

## **Selbstbericht im Rahmen der Zwischenevaluation:**

**Juniorprofessur für Komposition und Musiktheorie  
in postdigitalen Bildungsräumen**

**BEGLEITDOKUMENTATION**

**Anlage 4g: Künstlerisches Werk vier**

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## Selbstbericht

Begleitdokumentation – Anlage 4g: Künstlerisches Werk vier

### **Künstlerisches Werk vier: (A)Synchrony (2024)**

**(A)Synchrony** ist eine interaktive Medienkomposition, die 2023/24 im Kurs Postdigital Laptop Ensemble entstand. Die Installation nutzt YouTube als performative Oberfläche: Zuschauer:innen triggern Inhalte per QR-Code auf ihren Smartphones und erzeugen so eine vernetzte, dezentrale Aufführung. Das Projekt hinterfragt klassische Rollenverteilungen im Musizieren und kombiniert Komposition mit pädagogischer Praxis. Es bildet zugleich die Grundlage für meine weiterführende Forschung zu plattformübergreifenden Toolkits für interaktive Medienaufführungen in Bildungs- und Ausstellungskontexten.

❖ *Videoausschnitte der Installation sind unter folgendem Link verfügbar:*

<https://www.researchcatalogue.net/view/3706631/3725289>

❖ *Eine Werkdokumentation und Fotos finden sich weiter unten in diesem Dokument.*

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# (A)SYNCHRONY: AN INTERACTIVE INSTALLATION EXPLORING VIDEO-STREAMING PLATFORM PLAYLISTS AND VIDEOS AS MUSICAL 'SKETCHES'

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# (A)SYNCHRONY: AN INTERACTIVE INSTALLATION EXPLORING VIDEO-STREAMING PLATFORM PLAYLISTS AND VIDEOS AS MUSICAL ‘SKETCHES’

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## ABSTRACT

(A)SYNCHRONY is an interactive installation that explores the potential of video streaming platforms to create immersive auditory spaces and fosters vernacular creativity. The work utilizes the real-time playback and sound manipulation capabilities of YouTube videos and playlists to facilitate collective music-making. (A)SYNCHRONY is an evolving sonic canvas crafted from nine curated video playlists. The playlists serve as musical ‘sketches,’ containing instrumental techniques—sustains, staccatos, trills, and tremolos—created using state-of-the-art sound libraries of acoustic instruments. Audience members are invited to become co-creators of the experience in real-time by using their phones, tablets, and other portable devices to scan playlist QR codes projected onto the walls throughout the space, introducing their chosen videos and playlists into the composition. By harnessing the creative energy of the audience and the potential of portable digital devices and video-streaming platforms in creating modular sonic environments, (A)SYNCHRONY reimagines the notion of the ‘sketch’ as a compositional and performative process. The work offers a new artistic experience and investigates the interplay between platformization, technology, composition, and group creativity.

## 1. INTERACTIVE EXPERIENCE

(A)SYNCHRONY is designed to foster a collective creative experience and support what Burgess [1] refers to as ‘vernacular creativity’ – the expression of individuals through readily available mediums such as portable digital devices and streaming platforms. The work welcomes and engages an unlimited number of participants, creating a collective space that thrives on communal contribution. Individuals become active agents in shaping the development of the work. As participants move through the space, they interact with the installation via YouTube playlists and videos on their mobile devices, see Figure 1. This interaction serves as the conduit through which each person leaves their mark on the composition. The installation explores ‘creativity constraints’ [2] inherent in video streaming platforms by utilizing functionalities such as *looping*, *shuffling*, *volume*, and *playback speed* of videos. This dynamic structure encompasses the “complex sets of constraints

surrounding creative agency as both creatively restraining *and* enabling” [3] and ensures that no two realizations of (A)SYNCHRONY are the same.

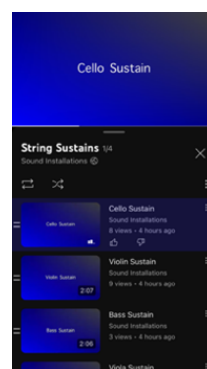


Figure 1. Example of a YouTube playlist functioning as a compositional and performative sketch.

Both physical and digital space are integral components of the installation, with QR codes projected onto walls or presented as prints, see Figure 2.

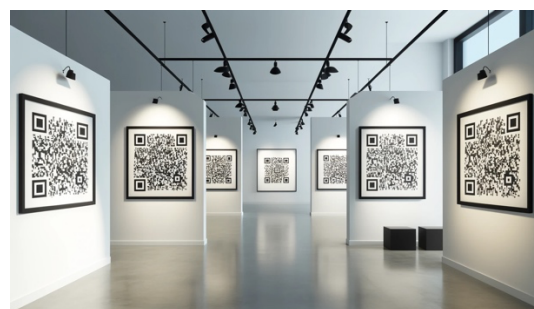
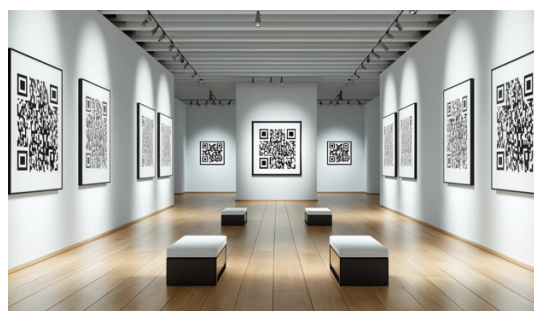


Figure 2. Examples of how playlist QR codes can be displayed on the walls of a physical space.

Participants are encouraged to move through the gallery and interact with QR codes to introduce new elements to the work. By inviting the audience to enter the physical space of the room and the digital space of YouTube, *(A)SYNCHRONY* engages with the “totality of constraints (technical, practical, social, cognitive, etc.) that conceivably affect creative agency, and constitutes the enclosing space of the more or less limiting and enabling dimensions of possibilities, the creative actor moves within” [3]. As new participants enter the space and engage with the installation, additional sounds are introduced, continuously transforming the soundscape in real-time.

## 2. PERSONAL AND EMBODIED COLLECTIVE EXPLORATION

*(A)SYNCHRONY* examines how nuanced interplay between individual and collective experience shapes creativity in group settings. Each participant moves through the space and engages with the material uniquely, mirroring the creative process of a composer sketching, experimenting with, and arranging various elements within a composition. This individualized interaction within the collective framework reinforces the notion of personal agency amid shared creativity. In essence, the installation serves as a metaphor for the artistic journey, allowing the audience to experience the “double potential” of controlled musical material “as both limiting and activating in creative processes” and as “essential catalysts for human creativity” [4]. Algorithmically generated sounds serve as the raw materials, while the audience’s interactions act as the guiding and organizing force.

A distinctive feature of the work is its use of color-coded videos, a visual aid to categorize sounds based on their sonic similarities. Videos are assigned specific colors—Blue, Yellow, Red, or Green—providing participants with visual orientation, see Figure 3.



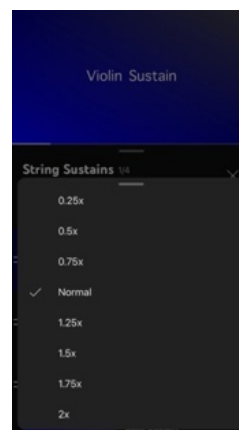
**Figure 3.** Videos are color-coded according to instrumental technique and articulation.

The color-coded system allows participants to identify and connect with similar sonic elements visually in addition to sonically. Participants are presented with the opportunity to seek out others with the same color and sound, fostering the creation of harmonious sonic textures. Conversely, they can opt for diversity and contrast by engaging with different colors and sounds, facilitating the exploration of varied sonic landscapes. Through this amalgamation, *(A)SYNCHRONY* prompts participants to contribute their unique perspectives and engage in an embodied experience.

## 3. TECHNICAL AND ARTISTIC FRAMEWORK

The sounds for each video were algorithmically generated and exported as video files. The videos were collected into

playlists that function as playable sketches. This approach transforms the ‘sketch’ into a material that is not solely compositional but also performative. *(A)SYNCHRONY* uses “the platforms’ technical construction of specific formulas for making music” [5], allowing the audience to ‘perform’ the sketches using the *play*, *pause*, *volume*, and *playback speed* parameters, see Figure 4. As a result, the installation becomes a living entity, continuously evolving and responding to the inputs of its participants.



**Figure 4.** Example of how the playback speed parameter can be controlled to change tempo.

Embracing the ethos of musical ‘sketching’ in composition, this installation blurs the line between composer and audience. This *interactive agency* imbues the installation with a living essence, enabling it to organically evolve and adapt in response to the dynamic inputs of its participants.

## 4. CONCLUSION

*(A)SYNCHRONY* embodies the convergence of technology, artistic exploration, and collective music-making. The work invites a reflection on the potential of video-streaming and other social media platforms as spaces for sketching, composition, and performance. The installation harnesses the graphical user interface design of YouTube to operate as an immersive space and the potential of common portable digital devices to function as musical instruments in facilitating vernacular creativity. The work aims to create a sonic canvas that thrives on collaboration between technology, embodied performance, and individual and collective imagination. The work invites participants to experience, seamlessly move between, and simultaneously embody the roles of the composer, performer, and audience member. *(A)SYNCHRONY* aims to create a hybrid, digital, and physical space and enables participants to compose, perform, and experience the musical ‘sketches’ reimagined as videos and playlists.

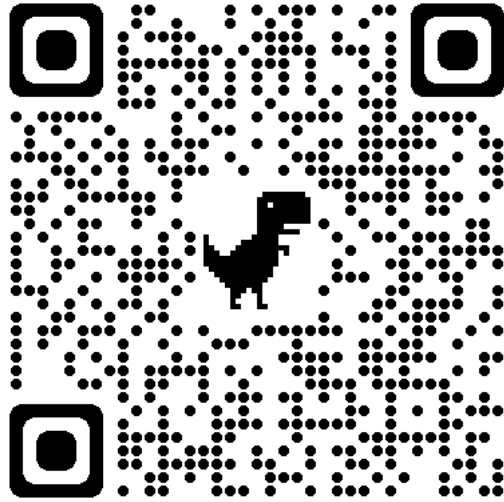
## 5. REFERENCES

- [1] J. E. Burgess, ‘Vernacular creativity and new media’, PhD Thesis, Queensland University of Technology, 2007. Accessed: Nov. 28, 2023. [Online]. Available: <https://eprints.qut.edu.au/16378>

- [2] B. Onarheim and M. M. Biskjaer, 'Balancing Constraints and the Sweet Spot as Coming Topics for Creativity Research', in *Creativity in Design: Understanding, Capturing, Supporting*, L. J. Ball, Ed., 2017.
- [3] H. Kiberg, '(Plat)formatted Creativity: Creating Music in the Age of Streaming', *Cultural Sociology*, p. 17499755231202055, Oct. 2023, doi: 10.1177/17499755231202055.
- [4] J. W. Morris, 'Music Platforms and the Optimization of Culture', *Social Media + Society*, vol. 6, no. 3, p. 205630512094069, Jul. 2020, doi: 10.1177/2056305120940690.

**Link and QR code:**

YouTube channel “score” with videos and playlists as performable musical “sketches”:  
<https://www.youtube.com/@SoundInstallations>







***A(SYNCHRONY)***

**Interactive Spatial Installation**

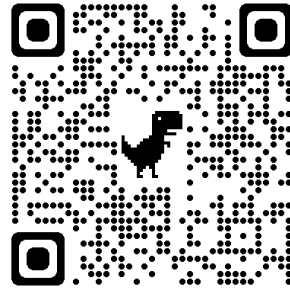


# Audience Performance Instructions

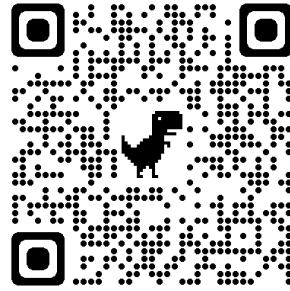
1. Open the built-in camera app on your phone or tablet. Point the camera at the QR code and scan it. Tap the banner that appears on your phone or tablet.
2. A playlist will appear. Turn down the volume on your device. Select and play a video from the playlist. Gradually turn up the volume on your device (feel free to shape the dynamics of the sound by controlling the volume).
3. Move freely through the room. Let the video play in its entirety or choose other videos from the playlist.
4. While moving, you can loop the entire playlist by clicking: Click **Loop**  . You can loop one video by tapping: Tap **Single loop**  . You can additionally shuffle the video order by clicking: Tap **Shuffle**  .
5. To change the playback speed, click on setting: **Settings**  and play the videos at different speeds.
6. Scan other QR codes to access different playlists.
7. Each video is colorcoded: Blue, Yellow, Red, and Green. Walk around the space to find participants with the same color to create homogenous sonic textures or participants with different colors to create varied sonic textures.



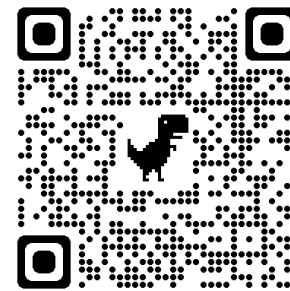
**String Sustains**



**Woodwind Sustains**



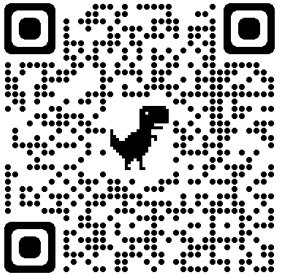
**Brass Sustains**



**String Pizzicato**



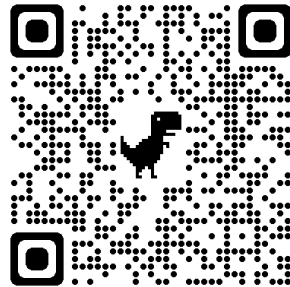
**Woodwind Staccato**



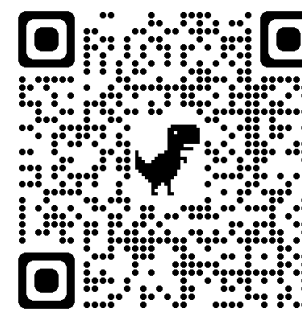
**Brass Staccato**



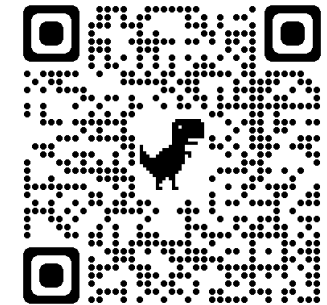
**String Tremolo**



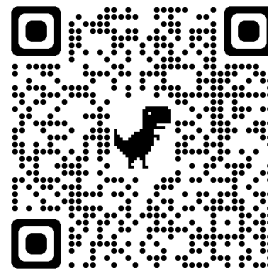
**String Trills**



**Woodwind Trills**



**Brass Trills**



**Piano, Harpsichord and Percussion**





String Sustains

Woodwind Sustains

Brass Sustains

String Pizzicato

Woodwind Staccato

Brass Staccato

String Tremolo

String Trills

Woodwind Trills

Brass Trills

Piano, Harpsichord and Percussion







String Sustains

Woodwind Sustains

Brass Sustains

String Pizzicato

Woodwind Staccato

String Trills

String Trills

Piano, Harp

Brass Trills

