Staffordshire University Music Technology department presents...

**NoiseFloor**

www.noisefloor.co.uk
www.staffs.ac.uk

**Concert 5**

Curated by Dave Payling

Thursday 3rd May 2012, 14:30
Television Centre

Fixed media and AV

NoiseFloor Festival gratefully acknowledges financial support from the Centre for Media, Arts and Technology.
Kenn Mouritzen - Tempestuous Breaths
Eric Lyon - Spaced Images with Noise and Lines
Jan Jacob Hofmann - Hrafntinnusker
Pradit Saengkrai - Digital Soundscape No. 1
Matthew Whiteside - Vociferous Palpitation
Norah Lorway - Alone Together (Hospital Suites)

INTERVAL

Claudia Robles – Zhong
Paul O’Donoghue – A Diamond Forms Under Pressure
Nicola Monopoli - The Rite of Judgment
Monty Adkins – Remnant
Andrew Hill – Phase
Michael Olson – Pieces and Slivers
Dave Payling - Diffraction

Kenn Mouritzen - Tempestuous Breaths (2011) (4 channel)

This short piece deals with acuteness and urgency. It has two layers, sound and voice, that do not relate to each other in any obvious way, but the conversational fragments are reflecting and reflected by the soundscape, like a mutual inspiration. I have recorded a telephone conversation with a friend of mine, a woman, talking on the phone in Danish about, among other things, future plans (including her travel to Greenland). The soundscape has been created using a special feedback treatment and is more or less created en bloc with a clear gestural character. I have overall staged the 4 channel structure of the piece as a twin stereo structure. The title is taken from a poem by the US poet Frank O’Hara. O’Hara was an autobiographical poet in the sense that he would use acute impressions, emotions and ideas in an obviously very acute way in his work.

Kenn Mouritzen, born 1972 in Copenhagen, Denmark, lives in Vienna, Austria. He studies computermusic at ICST, ZHDK, Zurich, Switzerland. Background in underground electronic music in Denmark as well montage radio productions and sound design. He holds a master in comparative literature and philosophy (2004). Currently strolling at the outer limits of acousmatic music.
Eric Lyon - Spaced Images with Noise and Lines (2011) (8 channel)

**Spaced Images with Noise and Lines** (2011) was composed for the Spatial Music Collective, and premiered at the Joinery in Dublin. The work employs an image to spatialization algorithm I developed in collaboration with Shawn Greenlee. An image may be considered as a series of lines from top to bottom. Each pixel in a line corresponds to a virtual location on the perimeter of an eight-channel speaker surround configuration. Each line is virtually wrapped around the audience, and the image itself is best conceived as a cylinder. Scanning down the image activates the spatial distribution algorithm.

The spatial image sources were all created by the composer using freeware image program The Gimp. The images consist of a combination of noise generated by The Gimp’s noise algorithms, and lines drawn into the image. Various image processing filters were applied, in order to modulate the intended spatial effects. Since each pixel is interpreted as an amplitude to be applied to a sound, the spatial algorithm is tightly coupled to the sound-generation process.

**Eric Lyon** is a composer and developer of computer music software. He is a co-developer of FFTease, and developer of the LyonPotpourri MaxMSP objects. His recent compositional output includes works for the Smith Quartet, NeXT Ens., Kathleen Supové, and a trio for flute, clarinet and computer commissioned for the opening of the NOVARS studio complex at Manchester University.

During the 1980s and 1990s, Eric developed many strategies for audio sound processing and algorithmic sound design, with a focus on spectral processors. He regularly releases software that results from his audio and compositional research. In addition to a focus on computer music, Eric composes instrumental music, and more recently, computer chamber music that integrates instrumental and live computer music practice. His instrumental music is heavily influenced by his work in computer music and vice versa.

Eric currently holds a lectureship in Computer Music at Queen’s University, Belfast.
Jan Jacob Hofmann - Hrafntinnusker (2011) (8 channel)

The name „Hrafntinnusker“ (Raven-stone-scissor”) refers to a volcanically active region, more precisely, a mountain in Iceland. The elevation Hrafntinnusker is exceptionally rich in obsidian, a kind of glassy solidified lava. On the way to that area, the Laugavegur leads through an area in which the local mountains seemed to be able to perform the technique of granular synthesis perfectly: grained rhyolite rock is superimposed in light and dark distribution patterns by apparently stochastic laws to create in regard to an artistic point of view an extraordinarily sophisticated designed landscape.

The structure, formation processes, but also the material and the mood of this landscape have created the starting point of the piece „Hrafntinnusker“. Granular generated structures are distributed on tilted planes in space and are in a continuous transformation process. Structures are condensed, they will overlap and create new forms. The sounds used vaguely reminiscent of hard materials such as stone, glass and metal. The piece is produced in 3rd order Ambisonic format. „Hrafntinnusker“ is the first piece of a planned series of Icelandic landscapes.

Jan Jacob Hofmann was born 1966 in Duesseldorf, Germany. Diploma, branch of architecture at the Fachhochschule Frankfurt/M, University Of Applied Sciences in 1995, worked then at an office for architecture. Entered the class of Peter Cook and Enric Miralles at the Staedelschule Art School Frankfurt/M in 1995, a postgraduate class of conceptual design and architecture. Diploma at the Staedelschule in 1997. Works as a composer, photographer and architect since.

Pradit Saengkrai - Digital Soundscape No. 1 (2009) (AV)

Digital Soundscape No. 1 is the sound of landscape. Various objects were placed in the given area and produced sounds as the reflection and diffraction of one’s behavior or the natural element against itself. The landscape designer puts each element in the area, sometimes dense, sometimes sparse, even empty sometimes. So, the sound has been put in the given sound field in the multispeaker system and using the sound as the recall of the sound sources to create the map of each object.

Pradit Saengkrai is a contemporary music composer who composed for many occasions; from acoustic to electronic, from classical to experimental, from traditional style to progressive style. He started learning music from tradition percussion instruments when he was 4 years old. With his tradition music background, he composes pieces based on tradition element; tone color, rhythmic pattern, and tradition-styled music ornament and variation. He also composed for TV shows and for music label. For example, he was a member of the independent artist called Sepia in the third album of the band and also be the performer for the thai contemporary music band called Boy Thai and Bangkok Xylophone. he also works on multimedia medium from time to time. His composition has been performed in the United States of America, England and Indonesia. Nowaday he is a full-time lecturer at the Conservatory of Music, Rangsit University and also a part-time lecturer at the faculty of Painting, Sculpturing and Printing, Silpakorn University.
Matthew Whiteside - Vociferous Palpitation (2 channel)

**Vociferous Palpitation** explores mechanical rhythm with voice like implications through a slowly evolving texture.

**Matthew Whiteside** is in his final year of the Royal Conservatoire of Scotland studying a Masters in Composition with Alistair MacDonald and David Fennessy with previous teachers including Piers Hellawell and Gareth Williams.

Matthew’s interest lies in the combination of acoustic and electronic domains but he is careful to give the electronic part a distinct personality in order for it to be an integral part of the ensemble.

He has had performances of his music throughout the UK, Ireland and Italy with notable performances being Dublin’s Nation Concert Hall, Glasgow City Halls and as part of Sonorities Festival in Belfast.

He would like to extend his thanks to the RSAMD/RCS trust and May Turtle scholarship for funding his Masters education.

For more information on Matthew visit his website:

www.matthewwhiteside.co.uk
Norah Lorway - Alone Together (Hospital Suites) (2011) (2 channel)

**Alone together** (part 2) is a part of a set of recently composed pieces exploring the effects of the internet culture on our lives. The set takes its name from the book *Alone Together* (2011) by MIT professor Sherry Tuckle. The book discusses the effects of a fast growing internet culture on our lives, making claims that the various technological gadgets which have supposedly brought us closer together, have begun to draw us even further apart.

*Alone together* (part 2) takes the listener through the darker side of these connections, creating intricate textures, streams of ambience, a feeling of constant fluctuation, and a sense of anxiety throughout.

**Norah Lorway** (b. 1985, Canada) studied at Mount Allison University (BMus) and University of Calgary (MMus) and is currently completing a PhD at the University of Birmingham.

Norah is an active member of the Birmingham Laptop Ensemble (BiLE), Birmingham Ensemble for Electroacoustic Research (BEER) led by Dr. Scott Wilson, and BEAST. She is also an avid collaborator with mixed media groups, such as ClunK Puppet Labs (Calgary AB) and various visual artists from Canada and the UK.

Norah has had works performed throughout Canada, the UK, Germany, Australia and USA.

[http://norahlorway.com](http://norahlorway.com)
Claudia Robles – Zhong (AV 4.1 channel)

Zhong is a search towards the CENTER, discovering a universe of constant and eternal modification, a world driven by the dynamic created through opposite fighting forces. The expression and symbol of this eternal transformation is fire, from which the multiplicity of the world is formed.

Claudia Robles Angel is a media artist born in Bogotá (Colombia) and currently living in Cologne (Germany). She finished studies in Fine Arts in 1990 at the University J. T. Lozano in Bogotá (Colombia). She pursued postgraduate studies such as: Film Animation (1992-1993) at the CFP (Milan-Italy); MA in Visual Arts (1993-1995) at the École Supérieure d’Art Visuel (Geneva- Switzerland) and Sound Design and Electronic Composition at the Folkwang University Essen (Germany) from (2001-2004).

In 2004 she won the second prize at the competition Hoeren und Sehen organized by the ZKM (Center for Art and Media) in Karlsruhe and the Institute fuer Neue Musik in Darmstadt (both in Germany) for her audiovisual composition Bewegung in Silber.

She was artist in residence (2004-2006) at the ZKM. Her most relevant work presented there was the piece Seed/Tree (audiovisual Installation/Butoh performance with live-electronics).

Her work is worldwide known, having participated in several group and solo exhibitions around the globe, for example at the Bauhaus- archiv Museum für Gestaltung in Berlin, Germany (2003); the European Capitals of Culture: Sibiu and Luxemburg (2007); Enter3 in Prague, Czech Republic (2007), the International Computer Music Conference ICMC in Copenhagen, Denmark (2007) and Montréal, Canada (2009); at the SIGGRAPH Asia 2009 in Yokohama, Japan, at the DRHA: Sensual Technologies - Brunel University London, UK (2010), and lately at the Festival for Digital Media: Re-New2011 Copenhagen, Denmark and at the NIME 2011: New Interfaces for Musical Expression Oslo, Norway.
Paul O’Donoghue – A Diamond Forms Under Pressure (2010) (AV)

A diamond forms under pressure is an anomaly existing somewhere between experimental film and music video, computer animation and programming, science and art. The improvised electronic soundtrack drives proprietary software, which analyses the audio and generates a cogent synchronous image in real-time. Frequencies push and pull against each other, stabilising or agitating the central image.

Paul O’Donoghue is an Irish composer/ audio visual artist based in Dublin, Ireland. He has released music under a number of pseudonyms for a variety of labels and produced music for television and radio. To date his audio visual work has screened internationally in more than 150 festivals and galleries in over 40 countries. His current work is entirely audio visual and explores a disparate collection of methods and techniques for the creation of visual music. Underpinning all of these disciplines is Ocusonics, the real-time generation of synchronous audio and visual material.
Nicola Monopoli - The Rite of Judgment

Inspired by the psychoanalytical theories, the main theme of 'The Rite of Judgment' is the inner reaction in consequence of a given or received judgment.
The audio part of the work is characterized by many textures and complex rhythms.
The vocals are many times hidden but sometimes they leap up.
The vocals are the inner voice, a dark voice inside the ego, the voice of the judgment.
The voice could judge or react to a judgment.
The Rite of Judgment is the inner struggle, an external impulse response.
What happens to someone who is judged or who is judging?
This work tries to give a deep reply which is impossible to ‘transcribe’ using words.
The audio part is all generated from the elaboration of the voice.
The video part deals with the audio because it has been generated using the same technique (continuous resampling).
The attention to the sonic details and the presence of a musical deep structure help the listener to understand the meaning of the work: sometimes a natural thing, almost primitive, may require some complexity to be expressed in the better way.
The title ‘The Rite of Judgment’ comes from Stravinsky’s ‘The Rite of Spring’.

Nicola Monopoli - Born in 1991 in Barletta (Italy), he started to play piano and compose very young.
He graduated summa cum laude from ‘N. Piccinni’ Conservatory with a Bachelor’s degree in Music and New Technologies.
He studies Electronic Music (F. Scagliola), Experimental Composition (R. Santoboni) and Piano (E. Mangiullo) at Piccinni Conservatory in Bari (Italy).
He studied Composition with M. Maiellari.
His music has been performed in Italy, France, Germany, England, Greece, Russia, Spain, Norway, USA, Canada, Cina, Taiwan and South Korea.
His compositions have been selected and performed in many festivals such as De Montfort University SSSP, SICMF, ACL Conference and Festival, Hannover Hochschule CSound Conference, Emufest, Fullerton Annual New Music Festival, Musiche Nuove, FIMU, Festival Internacional de Música Electroacústica ‘Punto de Encuentro’, Shanghai Conservatory of Music International Electronic Music Week and UCM New Music Festival.
His music has been performed in many places such as Sviatoslav Richter Memorial Apartment, D. Mendeleev University of Chemical Technology of Russia, Chiesa S. Antonio and Teatro Curci in Barletta, Moscow Central

He won the third prize in Musicworks Magazine Competition 2011 for new music.

One of his pieces, The Rite of Judgment, has been broadcasted on CKCUFM's Program ‘Acoustic Frontier’.

His compositions have been selected for Audiograff Jukebox, the online listening library Sonus, Radiauteur and the Multichannel listening library in Trondheim.
Monty Adkins – Remnant (2011) (AV)

Remnant is taken from the album fragile.flicker.fragment released on Audiobulb in 2011. fragile.flicker.fragment is a group of works developed alongside the visual artwork of Pip Dickens and the Brass Art collective.

Monty Adkins is a composer whose music is characterised by slow shifting organic instrumental and concrete soundscapes. Recently his work has become increasingly minimal and introspective. This work focuses on encouraging a deeper immersive listening experience. Working with a reduced sonic palette the new works draw together elements from ambient, minimal electronica, acousmatic and experimental electronic music. The first fruits of this was the album 'five panels' released in April 2009 on Signature/Radio France featuring Adkins playing e-guitar and organ and Pierre Alexandre Tremblay on bass. The album was also been nominated in the 'album of the year' category at the 2010 Qwartz Awards, Paris. In 2008 he curated and mixed the [60]Project at INA-GRM. The [60]Project is a huge collaboration involving over 60 of the world's leading sound artists to celebrate the work and influence of Pierre Schaeffer - the album was released in 2008 by Empreintes DIGITALes in Canada and has since been nominated in the 'experimental' category of the 2010 Qwartz Awards in Paris. His latest project entitled fragile.flicker.fragment draws influence from the paintings of Pip Dickens and the Brass Art collective and was be released by Audiobulb in March 2011. A follow-up project with Pip Dickens entitled 'four shibusa' will be released in spring 2012.
Andrew Hill – Phase (2009) (AV)

Phase is a piece of electroacoustic audio-visual music that explores possible relationships between sound and image. It has been composed using a mixture of synthesised and captured materials that have been edited and compiled using computers. The first version of this work was presented at the Sound, Sight, Space and Play conference in 2009.

Andrew Hill is a composer and sonic artist from the UK. He studied electroacoustic music and music technology at Keele and De Montfort Universities electing to focus his studies upon audio-visual compositions. He has recently completed a PhD which explored audience reception of electroacoustic audio-visual music at the Music, Technology and Innovation Research Centre, De Montfort University, Leicester.
Michael Olson – Pieces and Slivers (AV)

This work explores the inner life of sounds. Larger sounds are fragmented into thousands of microscopic bits, which are subsequently combined to form gestures. The video acts as a structural representation of these newly formed gestures; with individual components in constant flux. Throughout this fast-paced piece, the audio and the visual components move in counterpoint with each other, which produces separation between the movement of the sound and the image. The separation between two synchronized elements ebbs and flows, gradually gaining momentum towards the middle of the piece, and then building to a strictly literal representation in the end.

Michael James Olson is a composer and media artist currently residing in Indiana. His work focuses on the intersections of traditional instrumentation with various media such as video, interactive electronics, and multi-channel audio. His works have been performed at festivals and venues such as NYCEMF (New York), SEAMUS (Miami), Noisefloor Festival (UK), EMM(Illinois), International Saxophone Symposium (Virginia), FEAsT Festival (Florida), Asim’itria Festival (Peru), Electroacoustic Juke Joint (Mississippi), Channel Noise (Georgia), and the ICMC(New York). Michael holds a M.M. from Georgia Southern University where he studied composition with John Thompson, and is presently a doctoral student at Ball State University where he studies composition with Michael Pounds and Keith Kothman.
Dave Payling - Diffraction (2012) (AV)

Diffraction explores the relationships between rain and noise, pure tones and brightness, sound textures and colour space. It is a piece of visual music with a deliberate coherence between sound and image.

Dave Payling has been a tutor in Music Technologies at Staffordshire University for 10 years. He is also studying part time towards a PhD in Visual Music composition under the guidance of Tim Howle (Medway) and Stella Mills (Staffordshire). His earlier research centred on sonification and his composition ‘Listen (Awakening)’ was performed at the Sydney Opera House as part of the ICAD conference in 2004. His more recent work focuses on composition for Visual (Video) Music with an emphasis on Acousmatic Composition and how this can be interpreted visually with colours. Dave’s more recent compositions have been performed at the Soundings Festival Edinburgh, MANTIS Festival University of Manchester and NoiseFloor Festival Staffordshire.
NoiseFloor Festival programme 2012

Tuesday 1st May 2012
17:30 Concert 1 - Fixed Media, Television Centre

Wednesday 2nd May 2012
13:30 Concert 2 - Live, TV Centre curated by Marc Estibeiro
15:30 Concert 3 - Fixed Media, TV Centre curated by Doug Rouxel
17:30 Concert 4 - Live, Legends Club curated by Simon Waite

Thursday 3rd May 2012
11:30 Paper session 1 - Ruxton Centre Lecture Theatre - Chair Dave Payling
14:30 Concert 5 - Fixed Media/AV, TV Centre curated by Dave Payling
16:30 Concert 6 - Live, TV Centre
17:45 Concert 7 - Live & Fixed media, TV Centre

Friday 4th May 2012
11:30 Paper session 2 - Ruxton Centre Lecture Theatre - Chair Dave Payling
14:30 Concert 8 - Fixed Media, TV Centre curated by Ben Ramsay
16:30 Concert 9 - Live, TV Centre

Installations
Installations from Pete Batchelor and Philipp Artus will be running throughout the festival in various locations.