

Making Electroacoustic Movies II

Open Circuits (2003)
Son et Lumières (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



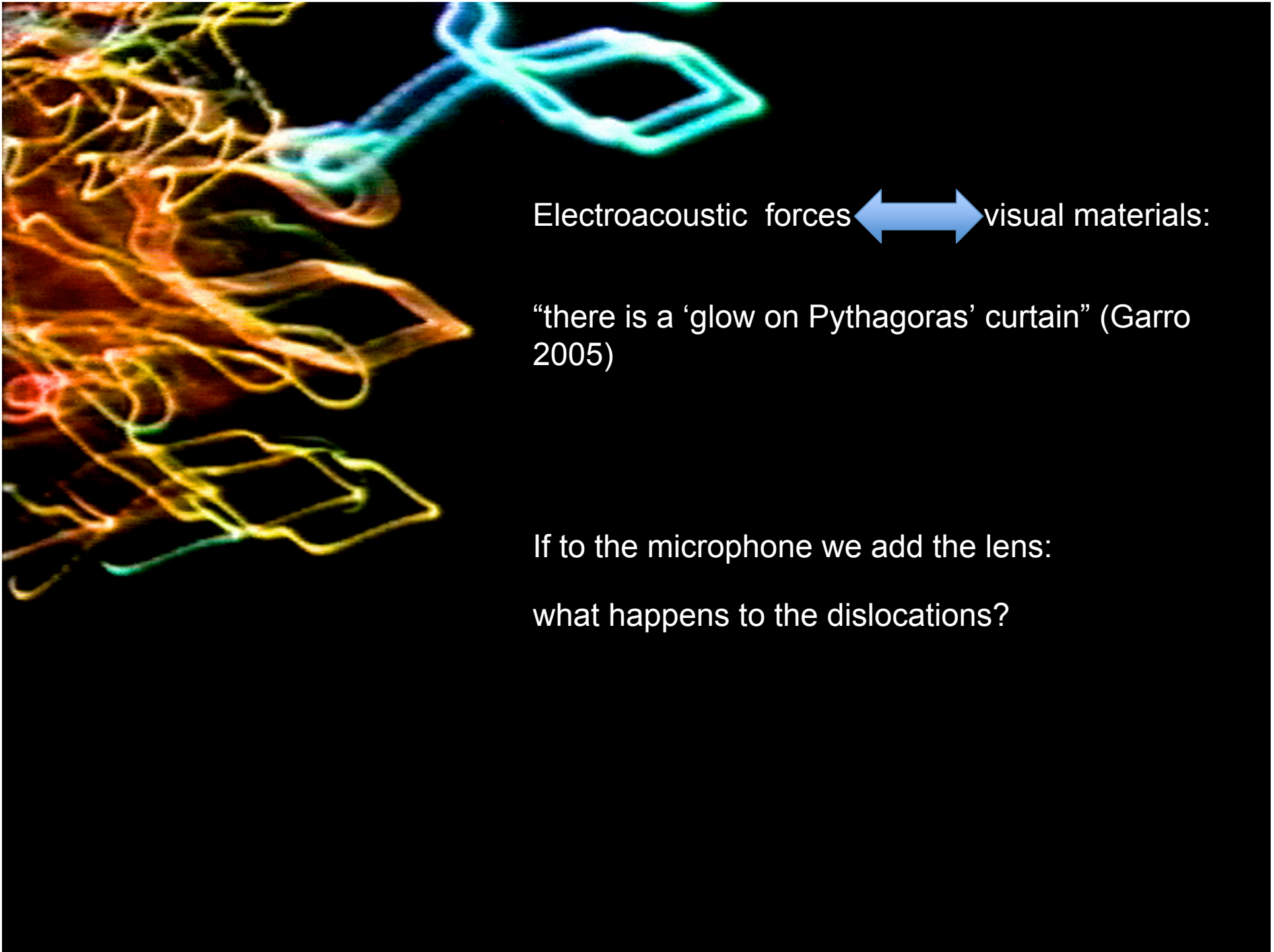
what is it ?

- **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.)



Electroacoustic forces  visual materials:

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

If to the microphone we add the lens:

what happens to the dislocations?

•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)

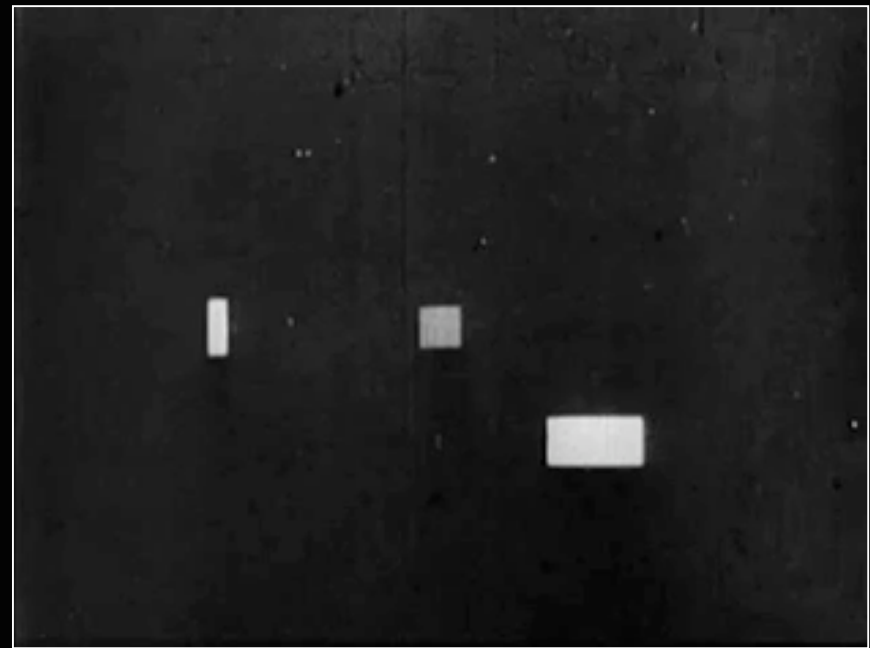
•New forms of belongingness: proximity/consonance/dissonance/counterpoint? Aesthetic understanding comes from an awareness that relationships exist. It becomes part of the ‘craft’

•Other side to this:

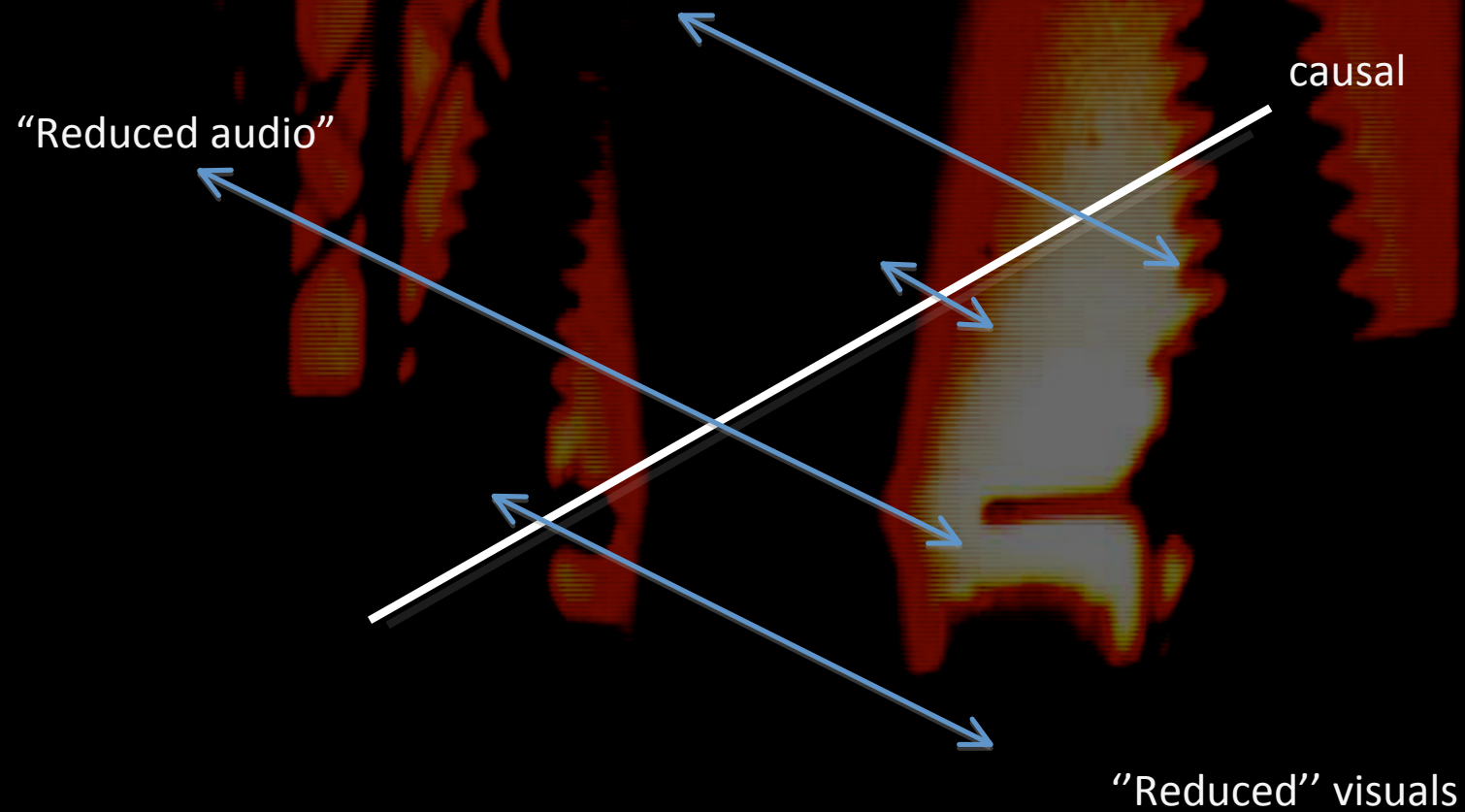
•Post – acousmatic/Emmerson/Myatt

•“endless discussions of the implications of

•Schaeffer’s work” (Myatt, 2007)



The curtain becomes a screen..
Too many dilemmas?



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