

Concert 3 - July 6th, 12h00

The Voices

Ji Youn Kang

"The Voices" is a performance as well as an intricate exploration of sound spatialization within the realm of live electronic music. This piece, featuring two microphones, eight channel loudspeakers, and a performer, delves into the complexities and challenges of creating spatial gestures during live performance. The introduction of stabilised audio feedback, created by the distance between the two microphones on the wrists of the performer and the eight loudspeakers, serves as a primary sound source, engaging with the space's resonances and revealing its unpredictable acoustics as a pivotal musical component. Thus, the piece evolves from a singular tone into a complex sonic structure through both movements of the performer and an elaborate network of processing modules that interact internally and circulate continuously, transforming "The Voices" into a living, breathing entity that communicates beyond the realm of words.

The dynamics of the piece interplay between sound and its spatial manifestations, where cohesion is meticulously crafted through spatialization of sound and the gestures of the performer in harmony with the Controlled-Ecosystemics system. Inspired by Agustino Di Scipio's principles of Ecosystemics, the Controlled-Ecosystemics system implemented for this piece approach employs microphones as 'moving ears,' enabling the performer to intuitively interact with the sound as it navigates the space. This setup fosters a captivating dialogue between the simplicity of the initial tones and the dynamic, spatial environment of the performance, with the performer's movements and responses enriching the auditory experience. invites the audience to immerse themselves in an auditory journey, engaging with sound in a profoundly immersive and reflective manner. Through this exploration, "The Voices" challenges and expands the boundaries of how sound can be generated, manipulated, and experienced, offering a unique opportunity to engage with the unseen forces that shape our sonic environment.

This piece was composed as a result of the lectorate of artistic research at The Royal Conservatoire in The Hague and advanced through the artistic research project 'Speculative Sound Synthesis,' hosted at the Institute for Electronic Music and Acoustics of the University of Music and Performing Arts Graz. It is funded by the Austrian Science Fund within the program for arts-based research (PEEK) – PEEK AR 713-G.

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