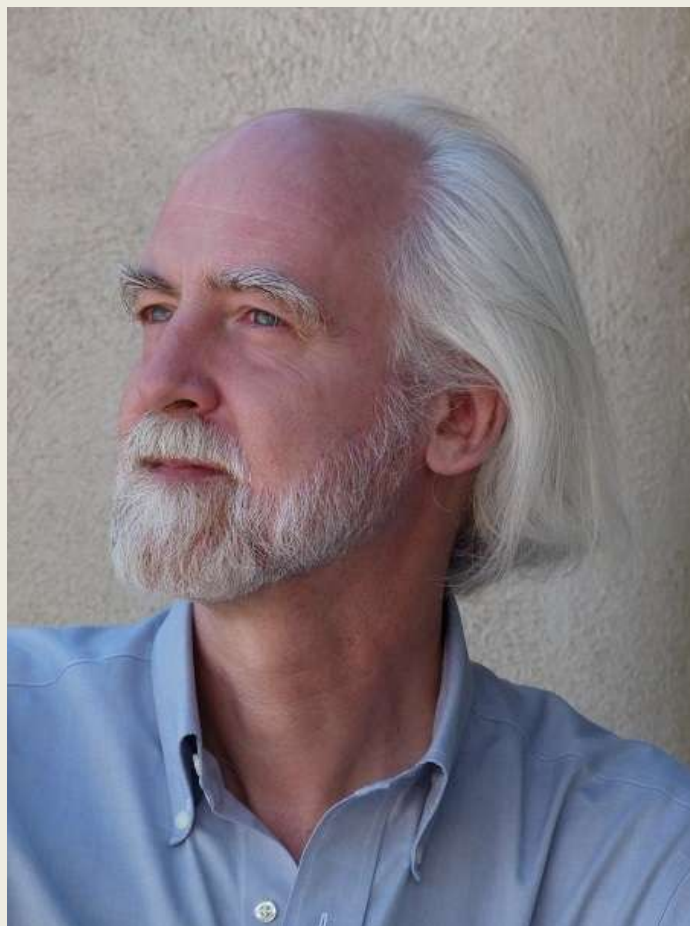




Composer

Lars Graugaard



Jack Price

Founding Partner / Managing Director

Marc Parella

Partner / Director of Operations

Brenna Sluiter

Marketing Operations Manager

Karrah Cambry

Opera and Special Projects Manager

Mailing Address:

520 Geary Street Suite 605
San Francisco CA 94102

Telephone:

Toll-Free 1-866-PRI-RUBI (774-7824)
310-254-7149 / Los Angeles
415-504-3654 / San Francisco
Skype: pricerubent | marcparella

Email:

jp@pricerubin.com
mp@pricerubin.com

Website:

<http://www.pricerubin.com>

Yahoo!Messenger

pricerubin

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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Lars Graugaard – Biography

Lars Graugaard is a very experienced and highly trained musician, composer and scholar with an artistic vision and musical understanding that lets him move freely between sophisticated surroundings and popular culture. He has a strong academic background with a degree in flute performance from [The Royal Danish Academy of Music](#) and a PhD in interactive music from [Oxford Brookes University](#).

Lars' musical background lies in a mix of styles and his production comprises compositions in the modernistic European tradition from large-scale orchestral pieces to chamber music, as well as popular projects and digital experiments into the latest trends of interactive music and cross-modal forms. He is Visiting Faculty Artist at [New York University Steinhardt music department](#) since 2010 and composer-in-residence at [El Grup Instrumental](#), Valencia, Spain until 2015. In 2015 he will commence a composer residency with the young and promising Hamburg-based [Decoder Ensemble](#).

Although trained as a performer Lars has always been very active in music creation, with more than 180 score compositions released on numerous LPs, CDs and digital formats to his credit. His compositions always have a direct appeal and are crafted with great musical knowledge on all levels. There is at times a strong eclecticism in his music, adapted to the circumstances of a commissioned composition. Moreover, Lars permeates his compositional process with recent discoveries in human perception and cognitive musicology, and all of this makes for a body of musical work that equally appeals to the senses and to the mind. Recent major compositions include the orchestra work 'Venus', the sinfonietta works 'Blind Lemon' and 'Engage & Share', 'Book of Throws' for 12 players and improvising piano soloist, the interactive opera 'Trenes de Marzo' and 'Milbank's Football' for symphony orchestra. A CD in surround format with his most significant works commissioned by NYU Steinhardt will appear on the Danish dacapo label during 2015.

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LA: 310-254-7149 Skype: pricerubent



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Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Lars Graugaard – Biography

As a performer Lars continues to give concerts all over the world. When the flute was his principal instrument he performed and recorded CDs with the music of his contemporaries as well as classical composers such as J. S. Bach, Boccherini, Spohr, Beethoven, Rossini and Reger. He holds a diploma in flute performance from the Royal Danish Conservatory, Copenhagen. In recent years he has turned to the laptop as his preferred performance tool, shaping it as a sophisticated vehicle for interpretation in interactive and generative music. Many of the ideas Lars make use of come from music research into expression and emotion in music. His performances are always in real-time with procedures written into custom computer code to algorithmically guide and intuitively shape basic musical ideas and sectional development.

A recent group performance is guided improvisation with instrumental performers that are skilled in free improvisation in duo settings with top-level international performers. This includes NYU Steinhardt affiliates such as pianist Jean-Michel Pilc, bass-player Drew Gress, wind-player Dave Schroeder, flutist Robert Dick and guitarists Brad Shepik and Keisuke Matsuno, as well as NYU Improvisers' Ensemble and NYU Jazz Composers' Ensemble. The richness of these activities provides Lars with a platform for continuous development in research and theory and subsequent application in composition, performance and programming.

Lars was professor of interactive music at [Carl-Nielsen-Academy-of-Music](#) and lectured for five years at Aalborg University's [Medialogy Department](#), both in his native Denmark. Lars has participated in and directed several research projects and he has held a handful of trusted positions in international organizations in the field of music and is on the board of the [International Society for Contemporary Music – ISCM](#). Lars was composer-in-residence 1996-1999 at [Odense Symphony Orchestra](#) and he was Artistic Director 2007-2014 of [re-new forum for digital art's annual festival and conference](#). In 2013 Lars initiated the record label and music promoter [clang](#).

Lars regularly hosts workshops in composition techniques in interactive music and real-time laptop performance.

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Lars Graugaard – List Of Works

Lars moves with ease between sophisticated surroundings and popular culture, and since 1982 he has composed more than 180 works that range from score compositions in the contemporary classical tradition over popular projects and well into digital experiments into the latest trends of interactive music, installations and cross-modal forms.

The compositions embrace score works for solo instrument, chamber music, orchestra and opera as well as interactive works and installations. You will find works in all common instrument categories including strings, brass, woodwind, percussion and laptop as well as solo voice and choir.

On the website <http://www.l--l.dk> you will see that very many work entries have the score available in PDF format for free download, and several have recordings you can listen to on-line. If you are interested in performing a particular work you should contact lars@l--l.dk to get the performance material.

The compositions are ordered in categories and listed in reverse chronological order.

Orchestra

[Venus](#)

violin and double-bass solo, electronics and orchestra
2,2,2,2/2,2,0,0/arpa/8,7,5,5,3 (2013)

[Milbank's Football](#)

2,2,2,2/2,2,0,0/perc/6,5,4,3,2 (2011)

[Unto These Yellow Sands](#)

0,2,0,0/2,0,0,0/8,6,4,4,2 (2000)

[Symphony No. 1](#)

3,3,3,3/4,3,3,1/harp,2perc,timp/strings (2000)

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Lars Graugaard – List Of Works

[Shake Off Slumber, And Beware:](#)

0,2,0,0/2,0,0,0/8,6,4,4,2 (2000)

[The Disguise Within](#)

viola solo and 2,2,2,2/4,2,2,1/harp,2perc/strings (1999/2000)

[Four Settings of Carl Nielsen](#)

singer and 2,3,2,3/4,3,3,1/harp,1perc,timp/strings (1999)

[Locked Embrace](#)

clarinet solo and 3,3,3,3/4,3,3,1/harp,2perc,timp/strings (1998)

[Your Shadow, Passing By](#)

3,3,3,3/4,3,3,1/harp,2perc,timp/strings (1998)

[To Forget You Is To Forget My Name](#)

flute solo and 3,3,3,3/4,3,3,1/harp,2perc,timp/strings (1997/98)

[Parallel Love Orange](#)

two pianos and 2,2,2,2/2,2,2,0/2perc/strings (1997/98)

[This Is My Blood](#)

3,2,3,2/4,3,3,1/harp,2perc,timp/strings (1994/97)

[The Hand, Unveiled](#)

hp solo, 2,2,2,2/4,0,0,0/1perc/strings (1986/87, rev. 1996)

[Four Songs – of Desire and Sadness](#)

soprano solo and 3,3,3,3/4,3,3,1/0/strings (1995/96)

[Concerto for Euphonium and Brass Band](#)

euphonium solo and brass band (1994/95)

[Concerto for Flute and Wind Band](#)

flute solo and wind band (1994)

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Lars Graugaard – List Of Works

[Four Songs for Tenor Voice and Wind Band](#)

tenor voice and wind band (1994)

[Sated Bodies](#)

3,3,3,3/4,3,3,0/harp,3perc/strings (1993/94)

[Serenades](#)

wind band (1990/91)

[Resound](#)

3,3,3,3/4,3,3,1/timp,1perc,harp/string (1989)

[Three Studies](#)

3,3,3,3/4,3,3,1/harp,2perc/strings (1986)

Chamber Orchestra

[Blind Lemon](#)

1,1,1,1/1,1,1,0/arpa,pno,1perc/1,1,1,1,1 (2013)

[Layers of Earth](#)

oboe solo, int-comp, 15 percussion (2011/12)

[Tears of Dionysius](#)

reciter, film and sinfonietta ensemble (2001/08)

[Book of Changes](#)

solo wind player and sinfonietta (2001/02)

[Book of Motion](#)

solo percussion and sinfonietta (1998)

[Body, Legs, Head.](#)

1,1,1,1/1,1,1,0/pno,perc/1,1,1,1 (1996)

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Lars Graugaard – List Of Works

[Double Image](#)

fl and guit solo with string orchestra (1994)

[The Circle and the Web](#)

1,1,1,1/1,1,1,0/pno,perc/2,1,1,1 (1992)

[Triple Concerto](#)

fl, ob, hp solo with string orchestra (1991)

[Ophelia in the Garden](#)

solo harp and string orchestra (1989)

[1/10/2](#)

woodwind and string quintet (1984)

Chamber Music

[Tompkins](#)

clarinet in Bb and piano (2013)

[Three Places](#)

fl, cl, perc, pno, vln, vcl (2011)

[Touchdown](#)

four-handed harp (2011)

[Walk](#)

8-12 players and interactive computer (2011)

[Bloom](#)

flute, clarinet and piano (2010/11)

[Ubsent Entrards](#)

1,1,1,1/1,1,1,0/pno,perc/2,1,1,1 (2008)

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Lars Graugaard – List Of Works

[Plunge](#)

fl, cl, trb, perc, pno, vla, vcl (2005)

[Blue Collusion and Entourage](#)

solo b-cl and fl, ob, hn, mba, vln, vla, vcl, db (2004)

[Three Etudes for Piano](#)

piano solo (2004)

[Time Flakes](#)

viola solo (2004)

[Donde el Amor te Lleve](#)

choir and harp (2003/04)

[Membrana Tympanus](#)

soprano and piano (2003/04)

[Smeared](#)

solo acc and cl, pno, perc, vln, vla, vcl, d-b (2003)

[Flocking](#)

recorder quartet and optional vibraphone (2003)

[Squeeze and Reveal](#)

bass clarinet and piano (2003)

[Round](#)

guitar solo (2003)

[Shattered Glass](#)

fl, cl, pno, vln, vcl (2003)

[Undercurrents](#)

fl, cl, vla, pno (2002)

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Lars Graugaard – List Of Works

[Grand Duo](#)

four-handed piano (2002)

[Peaks and Streams](#)

violin and percussion (2002)

[Stretch & Conceal](#)

piano solo (2002)

[Dislocated](#)

vln, hn, pno (2001/02)

[Cantos de la Madrugada](#)

alto voice, cl, vln, vcl, pno (2001)

[Incursions](#)

flute and percussion (2001)

[Grind](#)

accordion and recorder (2001)

[Spheres to Spikes](#)

accordion solo (2000/01)

[Damned Be You](#)

Soprano and flute (2000)

[Two Of A Kind](#)

six double-basses (2000)

[Break & Enter](#)

fl, cl, cmb, pno (2000)

[Echo and Bounce](#)

flute and four marimbas (1999)

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[Warp](#)

four double-basses (1999)

[Traps & Lies](#)

four saxophones (1999)

[Flesh Echoes](#)

two violas (1999)

[Frenzy!](#)

clarinet solo (1999)

[Tanguíssimo!](#)

guitar solo (1999)

[Fractured Waves](#)

cl, b-cl, bar, bsx, tba, mba, acc, vln, vla, vcl (1998)

[Crouching Hands](#)

a-sx, hp organ (1998)

[Lashed Capacities](#)

two guitars (1998)

[Related Hands](#)

bass clarinet and harp (1998)

[Contracting Paths](#)

b-cl, perc, int-comp (1998)

[Itch](#)

guitar solo (1998)

[Traces and Splinters](#)

fl, vn, vla, vcl (1997/98)

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[Dream; Then Talk](#)

woodwind quintet (1996/98)

[Juices of Pith](#)

flute and piano (1996/98)

[fer cum paciencia:](#)

baritone and organ (1997)

[Hum](#)

bass clarinet and interactive computer (1997)

[-Where is Tanzania?](#)

girl's choir, children's choir (S), fl, cl, 4 perc (1997)

[Fleeting Tarry](#)

fl, ob, bsn (1996)

[Ice Tong](#)

fl, vla, guit (1996)

[Calling Angels](#)

clarinet solo (1995/96)

[Black Walls](#)

fl, cl, pno, vln, vcl (1995)

[Tongues Enrobed](#)

b-fl, guit, pno, timp, vln, vcl (1995)

[Broken Grammar](#)

harpsichord and fl, cl, bsn, vln, vla, vcl (1995)

[bright, hard, yellow; sad](#)

fl, ob, bsn, hpsd/organ (1995)

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Lars Graugaard – List Of Works

[Playing with Dead Things](#)

fl, b-cl, pno (1995)

[Torso](#)

piano solo (1995)

[Earth Rooms](#)

woodwind quintet and piano (1994/95)

[Elations](#)

fl, cl, bsn (1994/95)

[Solitaire](#)

solo bass trombone (1993/95)

[Tempest](#)

5 accordions and marimba (1994)

[Scenen – Handlingen](#)

mixed choir (1994)

[Double Image](#)

fl and guit solo with string orchestra (1994)

[Torch](#)

wind band and big band (1993/94)

[Je Ne Vous Demande Plus](#)

mixed choir and brass quintet (1993)

[Concerto](#)

bass trombone and 4 percussion (1993)

[Dawn Descending](#)

fl, cl, hp, 2 vln, vla, vcl (1993)

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Lars Graugaard – List Of Works

[Seven Summerscapes](#)

2 ob, 2 cl, 2 hn, 2 bsn (1993)

[Lora](#)

sop, recit, b-trb, 4 perc (1993)

[Rose-Dèclìc](#)

violin and piano (1992)

[Pillars to the Heavens](#)

sop, barit, choir, brass band, hp, organ (1991/92)

[River and Leaf](#)

violin solo and [1,0,1,1/pno,perc/1,0,1,1,0] (1991/92)

[Reflections upon la-mi-re](#)

organ solo (1991)

[Marche de Printemps et d'Automne](#)

any number of brass players (1991)

[Summer Gardens](#)

guitar and harpsichord (1990)

[Marcia e Grido](#)

marimba solo (1990)

[Three Dances](#)

brass band (1990)

[Trio](#)

fl, vla, hp (1989/90)

[Timid Souls](#)

flute and tape (1989/90)

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[Five Ruba'iyat](#)

Five Ruba'iyat (1989)

[Displays](#)

2 trumpets, horn, 2 trombones and percussion (1989)

[Arioso](#)

harp and organ (1989)

[Beginnings Beending](#)

violin and harp (1989)

[Encircled](#)

cl, vla, pno (1988)

[Bone Diagram](#)

2 violins, 2 violas and 2 cellos (1987)

[Quattro Fatti al Rallenti](#)

string quartet (1987)

[Precept and Deviation](#)

vln, bsn, hn (1987)

[One Bass Hit](#)

double-bass and piano (1987)

[Night Rain](#)

reciter and ensemble (1987/92, rev. 1996)

[A Una Nariz](#)

mezzo soprano and organ (1986)

[Music for Nine](#)

1,1,1,1/1,1,1,0/1pno,1perc/0,0,0,0,0 (1986)

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[Jeu de la Nuit](#)

fl, trp, trb, hn (1986)

[Trio no. 2](#)

vln, vcl, pno (1986)

[Lento](#)

harp solo (1986)

[Chiamare](#)

harpsichord solo (1986)

[Transformations](#)

b-cl, bsn, vla, vcl (1985)

[Descension/Ascension](#)

flute and harp (1985)

[A Due](#)

flute and guitar (1985)

[Per Organo](#)

organ solo (1985)

[Five Views From Here](#)

guitar solo (1985)

[Modern Times](#)

flute solo (1985)

[Three Psalms](#)

even voices (SSA) (1985)

[Three Settings for Choir a Capella](#)

even voices (SSA) (1985)

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Lars Graugaard – List Of Works

[Between Two](#)

viola and piano (1984/85)

[Clarinet Quintet](#)

Clarinet Quintet (1984)

[Trio](#)

fl, vcl, hpsd (1984)

[Trio no. 1](#)

vln, vcl, pno (1984)

[Sonata for Flute and Harpsichord](#)

flute and harpsichord (1984)

[A Piano Piece](#)

piano solo (1984)

[Chamber Cantata](#)

soprano, flute and harpsichord (1983)

[Three Songs](#)

alto voice and piano (1986)

[Suite for String Quartet](#)

string quartet (1983)

[Three Tone-Row Pieces](#)

piano solo (1983)

[Sonata for Guitar](#)

guitar solo (1983)

[Alla Marcia](#)

wind band (1983)

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Lars Graugaard – List Of Works

[Concerto for Flute and Brass Band](#)

flute solo and brass band (1983)

[Four Movements for Mixed Choir](#)

mixed choir (1982)

[Fantasia](#)

flute and harp (1982)

[El Pozo](#)

baritone voice and harp (1982)

Solo instrument

[Three Etudes for Piano](#)

piano solo (2004)

[Time Flakes](#)

viola solo (2004)

[Round](#)

guitar solo (2003)

[Stretch & Conceal](#)

piano solo (2002)

[Spheres to Spikes](#)

accordion solo (2000/01)

[Frenzy!](#)

clarinet solo (1999)

[Tanguíssimo!](#)

guitar solo (1999)

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Lars Graugaard – List Of Works

[Itch](#)

guitar solo (1998)

[Calling Angels](#)

clarinet solo (1995/96)

[Torso](#)

piano solo (1995)

[Solitaire](#)

solo bass trombone (1993/95)

[Reflections upon la-mi-re](#)

organ solo (1991)

[Marcia e Grido](#)

marimba solo (1990)

[Lento](#)

harp solo (1986)

[Chiamare](#)

harpsichord solo (1986)

[Per Organo](#)

organ solo (1985)

[Five Views From Here](#)

guitar solo (1985)

[Modern Times](#)

flute solo (1985)

[A Piano Piece](#)

piano solo (1984)

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[Three Tone-Row Pieces](#)

piano solo (1983)

[Sonata for Guitar](#)

guitar solo (1983)

Opera

[Trenes de Marzo](#)

chamber opera; countertenor and interactive computer (2006)

[La Quintrala](#)

chamber opera; five singers and interactive computer (2003/04)

[Stop/Go](#)

performance; variable no. of musicians and actors with interactive computer (2002)

[The Escape](#)

chamber opera; five singers and interactive computer (2001/02)

[The Crime](#)

full scale opera; cast, choir and orchestra (1999)

[Lora](#)

chamber opera; soprano, recitor, bass-trb, 4 perc (1993)

Vocal

[Babilu Volati](#)

voice and interactive computer (2008)

[Trenes de Marzo](#)

countertenor and interactive computer (2006)

[Donde el Amor te Lleve](#)

choir and harp (2003/04)

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[Membrana Tympanus](#)

soprano and piano (2003/04)

[Cantos de la Madrugada](#)

alto voice, cl, vln, vcl, pno (2001)

[Damned Be You](#)

Damned Be You (2000)

[fer cum paciencia:](#)

baritone and organ (1997)

[Je Ne Vous Demande Plus](#)

mixed choir and brass quintet (1993)

[Five Ruba'iyat](#)

sop, fl, guit, hp (1989)

[A Una Nariz](#)

mezzo soprano and organ (1986)

[Chamber Cantata](#)

soprano, flute and harpsichord (1983)

[Three Songs](#)

alto voice and piano (1986)

[El Pozo](#)

baritone voice and harp (1982)

[Four Movements for Mixed Choir](#)

mixed choir (1982)

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Lars Graugaard – List Of Works

Electronics with instrument and/or voice

[Layers of Earth](#)

oboe solo, int-comp, 15 percussion (2011/12)

[Walk](#)

8-12 players and interactive computer (2011)

[Palpitations](#)

piano and interactive computer (2011)

[Quiet Voice](#)

clarinet and interactive computer (2010)

[Sparks and Feathers](#)

violin and interactive computer (2010)

[Defun](#)

fl, cl, vcl, pno, hp, int-comp (2010)

[Versus](#)

installation (2009)

[Sound Shapes](#)

harp and interactive computer (2008)

[Babilu Volati](#)

voice and interactive computer (2008)

[Deep South](#)

b-fl, guit, pno, timp, vln, vcl, int-comp (2007)

[Thieves](#)

cello and interactive computer (2006)

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Lars Graugaard – List Of Works

[Trenes de Marzo](#)

chamber opera for countertenor and interactive computer (2006)

[Gestures You Made](#)

oboe and interactive computer (2005/06)

[Three Pieces: Before – Projection – After](#)

double-bass and interactive computer (2005)

[La Quintrala](#)

chamber opera for five singers and interactive computer (2003/04)

[Behind Your Hands](#)

accordion and interactive computer (2003)

[Speak My Mind](#)

tenor recorder and interactive computer (2003)

[Concealed Behaviours](#)

bass clarinet and interactive computer (2002/03)

[doors, windows; handles](#)

flute and interactive computer (2002)

[Stop/Go](#)

variable musicians and actors, and interactive computer (2002)

[The Escape](#)

chamber opera for five singers and interactive computer (2001/02)

[RECORDERS](#)

three recorders, int-comp (2000/01)

[TIMPANI](#)

timpani and interactive computer (2000/01)

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Lars Graugaard – List Of Works

GUITAR

guitar and interactive computer (2000/01)

Contracting Paths

b-cl, perc, int-comp (1998)

Square & June

piano and tape (1997/98)

Hum

bass clarinet and interactive computer (1997)

Tongues Enrobed

b-fl, guit, pno, timp, vln, vcl (1995)

Incrustations

harp and tape (1994)

Reflections

guitar and interactive computer (1991)

Timid Souls

flute and tape (1989/90)

Performative pieces

The Yurodny Files

laptop and ensemble (2013)

Fact Machine

laptop and piano (2012)

nvmb

laptop and electric guitar (2012)

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Lars Graugaard – List Of Works

[Downstream](#)

laptop, flutes and ensemble (2012)

[We Should Have Turned Left Earlier](#)

laptop and ensemble (2012)

[Walk](#)

8-12 players and interactive computer (2011)

[Thieves](#)

cello and interactive computer (2006)

[Stop/Go](#)

variable musicians and actors, and interactive computer (2002)

Installations, media art

[Versus](#)

installation (2009)

[Babilu Volati](#)

voice and interactive computer (2008)

[The Sound Glove II](#)

installation (2005)

[The Living Room](#)

installation (1993)

[The Sound Glove](#)

1 installation (1993)

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Lars Graugaard – Select Discography

Lars has recorded extensively both as flute performer, electronic musician and composer. As flutist he recorded the sonatas for flute and harpsichord by Johann Sebastian Bach as well as chamber music by Beethoven, Reger, Rossini and fellow Danish composer Carl Nielsen, as well as contemporary works by Philippe Manoury and others. His recordings as electronic performer centers around his performances with improvising instrumental soloists such as Jean-Michel Pilc, and Robert Dick.

Lars has furthermore produced recordings of Edgar Varese's Ionisations and George Crumb's Music for A Summer Evening.

COMPOSER

Odense Symphony Orchestra

[1 - Your Shadow, Passing By](#)

[2 - To Forget You Is To Forget My Name](#)

[3 - This Is My Blood](#)

Andras Adorjan, flute – Jan Wagner, conductor

Classico CLASSCD341 – [order it](#)



Filarmonica de Queretaro

Filarmonia Pomorska

[1 - Four Songs of Desire and Sadness](#)

[2 - Sated Bodies](#)

[3 - Ophelia in the Garden](#)

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Lars Graugaard – Select Discography

[4 - The Hand, Unveiled](#)

[5 - Resound](#)

Sofia Asunción Claro, harp – Simona Saturova, soprano
Sergio Cardenas, conductor – Zigmunt Rychert, conductor
Classico CLASSCD187 – [order it](#)



Tears of Dionysius

CAPUT Ensemble

[Tears of Dionysius](#)

Stina Ekblad – narrator, Gudni Franzson – conductor
Concept – Thomas Hejlesen, Willie Flindt and Lars Graugaard
re-new001– [order it](#)

Tears of Dionysius is an ambitious, innovative and provocative artwork that combines the modern musical language of Lars Graugaard's score for 18 players and reciter with Thomas Hejlesen's film of edited, long forgotten erotic scenes. The text is poetic settings of key concepts from Friedrich Nietzsche's *Geburt der Tragödie*.

The work treats in 13 scenes the history and destined nature of modern man's sexuality. Present society has a growing obsession with sexuality and its integration into all kinds of commercial and everyday contexts. This suggests a liberation of ideals and manners in a radical act of self-realization, which is nevertheless false and contrived. Tears of Dionysius is a reaction to this fact.

Lars Graugaard – Select Discography

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The DVD version – **which can be ordered from the composer's website** – (www.l--l.dk) differs from the live version, even though the music and narrated texts are the same.

Music – Lars Graugaard

Film – Thomas Hejlesen

Narrator – Stina Ekblad

Conductor – Gudni Franzson

Performers – CAPUT Ensemble

Concept – Thomas Hejlesen, Willie Flindt and Lars Graugaard

Assistant – Ninna Steen

Producer – von Heiduck

This production is supported by the Danish Composers' Society's Production Pool/KODA's Fund for Social and Cultural Purposes and KODA's Collective Blank Tape Remuneration. Source material for the film consists of anonymous black and white movies from 1920 to 1940. The video material contains graphic images that may seem offensive.



CAPUT Ensemble

[1 - Body, Legs, Head](#)

[2 - Tongues Enrobed](#)

[3 - River and Leaf](#)

[4 - Black Walls](#)

[5 - Broken Grammar](#)

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Lars Graugaard – Select Discography

[6 - The Circle and the Web](#)

Christian Eggen, conductor – Lionel Party, harpsichord – Zbigniew Dubik, violin
Classico CLASSCD189 – [order it](#)



Pillars to the Heavens

- [1 - Never did I want](#)
- [2 - The bird is free in the sky](#)
- [3 - Oh heavenly death](#)
- [4 - Oh, these mists](#)
- [5 - Solenne](#)
- [6 - Make use of every minute of your life](#)
- [7 - Our day is over](#)
- [8 - Will always](#)
- [9 - New flowers light up/If I were](#)
- [10 - Remember, man: You must die!](#)
- [11 - Life carries a drum](#)
- [12 - Adagio](#)
- [13 - If only there were occasion for repose](#)
- [14 - Let me, world, alas, in peace](#)

Brass band, choir, organ and harp

Jesper Grove Jørgensen – conductor

Lille Muko, Concorde Brass Band

Christine Marstrand – soprano, Lars Thodberg Bertelsen – baritone

Sofia Claro – harp, Jens E. Christensen – organ

Helikon HCD1018 – [order it](#)

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PERFORMER - ELECTRONICS



[Ngelo](#)
[Mikkel Ploug & Lars Graugaard](#)

clang017

- 1 - [My African Mother](#); dur. 04:12
- 2 - [39 Steps to Heaven](#); dur. 06:49
- 3 - [Ngelo](#); dur. 03:56
- 4 - [Modern Courtesy](#); dur. 07:52
- 5 - [Nooremac](#); dur. 06:37
- 6 - [More to Come](#) (bonus); dur. 04:40



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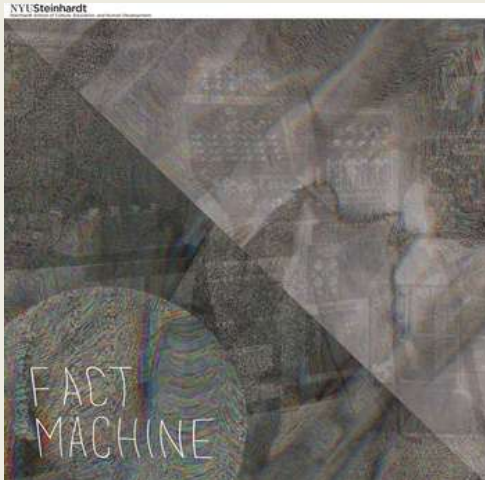
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[The Yurodny Files](#)

[Lars Graugaard](#)

clang006

- 1 - [Coming In](#); dur. 02:44
- 2 - [Going Over](#); dur. 08:35
- 3 - [Article 26](#); dur. 09:03
- 4 - [Turning Around](#); dur. 05:21
- 5 - [Receding](#); dur. 04:04



[Fact Machine](#)

[Lars Graugaard & Jean-Michel Pilc](#)

clang003

Fact Machine – new album with pianist Jean-Michel Pilc available on i-Tunes

- 1 - [Drip](#); dur. 07:39
- 2 - [Crackle](#); dur. 08:28
- 3 - [Mohammed Aziz](#); dur. 05:20
- 4 - [Trickle](#); dur. 03:07
- 5 - [Bounce](#); dur. 07:07

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Lars Graugaard – Select Discography



[nvmbr](#) [Lars Graugaard & Keisuke Matsuno](#)

clang002

- 1 - [Drift](#); dur. 02:16
- 2 - [4th Street Workaround](#); dur. 05:50
- 3 - [Slide](#); dur. 02:32
- 4 - [Division Day](#); dur. 03:05
- 5 - [Stray](#); dur. 02:35
- 6 - [Point and Catch](#); dur. 03:47
- 7 - [Carmen Dolz](#) (bonus); dur. 04:25
- 8 - [Isabel Villalonga](#) (bonus); dur. 02:25
- 9 - [Dolores Linares](#) (bonus); dur. 12:09

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Lars Graugaard – Select Discography



Lars Graugaard, Robert Dick and NYU Improvisers' Ensemble
Downstream
ccczz002

- 1 - [Piece of Wood](#); dur. 03:10
- 2 - [Upstream](#); dur. 02:53
- 3 - [Piece of Metal](#); dur. 06:59
- 4 - [Downstream](#); dur. 04:49
- 5 - [Piece of Glass](#); dur. 06:08



Lars Graugaard and NYU Jazz Composers' Ensemble
We Should Have Turned Left Earlier
ccczz001

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Lars Graugaard – Select Discography

- 1 - [We Should Have Turned Left Earlier](#); dur. 05:53
- 2 - [I Guess David Had a Nice Birthday](#); dur. 08:42
- 3 - [We Should Have Turned Left Earlier \(aeoeaa remix\)](#); dur. 07:09
- 4 - [We Should Have Turned Left Earlier \(Grischa Lichtenberger remix\)](#); dur. 04:24

PERFORMER – FLUTE



Johann Sebastian Bach
Flute Sonatas and Partita for Flute
Lars Graugaard, flute; Lionel Party, harpsichord

Sonate E-dur BWV 1035

- 1 - [Adagio ma non tanto](#)
- 2 - [Allegro](#)
- 3 - [Siciliano](#)
- 4 - [Allegro assai](#)

Sonate e-moll BWV 1034

- 5 - [Adagio ma non tanto](#)
- 6 - [Allegro](#)
- 7 - [Andante](#)
- 8 - [Allegro](#)

Sonate A-dur BWV 1032

- 9 - [Vivace](#)
- 10 - [Largo e dolce](#)
- 11 - [Allegro](#)

Sonate h-moll BWV 1030

- 12 - [Andante](#)
- 13 - [Presto](#)
- 14 - [Largo e dolce](#)

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Lars Graugaard – Select Discography

[15 - Allegro](#)

Sonate Es-dur BWV 1031

[16 - Allegro moderato](#)

[17 - Siciliano](#)

[18 - Allegro](#)

Sonate g-moll BWV 1020

[19 - \(Allegro\)](#)

[20 - Adagio](#)

[21 - Allegro](#)

Sonate C-dur BWV 1033

[22 - Andante / Presto](#)

[23 - Allegro](#)

[24 - Adagio](#)

[25 - Menuetto I-II](#)

Partita a-moll BWV 1013

[26 - Allemande](#)

[27 - Courante](#)

[28 - Sarabande](#)

[29 - Bourrée anglaise](#)

Classico CLASSCD – [order it](#)

Carl Nielsen Quintet

Scandinavian Chamber Players performing works by Danish 20th century composers

Lars Graugaard, flute; Bertil Andersson, clarinet; Jens Tofte-Hansen, bassoon; Henning Hansen, french horn

Carl Nielsen: Wind Quintet op. 43

[1 - 1st movement](#)

[2 - 2nd movement](#)

[3 - 3rd movement](#)

[4 - Theme and Variations](#)

[5 - Jørgen Bentzon: Racconto no. 1](#)

Otto Mortensen: Wind Quintet

[6 - 1st movement](#)

[7 - 2nd movement](#)

[8 - 3rd movement](#)

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Lars Graugaard – Select Discography

[9 - 4th movement](#)

[10 - Carl Nielsen: Serenata - Invano](#)

[11 - Flemming Weis: Serenade \(Without Honorable Intentions\)](#)

Classico CLASSCD184 – [order it](#)

Duo Claro

Bach, Spohr, Boccherini and Telemann

Sofia Asunción Claro, harp; Lars Graugaard, flute

J. S. Bach: Sonata en g minor, BWV 1020

[1 - Allegro](#)

[2 - Adagio](#)

[3 - Allegro](#)

Luigi Boccherini: Sonata in C major

[4 - Allegro spirito](#)

[5 - Largo](#)

[6 - Tempo di Minuetto](#)

Georg Philipp Telemann: Sonata in F major

[7 - Vivace](#)

[8 - Largo](#)

[9 - Allegro](#)

Ludwig Spohr: Sonata in c minor

[10 - Adagio / Allegro vivace](#)

[11 - Andante / Allegro / Andante](#)

J. S. Bach: Sonata en E-flat major, BWV 1031

[12 - Allegro moderato](#)

[13 - Siciliano](#)

[14 - Allegro](#)

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Lars Graugaard – Select Discography

Gioacchino Rossini
6 Quartets for wind players

Scandinavian Chamber Players

Lars Graugaard, flute; Ole-Henrik Dahl, oboe; Hans Christian Bræin, clarinet; Jens Tofte-Hansen, bassoon; Henning Hansen, french horn; Per Egholm, alto saxophone; Carsten Tagmose, cello; Michael Dabelsteen, double-bass

Quartet No. 1, F major

[1 - Allegro moderato](#)

[2 - Andante](#)

[3 - Rondo - Allegro](#)

Quartet No. 2, G major

[4 - Moderato](#)

[5 - Andante](#)

[6 - Allegro](#)

Quartet No. 3, F major

[7 - Allegro](#)

[8 - Andante](#)

[9 - Allegretto](#)

Quartet No. 4, B-flat major

[10 - Allegro vivace](#)

[11 - Andante](#)

[12 - Rondo - Allegretto](#)

Quartet No. 5, D major

[13 - Allegro spiritoso](#)

[14 - Andante assai](#)

[15 - Rondo](#)

Quartet No. 6, F major

[16 - Andante](#)

[17 - Thema \(Allegretto\) - Finale](#)

Trio Scandinavo

Lars Graugaard, flute; Øivind Nussle, violin; Gunnar Lychou, viola
Ludvig van Beethoven and Max Reger

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Lars Graugaard – Select Discography

Ludwig van Beethoven: Serenade in D major op. 2

[1 - Entrata](#)

[2 - Tempo ordinario d'un menuetto](#)

[3 - Allegro molto](#)

[4 - Andante con variazione](#)

[5 - Allegro scherzando e vivace](#)

[6 - Adagio - Allegro vivace e disinvolto](#)

Max Reger: Serenade in D major op. 77a

[7 - Allegro](#)

[8 - Andante semplice con variazioni](#)

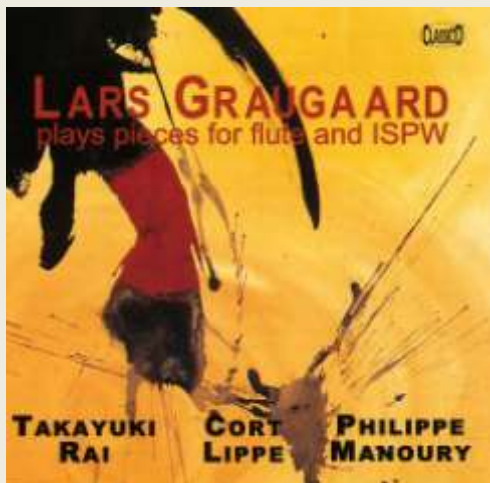
[9 - Presto](#)

Max Reger: Serenade in G major op. 141a

[10 - Vivace](#)

[11 - Larghetto](#)

[12 - Presto](#)



Flute and ISPW

Lars Graugaard, flute

Works by Cort Lippe, Takayuki Rai and Philippe Manoury

[1 - Takayuki Rai: Seven Refractions](#)

[2 - Cort Lippe: Music for Flute and ISPW](#)

[3 - Philippe Manoury: Jupiter](#)

Classico CLASSCD342 – [order it](#)

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Babilu Volati

Babilu Volati is an audio-visual stage performance immersing the singer into particles of voice.



While the performer sings (poems and original text), visual particles are emitted on the screen as the speech is pronounced. If the particles have enough energy, they will attain and form a central structure, while if they do not possess enough energy, the particles will not reach the central structure, but instead disappear. The interpretation of the visuals has several possibilities. One is related to the Tower of Babel in which all speech is contained, and that the singer is building when singing and speaking. As we all know, the immensity of the tower of Babel made communication impossible, and in Babilu all the particles gathered in the tower cannot 'understand' each other anymore. While the speech particles are more and more easily assimilated by the tower, the process shows the incomprehension and lack of accumulation of signification.

The spectator is offered both a concert and a poetic vision of voice as the building material of an imaginary matter made of words and thoughts.

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Lars Graugaard – List Of Writings

Holding a PhD in interactive music, Lars' publications and PhD dissertation are listed below in reverse chronological order. On the website <http://www.l--l.dk> you can download the entire publication as a PDF document.

Lars has always been interested in the scientific basis of music in the areas of listening, performing and composing. His research evolves around the aptness of music composition strategies, and he uses the latest findings in music cognition to create a unified and artistic vision of musical structures and their emotion impact.

Lars uses the research when he programs the software used for his interactive works and real-time electronica performances. His aim is that the discoveries will permit him to shape score compositions and real-time electronic music in common emotion labels, such as those used by for instance the KTH rule system, a set of rules that accounts for all aspects of common, cross-cultural appreciation of music in listening and performance.

Several recordings show Lars' use of these techniques, both in pure score compositions, in interactive compositions and in real-time performances.

At this moment Lars is preparing articles with Anders Friberg (Royal Technical University, Stockholm) on probabilistic melody generation. The work is partly based on David Temperley's earlier probabilistic model of melody perception, and inspired by Marc Leman and David Huron's work on musical cognition.

Sonification of Emotion State In Family-Run Businesses

Paper (2008)

"I report on an application that makes use of auditory display of data that represents an individual's appreciation of his situation in the specific collaborative context of a family owned company. The auditory display is an emotion mapping of the company-family structure, and thereby transmits the emotional impact of possible future scenarios if no intervention takes place. The structural parameters 'family complexity', 'company complexity', 'company structure' and 'structural risk' are mapped to structural aspects of the auditory

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Lars Graugaard – List Of Writings

display that contain sufficient similarity to be readily appreciable with minimal preparation. The result is that the implicit emotional state of the analysis subject – a member of the family – is represented in the audio stream. This facilitates other family members' empathy, because it circumvents subjective semantic interpretations and potential rejection of a purely verbal interpretation of the data. The technique is general and may be applied to other collaborative situations where a self-learning approach is preferred.”

Funded by Danish Center for Design Research

http://l--l.dk/wp-content/uploads/Graugaard08_SonificationOfEmotionStateInFamily-RunBusinesses.pdf

Visualizing Structures of Speech Expressiveness

Paper (2008)

“Speech is both beautiful and informative. In this work, a conceptual study going through the myth of the tower of Babel and hypothesis on the apparition of articulated language is undertaken in order to create an artistic work investigating the nature of speech. Our interpretation is that a system able to recognize archetypal phonemes through vowels and consonants could be used with several languages to extract the expressive part of speech independently from the meaning of words. A conversion of speech energy into visual particles that form complex visual structures provides us with a mean to represent this expressiveness of speech into a visual mode. This system is presented in an artwork whose scenario is inspired from various artistic and poetic works. The performance was presented at the re-new festival in May 2008.”

Funded by Aalborg University and Danish Center for Design Research.

http://l--l.dk/wp-content/uploads/Graugaard08_VisualizingStructuresOfSpeechExpressiveness.pdf

Gesture and Emotion in Interactive Music: Artistic and Technological Challenges

PhD dissertation (2006)

“This dissertation presents a new and expanded context for interactive music based on Moore’s model for computer music (Moore 1990) and contextualizes

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Lars Graugaard – List Of Writings

its findings using Lesaffre's taxonomy for musical feature extraction and analysis (Lesaffre et al. 2003). In doing so, the dissertation examines music as an expressive art-form where musically significant data is present not only in the audio signal but also in human gestures and in physiological data. The dissertation shows the model's foundation in human perception of music as a performed art, and points to the relevance and feasibility of including expression and emotion as a high-level signal processing means for bridging man and machine. The resulting model is multi-level (physical, sensorial, perceptual, formal, expressive) and multi-modal (sound, human gesture, physiological) which makes it applicable to purely musical contexts, as well as intermodal contexts where music is combined with visual and/or physiological data.

The model implies evaluating an interactive music system as a musical instrument design. Several properties are examined during the course of the dissertation and models based on acoustic music instruments have been avoided due to the expanded feature set of interactive music system. A narrowing down of the properties is attempted in the dissertation's conclusion together with a preliminary model circumscription. In particular it is pointed out that high-level features of real-time analysis, data storage and processing, and synthesis makes the system a musical instrument, and that the capability of real-time data storage and processing distinguishes the digital system as an unprecedented instrument, qualitatively different from all previous acoustic music instrument. It is considered that a digital system's particular form of sound synthesis only qualifies it as being of a category parallel to the acoustic instruments categories.

The model is the result of the author's experiences with practical work with interactive systems developed 2001-06 for a body of commissioned works. The systems and their underlying procedures were conceived and developed addressing needs inherent to the artistic ambitions of each work, and have all been thoroughly tested in many performances. The papers forming part of the dissertation describe the artistic and technological problems and their solutions.

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Lars Graugaard – List Of Writings

The solutions are readily expandable to similar problems in other contexts, and they all relate to general issues of their particular applicative area.”

Dissertation successfully defended at Oxford Brookes University November 2006.

http://l--l.dk/wp-content/uploads/Graugaard_PhD.pdf

Applying a Performer’s Physical Gestures to Sound Synthesis in Real-Time Paper (2006)

“Motivation and strategies for affecting electronic music through physical gestures are presented and discussed. Two implementations are presented and experience with their use in performance is reported. A concept of sound shaping and sound coloring that connects an instrumental performer’s playing and gestures to sound synthesis is used. The results and future possibilities are discussed.”

In Proceedings of International Computer Music Conference 2006. New Orleans, Louisiana USA, November 6-11 2006. ISBN: 0-9713192-4-3

http://l--l.dk/wp-content/uploads/Graugaard06_ApplyingPerformer%E2%80%99sPhysicalGestureToSoundSynthesisInRealTime.pdf

Implicit Relevance Feedback in Interactive Music: Issues, Challenges, and Case Studies

Paper (2006)

“This paper presents methods for correlating a human performer and a synthetic accompaniment based on Implicit Relevance Feedback (IRF) using Graugaard’s expanded model for interactive music (Graugaard 2006c). The research is the result of experience with practical work with interactive music systems developed 2004-06 for a body of commissioned works and is based on human perception of music as an expressive artform where musically significant data may be present not only in the audio signal but also in human gestures and in physiological data. The relevance and feasibility of expression and emotion as a high-level signal processing means for bridging man and machine is discussed.

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Lars Graugaard – List Of Writings

The resulting model is multi-level (physical, sensorial, perceptual, formal, expressive) and multi-modal (sound, human gesture, physiological), which makes it applicable to purely musical contexts, as well as intermodal contexts where music is combined with visual and/or physiological data.”

In Proceedings of the Information Interaction in Context (IliX) symposium. Copenhagen, Denmark, October 18-20 2006. ISBN: 1-59593-482-0.

http://l--l.dk/wp-content/uploads/Graugaard06_ImplicitRelevanceFeedback.pdf

Sound Synthesis Affected by Physical Gestures in Real-Time

Poster (2006)

“Motivation and strategies for affecting electronic music through physical gestures are presented and discussed. Two implementations are presented and experience with their use in performance is reported. A concept of sound shaping and sound coloring that connects an instrumental performer’s playing and gestures to sound synthesis is used. The results and future possibilities are discussed.”

In Proceedings of International Computer Music Conference 2006. New Orleans, Louisiana USA, November 6-11 2006. ISBN: 0-9713192-4-3

http://l--l.dk/wp-content/uploads/Graugaard06_SoundSynthesisAffectedByPhysicalGesturesInReal-time.pdf

Mood Mapping Technologies within Hybrid Audio Design

Poster (2006)

with Jens Arnsfang.

“Contemporary audio design and performance systems aim at creating a world by using technology for immersion beyond the state of art of virtual reality. Based on our interactive designs and ongoing European projects we report research of this type.”

In Proceedings of International Computer Music Conference 2006. New Orleans, Louisiana USA, November 6-11 2006. ISBN: 0-9713192-4-3

http://l--l.dk/wp-content/uploads/Graugaard06_MoodMappingTechnologiesWithinHybridAudioDesign.pdf

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Providing Rhythm Patterns in Sound Synthesis

Paper (2006)

“A parameterized periodic synthesis update model for applying organized rhythm and periodicity to sound synthesis is described. An event pattern is combined with a distance pattern to create a dynamic pattern in a normalized space, which is used for parameter update according to distance to the subsequent parameter value. The model has been tested with linear and non-linear synthesis techniques, and it has been used in performance of interactive music.”

In Proceedings of International Computer Music Conference 2006. New Orleans, Louisiana USA, November 6-11 2006. ISBN: 0-9713192-4-3

http://l--l.dk/wp-content/uploads/Graugaard06_ProvidingRhythmPatternsInSoundSynthesis.pdf

Unifying Performer and Accompaniment

Paper (2006)

“A unique real time system for correlating a vocal, musical performance to an electronic accompaniment is presented. The system has been implemented and tested extensively in performance in the author’s opera ‘La Quintrala’, and experience with its use in practice is presented. Furthermore, the system’s functionality is outlined, it is put into current research perspective, and its possibilities for further development and other usages is discussed. The system correlates voice analysis to an underlying chord structure, stored in computer memory. This chord structure defines the primary supportive pitches, and links the notated and electronic score together, addressing the needs of the singer for tonal ‘indicators’ at any given moment. A computer-generated note is initiated by a combination of the singer – by the onset of a note, or by some element in the continuous spectrum of the singing – and the computer through an accompaniment algorithm. The evolution of this relationship between singer and computer is predefined in the application according to the structural intentions of the score, and is affected by the musical and expressive efforts of the singer. The combination of singer and computer influencing the execution of the accompaniment creates a dynamic, musical interplay between singer and computer, and is a very fertile musical area for a composer’s combined computer programming and score writing.”

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jp@pricerubin.com | <http://www.pricerubin.com>

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In Proceedings of the Third International Symposium on Computer Music Modeling and Retrieval, CMMR 2005. Pisa, Italy, September 26-28 2005. Lecture Notes in Computer Science Volume 3902 / 2006, pp. 169-184. Title: Computer Music Modeling and Retrieval: Third International Symposium, CMMR 2005, Pisa, Italy, September 26-28, 2005. Revised Papers. Editors: Richard Kronland-Martinet, Thierry Voinier, Sølvi Ystad. ISBN: 3-540-34027-0. Publisher: Springer Berlin / Heidelberg / New York

http://l--l.dk/wp-content/uploads/Graugaard05_UnifyingPerformerAndAccompaniment.pdf

The SoundGlove II: Using sEMG Data for Intuitive Audio and Video Affecting in Real Time

Paper (2005)

“The SoundGlove II is a real time system for generating and affecting music and visuals through surface electromyograph (sEMG) muscular electrical activity sensing. The system is at public display September 30th – December 18th at the Museum of Contemporary Art in Roskilde, Denmark. The system’s aim, aesthetics and functionality is outlined, it is put into perspective of related work, and user response and possibilities for further development and other usages is discussed.”

In Proceedings of The Third Annual Conference in Computer Game Design and Technology. November 8-9 2005, Liverpool, UK.

http://l--l.dk/wp-content/uploads/Graugaard05_UnifyingPerformerAndAccompaniment.pdf

Open and Closed Form in Interactive Music

Paper (2005)

“Performing music includes substantial listening skills on part of the performer. Performing with an interactive computer requires the performer to interact with the computer and intuitively and consciously include this information in the responsiveness of his playing. The interaction can be expanded to include the performer’s high-level decisions typical of open-form notation. These decisions can be used for defining and re-defining the computer’s role in the further development of the piece. In this paper I describe how such an open-form notation is used in the interactive man / machine performance environment of

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Jack Price, Managing Director
jp@pricerubin.com | <http://www.pricerubin.com>

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my composition 'GUITAR' for acoustic guitar and interactive computer. The performance environment functions as a perception-based multi-parameter space where the performer's score provides means for exploring this space. The open-form notation emphasizes the interactive functionality of the space, and a performance becomes one of many possible explorations of the space."

In Proceedings of the Second International Symposium on Computer Music Modeling and Retrieval, CMMR 2004. Esbjerg, Denmark, May 26-29 2004. Lecture Notes in Computer Science Volume 3902 / 2006, pp. 149-157. Title: Computer Music Modeling and Retrieval: Second International Symposium, CMMR 2004, Esbjerg, Denmark, May 26-29, 2004. Revised Papers. Editor: Uffe Wiil Kock. Publisher: Springer Verlag Berlin / Heidelberg / New York. ISBN: 3-540-244858-1

http://l--l.dk/wp-content/uploads/Graugaard05_UnifyingPerformerAndAccompaniment.pdf

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jp@pricerubin.com | <http://www.pricerubin.com>

Lars Graugaard – Sample Blog

Music, emotion and modernism

In an **interview in El Pais of June 19, 2013** the French composer, conductor and organizer Pierre Boulez speaks about how new emotions are being transmitted by contemporary music. This is very questionable statement and Boulez is not able to explain what these new emotions are, nor substantiate that they are at all present in his music. In fact it seems that, to the contrary, no emotion at all is being expressed in contemporary music of the strict, modernistic tradition that he has formulated himself within.

The problem is that emotions detection is a central element in human evolution and therefore develops extremely slowly and over many generations. Suggesting that within less than a century music has developed new emotions in people is to neither understand the nature of emotion nor the meaning, purpose and appreciation of music.

What contemporary music *can* do – and indeed should do – is shroud those emotions we are capable of discerning, and complex emotions of subjective nature in novel sonic surfaces. This casts new understanding into our emotional apparatus and reach for new insights by means of our present capacity. This is the hallmark of music and may even be used systematically in the composition process (and even applied in the performance step). In my composition **Three Places** from 2011 I have attempted to do just that.

The composition is distributed in three parts and the musical material undergoes slow transformations, which in turn is delimited by a systematic approach to score and performance features as they correlate to identifiable emotion labels. The narrative and compositional levels are hereby addressed simultaneously, with the resultant exchange between structure (composition) and surface (emotion).

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Lars Graugaard – Sample Blog, continued

The first and second sections constantly jump between ‘potent’ and ‘tense’ respectively ‘heavy’ and ‘tense’, while the third and last section is dominated by a tender feeling, albeit with a momentary flashback to aspects of the first section. Present throughout the two first sections is that edgy character of a charged anxiety which is the work’s dominant feature, articulated by extreme staccato and large skips. This accentuates the harmonic and rhythmic complexity, as irregular formal properties and absence of melody dominate.

The contrast which the second section’s darker sonorities and heavy articulation provide is pronounced, and very important for the work’s overall profile. This is where the bass clarinet and alto flute are introduced, in a writing which points towards the last section’s use of eased harmonic relations. When the last section finally materializes, the music takes on moments of tenderness and warmth, emphasized by the dovetailed voicing in strings and woodwind. The mood has become contained and very intimate: a slow pace of predominant legato in a playing style of steady, soft loudness and round attacks. Combined with large yet relaxed duration contrast, it sets of a gentle and somewhat dark sonority where each player is independent in phrasing though coordinated in aim.

The work makes use of a **compositional software tool I developed** that frames musical material in named emotions and continuous un-named transitory states. Why give attention to emotion in music, and can it – quite unemotionally – be used to inform the compositional process? Well, apart from a subjective motivation, we are told that music is ‘...the art or science of combining vocal, instrumental or electronic sounds (or all) to produce beauty of form, harmony, and expression of emotion.’ If ‘beauty’ is subjective, then several general things can be said about emotion (just as of form and harmony and their infinite derived disciplines in composition) and models for that role and effect which score and performance features have on emotion qualities can be made.

Using empirical research I began in 2009 to develop a software model on score and performance features’ correlation to listeners’ identification of emotions in music. This has some obvious limitations because the nature of the music used for the listening experiments is much less experimental (if at all) than the one I

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Lars Graugaard – Sample Blog, continued

seek to create. But with sufficient care the advantages have been clear from the beginning, as consistent narratives could be constructed that still could contain the compositional methods of my choice.

An interesting observation that is taking prominence is that music's capacity to form gestalts as units of meaning seem inherent to contemporary music's at times unwillingness to form expressions, that is, to express its content on an emotional level. Such absence of emotion expression is of course only a problem if one considers it to be the case. But this tendency towards gestaltness is a real attribute to human perception and could possibly be seen as that third dimension of depth or intensity of emotion which is sometimes added to the common two-dimensional arousal-valence model of affect, which lies behind my model. Since gestaltness is a compound category it is less readily handled in score features, and some effort will go into its implementation into the model.

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Lars Graugaard – Workshops

Lars is a very experienced lecturer and workshop leader, having done so extensively while professor of interactive music at Carl-Nielsen Academy of Music (Denmark) 1996-2002 and Aalborg University's Medialogy Department (Denmark) 2000-2007. He was guest lecturer 2006-9 at Icelandic Arts Academy and he has given lectures at Stanford, UC San Diego, Columbia University, Kunitachi (Japan), to name a few.

His academic background is very solid, with a Diploma in flute performance (1983) and a PhD in interactive music (2006). His recent artistic affiliations are as Visiting Faculty Artist at NYU Steinhardt, and composer in residence with El Grup Instrumental (Valencia, Spain) 2012-2015 and Decoder Ensemble (Hamburg, Germany) 2015-2017.

His areas of expertise include interactive music and generative music both from the composition, performance and programming perspective, human emotion cognition in score and digital music, participative installations and recording and producing electronic music. Lars is the CEO of clang, a Denmark-based record label, that specializes in novel electronic music ranging from ambient to beat based.

Here are a few ideas for workshop themes. The content can combine lectures and hands-on as desired. Hands-on will require more time, but permits practical learning. Academic relevance is warranted, including syllabus and recognized reading lists.

- **programming interactive music in max**
- **using human gestures and other real-time visual information in music**
- **emotion's commonality and how to use it in score and interactive music**
- **the computer-musician amalgam in real-time performance**

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jp@pricerubin.com | <http://www.pricerubin.com>

Music and Cross Modality in Interactive Media

by Lars Graugaard
lars@graugaard-music.dk

MCIM 1: Music and Interaction	2
MCIM 2: Music and Cross Modal Perception	3
MCIM 3: Advanced Techniques in Interactive Media Systems	4
MCIM1: Music and Interaction	

Purpose

- To gain introductory **knowledge** on basic digital signal processing techniques.
- To **comprehend** concepts of human and machine perception, and their modes of interaction.
- To get a basic **understanding** of how to apply the acquired knowledge in the design, development, and test of interactive systems.

Content

Music is a performed art, and as such interactive in its nature. Digital systems have the capability to be interactive in ways that make them expressive instruments with a range of possibilities outside the scope of traditional musical instruments. The course presents basic concepts and techniques of digital sound, its storage, and its structuring in software design for purpose of meaningful interaction with a singer, performer, or a non expert user. During the course the students will get theoretical and practical knowledge to facilitate their future independent work.

Key topics include:

- Analog-to-digital conversion
- The sampling theorem
- Additive and subtractive synthesis
- Signal modulation: frequency modulation, amplitude modulation, waveshaping

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Lars Graugaard – Workshops

- Ecological sound: sampling and simple sample manipulation
- Sound effects: delay, echo, flanger, reverb
- Filtering and sound mixing
- Interaction in multidimensional systems
- Human perception
- User interfaces
- System design and testing

Prerequisites

None

Extent

30 hours

Placement

Semester 3/4

Category

Course

MCIM 2: Music and Cross Modal Perception

Purpose

- To gain introductory **knowledge** of advanced analysis and synthesis techniques.
- To gain introductory **knowledge** of cross perception, and how it can be applied to hybrid systems.
- To gain introductory **knowledge** of narrative structures.
- To get a basic **understanding** of how to combine the acquired knowledge for designing simple, time-based, interactive systems.

Content

Humans perceive the world through several parallel sensorial modalities in concurrent processes, to maximize depth-of-information. The course presents advanced sound analysis and synthesis techniques, and methodologies for

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Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Lars Graugaard – Workshops

parallel processing of perception data, with the purpose of using such data in time-based narrative structures for humans to interact with. During the course the students will get theoretical and practical knowledge to facilitate their future independent work.

Key topics include:

- Time and frequency domain
- The Fourier transform
- Convolution
- Filtering by convolution
- Cross-synthesis
- Granular synthesis
- Time stretching and pitch shifting
- Room acoustics and psychoacoustics
- Interactive sonification of image and sensor data
- Narrative interaction
- Applications to multi media

Prerequisites

MCIM1

Extent

30 hours

Placement

Semester 3/4

Category

Course

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Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

MCIM 3: Advanced Techniques in Interactive Media Systems

Purpose

- To acquire **knowledge** about latest development in sound synthesis and 3D sound effects.
- To acquire **knowledge** about sound visualization in different contexts.
- To **comprehend** concepts of affective computing.
- To **understand** how computers can extend sonic possibilities of the real world.
- To **apply** such knowledge in interactive, augmented systems.

Content

Emotional intelligence in humans is equally as important as factual intelligence when interacting with the world. An interactive digital system must aim at including processing of emotional and affect state data for the purpose of displaying satisfactory expressive reaction to a human perceptual input. The course combines the latest sound effect and synthesis techniques and methodologies for sound visualization with concepts of affective computing in multimodal interactive systems that display some degree of emotional intelligence. During the course the students will get theoretical and practical knowledge to facilitate their future independent work.

Key topics include:

- Modal and formant synthesis
- Synthesis by physical modeling
- Spatialization and 3D sound
- Sound formats: aiff, au, wav, MP3, MPEG7
- Sound visualization
- The human input: emotion, affect, and expression in the digital systems
- Augmented auditory environments
- Design with interactive tangible and non tangible interfaces
- Applications to interactive media



Prerequisites

MCIM2

Extent

30 hours

Placement

Semester 5/6

Category

Course

Realtime Audio-Visual Cross-Media

by Lars Graugaard
lars@graugaard-music.dk

RAVCM1: 30 hours **2**
RAVCM2: 18 hours **3**

RAVCM1: Realtime Audio-Visual Cross-Media

Purpose

- To gain introductory **knowledge** of basic cross-modal processing techniques.
- To **comprehend** concepts of human and machine perception, and their modes of interaction.
- To **comprehend** how narratives are constructed in interactive open-form media
- To get introductory **knowledge** of how human emotion can be used in cross-modal media.
- To get a basic **understanding** of how to apply the acquired knowledge in the design and development of interactive audiovisual systems.



Content

To humans there is no separation between sound, vision and emotional impact. Humans perceive the world through several parallel sensorial modalities in a concurrent process to secure fast and thorough comprehension of the environment. The course presents techniques for extracting information from stored or realtime audio and video streams, relating it to human perception, and applying to an output signal founded in a narrative discourse with communicative traits. During the course the students will get theoretical and practical knowledge to facilitate their future independent work. The course ends with a public presentation of the students' outcome of the workshop.

Key topics include:

- Day 1
 - Motion detection
 - Optical flow
- Day 2
 - Sound's subsets of significant features
 - The ecological-to-organised sound continuum
- Day 3
 - Sound visualization
 - Auditory displays
 - Realtime audio-visual mapping strategies
- Day 4
 - The human factor: emotion, affect, and expression in a digital system
 - Detecting and synthesizing emotions
- Day 5
 - Narratives in open-form digital systems
 - Full-scale interaction in realtime cross-media

Final hand-in

Public presentation of each student's result. Stored media.



Prerequisites

Basic knowledge of digital audio and video. Basic knowledge of max/msp/jitter.

Extent

30 hours

Placement

5 consecutive days

Category

Workshop

RAVCM2: Realtime Audio-Visual Cross-Media

Purpose

- To gain introductory **knowledge** of basic cross-modal processing techniques.
- To **comprehend** concepts of human and machine perception, and their modes of interaction.
- To get a basic **understanding** of how to apply the acquired knowledge in the design and development of interactive audiovisual systems.

Content

Sound and vision is closely connected in human cognition. Humans perceive the world through several parallel sensorial modalities in a concurrent process to secure fast and thorough comprehension of the environment. The course presents techniques for extracting information from stored or realtime audio and video streams, relating it to human perception, and applying it to an output signal. During the course the students will get theoretical and practical knowledge to facilitate their future independent work. The course will end with a public presentation of the students' outcome of the workshop.

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LA: 310-254-7149 Skype: pricerubent



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Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Lars Graugaard – Workshops

Key topics include:

- Day 1
 - Motion detection
 - Optical flow
- Day 2
 - Sound's subsets of significant features
 - The ecological-to-organised sound continuum
- Day 3
 - Sound visualization
 - Auditory displays
 - Realtime audio-visual mapping strategies

Final hand-in

Public presentation of each student's result. Stored media.

Prerequisites

Basic knowledge of digital audio and video. Basic knowledge of max/msp/jitter.

Extent

18 hours

Placement

3 consecutive days

Category

Workshop

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For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

SOUND AND MEANING

by lars graugaard - lars@l—l.dk

Purpose

- To get insight into basic sonic structures and their role in human evolutionary perception
- To comprehend sound in an eco-system of creation, appreciation and redundancy.
- To gain a basic understanding of the significance and use of sound in daily life, including
 - basic knowledge of sonification in product and experience design,
 - comprehension of sound as an auditory probing of architectural space,
 - comprehension of concepts of cross perception and affect in sound.
- To understand how man-made systems can use and extend sonic possibilities in the real world.
- To apply the knowledge in simple, real world situations, and to explain its application.

Content

Humans are equipped with a complex and powerful listening system, capable of identifying sound sources, spoken words and melodies, even under noisy conditions. It appears to work effortlessly but is in fact a supreme pattern recognition capacity that most modern computers are incapable of reproducing. Sound is of vital importance for understanding our surroundings and the task at hand. Sound has endless manifestations, from the seemingly chaotic sounds of nature through descriptive sounds of effort intent, to highly structured forms of complex meanings as we know in music. The course presents basic topics in human sound perception, ecological and man-made sound structures and cases of its use in art, product and public and private space. The knowledge is explored in a workshop setting that concludes in a presentation and an open, moderated discussion of the insights gathered and future applications.

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LA: 310-254-7149 Skype: pricerubent



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KEY Topics

- psychoacoustics
- human emotion and embodied sound cognition
- sensuous perception; sonification design and aesthetics
- interactive art and music; the sound-music continuum
- auditory scene analysis
- sonic interaction design
- product sound design
- sound hierarchies in the digital domain
- usability

Prerequisites

None

Extent

Not defined

Category

Lecture (40%), workshop (50%) and discussion (10%)

Workshop

Group work in three parts:

- field recordings
- define and construct a pattern of meanings using the (processed) recordings
- explain your goal and discuss the challenges and the result's strengths and weaknesses.

Literature

TBA

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LA: 310-254-7149 Skype: pricerubent



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jp@pricerubin.com | <http://www.pricerubin.com>

Lars Graugaard – Selected Video Links

The videos are grouped in classical composition and electronic performances. Further videos of complete operas are at the end of the list, these have each a duration of over 1 hour.

CLASSICAL

Tears of Dionysius

Even If It Was Just A Dream

<https://vimeo.com/11761052>

You Are In The Arms Of An Angel

<https://vimeo.com/11760418>

I Am Blinded By The Light

<https://vimeo.com/11760713>

No More Hunger And Thirst?

<https://vimeo.com/11760785>

When I Close My Eyes

<https://vimeo.com/11760927>

Instrument and electronics

Sparks and Feathers

<https://vimeo.com/16696214>

Quiet Voice

<https://vimeo.com/16671524>

Sound Shapes

<https://vimeo.com/16665607>

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Lars Graugaard – Selected Video Links

Installations

Sound Glove II

<https://vimeo.com/12107779>

PERFORMER

Instruments and electronics

w. Keisuke Matsuno, electric guitar

<https://vimeo.com/61415748>

w. NYU Jazz Composers' Ensemble

<https://vimeo.com/46239998>

<https://vimeo.com/43969680>

w. NYU Improvisers' Ensemble

<https://vimeo.com/58090995>

w. Jean-Michel Pilc, piano

videos:

concert excerpt - <http://www.youtube.com/watch?v=0Z5JhA5oeLs>

promo - <https://vimeo.com/102938992>

studio session - <https://vimeo.com/66705477>

videoclip 1 - <https://vimeo.com/69117516>

videoclip 2 - <https://vimeo.com/68897763>

CHAMBER OPERA

Trenes de Marzo

<https://vimeo.com/34075597>

La Quintrala

<https://vimeo.com/13560345>

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