

Club Transmediale. Festival for Adventurous Music & Related Visual Arts

Sonntag, 06.02.2011

Wellenfeld H 104 | Straße des 17. Juni 135 | Berlin

Wellenfeld / CTM

14-16 Uhr

Bernhard Leitner: *HörSaal* (2010)

17-17.30 Uhr

WFS Demo

18 Uhr Konzert

Shintaro Imai: *Immersive Motion Study* (2007)

für Wellenfeldsynthese

Robert Henke: *Tau* (2005/11, UA)

für Wellenfeldsynthese

boris d hegenbart-matsui: *ebenen 20000* (2010)

für Wellenfeldsynthese

Tontechnik: Florian Goltz

Eintritt frei

www.clubtransmediale.de

www.ak.tu-berlin.de/studio

This event will present works for Wave Field Synthesis (WFS) realized in the Electronic Music Studio (Audiocommunications Group) of the Technical University Berlin. A sound installation and three compositions will be presented at the lecture hall Wellenfeld H104. A large WFS system consisting of 2704 speakers, 16 computers and 832 audio channels was installed in this room during its reconstruction in 2006/2007. The system is used for research and production.

Since the early beginnings of electro-acoustic music, space has been one of the most important parameters of compositions in the genre. WFS allows the composer to have more detailed control over the spatialisation of a piece. The presented works are media specific for the TU-system, covering different approaches from acousmatic to generative points of view.

Bernhard Leitner: *HörSaal* (2010)

HörSaal is a room composition that uses dynamic and static sound-spaces. The audience may walk around freely, in contrast to a usual concert situation. In the dynamic parts, sounds are moved between 10 abstract points. A determined structure is then built through layering these movements with other free movements. In the static parts, spoken words by physicists like Heisenberg, Schrödinger or Einstein can be experienced at visually marked points in the room. *HörSaal* was commissioned by TU Berlin.

Shintaro Imai: *Immersive Motion Study* (2007)

The sound materials for this piece were processed and organized via a real-time algorithmic sound-generating system based on various granular sampling techniques. These materials were originally made from a sampled flute sound which was performed by flutist Sabine Vogel. The transitional motion of timbre is related to the spatial motion in the space which creates an immersive acoustic perspective for the audience. *Immersive Motion Study* was commissioned by DAAD Berlin.

Robert Henke: *Tau* (2005/11)

This realtime performance piece was originally written for the INA/GRM Acousmonium and adapted for WFS in 2011. Based on a previous piece *Studies for Thunder* (2005), a virtual closed world was created to imply an immersive sensation of a macroscopic world in which microscopic events are embedded. During the performance, individual layers are filtered, mixed and distributed in space. Real time parameters control the movements of the sounds fed to the WFS system. This is the premier of the WFS version, commissioned by Clubtransmediale and the TU Electronic Music Studio.

boris d hegenbart-matsui: *ebenen-20000* (2010)

In *ebenen-20000*, several planes of sound are moved extremely slowly through the hall like pieces on an assembly line. Density, structure and size of each plane is different and determined. When a plane stops, layering can occur in which more complex sounds are created. The structure of the piece is determined by the movements of the sounds and the new resulting sound-combinations. *ebenen-20000* was commissioned by the TU Electronic Music Studio.