

MUSLAB

PLANETA
COMPLEJO
VOL.1-2-3



The Phonographic production MUSLAB – Planeta Complejo, is a selection of sound pieces from the MUSLAB exhibition. MUSLAB is an International Electroacoustic Music Exhibition that aims to bring together and disseminate the creation and sound exploration of artists from different countries around the world, promote the creative process and contemporary artistic communication, to bring new audiences closer to contemporary sound creation, and create an international community network through the development of different cultural activities, training in new technologies and sound art concerts.

MUSLAB – Planeta Complejo, presents a selection of sound pieces, audiovisual and photographic works made by creators from all over the world, through which our different cultural identities are analyzed through a relationship of endemic social processes and globalization. A social study where cultural identity is seen from contemporary art. The proposal is based on the fact that a fundamental characteristic that enables evolution in nature is diversity, since if there is diversity, there are possibilities of genetic exchange and mutation, therefore, adaptation to a changing environment, this phenomenon is reflected in contexts. both biological and also social and cultural. Thus, diversity guarantees evolution and adaptability, hence the importance of cultural identity and endemic aspects compared to global ones.

- | | |
|---|-------|
| 1. Schichtungen
- Heinz-Josef Florian | 5:28 |
| 2. Yo, Caballo
- Macarena Solervicens | 9:00 |
| 3. Music from the Metaverse: 3D Illusory Immersive Soundscape "Aurora"
- Zoe (Yi-Cheng) Lin | 10:08 |
| 4. Mirror Sculpture
- Chin Ting Chan | 9:08 |
| 5. Transmetric Variations
- Fernando Egido | 9:15 |
| 6. To US..S...
- Adam Stanović | 9:21 |
| 7. Meditaciones para Lía
- Ana Lara | 7:15 |
| 8. Codex
- Daria Baiocchi | 10:15 |
| 9. You Can't Outrun Your Daydreams
- Kyle Vanderburg | 10:00 |

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|---|--------------|
| 1. AI Phantasy
- Panayiotis Kokoras | 9:59 |
| 2. Due to a Reported Emergency Would All Passengers Leave the Station Immediately
- Sze Ying Chan | 3:22 |
| 3. syn
- Robert McClure | 10:21 |
| 4. Premonitions, Landscape at Twilight
- Andres Luz | 13:34 |
| 5. Voces I-II-III-IV-CODA (Documental Electroacústico)
- Leandro Ariel Mantiñán | 8:36 |
| 6. ReComposed 2.8 Plus
- Luigi Morleo | 8:06 |
| 7. Cut Voice
- Lea Tania Lo Cicero | 3:00 |
| 8. Shomo
- Diego Ratto | 7:32 |
| 9. Tafil [تفاعيل]
- Wajdi Abou Diab | 8:15 |
| 9. Pond Sediment
- Mark Ferguson | 4:24 |

Schichtungen

– Heinz-Josef Florian

Schichtungen (German, means stratifications): vertically layered sounds condense into signs with individual characteristics. These signs, in turn, are layered into each other and one after the other. In this way they interact with each other: they meet, merge, detach from each other. Relationships are established and dissolved again in different constellations. Encounters and events structure the course of time. Just like in real life.

Heinz-Josef Florian (*1955) composes and plays music: acousmatic, algorithmic, live electronics, instrumental, audiovisual. As a mathematician he gave lectures on stochastic music, chaos and fractals at the Institut für Computermusik und elektronische Medien (ICEM) at Folkwang University of Arts in Essen, Germany. His works are played on radio and at international festivals for electroacoustic music (ICMC, FEMS, ...), among others. He has also created live electronics projects in Israel and Germany together with Friedhelm Hartmann, Javier Garavaglia, and others. Heinz-Josef Florian is a member of the German Society for Electroacoustic Music (DEGEM) and the Society for New Music Ruhr (GNMR).

Yo, Caballo

– Macarena Solervicens

“Yo, Caballo” is a piece that immerses itself in the sonic universe of a horse. This work is part of an artistic study aiming to portray and imagine the sonic interplay of species within a system. The intention is to transcend the superficial connection between humans and animals, exploring the intricate layers that govern communication with other species. By immersing the listener, we invite them to explore hidden modes of interaction between horse and humans. Using a sonic palette of textures, patterns, and dense layers, we seek codes that transcend human language and bring us closer to the animal world.

Macarena Solervicens is a Chilean composer and sound designer currently based in Berlin. She has a background in sound engineering from the University of Rome II, electronic music from the Santa Cecilia Conservatory in Rome, and sound art from the University of Barcelona. Her primary focus is on electroacoustic music, experimental music, and sound art, where she explores the fusion of music and sound to achieve artistic cohesion. She has worked on several film and theater projects, showcased and recognized at international festivals. Additionally, she leads interdisciplinary projects that explore the interaction between art, music, and technology.

AI Phantasy

– Panayiotis Kokoras

In AI Phantasy I used a vacuum cleaner to set into vibration various membranes and other probs at the end of the suction tube, which I then modulated with my hands following the Fab Synthesis paradigm. In addition, I developed a series of circular pan flute kind of sound generators which could rotate electromechanically at variable speeds. The word Phantasy refers to a phantasy with “Ph” as a state of mind of an infant child during the early stages of development. On the other hand, Fantasy (with “F”) is a reverie, a daydream, an imagined unreality that anyone can create.

Kokoras is an internationally award-winning composer and computer music innovator, and Professor of composition and CEMI director at the University of North Texas. Hailing from Greece, he underwent formal training in classical guitar and composition in Athens, Greece, and later in York, England. He taught for many years at Aristotle University in Thessaloniki. Kokoras’s sound compositions use sound as the only structural unit. His concept of “holophonic musical texture” describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos).

www.panayiotiskokoras.com

Due to a Reported Emergency Would All Passengers Leave the Station Immediately

– Sze Ying Chan

Based on a recording I made in Green Park station. Green Park station is a busy London Underground station. It consists of 2 side connected by a tunnel. One day when I was heading to my choir rehearsal, the station was extra busy and had become overcrowded. An announcement was broadcasted to evacuate the passengers. At the time I thought something more serious had happened and as I made my way through the long and packed tunnel I decided to record my journey to the exit of the station. The more I listen to the recording, the more interesting sounds my ears picked up and I decided to orchestrate the interesting moments using additional recorded violin and flute sounds.

Sze Ying Chan is a Hong Kong born composer based in London. During Chan’s studies at the Royal College of Music Chan she has her theatre piece The Lover Cat (2019) premiered as part of the Great Exhibitionists Series’ performances in Britten Theatre, Royal College of Music. She wrote and recorded a collection of piano music Moments: Set 1 in 2020. Chan’s choral setting of the British poet Roger McGough’s poem Poetry Pie, Poetry Pie (2020), is recorded by Hi-Lo Singers and her latest work Fruit of the Earth (2021) for Chamber Orchestra is premiered and recorded by the London Contemporary Chamber Orchestra in 2022.

www.szeyingchan.com

Music from the Metaverse: 3D Illusory Immersive Soundscape “Aurora”

for Solo Saxophone and Immersive Electroacoustic Music

– Zoe (Yi-Cheng) Lin

In National Geographic, I’m spellbound by remote, pristine photos—photographers amidst breathtaking vistas, pondering humanity’s insignificance in Earth’s grandeur. This reminds us of our planet’s integral role. In “Aurora,” my work, I aim to encapsulate these landscapes’ splendor. The title, inspired by nature’s brilliance, pays homage to the sky, snow-clad mountains, and wooded domains below. I want viewers to sense the frigid air, glimpse mountain reflections in the lakes, and experience the unspoiled world’s pure love. “Aurora” melds solo saxophone with 3D immersive electroacoustic elements, transporting listeners to its captivating realm with eyes closed. Taiwanese saxophonist Chun-Hao Ku performs the solo.

Zoe (Yi-Cheng) Lin is an accomplished composer specializing in AI music development, 3D immersive music, and auditory-visual synesthesia. As an assistant professor at National Taiwan Normal University, her work has received international acclaim, featured at prestigious events like SiMN 2023, MUSLAB Planeta Complejo exhibition, NYCEMF 2023, SICMF 2023, NIME 2023, MiRNArte 2023, EiS 2023, NoiseFloor 2023, Earth Day Art Model 2023, MOXsonic Festival 2023, ICMC 2022, IRCAM Forum 2022, SICMF 2022, and Atemporánea 2022. Zoe’s musical influence extends across 18 countries, spanning Asia, Europe, North and South America, cementing her global reputation in the field.

www.zoelin.me

Mirror Sculpture

– Chin Ting Chan

Mirror Sculpture is inspired by over twenty years of observation on a Ficus tree. While its surrounding has changed dramatically, the tree remains vigorous and intact. This shows the impact of time on things at different pace. Our perception or memory of them can vary dynamically, transforming them into a mirror that reflects who we are at different times and stages of our lives. When we are able to adapt to our surrounding with an open mind and curiosity, we not only see a clearer image of ourselves from this mirror, but also through it.

Hong Kong composer Chin Ting CHAN has been a fellow and guest composer at festivals such as Ars Electronica, IRCAM’s ManiFeste, ISCM World Music Days, and UNESCO International Rostrum of Composers. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than thirty countries. His recordings appear in more than fifteen albums, and his scores are published through BabelScores and Universal Edition. He is an Associate Professor of Music Composition at Ball State University.

www.chintingchan.com

syn

– Robert McClure

syn (2021) is four short movements centered on an imagined future world where synthetic beings have become the prevalent species. Digital has become the new religion. Any yearning for the distant past organic way of life is shut down. The work follows a synthetic being, SB-1021, and their “sins” against this new culture such as stopping progress in the machine of production (i. corpora), imagination (ii. intima), and developing self-expression (iii. loquere) before their eventual punishment and termination (iv. viscera) as they are torn apart from the inside out.

Robert McClure’s music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ-ective New Music, Bachovich Music Publications, Resolute Music Publications, and TapSPACE Publications as well as on ABLAZE, Albany, and New Focus Record labels. Robert received his doctorate from Rice University’s Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory at Ohio University.

www.robertwmcclure.com

6

Premonitions, Landscape at Twilight

– Andres Luz

Premonitions, Landscape at Twilight is based upon Salvador Dalí’s pastoral, Spider of the Evening (1940). In this work we see the painter’s signature depiction of misshaped figures: a stretched female nude, a molten cello, and a softened airplane; each of which have lost their familiar rigidity, existing beyond the boundaries of conscious reality. The painting is a visual allegory of the European theater in WW2 created at a time when the bulk of the terror, tragedy, and destruction yet had to unfold to affect untold millions. This work is a manifestation in sound of this painting.

Andres Luz studied with Jeffrey Miller at California State University, East Bay (B.A. Music, magna cum laude, 2013) and took private lessons in electroacoustic music with Ian Dicke. In 2014, he pursued graduate studies at the University of Redlands and at the University of Georgia studying with Adrian Childs, Peter Van Zandt Lane, and Emily Koh. Dr. Luz has served as Visiting Assistant Professor of Theory and Electronic Music at the University of Redlands and is a member of ASCAP, SEAMUS, Millennium Composers Initiative, and Society of Composers, Inc., and published by Murphy Music Press and Post-Classical Music.

andresluz.weebly.com

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Transmetric Variations

– Fernando Egido

This work is inspired by the conversations between Feldman and Xenakis. How to unite in one work such apparently different sound universes. The work has a Feldman part that consists of a kind of pattern-containers that are repeated interacting with each other. The Xenakis part consists of events that are part of each pattern-container created by a stochastic generated whose parameterization depends on the interaction of the pattern- containers.

He studied composition with José Luis de Delás and electronic music around the LIEM courses, especially with Emiliano del Cerro. His works have been played at festivals or conferences such as, Ars electronica Linz, Sound Kitchen Festival in Calary, Artificial Intelgence Music Creativity Conference 2022 in Tokyo, Audio Mostly conference 2022, Convergence Conference in Leicester, festival La Hora Acusmática Córdoba Argentina. Sur Aural in Bolivia Atemporánea festival Buenos Aires Argentina, OUA Electroacoustic Music Festival 2020 in Osaka, International Society for musical information retrieval 2020 in Montreal, Seoul International Electroacoustic Music Festival 2019, Australasian Computer Music Conference in Melbourne.

To US.S..S...

– Adam Stanović

Over the past ten years, I have been influenced and inspired by my various students and colleagues in the University of Sheffield Sound Studios (USSS)... my musical ideas and interests have been profoundly shaped by the people that I have worked with. In 2022, I left Sheffield's music department, and this piece was my parting 'gift': an homage to my amazing colleagues, students, and friends that were such an inspiration. In my 'toast' to the University of Sheffield Sound Studios (USSS), therefore, please raise your glasses 'To Us...' or rather, 'To USSS...' or rather, 'To US.S..S...'

Adam Stanović composes/performs experimental electronic music. His compositions involve recorded sound, and have incorporated instruments, electronics, film and animation. Adam has a fascination with the relationship between form and content in the electronic medium and has most explored ways in which compositions reflect social/cultural transformations of places, spaces, situations, and events. He has received prizes and mentions around the world: (IMEB (France); Métamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); SYNC (Russia); Música Viva (Portugal); Musica Nova (Czech Republic); Ars Electronica Forum Wallis (Switzerland); Klingler ElectroAcoustic Residency (KEAR, USA); MusicAcoustica (China); Prix Russolo (France); and Red Jasper Award (USA).





Meditaciones para Lía

– Ana Lara

Argentinean singer Lía Ferense and I have been friends for many years, we have collaborated in many projects and Lía has guided me in multiple meditations where the voice plays a fundamental role, so it was natural that, in this 2023, we made a sound work together. Lía sent me several samples, I chose some, worked on them with SuperCollider and the result is this piece that preserves Lía's essence but is transformed into multiple voices. A meditation that takes us through light and dark paths like life itself. The piece is dedicated to Lía, of course.

Composer and cultural promoter. She has been programmer and artistic director of festivals and projects such as the Festival Internacional Cervantino (2007-2009), Instrumenta Verano Puebla (2004), Festival Internacional Música y Escena (1998-2012) among others. Since 1989 she has produced the program Hacia una nueva música on Radio UNAM. She was Cultural Advisor and Director of the Cultural Institute of Mexico in Paris, France (2016-2017). In 2021 she founded, together with Luis Jaime Cortez the digital music magazine Sonus Litterarum. In 2022 she received the Bellas Artes Medal 2020. His catalog includes music for solo instruments, chamber music, orchestral, vocal, electroacoustic, dance and theater.

Codex

– Daria Baiocchi

Alan Turing had a brilliant mind who changed history. His studies led him to become the father of computer science and his test became the basis for the creation of artificial intelligence. In this work the idea was to sample sounds that can evoke and suggest the context within which Turing operated: noise of an analogic machine, sounds of an old typewriter and sounds of an old telephone. During the sound manipulation I created soundscapes that belong to mechanical analogic noises and, referring to the context of the war in which Turing operated, of planes and pilots' voices.

Daria achieved an MA in piano, an MA in classical composition and an MA in electronic music. She earned her degree in Classical Literature from the University of Bologna (Italy). She's main Professor of Harmony and Music Analysis at "G.B.Pergolesi" Fermo Conservatory of Music. Daria is the Director of the Sound Art Museum Online in Ascoli Piceno and, as volunteer, the Artistic Director and speaker on the radio program "Classical Music and...", in FM in central-east of Italy, which explores new performers, contemporary composers and sound designers/sound artists.

Voces I-II-III-IV-CODA (Documental Electroacústico)

– Leandro Ariel Mantiñán

With resources such as quotation, deconstruction, resignification and appropriation of indigenous and folkloric fragments, the work tries to give voice to those who are not heard, to the nameless, to navigate and venture into, as Yupanqui said, the “legion of the anonymous”. That legion that hides our roots and that modernity often makes us overlook. The present work is a sound documentary that, through its five parts, makes visible the problem of our cultural identity, asks who we are, where we come from, humbly paying homage to those who stepped on these lands before us.

Composer, Bachelor of Arts and Professor of Percussion. He has more than seventy symphonic and chamber works, obtaining several awards and mentions. Co-founder of BA-CIC (Bahía Actual, Centro de Interpretación y Creación) of the Universidad Nacional del Sur, destined to the diffusion of contemporary music. Some of his works have been premiered in Argentina, Switzerland, Brazil and Colombia and broadcasted on radios in France, Spain, Romania, the Netherlands and Korea. He is currently Principal Timpani Soloist in the Bahia Blanca Provincial Symphony Orchestra and Professor of Chamber Music and Percussion at the Bahia Blanca Conservatory.

leandroarielmantinan.blogspot.com

ReComposed 2.8 Plus

– Luigi Morleo

ReComposed 2.8 plus is a new work of the album by Luigi Morleo of the title NO BORDER TheaterDance which is a work produced for many shows of the theater and dance. In this work Morleo have combined different fragment of old and new his works and recomposed in a new soundscape.

Luigi Morleo is an Italian percussionist and composer of contemporary music, who lives in Bari and teaches at the Niccolò Piccinni Conservatory. He uses varied musical and artistic styles like minimalism, rock-cross-over, folk-Pop, jazz, electronica and DJ. Many of his works have been played by the Maracaibo Symphony Orchestra-Venezuela, Rome and the Lazio Orchestra-ITALY, Clermont-Ferrand Conservatoire Orchestre-France, Denver Young Artists Orchestra-USA, Orchestra Sinfonica Metropolitana di Bari-ITALY, Halleiner KammerOrchester-Austria, PASIC (Percussive Arts Society) in Nashville-USA, Federation Bells of Melbourne-Australia, New York City Electroacoustic Music Festival-USA, Festival MUSLAB-Mexico, Festival Futura Electronic-France, Jasmin Vardimon Company from Ashford-UK, Festival Atemporanea in Argentina.

www.morleoeditore.com

You Can't Outrun Your Daydreams

– Kyle Vanderburg

It happens to all of us: You're in the middle of something, maybe even something important. You lose focus for an instant, and you find yourself on a new train of thought, along for the ride. Your subconscious takes over, and now you're in a daydream. Maybe you'll end up on a beach, or an alpine village. Maybe you'll find yourself on the metro in an unfamiliar town. Or maybe you'll be attacked by a cacophony of unfamiliar noises, with brief returns to the here and the now. But there's no escape: When your mind wanders, it brings you along.

Composer Kyle Vanderburg (b. 1986) grew up in Missouri where the Ozarks meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music walks the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts; his acoustic works feature memorable melodies and a very fluid sense of time. He holds degrees from Drury University and the University of Oklahoma and has studied under Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He'd be delighted if you checked out kylevanderburg.com

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|----------------------------|-------|
| 1. KRIT | 10:10 |
| – Clemens von Reusner | |
| 2. Sk(et)ch | 5:01 |
| – Leah Reid | |
| 3. Más Allá del Sol | 5:50 |
| – Néstor Ciravolo | |
| 4. #2020... | 9:17 |
| – Aleksandra Bilińska | |
| 5. Eisschmelze | 8:06 |
| – Volker Iganzen Schmidt | |
| 6. Intervención | 9:57 |
| – Andrés De Robina | |
| 7. Ossa | 7:02 |
| – Paolo Montella | |
| 8. Pari | 8:02 |
| – Dante Tanzi | |
| 9. The Last Walk | 4:44 |
| – Simona Dichio | |
| 10. Illyria | 2:59 |
| – Jacob Frost | |

Cut Voice

– Lea Tania Lo Cicero

Cut Voice is a piece composed around the painting “La Decollazione di San Giovanni Battista” by Caravaggio. This piece is realized with my voice through improvised sessions to be reworked through cuts, repetitions, superimpositions and shifts. This composition is a commissioned piece.

Singer, improviser and composer, Lea Tania Lo Cicero develops her research work around the voice in the form of compositions, sound installations and concerts. Her mode of experimentation touches on both abstract language and fragments of shared memory, while bringing into play the plasticity of melodic narrative and an extreme approach to the voice.

soundcloud.com/leatanialocicero
leatanialocicero.bandcamp.com

Shomo

– Diego Ratto

What people say is not always what they think, people act to exist in the society, to live a life that follows certain rules. Occasionally, particular events bring us outside our routine in which we are constantly immersed, almost to the point of drowning. Some thoughts emerge like interferences in our mind-set creating different patterns in our steady life, that force us to stop and reflect, in a moment of reconnection with ourselves, as human being and part of the nature. How magical and refreshing is the place where it is allowed to reconcile with our body and mind?!

Diego Ratto is a composer residing in Los Angeles, holding a BMus in jazz guitar (2016) and electronic music (2017) from the Music Conservatory “A.Vivaldi” (Alessandria, Italy). He earned a MM in electroacoustic composition from the Royal College of Music in Stockholm (Sweden) in 2019. He is currently a PhD candidate and Associate Instructor in music composition at the University of California Santa Barbara. He’s awarded: ULJUS ‘23, Corwin Award ‘23, Prix Rus-solo ‘22, Golden Lala ‘20, Sound of Silences ‘20, Musicworks Mag. ‘20, Wocmat ‘18 Phil Winsor Prize, Rimusicazioni Film Fest ‘18, Prix CIME ‘17 – ICEM, EFME ‘16.

www.diegoratto.com

KRIT

– Clemens von Reusner

In Sanskrit language, KRIT means “to cut into pieces”, “to split”, “to spin a thread”, but also “to play”, and “to accomplish something by performing”. Both notions of the word appear to me always essential and important in working with sounds. The foundation of KRIT is a chaotic sound which gets cut and split into many variations and assembled into new sound gestures and textures. During the course of the composition the basic sound is developed into chaotic as well as consistent states. Point or plane qualities emerge and are heard in different grades of density and spatialisation. Spatialisation: Ambisonic.

Clemens von Reusner, german composer (* 1957). His works of electroacoustic music and radiophonic audio pieces focus on both purely electronically generated sounds and sounds found in special places and processed in the studio. The work on sound itself, its arrangement and movement on individual tracks in the virtual acoustic spaces of multi-channel loudspeaker configurations are at the centre of his compositional work. He is member of the “Academy of German Music Authors”. His works have been awarded with national and international prizes, most recently the international Thomas-Seelig- Fixed-Media-Award 2024. They are performed worldwide at renowned festivals for contemporary music.

Sk(etch)

– Leah Reid

Sk(etch) is an acousmatic work that explores sounds, gestures, textures, and timbres associated with the creative process of sketching, drawing, writing, and composing.

Leah Reid is a composer, sound artist, researcher, and educator, whose works range from opera, chamber, and vocal music, to acousmatic, electroacoustic works, and interactive sound installations. Awards and honors include a Guggenheim Fellowship, the American Prize in Composition, first prizes in the KLANG! International Electroacoustic Composition Competition and Musicworks’ Electronic Music Competition, Sound of the Year’s Composed with Sound Award, IAWM’s Pauline Oliveros Award, and second prizes in the Iannis Xenakis International Electronic Music Competition and the International Destellos Competition, among others. She is currently an Assistant Professor of Music Composition at the University of Virginia.

Tafail [تفاعيل]

– Wajdi Abou Diab

TAFAIL [تفاعيل] is a piece for piano and tape, based on the sixteen vertical axes of Arabic poetry, translating their subdivisions into music, deeply examining the rhythm of weighted Arabic poetry, and the division of poetic verses, and linking the classical Arabic language with classical Arabic music by modeling poetry subdivisions in Arabic musical phrase, and introduces the piano as a contemporary Arabic instrument. In the recorded Tape, we can listen to poetic, melodic, or spoken phrases, as well as recordings of Arabic instruments and electronics, in an attempt to adapt contemporary music to serve Arabic musical ideas.

Wajdi Samir Abou Diab, an artistic visionary hailing from Lebanon, draws inspiration from his dual cultural background in Arabic Levantine and Western classical music. born in Lebanon in 1991 and graduated from the Lebanese National Higher Conservatory of Music (LNHCM) in Piano and Music Composition, and currently pursuing his Master's degree in "Musicology of tradition" in the Antonin University. He has been recognized by the international music community through numerous accolades from several competitions, as well as receiving honorable mentions and being selected for various calls for scores.

Pond Sediment

– Mark Ferguson

An environmental cross-section of pond sediment, providing a composed perspective from a chosen depth of 1.24m. Here, along the lower edges of the shallows, curious tadpoles investigate our 'microphone'. Small rocks move and jostle together, shifted by invisible currents. Water mint gently bubbles as it photosynthesises. A single female mallard (*Anas platyrhynchos*) calls from the surface. Everything here is in delicate transition, barely noticed. An imploding bubble ends our reverie.

Mark Ferguson is a wildlife sound recordist and sound artist, with over 15 years of combined field and studio experience. His work explores the unique and intricate sonic detail of the natural world, with an emphasis on species conservation. Mark's award-winning work has been broadcast by the BBC, mentioned by the Guardian, and performed in leading arts and cultural venues worldwide.

Más Allá del Sol

– Néstor Ciravolo

Más allá del sol, is based solely on sound archives AGN Argentina (Archivo General de la Nación), which are processed in different ways, obtaining a particular timbre mixture. It uses sound captures of illustrious personalities of Argentina, as well as sound material of native peoples. In a morphological approach at a macro level, the work has a form in three blocks with different textures and characters, there is coexistence between the concrete sound objects in their natural state, the processed, and the synthetic ones. The perceptual-auditory impact of the musical object on the listener has been worked on through layers of sound planes.

Argentine composer. Director of the Music Department of the Institute of the Superior Council of Catholic Education (CONSUDEC). Master in Didactics of Music, Bachelor of Music. Professor of Composition. President of Ars Contemporanea. Member of the Argentine Association of Composers and SADAIC. His works have been premiered in different venues in Argentina such as the Teatro Colón in Buenos Aires, Salón Dorado de la Casa de la Cultura de La Ciudad de Buenos Aires, Radio Nacional, Palacio Legislativo de Córdoba, Senado de La Plata among others, and abroad in Chile, Brazil, Colombia, Venezuela, Mexico, France, Spain, Italy, Austria and England.

www.nestorciravolo.com.ar

#2020...

– Aleksandra Bilińska

#2020...for electronics (2020) Each minute of the piece is another hour of the day, filled with rush, an excessive number of tasks. All of this ends with insomnia, head full of mixed emotions, wandering thoughts. Suddenly in February 2020 this all stopped ... from this last hour we count the time anew. What it will be like (?) #2020 is the first from the cycle (now 5 parts) titled #2020 symbolically measuring the time of changes coming along with this year.

Bilińska Aleksandra (PhD), composer, lecturer, ethnomusicologist, improviser. Graduated from the K. Szymanowski Academy of Music in Katowice and Institute of Musicology in University in Warsaw, with specialization in ethnomusicology. She has worked as a lecturer in the Karol Szymanowski Academy of Music in Katowice and in Fr. Chopin University of Music in Warsaw. She took a part in many international and national conferences as a theorist and created many workshops with piano improvisation. She created electronic music for many choreographers and dance theatres in Poland. Her compositions have been performed in many countries.

soundcloud.com/aleksandra-bilinska-1708

Producción del Fonograma y Masterización: **Andrés De Robina** – Cero Records

Curaduría: **Pedro Castillo Lara** – MUSLAB

Diseño Gráfico: **Juan Pablo Betancourt**

Fotografías (pags 3, 8, 9, y portada): **Manolo Cocho**

Cero Records. Derechos Reservados. 2023



MUSLAB

PLANETA
COMPLEJO
VOL.4



Eisschmelze

– Volker Ignaz Schmidt

The installation uses underwater sound recordings of melting polar ice shelf recorded by the Alfred Wegener Institute. These sound-scape recordings interact with sounds produced by the audience as well as with the movement of the audience in the room captured by sensors. The sounds get mixed up, enriched with a pathetic cello drone tone and morphed using granular synthesis. Timbre, space and form of the installation is controlled by aleatoric processes and by sound and movement actions of the audience in the room. This creates a fragile and psychotic sound ecosystem. This is a 2 channel excerpt of the installation.

Volker Ignaz Schmidt was born in 1971 in Germany. He studied computer science although his passion is music. He has studied composition privately with Franklin Cox (University of Maryland, USA), Bernd Asmus (Freiburg, Germany), Jan Kopp (Stuttgart, Germany) and John Palmer (University of Hertfordshire, England). Volker Ignaz Schmidt has composed solo works, chamber music, vocal pieces, orchestral music, one opera, conceptual and electronic music. He has written piano textbooks and he worked in school projects on contemporary music. His works have been performed in Germany, Belgium, Switzerland, Austria, France, UK, Mexico, Russia & USA.

Intervención

– Andrés De Robina

Brutal and severe intervention... Uncomfortable intrusion... Drastic processing... Modulations taken to unknown spectrums... Originals modified to the point of extinction... Instruments disappearing... Reshaping of factors... Reconfiguration that opens a new paradigm... Degenerate creation that takes over and expands... Crushes and begins to devour everything, impetuous... I feel its breath blowing on my neck... It knows itself... It has its destiny drawn... It is being...

Andrés De Robina '76 CDMX. Drums, Composition, Production, Recording. Studied composition at CIEM (1995-1999), with certifications from Trinity College, and the ABRSM of England. He took courses, lectures and electroacoustic music practices at CMMAS (2005-2007). Performer of free improvisation and electroacoustic music, collaborated with William "Bilwa" Costa, Milo Taylor, Kohji Setoh, and Christian Shröder among others, participated in the albums Bird Quartet "Sol Azteca Vs Mexican Sky" (2003), "Reflexión Alternativa del Son Jarocho" (2004), "Miranda según De Robina" (2011), "Probable Wavelengths of Perception" (2022), and with Shamanika "Remolinos" (2015) and "Tierra de Juguetes" (2023). Founder of Cero Records (2003).

Ossa

– Paolo Montella

Field recording, as an operation determined by rituals, times, and techniques, qualifies for its non-exhaustive character by releasing the need to be artistically varied. In this perspective, the world seems to arrange itself as a true musical paradigm that dictates its syntax, its connections, and its structural functions. In this work, field recording is grafted onto the practice of dozens of interviews. Agata, an 11-year-old girl, shows us her field at the center of tense and contradictory forces of growth. Her strength is disarming, and the tone of her voice is exceptionally beautiful.

Paolo Montella is an Italian electroacoustic composer, multi-instrumentalist, and programmer based in Naples. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, meant as a complex phenomenal system. He graduated in Electronic Music at the Naples Conservatory with M° Elio Martusciello. Since 2016 he has been curator of "Geografie del suono", a concert series that has hosted prominent artists from around the world during more than 70 appointments. He has held concerts in Italy, France, UK, Norway, Egypt, Ecuador, Brazil, Argentina, Australia, Hong Kong, and China.

Pari

– Dante Tanzi

Pari is inspired by ritual ceremonies and, more generally, by those practices which, by modulating the quality of listening, aim to draw on particular dimensions of experience. Pari has a linear-cyclical progression that develops over six tracks and is based on the repetition of a sequence of 13 samples of female voices. While the repetition of the vocal samples creates a sort of temporal suspension, about halfway through the piece the presence of a rhythmic-percussive pattern (partially subjected to distortion) recalls for a minute sensorimotor elements attributable to dance. From here until the conclusion we witness a progressive rarefaction of the sound material.

Dante Tanzi is a composer and performer of acousmatic music. In the years 2011, 2014, 2017 and 2018 he curated the acousmatic music concerts for the 'Festival 5 Giornate' in Milan. Since 2012 he has been responsible for programming the concerts of the mobile acousmonium AUDIOR and running sound spatialization workshops for music conservatories. From 1985 to 2009 he worked at the Musical Informatics Laboratory of the University of Milan and published essays in Interface, Leonardo Music Journal, Leonardo, Organized Sound, Crossings and Contemporary Music Review. He is co-founder of the 'Audior' association.

The Last Walk

– Simona Dichio

“The Last Walk” was created for the need to express a controversial state of mind, fought between the quest for order and the terrible charm of chaos. An anonymous faceless finds himself without his knowledge inside an unknown apartment but apparently tidy and quiet. When he looks around begins to release a quantity of irremediable chaos to whom he cannot escape: the apartment turns upside down and outside starts raining. However the infernal outburst seems not to cause torment in the protagonist, whom walking in the room, is faced in front of a window and, without waiting, throws down himself.

Simona Dichio was born in 2003 in Cerignola (Foggia, Italy). Was introduced to music at seven years old when she starts studying classic guitar. Successively she starts studying also percussion, electric guitar and clarinet. Parallel to classical musical training, finds interesting electroacoustic and experimental music composition. She's graduated from the Music High School “C. Poerio” in Foggia and is actually registered to the first year of the Academic Triennium of 1 Level in Electronic Music at the “U. Giordano” conservatory in Foggia. Currently studying with the masters N. Monopoli, A. Cioffi and D. De Simone.

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Illyria

– Jacob Frost

The wisdom of literature dating back centuries posits that we cannot encounter The Other in its true form, for that which is Holy is beyond our comprehension, and can only be perceived by reducing its unmitigated essence to an image reflected through the lens of our own experience. The alien shore of a faraway world presents itself to us in these reflections, echoes of our memories' horizon.

Jacob Frost is a composer, guitarist, and singer exploring humankind's relationship with God through musical and conceptual dialectic. Jacob's music has been performed at events such as the International Computer Music Conference, New Music Gathering, and Electronic Music Midwest. He has received commissions from Opera on Tap – Oklahoma City and the University of Oklahoma University Theatre. Jacob earned his Bachelor of Arts in Music from Drury University and his Master's in Music Composition from the University of Oklahoma. He is currently a PhD composition student and graduate instructor at the University of Minnesota.

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Les Processus Cognitifs

- Jorge Medina Martínez

Piece composed in Mexico City during the Quarantine of the first phase of the World Pandemic of COVID-19, deals with a Series of Rhythmic Explorations obtained from the exhaustive analysis of the peculiarly changing behavior of the human being with respect to the "cloistering" of the auditory range and how this sensorially transforms the timbral qualities of sound, both in its physical properties, as well as in the merely perceptive and conceptual ones. This, together with the use of worldwide data and statistics to obtain the harmonic material; approaching analogies from the media over- saturation due to the daily mortality figures.

Jorge Medina Martínez (MIDI_pipe) MX 1989. Studied Composition at the Escuela Superior de Música (INBA). Currently studying Contemporary Dance at the Centro de Investigación y Creación Coreográfica (CICO-INBA). He musicalizes and scores Contemporary Dance, Theater and Performance. His work has been heard in Honduras, Guatemala, El Salvador, Costa Rica, Panama, Santa Cruz CA, Pittsburgh PA. Brooklyn N.Y., and United Kingdom. Multi-instrumentalist in "AmpersanEt" and "Dr.Soto". Participant of ENARTES 2018 with "ContemplaciónVolitiva". His work "Trifásico" for dancers and Live-Looping was premiered at the Foro Sor Juana Inés de la Cruz as part of the Día Internacional De La Danza UNAM 2019.

VoceST II

– Massimo Fragalà

All the sounds that form this composition derive from the elaboration of vocal sample. Starting from this very small sample (0.1756 seconds) I tried to change the original characteristics in order to generate a range of sounds more or less different compared to their original variety. This was possible using particular technique of sound processing such as time and spectrum stretching, morphing, harmonization, freezing and sustaining a sound on an explicitly specified grain, transposing copies of sound on top of one another.

He graduated in Electronic Music and in Classical Guitar from the “Vincenzo Bellini” Musical Institute of Catania, Italy. His music has been performed in many festivals and conferences worldwide including ICMC 2003, ICMC 2005, Festival Zèppelin 05, EAR Sounds Electric 2005, LAC06, ICMC 2006, Festival Música Viva 2008 (Sound Walk), NWEAMO 2008, Taukay 2008 (FrammentAzioni), Vox Novus 2008 (60x60 project), LAC 2011, Emufest 2011, 60x60 2012 (PianoForte Mix), Csound Conference 2013, LAC 2015, Csound Conference 2015, Csound 30, WOCMAT 2016, LAC 2017, LAC 2018, ICMC 2018, MusLab 2018, LAC 2019, ICMC 2019, MusLab 2020, NYCEMF 2022, etc.

The Sweet & Prickly- The Inspired

– Stéphane Borrel

The diptych composed of The Sweet & Prickly (Les Doux & Pi-quants) and The Inspired (Les Inspirés) is an excerpt from Anthology of Laughter (Anthologie du rire), an electroacoustic work that employs as its essential sound material the laughter from the recordings of three hundred invited participants. The musical writing, based on very precise sound selection, manipulation and editing, brings into focus the timbres, the rhythms and the pitches of this material. The diptych plays on contrasts: mainly closedmouthed, restrained and polished laughter in the first part; full-throated, wild, “animal” laughter in the second..

Stéphane Borrel (1974) lives and works in Lyon, France. He writes for different ensembles and diverse electronics, ranging from chamber music (Facétie, Extinction, Toutes choses ont leur saison) to the symphony orchestra (Faits de masque, Main- d’oeuvre), from mixed music (Orée, Prospectus in musica, Toute la mer) to sound installations (Smartland-Divertimento) or acousmatic pieces (Anthology of Laughter). He was the prize-winner of the Phonurgia Nova scholarship in 2009, and Hervé Dugardin Prize of the SACEM in 2013. Since 2003, he teaches composition at Conservatoire de Lyon (C.R.R. de Lyon).

Corrodes

– Raphaël Amour Corniglion Faccioli

As we talk about Physicals Agents. “Destroy progressively and irremediably by a chemical or a physical action”. Fluidic sound corpus with a corrosive action. Particulate emanations with constant changing states. Gaseous emanations, mortal emanations, Hazardous emanations from disintegrating matter. A matter recorded from abandoned industrial places, from body art performances, from sound synthesis, heavily treated in real time by programs (Max/Msp) of augmented samplers. An incisive assemblage, abrasive constructs the inertia, the projection through space, the morphology, the spectrum unveiling the different faces/emanations of the Corrodes.

Graduated from an engineering school in Mechanics/Industrial/Plastic processing, he is a transdisciplinary artist. He studies at Conservatory of Strasbourg in Electroacoustic composition. His Sound processing method is axed on field recording and synthesis. All his performances, sound piece, and installation are made from an intimate work on space under the perspective of total art. A research work oriented on the body, the «Spectrality» and recovering the senses across the invisible flesh.

autopsiafunzionale.bandcamp.com/track/corrodes

feeding fire

– Han Hitchen

feeding fire is a work for stereo fixed media that captures the process of cremating a body in six minutes. Each minute of the piece represents a stage of the cremation process.

Han Hitchen is a composer who writes for a wide range of genres, including various acoustic settings, and electroacoustic works for fixed media and live processing. Hitchen's music has been presented at several concerts, festivals, and workshops throughout the United States, as well as in Ecuador, South Korea, Japan, and Mexico. He has collaborated with several performers, ensembles, and organizations, including Matchstick Percussion, the Penn State Philharmonic Orchestra, RE:duo, flautist Francesca Arnone, pianist Eunmi Ko, and Hypercube. Hitchen is pursuing an MM in Composition at Penn State, where they study with Baljinder Sekhon and Sarah Genevieve Burghart Rice. Additionally, they serve as Vice President for Living Music, a student organization dedicated to the performance and promotion of music by living composers.

hanhitchen.com

Miniaturas para Piano y Electrónica

– Pedro Castillo Lara

First part of a series of 12 miniatures for piano and electronics in fixed time and its live variations. It seeks to make a temporal study and establish the instrument as a central dramatic actor, governed by a conditioned mechanism within a system open to the impact of the environment in which it is located, as to the interference of the conditions of the environment in which it develops to break the linearity of the discourse through exploring processes of transformation, reproduction, exchange of temporal and spatial structures, gestures, sounds and sound objects, in space and time.

Pedro Castillo Lara, composer, multimedia artist, choir and orchestra conductor. He graduated from the University Paris VIII with a Master in Music, Master in Composition, Multimedia and Object Oriented Programming. He studied at the Conservatories of Cevran, Miromesnil and Nanterre, France. He graduated in Musicology, Instrumental Composition, Choir and Orchestra Conducting at the Cardenal Miranda Institute, Member of the Sistema Nacional de Creadores de Arte FONCA/CONACULTA 2019 -2022. Director of the International Electro-acoustic Music Show MUSLAB. He is an associate researcher at the Centro de Ciencias de la Complejidad UNAM C3, project Arte Ciencia y Complejidad.

Párpados de Hojas Secas

– Wingel Mendoza

The dry leaves become a score, where the wind is the invisible guide, the eyelids get tired and close, only the sounds remain.

Wingel Mendoza, (Mexico, 1982). Composer and sound artist. His music has been performed internationally. He has obtained different scholarships and artistic residencies around the world. "For me, sound is a material that is made not only of sonic energy, it is also composed of memories, images, objects, lights and shadows, or actions such as touching or thinking. My personal interest is to expand my sonic context by interacting with external sources such as the use of electronic and analog devices, also interacting with other arts such as dance and theater to create new possibilities and paths for musical perception.

Anamniseis

– Fabio De Sanctis De Benedictis

Anamniseis (Αναμνήσεις), is a quadraphonic electroacoustic composition, realized in 2022 to celebrate Xenakis's birth anniversary. It is founded upon some Xenakis's composition techniques. Electronic sounds have been composed using algorithmic tools developed in OpenMusic environment. This piece wants to be a reminiscence of some Xenakis's compositions (Aroua, Concret PH, Herma) and at the same time a homage to the Greek composer. Reminiscence not only as a form of remembering the great composer, but also as a way to create a bridge between past, present and perhaps future, and as a reference to personal listening and knowledge history.

Fabio De Sanctis De Benedictis teaches Composition in Leghorn Conservatory. He graduated in Violin, Choir Music and Conducting, Composition, and specialized with Giacomo Manzoni. About his interpreters: Daniel Kientzy, Giuseppe Giuliano, Giancarlo Schiaffini, Gianpaolo Antongirolami, Carlo Failli, Jonathan Faralli, Nicola Baroni, Abstrai Ensemble, Verdant Vibes Ensemble, AgorArt Ensemble. He is performed in Europe, South America and USA. He published papers on specialized journals, and on "OM Composer's Book 3". He held Algorithmic Composition Masterclass, and has taught Harmony and Counterpoint in University of Pisa. Author of a library for Open Music, FDSDB_XXth_CT. Collaborates to the developing of Opusmodus software.

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Diptyque n°2 pour orchestre virtuel, part2

– Michel Titin-Schnaider

Each Diptyque comprises for the 1st part a minimalist instrumental work in which I develop a strong expressivity. You could 'see' a film score (fantasy, detective, noir...) deprived of an image. This piece is then used in its entirety as 'sound material' for a second part, using the sound manipulation techniques of electroacoustic music. The richness and expressiveness of this basic material allows me to explore unexpected worlds of sound. It's a kind of 'meta-composition' in which the sensitive content seems to be preserved despite the manipulation on the sound. The diptyque n°2 uses as basis a virtual symphonic orchestra.

Born in Paris in 1960, I trained as an engineer and have always been interested in contemporary and experimental music. As a purely self-taught musician, I create a particular universe that don't respect any 'dogma'. My music is basically very instrumental, even if it is ultimately considered as a 'sound object', with "particular" themes: sport, philosophy, Japan, Lovecraft... I released 16 albums, created in 2015 the international danse and acousmatic music festival "En Chair et en Son" and started in 2023 the "Cinéphonies" project for video and acousmatic music.

www.michel-titin-schnaider.fr

Unnatural Choir

– Charles Deluga

Unnatural Choir is an electroacoustic dreamscape of natural and man-made sounds fused through convolution. Field recordings of trains whistling, leaves rustling, machinery rattling, and snow melting combine to form swelling vocal textures and unstable metallic shimmers. Spectral manipulations and granular delays further dissociate sound from source, leaving only distant echoes of reality. Unnatural Choir is a gauzy hallucination of interwoven sonic worlds.

Charles Deluga is a composer, installation artist, and systems designer exploring the translation of signals across sensory domains. His creative practice combines synthesis, spatial audio, ecoacoustics, and electronics to produce immersive contexts for experiencing the intersection of nature and math. Charles has designed and produced A/V systems for architectural media installations across North America, including the Statue of Liberty Museum and MoMA PS1. He has studied computer music at the University of Virginia, New York University, and the University of California San Diego.

charlesdeluga.bandcamp.com

In memoriam P.P.P.

– Gabriele Toma

"In memoriam P.P.P." was conceived on the occasion of the 100th anniversary of Pier Paolo Pasolini's birth, whose art, political courage and social analysis I admire. I chose the audio of his interview about his "Salò or the 120 days of Sodom" movie, which I quoted and manipulated. The work is a tribute and a warning, an ode and a call, a tribute to an intellectual who was not afraid. I like to describe the structure of the piece as a journey that starts from inside a Platonic cave and arrives at an unbearable truth, passing through a mechanical "enlightenment".

Gabriele Toma, 1996, Italy, started studying piano. After graduating, he obtained a Master's degree in Film Scoring, which served him to understand how to evoke specific settings and "affects" in the average listener. He then began a course of study in Electronic Music, temporarily suspended due to the call to teach Music Education in Secondary School. If he were really forced to define his own compositional activity, he would define it as the modulation of auditory stimuli aimed at configuring, with the decisive help of the listener, an abstract musical "discourse", a story that aims to move through resonance.

www.gabrieletoma.com

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