



SBCM 2017 Acousmatic Concert

Monday, September 4th, 6PM

1 – Colour Etude I (Omar Perracha)

Colour Etude I' is the first in a series of pieces exploring the strict application of certain spectral techniques influenced by the research of William Sethares, while keeping all parameters except for harmony very simple. These pieces function as a means to test harmonic concepts, and to create more accessible examples of microtonal and spectral music by leaving most aspects of the piece uncomplicated. An 11-partial waveform was generated in Supercollider using random numbers for the partial frequencies and amplitudes, which were then tweaked to taste. The entire piece uses instances of waveforms with these same ratios between the frequencies of their 11 partials - i.e. exact transpositions of the same waveform. In a particular 'key', only notes whose fundamental frequencies occur in the spectrum of the 'tonic' can be used, leading to a series of 11-pitch sets which modulate between each other via common pitches.

2 – figer (Sever Tipey)

figer(fr.), vb. to clot, coagulate, congeal. Realized with DISSCO, software for Computer-assisted Composition and Additive Sound Synthesis developed at the UIUC Computer Music Project and Argonne National Laboratory, figer contains elements of indeterminacy at all structural levels. As such, it is a composition class or a manifold composition: all its actual and potential variants share the same structure, but differ in the way events are arranged in time and details are crafted. The work includes four disquieting sections, three interludes and a coda; together they suggest an apocalyptic picture of surrealist aural images. Similar to paintings born from that aesthetics, it includes recognizable, familiar elements placed in an incongruent context. The coda, a quote from the traditional repertoire, enforces this perception. In figer there are no themes-characters participating in a logical plot. Instead various sound objects re-occur in a non-linear, ostensibly random succession and listeners are invited to create their own representations of the proposed sound shapes. New appearances of previously encountered entities are distinct although they all can be identified as being incarnations of three primary types of materials: points, lines, and aggregates/chords. The work could also be seen as a riddle, the answer to be found in the coda and the title. This submission accompanies the paper "Communicating a World View: figer, a Manifold Composition" which discusses in more detail technical aspects of the software and how it was used in this composition.

3 – Rare yet soft (Kyong Mee Choi)

Rare yet soft explores the subtlety of quoted thematic material from Mahlers Symphony No. 5 Adagietto. The piece has three sections when each quote is introduced in a different context. At the end, the piece shows how subtle influence of this quotation can affect the overall shape of the piece. This piece is dedicated to the composer's beloved father, Soon Bong Choi.

4 – Lignes et points - étude pour la décomposition en deux parties d'une oeuvre de Joan Miró (Antonio D'Amato)

This piece comes from a research about the possibility of maximizing the transmission of emotions through a synesthetic transposition of abstract paintings into music. In fact from that point of view synesthesia is an interaction of different sensory modalities, assumed that in certain conditions a single sense could activate the others. On this side working on figurative artworks conceived in the 20th century could be a good testbed because the theme of the synesthesia between figurative arts and music has often involved artists of different movements in the 20th century. The piece is a personal transposition into music of a gouache included in the first set of Constellations by Joan Miró, chosen by reason of a deep and personal study on chromatic relationships and of abstract geometrical forms conducted by Miró himself. The piece is formally conceived in two parts, intended as an etude on simple elements, grouped into two basic categories, each part focusing on different families of graphical elements. Long and slow elements are exclusively dominant in the first part, while impulsive sounds build up the second part. These elements are selected and extensively overlapped in order to develop an abstract study on basic elements of a music vocabulary. Here the goal is to attempt forcing the merging of communicative strengths from different art forms through the extraction of the overall shape of each graphical element and a successive superimposition of their general traits to sound elements through intensive dsp.

5 – Suíte [en]quadrada (Luzilei Aliel, Migue Antar and Yonara Dantas)

Orquestra Errante and KairosPanía

The performance develops in the wake of dialogues and frictions between three languages: free musical improvisation, acting and live electronics. The performance explores the narrativity imprinted on moving bodies, the visual force of live video recording of these same bodies (triggering the everyday life of the bifurcation between real life and life on the screen) and acoustic and electronic sounds amalgamating the performance. The Suíte [en] Quadrada is an achievement of the artistic collective KairosPanía, Orquestra Errante & Luzilei Aliel.

Orquestra Errante: Mariana Carvalho, piano and ventilarpa; Denis Abranches, acoustic guitar; Fábio Manzione, percussion; Fábio Martinelli, trombone; Max Schenkman, voice and experimental luteria; Pedro Sollero, guitar; Migue Antar, bass; Pedro Canales, bass clarinet; Caio Righi, flute; Inés Terra, voice; Natália Francischini, guitar; Vinicius Fernandes, guitar; Luzilei Aliel, live electronics; Micael Antunes, live electronics; Rogério Costa, saxophone and coordination

KairosPanía: Anna Kobzareva, Carmen Esteves, Filipe Augusto, Kelly Caldas, Lara Kadocsa, Samya Ennes, Victor Pessoa, Yonara Dantas.