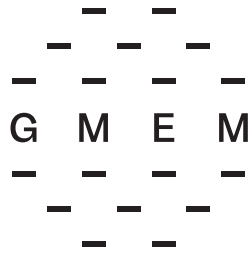
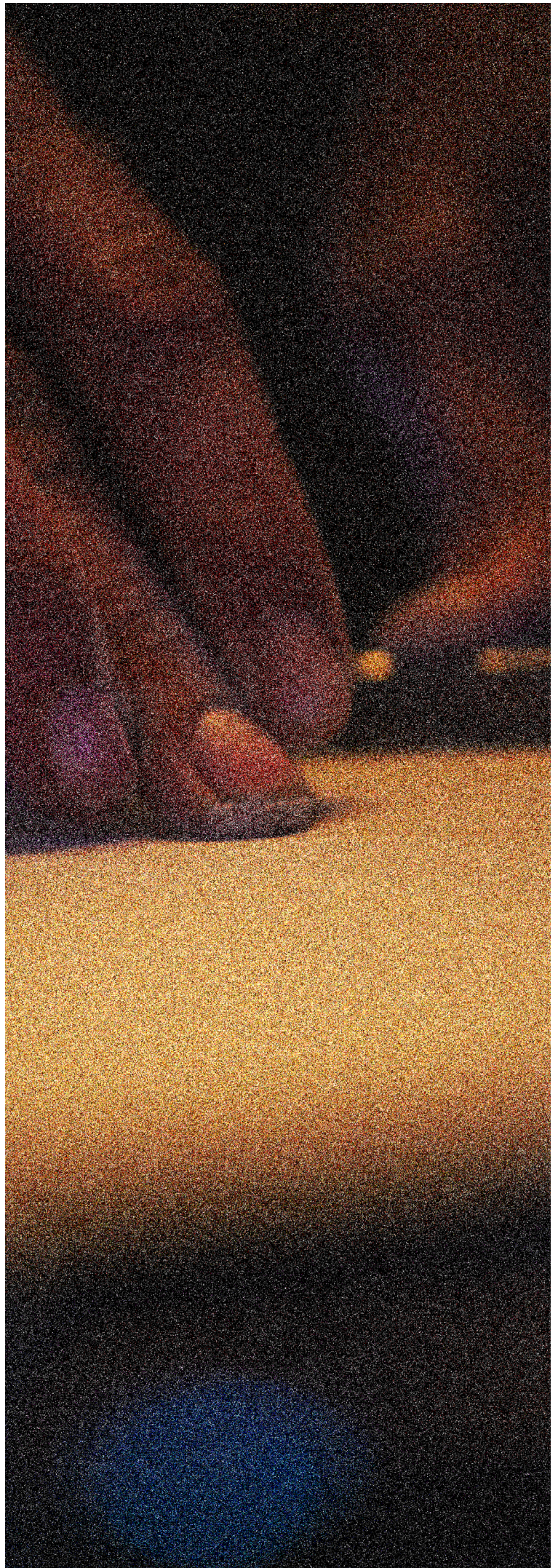

P



R

O

D



Bertrand Wolff
François Rossi
Damien Ravnich
Umwelt
Drums and electronics



Team

Bertrand Wolff

concept, composition

Damien Ravnich

drums

François Rossi

drums

**Executive
production**

GMEM – Centre
national de
création musicale

Coproduction

Mujo

Duration

50'

Bertrand Wolff François Rossi Damien Ravnich

Umwelt

Drums and electronics

C
R
E
A
T
I
O
N2
0
1
8

Bertrand Wolff, François Rossi, Damien Ravnich

Umwelt

A mixed piece for
electronics, two
percussionists and
six vibratory
loudspeakers

C
R
E
A
T
I
O
N2
0
1
8

A concept invented by German biologist and philosopher Jakob von Uexküll, the *umwelt* (or self-centered world) denotes all the semiotic (“meaning”-generating) processes of an organism. The self-centered world of an organism is therefore the sum of the experiences registered by its functional parts, allowing it to apprehend the world (our five senses, for human beings). To survive, all these functional parts must work in unison. This common experience, peculiar to a given species, is called the collective *umwelt*. Should something disrupt this unified vision of the world, the organism will be directly affected. When these perceptions are synchronous, the organism develops actions directed towards a purpose and deliberate behaviors.

Compositional process

«Fortified by an ecology of sounds, it (spectral music) integrates time no longer as an external datum applied to a sound material considered to be out of time, but as a constituent datum of sound itself. It endeavours to make time palpable in the «impersonal» form of durations apparently far removed from language but undoubtedly close to other biological rhythms that we have yet to discover. (...)»

Did you say Spectral, Gérard Grisey, 1998

The mixed piece (in deferred time) is meant to establish a relationship between various acoustic environments: the instrument's – here an ensemble of percussions – and the electronic one (synthetic sounds). The closeness of the audience to the unamplified acoustic sources induces a special, privileged listening position. The main issue here is to produce a (both mutualistic and parasitical) symbiosis between the various sound spaces. Establishing a connection between the synthetic sounds (analysis of their morphology) and the resonant body of the drum kit in its own (unamplified) space allows to explore a distended time and thus for the slightest change between a gesture and a sound to be perceptible.

Moreover, the vibratory loudspeakers set directly on the cymbals or on the drumheads start resonating with the instruments independently of the musician's gesture.

We wished to approach composition in a suggestive way to avoid giving a simple illustration to concepts loaded with our own projections. To this end, we paid special attention to the phenomenology of the perception in the relationship between the audience and the sound system (listening position). These compositional processes (linked to acousmatic music in general but also to some issues of spectral music) allow us to contemplate music beyond any predefined structure.

It is therefore an organic approach of the form through the self-generation of sounds, in which the cautious observation of the phenomena mingles with the contemplation of human beings. An attitude consisting, in the end, in constantly changing one's viewpoints on the world.

_coupe de glace I sur TB avec rebonds
 _frotté aigue
 _amorce balais
 _balais nuéel
 _bambou tournant!
 _QUESTION /REPONSE
 _jeux doigts_baguette chinoise
 _glissements/frottés doigts CC
 _cymbale tranche_baguette sur peau avec rebonds
 ACCUMULATION
 _SOLI
 _baguette chinoise
 _GC
 _paille
 _baguette verticale sur cymbale charley+TB
 _HP VIBRA C1+C2+TB1+GC
 _SUSPENSIC

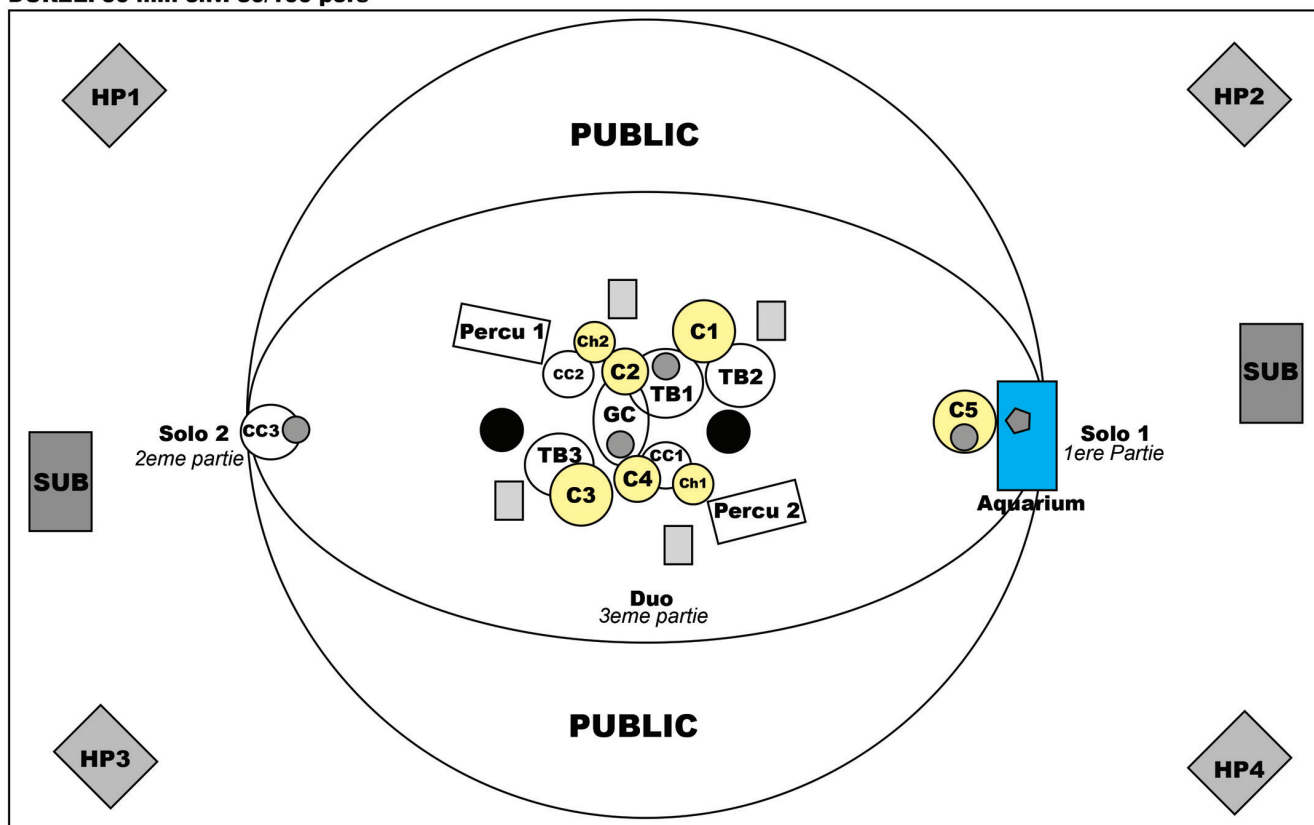
3'57 6'27 7'16 10'04 11'02 13'02 15'20

REPRISE
 HP VIBRA TB1+GC suspension-avec chute
 _mailluche_résonance cymbales/peaux
 _crescendo cymbale
 _roulement CC
 _roulement TB
 _mailluche charley TB
 _roulements CC sans timbre
 _frottés peaux_résonance cymbales
 _résonance timbre CC 2
 _arrêt résonance
 _f avec accents! TIMBRE CC 2
 _pas de résonance
 _TB chinoise retournée

19'22 23'41 24'32 25'13 29'33

Bertrand Wolff, Partition excerpts

**UMWELT/
DUREE: 50 min env.-80/100 pers**



- HP 5-6-7-8 (Type Genelec 8040B)**

1 Hydrophone
- HP 9-10-11-12 (DAYTON AUDIO DAEX25 Haut-parleurs Vibratoires)**

Bertrand Wolff

compositeur, artiste sonore



Born in Annecy in 1982.

After studying music, notably the clarinet and the drums, he discovers Pierre Schaeffer's music. A whole scope of possibilities then opens up with electronic tools as well as traditional instruments. His compositions belong mostly to acousmatic music and electronica (Postcoitum, Simiam Lucis). Alongside his sound research, he continues with his studies at Quimper's and Lyon's art schools, then at Marseille's CNRR in Pascal Gobin's class. He's particularly interested in the connections between image and sound. He thus works in collaboration with other musicians, artists and writers (Joris Lachaise, Jérôme Game, Michaël Sellam...), which leads to films, exhibitions and concerts in France and abroad (Printemps de Bourges, Mofo, Reevox, Mimi...). In 2010, he cofounds label Daath Records, and in 2016, Mujô, a sound creation and documentary film studio.

<http://www.bertrandwolff.com>

François Rossi

percussionniste



A graduate from the music academies of Aix-en-Provence, Montpellier and Marseille, where he studied with François Theberge, Pierre de Bethmann and Raphaël Imbert, he is now interested in creation through noise rock and free improvisation within bands like Rosa, Manuchello 7tet and EMIR. He also performs solo drums concerts and regularly plays on national and international stages.

Damien Ravnich

percussionniste



Born in 1980 in Saint Denis, Damien Ravnich is a drummer. Trained at Salon-de-Provence's IMFP, he starts playing in jazz bands. Settling in Marseille in 2006, he pursues his studies at the music academy with the jazz section before attending an advanced course and gets interested in free improvisation. He takes part in various types of projects ranging from blues to rock to electronic, contemporary or free music. He currently plays with several bands: Hoax Hoax, Subspieces (contemporary and free music), Postcoitum, Monte Verita and Oh! Tiger Mountain and is involved in the development of Daath Records.





The GMEM, labelled in 1997 as a National Centre for Musical Creation and directed since 2011 by Christian Sebille, conducts actions in the fields of musical creation, research, training and education, production and dissemination of contemporary music, particularly in the context of the Propagations festival and Modulations (concerts, performances, installations, workshops, meetings, residencies, etc.) with a national and international scope.

The GMEM covers a vast field: mixed, electronic, electroacoustic, vocal and instrumental music... and develops multidisciplinary projects linked to the digital, plastic and visual arts, dance and theatre.

GMEM – Centre national
de création musicale
Friche la Belle de Mai
41, rue Jobin – 13003, Marseille
www.gmem.org
gmem-cncm@gmem.org
04 96 20 60 10