

# BOSSCHTAPES

AMMANN | HILLESHEIM  KUGELMEIER | SCHLOYER  
INSTANT ELECTROACOUSTIC INTERPLAY 4.0

## **BOSCH TAPES** (Garden of earthly delight)

We chose the painting "Garden of Earthly Delights" by Hieronymus Bosch as a visual input for three electroacoustical improvisations in a quadrophonic field. It offered itself as an inspirational source for the interplay, however not to be mistaken to merely transform the depicted scenes literally. The "Garden of Earthly Delights" was a template to interpret, to look between the brushstrokes and to keep it in mind. For the first session we divided the triptych into several areas, like "Bird's-Tower", "Blue Mountains", "Almroundtrieb" ("Walking the cows around in a circle :-"), "Hellfire 30" etc. and along with that an approximate length of the corresponding improvisations. For instance, the track 01.01.5 is based upon the section "A Serious Situation in the Park" in the lower third of the left panel.

The other five pieces were taken from the second one hour session. They were cut only later, during the mixing process, without concrete references to the scenes. It was important to reproduce the atmosphere of this piece of art according to our own impressions.

It would be ideal if the sound can create a synesthetic way to understand the painting, to try to match certain acoustic phenomena to the mood of individual scenes. You can look at the the painting while listening.

The interplays took place 2016/17 and was a quadrophonic recording. In order to be compatible to the usual listening devices, it was published in Stereo.



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Research field: Improvisation/Interplay

Based on free or conceptional improvised processes. Just real time sampling, avoiding predetermination, preprogramming and automation. Maximally intuitive and handmade. Interplay research in the present based on associative or dissociative decisions and needs of the single artist. Intuitive electroacoustic networking and interplay in this "man - machine" context should be possible.

Research field: Abstract (UKO)

Working with "Unbekannte Klang Objekte (UKO)", undefined sound objects/sources. Abstract the sound source and realtime manipulation of the source with filters, digital or analog technique.

Being multiinterpretative.

UKO (unknown object of sound) is a term used in cinema and describes the focus on undetermined sounds, which cannot be associated with a source, which consequently makes them difficult to allocate.

"The ambiguous source of sound creates a mystery, which ought to be solved by the interpretation of the audience." (Source: Barbara Flückiger - Sound Design 2002 Schüren Verlag)

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Research field: Electroacoustic

Every member works with personal tools. Acting utmost organically, intuitively, sensitively and initiatively. Controlling parameters, spatial and possible modulations at the same time. Minimized unplugged sounds, each source amplified over the speakers.

Research field: Quadrophonic

Working intuitively with spatial movements and placings, different virtual reverbs and room simulations. Open, close, far or wide space, behind or up front are important contrasting fields.

Reception: Visual stimulation will be minimized (eye shades available upon request), so the audience is able to purely focus on listening and creatively trigger imaginary stimulation. A genuine auditive situation.

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The collective is interdisciplinary. The artists' roots derive from electronic music, instant lyric („Poesie Sonore“ and visual arts. Important is both, the „Basic Concept“ and to achieve the free and hedonistic playground – comparable to a child's play and to give circumstance room as a creative force. Furthermore, the artwork is inspired by the process oriented approach of Abstract Expressionism.

Bryan Hillesheim (\*1966 New Jersey, USA): iPad, Alesis iO4, modified Zither/arturia keylab mini, korg nanofader, akai Idp8. 2 Piezo Mikrophone. Synth apps: Magellan, sunrizer, cyclop. fx apps: turnado, aufx space, dfx. AUM.

Thomas Kugelmeier (\*1960 Wilhelmshaven): iPad Pro 10.5, AUM, Moog 15, TC 11, Soundscaper, Flux:fx, Turnado. Modified Violin (AG), Zoom U24; Shure SM35 und Korg nanoKEY.

Christian Schloyer (\*1976 Erlangen): Voice, household items, midisignals. Interface: PreSonus 6|8. DAW: Ableton Live 9 Standard. Midi: Sonic Charge Synplant. Keyboards & Controller: Novation Launch Control XL, Nektar impact LX 49.

Michael Ammann (\*1967 Weiden): Voice, modified Zigarbox 2.0, McMillens QuNeo, Steinberg Nuendo 4, GRM PlugIns, RAT Distortion.

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Audio Download: <https://drive.google.com/open?id=1cqUa4ZSP7V-gGnnWu8L13ISLd5ofg8Ub>



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