

Ubiquitous Music Symposium 2025 in Brandenburg an der Havel

Public Program

Musical Installations:

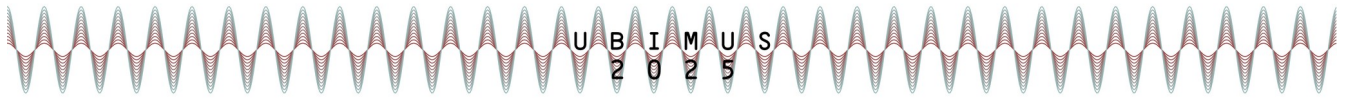
Tuesday, September 16, 2025, 10 a.m. to 5 p.m., State Archaeological Museum

Scientific Presentations:

**Wednesday, September 17, 2025, starting at 9 a.m.,
Brandenburg University of Applied Sciences (THB),
Engineering Center (near the cafeteria), large lecture hall D.2.12**



**Archäologisches Landesmuseum
Brandenburg**



Images used with kind permission from Daria Balocchi, Phivos-Angelos Kollias, and Guido Kramann.

What opportunities do modern computer technology, the Internet, the widespread use of mobile devices, and the IoT open up for the production, distribution, and performance of music? How are cultural practices changing as a result? And what opportunities does access to innovative creative technologies offer amateurs? Curious? Then stop by the Ubiquitous Music Symposium to find out what theoretical and practical answers the international artists and scientists presenting there are trying to give to questions in this field.

The Ubiquitous Music Symposium 2025 **UbiMus2025** will take place from Monday, September 15, to Wednesday, September 17, at Brandenburg University of Applied Sciences and the State Archaeological Museum.

Many of the events are open to the public:

Multimedia and partially interactive works will be presented at the State Archaeological Museum in "Pauli Kloster" ([52°24'22.0"N 12°33'46.3"E](https://www.google.com/maps/place/52°24'22.0\)) on **Tuesday, September 16, between 10 a.m. and 5 p.m.** During this time, visitors with a ticket for the regular permanent exhibition will also have the opportunity to view these works by international artists in the upper cloister.

At the Brandenburg University of Applied Sciences in the large lecture hall D.1.23 of the Engineering Center 1 ([52°24'38.7"N 12°32'16.7"E](https://www.google.com/maps/place/52°24'38.7\)), the presentation of scientific lectures on UbiMus2025 will begin on **Wednesday, September 17, at 9 a.m.** This event is also open to the public. Visitors can attend free of charge. Also in the large lecture hall, there will be an introductory event with interactive elements on **Wednesday, September 10, between 4 p.m. and 5 p.m.** the week before, to which all interested parties from the university and museum are cordially invited.

For further information, see also:

<https://technik.th-brandenburg.de/forschung-und-kooperation/projekte/ubimus/>



SCHEDULE, TUESDAY, SEPTEMBER 16, 2025, UPPER CLOISTER, ARCHAEOLOGICAL STATE MUSEUM

FIRST RUN

PERFORMANCES

10:15-10:45 Natural Transponder
10:45-11:15 Mandala Music as a Happening
11:15-11:45 Collective Misinterpretation
11:45-12:15 Naphántasto

AUDIO/VIDEO

12:15-12:25 Fake
12:25-12:35 I Am Sitting in a Cave

INTERACTIVE INSTALLATIONS

12:35-13:45 Rooms & Free Press

SECOND RUN

PERFORMANCES

13:45-14:15 Natural Transponder
14:15-14:45 Mandala Music as a Happening
14:45-15:15 Collective Misinterpretation
15:15-15:45 Naphántasto

AUDIO/VIDEO

15:45-16:05 Draught
16:05-16:15 Itsumade
16:15-16:25 The Message

INTERAKTIVE INSTALLATIONS

16:25-17:00 Rooms & Free Press

17:00-18:30 g-ubimus online meeting (15:00 UTC)

SCHEDULE, Wednesday, September 17, 2025, D.2.12, Engineering Center, Brandenburg University of Applied Sciences -- PUBLIC SCIENTIFIC LECTURES

09:00-09:30 G.Kramann, J.Eichstädt Welcome Addresses / Introduction

09:30-10:00 T.Keller, V.Lazzarini, G.Delap,J.M.Celerier The Digital Performance Score:
Hardware interfaces for elastic timelines

10:00-10:30 A.Jagwani, V.Lazzarini Standalone Interactive and Generative Music
with the Csound-FPGA Framework

10:30-11:00 G.Kramann Mandala Music
– Description Installation Workshop

11:00-11:30 J.Harding MAUDLIN: A Eurorack Module for Controlled
Randomness in Ubiquitous Music

11:30-12:00 D.McEvoy, Z.Masri, J.Timoney Symbolic Musical Event Data For The Internet
of Musical Things Positioning MIDI for a
Secure Internet

This will be followed by a lunch break and online presentations (hybrid) starting at 2 p.m. (12:00 UTC) – Chairs: Victor Lazzarini, Joe Timoney:

14:00-14:30 Ryan Peters Exploring Immersive Impact through Vertical
and Horizontal Sound Design in Hybrid
Orchestral Composition

14:30-15:00 Sutirtha Chakraborty,Joe Timoney, Damián Keller Vitruvian Whole-Body Creative Action: A
Proposal for the Struck-String Interaction
Framework

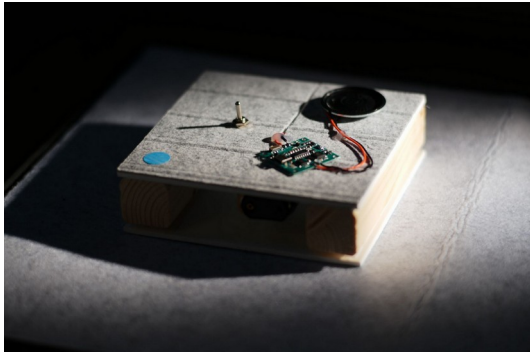
15:00-15:30 Ariane Stolfi Cinegrafias da Costa – Um experimento de
comprovação audiovisual (An experiment in
audiovisual comprovisation)

15:30-16:00 Rui Su, Joe Timoney,Damián Keller MIDI Adaptive Tuning Strategies by Means of
AI-Based Struck-String Interaction in Ubimus

16:00-16:30 Lohany Monteiro Soares Ferreira, Leandro Lesqueves Costalonga Sinestesia na composição: Experimentação de
artifícios para a tradução da sensação tátil à
sensação audível (Synesthesia in music
composition)

Notes on the Individual Contributions

Rooms [Daria Baiocchi]



Rooms. Foto: Daria Baiocchi.

This work raises a reflection on the theme of Artificial Intelligence and Human Being. Life is made by different moments: sometimes we are more sensitive to naturalistic sounds, to ascetic sounds, to musical sounds, to metaphysical sounds, to anthropic sounds, to meditative sounds. This research started by these questions and it brought me to build different sound interactive objects with the aim to open an opportunity for the audience to reflect upon the sound moment they are living compared on what an AI could choose. Inside the audio files there are concrete sounds, manipulated sounds and original recordings made by acoustic instruments. The audience listen to each soundobject and identify its “present sound moment”. At the end of the listening journey people are invited to pick a card related to the color of the sound object. If the audience will interact again to this sound installation everywhere else, it will be able to understand its evolution in its sound life. What an AI would choose? Is freedom of choice based on daily experiences something that belongs only to humans or can it belong to Artificial Intelligence?

Daria Baiocchi

Daria achieved an MA in piano, an MA in classical composition and an MA in electronic music. She earned her degree in Classical Literature from the University of Bologna (Italy). Her compositions have been played in theaters and concert halls throughout the World and broadcast by several Radio stations (Holland National radio, France, Portugal, UK, USA etc). As music composer and composer for electronics she won National and International prizes and selections in Argentina, Netherland, Ireland, Germany, Italy, England, Hungary, USA, Bulgaria, Poland, Lithuania, Canada, South Korea, Mexico, Cyprus, Sweden, France, Spain, Greece, China, Australia, Slovenia. As composer for videoart, the works featuring her music won expositions in India, Croatia, Sweden, Mexico, Greece, Poland, Swiss, Colombia, England, USA, Belgium, Bulgaria, Argentina, Portugal, Spain, Ireland, Australia, Mexico and have been shown by the International ART TV. She has been Sound Design Professor in Turin, Milan, Venice, Frosinone, Perugia, Urbino Academy of Fine Arts in the New Technology Department.

She's main Professor of Harmony and Music Analysis at “G.B.Pergolesi” Fermo Conservatory of Music and Sound Design Professor in Macerata Academy of Fine Arts

1st Prizes:

1st prize_Computer Space Electronic Music International Competiton (Sophia_Bulgary)

1st prize_No Stand Art Biennal International Competiton (Kaunas_Lithuania)

1st prize_Italian National Society for Editors & Composers Prize “B.Da Ponte” (S.I.A.E._Italy)

1st prize_CultCritic International Film Music (India)

1st prize_Mediamix International Compeition (Florence_Italy)

1st prize_Best Soundtrack Philadelphia International Arthouse Film Festival (Philadelphia_USA)

1st prize_Best Music Score Virgin International Spring CineFest (Kolkata_India)

1st prize_Commission International Rencontres of Contemporary Composers (Aveiro_Portugal)

Free Press [Daria Baiocchi]



Free Press. Foto: Daria Baiocchi.

This is a sound art installation composed of three old telephones and it's about Free Press. In some countries press is free but in other countries it's in chain. I ask to many artists, of different countries, a word, a sentence or more about free press. During the exhibition people will pick up each phone and will listen to three sound sculptures based on artist's voices. I decided to put into the sound sculptures sounds of old typewriters and of all the medium needed to write. This is a social project art because I hope to raise awareness the public opinion on this particular topic.

List of performers (alphabetical order):

Bernard Clarke, speaker of Ireland RTE lyric fm

Ricardo de Armas, cellist & electroacoustic music composer

Pasquale de Falco, poet and blogger

Danny Germansen, film & videoart director

Panayiotis Kokoras, music composer & electroacoustic music composer

Olivia Louvel, music composer & sound designer

Alberto Morelli, music composer & sound designer

Ornella Rovera, photographer and sculptor

Leonardo Santoli, painter

Nikos Stavropoulos, electroacoustic music composer & sound designer

Freya Treutmann, actress

Zita Vilutyte, painter.

Natural Transponder [Gero von Randow]



Natural Transponder. Foto: Gero von Randow.

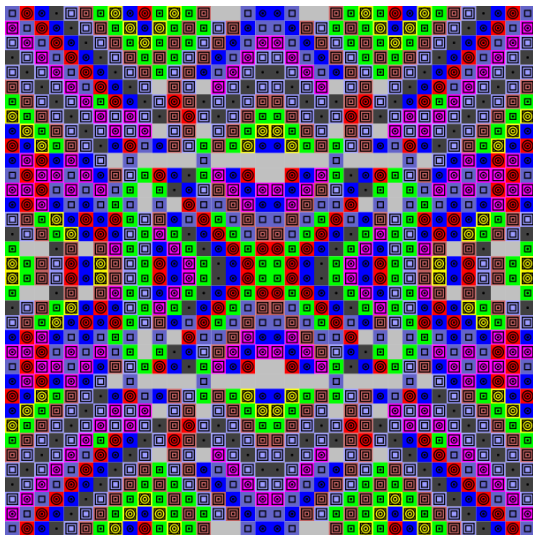
Trees are acting as antennas for electromagnetic waves that the human technostucture emits. The Natural Transponder Project uses radio emissions, received by trees, as core elements of compositions which transform the ubiquitous interaction of nature and culture into a musical experience.

Tree wood reacts to electromagnetic waves of the radio spectrum (i.e. 100 MHz - 300 GHz) in physically well known ways. The sap columns inside the capillary structures of tree wood act like antennas, either by ion transport within the watery solution or by the flow of the solution itself ¹. Possible emission sources are broadcast radio stations, electric vehicles, industrial and other electrical appliances. It is possible to make these emissions audible with the help of a radio receiver ² in a non-destructive way. These emissions can be understood as a hidden ubiquitous set of sound that is accessible for everyone with simple technology. The listeners can hear how nature is embedded in technology and vice versa. These sounds can be rearranged to musical tracks, which are open to interpretation and can be accompanied with musical instruments to achieve a result with emotional content.

Gero von Randow

After a career in international journalism Gero von Randow started a second life as a musician. Coming from a Jazz and Rock background as a guitar player, he has changed his coordinates to explore the universe of experimental music. He prefers nonlinear behaving synthesizers (SOMA Lyra-8, Error Instrument's Dark Marie, JMT D-2 et al.) and free improvisation, but is not afraid of metrics, scales and all that, when it fits. In 2023 he moved from Hamburg to Vienna, where he is a member of the Phantanoise Kollektiv and other musical projects. He prefers playing on stage with other musicians. Some of his solo works can be found under his artist name "Gero from Vienna"

Mandala Music as a Happening [Guido Kramann]



Mandala Music. Example by Guido Kramann.

In contrast to a typical multimedia installation, where a finished work of art is only perceived, in "Mandala Music as a Happening" laypeople are invited in advance (THB, 10th of September, 4 p.m., see above) to create a digital mandala together on an agreed date according to certain rules on a touch screen, the structure of which is automatically converted into a musical form that becomes audible even while the mandala is being created and gradually takes on an increasingly complex shape. Interested visitors can witness the described event. Based on Buddhist practice in connection with the Kalachakra mandala, the happening ends with the destruction of the resulting shape, see also: kramann.info/25_UbiMus/02_Mandala_Music



Just as there are amateur choirs, pottery classes, chess clubs, and the like, techniques such as those exemplified by Mandala Music could perhaps one day form the basis for something like composition clubs. As in the other examples mentioned, this would be an opportunity to immerse oneself deeply in an activity and experience a coherence between the environment and inner experience that represents a counterpoint to an increasingly fractalized world.

“Skilled practices serve as an anchor to the world beyond one’s head – a point of triangulation with objects and other people who have a reality of their own.” In: *The World Beyond Your Head – On Becoming an Individual in an Age Of Distraction* by Matthew B. Crawford, Farrar, Straus and Giroux, New York 2016.

Guido Kramann

Guido Kramann has been Professor of Mechatronics at Brandenburg University of Applied Sciences since 2008. The past 15 years in particular have been marked by his efforts to combine his musical and technical interests, resulting in a number of scientific publications and artistic works in the field of computational music.

Collective Misinterpretation [Jesse Allison, Roberto Mochetti, Carlos G. Román]

This participatory performance piece builds on a series of processbased compositions exploring the creative tension between human intention and AI-generated outcomes in text-to audio generation. The original work employs a recursive structure where prompts guide alternating contributions from a human composer and a generative AI model, embracing misinterpretations as creative drivers. For this iteration, the process is extended into a live, distributive format incorporating live performance from an acoustic instrument and real-time audience participation. Audience members submit textual descriptions, which are synthesized by a large language model into a single prompt that is then used to generate new audio via a text-to-sound model. This AI output becomes the foundation for the next cycle of prompts, creating a feedback loop between human perception, language interpretation, and machine generation. The piece emphasizes the artistic value of semantic gaps and misalignments in AI interaction, proposing generative miscommunication as fertile ground for collaborative sonic exploration.

Jesse Allison

Jesse Allison holds the position of Associate Professor of Experimental Music & Digital Media at Louisiana State University. As part of the Cultural Computing focus of the Center for Computation & Technology, he performs research into ways that technology can expand what is possible in the sonic arts. Prior to coming to LSU, he helped to found the Institute for Digital Intermedia Art at Ball State University. Research and invention interests include computer interactivity in performance, distributed music systems, mobile music, interactive sonic art installations, hybrid worlds, and multi-modal artworks, those that can be experienced through a variety of means. As such, he manages the Media Interaction Laboratory and Library (MILL), co-directs the Laptop Orchestra of Louisiana (LOLS), and heads up the Mobile [App | Art | Action] Group (MAG) for the CCT.

Carlos G. Román

Carlos G. Román. Louisiana State University. His work bridges sound art, ecoacoustics, and scientific collaboration, with projects spanning biosignal sonification, spatial sound installations, and interspecies audio experiments. He currently directs the Eco-Systemic Sound Lab in the Experimental Music and Digital Media program at LSU.

Roberto Mochetti

Roberto Mochetti is a sound artist and violist dedicated to experimental and chamber music. He has performed, studied, and taught in Brazil, the United States, and Denmark. Now based in Baton Rouge, Louisiana, he collaborates with local orchestras and chamber ensembles while actively engaging in experimental music projects.

Naphántasto [Phivos-Angelos Kollias]

In Naphántasto, sound, gesture, and illusion merge into one flowing form. Hand movements in air control invisible instruments, layered with gesturally controlled pre-constructed musical structures. Through this interplay, you are invited into a multifaceted space where composition, improvisation, and gestural storytelling blend. What you hear may be spontaneous or meticulously planned. What you feel may be a direct action or a subtle misdirection. What you see may resemble playing an unseen instrument or sculpting sound in thin air. Everything is real, and yet, everything is crafted in your mind through controlled misdirection, creating a sonic mirage. Here, music becomes gesture, gesture becomes music, and meaning flickers in between.

Phivos-Angelos Kollias

Dr. Phivos-Angelos Kollias is a Greek-born, UK and French-educated, Berlin-based interactive music composer-researcher. He has received nine awards and nine nominations in international competitions, including the Excellence in Sound Design Award at the Festival of International Virtual and Augmented Reality Stories Competition, Toronto, and one of the Musicworks Electronic Music Competition prizes. The group projects he has participated in as a composer have won twelve awards and distinctions, including the Apple TV Game of the Year award and the Gamescom Indie Award, and they have been listed twice on Forbes' top lists.

His projects have been commissioned by various international institutions, such as ZKM (Karlsruhe), Greek National Opera (Athens), the German Music Council, Musikfonds (Berlin), Dell Computers (USA), and Transmediale (Berlin), Athens Digital Arts Festival (Athens). He has studied classical music in Cambridge, London and Paris with the support of four prestigious foundations (Onassis Foundation, Megaron Athens Concert Hall, Leventis Foundation and Greek Composers Union) and currently lives and composes in Berlin. He studied composition with influential composers Horacio Vaggione, Jean-Luc Hervé and Yan Maresz. He has taken master classes from leading figures such as Helmut Lachenmann, Georges Aperghis, Beat Furrer, Tristan Murail, Unsuk Chin and Agostino Di Scipio.

His works have been performed by international ensembles and musicians in more than twenty countries worldwide in more than seventy concerts. His music scores are published by the Parisian publishing house BabelScores. He has given lectures about music at international conferences such as ACM (Tokyo), Xenakis International Colloquium (London), Europe-China Cultural Forum vol.1 and 2 (Brussels and Beijing), EMS (Paris and Leicester), SMC (Berlin), etc.

Fake [Phivos-Angelos Kollias]

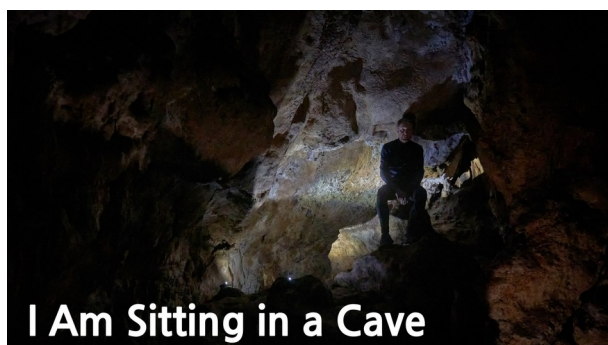
Everything you hear tonight in this piece is not real. Here's a sonic kaleidoscope unfolding before your ears made of synthetic reflections. Sound after sound is extracted from the human collective memory. Composed entirely of generative AI fragments—hundreds of them—this piece uses an algorithm that has hoovered up the music of every artist ever recorded, non-consensually incorporating it into an artificially constructed representation of collective memory. Feeding this algorithm with fragments of my own music spits out a conjured stream of sound drawn from the codified collective mind.

But do not be fooled.

This is not Music.

This is Fake.

I Am Sitting in a Cave [Iain McCurdy]



I Am Sitting in a Cave. Foto: Iain McCurdy.

'I Am Sitting in a Cave' is a version of Alvin Lucier's classic piece from 1969, 'I Am Sitting in a Room'. This version, rather than reiterating the process of applying the room's acoustics using a speaker, a microphone and a tape recorder, uses an impulse response of the acoustic space applied to an acoustically dry recording of the text on a computer. This way, the iterations can be generated faster than real-time and we can skip steps in the iterative process if we so desire. It also becomes easier to swap in different impulse responses of different spaces and microphone positions for experimentation. The text spoken has been altered to reflect the differences in my approach and to remove aspects more personal to Lucier.

Because this is a closed system, free of the variability of analogue electronics, ambient noise, changing room temperature and so on, the resonances build up much quicker. This is further accelerated by having recorded an impulse response of a fairly reverberant cave. In total, 32 iterations were generated. The biggest perceived changes are early in the process with differences between higher-ordered iterations being harder to discern. For this reason, this video selects iterations 1, 2, 4, 7, 11, 17, 24 and 32.

The impulse response was captured in Les Grottes de la Bérigoule (Caves of Bérigoule) in Provence, France. Ten impulses were captured in different chambers and with different microphone positions and after auditioning all of them, the most favourable one was selected. Again, the use of software made this process easier. The difficulty of working in the caves would have made it impossible to create this piece in any other way. The software for this implementation of this piece was created using the Csound audio programming language (www.csound.com).

Iain McCurdy

Dr Iain McCurdy is composer originally from Belfast and currently based in Maynooth, Ireland. Having started writing for fixed medium, his work has also covered sound installation, exploring physical metaphors of compositional structures through the creative use of electronic sensors and innovative human interface design. He also writes for instruments including a series of pieces for the Hard Rain Soloist Ensemble. He has

undertaken residencies at EMS in Stockholm, NK in Berlin and ZKM in Karlsruhe. His music has been performed around the world with commissions having been received from the Arts Council of Northern Ireland, Sonic Arts Network and the Walter Fink Preis. Dr Iain McCurdy currently lectures in Music Technology at Maynooth University. Recent work has turned towards ecological sound preservation and celebration of subjects such as bats, bees and rare soundscapes.

Draught [Clemens von Reusner]



Draught. Foto: Clemens von Reusner.

Spheres of water and of the vast space of the air and its inhabitants in the primeval valley of the river Elbe are the tonal resources of the composition. The wave is the essential principle of this work in micro and macro form, in horizontal and vertical density: the short wave of the drop of water as well as the wave of the large, slow-moving swell that constantly and inexorably passes by the person sitting on the shore. Sounds derived from manifold ecooustic episodes occurring during the sound recordings above and below the water in the Elbe valley between Hitzacker and Schnackenburg in spring 2019 were developed with the means of the electronic studio. Sounds with varying degrees of relationship and abstraction, in which the original sound is still recognizable, and other, more distant sounds that sometimes no longer reveal their origin after the various processes of sound formation. However, the following always applies: the sounds that emerge, which may sometimes seem strange, are all developed from the sounds of the water and the landscape and are therefore contained in these as sound possibilities.

Clemens von Reusner

The works of german composer Clemens von Reusner are characterised by purely electronically generated sounds and those found in special places and processed in the studio. The work on the sound itself, its arrangement and movement on individual paths in the virtual acoustic spaces of multi-channel loudspeaker configurations are at the centre of his compositional work. Clemens von Reusner is a member of the "Academy of German Music Authors". 2024 he received the Thomas-Seelig-Fixed-Media Prize of the German Society for Electroacoustic Music (DEGEM) for his entire oeuvre. His works have been awarded national and international prizes and they are performed worldwide at renowned international festivals for contemporary music. www.cvr-net.de

Itsumade [Berk Yagli]

Itsumade is a piece that aims to reflect an ongoing condition, of being in a state of endless purgatory, that is, both related to society and the individual—a never-ending cycle of war, destruction, death, and scattering; all emerging from the brutal remainings of outdated modes of world structures, that are acting as nothing but a venom-infusing on every attempt made to get us out of the purgatory. Recorded and composed mostly in Japan during a residency as a composer, the piece is largely influenced by the Shinto concept of Itsumade. Itsumade is a Yōkai monster, an eerie reptilian bird known for crying "itsumade itsumade" (until when? Until when?) almost every night around the fall of 1334 (in the Kenmu years) when an epidemic illness was causing many deaths. Drawing from the story of itsumade and the concept of being in a state of spiritual and material purgatory, this

piece aims to intersect these two points together asking until when? Until when can we take a radical step forward to change the process? The piece is hugely composed of deconstructions of the written and produced metal pieces by me, 7 in total, one of which was formed in Itoshima (Japan) during my stay in 2023. During my stay, out of complete surprise, I had a chance to collaborate with the Japanese singer Kaori Takeda on a progressive metal piece I worked on with inspirations from Japanese Rock/Metal. Kaori helped me to write lyrics and she sang brilliantly, delivering her raw and unique energy.

Berk Yagli

I am a guitarist, composer, producer, and researcher from Cyprus. My music journey started at the age of 12 by forming my childhood/teenager dream band and performing more than 70 gigs including festivals, charity concerts, and competitions (in 2014 I was awarded first place in best instrument performance) until I graduated from high school.

I have been active in the UK for the last 6 years due to my education in BSc Music and Sound Technology (University of Portsmouth), MA in Composition (University of Sheffield), and currently at the University of the Arts London working under Adam Stanovic for my Ph.D. topic: FUSION: A CRITICAL AND COMPOSITIONAL INVESTIGATION OF METHODS FOR ELECTROACOUSTIC AND METAL HYBRIDISATION.

My main mission with my music is to talk about social, political, and philosophical matters interestingly to invite the listeners to reflect on the topics. I am interested in hybridizing ideas and conventions in music to create something new and exciting.

My music has been presented in the UK and internationally in dozens of festivals including Ars Electronica Festival (Linz, Austria), Espacios Sonoros (Salta, Argentina), New York City Electroacoustic Music Festival (New York, US), International Computer Music Conference (Limerick, Ireland), Seoul International Computer Music Festival (Seoul, South Korea), Sound Junction (Sheffield, UK), Convergence-De Montfort (Leicester, UK), BFE/RMA Research Student's Conference (Plymouth, UK), Research on Contemporary Composition Conference 2022 (Georgia, US), Sonic Matter Festival 2022 (Zurich, Switzerland), International Confederation of Electroacoustic Music (Krakow, Poland), WOCMAT Conference 2022 (Taipei, Taiwan), SEAMUS (New York City, US), MOXSonic Festival (Missouri, US), Earth Day Art Model Festival (Indianapolis, US), Vu Symposium (Utah, US), Unfolding Narratives (London, UK), NoiseFloor (Staffordshire, UK), Perspectivas Sonoras (Morelia, Mexico), Audiomanzia Festival (Padova, Italy), CCMC (Tokyo, Japan) and more (please see the comprehensive list below).

The Message [Shayan Chakraborty]

The video was filmed at Shankill Beach in Ireland with the intention of capturing the ever-changing motion of the sea, reflecting a sense of beauty and transience that could complement the music I envisioned. At its core, the work seeks to convey a message about appreciating the natural world both in motion and in stillness.

Although I faced setbacks with the original recordings, this challenge led me to reimagine the soundscape—layering waves, flute, and other organic elements to create a world that felt both real and dreamlike. I wanted the audio to mirror the unpredictability of nature while also introducing moments of tension, intimacy, and release.

The piece incorporates a brief Morse code motif, aligning with the appearance of words on the screen. Rather than functioning as a literal translation, it acts as a symbolic gesture—suggesting a much needed urgent communication between nature and humanity.

Shayan Chakraborty

Shayan Chakraborty is a versatile audio professional with extensive experience in all things sound - ranging from recording to production across film, games, TV, and academia.

He has worked in the Indian Film industry as a composer/producer before stepping into academia. He is currently associated with Maynooth University, Ireland.

Imprint

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