Sound and Visuality   October 30, 2015

~90   **Peter Bussigel (2011)**

"I am incapable of playing steady rhythm. This piece exploits this deficiency and helps to smooth the pulse through multiplication. I recorded around 90 takes at around 90 bpm, using stuff found lying around and combining the takes to create audio visual textures in which the sound and the image are quite literally one. There is no audio processing save the fades that are mirrored in the visuals."

10 PRINT   **Jordan Bartee (2013)**

10 PRINT uses Jordan Bartee's self-built modular synthesis gaming module, MING MECCA, to create an audiovisual environment. In this video, shapes and images move, triggered by audio synthesis input and joystick control.

Music on Triggering Surfaces   **Peer Bode (1978)**

Using an interface Peer Bode constructed that combines audio and video systems, *Music on Triggering Surfaces* follows a back dot on the screen that scans the video image for luminance (a voltage value that we see as brightness of light on the screen). The audio changes as the luminance value of the video changes intensity, as these changes trigger an oscillator to produce the sound we hear.

Particle Study #2   **Sage Jensen (2015)**

Performed by the Formalist Quartet

Particle Study #2 was originally conceived as a video score for string quartet. Drawing from the tradition of graphic score realization in contemporary music performance. Jensen wrote a program that simulates the motion of a spring in real time. Musicians are asked to perform specific actions based off of the motion of the lines on screen. In this realization, we are presented with an image of the full score at once, scrolling down the screen while we hear what the Formalist Quartet have interpreted in the score itself.

Speech 1   **Francesc Martí (2015)**

Using a short clip from an interview with Edward Kennedy from 1974, Fransesc Martî explores how synchronous granular synthesis processing techniques can be used to create and modify sound video. All sound and video content in this video are from the clip by Kennedy.

3# (Manifesto A 2001)   **Tony Cokes (2001)**

From Freewaves: "This is the first in Cokes non-consecutively produced series of promotional tapes for his conceptual band SWIPE. *3#, subtitled Maifesto A Track* #1, introduces Cokes concern with the ideological apparatus that undergirds the music industry. The video takes up a song by Seth Price, which is itself the systematic recreation of an early electronic pop song by Kraftwerk."

Landfall   **Sabine Ratté (2015)**

Landfall, part of a series titled *Sightings: Sabine Ratté* (commissioned by Undervolt&Co), explores the combination of modular synthesis techniques and simulated spaces. In *Landfall*, Ratté plays with notions of clarity and geometric concepts. Visuals by Sabine Ratté, sound by Roger Tellier-Craig.

Spiral PTL   **Dan Sandin, Tom DeFanti, Mimi Shevitz (1981)**

A pioneer in video synthesis techniques, *Spiral PTL* (where PTL stands for Probably The Last), uses the Sandin Image Processor to generate the images that we see. This film was one of the first video art pieces to be included in the Museum of Modern Arts video art collection.