

M3TAMORPH

an audiovisual metamorphose | music: todor todoroff | animation: alexander derben

Documentation: The making of M3TAMORPH

M3TAMORPH - an audio visual metamorphose

Realization:

The visual part of M3TAMORPH, realized with Final Cut Pro X, was combined with the musical composition „Dédales“ (2008) of Todor Todoroff, published at empreintes DIGITALes, Album Univers parallèles in 2019.

Prolog:

The studies of Todoroff's music piece inspired me for shooting a series of 24 landscape photographies. My visual "organic materials" of earth and mud where chosen for developing abstract forms and energetic flying movements which became associated with the musical expressions of "Dédales". The depth and energy of this organic music were crucial for me. But my visual associations were mostly driven by the music title, Dédales, in which I recognized the reference to the metamorphoses and figures of mythology. For example, I know the story of « Daedalus in the Labyrinth » - This hopeless labyrinth that seems suddenly familiar to me now because of legal restrictions.

Media link: <https://vimeo.com/channels/metamorph>

Artist websites: aldemedia.com | todoroff.be

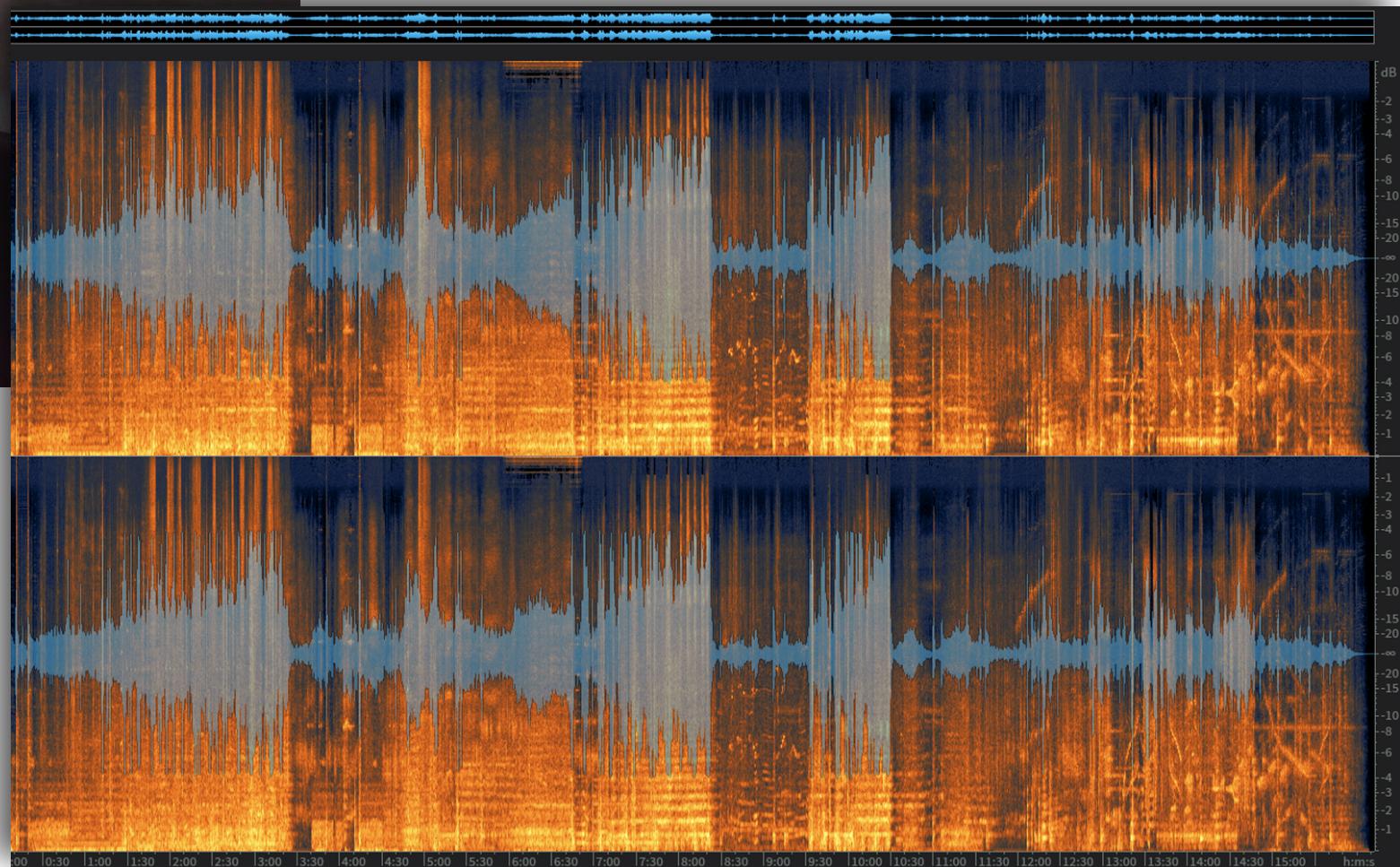
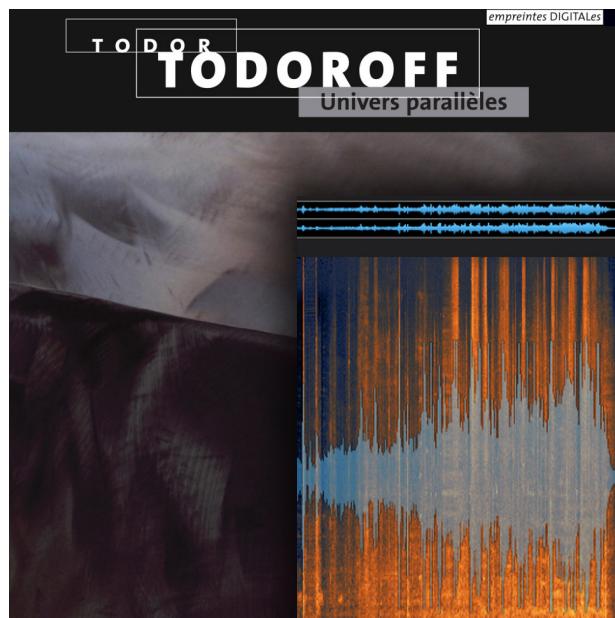
Contact: A. Derben / D-28203 Bremen / info@aldemedia.com

The first meeting with Todor Todoroff happened at the Festival 70. Bremer Hausmusikwoche, in 2019. On this occasion Todor told me he would very much like me to create a video on one of the compositions of his new CD. He knew my previous video collaborations, « Solar Winds » with Elizabeth Anderson and « Reflections » with Horacio Vaggione.



Todor Todoroff at the 70. HMW, Concert „Videomusique“, cinema of the Institut Francais Bremen

My project starts in Feb. 2020 with a selection and analysis of Todor's compositions, taken from the current Album „Univers parallèles“. Finally I selected « Dédales » for an animation, the first track of the CD. The music appears very organic, the mechanical sounds are excellent for visual implementations and the frequent seemingly random impulses almost invited to animation. A perfect acousmatic piece for the inner eye.



First step, numerous auditions and structural analysis of the music « Dédales » in the audio editor, looking for inspiration...



The second step was to find a concept and take pictures. Even though I was very impressed by listening to the music, I was also guided by the title and the description in the CD booklet (see below). I therefore choose the themes metamorphoses / labyrinth / mythology and chose the earth and mud elements as image sources for my animation.

My idea was to constantly transform artificial forms, as the music initially gave me the impression of something constantly building up. However, as the sound is quite dominated by artificial mechanical noises, my visual material should be purely natural. Sound and image should combine together into a kind of vital kinetics. The element „earth“ is the main organic source. But you will probably also find some elements of Chinese philosophy.

CD Text by Todoroff © empreintes DIGITALes

*Dédales [Mazes] is freely inspired by music composed for *Les familiers du labyrinthe* (2005) [*Regulars of the Labyrinth*], choreographed by **Michèle Noiret** for the Paris Opera. Significant structural changes have been made to the original work and new elements have been integrated. Every now and again, the piece sets up the notion of a strange, undefinable presence by means of ‘coloured silences’; sonic chiaroscuro-like moments which open a door to the unknown. At times, very distinct and rhythmic sonic structures cause the hostile, mechanical and unpredictable universe of the labyrinth to materialize, in whose machinery the performers’ bodies are lost and found again. Emphasis is placed now on its inescapable permanence, now on its kinetic vivacity. This machine, however, is not only external - it inhabits the souls and bodies of the performers and also reflects them, as only they can perceive and imagine it. It is therefore an echo of the apparent fragility of men and women, whose sonic presence is symbolically represented by breath and vocal sounds. These sounds appear throughout the composition in diverse forms, their multiple transformations retaining the imprint of their original source. Dédales also explores the juxtaposition of distinct spaces and sounds that appear, disappear, and react to one another, as well as unusual combinations, disturbances and accidents. This kind of superposition is made possible, without compromising listening transparency, through extensive exploration of the possibilities offered by multichannel diffusion. The different strata of sonic material are subjected to distinct types of temporal distortion, fragmentation and metamorphosis - disrupting and altering our perception of time and space.*

English translation: Stephanie Moore



The photo shootings* resulted in a selection of 24 images that were used unprocessed in Final Cut as a texture and basis.

*All images by Alexander Derben © 2020

Final Cut Pro Ablage Bearbeiten Trimmen Markieren Clip Ändern Darstellung Fenster Hilfe

1080p HD 30p, Stereo Meta Track 1 50 % Darstellung

09 00:00:15:02

Effekte

Unterwasser

Size	5,0
Speed	1,0
Refraction	50,0
Mix	100,0 %

Compositing

Füllmethode Normal

Deckkraft 100,0 %

Transformation

Position X	0 px	Y	0 px
Rotation	0 °		
Skalieren (alle)	80,21 %		
X-Skalierung	80,21 %		
Y-Skalierung	80,21 %		
Anker X	0 px	Y	0 px

Beschneiden

Art Trimmen

Links 0 px

Rechts 0 px

Oben 0 px

Unten 0 px

Verzerren

Unten links X	0 px	Y	0 px
Unten rechts X	0 px	Y	0 px
Oben rechts X	0 px	Y	0 px
Oben links X	0 px	Y	0 px

Spatiale Anpassung

Art Ohne

Voreinstellung für Effekte sichern

Index 00:03:16:28

Meta Track 1 15:01 / 06:15:23

00:02:30:00 | 00:02:40:00 | 00:02:50:00 | 00:03:00:00 | 00:03:10:00 | 00:03:20:00 | 00:03:30:00 | 00:03:40:00 | 00:03:50:00

10 11 12 13 14 15 16

Next step: The arrangement of the images, additions of keyframes for subtle movement and export of the first base video track...

The creation of shapes and figures from the exported base track was as follows.

Transformations with a motion FX Plugin (Flow) and keyframe edits.

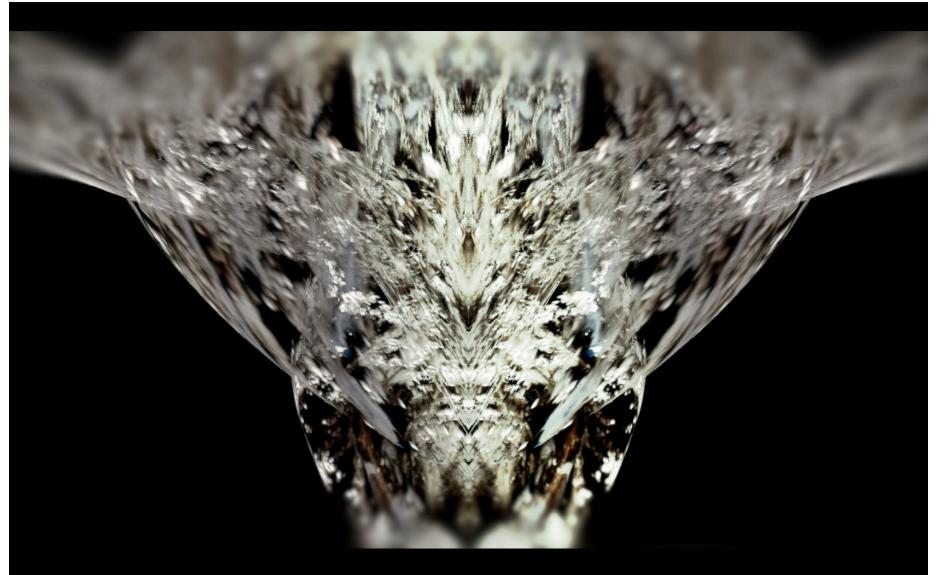
This workflow is completed from start to finish and forms the second base video track ...

All these steps are step by step along to the music in the timeline ...

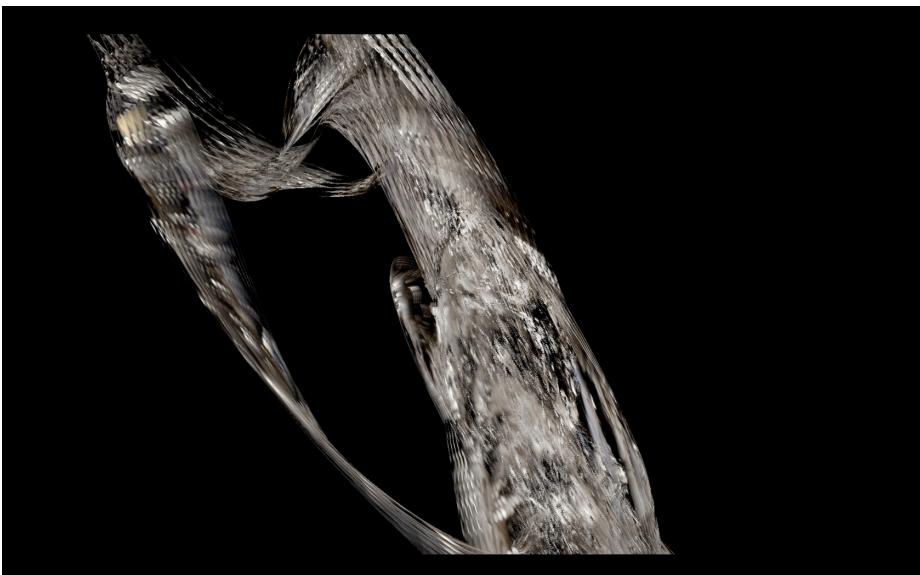
As the chosen topics are in the field of mythology, thinking of the Ovid's metamorphoses, I allowed myself to refer to some figures from Greek mythology. For instance, the face in the first image, Athena, was created by chance, working on transformations. The light and shadow of the original image suggest a woman.



Athena or another ghost...



Could be Minotaurus



Daedalus (like a giant)



Icarus or a wesp ?

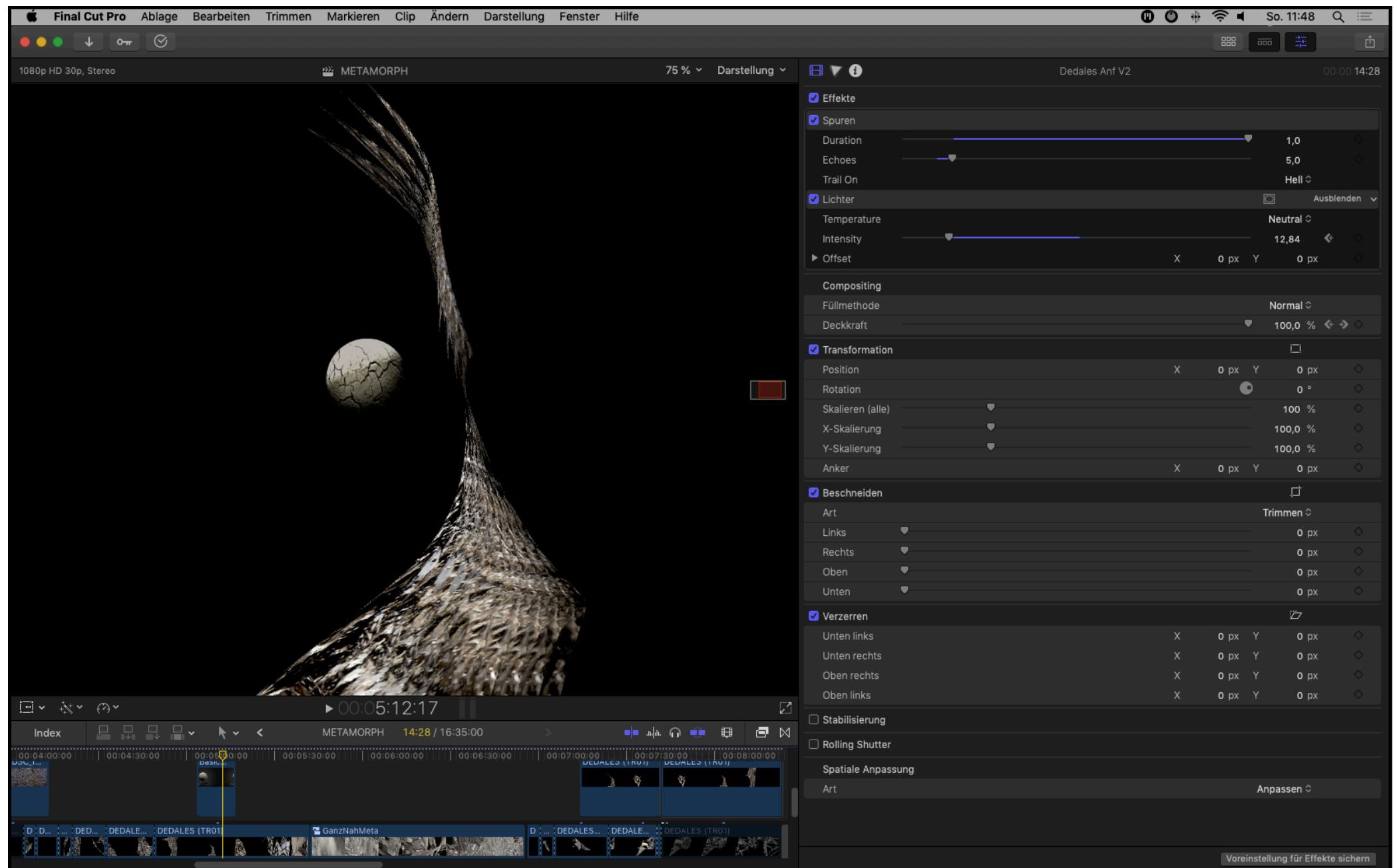
However, these figures do **not represent a thematic commitment** for the video, so many other forms have emerged. Of course I leave the interpretation and the association absolutely to the viewer. Maybe you will also see figures like fish, reptiles, birds ...



After this basic works, I create elements and backgrounds for the dramatic evolution. As before, I only used my own image material for this. I created the light movement with quick pen movements on a color picture with the graphics tablet. The ball is my creation with the animation application *mObjekt* and the particles were originally created in *Motion*...

The last basic workflow starts here - arranging the final video itself. This resulted in three interrelated chapters, introduced by three natural photos (1. water / 2. earth / 3. stone). I can also hear this parts in the music. The three chapters lead to the end, in the last natural photo in which the 3 elements are present.





The interplay of levels and lighting effects let's appear feathers and wings. The extreme transformations of the lines create this bird-like figures...



Finally the review of the arrangement and all the subtleties. Clean cuts, color gradations, etc ...

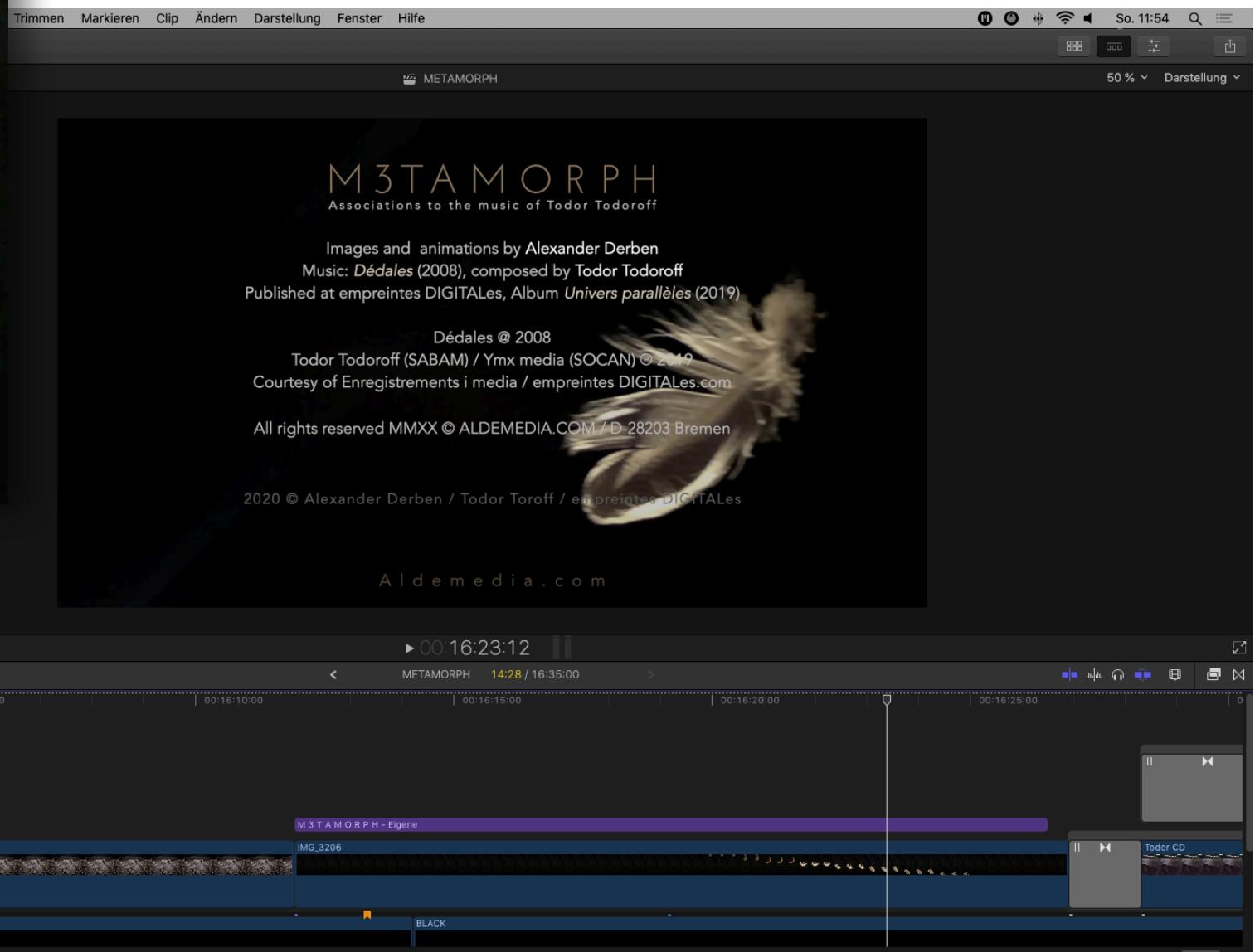
Transitions have been created, structures refined, lights and actions optimized.

In the end, everything was mastered and verified for optimal presentations on monitors, cinema screens and canvas.



IMG_3206

At the very end, the credits were created with the addition of a bird feather that I actually found on our doorstep on the last day of production. What a coincidence! I just had to capture an slow motion with this little gift and I ended up adding it to the credits, in the background...



Then rendering and exposing in different formats such as for internet or big screen in the concert hall...



M 3 T A M O R P H

Associations to the music of Todor Todoroff

Images and animations by Alexander Derben

Music: Dédales (2008) by Todor Todoroff

Released on the album Univers parallèles (2019), empreintes DIGITALes

Dédales © Todor Todoroff (SABAM) / Ymx média (SOCAN)

® 2019 Enregistrements i média (SOPROQ)

Courtesy of empreintes DIGITALes

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At this point, a big thank you to Todor Todoroff for his great music and great inspiration. Thank you for this cooperation.



Alexander Derben studied music at the Academy of Arts (HfK) in Bremen, 1998 finishing with the concert examination. Intensive work with audiovisual composition and electro acoustic music. Artist website ALDEMEDIA . COM

Concerts, performances and presentations at international music and media art festivals, a.o. Paris, Bourges (France), Brussels (Belgium), Los Angeles and Washington (USA) as well as in St. Petersburg (Russia) and Mar del Plata (Argentina).

2006 Award of the Niedersachsen Lottostiftung Hannover. 2008 Award of the IFCT-Festival USA for the best audiovisual composition "Work In Progress". 2012 premiere and TV show (Tele Bocal) of the AV composition "Post Humanity Survival" at the 10th Festival International Signes de Nuit Paris. 2018 New Music Award for the audiovisual composition "Wasserwerk", Christoph & Stephan Kaske Stiftung / NMZ. Honary mention for "The Worlds finest", Foundation Destellos. 2019 Nomination at the XII ° Destellos Competition for "Solar Winds AV". Cooperations with a.o. Elizabeth Anderson (USA), Toto Blanke (DE), Jasper van't Hof (NL) as well as curator of the concert series Space Attack in the context of the Bremer Hausmusikwoche (DTKV) with the Atelier Neue Musik (HfK Bremen).

CD recordings at Aliso Records as artist as well as co-producer, two solo albums on iTunes. Various AV and music productions for promotions and theater. (especially Theater Werkstatt Göttingen & Theater BUNT / Domino e.V.)

Since 2000 music teacher (guitar/percussion/electronic) at various institutions in Hanover; Gehrden and Bremen. Since 2012 teacher for audiovisual composition at the Freie Musikschule Bremen-Nord, there intention and conduction of the audiovisual studio Freies Tonstudio Bremen. Since 2017 lecturer at the Musikschule Bremen for digital music (Kultur macht stark, Buendnisse für Bildung).

Member of the DEGEM (German Society for Electroacoustic Music) as well as the DTKV (Deutscher Tonkünstlerverband) and the ABK (Arbeitskreis Bremer Komponisten und Komponistinnen e.V.)



Todor Todoroff. Born in 1963, Electrical Engineer with a specialization in telecommunications at the Free University of Brussels (ULB, 1987), he received a First Prize and a higher diploma in Electroacoustic Composition at the Royal Conservatories of Music in Brussels (1993) and in Mons (1996).

First researcher in the field of speech processing at ULB, he was from 1992 till 1997 head of the Computer Music Research at the Polytechnic Faculty and the Royal Conservatory of Music in Mons (Belgium) where he developed instruments used by composers like Leo Kupper and Robert Normandieu. He collaborated on several occasions with IRCAM where his programs were used by Joshua Fineberg, Emmanuel Nunes, Luca Francesconi and other composers. He is co-founder and president of FeBeME-BeFEM (Belgian Federation for Electroacoustic Music) and ARTeM (Art, Research, Technology & Music, in Brussels), founding member of the Forum des Compositeurs and was Belgian representative of the European COST actions “Digital Audio Effects” (DAFX, 1997-2001) and “Gesture Controlled Audio Systems” (CONGAS, 2003-2007). He was researcher from 2008 to 2013 at the Numediart Institute of the University in Mons and professor from 2008 to 2015 at Arts2, the School for the Arts in Mons. Since 1993 he develops interactive systems at ARTeM, for studio use, concerts, sound installations and dance performances, using a wide variety of sensors. His electroacoustic music shows a special interest for multiphonies and sound spatialisation as well as for research into new forms of sound transformation. Besides pure acousmatic music, he developed virtual instruments with gestural interfaces and custom-made sensors, initially to work in the studio and with dancers. He then improvised with musicians like Jean-Paul Dessy, Eric Slechim or Stevie Wishart and ended up using them for solo concerts. The latest developments were used for Métaboles with an orchestra of twelve performers of joysticks, gamepads and sensors for the Ars Musica Festival in 2011, for the eVanescens project in 2012, where cellist Sigrid Vandenbogaerde's wearable sensors also control the interactive video by Laura Colmenares Guerra, and for his latest solo creation for Ars Musica in 2016. Fascinated by the dialogue between electroacoustic music and other art forms, he also composes music for film, video, dance, theatre and sound installation. His long lasting collaboration with the Belgian choreographer Michèle Noiret started in 1998 on *<En Jeu >* and continued since then, through seventeen choreographic performances, including three premiered in 2019 : Désirs, Vertèbre and Le Chant des Ruines. He collaborated with several artists mostly on interactive sound installations: FOAM, Marie-Jo Lafontaine, Fred Vaillant, Laura Colmenares Guerra and Mario Benjamin. Prize of the Audience at the Noroit Competition (France, 91), Mentions (2002, 2005 and 2009) and First Prize (2007) at the Bourges Competitions and finalist in several other competitions. Amongst others, he received commissions from the Opéra de Paris (F), Ars Musica Festival (B), Institut de Musique Electroacoustique de Bourges (F), Art Zoyd (F), Musiques Nouvelles (B), Musée des Beaux-Arts d'Angers (F), Festivaal van Vlaanderen (B) and Zentrum für Kunst und Medientechnologie (ZKM, DE).

His music has been played on the radio in many countries and has been programmed in numerous international festivals.

