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DIVERSITY 北京国际电子音乐节

中央音乐学院 2010.10.25-10.30

“多元”

2010北京国际电子音乐节 《回声之岛》—日本电子音乐学会亚洲电子音乐日专场纪念音乐会 (9)

(本场音乐会由罗兰基金赞助是日本电子音乐学会2010音乐季系列音乐会之一)
演出时间: 2010年10月28日19时30分
演出地点: 中央音乐学院演奏厅(网络直播)

1) 《回声之岛》—为多角度图像与多声道电子音乐而作 / 9: 00 / 2010 / 世界首演
作曲: 宫本朝子 (日本)

《回声之岛》采用具体音乐手段, 在空旷的田野采样。视觉部分由多次曝光形成的摄影图像组合而成, 声学素材取材于在日本南部的奄美列岛录制的声音材料, 另一部分来自关于描述夏威夷岛的人声素材。空间与音响纵深感的差异是本作品的两个重要元素, 作品中的声音经过了计算机的调制。作品的基本想法是将声学、图像反复曝光。由列岛产生的想象在这些作品中被重新构建, 通过这种重新构建, 来探索这些岛屿的精神特性和技术媒介之间的关系。

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2) 《积云》—电子音乐 / 13: 00 / 2010 / 世界首演
作曲: 大溪晏弘 (日本)

电声、多声道、声景、多声景、以及慢动、相互交织的织体展示, 所有这些全部萦绕在由吉他以及数字处理完成的管弦乐编曲的创作中。作者曾经尝试过将数字处理的声音织体与传统乐器相结合。这种结合包括复杂的音色和对声学素材的精密处理, 这种处理理念主要是受费拉里 (Luc Ferrari) 的音乐轶事的启发。所使用的处理技术主要有快速傅里叶变换FFT、快速傅里叶变换蒙太奇、以及非对称空间化。所有预先录制的声景均使用Roland R-09HR便携式录音机于2009年在东京的闹市区录制。抽象的视觉资料则通过频率的编辑来获得。

3) 《折射》—多媒体电子音乐 / 7: 09 / 2010 / 世界首演
作曲/视频影像: 石井广美 (日本)

《折射》这部作品是通过光和影产生的多种多样的形式和动态变化来表现的。通过对原始声音和影像素材做深度处理, 创造出十分抽象的艺术表现, 而声音与影像两者的联系只能靠联觉的感知来感受。

4) 《环绕的声音与光 NO.3》—为8声道电子音乐而作 / 15: 00 / 2010 / 世界首演
作曲: 由雄正恒 (日本)

“声音视像”、“视觉声音”, 技术的发展已经使这两种创作模式在很多作品中有所展示。而且作为一种媒体艺术, 该两种现象已经很自然地在艺术中共存。真的是这样吗? 作者试图去通过作品来重新定义它。不仅如此, 作者的音乐主题是真正的超现实主义和后新浪漫主义的。这些理念都包含在这首作品中。

5) 《扫描过程的音乐》—为电子音乐与图像而作 / 10: 00 / 2010 / 世界首演
作曲: 中川悦宏 (日本)

作品采用图片的矩阵数据模式。作品带有运动的图象,声音是实时操作的,利用视觉信息,并在视觉信息实时扫描过程中处理、调整声音的变化,这成为该作品的技术核心。作品的程序通过Max/msp/Jitter.来实现。由计算机操作者选择图片,然后投射在大屏幕上。计算机再根据图片中每一个像素的垂直信息生成声音数据,最后由这些声音数据来做音乐的演示、合成、与调制。视觉与听觉是互动性的融合,图片和具体声音素材是在都市市中心区、市场、寺庙和台北车站搜集的。但该作品远不是一般旅程图片的展示。

6) 《符号》—为电子音乐与图像而作 / 10: 00 / 2010 / 世界首演
作曲: 小坂直敏 (日本)
图像: 宅滕义典 (日本)

1991年以来,作曲家完成了一系列名为“三水”系列作品。本系列作品从各种类型的水滴声开始,目标在于去探索水的各种音色以及在乐器声音中的应用,去发现音乐的各种功能,发现音乐的结构,并将这种音乐创作想法应用到视频中。该作品是作者多媒体系列作品中的第三首。在声音处理中,作者将声音的时值拉长,使得水滴的声音发出类似响板和打击乐的声音效果。作品的标题体现:在水的动态运动中捕捉视频的微小瞬间。除了使用Max/MSP,作品还应用了Otkinshi 软件系统。作品是笔记本电脑完成的音乐,其中,有两种视频与声音的关系类型,一种是随视频水滴运动的随机声音程序,另一种是人工控制的视频的回应。

7) 《面具》—为长号与电子音乐而作 / 12: 00 / 2009 / 北京首演
作曲: 水野美佳子 (日本)
长号: 刘洋 (中国)

标题告诉我们,在今天的社会里,很多人为了防止花粉症或空气污染而带着医疗口罩,尤其是在日本的城市和北京。口罩作为一种穿带已经是一个不可缺少的部分。它是医疗保健用品,但也被做了精心的设计。在北京我看到过很多设计很可爱的口罩,我想这与今天的作曲家面对高数字化的信息技术社会的艺术环境很相似。该作品的独奏部分是一个正统的风格而并没有什么批判性的表达。作品最重要的概念是想实现电子声音空间和演奏者音乐背景之间的互动。他/她面对声音如此的品质和运动会作何想像?独奏部分依演奏者去发挥,也就是说部分是部分不确定的。最后,我要对刘洋先生的精彩演奏表示由衷的感谢。

MUSICACOUSTICA-BEIJING 2010 < Islands of Echo > - Japan Concert (9)

This concert is a part of the 2010 concert series for the Japanese Society of Electronic Music (JSEM). This concert is sponsored by the Roland foundation
Time: 19:30 28th Oct 2010
Place: Auditorium Hall,CCOM (Webcast)

- ① 1).< Islands of echo >- for the images of multiple exposure and multitrack sounds (2010/09'00"/ world premiere)
Composer: Asako Miyaki

'islands of echo' is a composition of electronic sounds made of concrete sounds recorded in the open field and video image created from photographs of multiple exposure. The sound materials consist of recordings made in the Archipelago of Amami which is located in south of Japan,ones made in The Island of Hawaii and voice materials of the text about these islands.

The differences in spatial nature and acoustical perspective are the two most important elements in this work,and sounds of these elements are modulated by the computer. The concept of this work is"multiple exposure of sonic and photographic image".Imagination from the archipelago is reconstructed,and through the reconstruction,the relationship between the spiritual nature of the islands and the medium-both in terms of spirituality and of composition-is explored.

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③ 2).< Cumulus >- for Electronic Music (2010/13'00" / world premiere)
Composer: Yasuhiro Otani

Electroacoustic. multi-channels, soundscape. Soundscapes and slow, woven textures articulations, all entwined in a orchestration by guitar and digital Processing. I have tried to bring together digitally processed sound textures and traditional instruments. They include the complex tones and sophisticated treatment of materials from acousmatic. The concept were inspired Luc Ferrari's Musique anecdotique. As the technologies for processing, it is focused on FFT, FFT Montage and asymmetrically Spatialization. All pre-recorded "SoundScape" were recorded in downtown Tokyo in 2009 using Roland R-09HR portable recorder. The abstract visual will be created by the frequencies.

- ④ 3).< REFRACTION >- for (2010/07'09"/ world premiere)
Composer&Imgaes : Hiromi Ishii

REFRACTION is a realisation of various forms and movements produced by light and shadow. Both the images and music are far processed from the original character of their materials to create quite an abstract expression and are only related to each other by the sense of synaesthesia.

- ⑤ 4).< Surround-sound-lights no.3 >- for 8-Channal Electronic Music (2010/15'00"/ world premiere)
Composer: Masatsune Yoshio

"An image from hearing." "Sound from sight." As for these two phenomena, many works have been shown with development of the technology. And the work that they coexisted became natural as one of the media art. Will it be right? I intend to redefine it about a work. Furthermore, my theme is truth surrealism music and post-neo-romanticism music. These concepts are included in this work.

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- ⑥ 5).< Scanned Trip Music >- for electro acoustics with images (2010/10'00"/ world premiere)
Composer: Yoshihiro Nakagawa

"Scanned Trip Music" uses the matrix data of the photograph, and it is the work with sounds modulated in real time and with the projection of the image with the movement.

I utilize information of image, and I play and modurate materials of sound with the data scanned from an image in real time. It becomes the core technology of this work.

The program was made with Max/msp/Jitter. A photograph chosen by the instructions of the computer operator is projected on the screen, and computer scans the perpendicular information of this photograph by every pixel and generates sound data. Play, synthesys and modulation of concrete sounds are performed with these data. By interaction of sight and hearing such as the fusion, estrangement, agreement, estrangement, This work gives the new meaning that is different from the image of an established trip. Photographs and concrete sounds were collected in the city, downtown, market, temple, and station in Taipei (Taiwan).

- ⑦ 6).< Figure >- for Electroacoustic music and Video (2010/10'00"/ world premiere)
Composer: Naotoshi Osaka
Video: Yoshinori Saito

Since 1991 the composer has performed a series of compositions called "Sanzui", referring to the water radical used in Chinese characters. The series started with "Shizuku no kuzushi (Variation of Water Drops)". This series aims at the exploration of water sound as timbre and its application to music instrumental sound, the discovery of its musical function, the discovery of musical forms which provide temporal structure, and the application of these musical concepts to video. This multimedia piece is the third such piece, following Wavelet (2007), and Circular Similarity (2010). One of the characteristics of water sound is that if it is time stretched (corresponds to zoom with images), it can be recognized that various other timbres are embedded. For example, a water drop sound, if time stretched, can emit a castanet sounds and other percussive sounds. This piece emphasizes such characteristics and spins each embedded timbre sequentially. This process hits the original sound and is repeated circularly. The title expresses the captured video figure of an instant in the movement of water.

The water sound materials were acquired from original recordings. The sound synthesis software Otkinshi and Max/MSP were used as well. The video work was done using the programming language Processing together with recorded video data. There are two kinds of the relationships between the video and the sound: automatic sound programmed to be driven by water movement in the video, and human operation responding to the movement in the video. This piece is laptop music, involving processing with these two compound synthesis methods.

- ② 7).< Masque >- for Electronic Music and Trombone (2009/12'00"/Beijing premiere)
Composer: Mikako Mizuno
Trombone: Liu Yang (China)

The title symbolizes today's society where a lot of people wear the healthcare mask against hay fever or any other air pollution, especially in Japanese cities and Beijing. Mask is now a kind of indispensable item as dress. It is a healthcare item and also something to be designed. In Beijing I saw several cute masks. And I thought the situation in parallel with the composer's spiritual field which holds the highly digitized society of information technology and of sound engineering. Nonetheless, the solo part of this piece is written in an orthodox style and has less critical expression. The most important concept is realized with the interaction between the electronic sound space and the player's music background. What will he/she imagine with the quality and the motion of the sounds? So the solo part depends on the player, that is, is partially indeterminate. Finally I appreciate the great performance of Prof. Ryu.