

Volker Straebel

EQ Music

live diffusion of eight-channel digital audio (2011)

for Gerhard Schultz

Program note:

EQ Music comprises four field recordings from Los Angeles and Berlin. From within these recordings, the six most prominent frequencies are isolated by means of narrow band pass filters. Over the course of the piece, each of the filters is increasingly detuned. The dynamic relation of the filtered frequencies, their occurrence, disappearance or absence, is mixed live by the performer(s) or a pre-mixed version may be used.

The duration of the piece is 20'. Field recordings from Gerhard Schultz's *Mapping a plastic number* (2009, Los Angeles) and by Volker Straebel (2011, Berlin).

Performance:

While the superimposition of all four field recordings should be softly audible throughout the piece (stereo, Tracks 7/8), the six filtered frequencies (mono, Berlin: Tracks 1-3, Los Angeles: Tracks 4-6) are mixed live by the performers (one for the Berlin tracks and one for the Los Angeles tracks, or one performer for all of them). The mixing should focus on slow, subtle developments but allow for sudden changes. Favor soli, duos and trios above tutti.

A pre-mixed version may be used. It is titled *EQ Music (fixed)* for eight-channel digital audio.

Playback through two or six speakers: For two speakers, place Track 7 on the left and Track 8 on the right, Tracks 1-6 in the middle. For six speakers, place Tracks 1-6 on one speaker each, Track 7 on any three and Track 8 on the other three. The six speakers can be arranged in any way, around, above or in the audience.

Documentation:

Track 1: 850 Hz, from Straebel's balcony facing courtyard and cemetery. Bandpass 18 dB/octave, peak 2x 15dB.

Track 2: 6150 Hz, from Straebel's study window facing Prenzlauer Allee. Bandpass 12 dB/octave, peak 2x 18dB.

Track 3: 980 Hz, as in Track 2. Bandpass 18 dB/octave, peak 2x 12dB.

Track 4: 4300 Hz, Boyle Heights from Schultz's *Mapping a plastic number*. Bandpass 12 dB/octave, peak 2x 18dB.

Track 5: 430 Hz, as in Track 4. Bandpass 12 dB/octave, peak 2x 15dB.

Track 6: 700 Hz, Mount Wilson from Schultz's *Mapping a plastic number*. Bandpass 12 dB/octave, peak 2x 18dB.

All above tracks actually have three filters running. While one filter stays at the frequency to be isolated, another filter slowly increases to 4.5% above, while another decreases to 4.5% below that frequency.

Track 7/8: Superimposition of all four field recordings. Each recording has different fade in/out parameters that are chance determined. The fades start and stop at virtual points in time before and after the actual recordings:

Straebel's balcony recording – start 7' before; max. 18'; stop 5' after.

Straebel's study window recording – start 4' before ; max. 11'; stop 3' after.

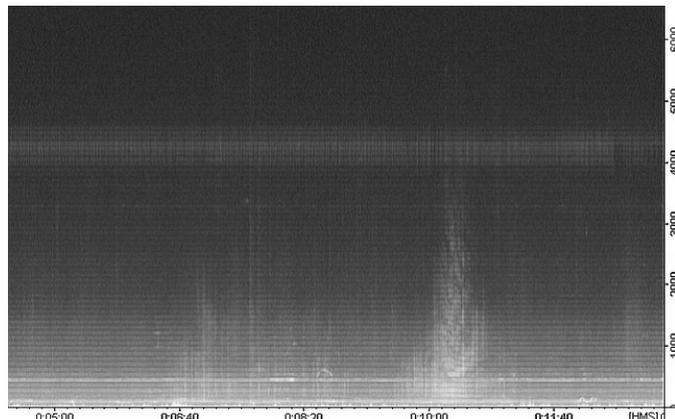
Schultz's Boyle Heights recording – start 7' before; max. 1'; stop 4' after.

Schultz's Mount Wilson recording – start 6' before; max. 8'; stop 8' after.

First performed by Gerhard Schultz and Volker Straebel on June 19th, 2011, at The Wulf, Los Angeles, the day before Schultz moved from Los Angeles to Berlin.



Prenzlauer Allee, Berlin



Boyle Heights, Los Angeles