

Peter Wießenthaner
composer. audiovisual live-electronic concertperformances

Combination with visual support 1 and 2
concertperformance for 4 loudspeakers and 1 subwoofer

Electronically steert micro ton for large bass flute and small bass flute
With Arduino programm • Frequency modulation with MAX/MSP

His work focuses on flute constructions, which allow for their insertion in enlarged sound spaces. His last inventions involve the implementation of electronically-controlled-micro tonal bass flutes (transverse). In version 1.0 of this development - as introduced during the SKOP festival in Frankfurt on 14.12.2014 - algorithms determine the pitches whilst the player performs "only" the tones. The aim here is to develop a self-steering system similar to other of the author's creations, such as his electronic music "hitmachine". Algorithms containing data for different flute lengths together with software programmed to send data to an engine contribute to bring the micro tonal flutes to a certain length. The randomised programming in real-time determined varied values to control the flute: a MAX patcher analyses the frequency played and generates 4 other frequencies, which are added to the former. The quadrophonic output is distributed as follows: while 2 loudspeakers project the sounds played by the flute, 2 other loudspeakers project the remaining sounds.

The second electronically steered small bass flute move the pipe by the played tones. A microphone to the flute is fastened, delivers the data to steer the pipe length. An expressive play is planned.

Video:

http://www.wiessenthaner.de/Images/6_FEB_2017_electronically_steerd_flute.mp4
http://www.wiessenthaner.de/video_audio/22_feb_2017_electro_steerd_bass_flute.mp4

hitmachine

concertperformance for 4 loudspeakers and 1 subwoofer

hitmachine a dynamic audiovisual system with circle-like processes and with the quality to develop and steer by itself

Circle like processes with different time intervals, interlock over and over again anew, while the at the same time filters receive new parametres and form the musical circumstances anew. algorithms generate continuously data streams to generate pitches, repeat times, volumes, accentuations, breaks and so on and to steer many actions. A sound structure with almost infinite variations, astonishing idioms and over and over again new sounds and sound combinations is to be heard. hitmachine creating passages in a network of very quiet sounds to which sharp, striking sound monoliths. The input values of the algorithms are changed by the system itself. By this procedure it becomes a dynamic system. This action allows the creation of form blocks with a variable sound structure and variable temporal expansion.

Hitmachine is a work in progress. Every other performance lets arise a new form connection. The setting possibilities are varied and permit a variety of playable performance variations.

Hitmachine generates his visuality by the huge number of the data streams of MAX. These data streams are required in a PROCESSING programming to the generation and control in the screen. Here, like in the audio part, the data streams generate all events in the screen. Besides, the events have in the screen with the audio-events only in a common characteristic so far that they use the same data streams for her generation and control. Otherwise there is no correspondence of tone and picture. The correspondence between picture and tone is abstract. From it followed a presentation which separates the audio part from the visual part timewise. If the audio part is finished, the animation part from hitmachine begins. The animation occurs quietly. Programming in MAX and PROCESSING: Peter Wießenthaner.

Videos, composition and description:

https://www.youtube.com/watch?v=PjmcflN_xPg

http://www.wiessenthaner.de/Images/screenshot_hitmachine_max_msp_big.jpg

Previous performances from **hitmachine**: Audio Art Festival in Krakau 2013; Avantgarde Festival in Schiphorst 2014; Musikhochschule München 2014; Signalraum München 2014; Tresorraum Tübingen 2014; SKOP Festival and PHONOPHON in Frankfurt 2015; Festival Nomades in Bogotá 2015; Festival Experimental Intermedia in New York 2016; „klingt gut“ Klangsymposium in Hamburg 2016; SPECTRUM, Berlin, 2016; Canadian broadcasting company station: six-20-minute form variations, 2016-2017;

CV

After the transverse flute study he turned to the composition with live electronics. Importantly for his development the contact with Luigi Nono was in the Experimentalstudion of the SWF in Freiburg. Later he developed a collection of hole and Glissando flutes for a play free from notation which adjusts itself about inclusion and exclusion criteria. Since 1982 play with microphone, loudspeaker and live tape recorder. Nearly 20 years the project "Zusammenspiel" with Peter Fjodoroff - tenor horn. Besides a huge number of multimedia performances in different European towns and the USA and Southamerika. His field of work is trans-media.

In 1993 foundation of SKOP, an interdisciplinary event organisation. SKOP introduces people which created exemplarily new in her field of work. Wießenthaner curated for 25 years the events of SKOP.

During the last 5 years of reinforced activity in the audiovisual area. In particular the turning to the programming of own visual images.

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