

Flutervoice II for flute and fixed media (4 channel) 08:24 (2021) **Gustavo Chab**

Flutervoice II emerges from previous ideas when I was exploring air sounds, vocal and percussive sounds for the flute a few years ago.

There are actions that can be played inside or across the Instrument; Air sounds with vowels and consonants are combined to achieve different colorations which are represented using abstract notation.

Performance in transit require a medium and slight resonant place and amplification to achieve a fluent and expressive environment in balance with the fixed media; floating time and intuitive music interplaying with fixed and live electronics.

Blue Luminescence for fixed media (4 channel) 07:54 (2020)

Gustavo Chab (composer)

Like a spontaneous emission of light, sounds with their inner existence appear as a sparkle of energy over a “blue bunch mix of sonorities like an abstract ambiguity. This kind of emission of sounds or energies as a “cold light ... an optical range of visible sounds”.

Like behind a curtain I build an imaginary deep blue colour in my mind; sounds make their appearance following individual and global trajectories like a mix of emissions in space.

Performance, listening space. The image of this piece is created by using two stereophonic recording and it is tied to the specific possibilities of spatial forms and perspectives for the sound projectionist.

Stellar pulsations for piano and fixed media (4 channel) 08:30 (2020)
Gustavo Chab (composer)

Inspired by the idea of regular fluctuations and pulsations I started working on this piece. Stellar involves different kind of transformations of sounds like expansions and contraction to maintain a certain equilibrium; different times scales, regular alternations in the pulsation cycles and evolution of the sound in space.

Regular behavior is in contrast with the variability of sounds. (amplitude an imaginary stellar)

Taking different samples of the piano as a form of matter, a selective spatial position of sounds and their trajectories, are some of the ideas I use in Stellar pulsations; trying to make a musical work that allow me to express a beauty of sound in a certain way.

A awake for clarinet Bb performer + fixed media and live electronics 11:30 (2019)

A awake is a piece that emerge from the following abstract:

“Virtual images are images..

They are in locations like a dream where light does not reach.

..Images on the other side of the mirror, steps that only appears to an observer..”

“object distance Image distance

Sounds as a reflection, time for a personal reflection.

Time for displacement, a gradual diminution of visibility over the countenance; flashes sounds and luminescence”.

Recordings from a clarinet and electroacoustic sounds are related with the Idea of this Initial abstract.

Leila Chab (clarinet), explore new sonorities as a part of a musical expression in this piece.

Environment involving extensive and soft sounds of the clarinet are process simultaneously and assembled with the fixed audio by the player.

This project has obtained the **Creation Grant FNA** 2019 (Fondo Nacional de las Artes, Buenos Aires, Argentina).
ICMC (selection 2020), **Atemporanea Festival** (selection 2020)

Gustavo Chab

Stellar pulsations for piano and fixed media (4 channel) 08:30 (2020)
Gustavo Chab (composer)

Inspired by the idea of regular fluctuations and pulsations I started working on this piece. Stellar involves different kind of transformations of sounds like expansions and contraction to maintain a certain equilibrium; different times scales, regular alternations in the pulsation cycles and evolution of the sound in space.

Regular behavior is in contrast with the variability of sounds. (amplitude an imaginary stellar)

Taking different samples of the piano as a form of matter, a selective spatial position of sounds and their trajectories, are some of the ideas I use in Stellar pulsations; trying to make a musical work that allow me to express a beauty of sound in a certain way.

Sapphires

Gustavo Chab (composer)

for fixed media (08:24) (2020) Stereo version or 4 channel version

This piece was conceived in three different process:

Sapphires appear at the beginning as precise and punctual materials “a place where absorption of light is possible”. The first version of the piece where the structure can be heard. “As an Interaction between matter with different wavelengths of light as a sound”.

Dichroism is more descriptive and oneiric. The voice like a derive of the spectrum of *Sapphires* (a precious gemstone).

Exploring new vocal possibilities as a part of a musical expression in this piece. Nontextual sonic combined with electronic sounds of the first piece: a variation of the word/phoneme of *Sapphires* is mixed and process creating new sounds like an “incident polarization state of light... A material will absorb light, like a Corundum depending on the presence of transition impurities in its crystalline structure”.

Diattenuation is a variation that include materials of the previous pieces. The length of the piece always is the same (8:24). In *Diattenuation* there are permutations of the essential like an Items derive from different electroacoustic technics.

Voices: Lia Ferenese

Blending Birds / 2 - 4 channel fixed and live interactive computer – 2016.

Blending Birds is not motivated by a sense of separateness. It is an action that move steadily and continuously like our contemporary expression, "*going with the flow*," a Taoist principle.

Short extracts, excerpts and musical tradition are considered in this work

Exploring the possibilities of the computer for musical creation, transforming sounds to enrich them by different kind of manipulations

birds appearances are like inner orientation, unconscious in search of unity

Gustavo Chab

Invisible Shapes

Stellar Pulsations for piano and fixed media.

Inspired by the idea of regular fluctuations and pulsations I started working on this piece. Stellar involves different kind of transformations of sounds like expansions and contraction to maintain a certain equilibrium; different times scales, regular alternations in the pulsation cycles and evolution of the sound in space.

Regular behavior is in contrast with the variability of sounds.(amplitude an imaginary stellar)

Taking different samples of the piano as a form of matter, a selective spatial position of sounds and their trajectories, are some of the ideas I use in Stellar pulsations; trying to make a musical work that allow me to express a beauty of sound in a certain way.

Flutervoice II for flute and fixed media.

Flutervoice II emerges from previous ideas when I was exploring air sounds, vocal and percussive sounds for the flute a few years ago.

There are actions that can be played inside or across the Instrument; Air sounds with vowels and consonants are combined to achieve different colorations which are represented using abstract notation.

Performance in transit require a medium and slight resonant place and amplification to achieve a fluent and expressive environment in balance with the fixed media; floating time and intuitive music interplaying with fixed and live electronics.

Invisible Shapes for fixed media.

This piece was inspired by a famous radio anthology series. A voice is heard. I processed an excerpt with sounds, invisible sounds, invisible shapes as a form of life that can't be seen. Levitate sound objects against gravity. The invisibility brings a message. A listener invents a scenario like a mysterious magical journey through sonic territories as a story to be discovered about the end.

credits

released November 8, 2021

Stellar Pulsations

Piano: Inés Victoria Sabatini

Flutervoice

Flute: Patricia García

Composer: Gustavo Chab

Bio

Gustavo Chab Argentina-Spain (b. Buenos Aires, 1964)

He attended the Juan Jose Castro Conservatory and studied guitar with Dolores Costoyas; harmony, counterpoint and piano with Daniel Montes; composition, musical analysis with Francisco Kropfl.

He composed his first electroacoustic piece in 1993, specializing in electroacoustic composition techniques.

His compositions include works for instrumental, digital and mixed media, electronic and acousmatic music, visual poetry and performances. He Frequently explores the spatialization of sound in composition mixing electroacoustic sounds, vocal sounds and acoustical instruments.

Gustavo Chab was a member of Sonoridades Alternativas and Conjunto Vacío of Buenos Aires (2014-18). From 2018 he is a member of EKN[ø]5 Group - electroacoustic music of Buenos Aires. He was an active member of Otras Musicas Group and FARME of Buenos Aires.

His works have been performed at numerous festivals and has received-among many awards: Prize Exhibitronic (2018) International Festival of Sound Arts (Strasbourg-France); First Prize of the FNA/Juan Carlos Paz (Buenos Aires, Argentina); a special Mention of the Municipality of Buenos Aires (1995), (2014/2015) and a honourable Prize-Residence of the International Competition of Electroacoustic Music GMEB (Bourges-France) (1993) /Artist in Residence CCMIX, Center for the Composition of Music Iannis Xenakis (France).

Latest events: [La Hora Acusmática](#), Concierto virtual IV_Universidad de Córdoba (2021), [Concertzender.nl/electronic_frequencies_\(2020\)](#), Selected by [BabelScores](#) Reading Panel (2020) for be part of the BabelScores Catalogue, [ICMC](#) (selection 2020_Rescheduled to 2021), [Cooperación Española Cultura/México](#) (evento 2020), [Festival Muslab](#) (selection 2020), [Festival Futura/Parallel Worlds](#) (2019), [The EviMus](#) Festival and the KuBa - Electroacoustic and Visual Music (selection 2019-20), 4ème cérémonie du prix Exhibitronic/Bruxelles (2019), EKN[ø]5 [CCK](#) (2019), Festival International [Atemporánea](#) (selection 2019-20_Reschedule to 2021), [ICMC-NYCEMF](#)/International Computer Music Conference and New York City Electroacoustic Music Festival (selection 2019), [Diffrazioni](#) Firenze Multimedia Festival/Le Murate Progetti (selection 2019), [Sound / Image Colloquium](#)-University of Greenwich (selection 2018), [The EviMus](#) Festival and the KuBa - Electroacoustic and Visual Music (selection 2018), [Exhibitronic 2018](#)/The International Festival of Sound Arts (winner of the open call: Immersion-Strasbourg, France), Artist in Residence at [EMS](#) Elektronmusikstudion (2018), Human kind project (selection 2018), [NYCEMF](#) New York City Electroacoustic Music Festival (selection 2018), SADAIC Concert in Buenos Aires (2018), [EKN\[ø\]5](#) Electroacoustic Group of Buenos Aires (2018-19), Electroacoustic Music Exhibition-Eléctroacustica del mundo: Argentina [UNAM](#)-Mexico (2018), International Festival of sound Arts [Exhibitronic](#) (2017), [NYCEMF](#) New york City Electroacoustic Music Festival (selection 2017), Festival Sonoridades Alternativas and Conjunto Vacío of Buenos Aires (2014-2017), Electronic Frequencies/Concertzender.nl (2016), [GlassWorlds/GlassHomages](#) (2014), [NYCEMF](#) New york City Electroacoustic Music Festival (selection 2016), Buenos Aires-Berlin/Sound Gallery [de-Negative Horizont](#) (2004), Gergesehen, Artist in Residence [CCMIX](#)-Les Ateliers Upic-CEMAMu-Center for Composition of Music Iannis Xenakis (France) (1993).

Attended avant-garde seminars like [Stockhausen courses kürten](#) (workshop and lectures) (2011/13); The International Music Institute Darmstadt (IMD), Summer courses (Workshop and lectures) Open Space (2012).

Grants / Residencies

Creation Grant **FNA** (Fondo Nacional de las Artes) 2019
for the project: A awake, for clarinet, electronics and fixed media
Buenos Aires / Argentina.

Composer in Residence **laBut** - (Festival Exhibitronic) 2019
Strasbourg / France.

Composer in Residence. **EMS** (Elektronmusikstudion, the centre for Swedish electroacoustic music) 2018
Stockholm / Sweden.



References

[BabelScores](#)

[Elektramusik](#)

[The Living Composers Project](#)

[Mundo-clásico/Electroacústica/crítica](#)

[EMS Elektronmusikstudion](#)

[Sonus](#)

[Mix05](#)

[Youtube](#)

[Vimeo](#)

Discography

[Elektramusik](#)

[Ircam](#)

[Bandcamp](#)

[Canadian Electroacoustic Community \(CEC\)](#)

[Soundcloud](#)

[Panorama de la Música Argentina, Compositores Nacidos Entre 1959 - 1964](#)

[Sonoridades Alternativas III](#)

[LIPM-Musical Production and Research Laboratory](#)

[Música Electroacústica en la Argentina I](#)

[EKN\[ø\]5](#)

[Discogs](#)

Gustavo Chab Argentina-España

Nació en la ciudad de Buenos Aires el 13 de Junio, 1964. Inició sus estudios musicales en el Conservatorio Nacional Juan Jose Castro. Estudió armonía, contrapunto y piano con Daniel Montes; Guitarra con Dolores Costoyas; Composición, análisis musical con Francisco Kropfl.

Fue miembro de la agrupación Otras Músicas de Buenos Aires y de la Federación Argentina de Música Electroacústica FARME. Trabajó como invitado en el LIPM, Laboratorio de Investigación y Producción Musical de la Ciudad de Buenos Aires donde realizó su primer pieza electroacústica en el año 1993.

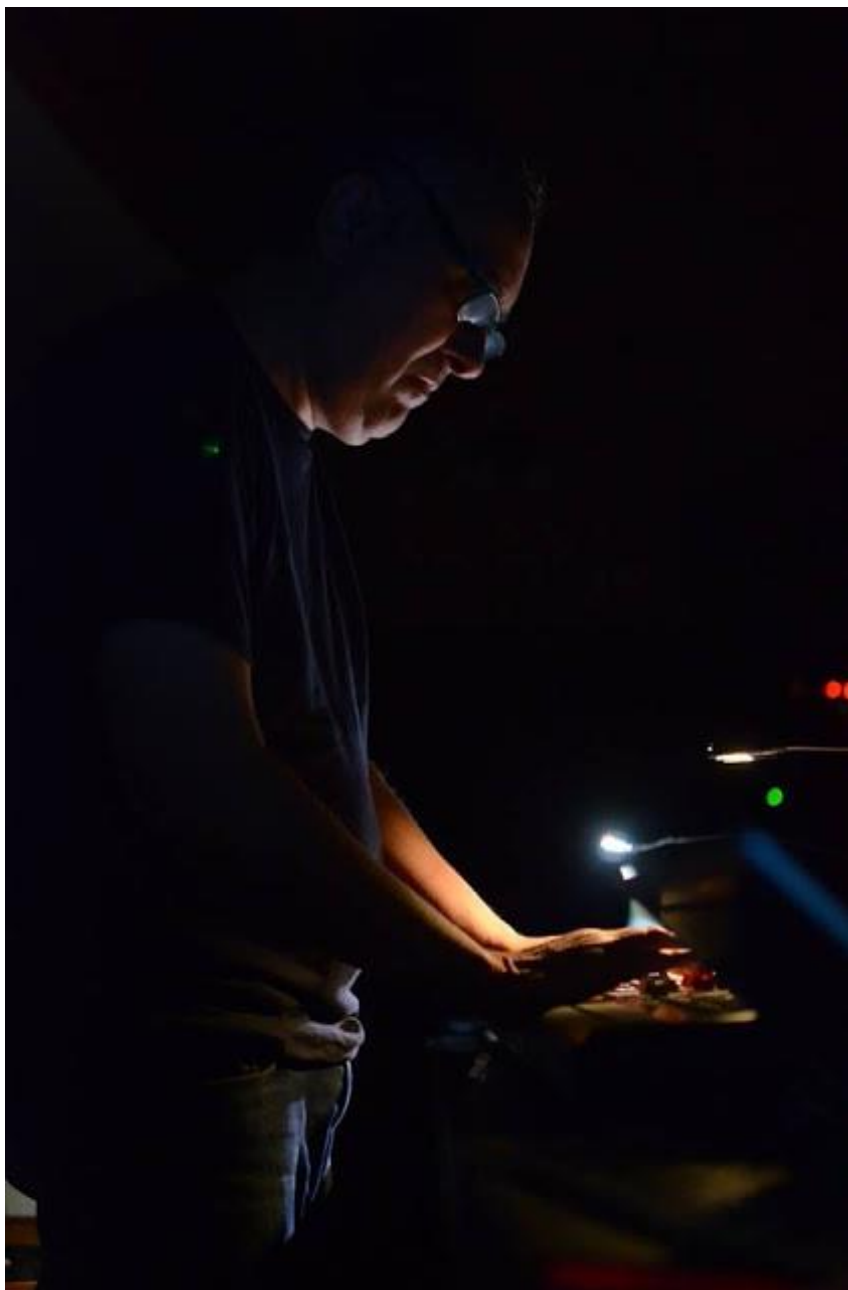
Participó como becario en los Ateliers Upic: CCMIX, Center for the Composition of Music Iannis Xenakis (Francia). Entre otras distinciones cabe mencionar: Premio Exhibitronic (2018) Internacional Festival de Arte Sonoro (Strasbourg-Francia); Primer Premio Nacional Juan Carlos Paz (Buenos Aires-Argentina); Mención municipal de la ciudad de Buenos Aires (1995), (2014/2015); Premio Residencia (1993) en el XXI Concurso Internacional de

Música Electroacústica GME, Francia.

Realizó talleres de escritura con Diana Bellessi y seminarios de artes visuales con Monica Giron. Asistió también entre 1989 y 2002 a diversos seminarios dictados en el Laboratorio de Investigación y Producción Musical LIPM en el centro cultural recoleta C.C.C.B.A - Generación sonora por ordenadores - Csound; Acústica y Psicoacústica del sonido - Síntesis fundamentales - Música en tiempo real - Síntesis FM por John Chowning y en forma particular Max, con Francisco Colosanto. Fue becario del taller de composición Camping Musical Bariloche y del taller de Experimentación Escénica (2001) organizado por la Fundación Antorchas.

Sus composiciones incluyen trabajos Instrumentales, Música Electrónica, Acusmática y Performances. Frecuentemente explora la espacialización del sonido, trabajando con sonidos electroacústicos, vocales e instrumentales.

Fué miembro activo de la agrupación Sonoridades Alternativas de Buenos Aires (2014-17).
Desde 2018 es miembro fundador de TEKn05.

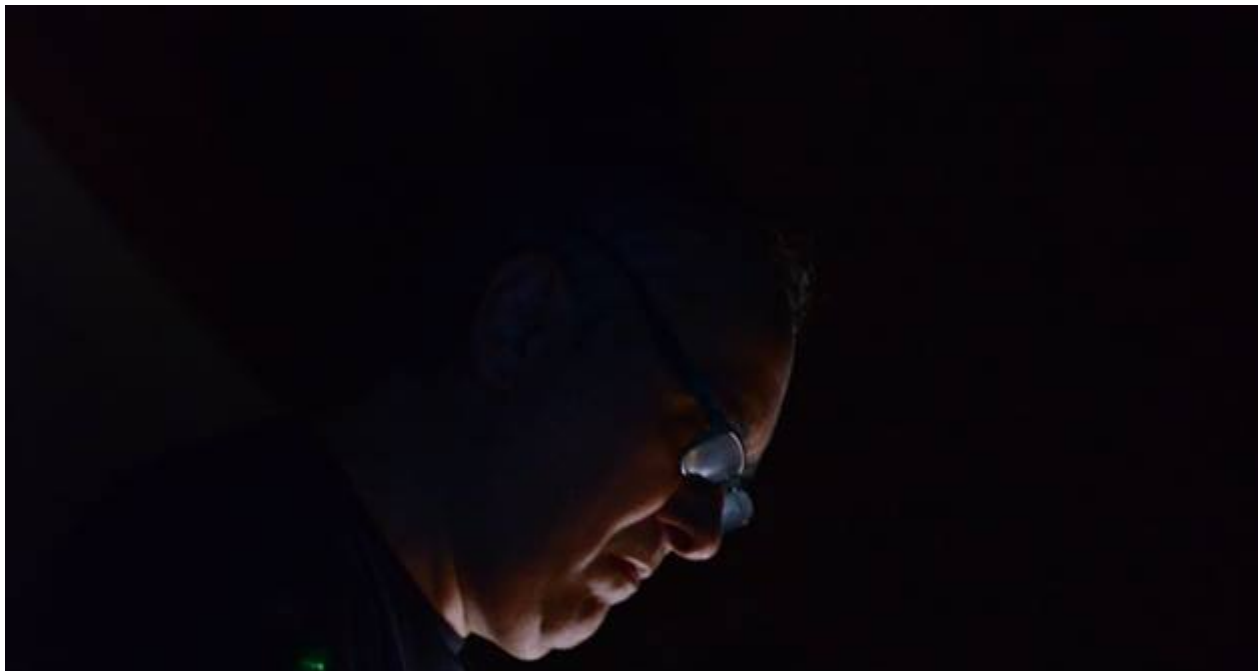


NYCEMF_2018

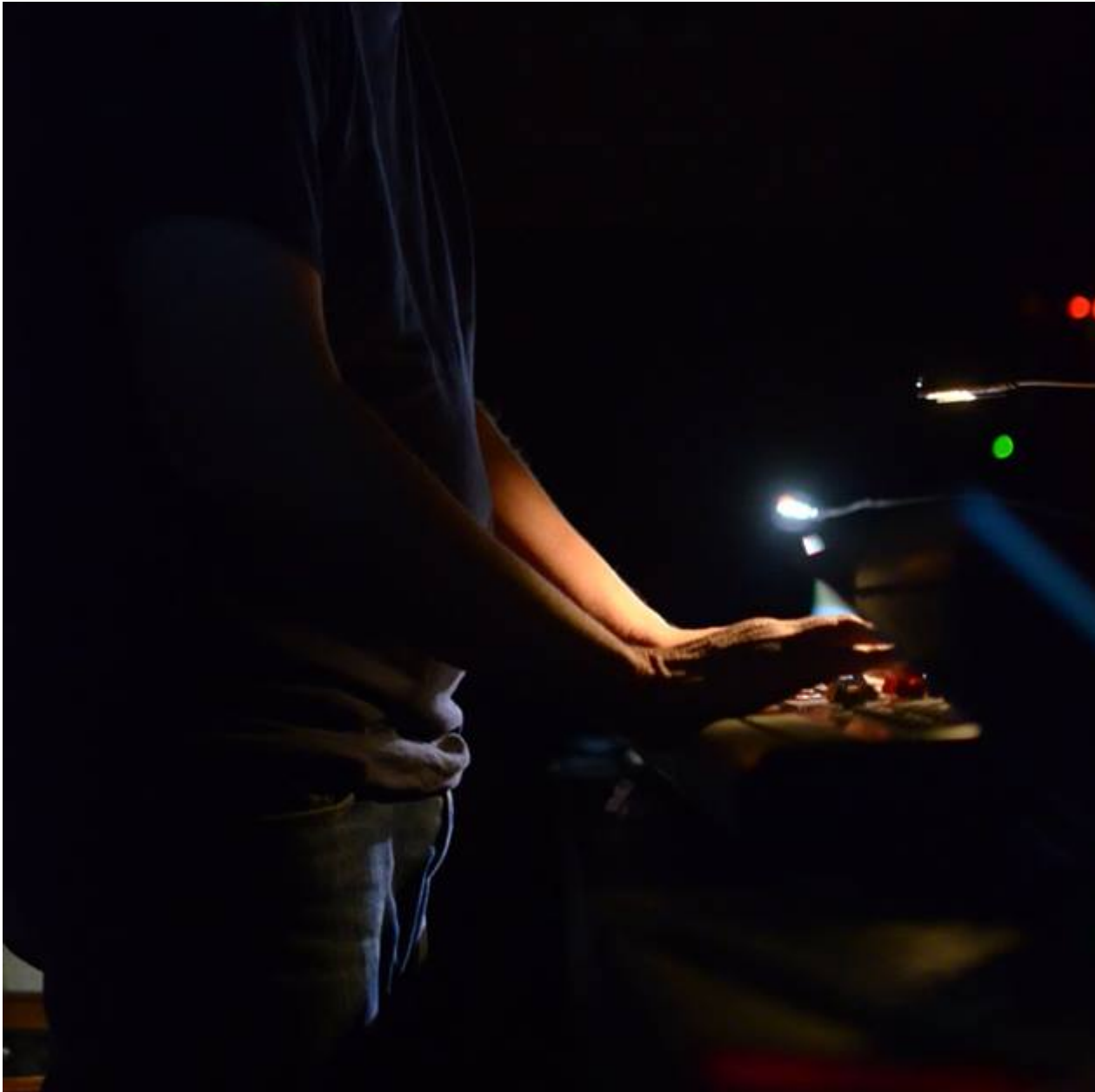


[HOME](#) [MUSIC](#) [NEWS](#) [BANDCAMP](#) [YOUTUBE](#) [CALL FOR PROJECTS](#) [ABOUT US](#) [CONTACT](#) [SHOP](#) [🔍](#)

Let us introduce .. Gustavo Chab



Recent Posts



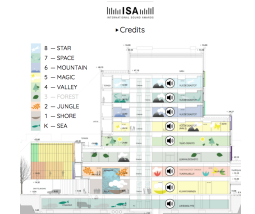
14/01/2022, New



Sonic
25/03



Is vinyl CD?
31/03



Soundshots
31/03

Categories

- > **New (38)**
- > **Non classé (1)**
- > **Records (3)**
- > **Videos (1)**

About

Follow Us

Let us introduce ... Gustavo Chab



Gustavo Chab's compositions, including works for instrumental, electronic music, and performances frequently explore the spatialization of sound within the composition, mixing fixed media acousmatic and sound generation in real time. After a first album released on the label Elektramusic, let us introduce his second album "Invisible Shapes". [Discover the album here](#) !

How did you get interested in contemporary/electroacoustic music and start playing it ?

My interest in contemporary/ electroacoustic music began in the mid 80s . The return of democracy in Argentina generated the possibility of listening to different alternatives and cultural proposals. Many of them came from the underground.

There was a weekly course of electroacoustic music at the C.C.C.B.A. organised by the LIPM (*Laboratorio de Investigación y Producción Musical*, an electroacoustic music center). The LIMP is a Government institution from the city of Buenos Aires that has been operating at the *Centro Cultural Recoleta* for more than twenty years. During that period of time, the LIPM was directed by the maestro Francisco Kropfl. I was interested in the course from the beginning and I started to compose and play my first sound experiences with the resources I had. There were a lot of activities related to this weekly course and important personalities from the field of culture and electronic/ acoustic music often came to visit us.

Tags

Accordion, accordionist
Andrea Escobar, Argentina
Bodyscape, Chatori Shi
Corrado Rojac, Daniela
Electroacoustic, Emma
ESSE Début, Finbarr Dil
Ghenadi Rotari, Giuseppe
Heidi Hörsturz, Japan, .
Luca Forcucci, Music, M
New, Nicolas Rodriguez
Piano, Shō, Simon Sieg
Video

Search

At the same time, I was studying the music field and I started to meet different local artists and groups of composers who were converging a great number of musical aesthetics.

Can you introduce your new album “Invisible Shapes” to us?

“Invisible Shapes” is a journey in space-time, where three evanescent ideas from the past are re-signified. All three pieces of the album illustrate that idea. The concept is that there are an aura and images that were stalled in the past by some cause or some reason, and that finally manage to free themselves.

What inspired you to create these pieces?

I have always liked the idea of the intangible, the idea that evades and re-signifies itself again after a dialectic process between forms and objects that remains in a latent state until their irruption in the here and now. It can be a film director’s voice, a sound, a form that had some emotional impact and remains invisible until its irruption becomes inevitable, expressing itself in a poetic, permanent form.

What do you think about the presence of contemporary music on streaming platforms? About the way people are listening to music nowadays?

I think the digital revolution in the past few years is very much in favor of artists AND it opens up a lot of possibilities and perspectives that I think are really positive. Platforms and streaming are expanding and changing the way audiences listen to music today. I think that computer-based listening systems will also be developed for multi-channel pieces.

Are you already working on a new project?

First, I am currently working on some new ideas. A new acousmatic track that can be used to make an electroacoustic version for trumpet and fixed audio in 8 channels, on the other hand, I am reworking some instrumental ideas that I previously abandoned. I am mainly trying to focus on the field of electroacoustic and acousmatic music, which is what I am most interested in at the moment, although I never rule out the possibility of generating new alternatives projects that complement the interests of the moment.

Discover [Gustavo Chab's work here](#) !

Elektramusik

Elektramusik is a Registered Trademark

Email: label@elektramusik.eu

www.elektramusik.eu

Blog

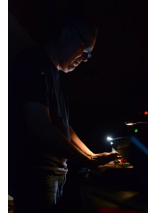
Contact

Elektramusik

Strasbourg FR

Berlin DE





Let us introduce ... Gustavo Chab

14/01/2022



Learn more about... zBlug

06/12/2021



Discover... Yudan Zou – Aphasia

05/10/2021

[Legal informations / GPDR](#)

[CGV / Terms of use](#)

Copyright 2021 @ Elek