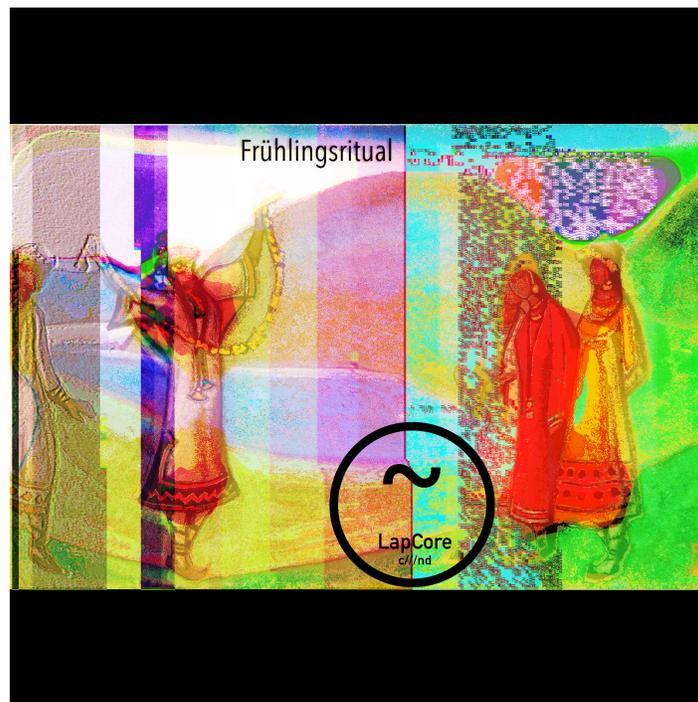


Feb 28 2020
for Immediate release

W3rkH0f Music
Editions W3rkH0f
Proudly presents



LapCore
Frühlingsritual
<https://lapcore.bandcamp.com>
(drops Feb 29, 2020 0:00 CET)



Lapcore was approached by André Vida about composing a piece for his series 'Make American Composers Great Again,' suggesting that I rethink Igor Stravinsky from under the ideologic umbrella of the Residents' *American Composers Series*. My response was a strained explanation that since undergoing treatments for a severely abnormal brain condition I have redoubled my efforts in computer music development towards what I have come to call cTonality. The result of this conversation is **Frühlingsritual**.

Atonality has been used for over a hundred years to describe harmonies which do not fit the classical notion of temperament. Strictly speaking, the word atonality should actually mean the absence of tonality. *(hmm... doesn't sound feasible)*

The fact is that both tonal and atonal musics (as we think of them today) are built from sound generation concepts which have not changed in thousands of years. The plucked (or bowed) string, vibrating reed, blown pipe, the struck slab, these original tone generators are what I call the **Urgestalt Tone Generators** (UTG's). In computer music UTGs include not only sine wave (pipe models), saw waves (phasor model), and pulse waves (vibrating reed) PLUS all of the modulations and mutations thereof (Frequency and

Amplitude Modulation, Width Modulation, Delay Line Modulation, saturation, distortion etc etc) cTonal music rejects the idea of composing directly with UTG's and introduces new synthesis techniques where traditional waveforms can be heard as a byproduct or side-effect.

Igor Stravinsky was a composer of atonal programmatic music whose talent for orchestrating UTG based instruments made him one of the first atonal stars of mass media, thanks to the Disney Corporation's edification of parts of **Rite of Spring**. A scandalous work of revolutionary sounding polyrhythmic, polytonal, and polymetric composing, the premiere of *Le Sacre du Printemps* caused riots in Paris for its pioneering use of modern techniques. Although Russian, Stravinsky is one of the most famous American composers of the 20th century.

Frühlingsritual consists of the two LapCore compositions (on ideas of Stravinsky) for Vidatone's '**Augmenting the Now**' exhibition in Berlin.

Track 1 eponymously titled 'Frühlingsritual' is based on an arrangement of Stravinsky's Rite of Spring, but played on a new, experimental software synthesizer for composing cTonal music. **cTonality** brings electronic music out of the skeuomorphic tone generation techniques of the 20th century. The problem is that most all

contemporary music reproduction equipment (loudspeakers, storage media, ADC's, DAC's) is highly specialized to accurately (or very prettily) reproduce tonal/atonal music composed for UTG based instruments, and not cTonal compositions.

Thus it may take some time for listeners to adjust to the polymetric, polytonal, binaural, *potentially seizure inducing* cTonal composition **Frühlingsritual**.



Gallery visitor listening to LapCore's *Wiegenlied*

Wiegenlied, (track 2) is based in part on Stravinsky's Petrushka, Firebird Suite, as well as Rite of Spring, combining both atonal, and cTonal techniques to form a single polymetric, polytonal collage.

Wiegenlied is a lullaby to gently introduce the sounds of cTonality.

How to listen to Frühlingsritual: The two tracks are to be played at the same volume with no pause between them.

cans: digital (bluetooth) **headphones** offer an extremely compatible sound reproduction palette for cTonal music. (earbuds do not sound good with any music)

loudspeakers try to sit between two discrete speakers, minimizing the crosstalk between ear reception.

about loudness: the dynamic range of Frühlingsritual is quite wide and the effects of stereotactic audio entrainment can be disorienting to the uninitiated. playing cTonal music too loud can cause visual and aural hallucinations, spatial disorientation, dizziness, and in some cases epileptic seizure. Please listen responsibly. LapCore, W3rkH0f Music, and Kent Clelland assume absolutely no liability for irresponsible use of these songs. Made with the n-gon wave oscillators and shuffle noise effects developed by Dominik Chapman.

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