

Radio, w./b. noise + filter, TVs, Cameras,
microphones, Cell phone, Computer,
FM instruments, microwave (coil), fan,
hair dryer, vac. cleaner (+ robot), drill,
Swing machine, ~~the~~ walk ~~beater~~, steam
hoop (+ tulle)

• Sitzung 36 x 80 sek. = 48'00"

Alle Mikrofone

36 Teile à 1 à 20"

Stereo → 2x2 2 Assistenten (Wieder/Wann)

• Foyer: kann auch vorher realisiert werden.
Die Installation muss aber stehen
+ das Radioprogramm laufen, wenn
die Gäste kommen.

• Jeder 20. Taktschritt doppelt 700!

• ORTF auf der Bühne

• A b [2] B Schall Schritter + Aufnahmen
→ Ton Fernseher an!

unter Ende d. Spindes geht Spieler 2 in den
 Büschelraum

o Filters

Δ N: 1-11 & 8

∇ Q: 1-25

X) H

□) N

~~always Filter, table~~

o Player + Brown wise
 Praxer W horse

• + + + (25-20 an), ++ (20, 60), + (60-100)

o Gleichzeitige Drehen

⊙ 2 + [A]
 küchwärts

⊙ 1 + Nach links drehen

Time/pitch change: ⊕ STFT → Tones

STFT window size defem. Wavelets → tones/wiss
 by interpreters
 Classical/ord. ⊖ ⊕ ⊙ white
 PC → Noises

As outlined in the motivation letter, I am interested in pure electroacoustic music as well as in the combination of instruments and electronics. However, for the final project, I would prefer to present an instrumental work. I am currently writing on a series of solo pieces inspired by Luciano Berio's *Sequenza*-series. One of these still unfinished works might be very suitable for the final project. So far only one piece, *Utopia (omaggio a Luciano Berio): For flute alone*, has been composed. It completely adopts the serial pitch structure of Berio's *Sequenza: For solo flute*, but in a rearranged manner (determined by means of aleatorics). Additionally, the articulations used by Berio are 'translated' into new sounds that are created by using various extended techniques or even the flutist's feet. The durations are determined by means of serial-aleatoric processes. However, as in all my works, there are always elements of liberty, choice and/or intuition, e. g. in terms of the dynamics, articulations and even, to some extent, the durations.

Flayer

- ◇ Amount
- Feedback
- Dry brw. Wet

Dry/wet, 1-15 ms untkerkelb

Amount of variation

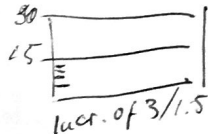
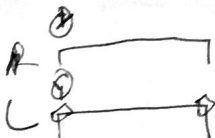
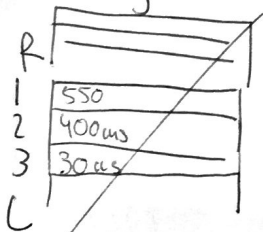
0-100% # = 5%

LFO Rest: 8 - = - .6.
- = + .4

Feedbacks

2 E = 20,7 Hz	3 B = 14,6	3 C = 8,175
2 Eb = 19,45 Hz	1 B A = 13,75	4 A = 6,88
2 D = 18,35 Hz	3 Ab = 12,98	4 F# = 5,78
2 C# = 17,3	(3 G = 12,25)	4 D = 4,59
2 C = 16,35	3 F# = 11,56	5 A = 3,44
3 B = 15,43	(3 F = 10,9)	8 A = 1,72
	3 E# = 10,3	7 A = 0,86
	C	8 A = 0,43
	3 D# = 9,18	50ms

Delay:



Dry wet

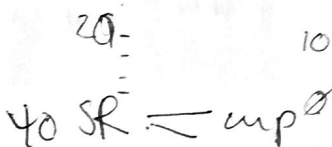
Feedb

Dry. Grain + Dry/wet



BT FEI

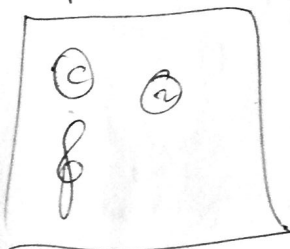
bitcrush



Dry Wet

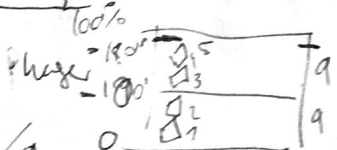
Feedback

RM



brown 6dB/8va

ab 10,000 ± 0



incr. of 10

- 100
- 80
- 60
- 40
- 20

$a^5 7040 / 2000$

$e^5 4987 / 1000$

$f^3 1397 / 500$

G 98 / 15
 a c 32,7 / 10

$f^{\#} 23 / 65$

$f^2 698,5 / 2000 / 150$

$f^{\#} 370 / 100$

b 233 / 50