Making Electroacoustic Movies II

Open Circuits (2003)
Son et Lumiéres (2006)
In Eclipse (2007)
In Girum (2008)

Film maker meets composer
Film maker meets electroacoustic composer

Etudes?

Tim Howle/Nick Cope
From a purely musical point of view:

• Writing for instruments / ‘Electroacoustic’ approach to notes/pitch

• Tape generated - cinematic approach to musical form

• A sliding scale of materials all ‘related’ – a panacea..

Or composing ‘on the cusp’ between 2 ‘states’ (Cowell: Clusters/Nancarrow: Trill/Stockhausen: Kontakte/Cage: Square root form

• Saw the ‘light’ - EAM made visible
what is it?

- Visual Music
- Film/Cinema
- Video Music – (that’s us)

("I call it Video Music. To distinguish it from Music Videos, and Visual Music" (Piché n.d.)
If to the microphone we add the lens:
what happens to the dislocations?

Electroacoustic forces ↔ visual materials:

“there is a ‘glow on Pythagoras’ curtain” (Garro 2005)
• Acousmatic?

• Schaeffer - modes of listening:

• Reduced listening/Reduced seeing?

• Parallels with film – ‘The pictures are better on radio’ and, therefore, the sound is better on silent film (film only became ‘silent’ when the ‘talkies’ arrived)

• New forms of belongingness: proximity/consonance/dissonance/counterpoint? Aesthetic understanding comes from an awareness that relationships exists. It becomes part of the ‘craft’

• Other side to this:

• Post – acousmatic/Emmerson/Myatt

• ‘endless discussions of the implications of

• Schaeffer’s work’ (Myatt, 2007)
The curtain becomes a screen..
Too many dilemmas?

“Reduced audio”

“Reduced” visuals

causal
Future creative opportunities

The Audio-Visual Object is there such a thing?

Audio and visuals have a different past (Chion)

Are used to convey different information

4D ambiguities

5.1 vs. the screen

The pseudo pseudo document