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EXHIBITION

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PLANETA COMPLEJO
ARTE CONTEMPORÁNEO





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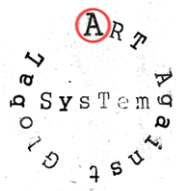
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COMPLEX PLANET

SOUND ART
VIDEO ART



MAAC
GUAYAQUIL
ECUADOR





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Name /Nombre

Sebastian Ernesto PAFUNDO

Web page

@sebastianpafundo

Country / País

Argentina



About the author /Semblanza del autor

Compositor, docente improvisador experimentador sonoro, bajista, etc.
Estudios realizados en el IMMA Instituto Municipal de Música de Avellaneda y en el Conservatorio Superior de Música Manuel de Falla Diplomatura en Música Contemporánea.
Actualmente miembro de Sonoridades Alternativas Música Contemporánea Argentina y de Horacio tío trío free jazz experimental.

Title / Título

La Sombra

Duración / Legth

18.10

Description of the piece /Descripción de la obra

La obra está basada en la idea de Carl Jung de la Sombra que habla de la parte que no queremos ver de nosotros.

Participan en la obra Martin Lurnagaray Cello, Cristina Vertraetten violín, Marcelo Delgado textos, Paula César flautas, Alejandro Ruscio guitarra, Luis Mihovilcevic piano y Alejandro Pinnejas guitarra eléctrica.

Propuse un esqueleto sonoro que envíe a los músicos los cuales fueron sumando capas. Al final puli el material y agregue más.

También agregué mi ejecución en bajo Eléctrico, teclados cuencos tibetanos y otros ideofonos.



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Name /Nombre

Sang Mi Ahn

Web page

<https://soundcloud.com/electroacoustic1>

Country / País

South Korea

**About the author /Semblanza del autor**

Sang Mi Ahn (b.1979) is a composer who enjoys collaborative and interdisciplinary projects. Her blend of electronic and acoustic works have garnered numerous international awards, including the Indiana University Dean's Prize in Composition, the Heckscher International Composition Prize, the Republic of Korea Composition Prize, the Judith Lang Zaimont Prize at the Competition of The International Alliance for Women in Music, and the winner of the Women Composers Festival of Hartford International Composition Competition.

Her compositions have been featured in festivals and conferences across the United States as well as in Europe and Asia, including ICMC, ACMC, SEAMUS, Symposium on Acoustic Ecology, Americas Society, Ole.01 Festival, the World Saxophone Congress, the International Trumpet Guild Conference, the North American Saxophone Alliance Biennial Conference, and the International Experimental Film-Video Festival in Seoul. Ahn has taught Composition at Korea National University of Arts. She is now a Composition Lecturer at Yonsei University, South Korea.

Title / Título

When sea anemones dream

Duración / Legth

7.17

Description of the piece /Descripción de la obra

When sea anemones dream is an environmental piece dealing with marine pollution. The work describes the perspective of sea anemones on man-made pollution - their emotions, feelings, and reactions. The piece also explores the boundary between reality and dreams in one of the sound layers, represented by the sounds of everyday objects and their manipulated and distorted sounds. As the mixture of two different sound-realms creates mixed emotions, it produces an ambiguity in the listener who wonders what reality or dream states might be for the sea anemones. If the clean water is the reality and the polluted environment is just a nightmare for the sea anemones, or if the non-polluted water is a dream they can no longer have in their reality.



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Name /Nombre

Sébastien Béranger

Web page

<https://sebastien-beranger.com/>

Country / País

France



About the author /Semblanza del autor

As a composer and performer, Sébastien Béranger explores the musical fields between writing instrumental scores and improvising live electronic music. His music develops through mathematics and generates its material by conceptualizing sound through graphic representation. Like a sculptor, he works on space as a metaphorical representation of the different musical scales.

Title / Título

Superflux

Duración / Legth

8

Description of the piece /Descripción de la obra

In French, "Superflux" can be read in two ways: as a super flow or as superfluous...



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Name /Nombre

Sarah OUAZZANI TOUHAMI

Web page

<https://www.o-sarah.com/>

Country / País

France

About the author /Semblanza del autor

Tous
Images
Livres
Shopping
Actualités
Plus
Outils

Environ 395 000 000 résultats (0,26 secondes)

Français

Anglais

Visual and sound artist, the practice of video led me to be interested in the invisible, the unsaid, the sound, as a possibility of dialogue with the unconscious. Time, slowness, movement, myths, rituals, dreams, elements are at the center of my approach. For several years, I have been accumulating photographs, filmed images, sounds, which I collect from my surroundings, in my daily life, during travels. I use them in my creations. I seek to take the intimate towards the archetype, to introduce a playful dimension. My video and sound work have been seen and heard on hybrids festivals around the world: FILE Brasil, EVIMUS, STUTTGART FILM FESTIVAL, Germany, IN SONORA, BIDEODROMO, Spain, Festival de la Imagen, Colombia, TRAVERSE VIDEO, SUPERSONIC, France, SOUNDS LIKE, Canada... You can look at: <https://www.o-sarah.com/>

Title / Título

Holobionte

Duración / Legth

10

Description of the piece /Descripción de la obra

A holobiont, from the Greek holo, "all", and bios, "life" designates at the same time, an animal organism or plant, the host, and the microorganisms it harbors. It encompasses both the one and the many. He is like a busy train, housing regular and occasional passengers. I was freely inspired by this biological concept, and I imagined that this train could harbor birds, and that each bird was itself a train. I chose to create a movement from the inside (of the body) to the outside (the body in its environment). This movement is accompanied by a movement of predominantly synthetic sounds towards predominantly anecdotal and instrumental sounds.





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Name /Nombre

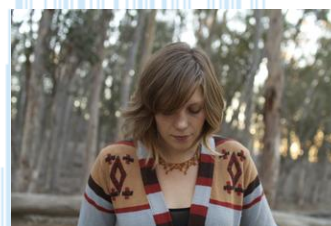
Caroline Miller

Web page

<http://www.carolinelouisemiller.com>

Country / País

United States

**About the author /Semblanza del autor**

Caroline Louise Miller is a US composer based in Portland, Oregon. Her work broadly explores affect, ecology, labor politics, tactility, and digital materiality, often addressing contemporary issues within dreamlike musical spaces that thread field recordings, shimmering textures, and romantic melodic lines through harsh noise and clattering dissonances. She has most recently received grants, fellowships, and commissions through Alarm Will Sound, SPLICE Ensemble with funding from Chamber Music America, Guerilla Opera, Transient Canvas, and Ensemble Adapter. In 2018 she won the ISB/David Walter Composition Competition for Hydra Nightingale, created with improviser and bassist Kyle Motl. Other projects include whistle-session hijacker, a collection of acousmatic/instrumental hip-hop crossover tracks. C.L.M.'s music appears across the U.S. and internationally. Caroline is Assistant Professor of Music in Sonic Arts at Portland State University, and holds a Ph.D in Music from UC San Diego.

Title / Título

Red Sprite Lightning

Duración / Legth

11

Description of the piece /Descripción de la obra

Red Sprite Lightning is inspired by elusive electrical discharges called "sprites" that appear in the earth's mesosphere. While making the soundscape I imagined an interdimensional storm high in earth's atmosphere, in which strange things appear and disappear.



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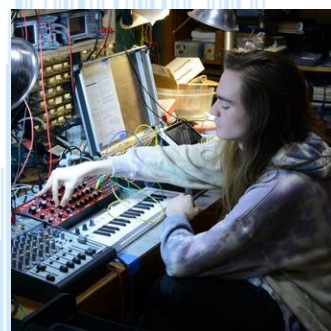
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Name /Nombre

Trinton Prater

Country / País

United States



About the author /Semblanza del autor

Trinton Hlynn (*2000) was born in Georgia and grew up in Alabama (2000-2011), and Georgia (2011-2019). They are a composer of acoustic and electroacoustic concert music. Hlynn's work has been performed throughout the United States, in Russia, in Austria, and in Germany.

Hlynn's music has been performed by soloists and ensembles such as Irvine Arditti, the JACK Quartet, Ensemble Dal Niente, Ensemble PHACE, the University of Iowa Center for New Music Ensemble, and the Eastman Graduate Composers' Sinfonietta.

Hlynn holds a Master of Arts degree in Composition and Music Theory from the University of Iowa, where they studied with Sivan Cohen Elias. They are currently pursuing a Meisterklasse certificate in composition at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy," where they are studying with Claus-Steffen Mahnkopf. Their other career and composition mentors include Trevor Bača, and Robert Morris.

Title / Título

verdad efímera en el final

Duración / Legth

11

Description of the piece /Descripción de la obra

verdad efímera en el final was written in score to be recorded by 5 preprogrammed digital synthesizers, each defined in Supercollider prior to composing the piece. The recording was realized using Abjad, a Python API for Lilypond, to extract pitch and rhythm information from the score. Then, Python used this information to construct a Supercollider which coupled this information using a PBind for each synthesizer. The created files were then used to generate .wav files of each synthesizer's performance which were mastered in Logic Pro X.



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Name /Nombre

Camila Albarracín

Web page

<https://alcamis.wixsite.com/camialbarracin>

Country / País

Argentina

About the author /Semblanza del autor

Lic. En Música (UNTREF), Compositora, Arreglista, Guitarrista y Docente. (Nacida en la provincia de Buenos Aires en el año 1991).

Su trabajo actual abarca la composición instrumental, experimental y art sound. Es miembro integrante de la UNACOM (Unión Argentina de Compositoras), y está realizando un posgrado de Arte Sonoro en la Universidad Nacional de 3 de Febrero.

Su música fue interpretada por distintas formaciones entre las que se destaca el cuarteto de cuerdas UNTREF, Ensemble de cámara de la Fuerza Aérea Argentina, entre otras.

Participó en proyectos musicales y culturales dentro del Centro Cultural Kirchner, Muntref, Tecnópolis, Centro de Arte Sonoro, entre otros.

Su música ha sido difundida por Radio Nacional Clásica FM 96.7, Radio CaSo (centro de arte sonoro), Festival Sur-Aural, entre otras

Title / Título

Dé-tail

Duración / Legth

6

Description of the piece /Descripción de la obra

Dé-tail surge a partir de ideas y conceptos sobre atravesar una pieza sonora o una pieza a oscuras, buceando desde los oídos, prestándole atención a los detalles. Es entrar en un viaje, sumergirse, dejarse guiar por lo que el paisaje sonoro/viaje propone.

Es además una invitación: estaciones de trenes donde se recorren diferentes paisajes y climas. La escucha como túneles y la idea de atravesar algo o ser atravesado por algo. La pieza está construida con diferentes registros de campo realizados durante caminatas y viajes en los trenes, estaciones y andenes en la cual fragmento y escojo del material crudo los rasgos que me hayan resultado más significativos según la experiencia vivida en cada ocasión.





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Name /Nombre

Ian Whillock

Web page

ianwhillockmusic.com

Country / País

United States



About the author /Semblanza del autor

Ian Whillock is a composer, sound designer, and audio engineer based in Austin, Texas. His music has been performed by a wide range of performers such as Dana Jessen, Chiara Franceschini, Michele Bianchini, Andrea Biagini, Barbara Lüneburg, and others. He has collaborated with ensembles including HANATSUmiroir, [Switch~ Ensemble], Variasi Music, UT Percussion Ensemble, UT New Music Ensemble, UNL Percussion Ensemble, Flat Water Trio, and more. His works have been performed at numerous festivals such as the iLSUONO Contemporary Music Week (IT), Young Lion*ess Acousticmatic Series (AT), Moscow Multimedia Festival (RUS), PEAK Festival (USA), Novalis Festival (HR), SPLICE Institute (USA), Integers New Music Festival (USA), and others. In 2022, he was a resident composer at Avaloch Farms (NH, USA) with LNK Percussion. He has won the Ise-Shima Special Prize (JP) and the Ida M. Vreeland Award (USA) for his compositions.

Title / Titulo

directionality

Duración / Legth

08.30

Description of the piece /Descripción de la obra

directionality uses field recordings of public places juxtaposed and transformed into noisy, granular textures. The opposition of these materials creates a surreal environment. The aim of the work is to reflect on the existentialism of our collective infrastructures: We destroy our environment to produce, to interact, to become connected. What are the consequences of these actions?