

**MARCH 20, 2024. TIPM
IMMERSION ROOM BOBST LIBRARY AVERY FISHER CENTER, ROOM TI19
SEAMUS 2024 CONFERENCE PRESENTS NYC HOST CONCERT:
RTS NEUTRAL + FRIENDS**

Produktionsmittel

for improvising soloist and bowed psaltery with 15 computerised bows (on video)

Karl F. Gerber (composer, instrument builder),
Karina Erhard, (flutist, collaborator)

x 8 0 8

John Thompson (composer, programmer)

Program Notes and Artist Details

This work contains an all-encompassing composition, from the extension of the bowed psaltery with 15 computerised bows to the algorithmic composition and reproduction as a play-along video. We use mechanical-acoustic (mechatronic) sound generators that are largely controllable in analogue form—in this case an extended version of a tenor string psaltery with 15 self-developed computer-controlled bows. Patterns were selected from algorithms for the psaltery part, which are then recorded on a computer score and as a (sound) video of the bow activity. This video to be projected in the concert is a directly connected visualisation as "fixed media." This video serves as a play-along video in the concert. A human instrumentalist is added to the concert. At the premiere, this was a flautist. Other instruments (or voices) are also conceivable. Commentary on the premiere: "The flute enters into conversation with the psaltery, initially providing the impulse and then following the sections and harmonies of the psaltery. In doing so, it swings improvisationally between complement and opposition." Parallel to the play-along video, another video was created with the 15 controller curves of the bowed strings as a score. This video provides a synchronised orientation for the duo partner: In other words, a "non-conventional score"! The duo partner in the concert is a human instrumentalist part (eg. rapper, woodwinds, double bass, etc). The aforementioned soloist is responsible for their improvisation/composition and live performance.

With passionate use of "old school" production tools, we are given the direct visualisation of the music in the video, authenticity in the do-it-yourself sound object, portability and spontaneity. And all this with relatively complex music. *Produktionsmittel* (German, means "of production") have always been tools of control and exclusion, not only in the world of music. We advocate thinking about the concept of ecology in the discourse of current sound art and the AI hype in media technology.

Karl F. Gerber began playing electric bass at the age of 16. In Munich he studied double bass with Adelhard Roidinger and physics at LMU. Experiments with real-time mathematical music began in 1984. His "violin automaton" (live mechatronics) has been invited to perform in the USA, South Korea and at the *World Music Days 2019* in Tallinn. As an installation, it received the "Award of Distinction" from Matera Intermedia 2020 (IT). In international, Call for Works (blind review), the interactive "Approaches" were accepted in Hamburg (DE), Graz (AT), Santiago de Chile (CL), Shanghai (CN), Buenos Aires (AR), Lexington (US) and others. **Karina Erhard** is a specialist in contemporary chamber music, improvisation and performance. Her central theme is sound, which lead to a constant growth of instruments. In addition to all the flutes, she plays saxophone and uses guitar pedals to expand the sound. Studied flute in the Netherlands as well as master classes. She won numerous prizes (including the Gaudeamus Prize for improvisation) and played at various national and international festivals. Numerous composers dedicated pieces to her. With the project *Roboterjazz*, she is a guest at festivals and conferences worldwide. In 2021 she received the project scholarship of the City of Munich.