

samplosition-audio21

a project by Eduard Clark & Dominik Klope, 05.09.08

musikakzente21 herewith presents an audio label titled **samplosition-audio21**.

The label **samplosition-audio21** makes use of remixing processes - „**montage and sampling**“, as well as „**collage and remix**“ in the creation of audio formats.

The audio-creations are positioned at the point of intersection between composition and resampling („sampler“).

The essentials of this programmatical approach, digital "self-composing" remakes and multi-medial connective strategies are:

- The material that is to be processed is derived directly from the respective historical or contemporary audio material, particularly with regards to its inherent subject matter.
- Specific connections develop out of the nature and the progression of the audio-project and the digital sound manipulation taking place concurrently.
- The technical process of selecting, recording, editing and virtually transferring sound remains conceptually procedural at all times.
- The flexible development of the project ultimately defines its own direction in terms of a ‚mobile-open‘ result – as opposed to a more traditional approach along pre-fixed conceptions towards pre-defined outcomes.

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1) montage¹ and sampling

In using *digital sampling* techniques, the initial aim is to **montage** new AUDIO-databases out of classical/modern as well as currently recorded popular music material. This process of accentuated manipulation makes use of „composing“ **montage** processes as well as the **sampling** of re-composed, *historical* audio-material. The comprehensive history of sampling opens up possibilities/necessities with regards to a variety of thematical negotiations, such as the „re-appropriation“ and „re-positioning“ of any given media-pool. Utilising current digital devices and materials, vast potentialities with regards to montage and transformation are accessed.

2) montage and collage

The second step is the **collaging** of selected acoustical environments from a multitude of contexts – that is, the inclusion of contextually alien, newly found sounds/noises (analogue recordings: voice, sound, situational acoustic environments: current and historical material) – and transferred into thematic-conceptual situations.

Lastly, the material that has been manipulated through **montage and collage** is thematically defined and intertextually situated as mastered Audiofiles.

¹ The term **montage** refers to material operations within a technical system (i.e. the comprehensive procedure of assembling similar (digital) materials), while the term **collage** stands for the inclusion of external contexts and textures – as a field of application transferred into the realm of the electronic media **collage** might refer to the inclusion of contextually alien, newly found sounds/noises (cf. *musique concrète*), see also: „Collage, Montage, Sampling“ (Großmann) (pp. 308), in: „Sound. Zur Technologie und Ästhetik des Akustischen in den Medien,“ Segeberg, Harro und Schätzlein, Frank (Hg.), Schüren Verlag GmbH., Schüren, 2005

Acoustical counter-platform

samplosition-audio21 sees its role as an audio label in publically presenting an **acoustical counter-platform** that critiques, amongst other things, the predominantly established lack of criteria in the music business. The world wide web is utilised both as a communicative device and as storage.

Traditional procedure of sound production and storage (notation):

Tonal intent --- notation --- performance → resulting sound + fixing (recording)

In order to impement a differentiated, tonal idea a complex notation is needed. This is what traditionally established the seemingly unalterable division of labour between composer and performer.

Traditional notation takes place between standard notation („Ergebnisschrift“) and graphic notation („Aktionsschrift“)

Standard notation („Ergebnisschrift“) does not denote the action of the performer, but records the desired tonal result. Of particular interest here are the discrepancies between image and actual sound.

Sound recording aims at „simply“ final mixing and storing the resulting sound. (EK)

Digital production and storage of audio products:

Tonal intent with immediate performance → resulting sound + digital storage

The software-based, digital remixing process is not notation-independent and thereby free from the traditional double bind between traditional („Ergebnisschrift“) and graphic („Aktionsschrift“) notation.

Ideas, analogue recordings, digitally created material and digital editing techniques seem to flow together seamlessly as part of a single, integrated process. Composing means viewing the creative impulse, the tonal intent, as well as editing and storage as one creative nexus.

Through the use of sampled loops and ostinate patterns in terms of repetition, juxtapositin, and layering, conceptually amorphous structures are transformed into quasi-natural aesthetical entities, which is what forms the actual conceptual basis for this audio product.

Sound recording and storage always correspond to compositional, digital editing processes. (ec)

The various audio projects are performed/executed by:

Eduard Clark, Christiane Edinger, Beatrix Klein, Thomas Leyendecker, Anna Prohaska, Annette Robbert, Ruth Rosenfeld, Gabriela Schmeide, Peter Schröder

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Projekte

Media- thek: 1–12: 30.07. 08	Kostenloser Download beinhaltet I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Titel & Kostenpflichtiger Download	Audio Paket	2 Klingeltonpakete: Klingeltonpaket "Wagner" (ca.30 Klingeltöne) Klingeltonpaket allgemein (ca. 25 Klingeltöne)
1	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Die andere Seite DieandereSeite_Ia Remix_Collage DieandereSeite_Ib Remix_Montage DieandereSeite_Ic Remix_Montage	3–er–Paket	
2	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Klangplastik Tarnhelm TarnhelmA Remix_Montage TarnhelmB Remix_Montage TarnhelmC Remix_Collage	4–er–Paket	

		TarnhelmD Remix_Collage		
3	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	The Answered Question The Answered Question Remix_Collage Aimez-vous Schönberg? Remix_Montage ADE_Karlheinz_07! Remix_Montage You can`t stop progress Remix_Collage	4–er-Paket	
4	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Zeitsprung1 Dark1 Remix_Collage Dark2 Remix_Collage Dark3 Remix_Montage Dark4 Remix_Montage Dark5 Remix_Montage Dark6 Remix_Montage	6–er-Paket	
5	I–II–III: I Signets	Zeitsprung2 Wand1	6er-Paket	

	II Klingeltöne III Texte/Zitate/Essays	Remix_Montage Wand2 Remix_Collage Wand3 Remix_Collage Wand4 Remix_Collage Wand5 Remix_Collage Wand6 Remix_Collage		
6	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Audio Poems1 Zwerg1 Remix_Collage Zwerg2 Remix_Montage Zwerg3 Remix_Montage Zwerg4 Remix_Collage	4er-Paket	
7	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Audio Poems2 Die Unsterbliche1 Remix_Montage Die Unsterbliche2 Remix_Montage Die Unsterbliche3 Remix_Montage	5er-Paket	

		<i>Die Unsterbliche</i> ⁴ Remix_Montage <i>Die Unsterbliche</i> ⁵ Remix_Montage		
8	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Audio Poems ³ DUnstern ¹ Remix_Montage Unstern ² Remix_Montage Unstern ³ Remix_Montage Unstern ⁴ Remix_Montage Unstern ⁵ Remix_Montage	5er-Paket	
9	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Audio Poems ⁴ Konfrontation ¹ Remix_Collage Konfrontation ² Remix_Collage Konfrontation ³ Remix_Collage Konfrontation ⁴ Remix_Collage Konfrontation ⁵ Remix_Collage	5er-Paket	
10	I–II–III:	Remix_Bach 1	3er-Paket	

	I Signets II Klingeltöne III Texte/Zitate/Essays	Zeitmaschine Bach_A Remix_Montage Zeitmaschine Bach_B Remix_Montage Zeitmaschine Bach_C Remix_Montage		
11	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Aufdersuchenachdemgral 1 Remix_Collage Aufdersuchenachdemgral 2 Remix_Collage Aufdersuchenachdemgral 3 Remix_Collage Aufdersuchenachdemgral 4 Remix_Collage	4er Paket	
12	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	erlenkönig Erlkönig 1 Remix_Montage Erlkönig 2 Remix_Collage Erlkönig 3 Remix_Collage	3er-Paket	
bis hier Start:				

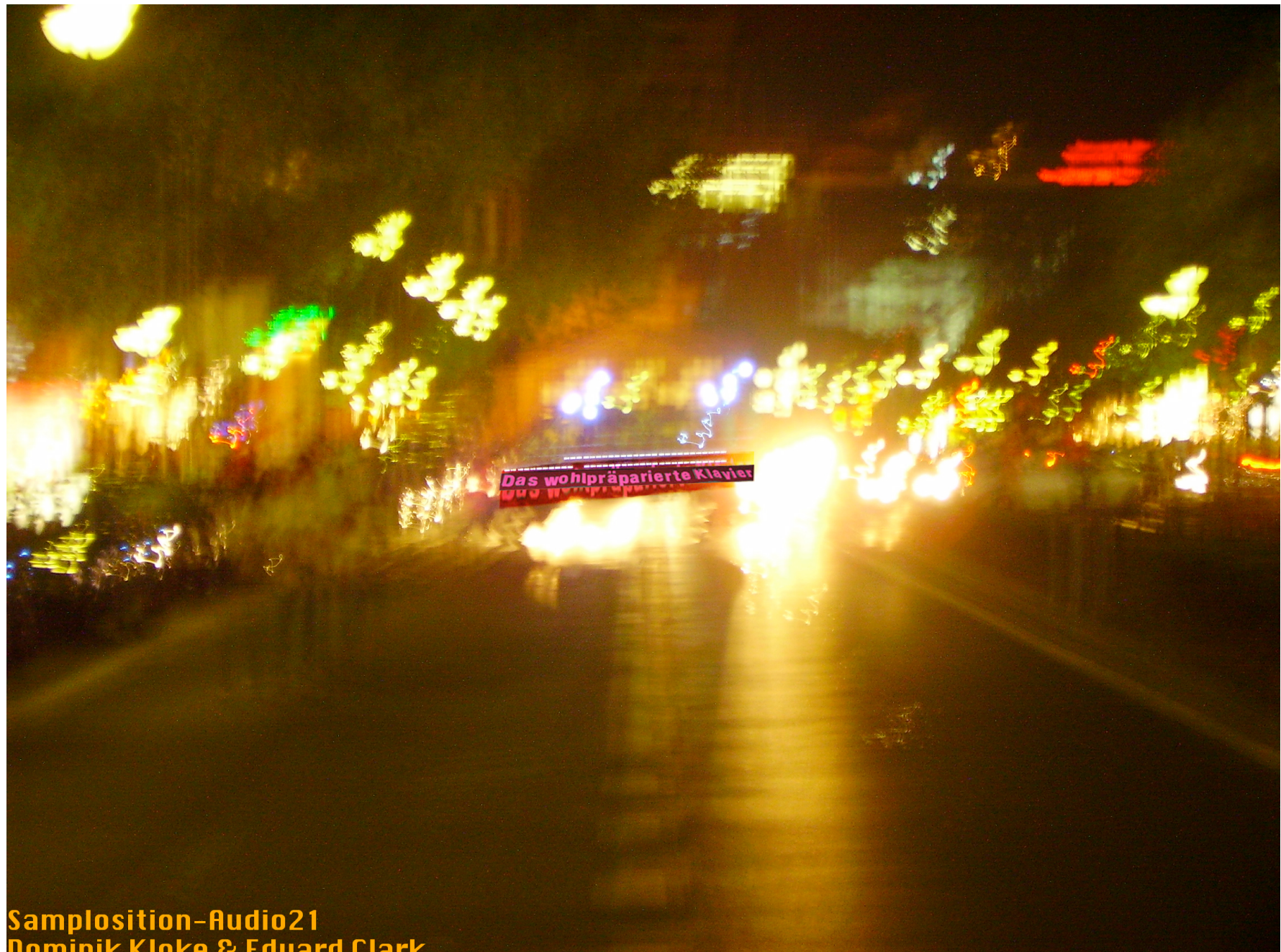
30.7.08	in progress ab August 2008			
13 aktuell es high- light 0808		Yes we can classic Obama on tour	1	
14	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	rorodlam_maldoror rorodlam_maldoror1 Remix_Collage rorodlam_maldoror2 Remix_Collage rorodlam_maldoror3 Remix_Collage	3er Paket	
15	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Audio Poems5 Flaneur1 Remix-Montage Flaneur2 Remix-Montage Flaneur3 Remix-Montage Flaneur4 Remix-Collage	4er Paket	
16	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	rorodlam_Bach- wohlpräpariert Remix_Collage	1	

17	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Passionsskizze Passionsskizze1 Remix_Collage Passionsskizze2 Remix_Collage Passionsskizze3 Remix_Collage Passionsskizze4 Remix_Collage Passionsskizze5 Remix_Collage Passionsskizze6 Remix_Collage	6er Paket	
18	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	Remix_Bach 2 Tarnhelm_Bach Remix_Collage	1	
19	I–II–III: I Signets II Klingeltöne III Texte/Zitate/Essays	ParsifalEntfremdung ParsifalEntfremdung Remix_Collage	1	
20 aktuell es high- light 0908	I–II–III: I Signets	soundtrack nuit de chien–Diese Nacht Film von Werner Schroeter	1	

21		Wagner Zeitmaschine Wagner Zeitmaschine1 Remix_Montage Wagner Zeitmaschine2 Remix_Collage	2er Paket	
22		Wagner_RemixA Wagner_Remix1 Remix_Montage Wagner_Remix2 Remix_Montage Wagner_Remix3 Remix_Montage Wagner_Remix4 Remix_Montage	4er Paket	
23		Wagner_RemixB GeheimerLiebestod1 Remix_Montage GeheimerLiebestod2 Remix_Montage	2er Paket	
24		Die andere Seitell DieandereSeite_Ila Remix_Montage DieandereSeite_Ilb Remix_Montage DieandereSeite_Ilc Remix_Collage	3er Paket	
25		StudieEnvironmentA	2er Paket	

		Audio_StudieEnvironment1 Remix_Collage Audio_StudieEnvironment2 Remix_Collage		
26		StudieEnvironmentB hortulus_animae Remix_Collage Kaufhauszwergmuezzin Remix_Collage Flaneur 4 Remix-Collage	3er Paket	
27		diewandunddaswirtshaus DieWandunddaswirtshaus Remix_Montage	1	
	in progress 2009			

translation: Niklas Zimmer



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