

## Rupert Huber

### Why sync?

relationship of musical structures to one another without precondition of synchronization (a common measure of time).

independent parts of a piece of music (which, taken in and of themselves, are, in turn, whole pieces of music) generate with one another a new, independent piece of music.

every musical event can take shape in combination with others (synchronized) or as an independent period of time.

the goal is to enable individual pieces of music (parts) to remain existent in their own time and to form a new interweaving of time in combination with other pieces.

these pieces of music which are parts of the piece of music *why sync?* are composed for themselves and with respect to the overall piece (modules/levels).

i can imagine a notation not limited to one time as an object in a space, or as a website.

a piece for piano and three cd players; uses are possible in tolerance times ranging from 10 seconds to infinity.

at the same time, levels can stop in their own time for themselves and their combination as a new interweaving of time

... research is lacking as to how individual times can meet one another without being robbed of their identity

... (time transformations)

to be able to juxtapose one level with another in such a way that every possible combination leads to a result that appeals to me

working asynchronously means working with approximate entities, values constituting upper or lower limits, inexactitudes.

levels can mean language voice speaking samples one level, frequencies  
one level  
etc

naming of the modules/levels according to their functions.

level(function)...  
material

1 1 2  
2 . 1  
3 2 .  
4 . .

conditions for modules, distinguishing characteristics etc similar to chemical formulas:  
if this one reacts with that one in such and such a way, if x previously as y triggered some  
reaction or other etc...

an adequate score is a website as interface  
theory/instrument/performance/memory of the piece of music or of a structure from which  
many pieces of music could take shape;  
what can be seen are pebbles on a river bank,  
behind each stone, tonal structures, text or notes are stored.

*why sync? is a composition by rupert huber.*

*premiere of the website as score musical instrument: ars 99*

*premiere of the work for piano and three cd players: musikprotokoll 99*

*www: graphics and interface design: august black*

*programming of the sound reproduction software and network design: daniel scheffler  
in cooperation with musikprotokoll 99*

