



electroacoustic

**MUSIC**

International

EXHIBITION

**MUSLAB**

PLANETA COMPLEJO  
ARTE CONTEMPORÁNEO





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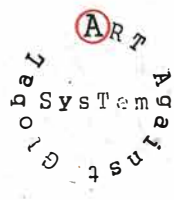
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# MUSLAB

COMPLEX PLANET

SOUND ART  
VIDEO ART



MAAC  
GUAYAQUIL  
ECUADOR





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**Name /Nombre**

José Luis Jácome Guerrero

**Web page**

<https://densidadandina.blogspot.com/>

**Country / País** Ecuador

**About the author /Semblanza del autor**

Yo soy un explorador del ruido, la gráfica underground, la video creación, la ficción especulativa y el performance sonoro. mis prácticas artísticas se desarrollan dentro de la gráfica DIY, la música experimental contemporánea, las vanguardias latinas, y el audiovisual. Me desempeño además como director artístico y curador, del colectivo Central Dogma. En lo sonoro exploró la "Densidad Andina", como un concepto de crisopeya sonora. Como músico autodidacta formo parte de las bandas de metal Cafeterasub y Superkabras, En mi obra intento transmitir la posibilidad de la autocomprensión, el crecimiento del ciudadano universal con sabiduría de selva, y carne de maíz. Creo, en el arte como un poder, inmediato, irrefutable e inmenso, para decodificar la realidad, transformar el mundo que habitamos, cambian nuestra forma de ver el universo y de ver a quienes nos rodean y a nosotros mismos.

**Title / Título**

FICTO UNO

**Duración / Legth**

15

**Description of the piece /Descripción de la obra**

La composición integra sonidos de satélites como el primer satélite norteamericano llamado «Vanguard», así como el sonido del satélite espacial ruso «Sputnik» que fue escuchado por primera vez en el hemisferio occidental por la Estación Minitrack de la NASA en el Cotopaxi, esta fue parte de una red de seguimiento, control y escucha de naves espaciales del gobierno de los Estados Unidos de Norteamérica alrededor del meridiano 40 en plena guerra fría. Así con un micrófono de contacto, a la vez sonorice la estructura metálica de la antena principal, estas sonoridades conjugadas con el paisaje sonoro captado por un micrófono insitu y mezcladas en 4 canales han sido interpretadas en directo con una grabadora analógica de cassette llamada «fourtrack» Al pie de la antena principal de la estación Minitrack Cotopaxi que mide alrededor de 30 metros de altura.



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**Name /Nombre**

Gabriel José Bolaños Chamorro

**Web page**

gabrielbolanos.com

**Country / País**

Nicaragua

**About the author /Semblanza del autor**

Gabriel José Bolaños Chamorro (b. 1984) is a Nicaraguan/American composer of solo, chamber, orchestral and electroacoustic music. He frequently collaborates closely with performers, and enjoys writing music that explores unusual techniques, structures, and timbres. He is interested in computer-assisted-composition, auditory perception, linguistics, graphic notation, improvisation, and modular synthesizers.

Bolaños is Assistant Professor of Music Composition at Arizona State University. He received a BA in music from Columbia University and a PhD in Composition and Theory from UC Davis. His music is published by BabelScores.

Bolaños has received numerous awards and grants for his work, including a Fulbright US Scholar Grant, the Suzanne & Lee Ettelson Composer's Award, a Research & Development Grant from the Arizona Commission on the Arts, a residency at CMMAS in Morelia, Mexico, a commission from Vertixe Sonora and Hong Kong Baptist University, and a commission from CIRM and Festival Manca in Nice, France.

**Title / Título**

Plink

**Duración / Legth**

7

**Description of the piece /Descripción de la obra**

Plink was written for the 5th order ambisonic dome at Arizona State University's School of Arts, Media and Engineering. In this work, I use layers of very short, dry, percussive sounds to explore different kinds of motion and flocking behaviors in three-dimensional space.

Plink was premiered in December, 2021 at the PRISMS contemporary music festival, alongside newly commissioned works by Elaine Lillios, Sarah Belle Reid, and Tito Rivas, as well as another work by my colleague Garth Paine. These commissions were possible because of a Herberger Institute Research and Investment Building Grant to fund the Future Sound- Listening in Space commissioning project



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**Name /Nombre** Simone Sims Longo

**Web page** <https://www.simonesimslong.com/>

**Country / País** Italy

## About the author /Semblanza del autor

Simone Sims Longo is a sonic and intermedia artist. His sound activity ranges from composition for electronic solo to sound design and sound installations. As a composer he is interested in the creation and manipulation of sound in the digital domain especially focusing on timbre. In his works he often uses a multilevel iteration of samples, investigating asynchronous and polyrhythmic variations of sound textures. Through multichannel speaker diffusion he explores the musical space and exploits the interaction of the sound with architectural elements, fascinated by the natural reverberation and by sound diffusion through different materials. He also focuses his activity on the relation between audio and video in real time, performing acts of visual music that explores the perception of audiovisual phenomena.

**Title / Título** Est\_Ovest [homage to Paul Lansky] **Duración / Legth** 8

## Description of the piece /Descripción de la obra

Est\_Ovest is a piece made with retuned sound traffic. The original records were made in the subterranean gallery of the city of Cuneo, the street connects the East area to the West of the city. I always been fascinated by the sound of that gallery. This is also the place where I made one of my first field recordings in 2011 as an exercise during my first year at the electronic music course. From those record I remember the loud resonance in the gallery. Years later, I decided to record again this spot of the city and use the material for an electroacoustic composition. I'm personally a big fun of the piece "Night traffic" of Paul Lansky, inspired by it, I retuned the traffic with different digital technique.





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**Name / Nombre** Larry Gaab

**Web page** <http://www.larrygaab.com/>

**Country / País** United States

## About the author / Semblanza del autor

Larry Matthew Gaab is a native of the United States. The music is composed combining the delicate vibrance of acoustic sounds along with the impact of digital and electronic processing. His works have been selected for music festivals and concerts in the United States, the Americas and in Europe.

**Title / Título** Masses To Voids **Duración / Legth** 713

## Description of the piece / Descripción de la obra

The music is horizontally layered in a manner of a concretion. Sparse porous clusters are juxtaposed with large swarms of densely packed organic accumulations. The piece flows and floats with periodic interspersed dissimilar precocious jolts. Sound groups explode like sonic magma exerting steady pressure and complementing buoyant passages. Formations evolve and alternate between spacious and steady to animated, densely populated aggregations.



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### Photo / Fotografía



**Name / Nombre**

Tsun Sun Li

**Country / País**

Hong Kong

### About the author / Semblanza del autor

Composer of acoustic, acousmatic, and electroacoustic music, Michael has been internationally acclaimed for his works for orchestra and various ensembles. His idiosyncratic approach to his works has led him to be commissioned and invited by accredited institutes and ensembles. Michael has also been active in film music and audio engineering productions, collaborating on various multimedia and motion-picture projects. Beyond his compositional practices, Michael is also deeply interested in the field of music research. He was the undergraduate research fellow on Human-Aware AI in Sound and Music at Hong Kong Baptist University. The paper MoMusic: A Motion-Driven Human-AI Collaborative Music Composition and Performing System was presented and published in 2023 at the 13th EAAI-23. Michael is finishing his undergraduate degree, majoring in Music Composition at Hong Kong Baptist University, and will be pursuing a master's degree in composition at the Royal College of Music this fall.

**Title / Título**

Entity Cramming

**Duración / Legth**

19.06

### Description of the piece / Descripción de la obra

Entity Cramming is an acousmatic composition originally intended to be diffused across a 24-loudspeaker ambisonics array. This is a study on manifesting multiples of spectromorphologically sculpted sounds generating a suggestive narrative – from mother nature to mechanical organisms, environmental simulation to synthetic habitats. My main goal was to create a series of auditory illusions that could be contextualised in infinitely possible ways. The morphed sounds, in the beginning, will unravel themselves as it progresses in turn creating a déjà-vu effect. In essence, sonic materials in the first half are masked and camouflaged in plain sight, waiting to erupt volcanically...



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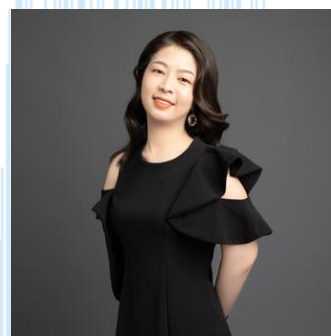
Yizi Xu

**Web page**

N/A

**Country / País**

China

**About the author /Semblanza del autor**

Yizi grew up learning Chinese traditional instruments. Yizi studied Chinese traditional music performance during my undergraduate. Yizi has also earned a master's degree in visual media composition, which strengthened her use of new music technology. Yizi currently studying at Ohio University, majoring in ethnomusicology and electronic music composition. Yizi has been working on incorporating traditional music elements into electronic music and study for the possibility of traditional folk music elements in contemporary music applications.

**Title / Titulo**

Feitian

**Duración / Legth**

7

**Description of the piece /Descripción de la obra**

Feitian is for the traditional Chinese instrument suona. The title means "flying God". It is a figure image from the ancient Chinese Dunhuang murals. I wrote this piece according to the music style of ancient Western regions of China. This piece is also considered a combination of traditional Chinese instruments and electronic music.



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### Name /Nombre

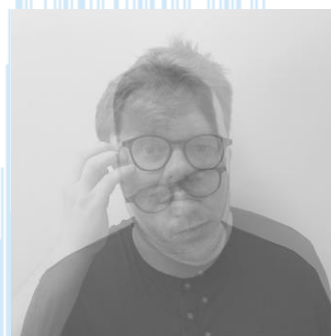
Sam C. Roberts

### Web page

[www.samuelcroberts.co.uk/](http://www.samuelcroberts.co.uk/)

### Country / País

United Kingdom



### About the author /Semblanza del autor

Sam C. Roberts is an experimental composer, sonic artist and musician from the UK. His work seeks to fuse musical complexity, improvisation, field recording and original texts into pieces that span instrumental, abstract-ambient and narrative disciplines. Performances and exhibitions include appearances at Audiograft Festival, RAMA Festival (Aarhus, Denmark), Adelaide Festival (Australia), The Bath Fringe and many other venues and events across the UK and Europe. He has also worked extensively as a freelance bass guitarist and in professional audio since 2004.

### Title / Titulo

Static Storm from the Garden Dome

### Duración / Legth

6

### Description of the piece /Descripción de la obra

'Static Storm from the Garden Dome' is a sonic scene from the fictional future of 'Eden & Nova', created by Sam C. Roberts. The work imagines experiencing an electrical storm from within a curated bio-dome, where long extinct flora and fauna are recreated in a distant, post-apocalyptic future. As the storm passes overhead, it produces strange sonic reflections (represented by granular re-synthesis of natural field recordings), as the shielding technology of the bio-dome reacts to the rain, thunder and lightning above.



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## Name /Nombre

Jonathan David Corzo Garavito

## Web page

<https://inmcv.cultura.gob.ar/noticia/corzo-jonathan/>

## Country / País

Colombia



## About the author /Semblanza del autor

Compositor, gaitero, flautista, docente, luthier e investigador colombiano. Actualmente reside en Buenos Aires, Argentina. Sus composiciones han sido interpretadas en numerosos festivales y concursos en Europa y gran parte de América. Ha recibido el premio "FRANCISCO KRÖPFL" (2022), Beca de Creación de Música Contemporánea otorgada por el Ministerio de Cultura de Colombia (2022), Beca de Creación - terminación de obra otorgada por el Fondo Nacional de las Artes (2022), Beca de Creación del Fondo Nacional de las Artes (2021), Beca de Creación de Música Contemporánea otorgada por el Ministerio de Cultura de Colombia (2020), mención especial en el Festival Internacional Ars Electronica Forum Wallis, (2020) Suiza, Tercer premio composición otorgado por el Consejo Argentino de la Música (2019), Segundo premio composición otorgado por el Consejo Argentino de la Música (2018), Primer premio composición otorgado por el Consejo Argentino de la Música.

## Title / Título

Dentro de la caverna, al final una pequeña luz.

## Duración / Legth

10

## Description of the piece /Descripción de la obra

La caverna no tiene otra salida más que cenital y su entrada es subterránea, es decir, desde el centro del mundo. Con esta primera indicación, la pieza electroacústica "Dentro de la caverna, al final una pequeña luz" fue creada bajo el profundo autodescubrimiento y la desesperanza necesaria para hacer una composición que signifique más allá de un simple hecho sonoro.

La pieza es una representación sobre el contenido vacío en sí mismo, es una búsqueda circular entre la desesperanza y la esperanza. "Dentro de la caverna, al final una pequeña luz" es una pieza que está constantemente buscando hacia la ascensión, que está buscando la luz entera.