

Andrés Gutiérrez Martínez – Resonant Modes
Dissertation Recital
Monday November 29th at 5pm
Conrad Prebys Music Center Experimental Theater
Livestream: music.ucsd.edu/live

Dissertation Recital featuring electroacoustic compositions with multichannel live-electronic processing and surface feedback sound generation.

Program:

Auscultation – For Percussionist, Fixed Media, Surface Feedback, and Live-Electronic Processing.
With Rebecca Lloyd-Jones and Michael Jones (Fix Media)
Andrés Gutiérrez Martínez – Live-Electronics

Schnur For String Trio and Live-Electronics (Acousmatic performance of the piece with live-electronic sound processing)
Lorenzo Derini – Violin
Myriam Garcia Fidalgo – Violoncello
Margarethe Maierhofer-Litschka – Contrabass
Andres Gutierrez Martinez – Live-Electronics

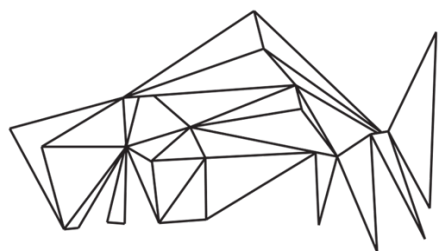
Improvisation — Percussion and Piano with Surface Feedback
Rebecca Lloyd-Jones - Percussion and Surface Feedback
Andres Gutierrez Martinez - Piano and Surface Feedback

The works presented in this concert represent two aspects in my recent work that I have concentrated in for the past two years: Live-Electronic Performance and Surface Feedback. Surface Feedback is created when a contact speaker and a contact microphone are placed in the same surface – in this case, a drumhead of a bass drum-. I became interested in exploring the manipulation possibilities of such a system, which is somewhat unpredictable given the many different variables that contribute to the sounding result of surface feedback. In Auscultation, I was interested in sonic analogies between the self-generating feedback system, the percussion instruments, and the live electronic processes to create distinct sonic moments - some dynamic, others more static and repetitive. The score allows for some flexibility with regards to the actions of the performer.

In Schnur for String Trio and Live-Electronics, I concentrated on the timbral similarities of different string instruments in order to create a gradually unfolding “sonic flow”, which is projected onto the audience space engulfing the listeners in the sound field. The live-electronic manipulations contribute to exaggerate the instrumental actions, while also projecting the sound of the instruments onto the audience space. The electronic performer has some liberty with regards to the modification of the instrumental sounds given a limited space of action. For this realization, I will only perform the live-electronic part in real-time. The instrumental part will be played back from speakers. The piece was recorded in Graz in September 2021 by members of the Schallfeld Ensemble.

The last piece is an impromptu improvisation with surface feedback on different resonant surfaces.

Many thanks to Roger Reynolds, Rebecca Lloyd-Jones, and the Music Department Production - Team for their openness, flexibility, willingness, and support over the past years.



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