

U B I Q U I T O U S M U S I C



Ubiquitous Music (Ubimus) - creative possibilities of music making through distributed technologies in multicultural contexts.



Guest lecture by Prof. Dr. Damián Keller,
NAP, Universidade Federal do Acre, Brazil



With live performance and subsequent discussion.



The event will take place on Saturday, April 16, 2022, 3p.m. in the Rittersaal of the Brandenburg University of Applied Sciences in English.



Please register your interest in attending by emailing Prof. Guido Kramann (kramann@th-brandenburg.de).



Contact for questions regarding content and also for further interest afterwards:
dkeller@ccrma.Stanford.EDU



Dear Mr. Kramann, what is the Ubiquitous Music, please explain this term understandable for the layman in 3,4 sentences.

A central idea of Ubiquitous Music is that the production of music is not based on the work of an isolated genius, but on the interaction of several participants.

How is it possible to make music like this, please explain it briefly and compactly in 3,4 steps.

This is made possible by mobile devices, among other things with their sensor technology and their possibility of sound production, the Internet and corresponding software. The whole setting usually forms a complex system of interaction and cooperation.

Can everyone make music like this?

Among other things, immediate sonic feedback, pre-produced sound modules that can be combined, or assistance systems open up the possibility of composing music, especially for amateurs.

And why is that fun, what fascinates them about it?

Since sonic production often involves immediate real-time human-machine interaction, this is often referred to as "comprovization," a merging of the concepts of composition and improvisation. Perhaps this is why most people enjoy it, because the evocation of sounds by tapping, humming, and the like evokes a deeply satisfying experience of the interconnectedness of one's inner self with the world, and here in particular the special organizedness and targeted influenceability of the sound event is added.

Is this a first in Brandenburg an der Havel?

At the first TEDx event organized by Justus Lindl at the THB, there was a musical performance during which people from the audience could create a sound event through their interaction with networked tablets. Damián Keller, the co-founder of the movement "Ubiquitous Music", will now present the whole field of this movement with video examples for the first time here in Brandenburg at the THB, on Saturday 16.04. from 3pm in the Rittersaal. Afterwards there will be a common discussion and also again a musical performance, where the threat situation on a chessboard will be transformed into music. For this I am still looking for two chess players who would be willing to compete against each other in the context of the event. Maybe someone from a chess club feels called to do so and comes.

What are your plans for this kind of music?

For several years, I have participated in the annual symposium on ubiquitous music with my own research contributions, and I always try to bring examples of this here at the university on suitable occasions and to inspire students for this topic. This should continue in the future. In this context, it is especially important to me to point out that technology is not the machines we see, but the latter are only the visible, material artifacts for providing us all with certain services and support in our everyday lives. And this perspective raises the question of what technology should be provided for and why, how it changes our lives, and whether it makes sense. It is precisely in connection with ubiquitous music that these questions are raised, and that is a good thing.

What should a layperson hear who has not yet studied the subject?

In any case, be sure to attend Mr. Keller's lecture! - He will be speaking in English. However, we have translated his presentation slides into German and will encourage comprehension questions after each section in German as well.

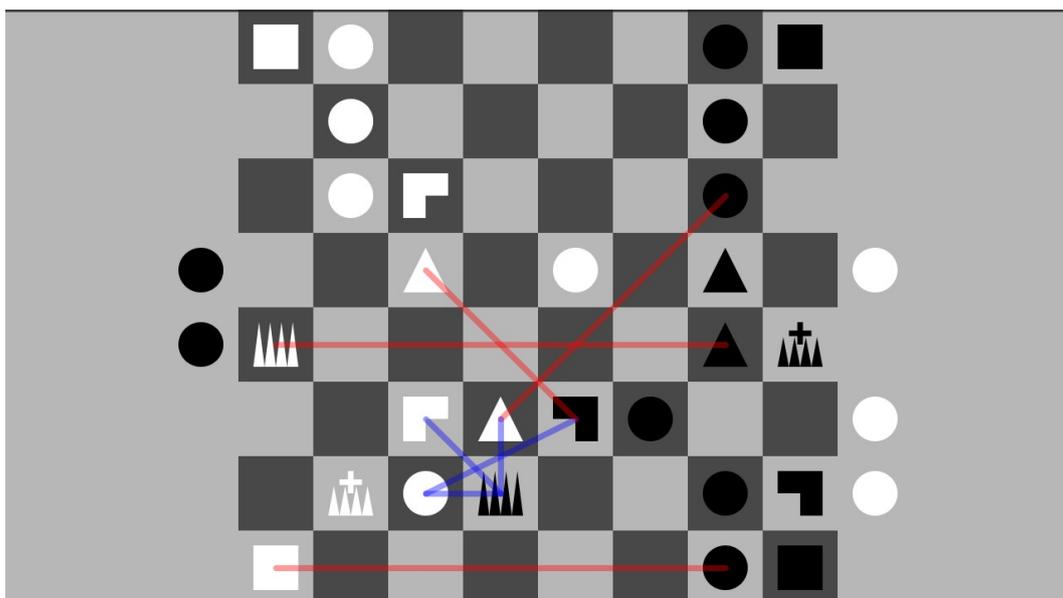
The questions were asked by André Großmann of the Märkische Allgemeine Zeitung (MAZ)

Ubiquitous music (ubimus) is an emergent field of research that combines several areas from sound and music computing, human computer interfaces, creativity studies, music education, with a strong social and community underpinning. The term owes its origins to concepts and ideas around ubiquitous computing, connecting in particular with the principle that deep technologies “weave themselves into the fabric of everyday life until they are indistinguishable from it.” (Weiser, 1991). Informally, it is assumed that music is ubiquitous in modern society, more often than not experienced in a passive way. Our proposal is that ubiquitous music is a field of study which takes that assumption and considers it as an opportunity for creative participation that is open to all.

Since its beginnings in 2007, ubimus has featured a variety of artistic, social, and technological perspectives that highlight the field’s potential for applications in diverse contexts. ... Despite the strong engagement of non musicians in ubimus practices, some approaches that target fully trained, professionally oriented stakeholders still hold a place in recent ubimus initiatives 2 . Thus, current ubimus perspectives encompass a wide diversity of actors that range from casual participants to highly trained musicians.

*Excerpt from the article available on the Internet:
Damián Keller a , Flávio Schiavoni b and Victor Lazzarini c
Ubiquitous music: Perspectives and challenges
https://www.researchgate.net/publication/335566688_Ubiquitous_music_Perspectives_and_challenges
called 10/04/2022.*

The Life Performance pays homage to a 1968 happening in which John Cage and Marcel Duchamp played a game of chess on a sensor-equipped chessboard at the Ryerson Theater in Toronto, Canada, and musical sounds were played to correspond to the positions of the pieces.



Reunion: John Cage, Marcel Duchamp, Electronic Music and Chess

https://www.johncage.org/blog/cross_reunion.pdf

John Cage & Marcel Duchamp - Reunion (1968) -- Audioaufnahme

https://www.youtube.com/watch?v=t4Khq9I4w_g

Preview zur Performance am 16.04.2022 (lieber nicht vorher anschauen)

<https://youtu.be/Zj5ws1PWLhE>

Das vorliegende Dokument als .pdf-Datei mit klickbaren Internetlinks:

<http://www.kramann.info/handoutubimus.pdf>

english version:

http://www.kramann.info/handoutubimus_en.pdf

Präsentationsfolien zum UbiMus-Club:

<http://www.kramann.info/ubimusclub.pdf>

To try out

KIBA Android-App on google play:

<https://play.google.com/store/apps/details?id=processing.test.kiba&hl=de&gl=US>

kaleidophone ...Web-based collaborative comprovization

<http://www.kramann.info/kaleidophone>

to look in and listen in:

FIGHT:

<https://youtu.be/cwPW8C98pIU>

THE FLIPPIN' POMPOMs

<https://youtu.be/vWGJ1nESBv4>

Tulips and piano music

<https://youtu.be/mHLuT5nlx9c>

Tulips and organ music

<https://youtu.be/jwDf0biuZZw>

The environment is important in whether you get involved in a game with sounds. The semi-darkness in the PC pool during canon play highlights the action there well.

<https://youtu.be/evx-Phq-wjM>

Ubiquitous Music on Youtube

Ubiquitous Music Workshop 2020:

<https://www.youtube.com/watch?v=kLlqzyQr8Z8>

Ubiquitous Music Workshop 2021:

<https://www.youtube.com/watch?v=tlawlhnYjIM>

Technoculture Episode #27, Victor Lazzarini and Damián Keller:

<https://www.youtube.com/watch?v=oAk4YrMCx2c>