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Changes in composition from film to game music

Composers in recent years slowly migrate to a new type of livelihood: composing music for digital games. Some mechanisms are repeating (gradual splitting into mainstream versus indie scene, yearning for "Hollywood sound", etc.), others put new demands on composers (an adaptive audio, a cybertext structure of the composition, etc.). The game industry has already established a cooperation with big names of the film music such as Michael Nyman or John Williams. What challenges pose digital games to composers today? What is the connection between anthropological concept of a game and music as a part of a culture? In the recent paper I will try to answer these questions as well as raise many other.

Marc Sabat, Akademie der Künste Berlin

Composing With Tuneable Sounds: sounding Harmonic Space on acoustic and electronic instruments

Various systems of describing and structuring pitches exist, from a strict Extended Just Intonation based on frequency ratios, to various forms of Equal Temperament, which divide an interval in perceptually or mathematically equal "steps". Given the existence of repertoire in extremely varied tunings—Gamelan, Carnatic Music, Persian Radif, Blues, Renaissance Madrigals, field recordings, etc.—it is clear that the interval repertoire which can be perceived and enjoyed in a musical context is certainly broader than any one cultural system. In each case, rational or irrational, there are situations which may be understood in several possible ways, depending on the listener's repertoire of familiar intervals and how much time one has to resolve the sounding constellation of pitches.

Therefore, my starting point for investigating harmonic perception is the following question: given a possible glissando of frequencies, and a fixed pitch, depending on timbre and register, which intervals are tuneable? By definition, a tuneable interval may be described as a perceptible ratio of frequencies, realized within a given tolerance. This ratio defines a shared virtual fundamental (common ground), allows common partials to be determined, as well as various combination tones. Any new sound interacts not only with the interval but also with this network of implied frequencies, and considering this interaction, in the broadest sense, is what we might call composing harmonically.



Jan Kavan

"Specific Aspects of Music Composition in Video Game Industry"

"Specific problems connected with music composition appears when composers have to deal with timewise unbounded or nonlinear musical structures which are entirely dependent on the will of a consumer - player. Unlike the traditional movie composition, we can find procedurally generated form units, sonical objects, processuality and multilayering. Another noteworthy aspect is a shift from a traditional composition to securing a complex musical production including a solution to technical and technology problems which arise from the actual implementation. Last part deals with a current trend to virtualize musical instruments and consequent aesthetical change of the resulting music."

Specifické aspekty hudební kompozice ve videoherním průmyslu

Daniel Matej

TRANSMUSIC VARIATIONS - Towards the Performance of the Graphic Scores by Milan Adamčík

The contribution discuss first the position of the fluxus artist Milan Adamčík at the Slovak art scene from seventies to present, gives a brief insight into his graphic scores from that period and then analyses the selected scores from the perspective of their performance possibilities and strategies as done by the international group Mi-65 created by Daniel Matej for the international project SoundExchange.

PhDr. Wanda Dobrovská, Ph.D.

Five Game Music concerts on GC Leipzig 2003-2007

In last five or six years concerts with video games music became a part of concert schedules of renowned symphony and other orchestras playing classical music. Nevertheless so far the history of such concerts is quite short. Up to 2003 was this type of concert held only in Japan. First game music concert outside Japan was held in August 2003 in Leipzig as a part of GC (Games Convention) opening ceremony. The orchestra was from Prague, Czech Republic and went on these concerts in four years following. Today this history is finished – in this contribution I try to sum up it.



Dr. Gerold Gruber

Problems and advantages of film music and its composers

Since 4 years the University of Music and Performing Arts Vienna organizes an International Film Music Symposium with composers, directors and producers of Hollywood as well as European personalities in the film industry. The lecture gives an overview about the discussions at the FIMU Symposium as well as insight on the history of film music from the beginning till today with several musical examples.

Jakob Ullmann

Music for/to what

Coming from an answer of a student to my question: "why are you try to become a composer" who answered: "to become rich and then to become famous" (in this order!) I shall give three short glimpses on our situation of music: first, that our freedom now is only lack of interest of the machine of power on our (the artist's) work. Second, that society - for the first time in human history! - sees itself able to do without work of artists and art itself. Third, that only music in the ensemble of different arts has no possibility to imitating something. So music cannot be imitated by reality. This forces music to take responsibility as a witness in the most important battle of all human beings and mankind at all: the battle in which art (and especially music) is witness of truth and witness of live.

Hannes Raffaseder, St. Pölten University of Applied Sciences

Digital perception, but still more of the same? Towards new artistic concepts and aesthetic approaches in computer music

Computer Music has promised almost infinite possibilities in creating new sonic structures, timbres, rhythmic/melodic/harmonic patterns. As new tools and technologies, new hardware, software, algorithms or interfaces have come up every few months, all these developments and possibilities should lead to a totally new sonic universe with plenty of new experiences for both the listeners and the performers or composers. But does state-of-the-art computer music really fulfil at least some of these promises? Are not to many new compositions just a bit more of the same?

Today, sound is available on the web like water in a pipe, many of us carry huge music libraries on portable players or cell phones. Though we still can't touch the sound itself, it has become a durable



medium with almost unlimited access at any time and any place. Given the ubiquity of recorded sound in everyday life, it would be exhausting to care about the beginning and the end, the formal structure and the dramaturgy of all sonic experience. There is no doubt that digital technologies changed the way we perceive sound and music. Together with the state-of-the-art possibilities of audio technology these changes of listening habits demand new artistic concepts and aesthetic approaches dealing with the sonic medium. How can we re-create the now-or-never-nature of the perception of the (former) transient sonic medium? How can we re-create the personal sonic identity of a musical performance? How can we re-create active listening? How can we make performers/composers play with their computers and not vice versa?

The talk discusses artistic concepts to create new sonic experiences combining the benefits of (former) basic principles of sound perception as well as the advantages of state-of-the-art and upcoming technologies and changing listening habits.

Tomáš Dvořák

"Creating personal musical Universe. Machinarium OST, short movies soundtracks, Floex".

Georgy Bagdasarov

Non-idiomatic improvisation and film's diegesis

Tradition of musical accompaniment to silent films was based on musical codes. That kind of interaction created particular musical clichés which responded to film's movement and action. However the correlation between musical code and film language made a fundamental problem when music so-called fell out of narration of film's diegesis. Nowadays the practice of accompaniment of silent films by non-idiomatic improvisation opens a new aspect of correlation between music and diegetic structure of narrative.



MIDI LIDI

MIDI LIDI are Petr Marek, Prokop Holoubek, Tomino Kelar. Active since 2005, based in Czech Republic. Except "regular" albums composing music for movies.

Soundtracks:

2012 Polski film

2011 HeartBeat 3D

2010 Marijine

2010 Český mír

2009 Krajina se zbraní

2009 Protektor

2009 Nejlepší playbacková zpěvačka na světě

2007 Metropolis live

2004 Mistři (Petr Marek)