institut für elektronische musik und akustik

kunst uni graz

Open CUBE

Inter_agency

Works by Gerhard Eckel, Ludvig Elblaus, Eduardo Miranda, Giacomo Lepri and Artemi-Maria Gioti.

Monday, 06.05.2019, 19:30, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Collaboration with the Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

Gerhard Eckel and Ludvig Elblaus: *Interferences*

performance/installation

Interferences by Elblaus and Eckel is a series of variations starting an hour before the concert programme where a pendulum-like cycle of stability and interference is iterated, creating an 80 minutes long performance that transitions from a slow moving installation experience to a more dynamic realisation of composed music. The piece itself exploits the particular acoustic qualities of the room together with subtle digital manipulations to create a controlled feedback system where the room itself functions as an instrument's resonant body. Furthermore, the piece is performed as a duet, with Eckel and Elblaus each controlling a digital instrument that shares the room as a central component. Therefore, all activities in the room, from an audience member shifting in her chair to the ambient temperature changing will directly interfere with intentions of the performers, forcing them to adjust their playing to account for the ever changing environment. In the first iterations, that contain a larger freedom of improvisation, the impact of these interferences will be explored so as to tune the performance to the emergent situation. This way the instrument is tuned in response to the interferences of the audience arriving, as a necessity for the final iteration.

Eduardo Miranda: *Grain Streams*

piano and live electronics / Piano: Patrick Skrilecz

The computer is a great tool for generating musical materials freed from the constraints of culture and musicianship. In *Grain Streams*, I explore the tension between my musical ego and computer-generated sequences, in order to forge the musical discourse. Firstly, the computer generated the essence of the score for the piano part. Then I amended the score and added the electroacoustic part according to my aesthetic will. The computer did not just generate any material at random, but was programmed to produce musical passages using cellular automata. Cellular automata are a class of modelling techniques originally introduced in the sixties as a model of biological self-reproduction for an abstract machine to construct a copy of itself automatically. As far as music composition is concerned, the ability of these automata to generate interesting pattern sequences that can be visually monitored on the computer screen is of particular interest. I devised a program, CAMUS, to express these patterns as musical notes. Besides CAMUS, Chaosynth and a number of time modelling and spectral modelling tools available in the CDP package were employed to compose the electroacoustic part. The effects applied to the piano during performance involve a combination of pitch shift and reverberation functions.

Giacomo Lepri: *InMuSIC*

electroacoustic improvisation / Clarinet: Giacomo Lepri

InMuSIC is an interactive musical system designed for electroacoustic improvisation. The system relies on a set of musical interactions based on the multimodal analysis of the instrumentalist's behaviour: observation of embodied motion qualities (upper-body motion tracking) and sonic parameters (audio features analysis). Expressive cues are computed at various levels of abstraction by comparing the multimodal data. The analysed musical information shape the sonic output of the system influencing various decision-making processes. The procedures outlined for the real-time organisation of the electroacoustic materials intend to facilitate the shared development of both long-term musical structures and immediate sonic interactions. The aim of the project is to investigate compositional and performative strategies to enact a dialogical collaboration between the improviser and the system.

Artemi-Maria Gioti: *Converge/Diverge*

piano, double bass and interactive music system / Piano: Patrick Skrilecz, Double bass: Margarethe Maierhofer-Lischka

Converge/Diverge is study on human and computational decision-making, as well as musical and extra-musical communication during music-making. During the performance, the 2 musicians are free to explore 3 different states of the Interactive Music System (IMS): "converge", "diverge" and "negotiate". By playing similar or dissimilar sound material (i.e. "converging" or "diverging"), the musicians can initiate different interaction scenarios, each entailing different sonic affordances. The IMS does not only observe and respond to the musicians, but can also initiate two additional states ("cooperate" and "compete"), functioning as a mediator or a conflict inducer respectively. The "social" dynamics between the musicians and the computer are solely responsible for the form of the piece, which is shaped by real-time human and computational decision-making.

Technical support: Davide Gagliardi

Open CUBE – Calendar

14.05.2019 19h00 – CUBE Lecture - Realität und Artifizialität, Martina Claussen and Kenn Mouritzen

14.05.2019 20h00 – Open CUBE - Martina Claussen and Kenn Mouritzen

20.06.2019 19h00 – Open CUBE - Studierende der Computermusik präsentieren ihre Semesterarbeiten, Konzert 1

21.06.2019 19h00 – Open CUBE - Studierende der Computermusik präsentieren ihre Semesterarbeiten, Konzert 2

Open CUBE concert series: https://iem.kug.ac.at/veranstaltungen/open-cube-cube-lecture.html

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FWF
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