

Volker Straebel

_____, *1960 #7. Sound Observation #4*

Sound installation. Four-channel digital audio (2008)

Program note:

Sound Observations is a series of electroacoustic works – live performances and sound installations – that observe the qualities of live or recorded soundscapes.

To realize *Sound Observation #4*, a one-hour audio recording is made outside the venue in which the piece is to be presented. This recording is split into four parts and assigned to the four speakers distributed around the exhibition space. The four parts play at the same time, thereby becoming superimposed.

The recording is strictly filtered by the band-pass filters, so that only the two pitches b and f# from La Monte Young's *Composition 1960 #7* are heard. Their dynamics change depending on the filtered material, so that the pitches float around in space.

First presented at Kunsthaus Zug, Switzerland.

Documentation:

The title is the name of the city where the work is being presented, followed by "1960 #7". So the title of the first realization was *Zug, 1960 #7*.

First realization produced by Jean Szymczak at Studio P4. Soundscape recording by Valerian Maly. Commissioned by Valerian Maly for *Trompe l'o(r)eil(le)* at Kunsthaus Zug, Switzerland, and premiered May 24, 2008.