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MEXICO 2015

CENTRO CULTURAL RECOLETA

Laboratorio de
Investigación
y Producción
Musical

5/11/2015

Junín 1930, Buenos Aires, Argentina. CP 1113

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João Castro Pinto

João Castro Pinto is a composer and researcher that began his experimental musical activity in the 90's. His work is focused in between the fields of sound art, electroacoustic

/ acousmatic music and soundscape composition. He graduated in Philosophy, by the Faculty of Social and Human Sciences of the University of Lisbon, and is currently finishing his PhD degree in Science and Technology of the Arts (Computer Music) at the Portuguese Catholic University's CITAR - Research Centre for Science and Technology of the Arts, with a dissertation on the Soundscape Composition thematic. He was the artistic director of Hertzoscópio - Experimental and Transdisciplinary Arts Festival (2003 and 2004 editions, and also

Received several awards, schooled several recordings [solo compilations] by: OtO (Jasirr-ecords (PT), Creative (PT), Grain Of Sound Useless Poorductions



Pareidolia (from the which is alongside, or [εἶδωλον] - figure/ chological phenomenon which the subject assigns and/or visual stimuli which do significance. The main goal of this musically narrate a series of recurring meaning, portrayed through an erratic wandering through an enigmatic garden (Hortus), a place with no defined borders, an utopian garden where the physical laws of the world do not verify, resulting thus more in a spatial-psychicsonic- garden than in an actual garden.

of the Hertz_extend # 1 event in 2005). larships and distinctions. Relea- pieces, collaborations and pan), Triple Bath (Greece), tive Sources Recordings (PT), Variz (PT) and (PT).

Greek [παρά] that instead of; and Eidolon image) denotes the psy- of involuntary nature in meaning to random sound not hold, in themselves, any 8 channels acousmatic piece is to dreams that illustrate the search for

PAREIDOLIA or of the dreamt gardens

Neil Quigley

I am a Composer and Sound Artist based in Kilkenny, Ireland. I have studied at Wesleyan University, Ct., U.S.A, with Alvin Lucier and have a Bmus and Masters in composition from University College Cork, Cork, Ireland.



This piece was initially released on a USB stick as a literal data pool for each “consumer” of the piece to decipher. Each “consumer” is given a number of different ways in which to listen to the piece, usually suggesting the use of a randomised playback and multiple playback devices. This was in order to empower the listener into thinking about the creator/consumer relationship and the general spectra of mediation inherent within a technologically centred culture industry and society. The piece that I am submitting is one possible outcome of the suggested playback possibilities that come with each physical release, which in a sense removes a large amount of control from the composer. Sonically this piece explore the liminal space in how we distinguish acoustic and electronic sound, particularly in pre-recorded sound, in order to highlight certain manipulations inherent in the composer/listener relationship in electroacoustic music.

Data Pool 1

Born in Athens, Greece. Orestis is currently a freelance composer & a visiting fellow at Bournemouth University. More information can be found at orestiskaramanlis.net.

In
t h i s
work most of the
sounds originate from toys'
recordings and any treatment has
been accomplished by means of a
programming language named SuperCollider. I have tried to come up
with a piece that would rely more
on an internal pulse than on the
transformation of sonic material. I
somewhat got tired with the kind of
pre-recorded music which is characterised by the desire to explore timbre and space above all, often at the expense of other qualities. "Toys" has been constructed by making use of rhythmic patterns. Starting from large collections of soundfiles I work within a programming language in order to describe a higher-level representation of musical structure and then become a listener to the result. In a way I am more interested in the aggregate sonic outcome than in isolated musical gestures.

Orestis Karamanlis



Toys

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Trevor Wishart

TREVOR WISHART is an independent composer living in York, in the north of England. He has held residencies or fellowships in Australia, Canada, Holland, Sweden, the USA and at Oxford, Cambridge, York, Nottingham, and Leeds Universities. His work has been commissioned by IRCAM, the Paris Biennale, the Massachusetts Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture, and the BBC Proms and he has been awarded a Euphonie d'Or at Bourges (Red Bird) the Golden Nica for Computer Music at Linz Ars Electronica (Tongues of Fire) and the Gigahertz Grand Prize, in recognition of his life's work.



The secret resonance of things

This suite of pieces celebrates, in musical form, our scientific understanding of the world. The musical material of each movement is derived from scientific data or physical models of the world, but each is approached in a different way. The piece is the fruit of a research project at the University of Oxford, funded by the Leverhulme Trust. "Supernova" uses the changing light spectra of Type 1a supernova explosions, converting these directly into sound. The opening and final sections of "Signatures of Chaos" use the logistic equation (a simplified mathematical model of population dynamics) to generate melodies which map the emergence of chaos in natural systems. The central section follows the evolving motion of a rotating fluid as it passes from smooth laminar flow through Taylor-Couette flow and other banded perturbation states and eventually becomes entirely turbulent. I would like to acknowledge the advice and assistance of the Physics and Engineering Departments at the University of Durham during the creation of this movement. "Dithyramb - Kepler 62e" attempts to conjure up such an alien music using imaginary, yet physically possible, brass and percussion instruments and imaginative extensions of these. The instruments were created using physical modelling software developed by the NESS research project at the University of Edinburgh, funded by the European Research Council.

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Among
the awards bestowed
the National Award Sonic Visions are
- Yamaha 2007, The third prize at Rossana Ma-
ggia Luigi Russolo Competition 2011, Honorable Men-
tion in the First Latin American Competition Becerra
G. Smith, as well as support to complement various
artistic projects.

I spent most of my work in the art of interdisci-
plinary, exposing graphic and video work
in various
museums and
private co-
lections.

In
this
work,
I aim to
analyze and crea-
te form different sound si-
tuation, trying to integrate in the same frame,
the trigonometry is the mean of this sound art.
Musical interaction in trigonometry appears as a
triangle and his pure sound object matter when
acousmatic listening becomes an sound art
experience.

Trigonometry

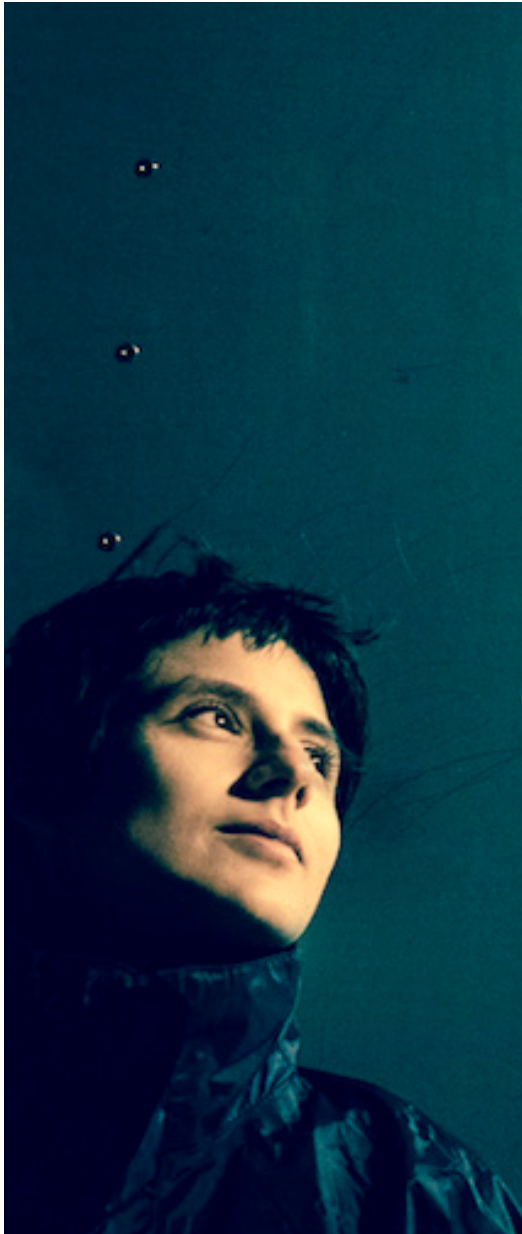
Alejandro

Casales



5 / 1 1 / 2 0 1 5

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Ana Dall'Ara-Majek

A cosmopolitan composer influenced by musique concrète, her training as a harpist and her experiences as a Foley artist, Ana Dall'Ara-Majek creates music for concert settings, dance, live shows and video. Currently a doctoral candidate in composition at the Université de Montréal, she is exploring composition strategies and philosophies that result from the hybridization of instrumental, electroacoustic approaches and computer technologies. She has received numerous scholarships and commissions for her artistic projects, notably from Musiques et Recherches (Belgium), Densité 93 (France), Taller Sonoro (Spain), Prix de la SACEM (France), Distractfold (UK) and from the SeaM (Germany).

Akheta's Blues

This work is part of an 8 or 16 channel cycle called the Nano-Cosmos: a tribute to microorganisms and little arthropods. Akheta's Blues explores the particles world. The title refers to the minimalist and repetitive song of Acheta Domestica, better known as the House Cricket, upon which the work's structure is based. The piece was composed in 2013 at Studio Hexa, Music Faculty, University of Montreal.

M U S L A B 2 0 1 5

James Andean is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He is a lecturer at the Leicester Media School of De Montfort University

James Andean



Hyvät matkustajat (Finnish for 'Dear Travellers') began life as a "sonic postcard from Finland", using field recordings from around the country. The original material was further developed as material for sonic exploration and spectral transformations, the external spaces of the original version taking a sharp digital turn inwards to chart internal spectral landscapes. Everything in Hyvät matkustajat is made from the original field recordings which first gave birth to the piece.

Hyvät matkustajat

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CONACULTA

FONOTECA NACIONAL



**Designed by Gabriela W. Pacheco Soto
(Hathor-chan)
for MUSLAB 2015
México, D.F.**