

Marathon :: Marathon X Exchange :: Exchange

February 27th, 2021 :: 15:00 - 24:00 CET; 9:00 a.m. - 6:00 p.m. EST
TU - Berlin & Wesleyan University
(featuring the SPLICE Ensemble)

<https://youtu.be/8i5B2zm82D8>

Program (CET)

- **15:00 Introduction**

Paula Matthusen & Henrik von Coler

I. 15:15 (Un)Sound Works I

fixed media works from the Varèse and (Un)Sound Projections Seminars

Chapin Montague • Richard Deffner • Anya Shatilova • David Johannes Meyer • Devanney Haruta • Dominik Börner
• Benji Kandel-Zasloff • Benedikt Wieder • Ryan Seward • Roman Schweikert • Júlia Koffler

II. 17:00 (Un)Sound Works II

fixed media works from the Varèse and (Un)Sound Projections Seminars

Aliya Ultan • Jace Arouet • Hector Gonzalez • Philipp Steigerwald • Jack Kraus • konphas • Erica Clark Gould
• Lukas Hartmann • Tim Strauch

III. 20:00 Mastering the Distributed Anarchic System

Students from the class Network Music Performance Systems (TU Berlin) present interpretations of graphical scores, test-based compositions and improvisations with this system.

IV. 21:30 (Un)Sound Works III

fixed media works from the Varèse and (Un)Sound Projections Seminars

Pauline Oliveros • Keizo Fish • Vincent Kather • Katharina Bévand • Manuel J. Perez III • Martin G. • Eli Simic-Prosic
• Stuart Wheeler • Daisy Mayer • Tim Strauch • Luca Hilbrich • Richard Deffner

V. Backstage Meeting

Everybody is invited to join the backstage meeting (not streamed) on Zoom for discussions and exchange:
<https://tu-berlin.zoom.us/j/61373628715?pwd=R2xaZmRPWmhuYW9TS2ppS1ZqdU5lUT09>

I.

15:15 (Un)Sound Works I

<i>Rocket Launch</i>		Chapin Montague
<i>TG 33</i>		Richard Deffner
<i>Trainomorphosis</i>	performed by Sam Wells	Anya Shatilova
<i>Communication</i>		David Johannes Meyer
<i>Lifecycles</i>	Score: Devanney Haruta Rhythms: John Dankwa Performed by: John Dankwa, Selena Delgado, Devanney Haruta, Marvin McNeill, Jocelyn Pleasant, Pablo Puente instruments courtesy of John Dankwa and Paula Matthusen	Devanney Haruta
<i>Rebirth of a Craft</i>		Dominik Börner
<i>Housewalk</i>	performed by Keith Kirchoff	Benji Kandel-Zasloff
<i>Daydreaming</i>		Benedikt Wieder
<i>steel and air, a mottled presence</i>	performed by Sam Wells	Ryan Seward
<i>The Horrors of the Hain</i>		Roman Schweikert
<i>Szunnyadj kisbaba - Lullaby</i>		Júlia Koffler

((intermission))

please drop in to listen to a radio stream featuring pieces composed as part of the Varèse Seminars at the
TU-Berlin.

<https://streamingv2.shoutcast.com/varesetastic>

II.

17:00 (Un)Sound Works II

ADDITIVES

performed by Sam Wells

Aliya Ultan

King Crimson's Midas Arrow

performed by Adam Vidiksis

Jace Arouet

Dasein

performed by Hector Gonzalez

Hector Gonzalez

Jean's Painful Excursions

Philipp Steigerwald

Dying Loop

Jack Kraus

Cycles

I. Fall
II. Idle
III. Dawn

konphas

Alive and Growing

performed by Adam Vidiksis

Erica Clark Gould

I Only Walk in The

Lukas Hartmann

„Play with your space!“ (Car park-Edition)

Tim Strauch

((intermission))

please drop in to listen to a radio stream featuring pieces composed as part of the (Un)Sound Projections Seminar at the Center for the Humanities and the Music Department at Wesleyan University.

<https://streamingv2.shoutcast.com/unsoundprojections>

III.

20:00 Mastering the Distributed Anarchic System

The SPRAWL System connects musicians from different locations to a virtual acoustic environment. Every participant can change any parameter of the resulting scene. This shared agency allows novel ways of interaction and musical practice - and demands a high degree of involvement. Students from the class Network Music Performance Systems (TU Berlin) present interpretations of graphical scores, test-based compositions and improvisations with this system.

Performers:

- + Luzie Ahrens (Synth)
- + Dominik Börner (Synth, Kalimba)
- + Henrik von Coler (Synth)
- + Mario Hillenbrand (Piano, Vocals)
- + Peter Bangert (Guitar)
- + Jonathan Müller-Boruttau (Synth)
- + Simon Oswald (Synth)
- + Deniz Özdemir (Synth)
- + Christian Scherz (Synth)
- + Roman Schweikert (Guitar)
- + Nils Tonnätt (Synth)

Blodgett

Robert Stokowy

Treatise (Excerpt)

Cornelius Cardew

Granular Confusion

IV.

21:30 (Un)Sound Works III

One Hundred Meeting Places

Pauline Oliveros

performed by:

TU-Berlin: Dominik Börner, Richard Deffner, Lukas Hartmann, Luca Hilbrich, Vincent Kather, Jürg Andreas Meister, Stefan Müller, Jùlia Koffler, Eli Simic-Prosic, Roman Schweikert, Philipp Steigerwald, Tim Strauch, Benedikt Wieder
Wesleyan University: Hector Gonzalez, Natalie Greffel, Devanney Haruta, Benji Kandel-Zasloff, Jack Kraus, Daisy Mayer, Manuel J. Perez III, Anya Shatilova, Ryan Seward, Aliya Ultan, Stuart Elias Wheeler

Special Guests: Omar Fraire, Dana Jessen, & Terri Hron

SHELL PIECE

Keizo Fish

performed by Adam Vidiksis

Motion in Sound in Motion in Sound in

Vincent Kather

Feedback Loops

Katharina Bévand

Unmanifest Merging

Manuel J. Perez III

performed by Adam Vidiksis

disrupted communication

Martin G.

Sirendings

Eli Simic-Prosic

HIGH STREET STREET LIGHT

Stuart Wheeler

Ode to the Star Queen

Daisy Mayer

performed by Keith Kirchoff

„Synth, listen to yourself!“ (for Noise:Feedback:Noise)

Tim Strauch

Digital Decay

Luca Hilbrich

Céfiro - Binaural Mix

Richard Deffner

Marathon :: Marathon X Exchange :: Exchange

(program notes)

I.

(Un)Sound Works: Part I (program notes)

Rocket Launch

Chapin Montague

For this piece, I used field recordings from the Wesleyan University Power Plant as well as other sites to mimic the atmosphere of a rocket launch solely through sound. I produced this piece during my time in Paula Matthusen's experimental sound course titled "(Un)Sound Projections".

TG 33

Richard Deffner

The TG33 is a texture generator coded in Max for Live that re-creates the vibe of the Yamaha TG33 module from the 90s.

Trainomorphosis

Anya Shatilova

performed by Sam Wells

Trainomorphosis is a work of aural architecture that juxtaposes aural attributes of the space inside the train and inside the head of a person napping on the train. In this context, the role of the trumpet is to interpret mechanical and humanly produced sounds heard on the train while the fixed media track will be provided to create the sonic component of the dream as well as a drone and verbal announcements on the train.

Communication

David Johannes Meyer

This piece was made using a Max4Live device I built. The device is a polyphonic granular synthesizer, which records incoming sound from a microphone or any other sound source in its different granular oscillators. What makes the device special is a component that I call 'ESM - External Sound Modulator'. I thereby refer to the fact that the incoming sound not only works as a sample source but also controls most of the parameters of the synth (such as the position of the grain, the length, how often it is being triggered and most importantly it decides when the device records new sound in its oscillators). That means that the grains change at certain points, but you never know when. The final sound is simultaneously influenced by both the device and the musician.

Lifecycles

Devanney Haruta

Score: Devanney Haruta

Rhythms: John Dankwa

Performed by: John Dankwa, Selena Delgado, Devanney Haruta, Marvin McNeill, Jocelyn Pleasant, Pablo Puente
instruments courtesy of John Dankwa and Paula Matthusen

The gankogui is a musical instrument from Ghana, crafted by blacksmiths out of recycled metal from cars. When the instrument breaks, it is returned to the blacksmith, who fashions the metal into farm tools or more gankoguis. The instrument's material thus takes on many forms as it cycles through the community. Performed on broken instruments, this piece embodies the lifecycle of the gankogui and its material transformations.

Rebirth of a Craft

Dominik Börner

For "Rebirth of a Craft" several field recordings of the unique soundscape "Erzgebirge" were taken. It is a natural rough and dark mountain region in East Germany. The field recordings of a forest and river-rich environment were convolved with natural filters of an old ore-mine. With an impulse response of an iron-mine-car, a Pure Data patch was triggered, leading to rising feedback which brought the ore-mine back to life. This combination of a rough natural environment with modulated traditional sounds of mining, for which the region is known for, resulted in a new living soundscape.

Housewalk

Benji Kandel-Zasloff

performed by Keith Kirchoff

a piece and notational scheme I devised for performance of moving soundscape

Daydreaming

Benedikt Wieder

Based on a tool I created in Supercollider, this piece takes a looped recording to various places, while preserving notions of the original sound. It uses spectral manipulation to (de-) emphasize individual frequencies and frequency dependent delay, shifting the acoustic focus in various directions.

The piece is presented as a series of variations, which demonstrate the tool's capabilities and follow individual themes. The sounds were recorded at the Tempelhofer Field where you hear people chatter, walk or ride their bicycles. Like a daydream, each variation takes sounds from the original recording and constructs an alternate soundscape around them.

steel and air, a mottled presence

Ryan Seward

performed by Sam Wells

steel and air, a mottled presence is a piece for trumpet, a transducer playing contact microphone recordings of one or more bridges, and a suspended piece of sheet metal which mediates the sound of the trumpet and transducer. The title of the piece is taken from a line of an untitled poem by John Ashbery which is printed on the upper steel beams of the Siah Armajani-designed Irene Hixon Whitney Bridge in Minneapolis, Minnesota.

The Horrors of the Hain

Roman Schweikert

A mix of field recordings, unusual guitar playing and harmony pitch-shifting - in that order. All field recordings were taken in Volkspark Friedrichshain in Berlin, on a day where melting snow contributed a

lot to the sounds of the park. The guitar playing in the piece sounds eerie and mimics the sound of the field recordings. Even more horror was then added in the form of harmony pitch-shifting.

Szunnyadj kisbaba - Lullaby

Júlia Koffler

“Szunnyadj kisbaba” is a MAX MSP performance set-up and improvised composition. The piece and its architecture creates a musical analogy to the progression of an infant’s psyche: Creating itself as a “feedback loop” based on the child’s early experiences, most frequently from the input of their primary caregivers. What do we take with us from the cradle and how much agency do we really have?

II.

(Un)Sound Works: Part II (program notes)

ADDITIVES

Aliya Ultan

performed by Sam Wells

The main concept for *ADDITIVES* is the title, preserving something via toxic means. This is depicted through the performer’s choices in relation to three simple guidelines as well as postproduction processing of all audiovisual content. The opening section of *ADDITIVES* comprises of a performer inserting oneself within exceedingly narrow cracks of audiovisual silence. As many of these audiovisual silences are extremely fast, a multitude of collisions occur. This common thread defines *ADDITIVES* as a study of the performer’s audiovisual reflexes.

King Crimson’s Midas Arrow

Jace Arouet

performed by Adam Vidiksis

Arouet No. 6, *King Crimson’s Midas Arrow*, is a piece that contrasts and compiles the sounds of at least three rooms. In this iteration, the time constraint of three minutes requires that each room be allotted approximately one minute each. The performer will also be a narrator to a disjointed story while playing an incomplete drumkit.

Dasein

Hector Gonzalez

performed by Hector Gonzalez

Dasein is a piece for Wind MIDI controller that tries to construct a non-dualistic temporal experience of engagement with the world surrounding us, embodying a unity between space, subject and objects. Field recordings taken in southeastern Mexico are used as material to be algorithmically processed, triggered and transformed in real time by the performer.

Jean’s Painful Excursions

Philipp Steigerwald

This is a hardware based piece, featuring two turntables armed with records, a sampler, a microphone and some red stickers. Randomness does its thing and i do little to stop it.

Dying Loop

Jack Kraus

Dying Loop came out of a selection of randomly spliced loops from an old cassette full of my half-formed composition ideas and aimless musical ramblings. It is an attempt to give form to what was previously formless; to take my most fragile recording, fortify it, and let it be seen. Then, to let it fade away and be forgotten.

Cycles

konphas

- I. Fall
- II. Idle
- III. Dawn

The concept of this project is to use a vintage tube guitar amplifier as a noise source and stand-alone feedback instrument. For this purpose, the cabinet vibrations of a custom-built amp are converted into an electrical signal with a piezo contact microphone and fed back into the amp's input. Additionally, an electromagnetic (induction coil) mic was used to scan the amp's electrical components for their magnetic fields and also feed the resulting signal back into the amp.

All sounds were recorded into Ableton Live, arranged and mixed to create multiple layers of sounds and to make an actual composition.

Alive and Growing

Erica Clark Gould

performed by Adam Vidiksis

I was very intrigued by the sudden emergence of mushrooms all around the Wesleyan campus. It felt as though they were taking over the space, assembling, multiplying, and getting stronger. For this piece, I created a narrative around this army of fungi, a trailer perhaps, which was heavily inspired by horror films from the 70s and 80s, revolving around growing monsters, ready for war.

I Only Walk in The

Lukas Hartmann

I Only Walk in The (2021) is a piece exploring the temporal and spacial nature of binaural recordings. Through a journey from the extremities of the day to those of the night we follow an intimately linked passage, defining what it means to be sonically present at any one time.

„Play with your space!“ (Car park-Edition)

Tim Strauch

The aim was to create a playable Ableton Live template using just field recordings from one space. Every sound in this piece was recorded in the car park underneath my apartment. To obtain the characteristics of the chosen space, all of the recordings were not processed with additional effects besides general EQ and compression. The recordings for the kick drums were also transposed by two octaves. The final piece was then recorded in one take using a midi controller to control the mixer in Ableton Live.

III.

Mastering the Distributed Anarchic System (program notes)

Blodgett

Robert Stokowy

Blodgett (2019) is a text-based score by Robert Stokowy, commissioned by the Electronic Orchestra Charlottenburg. It aims at a radically reduced soundscape, giving precise instructions not only on timbral qualities, but also on the spatial arrangement and movement of the sound sources. For this performance, each musician controls the position of their own sounds with custom Pure Data patches, resulting in a dynamic modulation of proximity and distance.

Treatise (Excerpt)

Cornelius Cardew

Treatise (1964-67), by Cornelius Cardew, is an outstanding graphic score, drawn on 193 pages. Shape, size and other properties serve as guidelines for an improvisation, without any instructions on their interpretation. An animated version is used for this performance, transferring the pages into an implicit timeline. This approach aims at distinct variations of dynamics and timbre and precise onsets.

Granular Confusion

Granular Confusion (2021) is a system configuration with accompanying improvisation instructions by Mario Hillenbrand. Certain Access Points are programmed as granular processing units. These are then fed with signals from musicians at different locations, creating a hardly stable network. Similar to an avalanche, single sound events can result in massive bursts.

IV.

(Un)Sound Works: Part III (program notes)

One Hundred Meeting Places

Pauline Oliveros

performed by:

TU-Berlin: Dominik Börner, Richard Deffner, Lukas Hartmann, Luca Hilbrich, Vincent Kather, Jürg Andreas Meister, Stefan Müller, Jùlia Koffler, Eli Simic-Prosic, Roman Schweikert, Philipp Steigerwald, Tim Strauch, Benedikt Wieder

Wesleyan University: Hector Gonzalez, Natalie Greffel, Devanney Haruta, Benji Kandel-Zasloff, Jack Kraus, Daisy Mayer, Manuel J. Perez III, Anya Shatilova, Ryan Seward, Aliya Ultan, Stuart Elias Wheeler

Special Guests: Omar Fraire, Dana Jessen, & Terri Hron

One Hundred Meeting Places by Pauline Oliveros is a piece for variable ensemble configurations, each of which are conducted by computer, which algorithmically generates a unique score for each performance. The score is scalable such that the piece may last minutes, hours, or even days. In the piece, ensemble members are asked to commit to making a wide range of gestures, varying maximally in timbre and articulation, and either very soft or very loud, very short or very long. In this version, meeting places were made over long distances, imagining how different sounds and spaces may eventually combine with one another.

SHELL PIECE

Keizo Fish

performed by Adam Vidiksis

SHELL PIECE consists of a guided improvisation in which the performers audio output is run through an automated reverberation simulator that expands / retracts throughout the course of the piece.

Motion in Sound in Motion in Sound in

Vincent Kather

What does an accelerometer think while jumping?

This project aims at exploring the interaction of motion and sound.

A moving sensor feeds a max patch with motion data, which in turn generates sound.

A Feedback Loop transcending the divisions between virtual and reality.

Feedback Loops

Katharina Bévand

Improvisation on self oscillating feedback system for modular synthesizer setup.

Unmanifest Merging

Manuel J. Perez III

performed by Adam Vidiksis

void; non-existence.

All memories belong to the performer.

disrupted communication

Martin G.

Due to prohibitions and regulations during the corona pandemic, we were not allowed to have face-to-face contacts. Instead, face-to-face gave way to digital conversation with all its interruptions, disruptions and delays. However, it is not only the way how we communicate, but also what.

Sirendings

Eli Simic-Prosic

The voice has long stood outside the body as disembodied signifier of desire, trouble, death, its grain smoothed out into the palatable tones of music. Here the musical voice returns to the body all of the violence it emits on the real bodies of history, a feedback loop of reinscribing matter, re-mattering a matter that matters. It is a revenge parable: the body keeps the voice, the voice ends the body.

HIGH STREET STREET LIGHT

Stuart Wheeler

This piece uses recordings taken of a buzzing street light outside my house on High Street in Middletown, Connecticut. Different segments of the recording were played back through my cell phone speakers at full volume and re-recorded, repeating this process several times to render different transformations and shadings of the original street light's sound. While these sounds play, multiple iterations of my voice read words from segments of Calvin R. Graf's 1978 book *Listen to Radio Energy, Light, and Sound*. These words were selected and reorganized according to specific patterns based on the first letter of each word. You can also hear the traffic going by on High Street.

Ode to the Star Queen

Daisy Mayer

performed by Keith Kirchoff

In 1995, the Hubble Telescope captured an iconic image found within Messier 16, also known as “The Eagle Nebula”, “The Spire”, or “The Star Queen Nebula”. The image was formed by interpolating electromagnetic data that was collected across the spectrum, which was finally compiled into a digital image. In this way, one could say that astronomers, like musicians, must exercise their observational abilities in order to more deeply understand their form. Given that Messier 16 is thousands of light years away, the image that we now have only represents the light emitted from the nebula at a point of time in the past. Therefore let us think of time in a relative and representational way when attempting to feel rhythmically, as a musician, in outer space. A singular image, for an astronomer, can represent great expanses of time in addition to the compositional elements of the nebula. In this way, the *Ode to Star Queen* can be your own sonic interpolation of cloud mass data.

„Synth, listen to yourself!“ (for Noise:Feedback:Noise)

Tim Strauch

A Modular Synthesizer Patch using a feedback loop of the oscillator's audio into a granular synth (Make Noise Morphagene) which records the incoming audio into splices and analyses the audio with an envelope follower and gate detector. The generated CV and clock will then manipulate different parameters in the patch, making the oscillator react to its own sound. The first piece shows the recording process and the reaction of the synth, the second is a revision of the recorded splices and how the synth behaves differently „listening to its earlier work“. The third piece is showing how the synth reacts when the recorded audio is manipulated by the artist.

Digital Decay

Luca Hilbrich

digitalDecay is a script to process audio in a recursive way that it falls apart and decays. The inspiration of this project comes from William Basinski's "Disintegration Loops". I find it very interesting that analog media evolves with time; an audio piece on vinyl or tape will never sound exactly the same twice. This decay process gets lost in modern media, that's why I tried to implement a digital decay process with this project.

Céfiro - Binaural Mix

Richard Deffner

Céfiro is the spanish version of the name Zephyr: the wind of the west. The greek mythology knows four winds: Boreas, Favonius, Eurus and Zephyr. Zeyphyr was the kindest of the four brothers. This track was mixed with the Ambisonics Toolkit (ATK) for binaural listening on big headphones.

About the SPLICE Ensemble

SPLICE Ensemble is a trio focussed on cultivating a canon of electroacoustic chamber music, comprised of virtuosi composer/performers Keith Kirchoff (piano), Adam Vidiksis (percussion), and Sam Wells (trumpet). Called a “sonic foodfight” by Jazz Weekly, SPLICE Ensemble works with composers and performers on performance practice techniques for collaboration and integrating electronics into a traditional performance space, and they were recently awarded a Chamber Music America grant for a commission of a new 25-minute work with composer Caroline Miller. The resident ensemble of both SPLICE Institute and SPLICE Festival, SPLICE Ensemble has been a featured ensemble at M Woods in Beijing, SEAMUS, the Electroacoustic Barn Dance, SCI National, Electronic Music Midwest, and New Music Detroit’s Strange Beautiful Music 10. They have recorded on both the SEAMUS and Parma Labels.

For more information, please visit <https://splicemusic.org/ensemble/about>

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Many thanks to the many special guests who shared their time, work, and thoughts by making guest and/or cameo appearances as part of these (and sometimes both) seminars: Eve Beglarian, Aaron Bittel, Raven Chacon, Seth Cluett, Erik DeLuca, Firat Erdim, Daniel Fishkin, Omar Fraire, Terri Hron, Dana Jessen, Kata Kovács, Walter Kitundu, Ron Kuivila, Cecilia Lopez, Alvin Lucier, Stephan Moore, Tom O’Doherty, Matthew Evan Taylor, Olivia Valentine, Philip White, & SPLICE Ensemble.

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