

ZKM

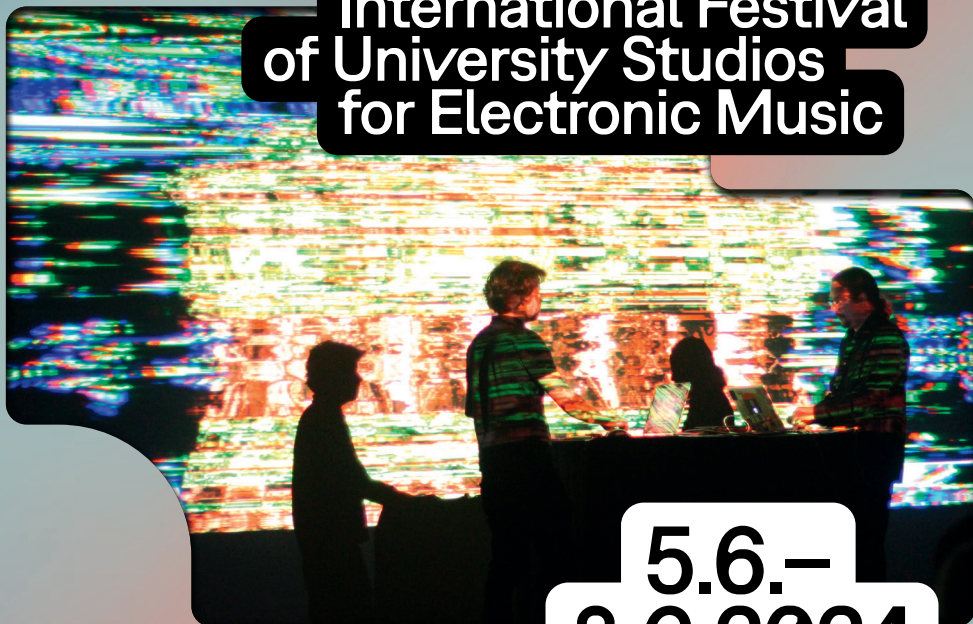


Karlsruhe



next_ generation X

International Festival
of University Studios
for Electronic Music



5.6.-
8.6.2024

Concerts, Installations,
Lectures

Being the largest European gathering of university studios for electronic music, next_generation X offers up-and-coming composers a platform to present their new musical developments.

Participating studios:

- HfM Hanns Eisler Berlin, Studio für Elektroakustische Musik (STEAM)
- UdK Berlin, Studio für elektroakustische Komposition, Klangkunst und Klangforschung (UNIK)
- HfK Bern, Studiengang Sound Arts
- HfK Bremen, Studio für Elektroakustische Musik
- Conservatorio G. F. Ghedini Cuneo, METS – Musica Elettronica & Tecnici del Suono
- HS Darmstadt, Soundscape and Environmental Media-Lab (SEM)
- HfM Carl Maria von Weber Dresden, Hybrid Music Lab
- Folkwang UdK Essen, Institut für Computermusik und Elektronische Medien (ICEM)
- HfMDK Frankfurt am Main, Studio für Elektronische Musik und Akustik (selma)
- HfM Freiburg, Studio für Elektronische Musik
- KUG Graz, Institut für Elektronische Musik und Akustik (IEM)
- HfMT Hamburg, Studiengang Multimedia Komposition
- HMTM Hannover, FMSBW – Elektronisches Studio im Institut für neue Musik Incontri
- HfG Karlsruhe, Studio für Medienkunst, Sound und Raumklang
- HfM Karlsruhe, SAM-ComputerStudio und IMWI Institut für Musikinformatik und Musikwissenschaft
- HfMT Köln, Studio für Elektronische Musik
- KHM Köln, Bereich Sound der Fächergruppe exMedia
- HMT Leipzig, Elektroakustisches Studio
- MH Lübeck, Elektronisches Studio
- HfM Mainz, Studiengang Klangkunst-Komposition
- Universität Mozarteum Salzburg, Studio für Elektronische Musik (SEM)
- Haute école des arts du Rhin (HEAR), Strasbourg
- HMDK Stuttgart, Studio für Elektronische Musik (StEM)
- Royal Conservatoire of The Hague, Institute of Sonology
- HfM Trossingen, Studiengang Musikdesign
- HfM Franz Liszt Weimar, Studio für elektroakustische Musik (SeaM)
- ZHdK Zürich, Institute for Computer Music and Sound Technology (ICST)

Preface

next_generation X 2024 promises to be a new experience for 27 studios and an estimated 200 students. The biennial next_generation festival, which took place for the first time in 2005, is a great experience for everyone involved in every edition, and certainly also an enormous amount of stress and a lot of work at the limit of possibilities for the staff. It lets you experience the possibilities of the building, the technology, the tremendous competence of the sound engineers, event technicians and the organization team.

For me, this will be the last next_generation festival at ZKM | Karlsruhe, as I will be leaving this creative place with the festival *Le temps s'ouvre* at the end of September. I can look back on 10 impressive editions of next_generation, which have elicited artistic and organizational excellence from all the musicians, composers, performers, professors and university staff involved and made many teachers proud of their students.

A lot has changed aesthetically, technologically and socially since 2005. While a permanently installed sound dome was still something special at the time, several universities now have their own loudspeaker spheres with different properties and functions. Most recently, Bremen University of Applied Sciences installed a new dome in its concert hall. The changes currently being initiated in the creative design of images, video and music through artificial intelligence were unthinkable at the time.

AI systems that independently provide structures and perfectly mixed works with 'text and voice on demand' have just come onto the market and there is still no end in sight to the areas in which AI can be used. What does this mean for composers in defined genres in particular? Will the way we communicate with 'the machine' change completely? Perhaps this is also a model for the changes we can expect from generative AI: New possibilities alongside old still potent creative techniques.

With this in mind, we look forward to meeting you and being inspired by your musical visions.

Ludger Brümmer in the name of the whole team

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2 pm		HfMT Hamburg → p. 9 Christopher Ramm <i>meta-politics / MEDIA-(Politics)?</i>
2:30 pm		HfMT Hamburg → p. 9 Diego Muhr <i>SPACE AS A SCORE: Corporate Unconscious and the video walk format</i>
3 pm		BREAK
3:30 pm	Session I → p. 7 HEAR Straßburg → p. 7 Tom Mays and Gérard Starck <i>Studio Report: Composition and interdisciplinary creation at the Haute Ecole des Arts du Rhin</i>	Session III → p. 10 Location: ZKM Lecture Hall HS Darmstadt → p. 11 Robin Vwiemann M.A. <i>„3D-Audio Produktionen und 360° Video-Projektionen Audiovisuelle Interaktionen: Lab-Report“</i>
4 pm	HKB Bern → p. 7 Prof. Dr. Teresa Carrasco. Sound Arts Studies <i>Sound Arts as a social-artistic transformation</i>	HS Darmstadt → p. 11 Prof. Sabine Breitsameter <i>Sound, Climate, Oikos. Can art help to support the ecological change?</i>
4:15 pm		HS Darmstadt → p. 11 Ikponmwoosa Avan-Nomayo M.A. <i>Afrofuturism</i>
5 pm	Concert I → p. 23 Location: ZKM Kubus ICEM Essen HfM Karlsruhe HfG Karlsruhe	Concert III → p. 34 Location: ZKM Kubus Institute of Sonology IEM Graz HS Darmstadt
8 pm	Concert II → p. 29 Location: ZKM Media Theater HEAR Strasbourg HKB Bern SeaM Weimar	Concert IV → p. 41 Location: ZKM Media Theater HMDK Stuttgart HfM Freiburg KHM Köln

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2 pm	<p>IEM Graz → p. 14</p> <p>Benedikt Alphart <i>Dune Chasing: Fiel Recording the Singing Dunes</i></p>	<p>HfM Dresden → p. 20</p> <p>Artemi-Maria Gioti <i>Practice-Based Research in Music and AI</i></p>
2:30 pm	<p>METS Cuneo → p. 14</p> <p>Vanja Contu, Gianluca Verlingieri <i>Composing and improvising with electroacoustic and electric harps: a creative synergy between METS-Conservatorio di Cuneo and Salvi Harps</i></p>	<p>HfM Trossingen → p. 20</p> <p>Prof. Ludger Brümmer <i>Künstliche Intelligenz in der Musikausbildung (Arbeitstitel)</i></p>
3 pm	BREAK	BREAK
3:30 pm	<p>Session V → p. 16 Location: ZKM Lecture Hall</p> <p>KHM Köln → p. 17</p> <p>Pedro A. Ramirez <i>As Loud As Possible</i></p>	<p>Session VII → p. 21 Location: ZKM Lecture Hall</p> <p>Panel Discussion → p. 22</p> <p><i>Quo Vadis electroacoustic music – between the academic avant-garde and the popular</i></p>
4 pm	<p>KHM Köln → p. 17</p> <p>Prof. hans w. koch <i>air from another planet – extraterrestrial acoustics</i></p>	
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SESSION I

Wed June 5, 2024
3:30 – 4:30 pm

Location:
ZKM Lecture Hall

HEAR Straßburg

→ 3:30 pm
Tom Mays & Gérard Starck

***Composition and Interdisciplinary Creation
at the Haute Ecole Des Arts du Rhin***

In this studio report, we will explore the interdisciplinary experience at the Haute Ecole des Arts du Rhin around the research group *Sound Spaces* including music composition, sound practices and visual arts including sculpture, outlining some significant recent projects including their teaching objectives and production aspects; in the spirit of questioning, researching and creating.

HKB Bern

→ 4 pm
Prof. Dr. Teresa Carrasco

Sound Art as a Social-Artistic Transformation

The convergence of sound, technology and creative expression provides a unique platform for social discussion and reflection on current topics, making possible the understanding of complex political social contexts and the creation of new perspectives.

SESSION II

Thu June 6, 2024

1:30 – 3 pm

Location:

ZKM Lecture Hall

HfMT Hamburg

→ 1:30 pm
Prof. Dr. Alexander Schubert

Compound Identities

Assembling performative bodies through 3D modeling, scripting, AI and motion tracking as an artistic practice. How the identity of a performer on stage can be constructed from multiple sources of control and content. Shared agency or self-dissolving: Body representation in the digital world.

HfMT Hamburg

→ 2 pm
Christopher Ramm

Meta-Politics / Media-(Politics)?

Can we use Media to crash the Aesthetic of the Political? Somewhere between presentation and self-reflection my talk wants to put a focus on the potential of media, to visualize the invisible and give a voice to those who aren't represented in the aesthetic order. How can we unveil power structures and use media as a tool to enable access?

HfMT Hamburg

→ 2:30 pm
Diego Muhr

SPACE AS A SCORE: Corporate Unconscious and the Video Walk Format

Corporate Unconscious was a video walk performance premiered at HfMT Hamburg in June 2023. The lecture will offer a reflection on how space can both propose dramaturgies and generate scores to be used in immersive pieces. Corporate Unconscious tells the story of Simul Entertainment GmbH. Between reality and fiction, a videowalk lead the individual viewers through a company tour that takes Carl Gustav Jung's concept of synchronicity as a basis.

SESSION III

Thu June 6, 2024
3:30 – 4:45 pm

Location:
ZKM Lecture Hall

HS Darmstadt

→ 3:30 pm
Robin Wiemann M.A.

Lab-Report – Audiovisual Interactions. 3D-Audio Productions and 360° Video-Projections

3D audio productions as the basis for 360° video and film projects: Different design principles and technical possibilities are used to combine both media. The focus is on the question of interaction: between the recipients, the artists with both the digital landscape and the different media on a technical level.

HS Darmstadt

→ 4 pm
Prof. Sabine Breitsameter

Sound, Climate, Oikos. Can Art Help to Support the Ecological Change?

Soundscape studies have created an emphatic awareness of the social and political dimensions of the acoustic environment, and of listening and sound in general. Recently, a number of auditory perspectives have emerged, whose (self-)critical approaches focus on the issues of sustainability and ecology. They ascribe to audio aesthetic practices a driving role in bringing the topic of sustainability to life, and thus supporting the idea of ecological change. Can art help? And if yes, how?

HS Darmstadt

→ 4:30 pm
Ikponmwoza Avan-Nomayo M.A.

Afrofuturism

Emphasizing on sound installation art, the lecture navigates futuristic sonic Afro-landscapes, cultural heritage, and innovative artistic expressions within next-generation's avant-garde electroacoustic context.

SESSION IV

Fri June 7, 2024

1 – 3 pm

Location:

ZKM Lecture Hall

MH Lübeck

→ 1 pm
Prof. Nicola L. Hein

Electronic Studio – Musikhochschule Lübeck

In this talk, I will present an outline of the activities and pedagogical goals of the electronic music studio at the University of Musikhochschule Lübeck. I will outline, how the newly developing study program has been integrated into existing profiles and study programs of the school. Furthermore, I will introduce the new study program (M. Mus) at the electronic music studio of the Musikhochschule Lübeck and develop an outline of the program *Sound & Creative Technology*.

IEM Graz

→ 1:30 pm
Lain Iwakura

Social Noise

Social Noise is a continuous artistic research project in which techniques of free improvisation and noise music are transferred to the social space. *Social Noise* is a game with the audience in which the boundaries between performers and spectators, performance and reality, fun and seriousness are broken down. Accordingly, the setting changes each time, as do the approaches, which are constructed as situations for certain possible experiences. At the center are the questions of what possibilities there are to question familiar conventions, to raise unconscious assumptions, and to counter everyday experiences of alienation with alienation.

IEM Graz

→ 2 pm
Benedikt Alphart

Dune Chasing: Field Recording the Singing Dunes

In 2023 I recorded Aigaikum, the singing sand dunes located in Kazakhstan's Altyn-Emel National Park. Their songs have long exuded a great sense of wonder, being mentioned in Marco Polo's travel reports, and being ascribed to the haunting voices of Genghis Khan's fallen warriors in local folklore. The performance lecture will illustrate, how I seek to convey the presence and mystique of the sand dunes' low drones through field recordings and their manipulation.

METS Cuneo

→ 2:30 pm
Vanja Contu, Gianluca Verlingieri

Composing and Improvising With Electroacoustic and Electric Harps – A Creative Synergy Between Mets-Conservatorio Di Cuneo and Salvi Harps

In 2023 METS, the electronic music department of the Conservatory of Cuneo, started a collaboration with Salvi Harps, world leader in harp manufacturing, in order to explore the possible interactions of their new electroacoustic harp *Electra* and their electric one *Delta* with experimental electronic music.



SESSION V

Fri June 7, 2024

3:30 – 4:30 pm

Location:

ZKM Lecture Hall

KHM Köln

→ 3:30 pm
Pedro A. Ramírez

As Loud as Possible

Drawing inspiration from the liner notes found in noise and punk music records, the presentation delves into the concept of loudness and explores the creative possibilities of sound pressure in composition and playback within experimental music. It explores different approaches in regards of physical formats, an arms race towards the loudest record ever and contrasts these with quietest realms of experimental music. The discussion extends to the physical and phenomenological effects of sound. It explores how loudness and noise shape listener experiences, from visceral, body-centered reactions to contemplative quietness. An inquiry into the two physical extremes of sound.

KHM Köln

→ 4 pm
Prof. hans w. koch

Air From Another Planet – Extraterrestrial Acoustics

The air from other planets from Stefan George's poem *Entrückung*, the basis for Arnold Schönberg's transition into the free atonality of his second string quartet, has taken on a new and strange reality since 2022, thanks to measurements of the speed of sound on mars. The lecture presents the research results, demonstrates their effects and speculates on the consequences.

SESSION VI

Sat June 8, 2024

1 – 3 pm

Location:

ZKM Lecture Hall

HfMDK Frankfurt

→ 1 pm
Prof. Örm Finnendahl

Real-time and non-real-time work with Common Lisp and SVG

In this lecture, the *Common Lisp Aided Music Production System (CLAMPS)* will be presented. This system takes into account the developments of Common Lisp of the last years and combines and extends various existing packages (incudine, Common Music, CLOG, SVG) into an integrated working environment for compositional and performative work in real time with a browser-based GUI and SVG graphics as scores/DAW. In this respect, similar to SuperCollider, Pure Data/Max or Csound, but avoids their barriers between the dsp processes and the control and graphical editing.

ZHdK Zürich

→ 1:30 pm
Prof. Germán Toro Pérez

Electronic Music in the Music School. A Pilot Project at ICST

ICST has been working on a pilot project to introduce electronic music as an artistic subject at music schools since 2022. The lecture reports on the collaboration with three music schools and on the prospect of offering a pedagogical training program at the ZHdK for composers of electroacoustic music. Composition, performance, improvisation and the relationship to popular music are at the center of attention alongside questions of inclusion and promoting talent.

HfM Dresden Hybrid Music Lab

→ 2 pm
Dr. Artemi-Maria Gioti

Practice-Based Research in Music and AI

In this talk I will present examples of practice-based/artistic research in Music and AI and discuss its potential to contribute to critical literature on AI, as well as its distinctive qualities with respect to other forms of research on AI. Finally, I will address some of the challenges associated with the first-person perspective and interdisciplinary nature of this type of research.

HfM Trossingen

→ 2:30 pm
Prof. Ludger Brümmer

Working With the Grab Bag – AI in Studies, in Art and in Trossingen

How do we need to rethink creative work? Which visions for working with music are becoming obsolete and which cannot yet be replaced by AI? Based on issues, reflections on AI and practical examples, an attempt has been made to sketch out a new artistic and social image in which studies show new possibilities that can be integrated into the technological evolution of electronic music. To this end, an exemplary master's course in composition with AI in Trossingen will be presented.

SESSION VII

Sat June 8, 2024
3:30 – 4:30 pm

Location:
ZKM Lecture Hall

→ 3:30 pm
PANEL DISCUSSION

Quo Vadis Electroacoustic Music – Between the Academic Avant-Garde and the Popular

The content of composition studies in the field of electroacoustic music has so far been defined by models provided by the latest technologies and the aesthetic definitions of the avant-garde. The clear but also one-sided role model function of the avant-garde is largely supplemented by a variety of aesthetics that have emerged from the field of tension between academic and popular music. This dynamic is complemented by the transformation of the creative process through the latest technologies from the field of artificial intelligence, which question the role of the composer. In this discussion, the studios and their teachers will take stock of their own situation, from which consequences, ideas and visions for the music, education and professional fields of the next generation of composers can be derived.

CONCERT I

Wed June 5, 2024

5 pm

Location:

ZKM Kubus

ICEM Essen

Marius Bajog, Diana Ortiz, Ruben Philipp, Kai Strathmann, Fabian Bentrup »//-///«, (2024), for Objects, Live Electronics & Video, 11'

The gaze of the eye is, as our eyes are, always a gaze in the opposite direction of what is happening. The opposite direction of the gaze is what we see, what we call perception. The opposite direction is not only the movement of the gaze. The attempt to understand and interpret what we see is also the opposite direction. To form a picture means to interpret in the opposite direction.

– Herta Müller: *The devil sits in the mirror.*

Philipp von Neumann, Theo Voerste, Ilya Perov, Leonard Guenther, Leon Focker *Kein Katalog*, (2024), Loudspeaker Music (Laptop), 11'

We dedicate this work to Max V. Matthew as a token of our admiration and gratitude. It is a great pleasure and joy for us to use the tools that have emerged from his work in our daily work. This should serve as an example for those working in sound synthesis to follow, so that others can benefit from their insights and to make an expanded repertoire of sounds available to the world for sound quality studies and computer music.

Jesper von Borstel, Clarissa Ray Porst, Kaspar Kuoppamäki *Kontrolle/untitled*, (2024), for Modular Synth & Sound Files, 11'

The modular synthesizer used in this performance is the portable version of the *Synlab*. A large analog synthesizer that was made as a one-off by the company Hofschneider around 1972 and is located at the Folkwang University in Studio A of the ICEM. In this performance, control and loss of control stand in contrast to each other. These two extremes are taken to their limits in order to explore how two systems can influence each other.

HfM Karlsruhe , SAM•ComputerStudio/IMWI

Alexander Vozian *please laugh*, (2022), 3D-Audio Fixed Media, 6'

Canned laughter. For decades, sitcom producers have perfidiously used our empathy against us. After every joke, no matter how bad, the simulated live audience laughs with a single aim: manipulation. The piece *please laugh* arose from a personal aversion to the invention of the canned laugh. The manipulation here is directed at the canned laughter itself. These are broken down into fragments using granular synthesis and then distributed in the room. The sounds that emerge from the distorted laughs range from percussive cracking to circular saws and distorted violins. Hopefully there is nothing left of the forced joy.

David Tanner *Werbungen gehen mir auf die Nerven*, (2024), 3D-Audio Fixed Media, 8–9'

Advertising is an inescapable, omnipresent part of our modern lives. No matter where you turn, you can hardly escape the spell of the latest advertising campaign from company XY. Special offers here, new collections there, the main point is one thing: we all have to buy, rent, consume. The central theme of the piece is exactly this sensory overload of slogans, jingles, brand names and product lines. To achieve this, samples from a wide variety of advertisements were cut out and sonically modified to use them as the source material for the composition.

Negin Mozafari *Hues in Uprisings Bruise*, (2024), 3D-Audio/Video Fixed Media, 5'

Looking back at every chaotic circumstance our bodies have endured, what we strongly carry and hold onto are the sounds we've heard. In this piece, I utilize recorded audio from the *Women, Life, Freedom 2022* protest crackdowns in Iran as individual pieces, combined with algorithmic sounds and 3D visuals, to evoke a brief memory of being amidst this chaos. The aim is to recreate the mental experience with spatialized audio. Each sound represents a shade or layer in constructing a moment of being on the streets. As the crackdown reaches its climax, what do we hear? How do we react? Where do we run to?

Till Bechtloff *Etüden für Zelluläre Automaten*, 3D-Audio Fixed Media, 7'

Various cellular automata control a three-dimensional sound environment in short etudes. The cellular automata influence the spatialization as well as the sound events themselves. The etudes are given their own character not only by different sound generation concepts, but also by the cellular automaton on which they are based, but nevertheless form a coherent overall cycle.

Zeno Lösch *Monotony of the End of Time*, 3D-Audio/ Video Fixed Media, 6'

Everything ends. Constantly everything ends. Everything ends and repeats itself in this process. Even time ends, insofar as you no longer perceive it. If everything is described in this way, it seems to be monotonous. If you look at everyday life, certain things are simply perceived as monotonous. If you look at them over a longer period of time, they no longer seem monotonous, although they are actually the same. Feel as if it is timeless, then the monotony will also end.

HfG Karlsruhe

Circuitry-based sound (Group Performance) *Circuitry-based sound*, (2024), for DIY Synthesizer, 7'

Circuitry-Based Sound is conceived as transdisciplinary music seminar, devoted to DIY electronics and group performance. It explores DIY-culture, breadboarding, circuit hacking, music interaction and experimental sound creation. Furthermore, it addresses the problem that technology has become abstract and difficult to comprehend, although electronics are so ubiquitous today. Most of them are disposable goods and their life-cycles are getting shorter and shorter through planned obsolescence. However, DIY-culture has established strategies and subversive practices against this issue with the re-use and re-contextualisation of electronic hardware. This approach opens up new possibilities, particularly in the field of media art.

Éva Csonka *The Most Dangerous Games We (Might) Play*, (2024), Audiovisual Solo Performance With Robotic Cellos, 5'

The piece begins with giving continuous inputs to an electric orchestra. As the score begins to play, the sound of the cellos starts to occupy the physical space with their immediate presence. New behaviors begin to emerge, and the robotic instrument slowly creeps towards its operating limits with an ever-shorter series of signals. Gravity and (im)balance are becoming visible and audible. By choosing a fragile self-made robotic instrument we use sound and movement to explore the implications of an uncertain physical presence: as the rhythmic density and diversity of the cellos continues to increase, the overlapping and mutually interfering inputs to the robot's engine lead to a chain reaction that escalates into a chaotic dance of the machines creating their own sound world.

Hoin Ji *Hyperly Not Going to School*, (2023–24), Audiovisual Multichannel Performance, 6'

The world getting hyper is a signal of the necessity of liberation. In my research of cross-comparison art movement and music genres and styles on abstract expressionism, minimalism, disco, EBM, and the recent genre of hyperpop, was convinced that the same goals and similar flow are discovered in the circle of histories in different mediums. Materiality in all these histories means liberation. It focuses on the origin, just like when it just appeared in the world. Humans as material, everyone is equal. I am against specific materials in norms in painting, music, and so many on. Then putting new ones into the traditional category, maximizing materiality rather than conforming to a powerism.

Denise Onen *Freedom of Expression – Sound Design Extract*, (2024), Audiovisual Solo Performance, 5'

Comprised of sounds recalling telecommunicative technology through the ages, anxieties provoked by media notifications and messages – (mis)information, and our attachment to our ever vibrating and pinging devices. This work was composed to accompany Koleka Putuma's *The Revolution will not be televised; It will be live streamed*, an artistic intervention looking at censorship, surveillance, cancel culture and apologies.

Premiered at World Expression Forum in Lillehammer, Norway, in May 2023.

Yunfei Zhang 65, (2024), 8 Channel Composition for DIY Synthesizer, 5'

The piece is based on a sound system consisting of 8 – 16 self-developed loudspeaker objects with omnidirectional characteristics. Electronic sound generators and multi-channel spatialization instruments were specially designed for this system. The special spatial effect together with the object-like nature of the acoustic omnidirectional speakers is staged audiovisually and immersively in the room. Humans have several senses and the dimensions in which we see and hear differ from those of other living beings. Where there are living beings, there are sounds, and sounds are unavoidable and obligatory. There is a dialog between humans and the surrounding space and other living beings, which brings a non-visual clue based on the traces of time.

CONCERT II

Wed June 5, 2024

8 pm

Location:

ZKM Media Theater

HEAR Strasbourg

Aquila Lescene a certain coldness in which one might feel warm [ZKM edit, (2024), for Fixed Stereo Audio & Multidiffusion, 12'

A special coldness in which one might feel warm

A call of the dark

A mask to tolerate the shame

A rebirth in the meanest flames of sound

(This piece is a shorter version of a twenty-minute electroacoustic composition.)

Rémy Ternisien Amoco Cadiz, (2024), for Baritone Saxophone & Electronic Music, 10'

Amoco Cadiz is a guided improvisation where the saxophone plays with and against the electronic part. The title refers to a catastrophic shipwreck that occurred in 1978, and the music starts very energetically only to be progressively depleted, losing energy as it goes from struggle to sunken abandonment. The music is constructed as texture, driven both by the saxophone and the electronics – inspired by the electroacoustic works of the 70's, the textures seem to be salvaged from bygone days. Still, there is a contemporary approach to sound design using industrial sounds, power electronics and inspiration from noise music. The saxophone fights to survive and attempts to guide us through the overwhelming sound mass of the electronic part.

Baritone Saxophone: Tristan Michelin

The Strasbourg Electronic Ensemble superlax cochlea, (2024), for Live Electronic Instruments, 12'

Music expressed with physical movement, strength constriction and diverse controllers. Letting bodies link back to their brains thanks to modern electronic musical shock therapies...

Performers: Abla Alaoui, Jose-Gabriel Bazan-Gauthier, Alonso Huerta, Émile Gingras Therrien, Rémy Ternisien

HKB Bern

babybat & Julian Max *Balm*, (2023), for Hand Organ & Electronics, 7'

While seeking shelter under the balm during a mountain storm, a sonic tension between comfort and chaos unfolds. In their sound piece, babybat and Julian Max challenge musical traditions by confronting a folkloric instrument with an electronic setup as often found in club culture – two turntables and a mixing desk. By looping, processing and digitally transforming the sound into multi-layered textures, an element of uncertainty is introduced which disrupts the concept of the familiar.

Tjefin Fankhauser *INSIDE*, (2023), Audiovisual Piece, 3'

“You must not move under any circumstances”, the doctor tells me. “The syringe must be inserted extremely precisely, it goes right into the joint!”. The formula makes another round in my head. I try not to think about the 1% of cases where something goes wrong and close my eyes. After the injection I go into the next room and lie down on the barre and slowly I go into the tube... In September, I had an MRI (Magnetic Resonance Imaging) as part of a hip examination. The video material consists of recordings from my body as well as from other found MRI recordings. Field recordings and sounds extracted from software synthesizers compose a fitting sound image. A confrontation of the body's inside and the clinical outside.

Laura Häberli *Preserved Remains*, (2023), for Tape Machine & Electronics, 7'

The unknown tape flows continuously – as fast as my hands move. Reading magnetic patterns in a new order – as slow as my hands move. Fossilized recordings – resurrected as my hands move. The reel spins the tape – as my hands intervene.

Hannah Locher *Immersita*, (2023), Acousmatic Piece, 7'

Imagine you are immersed in a picture. The picture becomes a space – a space in which you want to be. In which nothing is the same as everything else. Everything

else stays outside. The installation creates a space that offers the opportunity to escape reality for a brief moment. Inspired by a sketched image that illustrates an idea of the future of our cities, as well as the idea of immersing oneself in the depicted world of the image and breaking away from real events, the installation is intended to provide the listener with an acoustic immersion. The gradually unfolding soundscape reacts to the movements of the person present, contributing to the creation of the space itself.

Vincent Martinez *Fantasy Of Leaving*, (no year), Audiovisual Piece, 7'

Fantasy Of Leaving takes place in two locations simultaneously and describes the cinematic change between V's previous and new surroundings in a non-linear order. Dry shots of already familiar nature from location A flow into continuous ambient sequences. Location B unlocks new terrain for V.

Jeevan Nydegger *Faire avec*, (2023), Controller Performance, 9'

Faire avec explores the transformation of the human voice, a natural and organic element par excellence, into an artificial sound experience. The voice, as the only raw material, is subjected to an instrument that radically alters it. The true sound and meaning of the voice remain incomprehensible, eclipsed by unpredictable metamorphoses. The spectator is witness to this chaotic unpredictability evolving on the performer's skin. Contrary to what you might think, the chaos here is not frightening; on the contrary, it means we don't have to make too many choices.

SeaM Weimar

Philipp Walltinger *Glacial Bits*, (2023), 8 Channel Fixed Media, 7'50"

With time,
they disappear,
leaving only their remembrance, of a shaped world.

In the heart of the Alps, between massive mountains, lies a frozen giant – the Glacier du Grand Mèan. This composition takes you on an emotional journey, weaving a sonic tapestry that reflects the awe-inspiring beauty and immense grace of this ancient ice giant that will soon be gone.

David Bilek *Fraktale – Für drei virtuelle Obertonklaviere*, (2023), 6 Channel Fixed Media, 13'30"

Fractals exhibit a high degree of scale invariance or self-similarity. This occurs, for example, when an object consists of several scaled-down copies of itself. Geometric objects of this kind differ in essential aspects from ordinary smooth figures.

Jasper Seibert *slide, phantom, rebar*, (2023), for Water Basin, Balloon, 2 TRS-Plugs, Syringe, 3 Channel Audio, 1 Channel Video & Performance, 14'

Second version of a noisy piece for adapter plugs, electricity and water. While electrolysis is tearing apart molecules (violently, as I imagine), your ears take a dive into the auditive peculiarities that this process enables – no microphones needed. At times sounding water-like, then singing and sometimes screaming (but always bubbling away), a special instrument takes shape.

CONCERT III

Thu June 6, 2024

5 pm

Location:

ZKM Kubus

Royal Conservatoire in The Hague, Institute of Sonology

Flurina Häberli, Nicolás Kliwadenko, Otis Thomet *Improvisation 1, (2023), for Laptop Live Electronics & Modular Synth, 5'*

The current program, presented by students of the Institute of Sonology, features interventions of free improvisation by Flurina Mia Häberli, Nicolás Kliwadenko, and Otis Thomet. The trio aims to explore how various spatial configurations within the Klangdom can influence musical decisions during improvisation as external elements of indeterminacy. Additionally, the interventions seek to foster dialogue with the other compositions, incorporating manipulated and adapted elements from them into the improvisation while also serving structurally as transitions and commentary on these pieces.

Flurina Häberli, Nicolás Kliwadenko, Otis Thomet *Improvisation 2, (2023), for Laptop Live Electronics & Modular Synth, 11'*

The current program, presented by students of the Institute of Sonology, features interventions of free improvisation by Flurina Mia Häberli, Nicolás Kliwadenko, and Otis Thomet. The trio aims to explore how various spatial configurations within the Klangdom can influence musical decisions during improvisation as external elements of indeterminacy. Additionally, the interventions seek to foster dialogue with the other compositions, incorporating manipulated and adapted elements from them into the improvisation while also serving structurally as transitions and commentary on these pieces.

Agita Reke *Tides, (2023), Multichannel Fixed Media, 6'48"*

Tides, is a deeper exploration of tidal forces, a gravitational effect. Tidal forces are a consequence of gravitational interactions between celestial bodies, such as the earth and the moon or the earth and the sun. These forces cause the deformation of the shape of celestial bodies and affect various phenomena on earth, including ocean tides and even the planet's rotation. When a body rotates while subject to tidal forces, internal friction results in the gradual

dissipation of its rotational kinetic energy as heat. Working with material and spatialization, through different movements, I was interested to transfer some of the tidal force processes into ambisonics system.

Guyshawn Wong *Cellulose*, (2023), Multichannel Fixed Media, 12'

Cellulose is a piece investigating the inherent sonorities of cellular automata algorithms. It explores the auditory structure of the algorithms, which are often seen rather than heard.

IEM Graz

Joseph Böhm *Serendipity 2600*, (2024), for Live Electronics, duration: n.a.

The piece *Serendipity 2600* deals with the possibilities of the semi-modular synthesizer Behringer 2600. Feedback loops, the resulting distortion and specialization are essential elements of the performance.

Iakamuri *Die Neue Null*, (2021), Audiovisual Fixed Media Composition, duration: n.a.

Die neue Null is an audiovisual composition based on an abstract text created by the composer. The narrative intertwines four different substories, each with subtle or no connection to one another. Translating the original story from the composer's mother tongue Georgian, into German was an outstanding experience, presenting exciting challenges that highlight the differences between the two languages. *Die Neue Null* is an experimental imagining of an entity and space beyond our lived experience, transcending the constraints of time and space. This is an impossible pursuit, just a conceptual search, that exists solely within the realm of imagination.

Sepehr Karbassian *shades iii*, (2024), for Live Electronics, duration: n.a.

“The foundation of every living system lies in its interactions with the surrounding environment. These living systems cannot be fully understood in isolation; rather, their understanding is intricately linked to the specific part of the environment with which they engage”. Sounds interact and engage with their ecosystem in terms of harmonic, timbral, architectonic and semantical qualities just as swinging within an emerging overlapping structure or becoming multiple facets of a particular notion, rubbing against each other and creating a rich tapestry of auditory experiences.

Alisa Kobzar *Amplitude (A), Amplitude (E)*, for Acoustic Piano & Electronics; for E-Piano & Electronics, duration: n.a.

From the cycle *Ghost cities*. Inspired by Béla Bartók's *Microcosmos*, the idea is to create a cycle for pianists, which will allow the performer to explore different electronic effects, different ways of interaction and the concept of correctly functioning and failing. Each small idea for the miniature will get 2 realizations: on acoustic grand piano and digital piano, keeping the same algorithms for sound processing. Each piece will have a simple technical setup.

Anna Maly *Hamlet*, (2024), Fixed Media, duration: n.a.

Hamlet

Ihr Auge nass, Bestürzung in den Mienen,
gebroch'ne Stimm', und ihre ganze Haltung
gefügt nach ihrem Sinn.

Was ist der Mensch,
wenn seiner Zeit Gewinn, sein höchstes Gut
nur Schlaf und Essen ist? Ein Vieh, nichts weiter.

Die Bühn' in Tränen
ertränken und das allgemeine Ohr
mit grauser Red' erschüttern; bis zum Wahnwitz
den Schuld'gen treiben und den Freien schrecken,
Unwissende verwirren, ja betäuben
die Fassungskraft des Auges und des Ohrs.

Im innersten Gemüt.

- William Shakespeare

Diego Piñera *Guirigay* (2022), Fixed Media, duration: n.a.
With the exclusive use of microphonic samples and without the use of effects, this piece explores the alternation between the intelligibility of sound objects with a identifiable source and the interaction with their sonic splinters, taken and transformed in the sample domain. The materials have been arranged in formal development that alludes to ternary schemes and the cyclicity of its components.

Peter Stiegler *TEXTURE*, (2023), Audiovisual Fixed Media Composition, duration: n.a.
TEXTURE is an audiovisual piece dealing with information and how it is abstracted, processed, quantized and distributed. It is generated by feeding the ASCII values of any given input text into a sequencer to form a musical weave using white noise. The visuals are an abstracted form of the input information.

HS Darmstadt / SEM-Lab

Anias Adrian, Julieta Angelica Borda & Géraldine Welte *Encounter*, 3D-Audio Soundscape Composition, 4'30"
This soundscape composition is exploring an encounter between two opposing entities experiencing intimacy and distance with one another. The human experience of intimacy is shaped by vulnerability, translated in deep emotions and physical touch, aspects that often are related to a visual imaginary and bypass the sounds of the experience itself. In order to evoke a sense of this experience, the core of the sonic exploration of *Encounter* lies in the use of bodily sounds. To support the dynamic between these evolving entities sounds within the spaces of intimacy are being used.

Stella Ananiadi, Felipe Benavides & Lara Dederichs *Cycles*, (2024), 3D-Audio Soundscape Composition, 4'30"
Whatever we do, wherever we go and however we get there – cycles are an intricate part of our nature. They occur naturally. They can be created artificially. They can be simple or complex. But they are always part of a bigger

whole. *Cycles* illuminates the small processes we usually block out so easily – whether they are internal or external – and invites to explore synchronicity, time, perception and repetition.

**Lukas Gitzinger, Katharina Hamp, Josko Joketovic
& Jule Kriesel *Gaia's Dream*, (2024), 3D-Audio
Soundscape Composition, 4'20"**

Gaia's dream is a soundscape composition that wanders through the living, the compost, the digestion, the decaying and travels through the world via the global signal paths of the digital. An infinite number of lost signal sounds of programmed transmitters show us the utopian dream of interconnection.

**Stefanos Pachidis, Defne Selman & Hamza Hammoud
Mohammad Zaarir *Food Dumping*, (2024), 3D-Audio
Soundscape Composition, 4'27"**

In an environment where food takes center stage, you will be the main actor. In *Food Dumping* you're invited to experience the chaotic energy of bustling restaurant kitchens from the perspective of an ingredient, as haunting sounds mimic your journey on the brink of your disposal. This sound project pushes the boundaries of traditional narratives about the pressing issue of global food waste, inviting you to reconsider your relationship with food. Immerse yourself in this thought-provoking exploration, where familiar concepts take on new dimensions.

**Livia Tice, Judith Bethke, Felix Crome & Klara Luckert
Seeping Grasp, (2024), 3D-Audio Soundscape
Composition, 4'30"**

In our everyday understanding, there seems to be a functional and productive consensus on the relationship between subject and reality: they go hand in hand, in interdependence, constantly creating a sense of existence through space and time. *Seeping Grasp* enters into an introspection between dissociation and perception of reality. But losing reality also means creating reality. *Seeping Grasp* changes the perspective, shifts the perceptions of our realities and creates a journey from comfort to discomfort, orientation to disorientation. For, our minds dictate how we perceive sound and therefore shape our reality.

Credits for all 3D-Audio Soundscape Compositions:

**Produced by the 3D/VR-Audio-, Soundscape- & Environmental Media Lab
at Darmstadt UAS/Media Campus Dieburg in collaboration with the HfMDK
Frankfurt.**

Supported by the Hessische Film- und Medienakademie hFMA.



CONCERT IV

Thu June 6, 2024

8 pm

Location:

ZKM Media Theater

HMDK Stuttgart / StEM**Jialin LIU *Der Tunnel*, (2021–22), for Cello, Spiral Cymbal & Physical Modelling Ensemble, 14'**

Friedrich Dürrenmatt's *Der Tunnel* portrays a man's journey into darkness aboard a driverless train from Berne to Zurich. Using IRCAM's *Modalys*, I recreated tunnel ambiance with train sounds. Elongated concert hall acoustics deepen the experience. Inspired by Mann's nested structure, narrative follows novel moments, shaping musical form. A transducer-powered spiral cymbal brings the metaphor of spiral tunnel.

Jug Marković *Born in winter*, (no year), for Cello & Electronics, 8'

Music for all the winterborn comrades out there.

Bengisu Önder *Echoes of Our Voices*, (no year), for Flute & Electronics, 7'

Echoes of Our Voices is a composition that showcases the fascinating interplay between solo flute and electronic elements. It is divided into two successive movements that explore contrasting themes and interactions. The first movement, *Tongue-in-cheek Interplay*, presents a playful duet between flute and electronic elements where flute and electronics play a mischievous game of imitation, mockery and mimicry. The second movement, *Ethnic Shouts*, draws inspiration from the rich tapestry of ethnic melodies. Combining the flute's haunting melodies and inventive interplay with electronic elements, *Echoes of Our Voices* invites audiences on a captivating sonic journey.

Di Zhao *Remaining Voices In The Empty Valley Pt. 1*, (no year), duration: n.a.

This piece is the first in the composer's series of vocal and electronic music created with the OM-Chant library for voice synthesis. However, by specially adjusting certain parameters, the sounds produced no longer conform to the scientific definition of the human voice, but are transformed into a mysterious sound. The composer draws inspiration from the most familiar human voices

to create an entirely new *new voice* and combines this innovative sound with actual recordings of the singer to blur the boundaries between artificial and natural.

HfM Freiburg

Annegret Mayer-Lindenberg *gelbe Möglichkeit*, (2023), for Piano & Electronics, 10'

When my niece was three or four years old, we once played *I spy with my little eye*. She made me look for something yellow, but I couldn't find it even after guessing for a while. When I asked her for the solution, she said: »A possibility«. This little story has stayed with me to this day, in its lightness and simultaneous profundity. With this piano piece, I would like to try to pick up on both and leave the listener room for their own reflections and wandering thoughts.

Valeria Vinogradova *Prelude for Joy*, (2023), for Two Joysticks & One Performer, 10–12'

Computer game addiction is viewed as an illness because it restricts the affected person's degrees of freedom, resulting in a renunciation and loss of freedom.

– Yes, you are right. Since I lost my freedom in reality, I deliberately blocked it in order to gain freedom in the other world where I am God. But what should I do with this freedom?

Doyoon Yoon *HiBarbie*, (2023), for Solo Percussion With Visual & Electronics, 11'

Am I just a PLASTIC?

Barbie has already become a definite noun. Barbie is already a symbol.

Barbie couldn't ignore the change.

Barbie accepted.

Barbie became a Barbie.

Barbie became that Barbie.

Barbie became this Barbie.

Barbie still accepts what's left.

Barbie accepts still.

KHM Köln

Joreng Boi (Hyemin Jung) *Iminstrument*, (2024), for Live Electronics & Live Acoustics, 7'

Iminstrument is a series of works by Joreng Boi (Hyemin Jung), whose title means both migration in Korean (I-min) and 1-minute instrument. Joreng Boi (Hyemin Jung) improvises with a mix of familiar and unfamiliar melodies using field recordings and struck string instruments sounds, that originate from similar sources but are transformed into Cimbalom (Slovak/Hungarian), Yanggeum (China, Korea), Piano (Italy), depending on the country and cultural context. Through the use of instrumental textures and melodies that are disguised as 'ethnic sounds', 'unfamiliar', or 'foreign' with slight differences, Joreng aims to investigate the use of the term 'world music' and the relationship between music and identity.

Helin Korkmaz *Strategies Through Architecture*, (2024), 6'40"

The piece can be understood as a visual-auditory portrait of *Chorweiler* in Cologne. I documented traces of the people, temporary undertakings etc. on different weekdays and seasons. The name of the work being inspired from *Einstürzende Neubauten*, I began this journey seeking *Strategies Against Architecture*, only to find that us humans always work with the architecture. A huge part of my work consisted of recording, listening and sampling field

recordings. These samples build the basis of the musical composition that is spatialized in the performance space. Through granular synthesis, I intended to play with the recognizability. The work is an excerpt of the daily life that conveys a certain vitality coming from a banality.

Jo / Johanna Schütt *Tidals*, (2024), for Computer, 7'

The piece is an investigation of how cyclical processes, such as ebb and flow, becoming/disintegration, or lunatic vs. crystal clear phases in personal or collective timelines, could be translated in an auditory spatial metaphor.

Christopher Theophanous *They Looked at Each Other in Silence* (2024), for Self-Made Instruments, 7'

There is a vast amount of folklore and myths associated with fairy rings – circles formed by concentric mushroom growth. The myths spun around these circles tell of fairies gathering and dancing around them. Sometimes, they are also believed to be portals to the fairy realm. (AT) references those myths and investigates the relationship of a performer and their environment. It consists of several ultrasonic transmitter and receiver modules. By placing the modules in a contained space and/or (re)positioning oneself in relation to the modules, the sound spreads respectively. The modules are related to each other and held together by an invisible, enchanted unity – like the mycelium, sending out subterranean fibers and stimulating mushroom growth at its periphery.

CONCERT V

Fri June 7, 2024

5 pm

Location:

ZKM Kubus

HMTM Hannover / FMSBW

Zampia Betty Mavropoulou *Dawn*, (2024), for Tuba, Voice & Live Electronics, 5', World Premiere

Dawn is a piece based on excerpts from Sappho's poems. The tuba player and the speaker enter into dialogue with each other, trying to discover their own identity. The poem excerpts speak about Sappho, who is not happy with her life and who is craving to die... to go to the shores of Acheron.

Tuba: Niels August Hvidtfeldt Madsen / Voice: Zampia Betty Mavropoulou

Leon Speicher *Solar*, (2024), Fixed Media, 5' World Premiere

"Space, the final frontier..." Since my youth I was fascinated with the imaginative influence the stars have on our culture and society. All the planets of our solar system have an influence on each other and as soon as a heavy enough object enters their gravitational field, they change their behavior and pathway. Similar things happen between us humans. We enter each other's life, have an influence and then we leave (or get kicked out).

Sound diffusion: Leon Speicher

James Anderson *Ein erfülltes Leben*, (2024), for Snare Drum & Live Electronics, 5' World Premiere

Chores, tasks, work. We all encounter these often unwanted distractions though tend to accept them as requisite for our lives. Food is needed to subsist, money is needed for food, work is needed for money. Further time is then consumed enabling these duties or other aspects of our lives, such as the quest and upkeep of the roofs over our heads. The temporal leftovers we attempt to fill with pleasure. This piece explores the spectrum of time well-spent. A snare drum hammers out different rhythms to reflect the dryness and frustration of the obligations we would happily do without. Its sound is manipulated and complimented by live electronics. Will there be a happy ending? (Spoiler: I'll be having a laugh in Karlsruhe)

Percussion: Aaron Rosenow / Electronics: James Anderson

Alessandro Mettke *Exaudi*, (2024), for Accordion & Live Electronics, 5', World Premiere

Exaudi is a piece that describes a subject's failed attempt of meditation and self-conscious reflection, interrupted by distracting thoughts and concerns not compatible with the initial idea. The subject will always try to return to its previous state, with no success.

Accordion: Sonja Vertainen

Electronics: Alessandro Mettke

Hana Lim *Ham-kke [With]*, (2024), Fixed Media, 5', World Premiere

"People can not live alone." This sentence is the beginning of this piece. We live with a lot of help whether we know it or not. Even if we think we are alone, there is always someone with us in places we can not see. Thinking about this fact, I came up with this piece. The main ingredients of the piece are sounds from various situations and places that we can hear in our daily lives.

Sound diffusion: Hana Lim

Tom Bañados *Blooming Decay*, (2023), for Violoncello & Live Electronics, 5'

What is beautiful about a rotting tree, a crumbling building, a vanishing soul? How can we find inspiration in decay? *Blooming Decay* is an ongoing collaboration between Jonna Charné and Tom Bañados, with an end goal of creating a multimedia piece mixing video, visual art, performance and music that explores the concept of decay from multiple angles, in many aspects, accepting and rejecting it. A particular interest is decay of the artist, in a current context that endangers the conservation and production of art in the future. It is a music of loss and fragility, of distorted spaces and reminiscence of things that once were. In this concert, we will show a small fragment of this process.

Violoncello: Jonna Charné

Electronics: Tom Bañados

Thanos Sakellaridis *There was something purple ...*, (2024), for Accordion, Live Electronics & Video, 5' World Premiere

Gaming chairs, electro-blips, arcade sounds and fancy lighting keyboards. We need coins and tickets to continue playing the next round because we just got eliminated. The money goes in the Mother-Machine, you here the sweet sound of metal hitting metal. A weird continuous noise is triggered, 8-bit music starts filling up the space and colors and images of poor quality appear in a close distance from your eyesight. Noises, glitches, digital errors. This is a situation I could stay in for a little bit longer, kind of meditative, kind of eternal, feels like time is standing still.

Accordion: Nikodem Sobek

Electronics: Thanos Sakellaridis

HfM Trossingen

Samir el Himer *Drips*, (2024), for Hurdy-Gurdy & Performer, 6'

A dancer, a hurdy-gurdy player and a music designer. The dancer's movement data is processed and her performance influences the music and sound positioning in the space live. A composition with raindrops that changes through the performance and turns the dancer into an instrument.

Joel Schellhorn & Emre Nurbeyler *Mild Inconvenience*, (2024), for Disklavier, 7'

In a musical study for disklavier and spatial sound, Emre Nurbeyler and Joel Schellhorn explore the world of overtones with humorous undertones.

Valentin Schimpf *Patternstudie*, (2024), Fixed Media, 10'

The aim of the piece is to transfer the principle of pattern music to an extreme. When do I still perceive a pattern as a pattern? By gradually and continuously changing the patterns, the feeling of togetherness is to be strengthened. On the other hand, chaos is created through interruptions and coincidence. Whether order or chaos prevails can be decided by a subjective listening experience.

Nicolas Verspohl *Enshrouded*, (2024), for Piano, Flute, Violin & Electronics, 7'

The piece takes us on a journey through the dense fog that seems to envelop everything that once seemed familiar, forcing us to follow our deepest instincts. Each step into the unknown reveals another piece of this mystical world, which seems to be constantly evolving and is truly brought to life by the musicians.

HfK Bremen

Youngjae Cho *mirrored: ceilings, floors, walls*, (2023), 3D-Audio, 8'

I concretize what I experience in everyday life, for example a night sky with different star constellations or countless coloured books on the bookshelf. In this piece, I also imagined a room where the walls are completely covered with mirrors. These many multidimensional mirrors have a fascinating effect. The images, which change depending on the vantage point, seem to relate to the resonance and the sonic environment.

Reika Hattori *Traitor ≠ Verräter* (2024), 3D-Audio, ca. 7'

The concept of this piece is to create a space with two facets, which is an important topic for me today. The word 'Verräter' also has the meaning of traitor, and the original figure can be seen differently depending on the perspective. I wanted to focus not only on the sonic figure itself, which we can hear directly coming from the front, but also on the layers of sound behind it, and use a 3D audio system to create a multi-headed sonic creature, so to speak.

Mara Hebel *Körper*, (2024), 3D-Audio, ca. 12'

For the piece *Körper*, eight women were recorded. They read passages from their private diaries, dealing with the subject of 'body' in the broadest sense. The authentic nature of the diaries opens a personal space that is usually not audible and certainly not made public. At issue are not only the individuals that these women are today, but also (body) identities with which they no longer identify. Compositionally, the topics, the emotional states and the (in)comprehensibility of the texts are important, as well as purely sonic layers, dramaturgical aspects and the spatialization of the voices.

Li Lu *Beim Warten horche ich* (2024), 3D-Audio, ca. 8'

In this piece, the similarity between the world of sounds and the sounds of the world is used as a potential to transform an everyday moment into something unexpected.

HfMT Köln

Simon Bahr *Counterfeits, Cover-Ups & Karaoke*, (2024), for Piano and Electronics, 10'

Program Note n.a.

Unai Urkola Etxabe *Made from Guilt*, (2024), for Disklavier & Electronics, 10'

For what is seemed fair a regret within.

In a soft dawn for a cry within. Judging a moment into the fear within.

From a tree that molds with greatness within.

Disklavier: Adele Thoma

Ahmetcan Gökçeer *Lux Revisited*, (2024), for Live Electronics, 9'

Lux Revisited is an exploration of space and the potential risks of live electronic performance. Gökçeer uses a continuous loop of resampling techniques to create novel textures, which operate as the main sonic structure of the piece. He explores spaces between the fixed and the open to interpretation; boundaries of decided and defined vs. the unexpected possibilities from the human hand.

CONCERT VI

Fri June 7, 2024

8 pm

Location:

ZKM Media Theater

HfMT Hamburg

Giovanni Dinello *ORACLE*, (2023), for Performer, Video & Live Electronics, duration: n.a.

ORACLE is a story of digital intimacy, of a place in-between where time and space lose any meaning, a window into a dimension where humans and metahumans develop empathic connections through embodied interfaces. What are the dynamics and the power structures of these relationships? Through a surreal, yet pathetic, narration, which text material originates from a decade-long digital communication between the author and a neurodivergent philosopher, *ORACLE* shifts between the prophetic and the absurd, the digitally-cold and the loving, depicting a dystopian, or an utopian, relational future.

Direction, sound design, light design, 3d environments and animation: Giovanni Dinello

Performance, choreography: Andrea D'Arsiè

Carmen Kleykens Vidal *The one that got away*, (2023–24), for Performer, VR Tracking System, 3D Live Environment, Electronics & Lights, ca. 12'

I just found a life!!!!!!!!!!!!!! ole los caracoles!!!

I think 1 that got away... between people and cables. a lot of cables, paradise of cables. Because [in/on/with/without clothes another life I would be »your girl« (?)

or not.

Probably not. Nottttatall. F***, *I can't be a model. even a 3d one.*

Probably I will be just one girl more. Just 1 more. Any list?:

Just [x more that got away.

Just [xx that got really far [more away.

Just [xxx that was really far more

extremely (more more more, give me one more time) away.

Just [xxxx that was really far more extremely more away and then, realized that just [X don't want to... don't need to... don't ask for... in another life or in all our possible bodies.

Denis Połeć *Remix*, (2023), Synthetic Media, duration: n.a.

“A remix (or reorchestration) is a piece of media which has been altered or contorted from its original state by adding, removing, or changing pieces of the item. A song, piece of artwork, book, video, poem, or photograph can all be remixes. The only characteristic of a remix is that it appropriates and changes other materials to create something new.” (Wikipedia)

ZHdK Zürich / ICST

Felix Friedrich *Fulgur*, (2024), for Piano & Electronics, 10'
Fulgur is an interactive system that makes it possible to experience the space between an electroacoustically expanded piano and a duo situation. The fulfillment of internal conditions tilts the system into different modes of interaction, which are examined through improvisation.

Axel Kolb *Midair Entanglement*, (2024), 2 Channel Fixed Media for Multichannel Sound Projection, 12'

Midair Entanglement is situated on a hot air balloon. Carried by the wind, the hot air balloon is blown into the realm of the birds, where above and below are easily confused. Swallowed up by dense clouds, the surroundings slowly but steadily lose their decipherable features and merge into one. As the balloon rises and the air is getting thinner, things go awry. The ensuing fall, the downward pull, is also an inward pull, as shock and adrenaline induced disorientation take over.

Robin Siedl *Saitgeist*, (2024), for Guitar & Electronics, 14'
 Before I began my studies in sound, the guitar was my musical medium until I completed my matura. The challenge of uniting this world, which had long since faded away but somehow lived on, with my current musical practice—namely, that of a composer—was truly difficult but also more emotional. How do I bring these worlds together? The piece *Saitgeist* for guitar with live electronics contains a sample-infused Max patch, pre-recorded guitar trills that defined 10 scales. Sound-designed samples and other pre-recorded material in an 8 channel setup offer even more expansion. From this, small miniatures and entire improvisational parts were created. References to my personal yesterday: me on the guitar, on a stage, years later but with a laptop.

METS Cuneo

Letizia Ambrosetti *Loctus*, (2023), for Prepared Electric Harp, Live Electronics & WiiMote, 7'

Loctus is a multichannel piece for prepared electric harp, live electronics and WiiMote. Composed in 2023 and expressly conceived for the *Delta* harp by Salvi Harps, which can lay on a horizontal surface, the work explores the timbral possibilities of the instrument, focusing on the 'bell-like' sounds that comes out with a specific kind of preparation, and the expansion of sound through space with the gestures made by an electronic musician that shares the stage with the harpist, running a WiiMote controller.

Michelangelo Einaudi *Mairascapes*, (2024), for Electroacoustic Harp & Electronics, 8' World Premiere

Mairascapes is a multichannel piece that explores unexpected relationships between the expressive possibilities of an electroacoustic harp performed live and various soundscapes of the Maira Valley, in the Maritime Alps, giving life to hybrid timbral situations between reality and imagination.

**Simone Giordano, *hHaarRpp* (2023-24),
for Electroacoustic Harp & Live Electronics, 6'**

hHaarRpp is a composition for electroacoustic harp and live electronics that explores the contrast between the two main materials of which the harp is made: iron and wood. Giordano is interested in the dichotomy between the state of these two materials: initially rough, ancient and concrete, then shaped together, creating the idiomatic celestial timbre of the instrument. His piece is therefore a continuous exaltation and destruction of the acoustic worlds imagined as a sonic representation of these two states of matter. Harp and harpist are intimately connected to live-electronics in this process, as the timbre and interpretation of the former are analyzed and the resulting data used to shape the latter.

**Marta Zigante, *Harp Mogu* (2024), for Improvisation
Group With Electroacoustic Harp, 10' World Premiere**

Harp Mogu is a game piece that uses a deck of original cards as a guide and communication method for musicians, whose freedom of action and interaction is enhanced. The deck of cards includes graphic scores and cards that create interactions between the harpist and the other performers through symbols and short text prompts.

CONCERT VII

Sat June 8, 2024

4:30 pm

Location:

ZKM Museum Balcony &
ZKM Kubus

→ Sat 8.6.24

4:30 pm

Location:

ZKM Museum Balcony

HfMDK Frankfurt am Main

Die Papierorgel, (2024), 30'

Die Papierorgel is an approach of a musical instrument, a combination of technology and physics. Its development began in 2019, initially at ICST Zurich, and was subsequently continued in independent practices. Further development is currently taking place as part of several seminars at the Studio for Electronic Music and Acoustics (selma) at the HfMDK Frankfurt, particularly supported by a digitization project of the state of Hesse. *Die Papierorgel*, as a system encompassing technologies and techniques, defines the handling of acoustic feedback within pipes by means of DSP as well as devices for operating the numerous parameters in a direct and algorithmically mediated manner. The detailed definition of a musical instrument from the possibilities arising from the system is understood as part of the artistic work. Performative and compositional works by HfMDK composition students will be presented together with a setup specifically designed for the festival next_generation X.

Performers: Lydia Balz, Francesco Borghetti, Jonathan Merlin Fischer, Robin Völbel, Clemens Wolf and Tianyi Zhao

Direction: Nikki Buzzi and Orm Finnendahl

Location for the following concerts:

ZKM Kubus

HfM Berlin

Avenar Banföldi *D4*, (2024), Fixed Media, Multichannel Spatialization, ca. 10'

In *D4* Banföldi explores the boundaries of space as a compositional medium. The composition takes the listener on a spatial journey that accompanies an inner spiritual journey.

Saemi Jeong *Orchestermusik*, (2024), Fixed Media, Multichannel Spatialization, ca. 10'

The main material used for this piece was rehearsal recordings of one of the composer's own orchestral works. The experiences with one medium, the instrumental-human orchestra, served as inspiration for another, an orchestra made of loudspeakers.

UdK Berlin

Li He *Metal head against the machine*, (2024), for Electric Guitar, Electronics & Two Players, ca. 10'

The signal of an electric guitar, which is lying on a table on stage, is fed through a Max/MSP patch. This piece is all about rethinking the guitar as an instrument and at the same time re-purposing it as a controller for the electronics. Both players play the instrument lying on a table simultaneously. In the course of the piece, the machine takes on a role of its own and automatically controls the levels of the drum sound, the amplified guitar signal and the sample and hold output. The machine also changes the magnitude of the parameter settings. The players have to work with or against this invisible actor in their improvisation. At the same time, the machine structures formal aspects of the improvisation to a certain extent.

Lara Bäucker *LGRGL*, (2024), for Loudspeaker & Performer (Live Objects, Amplified Transducers), ca 10'

LGRGL attempts to make the binding relationship between a self and its possessions tangible. Are we really masters of our things or do they also determine us and our identity? What violence lies behind the radical separation of object and subject? And can we approach a perception of equivalence through a collective reception of our conditionality? Based on the desire to lose and speculative practices, *LGRGL* tells of an encounter with the self and the other – and why these are existing categories at all.

Vinh Tran *cmd + c; cmd + v*, (2023), for Laptop & Live Software Manipulation, ca. 10'

The title refers to keyboard shortcuts on a computer to copy and paste a line of characters (e.g. words, numbers). The characters used in this piece are musical patterns represented in MIDI notation. By mapping the MIDI notation to prerecorded sounds these structures become audible.

MH Lübeck

Instrument Builders Ensemble, (2024), for Different Self-Built Instruments & ca. 8 Performers, 15'

The MHL-Instrument Builders Ensemble under the direction of Prof. Nicola Hein improvises completely new sounds with electronic self-built instruments! MHL students who have worked in the Instrument Builders Ensemble of Nicola L. Hein, Professor of Digital Creation and versatile sound artist, present a performance with self-built electronic instruments consisting of acoustic objects and electronics. Guitar pedals, circuits, Arduino (a kind of digital kit control system), Max/MSP, everyday objects as sound bodies, classical instruments, etc. will be used. The students built these instruments over the course of the winter semester and developed musical forms of playing together. The amazing sounds are spatialized in the concert space.

Performing: Jakob Rieke, Linus Weber, Heathcliffe Auchinachie, Lynn Hartfil, Clara Wigger, Ilia Viazov, Dennis van Rooyen

Goeun Kim <into Another...>, (2023), for Self-Built Instrument, Motion Controller, Max/MSP & Solo Performer, 8'

Surrounding sounds fill the space, continuously questioning each other. They delve into the texture of each sound. The fragments of these questions come together, creating another path. In this way, they move forward together or separately, towards another place.

Adrian Thieß *Hybrid Structures*, (2022), for Trumpet, Modular Synthesizer, Max/MSP & Solo Performer, 8'

In his piece *Hybrid Structures*, composer-performer Adrian Thieß develops a dialogue between a trumpet and a modular synthesizer. The piece explores the relationship between analog and digital soundscapes, creating a dynamic interplay that transforms different sonic worlds into a layered tapestry of various auditory textures.

CONCERT VIII

Sat June 8, 2024

8 pm

Location:

ZKM Media Theater

HMT Leipzig

Hyewon Son *Re-*, (2024), Version for 7.1 Fixed Media, 8'
Re- is a piece I composed in memory of my grandfather. My grandfather's funeral was held once in the traditional Korean manner and another time as a Christian funeral mass, in respect to my grandfather being a Christian. The title *Re-* also contains two meanings that metaphorically represent these different worldviews. One is the abbreviation of the Christian funeral mass, Requiem. The other is used in its literal sense, 'again', referring to the Eastern worldview's metaphor that death is not the end but a rebirth into another body. In the Mahayana Buddhist worldview, the soul does not immediately pass on to the next world upon death. Before being reborn, the soul undergoes a 49-day judgment of its karma. Narratively, this piece depicts the soul's 49-day journey.

Niayesh Ebrahimi *no title*, (no year), Multichannel Fixed Media, duration: n.a.

Program Note: n.a.

Xiaolin Pan *no title*, (no year), Fixed Media /Instrument and Live Electronics, duration: n.a.

Program Note: n.a.

Anne-Kathrin Tietke *Glass Beads And Layers*, (2023), Fixed Media Stereo & Live-Diffusion, 4'22"

By using various technical processes to extend the sound of the lute – the source material of this composition – layers of sound are created that form an environment for contrasting phases of very short sounds of different origins. Only at the end of the piece does the exaggerated softness of the bass tone of the baroque lute become apparent, as if it formed the balance between the air column sounds at the beginning of the piece and the sharply contoured notes with their exaggerated timbre as the piece progresses.

HfM Dresden / Hybrid Music Lab

Arne Herrmann *Sample Fire*, (2023), Comprovisation for Open Ensemble & Electronics, 10'

Sample Fire is an electroacoustic piece for a non-fixed amount of players and a variable form with a semi-automatic sampling-, spatialisation- and light-system. It is a comprovisation in multiple senses. On the one hand, it is an improvisation game between the player and an electronic system.

On the other hand, it is a concept/composition that deals with intentionally taking part: in a conversation in which one won't know to the full extend, what is being received, what is going to stick in someone's mind, who resonates with whom or which idea; in an interaction where one may try to achieve/change something while influencing another, even where intentions might conflict each other.

Sample Fire has been premiered as Arne Herrmanns final (minor in Live-Electronics) on December 8th 2023, at the Tonstudio HfMDD played by EineArt-Ensemble.

Julius von Lorenz *remixing myself*, (no year), Fixed Media, 5'

Since I started my studies, I have changed a lot in terms of composition and have been interested in different styles and techniques. „remixing myself“ uses material from the first piece I wrote during my studies, „ne savoir plus où se cacher“ for violin and percussion, and looks at the work from my current perspective. At the same time, the piece is also a reflection of the constant change in my interests, personality and thoughts – a topic that has occupied me a lot in recent years.

Sound & Fury Ensemble, Improvisation, 10'

Sound & Fury is a transmedia ensemble workshop with the aim of making music using improvisational strategies. It is conceived as a non-hierarchical 'playground' where composers, performers and vocalists from all areas of the university (classical, jazz, pop, rock, opera,...) come together to make inter-media music with voice, acoustic, analog electronic instruments or self-built digital programs and their hybrid intermediate forms.

SEM Salzburg

Tibor Kovacs *Electroacoustic Live Performance, (2024)*, for Analog Synthesizers & Laptop, open duration

The live-set is an invitation to dive into the world of feedback loops, self-oscillating analog filters, and distortion within a Eurorack modular synthesizer setup. Feedback loops are created by rerouting the output of an analog device back into its input, without any external sound sources. This setup is further enhanced by modulating and distorting the signals through various filters and effects, navigating a landscape of unpredictable sonic fluctuations. This performance is an exploration of the delicate balance between order and disorder. The beauty of this genre lies in the interaction between the performer and the electronic circuitry, prompting the question: who truly is the performer in this scenario?

Nicolas Speda *10.wait, (2024)*, Live Coding Performance for Laptop, open duration

Live Coding is a practice in which sounds are created, modified and manipulated in real time during a live performance. This is made possible by programming languages such as SuperCollider. In order to make this process as transparent as possible, the screen is also projected onto the wall ('show your screen!').

Within this framework, my piece explores the versatility and complexity of a simple acoustic idea and the aesthetic implications that follow from it. It may also be necessary to take the concept beyond its logical limits... Have fun!

Ji Hyun Yoon *Artificial Womb_V, (2024)*, for Video With Sound Spatialization & Fixed Media, 10'

Artificial Womb_V is the video version of my prototype piece (2023) with the same title that was created for a multimedia solo performance. In this version, through the double simulation inside a 3D computer game space, from a distant perspective, the more 'Abwesenheit' manifests on both the real and virtual stages, the more truthfully and clearly it reveals the existence of 'der Verborgene'

INSTALLATIONS



HKB Bern

→ Wed–Sat June 5–8 2024

Location: ZKM 1st Floor

Juliana Santacruz *Soundscapes of Dispossession – Community and Territory*, (2023), Interactive 12 Channel Sound Installation for Waste From Products Made From Palm Oil

In the year 2003 harrowing consequences unfolded as over 122 families were forcibly displaced by the paramilitary group known as AUC at Hacienda Las Pavas, situated in the unassuming village of Buenos Aires, nestled within the municipality of El Peñón in the southern region of Bolívar, Colombia. In the global north there is slowly more awareness of the detrimental impact that excessive and reckless consumption coupled with ignorance has inflicted on our environment. But it is taken for granted that the products consumed have undergone legal production processes, however, this is not the reality in many colonized countries that live from the export of their products and there's little knowledge about the violent consequences it has on the people living there.

HS Darmstadt / SEM-Lab

→ Thu–Fri June 5–7, 2024

Location: ZKM 1st Floor

Ikponmwosa Avan-Nomayo *Hello, Can You Hear Me? Das telekommunikative Erbe von Rödermark-Urberach*, (2023), 8 Channel Version of an Originally 3D-Audio Installation

HELLO, CAN YOU HEAR ME? Das telekommunikative Erbe von Rödermark-Urberach is originally a 3D-Audio sound installation delving into the nexus of telecommunication technology, society, and our evolving soundscape. Based on Urberach's erstwhile, long-standing company *Telefonbau & Normalzeit*, it traces telecommunication's evolution from traditional phone rings to digital pulses. The installation pays homage to former staff members,

now pensioners, who once shaped auditory communication amidst rapid technological shifts.

Supported by *KulturFonds Frankfurt RheinMain* (curator: Dr. Julia Clout) and premiered during *Tage der Industriekultur 2023*, the installation received a stipend by Darmstadt UAS's Media Faculty. It will be displayed in an 8 channel version.

HfMDK Frankfurt am Main

→ Fri–Sat June 7–8, 2024

Location: ZKM Museum Balcony

Die Papierorgel, (2024)

Die Papierorgel is an approach of a musical instrument, a combination of technology and physics. Its development began in 2019, initially at ICST Zurich, and was subsequently continued in independent practices. Further development is currently taking place as part of several seminars at the Studio for Electronic Music and Acoustics (selma) at the HfMDK Frankfurt, particularly supported by a digitization project of the state of Hesse. *Die Papierorgel*, as a system encompassing technologies and techniques, defines the handling of acoustic feedback within pipes by means of DSP as well as devices for operating the numerous parameters in a direct and algorithmically mediated manner. The detailed definition of a musical instrument from the possibilities arising from the system is understood as part of the artistic work. Performative and compositional works by HfMDK composition students will be presented together with a setup specifically designed for the festival *next_generation X*.

Performers: Lydia Balz, Francesco Borghetti, Jonathan Merlin Fischer, Robin Völbel, Clemens Wolf and Tianyi Zhao

Direction: Nikki Buzzi and Orm Finnendahl

IEM Graz

→ Thu–Sat June 6–8, 2024

Location: ZKM Foyer

Max Reiner *Sheet Music*, (2023–24)

Sheet Music deals with the very fundamentals of sound. It is a reduced installation with little code, no processing and no visuals other than itself. By linking the membrane of multiple speakers together with a special fabric, the interplay of the speakers' sonic output is made visible, thus combining the auditory with the visual representation of sound in an elementary way.

HfG Karlsruhe

→ Wed–Fri June 5–7, 2024

Location: ZKM 1st Floor

Jihye Jang *Mirror*, (2023–24), for Interactive Video, Large Screen & Kinect

Through Kinect, eye tracking and webcams, the viewer's face is mapped in real time to the already recorded face of the model.

The art project implies considering the position of the other side.

→ Wed–Fri June 5–7, 2024

Location: ZKM 1st Floor

Rui Zhang *Jellystics*, (2023–24), for Self-Contained Interactive Objects

These jellyfish are representative of the microplastic pollution in the sea. They are a reminder and a warning to people that the pollution of the environment will eventually fall back on them! Inspired by Covid-19, which has been around since the end of 2019. After three years, the pandemic is almost history, but still has a major impact on the present. During the pandemic, a large amount of plastic waste was generated due to the widespread use of masks and the

considerable increase in takeaway orders caused by people not being able to go out during the lockdowns. When this plastic waste is disposed of improperly, it ends up in waterways and contributes to microplastic pollution via surface runoff and canals. These microplastic particles can re-enter the human body via the biological cycles in the sea. The artwork aims to raise awareness of microplastic pollution by highlighting the combination of plastic products and marine life.

MH Lübeck

→ Wed–Sat June 5–8, 2024

Location: ZKM Foyer

Jakob Rieke *Datensand*, (2023), for Painting, Headphones, Wave Player & Electronic Music Tape Piece

The installation *Datensand* combines painting and electronic music. It transfers a digital granulation of sound into the realm of visual art. By breaking down a portrait of Johannes Brahms into 3,551 pixels, overlaying them with splinters of real color, and then attempting a reconstruction, it retransfers the dysfunctional illusion of the fragmented file into analog space. In Rieke's paintings, he breaks down existing images into optical particles, reflecting the dependence of the present on digitally presented perceptual offerings. The exhibition of the painting is accompanied by a binaural sound installation that deals with the defragmentation and collaging of recorded material.

HfM Mainz

→ Wed–Fri June 5–7, 2024

Location: ZKM 1st Floor

Juan Bermudez *Waiting Room #2*, (2023), Dot Matrix Printers, Microcontrollers, Waiting Bench, Coffee Tables

The work is about time and its standardization. Until the 19th century, standardized time did not exist. However, with the rise of modernity, profit-driven

economies and European standardization led to the establishment of 'correct time'. Before 2030, time units will undergo another redefinition. This standardization created moments of stagnation where individuals had to synchronize their embodied time to an abstract norm, introducing a new form of 'systemic waiting' that could be predicted, measured and controlled. This artwork, which shows printers reproducing multiple definitions of time units, invites reflection on the future redefinition of the second. Will abstract measures such as the hexadecimal minute be relevant in a future where humans do not even inhabit the Earth?

HEAR Strasbourg

→ Wed–Fri June 5–7, 2024

Location: ZKM 1st Floor

Chloé Duplessis De Pouzilhac & Abla Alaoui *Ta maison m'a dévoré*, (2023–24), for Polystyrene Foam, Expanding Polyurethane Foam, Cathode Ray Tube Video Monitors, Speakers, Cables, Video & Sound

Matter is mysterious – and like mystery, matter can take many forms. Through poetic and video game processes, *Ta maison m'a dévoré* seeks to bring out the strange feeling that matter possesses and embodies through its cryptic aesthetic, narrative potential and sacred sensibility. The sculpture is a riddle in the center of a collapsed form. This immersive installation draws on fragmentary memories which meet and ponder each other through screens and audio tracks. It's a multi-sensory work – from strange to stranger – where we no longer know which one disrupts the privacy of the other...

HfM Trossingen

→ Fri–Sat June 7–8, 2024

Location: ZKM 1st Floor

Oliver Grether *SHIFT_BLOCK*, (2023)

An interactive sound installation of forgotten electronics. You will experience a dynamic space full of sounds from the past and present. Condense the sounds into waves and downpours. Form timbre and shape with a modified computer interface.

In a world full of technical inventions and systems that are becoming outdated faster and faster, more and more obsolete technologies are being accumulated. Spared from being recycled, they survive for decades in the archives of various institutions. What can these devices still be used for? Did they only have this one temporary purpose?

**next_generation
@night**

Fri June 7, 2024

10 pm

Location:

ZKM Music Balcony

→ 10 pm

Iván Abreu & CNDSD *AUTOconstruccion*, (2022–24), for audiovisual live coding & machine learning, 35”

AUTOconstruccion is a live coded audiovisual concert and a video game animation executed by algorithms in real time. The AV concert narrates with fictions of speculative architecture, the phenomenon of informal housing in countries like Mexico, the United States, Latin America, Asia, India and some European peripheries. We are interested in the ability of writing and live editing (coding) to enunciate, create and tell audiovisual stories in a liquid and granular way. Self-construction represents the most real option for the majority of the popular classes that inhabit megacities, defying the rigid limitations imposed by traditional architecture, real estate speculation and the economic crisis, transforming their living spaces into a constant work in progress, giving rise to new forms of self-expression, where flexibility, informality and pragmatism reign, reflecting the true essence of humanity.

Supported by ZKM | Hertz-Lab and the on-the-fly program to promote live coding practice, a performative technique focused on writing algorithms in real-time. Co-funded by the Creative Europe Program of the European Union.

METS Cuneo

→ 10:45 pm

Simone Giordano aka Smüss

IEM Graz

→ 11:30 pm

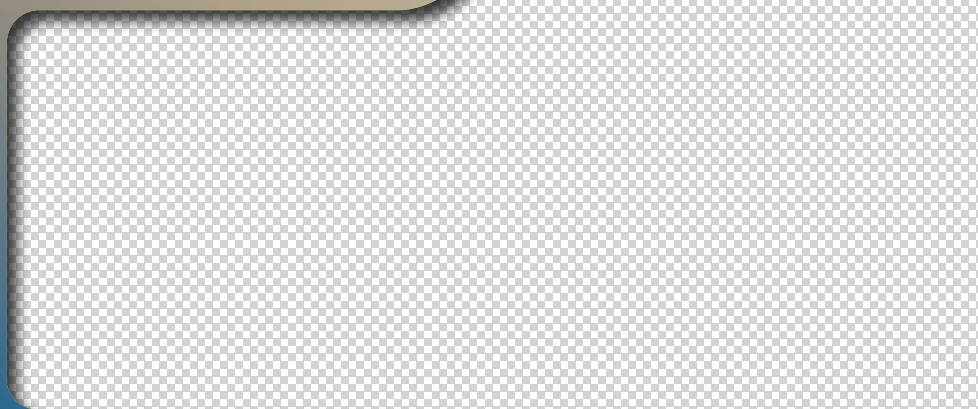
Lain Iwakura

HKB Bern

→ 00:15 am

Vincent Martinez

STUDIO PORTRAITS



HfM Berlin

STEAM Studio for Electroacoustic Music, Hanns Eisler School of Music Berlin

The Studio for Electroacoustic Music at the Hanns Eisler School of Music Berlin (STEAM) offers – in close cooperation with *klangzeitort*, the joint Institute for New Music of the Hanns Eisler School of Music and the Berlin University of the Arts – above all an experimental, production and performance infrastructure for students. It sees itself as a teaching and production studio for electroacoustic and multimodal music, but also as a sound body and experimental space in its own right, hosting around 15–20 concerts and performances of electroacoustic and multimodal music per year. The studio's design reflects the interests of the people working there and is not a standardized technical working environment, which is reflected in the correspondingly open and constantly changing studio design. Of course, STEAM also has its specialties. These include the Berliner Lautsprecherorchester – a sound body comparable to the Parisian *Acousmonium* – with a large number of prepared loudspeakers, for which works are specifically created and presented in concerts. The studio is well networked – not least through its connection with *klangzeitort*. It works together with the other Berlin studios and cooperates with local concert and festival organizers. On occasional concert tours in Germany and abroad, it also presents itself as an independent ensemble.

UdK Berlin

UNI.K – Studio für elektroakustische Komposition, Klangkunst und Klangforschung der Universität der Künste Berlin

UNI.K sees itself as an interface between reflected perception, artistic production, transdisciplinary theory and future-oriented education. UNI.K is the studio of the Faculty of Music at the Berlin University of the Arts (UdK), where the history and practice of electroacoustic music is taught to bachelor's and master's students of the composition course, in close cooperation with *klangzeitort*, the joint Institute for New Music of the Hanns Eisler School of Music (HfM) and the UdK Berlin, including regular concerts by the STEAM Berliner

Lautsprecherorchester. The UNI.K is also a place for interdisciplinary exchange between artistic disciplines at the UdK and other Berlin universities. The focus here is on reflecting on technologies and the associated artistic practices that students encounter in current trends in electronic music and which they themselves help to develop and shape by engaging with new tools, instruments, software, technological innovations and theoretical approaches. One focus lies in the examination of sound and perception in relation to the acoustic, atmospheric, social and historical characteristics of spaces via 'staged' loudspeaker arrangements and listening situations. A media archaeological focus results from composing and experimenting with a small but fine collection of historical electronic instruments and devices at UNI.K (e.g. AKS Synthie, Fairlight CMI, DX7, Publison Infernal Machine).

HKB Bern

Sound Arts, Bern Academy of the Arts (HKB)

The Bachelor of Sound Arts at Bern University of Arts deals with music in a media context: sound art, film music, electronic music and many possibilities and interfaces that combine space, movement, sound and light. The aim of the bachelor's degree course in sound arts is to develop the musical and artistic foundations for the conception and design of music in a media-artistic context. Central to this is the realization of projects in exchange with students and other disciplines

HfK Bremen

Studio for Electroacoustic Music, University of the Arts Bremen

The Studio for Electroacoustic Music is the central room for project work, individual lessons, and seminars in the field of composition and realization of electroacoustic music at the University of the Arts Bremen. These aspects are part of the general study program in composition. Furthermore, a specialized master's program in electroacoustic composition is offered. The projects de-

veloped in the studio are presented at public events organized by the Atelier Neue Musik. Many of the studio's activities are also linked to the faculty of art and design at the University of the Arts. They include, for example, sound installations, performances, and audiovisual compositions. The studio was founded in 1996 on the initiative of Younghy Pagh-Paan. It is currently run by Kilian Schwoon (professor of electroacoustic composition since 2007) and Matthias Nordhorn (sound engineer).

METS Cuneo

METS – Conservatorio di Cuneo, Electronic Music Department of *G. F. Ghedini* Conservatory of Cuneo

Founded in 2001, METS attracts students nationwide thanks to a faculty of established professionals active on the international scene. Bachelor and Master's students are also featured in festivals and concert in several European countries, thanks to METS partnerships and international projects, like the European Art-Science-Technology Network for Digital Creativity (EASTN-DC) of the European Union.

HS Darmstadt

3D/VR-Audio-, Soundscape- & Environmental Media-Lab (SEM-Lab), Darmstadt UAS's Media Campus

Since 2010, the SEM-Lab at Darmstadt UAS's Media Campus has been a place for audio and audiovisual production and related artistic as well as scientific research. All of SEM-Lab's activities are based on innovative media technology, and on the concept of media as environments. It investigates this perspective's consequences for composition, media art and everyday life, for the cultures of visual and auditory perception, providing a vivid breeding ground for the lab's unique approach of media aesthetic education. Debates about new technologies are equally important as investigating critically terms and buzzwords like (media) ecology, immersion, AI, societal value systems and cultural concepts. Since 2012, the SEM-Lab has been working within the field of 3D audio, contributing with its artistic and scientific position to the

ongoing discourse about 3D/VR-Audio with keynotes, papers, and a number of award winning 3D-audio productions. In both 2012 and 2018, SEM-Lab hosted and directed *The Global Composition*, an international Conference on Sound, Ecology and Media. The lab works is strongly related to the master's program International Media Cultural Work (IMC) involving students from all over the globe. Collaborations with e.g. ARD and ZDF, Sony Music, Internationales Waldkunstfestival, Hessentag, Planetarium Mannheim and – last but not least – ZKM Karlsruhe.

HfM Dresden

Hybrid Music Lab, Dresden College of Music Carl Maria von Weber

Similar to everyday life, artistic works today are increasingly hybrid in nature. They are created using a wide variety of media, sources and perspectives, different interactions between physical and virtual identities, and are presented on different platforms. The boundaries between disciplines and forms of presentation are thus being transcended. The Hybrid Music Lab opens up the possibilities in terms of infrastructure, environment and context to realize musical ventures of this kind. The studio was founded in 1984 by Friedbert Wissmann as a cooperation between the Hochschule für Musik and the Technischen Universität Dresden under the name Studio für elektronische Klangerzeugung. Funded by the Foundation for Innovation in Higher Education, the *Musikalische Lehre Digital* project has been based at the Hybrid Music Lab since 2021. The aim of the project is to develop a contemporary curriculum for integrating new technologies into artistic music teaching

ICEM Essen

Institute for Computer Music and Electronic Media, Folkwang University of the Arts

The Institute for Computer Music and Electronic Media (ICEM) at the Folkwang University of the Arts emerged from the Electronic Studio and the Studio for Live Electronics and, together with these predecessors, has been one

of the oldest academic training centers for electronic music in Germany since 1971. It was founded in 1990 as an independent interdisciplinary university institute. In addition to training composers, the ICEM offers courses for all areas of the university, generates joint events as part of a cooperation with Dortmund University of Applied Sciences and Arts and runs the *Master of Professional Media Creation* course together with SAE Bochum. Artistically, the ICEM is primarily concerned with algorithmic composition, interactive stage concepts and immersive audiovisual projects. In addition, the ICEM plays an important role in the curating and planning team of the annual NOW! festival for contemporary music at the Philharmonie Essen. The ICEM has four electronic studios. The largest of these is equipped with a spatial soundwave system from the Fraunhofer Institute, another is dedicated to analogue sound synthesis and was newly built in 2016 around the large synthesizer SYNLAB. There is also an AV studio with a video rendering cluster and a project studio designed to meet the requirements of pop music production.

HfMDK Frankfurt am Main

Studio for Electronic Music and Acoustics (selma)

The Studio for Electronic Music and Acoustics (selma) is directly linked to the composition program at the HfMDK Frankfurt. A technical director and two tutors provide support for studio work and concerts. The studio consists of two rooms each at the university and in the Frankfurt studio. Both locations are equipped with workstations, a variety of electronic-instrumental devices, concert grand pianos and multichannel monitoring systems. In everyday studio life, the focus is on the aesthetic reflection of working with technology. The field of technology-supported music production requires this to a high degree, as compositional work is often inextricably linked to practices of instrument development, the handling of spatial and acoustic conditions, recording and post-production processes and even interpretative artistry. Questions relating to these categories of craftsmanship must be able to be negotiated in terms of content through this connection. The structure of the studio is designed in a way that these processes of reflection do not have to take place exclusively in traditional teaching situations. The premises function as a meeting place for the class when the workstations are used and when people work and rehearse together.

HfM Freiburg

Studio for Electronic Music, Institute for New Music, Freiburg University of Music

The Studio for Electronic Music is part of the Institute for New Music at the University of Music Freiburg. The primary goals of the studio are the training and teaching of electroacoustic contexts in musical-artistic practice and the support of all students of the University of Music in the realization of performances with electroacoustic components, especially in connection with contemporary music. The master's degree program in Electronic Composition was launched in 2019. The emphasis of the work is on individual supervision according to the personal needs of the students. The resulting compositions can cover a broad spectrum of art forms – from live electronics and acousmatic music to sound installations, performances, kinetic art, etc. There is close cooperation with the instrumental/vocal classes and all departments of the university. In addition, there are numerous partners outside the university at local, national and international level (including the Aristotle University of Thessaloniki, the National Academy of Music in Kiev, LMTA Vilnius, the Music Conservatory in Zaragoza, ARTS² Mons, etc.) which, in addition to the artistic and aesthetic examination, also open up a variety of presentation opportunities for the students. The Electronic Composition course is supervised by Alexander Grebtschenko with the support of Marie-Luise Calvero.

IEM Graz

Institute of Electronic Music and Acoustics (IEM), University of Music and Performing Arts Graz

The Institute of Electronic Music and Acoustics (IEM) is part of the University of Music and Performing Arts Graz (KUG) founded in 1965. It is a leading institution in its field, with more than 35 staff members of researchers and artists. Research and development include the fields of artistic research, computer music, signal processing and acoustics. It strongly supports open source software, amongst other by contributing to the development of PureData, SuperCollider and its own series of VST Plug-ins. IEM offers education in composition in computer music and sound art, sound engineering, sound design,

contemporary music performance, and musicology. It is well connected to the University of Technology, the University of Graz as well as to the University of Applied Sciences Joanneum through three joint study. Amongst other it offers bachelor and master degrees in *Computer Music and Sound Art* and doctoral programs in the field of artistic research (Dr. art.), humanities and science (Ph.D.). IEM's infrastructure includes three studios with ambisonic speaker hemispheres, two high precision tracking systems, a Robot Piano Player and three IKO loudspeakers (a 3D audio speaker with 20 membranes in a spheric constellation driven by HOA) as well as other multidirectional loudspeakers developed by the institute. IEM also plays an important role in the promotion of electronic music in Austria, through various concert and lecture series (Open CUBE, Signale Graz, CUBE Lectures etc.) and its IEM artist-in-residence and IEM artistic researcher-in-residence program.

HfMT Hamburg

Hamburg University of Music and Theatre, Department of Multimedia Composition

The Department of Multimedia Composition at the Hamburg University of Music and Theatre is a renowned institution attracting students globally. It serves as a pedagogical and research center for individuals passionate about media, electronic music, and digital practices. Our programs cater to composers with an interest in media, as well as media artists and computer scientists intrigued by music. Within our department, students engage in a Master's program in Multimedia Composition and/or a Doctor scientiae musicae program. Additionally, we offer the *Kontaktstudium Neue Kompositionstechniken*, which welcomes students from diverse backgrounds interested in contemporary experimental music. Our curriculum places a strong emphasis on analogue and live electronics, performance studies, virtual practices, sensors & interactivity, XR technology, computer-based composition (utilizing tools like Max and Ableton Live), and gaming softwares. We are committed to nurturing creativity and pushing the boundaries of multimedia composition.

HMTM Hannover

FMSBW – Electronic Studio at the Incontri Institute of New Music, Hanover University for Music, Drama and Media

The name FMSBW may look like an initialism, but it is not. Rather, it is the title of a poem by Raoul Hausmann, later used by Kurt Schwitters in his *Sonate in Urlauten*. It is therefore also the root of the *Ursonate*, one of the most influential works by one of Hanover's most creative citizens. FMSBW in the sense of the electronic studio in Incontri, the institute for contemporary music at the HMTM Hannover, attempts to remain close to this root of art and modernity in its own way, and this way is the students' way. What is their FMSBW? How do they modify and develop it to become their Dada/Merz? Some do it with fixed media. Some do it with live electronics. Some include texts, some include visuals. Some find their FMSBW in a daily situation, some in a sound. But a composition which starts with such a FMSBW as its initial idea will usually arrive at something which sounds very dissimilar to the *Sonate*. As head of FMSBW, Joachim Heintz is convinced that Dada is alive and well because its conditions are reproduced every day. His students try to convince him otherwise, but only when they succeed will the studio be renamed.

HfG Karlsruhe

Media Art Sound and Spatial Audio at Karlsruhe University of Arts and Design (HfG)

Media Art Sound at the Karlsruhe University of Arts and Design (HfG) is supplied by the different approaches of the interdisciplinary projects' diversity which can be divided into the areas of electronic and electroacoustic music, sound art installation and film sound. A core area of artistic research are aesthetic aspects of spatial audio. Hemispherical architecture of multichannel loudspeaker configurations and corresponding microphones in combination with a self-built wave field synthesis system at HfG and ZKM Karlsruhe are the basis for exploring immersive projects. Students are encouraged to reflect on the form and content of acoustical experience and the characteristics of multichannel and hybrid environments. This involves dealing with 3D record-

ing and reproducing systems, psychoacoustic perception and cognition as well as digital technologies for real-time audio processing and introduces fascinating new capacities for creativity like algorithmic and generative composition or interactive music. The range of artistic works realized at HfG include many different approaches, ranging from minimal technical setups, DIY and solo projects to collaborative and technically ambitious developments as well as cutting edge research. This means that both beginners and advanced experienced students may realize any kind work with the aim of artistic significance. Hence, MK Sound strives to raise awareness of experimental music and spatial audio by providing a platform for artists.

HfM Karlsruhe

SAM•ComputerStudio and IMWI Institute for Music Science and Music Informatics, Karlsruhe University of Music

With the founding of the ComputerStudio in 1991 and its continuous expansion, the now SAM•ComputerStudio of the Karlsruhe University of Music (HfM) offers all possibilities for the application of computer, audio, video and media technology in music and media art and is thus a central institution of the university in the sense of an artistic and scientific engagement with music and media art in the present. The current head of the SAM•ComputerStudio is Rainer Lorenz. The bachelor's and master's degree programs at the Institute for Music Science and Music Informatics operate at the intersection of science, technology, creativity and critical reflection. The unique combination of music informatics and musicology offers historical insights right up to the present day. It also provides systematic insights into various areas of music research, ranging from the fundamentals of acoustics and audio signal processing to cognitive music processing. And it opens up access to practical experience between music mediation and software development. In the 6-semester bachelor's degree courses, both subjects can be studied in various combinations. In addition, Music Informatics and Musicology are each offered as advanced 4-semester master's courses. The SAM•ComputerStudio provides excellent resources for training in the field of music informatics.

HfMT Köln

Studio for Electronic Music, Cologne University of Music and Dance (HfMT)

The Cologne studio was one of the first of its kind in the world and was founded by Herbert Eimert in 1965. Accordingly, there is not only a now digitized archive of productions dating back to this time, but we also still have the equipment and instruments. Today, the studio is divided into a working area with old and new synthesizers and an open space for rehearsals and events. The studio rooms can be flexibly configured via a Dante network. The composition department in Cologne offers BA, MA and a concert exam course in two different areas. The distinction between instrumental and electronic composition only exists in the names of the programs. In recent years, the number of students working exclusively with instruments has continued to decline. We are adapting accordingly and offer cross-media work to all of our 25 to 30 composition students. We work very closely with the Ensemble Musikfabrik through the *Adventure* project. In two concerts per year, up to 12 compositions are developed and documented by students with the ensemble. There are also regular collaborations with the Acht-Brücken-Festival, the Orgel-Mixturen, the Sommerblut-Festival and numerous projects with other institutions and partners.

KHM Köln

exMedia Sound, Academy of Media Arts Cologne

The Sound department is dedicated to artistic exploration of the entire spectrum of auditory phenomena: from noises, sounds, and music to speculative and imagined realms. Projects include sound installations, performance formats, compositions, and artistic research on societal and political topics in connection with sound. The curriculum encourages proficiency with digital tools like Pure Data, cables.gl, and Touch Designer, as well as analog technologies like modular synthesizers, electronics, mechanics, and acoustic sound generation. It also fosters the development of aesthetic positions within diverse, contemporary, and experimental auditory, sound art, and musical practices. At both main teaching locations (Sound Lab and Sound Studio), funda-

mental principles of auditory perception and critical reflection on auditory phenomena play a central role in conceiving and testing artistic works. The Sound Lab focuses on creative use of current software and hardware, field recording, digital and modular sound synthesis, experiments with multichannel audio, and machine learning. The Sound Studio emphasizes practical work: building (electro-)acoustic musical instruments, mechanical apparatuses, using motors and solenoids, and controlling them with Arduino or Raspberry Pi. The electronics workshop investigates and modifies oscillator circuits and sound-specific modules. Regular seminars are held in collaboration with instructors from other KHM areas, along with workshops with external guests and excursions. Students are provided diverse exhibition and performance opportunities both within and outside KHM. The Sound department is closely linked with KHM's sound studios, optimized for mixing, mastering, studio recording, film sound, and scoring. It also curates and organizes the *soundings* series in KHM's auditorium. Three public events per semester showcase outstanding and unique artistic positions bridging music, sound art, and lecture-performance. Additionally, the Sound department supports student initiatives such as rehearsal spaces, the SDCM platform (Sex Drugs & Computer Music), and the internet radio collective otic.

HMT Leipzig

Electroacoustic Studio, University of Music and Theater *Felix Mendelssohn Bartholdy* Leipzig

In the first years from 1990, the subject of electroacoustic music was taught at the HMT Leipzig by Eckhard Rödger, who was the sound engineer at the time. After his retirement in 2006, Ipke Starke took over the management of the studio and the teaching of electroacoustic music. The studio was given its own rooms, completely re-equipped and kept up to date with the latest technology. In addition to digital tools and variable multichannel playback options, an additional selection of (partly historical) analog devices completes the necessary working conditions. There is currently a master's and a master class course in electroacoustic music. The studio is also responsible for the compulsory electroacoustics classes for the composition, music theory and improvisation courses as well as various courses for all disciplines on the fundamentals, history, analysis and theory of electroacoustic music and

music informatics. The *Speakers Corner* concert series offers the opportunity to work on an acousmatic setup with up to 32 loudspeakers for several days twice a year. The promotion and realization of performances of pieces for live electronics or fixed media with traditional instruments or with vocals is also a focus of the studio's cooperative activities in the interest of developing the culture of interpretation.

MH Lübeck

Electronic Studio, Lübeck University of Music

The electronic studio of the Lübeck University of Music offers extensive possibilities in the field of electronic music and sound art. It enables students to work creatively with current software and hardware in the field of electronic music, to use machine learning creatively, to build electronic musical instruments independently, to produce audiovisual works, to expand their artistic portfolio, and to provide a variety of impulses for further musical development. Through the creative use of software, programming, interactive music systems, machine learning, telematic music practices, electronic and analog sound generation and synthesizers, sound installation, multichannel audio, virtual/augmented reality. We promote innovative, experimental, and multimedia creativity in music and sound, work with ambisonic immersive audio and wavefield synthesis, a multifaceted array of sensors, and motion tracking. An interdisciplinary approach to music technology that connects it to the fields of philosophy, computer science, artificial intelligence, media studies, critical studies, critical improvisation studies, acoustics, medicine optics, history of science, and many other fields of research is an important feature of the department's culture. Furthermore, we focus on performance and encouraging students to work as composer-performers and develop their artistic work from a performer, a composer, and a creative technologist perspective.

HfM Mainz

Sound Art-Composition

The Sound Art-Composition studies in Mainz are oriented toward musicians and artists who have already attained an undergraduate degree and are seeking to enhance their artistic competencies in the area of sound art composition. It is a Master's degree program and since 2019 it has also been possible to study as a Meisterschüler/Konzertexamen (third cycle according to Bologna). The degree program is based on the latest developments in the intermediary concept of music and art that has been shaped over the past decades. Trends in new music, electronic composition, sound art, audio-visual art, and radio arts, the *Ars Acustica*, are combined here into a thematic unity. Compositional approaches with a focus on spatialization and intermediary composition strategies will be examined and refined at the highest artistic levels. This includes the development of surround sound and sound installations as well as performative concepts and medial representation. Students have participated in exhibitions at the Museum für Kommunikation Frankfurt and at Art Basel, among others. The sound-light space *resonate* was shown at the Luminale Festival in Frankfurt and in the Kubus of the ZKM Karlsruhe at the famous Sound Art exhibition. At SOUNDSEEING 2021, works were presented at Kulturgut Haus Nottbeck and Kunstverein Münsterland, and at the OPENING sound art festival in Trier, 15 works could be experienced at seven locations in the city. Guest professors were Andres Bosshard, Prof. Alvin Curran, Prof. Dr. Florian Dombois, Prof. Stefan Fricke, Lawrence Abu Hamdan, Jacob Kirkegaard, Kaspar König, Prof. Bernhard Leitner, Prof. Miya Masaoka, Prof. Dr. Salomé Voegelin, Andres Bosshard.

SEM Salzburg

Studio für elektronische Musik (SEM), Mozarteum Salzburg

The SEM – Studio für elektronische Musik Mozarteum was founded in 1958 with the participation of the Philips Group by Eberhard Preußner, Irmfried Radauer being the first director of the Studio. The first studio composition was created for the Salzburg Festival, an electronic underscore for the play

Hiob. Composers such as Josef Maria Horváth and Andor Losonczy worked together in the following years with the Studio. In 1971, the Institut für Musikalische Grundlagenforschung sought the professional continuation of the studio's work. Many original recordings were, however, dubbed or destroyed in the 60s. The composers working at SEM now oriented their work to Pierre Schaeffer and his Groupe de recherches musicales (GRM). Works that were composed at this time came to perform at the World New Music Days of the Internationale Gesellschaft für neue Musik. Particularly active composers around that time were Klaus Ager, Dieter Lehnhoff, Werner Raditschnig and Martin Schwarzenlander. In 1977, the music festival Aspekte Salzburg developed in the environment of SEM, to which personalities such as François Bayle, Luc Ferrari, Mauricio Kagel, Dieter Kaufmann, Bernard Parmegiani and Iannis Xenakis were invited. Around that time, working with digital technology was incorporated in the studio profile – *Metaboles III* by Klaus Ager, which was premiered at festival Steirischer Herbst, being the first Austrian computer music piece. In cooperation with the öenm (Österreichisches Ensemble für Neue Musik), the sound installation *Klangmobile* was created, which was realized several times and presented to John Cage in 1991. From 1979 to 1996, Werner Raditschnig directed a computer music studio in Salzburg, which was combined with the electronic studio in 1996 by André Ruschkowski. In 2006 Achim Bornhöft took over the management of the studio. In the same year, the studio moved to the facilities of the renovated University of Mozarteum Salzburg. Since then, SEM provides a wide scope of educational possibilities for students, ranging from working with antique analog synthesizers, producing acousmatic music to live-electronics and computer-assisted composition. SEM took part multiple times in festivals such as next_generation in the ZKM Karlsruhe and the festival On/Off in Limburg, Germany. In recent years, SEM started a close collaboration with the Salzburg-based New Art and Music Ensemble NAMES and established the series Sweet Spot, a monthly held event where electronic music is presented and discussed.

StEM Stuttgart

Studio for Electronic Music (StEM), State University of Music and the Performing Arts Stuttgart

The StEM of the HMDK Stuttgart was founded in 1973 by Erhard Karkoschka and managed until 1989. Rainer Wehinger and Ulrich Süße took over the management in 1989. In 1996, the StEM was able to move into new premises and is one of the largest e-studios at German music academies. Since 1995, sound engineer Igor Stepanov has been in charge of the hardware and software and Prof. Marco Stroppa has been the director of the StEM since 1999. Electronic and electroacoustic music is not an independent course of study at the HMDK Stuttgart, but a possible focus of training in composition, music theory, jazz and school music. The studio also works together with the students and lecturers of the instrumental courses and aims to train and teach electroacoustic contexts in musical and artistic practice and to support all students at the university in the realization of performances with electroacoustic components, especially in connection with contemporary music. The focus of work is on recording studio technology, sound analysis and processing, computer-aided composition, sound synthesis and live electronics. In addition to these areas, there are lessons in event technology, video technology for concerts and production, media practice, musical acoustics and computer notation, and the studio organizes concerts with electronic and live-electronic music both at and outside the HMDK. Since its foundation, the studio has regularly cooperated with the next_generation festival at ZKM Karlsruhe.

HEAR Strasbourg

Haute école des arts du Rhin (HEAR), Conservatoire de Strasbourg

The research group Sound Spaces at the Haute école des arts du Rhin places itself at the heart of the questions of interdisciplinarity posed by the union of art and music. Thus, the Conservatory joined in 2011 with the Fine Arts schools of Strasbourg and Mulhouse to form a new university level school where artists, musicians and composers meet via shared projects, looking not only to enhance their existing artistic languages, but to create new ones.

The research group Sound Spaces includes Sonic at the HEAR/Mulhouse (Yvan Etienne et Brice Jeannin), the classes of electroacoustic, instrumental and mixed composition of the HEAR / Academy of Music of Strasbourg (Tom Mays, Daniel D'Adamo, Ivan Solano, Annette Schlünz, Antoine Spindler), and visual arts sculpture/form/space with La Fabrique (Gérard Starck)

Institute of Sonology, The Hague

Institute of Sonology, Royal Conservatoire The Hague

The Institute of Sonology has a 60-year tradition of education, research and production in the fields of electroacoustic music and computer music. The Institute of Sonology has partnerships with the Groupe de recherches musicales (GRM) and the TU Berlin. Faculty members include Richard Barrett, Justin Bennett, Raviv Ganchrow, Bjarni Gunnarsson, Ji Youn Kang, Fani Konstantinidou, Johan van Kreijl, Riccardo Marogna, Gabriel Paiuk, Irene Ruipérez Canales, Rebecca Schaefer and Kees Tazelaar. The Institute of Sonology adopts a clear stance in terms of the use of technology in music: technology is not merely an adjunct to the existing music practice, but should be used primarily to explore new forms of composition and public presentation of music and art. Sonology is not bound by any stylistic dogmas. Sonology is neither an artform nor a genre. It is the name that in 1967 was given to an institute dealing with the production, education and research in the field of electronic music, which from the very start has been an umbrella for electronic music produced in studios, music based on field recordings, computer-assisted composition and experimental forms of sound synthesis. It is through the advance of the use of technology in all layers of society that connections with other forms of art, systematic musicology and even ethnomusicology have been established almost spontaneously. All teachers at Sonology are experts in one or more of these subjects, but none of them teach 'sonology'.

HfM Trossingen

Music Design, State University of Music Trossingen

Music designers create the sounds of the future on the basis of a musical and artistic education. Technically innovative, musically sophisticated and in interdisciplinary teamwork. Music designers create soundscapes for films and games, spaces and products, develop new concert formats and perform on stage together with traditional musicians. The Music Design Bachelor's degree program in Trossingen explores the potential uses of sound in many directions. For this reason, topics such as artificial intelligence, spatial sound, film music, live coding, visuality and design thinking are important components of the practical and conceptual work. Together with music psychologists and producers, composers and sound designers are working on new possibilities for auditory and audiovisual communication.


SeaM Weimar

Studio for Electroacoustic Music (SeaM), Weimar

The Studio for Electroacoustic Music Weimar (SeaM) is based on a cooperation between the FRANZ LISZT University of Music and the Bauhaus University Weimar. The cross-fertilisation of the composition and media art programs results in a very broad understanding of the field of electroacoustic composition. We support a vast variety of projects that are related to sound, be it electronically generated, electronically informed or 'only' electronically documented. The SeaM offers versatile possibilities for the production and presentation of electroacoustic music and sound art – often in cross-disciplinary contexts – as well as for the research and development of new artistic areas. A comprehensive teaching program allows in-depth insights and facilitates extensive discourse regarding electroacoustic and computer aided composition, sound installations and multimedia projects.

ICST Zürich**Institute for Computer Music and Sound Technology (ICST), Zurich University of the Arts**

The ICST is an institution of the ZHdK Department of Music and is active in the fields of research, teaching and creation. In addition to the long-standing focus on three-dimensional sound projection, the current fields of research include Virtual Acoustics & Sound Synthesis, Interfaces & Augmented Instruments, Polytempo, Audio Haptic, Auditory Perception, Telematic Performance, Performance Practice of Electroacoustic Music, Moving Sound Sources and Acoustic Ecology. The ICST is closely linked to the Creative Music Practices (Bachelor), Electroacoustic Composition, Tonmeister and Sound Design (Master) programs at ZHdK. The artist-in-residency program AiR brings artists into dialogue with research. With the new pre-PhD program EARS, the ICST promotes the next generation of artistic researchers.



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