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Electronic Music Concert - Free Event

by Paul Vandemast-Bell [Follow](#)

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Date And Time

Wed, 27 November 2019

17:00 - 20:00 GMT

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Location

Auditorium 3

Markeaton Street

University of Derby

Derby

DE22 3AW

United Kingdom



Description

The University of Derby's Music department are hosting an evening of electronic music performances featuring self-made electronic instruments, experimental turntablism, beat-based improvisation and live visuals.

Artist Talk by John R. Ferguson 17:00-18:00

Concert 18:30-20:00

FREE ENTRY

Performances:

BOX BOX BOX (John R. Ferguson)

Audio-Visual Interiors (John R. Ferguson & Andrew R. Brown)

Vinyl Minimalism with Live VJ Set (James Kelly & The Lab Visuals)

DLS (Blake Law)

Program Notes:

BOX BOX BOX (John R. Ferguson) is a new and in-progress instrument that hides light within itself. The work presented tonight is inherently improvised, but structured by various interactive behaviours and sonic systems. The software is written in Pure Data/Arduino and runs on an iPad via Mobile Music Platform, this is controlled by bespoke MIDI controller built around

a Teensy LC. The project foregrounds the tension between tactile gestures and complex remappings; physicality is celebrated but the creative potential of self-animating systems that are difficult to navigate is explored. There is a clear obsession with circles, loops, and patterns. The overall goal is to foreground a variety of autonomous and manually operated systems that combine to force the performer's attention to the matters at hand.

<http://www.johnrobertferguson.com/>

Audio-Visual Interiors (John R. Ferguson & Andrew R. Brown) is a quadraphonic audio-visual composition usually performed by Ferguson and Brown in a live electronic duo, on this occasion the work will be realised by Ferguson alone. Both musicians have developed new bespoke instruments for this project, these utilise Pure Data running on portable mobile devices. Brown has developed a ring modulation synthesis system controlled by multi-dimensional touch gestures; this provides a rich diversity of sonic potential whilst always maintaining remnants of the physical gestures used in performance. Ferguson's sound world is dominated by euclidean rhythms and sound-file granulation, but the audio samples chosen very much speak for themselves, beyond the performers attempt to manipulate them. Touch Designer is deployed for live visuals. Quadraphonic sound diffusion is both automated and responsive to tactile input and computational parameters. The work involves performance with live algorithms where performer agency is augmented by machine agency, as all agents exert their influence in somewhat unpredictable ways. The work emerges from the various interactions amongst musicians and machines, following a tight compositional structure that still allows for moment-to-moment improvisation and surprise.

Vinyl Minimalism with Live VJ Set (James Kelly & The Lab Visuals) is part performance, part exhibition. As a turntablist for the last 15 years, Kelly's music explores the remixing of vinyl using DJ scratch techniques for the creation of new music. Vinyl Minimalism takes his compositional approach in new directions by utilising a disc cutting lathe – a machine which is traditionally used in the manufacture of records. The mechanism and limitations of the lathe itself are used as an artistic tool to shape the music. The

Itself are used as an artistic tool to shape the music. The performance is created using three turntables to mix music which Kelly has cut to vinyl using a range of experimental disc cutting techniques that alter the timbre of sound recordings. The work presented is an audio-visual performance in collaboration with The Lab Visuals in which live video feeds are mixed together making the compositional process accessible to the audience.

<https://minimaljames.wordpress.com/>

DLS (Blake Law) explores the rhythmic continuum through real-time audio looping within Ableton Live. Original techno tracks are reworked in performance with the DLS (Dynamic Looping System) which was developed in an attempt to move beyond restrictive DAW grids and bridge the gap between experimental and club-oriented electronic dance music. A ClyphX MIDI remote script for the Push Controller is at the heart of the DLS. The script extends Live's looping potential allowing both synchronous and asynchronous rhythms to emerge and develop by means of improvisation and play.

<https://timelus.wordpress.com/paulvandemast-bell/>

<https://open.spotify.com/artist/34opH3u1YQQAihnkjX3beg>



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