

*Blowout (Expanded)*

Michael Pounds

"Blowout (expanded)" began its life as a one-minute composition created for a birthday celebration. This expanded version of the piece develops ideas from the original composition along with new material to create a much longer piece. Rather than a celebration of a birthday, this newer piece was considered a celebration of the composer's marriage and the completion of his doctoral degree. The piece playfully manipulates a variety of breath-related sounds created using party horns, whistles, balloons and other objects.

*NeOnSound*

Giulia Regini

NeOnSound is an audiovisual composition inspired by Dan Flavin's light installations. This work comes from my personal interest about the relationship between sound and color. The video and audio processing are based on the thought expressed by this minimalist artist in reference to his works: It is what it is and it ain't nothing else. The goal is to convey the emotions that the works communicate to the observer who moves through the rooms of an exhibition. NeOnSound wants to communicate the emotionality of the experience: which goes to the viewer who stands in front of the artwork and who suffers its direct fascination, without conditioning. Dan Flavin's installations are the starting point for the inspiration and the protagonists of the video.

*Tongue Drum*

David Berezan

Tongue Drum explores the sounds of a steel tongue drum, a pitched percussion instrument.

*A Now Unknown*

Anil Çamcı

Composed over the course of two years in forty sessions with a modular synthesizer, this work is an exercise in sonic storytelling through the artist's tactile interactions with an evolving instrument. As a result, the work is gesturally driven by the motor functions of a performer on the micro scale, modulations of control signals on the meso scale, and the changes to the instrument itself on the macro scale. As the piece constructs a sonic reality around the listener, it reflects the physical reality within which it was created with all of its balance and turmoil. This way, A Now Unknown traverses the middle ground between the indeterminacies of the modular medium, and the undulating path that is a composer's plan. The turns of the same knob—days, months and years apart—are frozen and juxtaposed into an abundance of once present moments; a bricolage of nows that are impossible to tell when.

## Concert 32

July 9, 16:40-17:40

*Memento Mori*

Kerry L Hagan

‘Remember that you die.’

Although there are many objets d’art and musical forms arising from the macabre reminder of death, the Renaissance practice of the memento mori or vanitas still life is, perhaps, the most replete with symbolism. Common images include the obvious, such as skulls or skeletons, but

also represent other fleeting, fading themes: decaying fruit, cut flowers, recently snuffed candles (the smoke still present but the flame extinguished), hourglasses in mid-count, soap bubbles floating above a skull, spilled chalices, and so on.

In this work, the entire form derives from a near-infinite reverb of a complex, layered impulse. The impulse lasts mere 10ths of a second, but the remainder of the work is the prolonged reverberation tail, freezing the impulse in time. As the piece dies away, elements of the complex sound swell in and out of the foreground, allowing time to investigate each symbol in the still life.

A Pure Data patch generates Memento Mori in real time, which is the preferred presentation of the work. Random processes select the layers to emerge or fade throughout the course of the work. Though no element moves through space, random draws determine the fixed location of each layer at the start of the patch. Therefore, each live instantiation of the work is different than previous performances.

In the stereo version, the piece is designed for headphones.

### *Interlude*

Hector Bravo Benard

This piece is built up of sounds produced with different household objects and processed using delays, resonators, and spectral techniques. The sounds are arranged in 3D space and rendered using a third order Ambisonics setup.

### *Void iv*

Kari Vakeva

"Void iv" (2021) is a piece with computer-generated sounds of primarily stringed-instrument qualities. In this work I wanted to explore the sounds from different playing-techniques, and therefore I programmed a realistic physical model into my synthesis environment. I chose Cordis (Cadoz, et al., 1979) and implemented its basic functionality into my own C++ system, and that gives me the possibility to play arco/pizz., sp./st., harmonics, fingered trill, etc., like playing a real stringed instrument. I explored the use of parameter values that make the vibrating string not uniform (inhomogeneous), or applied damping the string heavily at varying points while plucking, and so on. Some of the resulting sounds are radically different from the vibrating string with a standard set of parameters. Also, I modelled the effect of the resonances of the body of the instrument, and the acoustics of the surrounding space.

The work "Void iv" is written with C++ and a software built by the author.

### Concert 33

July 9, 17:50-19:20

### まだら— *madara*

Akiko Hatakeyama

Being pretty, womanly, only to be stolen and buried by others for greed. We appear and disappear, come back and go away. まだら – madara is a lament for the dead and alive whose souls have been taken away.

まだら—Madara expresses the hardship that many women and minorities in society experience. We always face the risk of being stolen, whether our ideas, resources, sexualities, health, or lives. Medical and social discrimination and racism toward people of color became worse, or rather reinforced, during the pandemic. The threat of being attacked has stolen our freedom to live normally, too. More people recognized aggression during the pandemic, but it has always been