

A high-contrast, black and white portrait of a man with a beard, looking down and resting his chin on his hand. The lighting is dramatic, with deep shadows on the right side of his face and body, and highlights on the left. The background is a light, neutral color.

VLADAN KUZMANOVIC



The Collected Electroacoustic Works

1. Ex Tone
2. Form
3. Wave
4. Grassing
5. 5
6. Carousel
7. A Ball
8. Great Mosquito
9. Conception
10. Avant-Grade no. 4
11. Construction
12. What's Inside
13. Birds to Robots
14. Laugh
15. Mechanisms
16. Tap Tap

17. Ten
18. Flexibility
19. Spatial 4, Vinča
20. Ritual
21. Varlam i Joasaaf
22. Ston
23. Tobogan
24. Iron Gate
25. Gerdap
26. Spatial 6, Gomolava
27. Three Circles
28. Čovek-Riba
29. Progenitor
30. Hypacoustic
31. Fusion

The Collected Electroacoustic Works are researching in the fields of tonality and atonality, duration and regularity, effect and concept, conventional compositions from intriguing, burlesque and inventive to extravagant. The artist inquires the concept of contemporary classical work, experiment with scales, religion, folklore means, tradition, medieval pieces, Neolithic layers, distortion, musique concrete, flosculas, avant-garde forms. Electroacoustic works prove a possibility for the tonal nature of reality, compositional simulations which creates a sound or structure as to the concept of spectral processing and the compositional elaboration.

The composer uses the full capacity of musical means, tonal and atonal, achromatic, polyphonic and cacophonous, lateral and distortive. Especially in examining counterpoint, atonal and polyphonic compositions and expanding the understanding of value and aesthetics in music. The artistic value of music depends on the concept of value in music, and especially the category of aesthetic in avant-garde music. The wider the aesthetics, the greater is the possibility and the deeper the impression in contemporary music. Hence, the greater the experience in art, the wider the attitude, the less there is triviality.

Composition Carousel is enchanting and mesmerizing, with great octave diapason up to G9, Hypacoustic beautiful, hypertonal, Ritual subtle, Barlaam and Josaphat contemplating and ethereal, Three Circles fluvial, Ston sacral, Fusion new, Pythagorean scale with maqam arpeggios.

Conceptual art is a conceptual act, an act that takes place in the medium and that corresponds to the content of art, the content of reality, but so that the originalization for action or correspondence regarding the medium is that the work of conceptual music is not an art object but it is therefore an act in the medium, that is, a concept that corresponds to equality and difference, because the art of music is an equipotent exchange, an experience and not a depreciation of the subject with regard to the impression and the act of music. Therefore, the act of music is correspondent and is always equivalent or appreciative.

The flow of constant, real time, time of reality and finally in relation to the experience of the act in music, music in relation to the act of "now" or simple temporality and ingenious process. The composer uses polyrhythmic sections, beautiful arpeggios, polyphonic sections, rhythmic-volume couplings, acoustic simulation, hyper-tonal acoustics, continuous legato, extended duration. The topics are as well various: birds, mosquitoes, perturbations, sacral objects, cities, waves, prehistoric sculptures, bubbles.

Vladan Kuzmanović (1977) is a composer of neoclassical, experimental, avant-garde and electroacoustic music. Serendipitous composer and playwright, the founder of Neoconceptualism and New Conceptual Art Theater. In his work he develops conceptual music and a conceptual approach to classical and new micro forms, interpreting the concept as an authentic musical phenomenon - as an act, performance and theme, starting from basic musical units to complex musical forms - etudes, bravura, fugues, cacophonies. and hyperphonic works. The composer stands in relation to sound from a theoretical and practical point of view, where the concept is a creative, thoughtful attitude towards the structure, the motive itself, the goal, and the effect of the composition. He successfully composes either meta-baroques, hyperphone compositions or constructions and minimal forms for twelve-string guitar, ocarina, harp, prepared piano.

A special part of his oeuvre consists of subsonic and ultrasonic compositions, with achievements in subgenres such as hypertonal, sublime works and low octave music.

The difference between tone and composition, sound and frequency, frequency and pitch, silence and sound, provides basic programmatic questions of music and other formations of macrotonality, such as duration and use. The composer deals with transgenre and transmodal music using the concept of marginal composition.

Notable classical and electroacoustic pieces: *Concert For Half Piano In E Flat Major* (2019), *Conceptual Etude for Broken Piano No. 2* (2019), *Bravoure fo 12 string guitar* (2019), *Pagan Concerts no. 2 and no. 4* (2019-20), *Intermezzo Concertante* (2019), *Polyphony* (2019), *Valse Sentimentale en Si bémol majeur* (2019), *La Vent pour mandoline* (2020), *New Quasi Quartet* (2020), *Inventions pour flûte en La majeur* (2020), *Ethnic, Etnički Pejzaži* (2020. W M A S , Serbia), *Les Macrotonalités* (2021. Elektramusik, France), *Digression pour plusieurs harps* (Record Union, Sweden).



