PUNKT – RADIOPHONIA #2

INTERMEDIA CONCERT FOR RADIO, TV AND ELECTRONICS

Emidio Buchinho: *Conception and composition, short wave radios, televisions, microphones, computer programming and sound processing.*

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SYNOPSIS

Darkness. Sound arises from silence. Something from nothing. A unique unit. A non-zero element. With its own resonance and interior pulse. Endows a concentric force and stability. Sustains the surrounding space.

A point of white light emerges from darkness. The concentrated light may explode. Multiple points veer in various directions. Myriads of it. Create rhythms. Give birth to new lines. Filigrane. Return to their initial unity.

We observe the passage from static moment to dynamic movement of sound and images, points and lines, charged with vital and strong force. Tensions that increase in intensity, in an eccentric construction, are generated . A cycle of repetition and sustenance of the point of light is created until all possibilities are exhausted. The intensity of forces around that point originate the modulation of its repetitions.

Rhythmic movements thus arise in the sound and visual materials.

Radio short waves. Pure frequencies. Audio reference signals. Morse codes. White noise. Telephone signals. Signal disruption. Audio cable noises. Low voltage noise.

Radio and television rain fade interferences. TV signals. Reference bars. Photographic grain. Television glitches. Time counters. Neon lights. Image noise. Cosmic dust.

PROJECT DESCRIPTION

This piece consists of an intermedia concert for radio, television and electronics, which was commissioned by the Granular Association for the Metasonic Lx 2005 festival. It's a piece of direct composition, using chance operations, based on a 25' pre-defined structure, inspired by John Cage's "Radio Music" and the Wassily Kandinsky's book "Punkt und Linie". Sound and visual materials are created and manipulated in real-time, with pre-recorded and pre-programmed partial elements.

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PROVIDED BY THE PRODUCER

Audio
• Four speakers in tripods for discrete diffusion (ex: Genelec 8040A);
· Audio mixer 8/4/2 + 2 aux (ex: Mackie VLZ3) on the stage for the artist;
· 2x condenser cardioid mics for stereo A/B technique (ex: Oktava MK012);
· 2x XLR-3F > XLR-3M balanced cable w/ 48v phantom power;
· 4x XLR-3F > XLR-3M cables from audio mixer to the speakers;
· 2 mic tripods w/ extensible harm .

Electricity
• 10x AC socket on stage (50Hz / 220 V / grounded).

Lights
· 2x fresnels (shower), gel Lee 201 on the tables;
· 2x pares white front for the performer head;
· other needs to see on place.

Other
· 2x table (W70cm x H90cm x L100cm);
· 1x chair without harms;
· camera tape black;
· technical team (sound, light, logistic).

PROVIDED BY THE ARTIST
(incl. value for insurances IF NECESSARY)

Computer
• Apple MacBook Pro with specialized applications (Value : €2000);
· external hardrive (Value : €100);
· Firewire and USB cables (Value : €25);
· Apple power supplies with international adaptors (Value : €40).

Audio Hardware
· Motu UltraLite - MKIII Audio Interface(Value : €500);
· Korg Nanokontrol USB controller (Value : €60);
· Rocktron Midimate, MIDI foot controller (Value : €250);
· Boss FV 200 stereo volume pedal (Value : €150);
· 4x TV (Value: €400);
· 3x short wave radio (Value: €200);
· Cables and connectors from instruments and machines to
audio interfaces (cables from audio interfaces to mixer needed from producer).
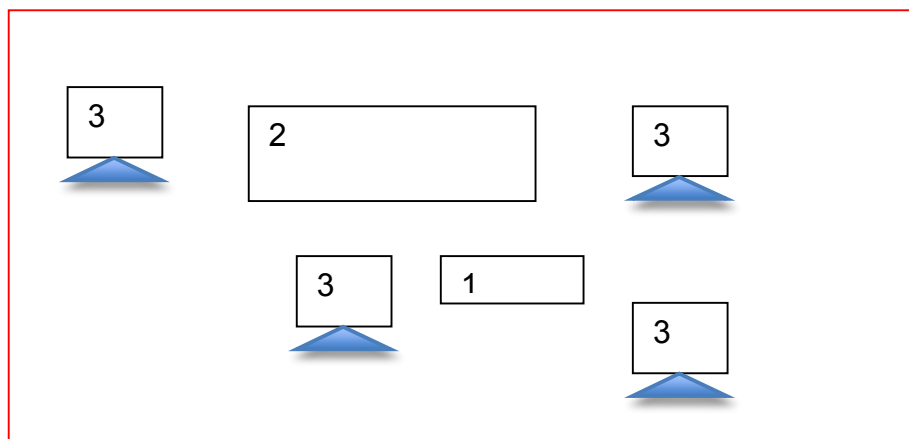
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Venue
· Type : italian stage (preference for an interior space/gallery)
· Min. stage size : 7m x 3m
· IMPORTANT : absolute silence in soundcheck

Schedule
· Setup time : 1h
· Soudcheck time : 1h
· Performance lenght : 25 min

Stage setup diagram:

1 – portable computer, audio interface, USB controller, audio mixer
2 – four televisions, three short wave radios, two microphones in a A/B stereo pair
3 – four speakers in tripods for discrete diffusion (ex: Genelec 8040A)

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CONTRACTUAL CONDITIONS

- Travel expenses from/to Lisbon paid by the Organization (travel may be with our own car, depending on the location);
- accommodation in a single room with WC paid by the Organization (preference for a central hotel near the venue);
- food paid by the Organization (in complete pension regime if possible);
- cachet can be discussed depending on the context;
- cachet must be paid on the day of the show (receipts are available if the organization wants to);
- guarantee of travel times taking into account the needs of assembling and performing tests. Preferably, the days of travel should not coincide with the days of the show.

Note: If possible, the promoter of the event must have insurance covering the risks and accidents involving the artists or their equipment; the promoter of the event must pay to artists the difference of any compensation received for damages suffered by artists or by equipment.

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