

# WFAE2001-INTERNATIONAL CONFERENCE ON ACOUSTIC ECOLOGY CROSSING LISTENING PATHS -- CORFU 2011

## CONCERT 4 —THURSDAY 6 October 2011

**Panayiotis Kokoras:** *City Fables - Corfu*

**Apostolos Loufopoulos:** *Icarus*

**Katerina Tzedaki:** *Into the cave*

**David Monacchi:** *Integrated Ecosystem*

### **Panayiotis Kokoras**

#### *City Fables - Corfu*

The work's aim is to create a multileveled relation between space, performer and spectator, seeking a multisensory development of the time and space. Soundscapes will unfold together a dialogue between the real and the unreal, the augmented and the microscopic. They will further expanded and fused with studio sound recordings, synthesized sounds and even musical excerpts from street musicians. During the performance an audio browsing software environment will enable the performer to control the way the sounds are projected in space, to create structures based on the audio content of the sound material, to create hierarchies in groups, solos and tutti. Most of the recorded sound material comes from a number of soundwalk recordings from the city of Corfu which I made during my visits in the island. *City Fables* is an ongoing project of real-time soundscape compositions that use as main sound source binaural recordings from the city's soundscape each performance take place.

**Panayiotis Kokoras** (Greece, 1974) boasts an impressive list of achievements. He began his musical studies at the age of 13 studying guitar, saxophone, singing, piano, electroacoustic music and composition (Dip). In 1999 he moved to England where he concentrates solely in composition (MA, PhD). Since then his compositions have been selected by jury in more than 150 calls for music and programmed in over 400 concerts. He is president of Hellenic Electroacoustic Music Composers Association and teaches at the Aristotle University of Thessaloniki. His output ranges from solo, orchestra works to mixed and electroacoustic ones distinguished by 41 prizes and distinctions at international composition competitions

### **Apostolos Loufopoulos**

#### *Icarus*

In this work the action of 'flying' is approached through a variety of sound-behaviours (fluttering, quick noise passages, air motion), which appear to interact with a continuously changing, sometimes 'natural', sometimes abstract background. The work is inspired from the myth of Icarus, and metaphorically relates to the effort of human to reach the sky and go beyond the limits of his biological nature. A sum of different 'flying', evolving behaviours –from bird-like to jet-like sounds- presents this human struggle throughout the work. Towards the end the context becomes repetitive and 'rhythmic', indicating the continuous attraction and undying human desire to reach the 'sun', the symbol of superiority and perfection Icarus was awarded the audience prize at the METAMORPHOSES 2008 International Composition Competition, Belgium.

**Apostolos Loufopoulos** studied at the Ionian University (BA) and City University (PhD). His music is often performed worldwide and has been awarded at international competitions such as Ars Electronica 2011, Bourges 2003, 2007, 2009, SCRIME 2003, Noroit 2002 (France), Metamorphoses 2002, 2004, 2008, Space of Sound 2004 (Belgium), Franco Evangelisti 2006 (Italy), Musica Nova 2004, 2006 (Czech Rep.), D.Dragatakis 2008 (Greece). His music research focuses on the sound of nature. He has completed a post-doctoral research on soundscapes and composition at the Ionian University. He has participated and been member of organizing boards at conferences such as SMC'07, WFAE'11, 2nd Greek Conference for Acoustic Ecology, Electroacoustic Music Days 2007, 2009. He is a founding member of the Hellenic Society for Acoustic Ecology. He teaches at the Technological Institute of Ionian Islands

### **Katerina Tzedaki**

#### *Prayer v. 2*

This acousmatic composition is about this state of mind and soul awareness which we often call prayer. Human voices, clarinet, θάμπιόλι (thambioli)[1] and electroacoustic sound diffused through 8 loudspeaker system have been performed and recorded within the Mosque Ibrahim Han, in Rethimno, Crete (Greece) in October

2008 and March 2011. These recordings have been further processed and altered. Vocals are performed by Georgios Sklavos, Christos Konstantopoulos, Dimitris Ntzimanis and Stella Paschalidou; clarinet, thambioli and live diffusion by Katerina Tzedaki. The work is based on a previous sound installation piece: Prayer v. 1 which was presented in the same place during Electroacoustic Music Days 2008 organised by the Hellenic Association of Electroacoustic Music Composers and the Department of Music Technology & Acoustics of the Technological Educational Institute of Crete. Both recordings and performances in the Mosque Sultan Ibrahim Han were done with permission by the 28th Ephorate of Byzantine Antiquities division of Rethimno and with the support of Municipality of Rethimno – Crete.

## [1] Cretan traditional wind instrument - single reed cylindrical

**Katerina Tzedaki**, born in Greece (Rethimno), studied in Athens (1984-1991) with I. Ioannides, S. Vassileiades and D. Kamarotos and has been coordinator of the Computer Music Lab of the Program of Psychoacoustics of the Aristotle University of Thessaloniki IPSA (1994-2000). She completed her MA in electroacoustic music composition at City University (2002). She is currently teaching at the Technological Educational Institute of Crete while at the same time she is a research student in electroacoustic music composition at De Montfort University (with Simon Emmerson). She is a member of the Hellenic Association of Electroacoustic Music Composers.

### **David Monacchi**

*Integrated Ecosystem* A Time-Lapse of a Night in Dzanga-Sangha

*African primary rainforest ecosystem, synthetic sounds, and video elements*

*Integrated Ecosystem* is made from a single field recording of an entire night in the African primary rainforest. The first part is a time-lapse documentary created with unaltered sectors of the recording. The second part is a transformation by means of electroacoustic exploration of the rainforest's bio-diverse spectrum that evolves into a composition; a sensor-aided live performance where a digital performer interacts with the natural system while following a real-time giant spectrogram. The untouched equatorial forest's acoustic environment clearly shows the age and accumulated equilibrium of one of the richest ecosystems on Earth. The field recordings were conducted in a remote corner of Africa 1, the Dzanga-Sangha Dense Forest Reserve (a protected area in the south-western Central African Republic, with borders to Congo and Cameroon), as part of the project Fragments of Extinction. The entire 3D soundfield was sampled using space-inclusive (omnidirectional stereo sphere) and space-conservative techniques (binaural and B-format Ambisonics) to preserve the spatial information for spherical audio reproduction. In order to record the forest at night, when forest elephants become very dangerous, a 'self-sufficient' system in a box had to be hung from a tree, and the recordings used for this piece were made with this system.

In *Integrated Ecosystem*, the biodiversity of the 'Bai' habitat contains an extremely complex set of momentary and circadian patterns. The system links hundreds of sonic languages that share the habitat (in this case, vocalizations of dozens of species of frogs, insects, nocturnal birds, gorillas, monkeys and elephants), and this complexity becomes perceivable and evident when the recording is time compressed. This idea involves a process that in its nature is both critical and paradoxical, since the ecosystem expresses its dynamic revolution along a timeline that we do not directly perceive. For this work, a continuous 9-hour recording of the Bai Hokou 2 (a natural clearing surrounded by primary forest near the WWF gorilla's research camp) was carefully analyzed, divided into temporal sectors, and finally condensed into 12 small parts (one minute sample for every 40 minutes), which were sequenced with simple cross-fades and without multi-track arrangements. Thus, the first half of the piece is a time-lapse reconstruction that reflects the development in articulation and density of the different biophonies, in chronological order.

The second part of the piece is an exploration of the audible and inaudible spectrum. Recordings were made at a high sample rate (192 kHz), allowing for the recording of species (mostly bats and insects) whose sonic languages occupy a frequency range twice as high as what is audible to human ears. We hear their frequency shifts and the entire spectrum, which is scanned through powerful brickwall filters for focusing our listening on a single species at a time. Further, this section is punctuated by live electronic synthesis controlled by several sensors that detect the movements of the performer's hands, and executed by Stria, a custom generative software for probabilistic additive and FM synthesis. The live interactions are rigorously performed within the available frequency and temporal eco-acoustic niches, and the performer follows the real-time spectrograms projected in the hall, building a powerful metaphor as of one species that performs within a composite ecosystem while trying to find a balanced, harmonic relationship to it. Finally, a philosophical question: Is it possible to bridge such

intricate, stable and fragile soundscapes with electroacoustic composition/performance? Does it make sense to interact with an eco-acoustic system that has created its own rules throughout a slow evolutionary process – the interchange between acoustic function and survival of each species? The answer certainly seems to be negative, but bringing the sound of these biomes into concert halls, and perhaps revealing and interacting with their hidden aesthetic, helps to create an ecological awareness for repositioning our species within nature.

**David Monacchi**'s primary research focus is recording natural sonic environments and untouched ecosystems throughout the world with cutting-edge field recording techniques to create music for sound installations, museums, and experimental and new music concerts. For nearly two decades, he has recorded in Europe, Africa, North and South America, and used the recordings as material for creating eco-acoustic compositions. His honors include the "Erato Farnesina" fellowship for the World Soundscape Project – Vancouver in '98, the "Fulbright" Research for the CNMAT at University of California – Berkeley in '07, and prizes from the "Russolo-Pratella" competition (Italy), "Locarno Film Festival" (Switzerland), "Multiple Sound Festival" (Holland) and recognized twice at the "Bourges International Grand Prix of Electroacoustic Music" (France). His music is published by Ants Records, Domani Musica, Coclearia (IT), Wild Sanctuary and EMF Media (USA). Currently he is Professor of Electroacoustic Music at the Conservatory of Music of Pesaro, and adjunct professor at the University of Macerata - Italy.