

sCrAmBIEd?HaCkZ!

Sven König

Gramophone records, magnetic tapes, vinyl records, digital samplers, and computers liberated samples long ago. But still - to avoid infringing on copyrights - one has to decide which sample one actually wants to steal. One has to arduously load audio files into sample editors or sequencers. One has to cut, copy, paste, and arrange.

sCrAmBIEd?HaCkZ! is a Realtime-Mind-Music-Video-Re-De-Construction-Machine. It is conceptual software that makes it possible to work with samples by making them available in a manner that does justice to their nature as concrete musical memories.

Through my interest in artistic strategies and social practices of appropriation – collage, montage, sampling and remix in general and plunderphonics, bastardpop and mashups in particular – the idea of a hypothetical mind music machine has evolved which, as a metaphor, helped the concept and the design of sCrAmBIEd?HaCkZ! to take shape.

<http://popmodernism.org/scrambledhackz/>

Audile

Yutaka Makino and dj sniff

Audile is an improvisational duo where the musicians utilize custom-built software and hardware to explore new expression in contemporary electronic music. Yutaka Makino's primary instrument is a unique real-time granular synthesis software. dj sniff uses the turntable to generate a variety of sound textures that are processed by a set of custom dsp effects. The use of custom tools allows them to break away from the subtle gestures of conventional computer interfaces. We seek a virtuosity that a modern-day electronic musician can attain in a live improvisational context. We realize that this cannot be achieved by the software they write or the speed with which they cut the fader, but only through the refinement of their audile senses.

<http://audile.org/>

Invited Headline Club Performance

eRikm

eRikm has instinctively followed an unusual, risky, musical path. Stemming from his interest in visual arts and his first musical experience as a rock guitarist, he has for some years now become steadily more and more renowned for his virtuoso turntabling and his use of electronic instruments and tools in an integrated scenic set-up. He demonstrates the relationship between rock music (in its broadest sense) and contemporary music, not hiding behind specific cultural camouflage.

His style stems from the duality between his experimentations in sound material, its envelope and its tessiture, and his work and taste for the anecdote, the reference. His primary aim is not to quote his system of references but to create for himself a bank of singular material to compose without referring to other works. He seeks a subtle abstraction, a new electronic position: like a pause in the contemporary sonic agitation, and, in opposition to this, a desire to weave a musical oeuvre whose intricacies are easy to follow, easing the listener into the vistas of his composition, without exaggerated technical or intellectual posturings.

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