



SONOLOGY DISCUSSION CONCERT – FEBRUARY 3, 2015
KONINKLIJK CONSERVATORIUM DEN HAAG

Debris[0] (2015) - 10'
4 channels, fixed media
Darien Brito

Debris[0] is the first of a series of pieces focused on micro-sonic transformations of purely synthetic sources, a progression from grains to noise and back.

It was inspired by the installation *Frequencies (Light Quanta)* by Nicolas Bernier.

Forward (2014) – 14'
8 channels, National Resophonic just intonation guitar & electronics
Ezequiel Menalled

The one thing I was sure of when starting to compose this piece was that I didn't want to use references to tonal or folk music. Rather, I was interested in experimenting with the relation of pitches and their ratios, and a translation of these ratios into rhythm. Therefore, most of the rhythmical domain is based on metaphorical interpretations of these complex ratios - very far away from purity, but nevertheless holding a logic of their own.

Perhaps the most meaningful topic to me was the structure of the composition. After defining the material, I realised that I could compose a systematic piece with clear directions and curves throughout the overall form. Consciously, I did all what I could to avoid this as it was clear to me that the piece was moving forward, and that the creative journey was meant not to return to previous steps, in a journey that may disorient the listener, who may only acknowledge the arrival point once he/she has already arrived there.

Elliot Simpson* - National Resophonic Just Intonation Guitar

Composition 5 (2014) – 14'

2 channels, fixed media
Sohrab Motabar

Klavierstück – ca. 12'

Piano
Gottfried Michael Koenig

My piece from the 'Klavierbuch' is just a piece of music, which means an ordered set of pitches, time values and dynamics. Fast passages alternate with chords more leisurely spaced in time: some minutes of acoustical entertainment.

Teodora Stepančić* - Piano

*Teodora Stepančić & Elliot Simpson are Members of Ensemble Modelo 62

(intermission)**Rocky1 – ca. 10'**

8 channels, real time synthesis
Stefano Sgarbi

The idea is to create a high-level control structure that can be applied to any kind of synthesiser in order to create an efficient relation with it, exploring its musical and technical possibilities. Three layers are being independently controlled simultaneously and, within each, the parameters' behaviours are characterised by a specific probability distribution function among random, brownian and beta. A higher level of the structure controls chaotically the three layers, superimposing and isolating them over time. In this case a quite simple synthesiser is controlled.

It is a study on chaos wherein chaotic functions are applied to generate sound behaviour tendencies rather than to sound synthesis techniques. It's a first implementation and probably not the last.

The sonic output is produced in real time therefore always different and unpredictable on a small time scale. Supercollider is in charged with operations and sound synthesis.

Continuum – ca. 12' 26"

4 channels
Jeyong Jung

I devised a noise model in January 2014 and made this piece through the experimentation process of finding the sonic value of a pseudo-uniform-distribution noise. All the sound-materials of the piece were produced in the BEA5 studio. The 1st-generation materials were derived from letting noise pass through relatively complex patches. The remaining generations of the sound-materials have been created by applying comparatively simple patches to the previous-generation materials. For developing the deployment process of the sound-materials, I followed the doctrine that "given the sound-materials, elicit the voice from it", and such an idea is not so dissimilar to non-standard approaches to sound/music making. Some of the sound-materials were made in the course of combining the pre-existing sound-materials, so that the whole process of composition could be described as a feedback process; the studio and the noise made the sounds, the sounds made the music, the music demanded more sound.

Übereinstimmung (Unanimity) - ca. 15'

Karlheinz Stockhausen

free improvisation - ca. 15'**Sonology Electroacoustic Ensemble:**

Josué W Amador - electric guitar
Richard Barrett - electronics
Tomer Baruch - electric piano/electronics
Amir Bolzman - electronics
Robin Eggers - percussion
Maia Francisco - piano/electronics
Dan Gibson - cello/electronics
Dirar Kalash - violin/saxophone
Giacomo Lepri - clarinet/electronics
Sohrab Motabar - electronics
Marko Uzunovski - live mixing
Saskia Venegas - violin
Juan Andrés Verdaguer - piano/radio
Semay Wu - cello
Kacper Ziemianin - electronics
