

# PETITES FORMES 2018

JEUDI 12 AVRIL  
CONCERT DE LA FINALE  
DU CONCOURS DE COMPOSITION  
FRANCE - JAPON - TAIWAN

EGLISE SAINT MERRY  
SALLE BLANCHE  
76 RUE DE LA VERRERIE  
75004 PARIS

VOTE POUR LE PRIX  
DU PUBLIC

19H - ENTRÉE GRATUITE  
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KOCHI DESIGN | PHOTO : AUDREY POUJOULA



**SÉLECTION FINALE**  
**3<sup>e</sup> ÉDITION**  
**Concours de composition acousmatique *petites formes* 2018**  
**France - Japon - Taiwan**

**JURY**

Jean-Yves Bernhard  
Christian Eloy (Président du Jury)  
Lin-Ni Liao  
Diego Losa  
Nathanaëlle Raboisson

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**Programme**  
(Sans entracte)

- 1- Iris Mugen Sky
- 2- Palingénésie
- 3- Tumble
- 4- Noctiluca
- 5- Tropical Travelogue
- 6- Traverser
- 7- Cells
- 8- Constructing
- 9- KAMI
- 10- The Argentine Ants
- 11- Transparency Litera
- 12- asche

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Responsable de son : Florent Colautti | Lumière : Jean-Luc Penso

*Iris*, that flower is about to bloom. Taken by Hototogisu, it flying in the sky. Pursuit of beauty of color.

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## **Palingénésie**

From Greek, rebirth, regeneration, the palingenesis indicates the return to the lives of the elements of the nature, but also, at the Stoic philosophers, the reconstruction of the world after

its destruction. In this perpetually renewed cycle, the components of life are exchanged, redistribute after the death. Here, this is a personal interpretation.

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## **Tumble**

The core concept of this piece is kindled by the sound of metal. Its form is extended through different media (e.g. wood, rock, water...etc.), and further led into different sections by the variation of motive or another layer of the new sound.

This piece is compact, well-structured and its elements are all tightly connected. It emphasizes the connection between different material, enriching audience's audio-experience by layering diverse substances and playing space arrangement.

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## **Noctiluca**

*Noctiluca* means « shining in the night ».

This is the nickname of the moon and also the name of the plankton which makes the sea phosphorescent. This work is a continuation of a research on light and darkness, on the evocation of the living, of microscopic universes, both strange and magic.

This piece is built in 5 miniatures: circulation, dialogue, descents, lifts, suspension.

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## **Tropical Travelogue**

This piece by combining audio materials with analog synth sounds.

Materials was recorded in 2015 during my visit to Penang Island.

We become able to rediscover travel in the past and create new memory.

I am influenced by *Musique anecdotique* by Luc Ferrari.

*Musique anecdotique* is a style of music which is realized as a musical narrative in the genre of *Musique Concrète* focusing on narrative hearing.

Its format expands the possibilities of acoustic narration using speech.

This piece is included the features of the *musique anecdotique* that he proposed.

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Elle est une tentative de fiction à la frontière concret/abstrait, acoustique/électronique. L'articulation des matières - toutes issues de prises de son quotidiennes - donne lieu à des situations narratives. Présentation, perturbation, mort. Ces objets acousmatiques tentent de garder une morphologie humaine ou animale pour suggérer des espaces connus mais étrangers. Leurs formes, textures, identités, affinités, veulent maintenir tout au long de la pièce un lien étroit entre le naturel et l'artificiel. *Traverser* peut être entendue comme de multiples tentatives de passer à travers, d'affronter. La pièce cite quelques vers du poème *Le Crapaud* de Jules Renard.

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## **Cells**

« Cells » is a work consisting of three sections. In this work, I imitated the behavior of water molecules and drew a fictitious ceremony. I composed only with sounds that sound when using tools.

Generally, in rituals, mystical meaning is given to object grouping and isolation. The ceremony of <Cells> begins with the melting of ice, and it develops into a section called convection, boiling. Among them, the sound repeats grouping and isolation. As if the stopped molecule begins to move as a liquid, acquires macroscopic order, and then diverges in the air, the sound comes and goes back and forth between chaos, county and isolation in this piece.

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## **Constructing**

The work serves as a homage to Futurist Luigi Russolo, reflecting the environmental noises which surround the composer herself.

The *Constructing* includes many sounds of metals hitting, scratching, drill rolling in construction site. I recorded them and then transformed those samples by filtering, time stretching, granulating, adding reverb, reversing...etc. This piece contains various rhythmic metal noises, and rich sonic gestures. The transition and spatial changes between high-frequency noise and concrete environmental sounds are analogous to metaphysics and real life of those people working in dangerous sites.

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## **KAMI**

This electroacoustic composition, mainly created with instrumental sounds, emerged gently and slowly. It is a quiet piece, with shy sounds treated as spirits.

In the Japanese folklore, *Kami* refers to a divinity or a spirit that can be applied to everything human or natural. *Kami* can only be perceived by humans when it's quiet and the light is softened. Only in the sweet light and the quietness of the dawn and the twilight they might occur to those who pass by. Between the sunlight and the moonlight. Be alert, for the sounds are shy.

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## **The Argentine Ants**

*The Argentine Ant* is a 1952 novel written by Italo Calvino. The story involves a young couple moved into a rented cottage then realized that the house was invaded by ants which nevertheless do not bite but make one body itch. The neighbors were also trying to find solutions to deal with the situation. Even the government official claimed that by feeding the ants can solve the problem. However, those efforts were all in vain.

With a variety of granulized sounds and combination of concrete sound material, the piece attempts to express the phenomenon of ant infestation, indicates that never can we exaggerate the seriousness of the accumulation of seemingly tiny problems, such as the ants' invasion; as well as the cycling trivialities in lives.

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## **Transparency Litera**

Transparence : v. 1380. 1. La qualité ou condition d'être transparent ; diaphanéité, limpidité. 1615. 2. Qualité d'une substance transparente. Ce qui est transparent, ou laisse passer les rayons lumineux. 1591. b. spéc. Projection d'un film ou d'une image sur un écran transparent. 3. Translucidité (du teint, etc.). Fig. : candeur, limpidité, absence de dissimulation. [...]

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## **asche**

The visually world is constructed by various of materials, one type of the phase in matters can be ashes. ashes then circulate through various natural functions of the earth. This piece use different sound materials to presents various gesture of the ashes.

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**Avec nos félicitations à tous les compositeurs ayant participé  
et nos remerciements à tous les jury de *petites formes* 2018**

**Jurys des Pré-Sélections**

(France) María Cristina Kasem, Julien Guillamat, Marco Marini, Nicolas Marty, Gérard Pape, (Japan) Asako Miyaki, Takeyoshi Mori, Tatsuhiko Nishioka, Yoshihisa Suzuki, (Taiwan) Chen Ying-Jung, Lin Mei-Fang et Tung Chao-Min.

**Jurys de la Finale**

Jean-Yves Bernhard, Christian Eloy (Président du Jury), Lin-Ni Liao, Diego Losa et Nathanaëlle Raboisson.

**Concerts de Lauréats *petites formes* 2018**

**Concerts en France : Automne 2018**

cncm - Césaire à Reims

Octandre à Bordeaux

Le Cercle pour la Libération du Son et de l'Image

SIME à Lille

etc.

**Concerts à Taiwan : 15-16 décembre 2018**

National Kaohsiung Center of the Arts (Weiwuying)

**Concert au Japon : 23 décembre 2018**

Nagoya City University

Concert de la Finale est organisé par :

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