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MEXICO 2015

INSTITUTO CERVANTES de RÍO DE JANEIRO

16 de novembro

concerto multicanal



R. Visc. de Ouro Preto, 62 - Botafogo, Rio de Janeiro - RJ,
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Eli Stine



Is a composer, programmer, and media designer currently studying as a Jefferson Fellow in the Composition and Computer Technologies PhD program at University of Virginia. Stine is a graduate of Oberlin College and Conservatory with degrees in Technology In Music And Related Arts and composition from the conservatory, and computer science from the college. Winner of the 2011 undergraduate award from the Society for Electro-Acoustic Music in the United States, Stine's artistic output includes electroacoustic and acoustic music, and frequently incorporates multimedia technologies and collaboration, seeking to explore the intersections between performed and computer-generated art. More information and work can be found at www.elistine.com.

Ring | Axle | Gear

This short video triptych explores three shapes: ring, axle (line), and gear, accompanied by sound design encompassing a wide range of synthesized and real world sounds, investigating aesthetic implications of thefetishizationof icons and symbols.

Julian Scordato

Studied Composition and Electronic Music at the Venice Conservatory of Music. He specialized in Sound Art at the University of Barcelona. Founding member of the Arazzi Laptop Ensemble, he currently works as a Research Assistant for the SaMPL (Sound and Music Processing Lab) at the Padua Conservatory of Music. As an author and speaker, Scordato participated in conferences including the recent 21st International Symposium on Electronic Art, the 1st Conference of the European Sound Studies Association, the 8th Sound and Music Computing Conference, and the 19th Colloquium on Music Informatics, presenting interactive music systems and projects related to acoustic ecology. His electroacoustic music and audiovisual works have been selected in international competitions and performed in prestigious festivals in Europe, Asia and America. His music has been broadcast in Italy and abroad (RAI-Radio3, NAISA Webcast, RadioCemat, Radio Papesse, Radio UNAM, RadioCona, Radiophrenia and Radio Gracia). Ars Publica and Taukay Edizioni Musicali have published his scores.



Six small automata

Study on the interaction between six machines inspired by Leonardo Da Vinci's projects about the cam hammer, the winch, the millstone, the assault stair, the winepress and the sander. Such machines were adapted into an ad-hoc system and could be considered as a series of speakers, part of a communication device. Their activation, deactivation and entire operation is unpredictable, due to aleatoric control mechanisms. This study wants to explore, through both visuals and sound, how a few automata can generate an ever-changing motion, employing a simple interactive network.

Jones Margarucci



(12-12-1986) began studying electric guitar at 12 years old. Later he studied music composition in various Italian conservatories and electroacoustic music composition at the State Conservatory of Music "G. Mar-tucci" with M. Silvia Lanzalone and at KMH (Royal College of Music Stockholm) with Bill Brunson as exchange student. His music has been played in several festivals in Europe and North America, and has been selected for: Redshift Music - Postal Pieces. (Vancouver - Canada) - 2013, Vox Novus Fifteen Minutes of Fame - Yumi Suehiro (New York City - USA) - 2014, Sonorities Festival 2015 (Belfast - North Ireland) - 2015, SOUNDkitchen's Earspace/Frontiers Festival 2015 (Birmingham - UK) - 2015, Video Remakes - Call for Tape Music (La Fabbrica del Vedere) (Venice - Italy) - 2015. Awards: Second Prize (first not assigned) and Critics Prize - Third International Composer Competition "Le Note Ritrovate" (Avellino/ Italy) - 2011, Second Prize - Premio Claudio Abbado - Section: Electroacoustic Music/Category: A (Italy) - 2015.

3 Degrees of Inner Motion

Is based on the concept of algorithmic composition. Although the general shape of this piece has been determined in a conventional way, every sound that one can hear are selected in real time by different algorithms written in SuperCollider. These algorithms choose randomly audio files from different folders and play them at different speeds and in different moments. It is as if we had placed several different objects in several boxes (that represent our shape), but every time we open one of these boxes the objects placed inside are positioned differently from how we had left them previously. This pseudo-random process was also applied to the spatial domain, in fact in this case the amount of reverb was determined randomly between a minimum and a maximum value, and the movements of sounds - elevation and pan position - were determined by a noise generator.

David Wang

Is a cellist and an electroacoustic composer, born in Bari (Italy) in 1997. Begins studying electro-acoustic music with M. Alba Battista, and currently attends the first year of bachelor in "Electronic Music" at the Conservatory of Foggia, where he studied electroacoustic composition with M. Nicola Monopoli. He also studied cello with the M. Francesco Montaruli. He attended masterclasses of composers among the most important in the international scene, like Alvin Curran and Mauro Lanza. His work "Birth of light" it was selected for the installation in the festival "Art & Science Days - Music and Light 2015" in Bourges (France).



Unfolding

Is an acousmatic music piece based on an image that becomes. Very often, in music generally, but even more so in the electro-acoustic music, it is very difficult to go back to what the composer wants to say from only listening. This makes it even more interesting the acousmatic experience, because every person filters through it being what you listen to, creating an infinite number of different meanings that in most the cases are totally inconsistent with the idea had by the composer. The title is an help to understand the meaning of the music piece, but is at the same time misleading, as unfolding has several meanings, some totally opposed to each other.

Chin Ting



Raised in Hong Kong, composer Chin Ting (Patrick) CHAN has held faculty positions at the University of Missouri–Kansas City and Kansas City Kansas Community College. He has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, June in Buffalo and the Wellesley Composers Conference. Awards include those from the Interdisciplinary Festival for Music and Sound Art, the Soli fan tutti Composition Prize, the American Prize, ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation Destellos, Foundation for Modern Music, the MidAmerican Center for Contemporary Music, the Missouri Music Teacher Association, newEar, the New-Music Consortium, the Virginia Center for the Creative Arts and others. His works are published with the ABLAZE Records, Darling's Acoustical Delight, Melos Music, Music from SEAMUS, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP).

Rituals

Inspired by various ritual processes of different cultures. Some rituals involve elaborate processes, while others are simply daily rituals inherited from the tradition. While most rituals are diversely different, they all engage a sequence of actions according to a prescribed order guided by a mythical belief. This piece takes inspirations and sonic elements reminiscent of the ritual processes and forms a sonic collage that alternates constantly between hyper-real and surreal soundscapes, and creates a multi-layered texture of timbral and rhythmic complexity. Some of the sound sources include air, wind chimes, metals, water, piano resonance and various drum patterns, processed almost exclusively with Cycling 74's Max program.

IOS

Il s'agit ici d'une musique scénarisée se rapportant à l'énergie du vide. Les flux de matières quantiques, imprévisibles et en perpétuel mouvement créent une stabilité de forme générale à une échelle macroscopique. Ainsi l'élément granulaire (particule de son) qui se trouve en agitation permanente et chaotique interagit avec son environnement en créant des distances entre des espaces rapprochés et leur substance. La forme obtenue ici est le produit de cette interaction. Le jeu de l'acteur principal, la matière en éveil, lutte pour exister et finit peut-être par s'échapper de l'espace dans lequel elle est apparue.



David TRESCOS

Compositeur et designer sonore, 1er Prix de Composition Electroacoustique au conservatoire de Bordeaux. Il poursuit ses recherches musicales en 2001 lors d'une résidence au SCRIME (Studio de Création et de Recherche en Informatique et Musique Electroacoustique à Bordeaux). En 2003, il effectue une formation à l'IRCAM (Institut de Recherche et de Coordination Acoustique/Musique, Paris) et est sélectionné par le comité de lecture en 2004 pour l'académie d'été de composition et d'informatique musicale. Il réalise deux pièces électroacoustiques dans les studios du GRM (Groupe de Recherche Musicale) en 2005 et 2007. Il signe des bandes originales pour le cinéma en 2006 pour « Etoile de mer » film de Caroline Deruas en sélection officielle de Cannes 2006 à la Quinzaine des Réalisateurs et en 2007 pour « Dans leur peau » film de Arnaud Malherbe, Grand Prix du court métrage du Festival de Gérardmer 2007. Il collabore en 2008 et 2009 avec Tender Forever et en 2004 et 2010 réalise deux remix pour Emilie Simon. En 2009, il répond à la demande de Bruno Letort pour son émission Tapage Nocturne pour une spéciale "anniversaire de la chute du mur de Berlin (France Musique). Plus récemment il collabore avec Ubisoft pour l'attraction des Lapins Crétiens au Futuroscope de Poitiers en 2013, participe à la bande originale de la série pour France 2 « CHEFS » en 2014 et signe la bande originale du film Les loups de Sophie Déraspe sortie en 2015.

Damián Gorandi



Damián Gorandi born in 1991 Buenos Aires, Argentina. He was honored at the Latin American sound art contest “Las soledades” organized by the Cultural Center of Spain Córdoba. He was also honored at the “2do concurso internacional arte-Clima” organized by “CEIArte – UNTREF” . His Works Have been selected in many Festival like “Nuevas Musicas por la memoria IV and V edition” (Argentina) ,Fundacion Destellos (Argentina), “Nyccmf”New York City Electroacoustic Music (EE.UU.) , MusInfo Festival Art & Science Days 2015 (Francia) , “Ex -nihilo” (Mexico). His Work was declared “ artistic and cultural interest” by the Argentine is Ministry of culture. . He is member of the Laboratory of Electroacoustic Music Conservatory “ Alberto Ginastera “ and member of the ensemble of Real Time Composition directed by Jorge Sad. He Is currently studying Acusmatic Composition with Elsa Justel

De alburess chistes y entresueños

The work is permeated by the idea that objects have hidden , another meaning , so, a sound masking as a “albur” of “ other sound” repressed. Perhaps a -metaSound that possesses a strong aesthetic charge. This piece through Continents unstable and wandering permeable to the unexpected and Dionysian , where the unconscious is expressed.

(“ ... Just a perception withdraw from the surface consciousness to the unconscious mind to take advantage irrational expression”)

(Anton Ehrenweing)

Alchemical

Is an exploration of the musical characteristics of metallic sounds, particularly in relation to our everyday experiences of metallic objects. The pitch inherent in metallic timbres, normally ignored in our daily lives, is emphasized as a musical quality. Morphologies, which we normally relate to a human or mechanical action, take on an autonomous energy of their own. Alchemical both embraces and subverts our everyday experiences of metal objects, transforming the familiar and the mundane into the musical.



Mitchell Herrmann

Composer and video artist studying at Oberlin College and Conservatory. Although his primary focus is on acousmatic music, Herrmann's previous work has included experimental film and acoustic music. His compositions have been particularly influenced by his study of phenomenological approaches to musical perception, and his article on the subject, entitled "Unsound Phenomenologies: Harrison, Schaeffer, and the Sound Object", will be published in the December 2015 edition of Organised Sound. In 2015, the Klang! International Composition Competition awarded Herrmann first place in the student category, and he was also selected as a finalist for the SEAMUS Allen Strange composition award. In October of 2014, he was the youngest composer accepted to study with Jonty Harrison in residence at the Atlantic Center for the Arts. Herrmann has also studied composition under Peter Swendsen, Tom Lopez, and Josh Levine. His website may be found at www.mitchellherma.

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THANK YOU!!!

DISEÑO POR: MADAY ALFARO BOTELLO

AÑO: 2015

MUESTRA INTERNACIONAL DE MÚSICA ELECTROACÚSTICA