

# Fetzen - Fliegen

**double bass solo – video – space**

CD - downloads / space installation

Daniel Studer: concept, improvisation, double bass

Lisa Böffgen: video

Ron Kurz: audiodesign

For several years I have been working and researching on fragmentation and reassembly of musical content, which includes traditional as well as newer and extended instrumental techniques and sound-time research. Various styles are involved with (improvisation, new music, jazz, rock), disassembled and reassembled. Materials, phrases, pauses, playing techniques result in a new, in itself resting whole.

The basic idea of "Fetzen Fliegen" is a blowing up of the acoustic and visual space.

Materials, phrases, textures, surfaces, silence emerge as shorter or longer, self-contained fragments (scraps), combine to form a collaged whole. A "stream of consciousness." The sound worlds and associated playing techniques of the double bass are explored sonically and spatially, for example the percussive stick techniques over strings, body, fingerboard; the rubbing techniques on the body; the fingertip strokes pizzicatos with the various string divisions, like the arco techniques. More traditional arco and pizz techniques are also incorporated into the noise and sound worlds.

With self-contained cells (Fetzen), a new form of phrasing, breath arcs, temporality is sought.

The dimensions of the instrument allow to be recorded at various points on and in front of the sound box as well as on the strings and the string box in such a way that they can be perceived spatially in relative isolation. In subsequent spatial mapping, the sound image of the double bass can be spatially inflated.

In the course of the project, we were made aware of the new techniques of binaural mixing (for headphones), which makes the sound image appear spherical.

The listeners are in the center of the double bass. In the stereo mix, as in the performances, the double bass is placed horizontally "in space".

A similar intention is made with the video recordings, which do not comment the sound composition, but show surface recordings, details, of the double bass playing in a temporality of their own.

The composition of the sequences of cuts, speeds of camera movement as well as still images interlock with the acoustic level.

## CD – downloads

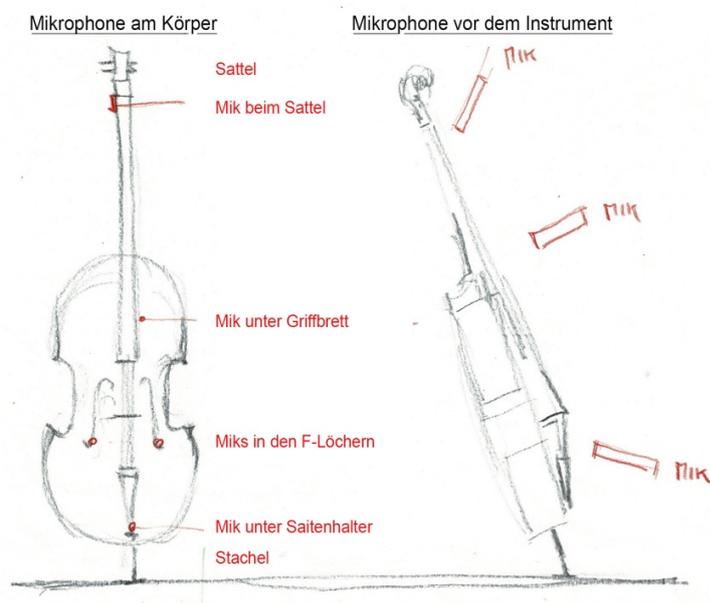
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The CD and downloads will be released on the well-established Zurich label " Wide Ear Records" in the spring of 2022, in conjunction with the stage version:

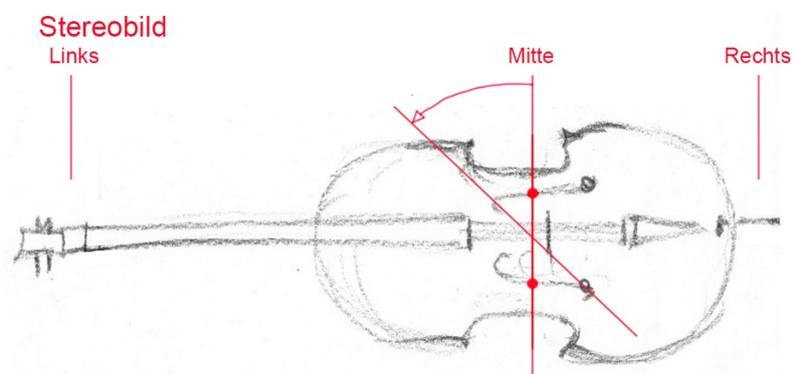
CD with stereo mix and information (traditional format).

Downloads on the label's website:

- binaural-mix,
- binaural-mix with video by Lisa Böffgen
- stereo-mix
- stereo-mix with video by Lisa Böffgen



Mikrophonierung / Verkabelung



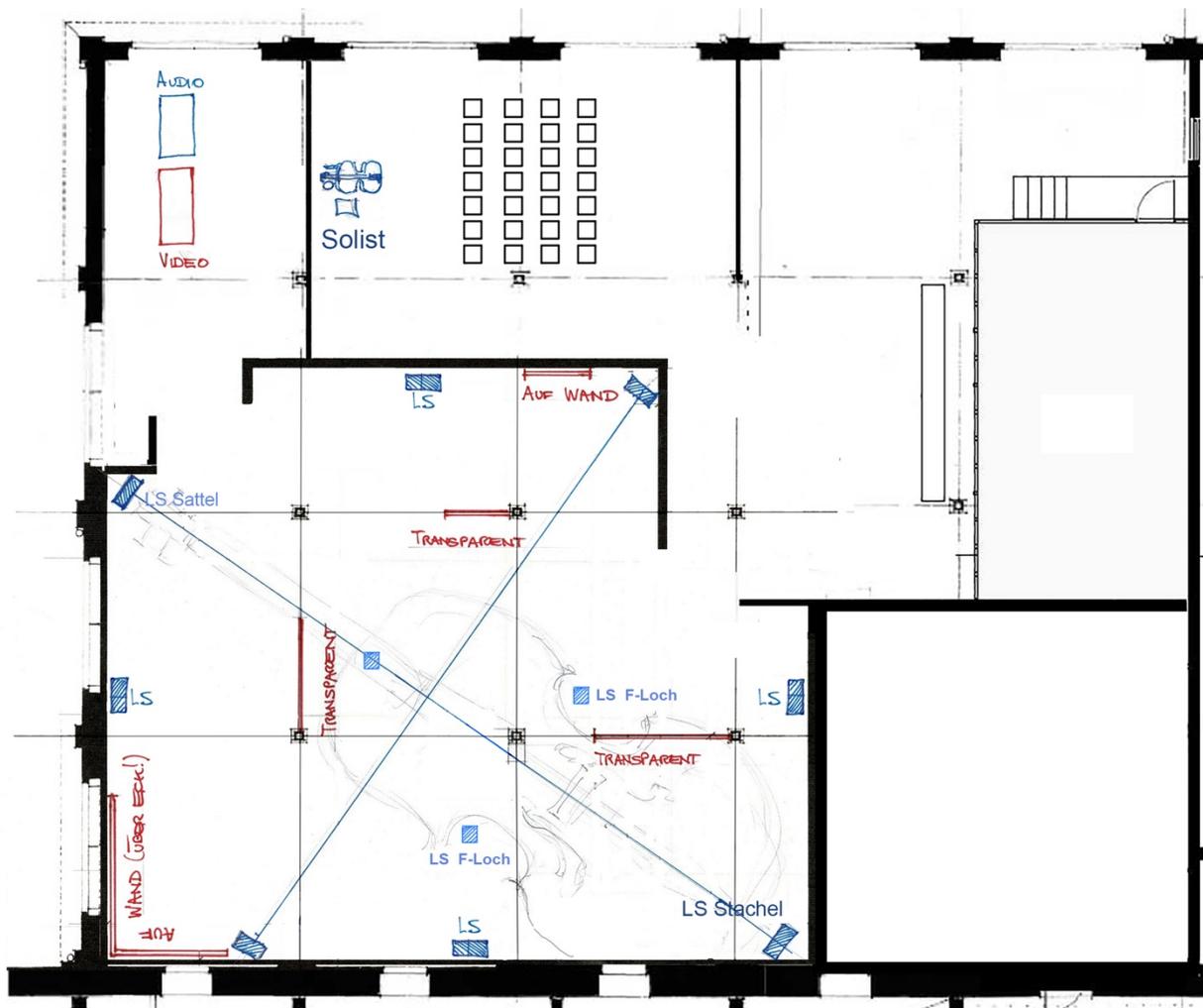
## Stage version / room installation music and video

On April 5 and 6, 2022, six performances will take place at Kunstraum Walcheturm as a release of the CD and downloads.

The performances will take place at 19:30, 20:30, 21:30 respectively. The duration of the performances is 40 minutes.

The double bass will be recorded in the small room of the Walcheturm by different microphones, which will be assigned to several loudspeakers in the large room. The audience can hear the acoustic solo.

In the large room of the Walcheturm, the audience moves freely in the fictitious sound space of the double bass, the sounds fed through loudspeakers. Further, a visual labyrinth is created on various projection surfaces. Pre-recorded surface images of the instrument are projected onto the walls and transparent materials. A kind of image DJ constructs on the spot the visual layer that interlocks with the live playing.



Kunstraum Wachturn: acoustic (blue) and visuals (red)