

FRANKE NEUMANN
MODUL 2.3

April 20 2007
Ahornfelder-Festival
NaTo, Leipzig, Germany

MODUL 2 is an ongoing series (2.0, 2.1, 2.2, etc.) of live concert installations in which Patrick Franke and Daniel Neumann explore varying acoustic media, composition techniques, and live performance strategies since 2006. MODUL 2.5 will be performed in December 2012.

MODUL 2.3

Concert for an answering machine, a tape machine, two room microphones, and computer. Performed by Patrick Franke (room microphone, answering machine, live electronics) and Daniel Neumann (room microphone, tape machine, live electronics) at Ahornfelder Festival 07 in Leipzig, Germany.

MODUL 2.3 is based on a graphical notation, which controls the four actions: record with room mic fixed duration, record with room mic open duration, playback recorded signals, and playback pre-made tape or answering machine by the performers. The score defines which actions take place. The score indicates that as one performer records, another plays back.

MODULES:

F - Patrick Franke
 room microphone
 answering machine
 live electronics
N - Daniel Neumann
 room microphone
 tape machine
 live electronics

FRANKE NEUMANN SCHMIDT WEINHEIMER
INNEN & AUßEN (IN- & OUTSIDE)

December 15 2007
AlulaTonSerien Konzert # 35
Museum of Contemporary Art Leipzig / Neubau, Germany

Concert and installation piece for microphones, speakers, violin, flute, electronics & headphones. Performed as the finale concert in the series AlulaTonSerien Konzert at the Museum of Contemporary Art Leipzig.

Four performers created a systemic composition, spanning over three rooms, inside and outside of the gallery. Each of the performers developed their own "module" (instrument, location, placement within the systemic composition which includes the site of gallery and other players) which gave the performer a certain position and function within the systemic composition. With each performers position a statement about being inside and outside of different acoustic arenas were made.

MODULES:

- F - Patrick Franke
microphone outside of the gallery
- N - Daniel Neumann
speakers behind a glass wall
microphone in room 1
feed from Franke, and computer
- S - Ole Schmidt
speakers outside the gallery and in room 1
two headphones in room 3
microphone, sine wave generator
feed from Franke and computer
- W - Chris Weinheimer
four speakers in room 1
one speaker outside the gallery
violin, bass flute with internal microphones and electronics

FRANKE NEUMANN SCHMIDT WEINHEIMER
o.T.

April 17 2008
Ahornfelder-Festival
NaTo, Leipzig, Germany

Concert for bass clarinet, bass flute, tape and sampler. The first half uses only one pitch. The second half is more open in pitch & composition. Composed for and performed at Ahornfelder Festival 08 in Leipzig.

Four participants developed a score from two mathematical graphs for the first half of this piece. Through the increasingly added electronics, made from bass clarinet and bass flute samples, the piece gets denser. The movements of the live instruments vary as the electronics pick up until the first half of the piece results in a continuously pulsing tone.

The turning point happens after the piece opens up in the second half. The participants start to carefully improvise and move away from the given pitch, getting sparser and sparser towards the end.

MODULES:

- F - Patrick Franke
 - electronics made from bass flute samples
 - one microphone
- N - Daniel Neumann
 - electronics made from bass clarinet samples
 - one microphone
 - graph for score in part 1
- S - Ole Schmidt
 - bass clarinet live
 - samples for Neumann
- W - Chris Weinheimer
 - bass flute live
 - samples for Franke

FRANKE NEUMANN SCHMIDT WEINHEIMER
INNEN OHNE (INSIDE WITHOUT)

April 22 2009

The Museum of Contemporary Art Leipzig / Neubau, Germany

Concert for glass plates, tape, room microphone, clarinet & live electronics.

A tape composition by Chris Weinheimer (tape composition, flute samples for Franke) was played back through glass plates instead of regular loudspeakers. Patrick Franke (glass plate piezos, live electronics), Daniel Neumann (room microphone, live electronics) and Ole Schmidt (clarinet, playback device) then reacted to this composition with live electronics and instruments, creating a dialog within the systemic composition and the room.

MODULES:

- F - Patrick Franke
 - glass plate piezos
 - live electronics
- N - Daniel Neumann
 - room microphone
 - live electronics
- S - Ole Schmidt
 - clarinet
 - playback device
- W - Chris Weinheimer
 - tape composition
 - flute samples for Franke

FRANKE NEUMANN RUDER SCHMIDT WEINHEIMER
FRÜHJAHRSZUG (SPRING MIGRATION)

March 25 2010
New York City Electroacoustic Music Festival
Elebash Hall, CUNY Graduate Center, NYC

Concert for clarinet, flute, microphones & multi-channel playback.

Frühjahrszug is a concert piece by Patrick Franke, Daniel Neumann, Dave Ruder, Ole Schmidt and Chris Weinheimer.

The movements of flocks of birds provide the basic theme from which each protagonist develops his own musical and conceptual approach. The instrumentalists Schmidt (clarinet) and Weinheimer (flute) each composed and pre-recorded a one-channel part, which is played back from the stage. This playback is accompanied live by Ruder (clarinet). Neumann picks up the trio on stage with three microphones and diffuses these sounds into the 8-channel sound system surrounding the audience. Franke composed an 8-channel piece made from field recordings of actual bird movements. In his part, he also considers the location of Elebash Hall in emulating the birds' south - north migration.

MODULES:

- F - Patrick Franke
8-channel tape composition
- N - Daniel Neumann
three microphones
8-channel live electronics
- R - Dave Ruder
live clarinet
- S - Ole Schmidt
clarinet tape composition
graphic score for Ruder
- W - Chris Weinheimer
flute tape composition

FRANKE GARET LAFKAS NEUMANN OWEN SCHMIDT WEINHEIMER
SHORT LESSONS AGAINST FEAR

February 9 2012
As part of: An Evening of Modular Collaboration
The Tank, NYC

Concert for tape, 4-track cassette player, double bass, room microphones & live electronics.

In the first half a composition by Patrick Franke (tape composition made from field recordings) was played back in a side room. Daniel Neumann (room microphones, live sampling) filtered what was played back in the side room using two room microphones, a sampling device and equalizers. Ben Owen (live electronics) processed a tape version of this composition while Richard Garett (4-track player) responded to both with a decayed 4-track audio tape.

For the second half Patrick Franke's composition was repeated. Daniel Neumann used heavier processing, while his contributions became sparser. Andrew Lafkas (double bass) performed a score by Chris Weinheimer for double bass and Ben Owen played back a piano tape composition by Ole Schmidt, which was made to respond to the structure of Franke's composition.

MODULES:

- F - Patrick Franke
tape composition made from field recordings
- G - Richard Garett
4-track player and decayed tape (audio cassette)
- L - Andrew Lafkas
double-bass, score by Weinheimer
- N - Daniel Neumann
room microphones
live sampling and filtering
- O - Ben Owen
live electronics
- S - Ole Schmidt
piano tape composition
- W - Chris Weinheimer
score for double bass

ARNO FISCHER FRANKE GIL KIRSCHNER MÜLLER NEUMANN UENISHI
WEINHEIMER
TRANSATLANTIC FEEDBACK

March 17 2012
12pm - 6pm (EST) Cielo Club, New York City, USA
6pm - 12am (CET) ASPN Gallery, Leipzig, Germany

Six-hour live installation and streaming
Leipzig: microphones, live electronics, toy objects, deconstructed bass flute
NYC, USA: tape recorder, room microphone, granular synthesizer, live electronics

This was a parallel event between Cielo Nightclub in New York City and ASPN gallery in Leipzig, Germany. Over the course of 6 hours an audio stream between the two locations was established. In NYC, the performers used microphones placed inside Cielo - a nightclub, which is usually closed during the hours of this installation (12pm - 6pm) - and produced a mix of room sounds and processed sounds, which was streamed to Leipzig.

The opening hours of ASPN gallery in Leipzig, Germany were shifted to Eastern Standard Time. The performers in Leipzig were simultaneously mixing and processing their microphones, which were installed inside ASPN. The mix from Leipzig got sent back to NYC and was played through Cielo's sound system.

Transatlantic feedback occurred as the microphones in each space partly picked up the sounds from the other venue playing through each locations' speakers. All performers played in rotation over the course of 6 hours with audience members passing through, witnessing the transatlantic dialogue at both locations.

MODULES

LE – Leipzig

Fi - Daniel Fischer
two contact microphones
room microphone
live electronics

Fr - Patrick Franke
room microphone
live electronics

M - Cornelia Frederike Müller
three microphones
objects
electronics

W - Chris Weinheimer
miked bass flute
live electronics

NY - New York City

A - Gill Arno
tape recorder
recordings made inside Cielo

G - Wolfgang Gil
granular synthesizer

K - Kenneth Kirschner
fft-synthesis of LE feed

N - Daniel Neumann
room microphone
live electronics

U - Keiko Uenishi
wireless microphone
radio transmitter
live electronics

ARNO GIL MÜLLER NEUMANN SCHUMACHER
MODULAR COLLABORATION FOR EYEBEAM'S MAIN SPACE

May 10-12 2012
Eyebeam, NYC

Live installation for multiple speakers, microphones, synthesizer, live electronics, recorders & headphones

In this collaboration, its participants developed and experimented with a hybrid between sound installation and live performance in Eyebeam's Main Space. Some elements happened in real-time while others were programmed or generated algorithmically. The participants engaged in a process of systemic composition, which used the space as an instrument, encouraging a "topological listening" practice.

"Topological listening" means that there is no focus on sound elements themselves. The focus is on the relationships and the potential meaning of the sounds to each other, to the space and to the individual listeners engaging with them. A collaborative approach to creating these environments highlights complex interconnections which can hardly be reduced to a single narrative.

MODULES:

A - Gill Arno

small sound sources as localized islets
subjective documentation through recordings made by the audience

G - Wolfgang Gil

spectral response, custom spectrum analysis/synthesis software

M - Cornelia Frederike Müller

individual space, headphone sculptures

N - Daniel Neumann

feedback apparatus consisting of multiple microphones, filters and delays, as well as large speakers and speaker objects

S - Michael J. Schumacher

live response, guitar/synthesizer processed through custom multi-channel sound system

List of participants from 2006 - present:
(some people took part in pieces not represented in this overview)

Gill Arno
Nicole Christ
Daniel Fischer
Patrick Franke
Richard Gare
Wolfgang Gil
Travis Houldcroft
Nisi Jacobs
Kenneth Kirschner
Andrew Lafkas
David Moscovich
Cornelia Frederike Müller
Daniel Neumann
Ben Owen
Dave Ruder
Ole Schmidt
Michael J. Schumacher
Keiko Uenishi
Chris Weinheimer
Tamara Yadao

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