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Sounds Like Now: Improvisation + Technology

One of my former teachers was fond of assigning a set of philosophical texts and then opening discussion of them by asking: “What is the question?” The implication was that the texts had no conclusive answers, but instead represented how a set of authors grappled with a common theme at a particular historical moment. Framed this way, the grappling was unresolved and fun to witness—how would it turn out? In this spirit, my objective for curating the LMJ20 CD, *Sounds Like Now: Improvisation + Technology*, was to gather examples from musicians and sound artists who, in various ways, are grappling with “the question” of improvisation and technology.

Although it unfolds in the present, this question or relation of improvisation and technology is not a uniquely contemporary one, and certainly not confined to narrow definitions of technologies as electronic or digital. Improvised music emerges from interactions among musicians and instruments, listeners and sound systems, sounds and spaces [1]; as such, it is always-already technological. Ingrid Monson developed the concept of *intermusicality* to refer to the inventive ways that jazz musicians use musical quotations or historical allusions to communicate meanings among each other and knowledgeable listeners [2]. Histories of musical instruments and audio technologies, which often manifest in sonic aesthetics, are embedded within these audible citations. Technical language and informal “talk” of technology also form part of the social aspects of improvising in live performance and studio contexts [3].

A cluster of themes at the intersections of technology, spontaneity and decision-making in contemporary improvised music attune my ear as I listen to this CD. Digital tools, extending the logics of many mechanical and analog instruments before them, facilitate increasingly detailed explorations of certain musical elements such as timbre and microtonality. Electronic and digital instruments also have a distinctive temporal organization; those who improvise with electronics must negotiate what Kaffe Matthews has called “this business about a delay”—that gap, however fleeting, between the “real-time” responsiveness of a machine and the temporality of embodied gestures [4]. As tape recorders influenced an earlier generation of improvisers by enabling repeated listening sessions, contemporary improvisers are undoubtedly influenced by listening habits specific to digital media and cultures, even if their craft is expressed through an acoustic instrument [5]. Moreover, recording retains a vexed relation to improvisation; as one contributor to this compilation reminded me, editing the recording to its required length for the CD compromised some of its improvisational strengths.

In the context of a proliferation of increasingly affordable and ubiquitous software and compression methods, which raise the possibility that ever more sounds will share a homogenizing digital veneer, contributors to this CD embrace a wide range of field recordings, acoustic, electroacoustic, electromagnetic, analog and digital sound sources in their practice. Several also work at the intersections of improvisation and technology as a means of expressing cultural location or ethnic tradition. Some of the artists on this CD may identify as impro-

visers, some may claim improvisation as one creative practice among many, and others—as Derek Bailey noted some 30 years ago—may be inclined to “refer to what they do as just ‘playing’” [6]. Their play, and their grappling, is our gain.

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Tara Rodgers is a composer and feminist technology scholar. She performed jazz piano for several years in New York City, has released numerous recordings of electronic and electroacoustic music (as Analog Tara) and exhibited sound installation art at venues including Eyebeam (NYC) and the Museum of Contemporary Canadian Art (Toronto). Her collection of interviews, Pink Noises: Women on Electronic Music and Sound, was released by Duke University Press in 2010. She is currently writing a history of synthesized sound that examines representations of identity and difference in audio-technical language. She is based at the University of Maryland, College Park, where she teaches in the Women's Studies department and works with the Maryland Institute for Technology in the Humanities (MITH). See <www.pinknoises.com>.

References and Notes

1. Georgina Born, “On Musical Mediation: Ontology, Technology and Creativity,” *Twentieth-Century Music* 2, No. 1 (2005) p. 7.
2. Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction* (Chicago and London: Univ. of Chicago Press, 1996) pp. 97–98.
3. See Monson [2] pp. 73–96, on the intersections of music, language and African-American cultural practices among jazz improvisers. On the roles of gender, age, race, ethnicity and other aspects of identity and social difference in studio dynamics, see Louise Meintjes, *Sound of Africa! Making Music Zulu in a South African Studio* (Durham, NC: Duke Univ. Press, 2003); Beverley Diamond, “Media as Social Action: Native American Musicians in the Recording Studio,” in Paul D. Greene and Thomas Porcello, eds., *Wired for Sound: Engineering and Technologies in Sonic Cultures* (Middletown, CT: Wesleyan Univ. Press, 2004) pp. 103–137. On speech-about-sound in the studio, see Thomas Porcello, “Speaking of Sound: Language and the Professionalization of Sound-Recording Engineers,” *Social Studies of Science* 34, No. 5, 733–758 (October 2004).
4. Tara Rodgers, *Pink Noises: Women on Electronic Music and Sound* (Durham, NC: Duke Univ. Press, 2010) p. 40.
5. For example, as my own listening habits have become increasingly Internet-based, I am exposed to a greater variety of music but less likely to listen to any one thing for very long. I’m willing to speculate that this recalibrates my experience of duration as a listener and music-maker. When I do listen to sounds or musical excerpts of longer duration, they seem more jarring (even a pleasant relief) as I’ve become accustomed to flitting quickly from one short excerpt to the next.
6. Derek Bailey, *Improvisation: Its Nature and Practice in Music* (Ashbourne, Derbyshire, U.K.: Moorland, 1980) p. 5.

Sounds Like Now: Improvisation + Technology

Curated by Tara Rodgers

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WILLIAM FOWLER COLLINS: *MIDDAY SUNSHOWER*

Performed, recorded and mixed by William Fowler Collins. Mastering by Thomas Dimuzio. From the 2007 album *Western Violence & Brief Sensuality* (WMR01).

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The process for *Midday Sunshower* began, as much of my work does, with a merging of improvisation and technology. The piece was not pre-conceived before I began work on it. In this case, electric and acoustic guitar improvisations were recorded in my home studio. I then processed those recordings on my laptop using both the SuperCollider 2 software and some of my guitar effects pedals. Once I was satisfied with the sound, I re-recorded this processed material. The results contain only traces of the original source material, but one can still make out the occasional blurred twang of the electric guitar and the strumming sound of the acoustic guitar in the final mix. Additional material was generated through experimenting with my SuperCollider 2 patches until I found sounds I wanted to use. Once all the tracks were assembled for the piece, improvisation was left behind and the piece was carefully and intentionally developed by way of the mixing process.

The title for *Midday Sunshower* comes from listening to a final version of the mix at home in the high desert of New Mexico as rain began falling on a sunny afternoon.

Originally from rural New England and now living in New Mexico, William Fowler Collins (b. 1974) is a musician whose work explores and synthesizes both musical and extra-musical elements. His work has been described as a cinematic blend of dark ambient, drone, electroacoustic, noise and ambient black metal musics. Collins records for the Type record label and has additional releases forthcoming on the Utech Records, Root Strata and Digitalis labels.

ENGLISH: MARIBEL (OR BUTCH FIRBANK)

Excerpt from a longer piece entitled *Maribel (or Butch Firbank)*, July 2007.

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The duo English is Bonnie Jones and Joe Foster. Jones plays circuit-bent electronics (circuit bending is a way of taking the circuit board from a mass-produced toy, guitar pedal, etc. and re-purposing the board to create an entirely new palette of

sounds), digital delay pedals and microphones; Foster plays electronics and trumpet. The entire work will be included on a forthcoming CD release titled *Nope* on the label Celadon in fall/spring.

We have been improvising, performing and touring together since 2004 when we met in Seoul, South Korea, while Jones was traveling on a Fulbright grant. We began our collaboration over a shared interest in unusual electronic instruments and creative improvisation. Our duo project explores the structural possibilities of electronic sounds with a strong emphasis on developing a longstanding playing partnership based entirely on improvisation.

Over the past 6 years we have continued to create music that explores unique signatures of electronic sound, including drones, abstracted chaotic sounds of circuit-bent electronics, and unusual textures and timbres. Our work, while not explicitly incorporating textual elements, is influenced by our writing and poetry backgrounds. This is seen through our work's narrative concerns, exploring tension and atypical progressions, its focus on beginnings and endings and attention to phrasing, motif and shape.

We created *Maribel (or Butch Firbank)* in July 2007 when we met in Asia (South Korea and Japan) for several days of recording and concerts. The excerpt included in this CD is an unedited recording of an improvisation.

Bonnie Jones (b. 1977) works with sound, text and performance. She currently lives and works in Baltimore, Maryland, U.S.A. In sound performances Jones plays the circuit boards of digital delay pedals. Her primary collaborators are Joe Foster in Korea (in the duet English), Chris Cogburn, Andrea Neumann and Andy Hayleck. She is also a member of the Performance Thanatology Research Society, an interdisciplinary performance/theater group. Bonnie has presented her work in the U.S.A., Europe, Asia and Mexico at numerous venues, including the Kim Dae Hwan Museum, the Ontological-Hysterical Theater, the 14 Karat Cabaret, the Stone, Experimental Intermedia, Ex-Teresa Arte Actual, and Kid Ailack Hall. She is currently an MFA candidate at the Milton Avery Graduate School of the Arts, Bard College.

Joe Foster was born in California in 1972, lives in Seoul and plays improvised music. He has collaborated with J.P. Jenkins, Bryan Eubanks, Bonnie Jones, Hong Chulki, Choi Joonyong, Ryu Hankil and Kevin Parks, and at least 182 others. He has been in the groups Super Unity, Peevish, Don Brown and Dan Reynolds, and English, and has released CDRs, CDs and a cassette.

F.A.S.T.: DREAMS OF WAKING

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dreams of waking is an edit of one evening's improvisation with synthesizer, various amplified small instruments and the lyrics to someone else's song. What started simple—as an atmospheric addition to the sound of the fireplace and the creaks of an old house—evolved in a sinister direction as the evening progressed. We were too pleased with ourselves to stop, so

we sampled our sonic results and improvised another trajectory through the labyrinth of our original material. Eventually, these wanderings were collaged into a single path.

Everything seems new by morning light. We dream of waking without fluttering our eyelids, and wonder at the brand new world before us.

Focusing on improvisation and the raw energy that is generated by speed, f.a.s.t. (Freida Abtan and Shane Turner) attempts to extract the substance from momentary decisions: the details to be revised later. They live in Montréal, Canada, where they generate sound and appreciate the local music scene. Abtan has one solo album on United Jnana and an upcoming release on Robot Records. She is pursuing a doctorate in Computer Music and Multimedia at Brown University, and has presented her sound and visual work across the globe. Turner has released several albums under the moniker Turner of Wheels, available through the Canadian net.label Panospria. He also performs as one half of the idm duo "the fold."

ANNA FRIZ: OUR DOMESTIC RADIATION II: ST. CLARENS AND PATON

Created by Anna Friz as part of a suite of pieces entitled *Short Horizon*, 2009–2010.

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Short Horizon is an ongoing sonic project that seeks to balance documentary, imagination and reverie: specifically by working with acoustic field recordings and recordings of sounds transduced from VLF (Very Low Frequency) antennas in urban spaces in order to create deeply textured compositions. This practice of urban field(s) recording broadly proposes transmission as an environmental state or landscape in and of itself. Of particular interest to me is the ongoing process of listening at these sites, which reveals great contrasts of relative flatness and depth perceivable in both acoustic and Hertzian space, and the diminishing horizon in the contemporary city as a result of urban design and an exponential increase in wireless infrastructure (or EM clutter).

Our Domestic Radiation II is made from the actual and imagined intercepted signal fields in and around my former residence at St. Clarens and Paton in Toronto. I created it in stages of improvisation; every subsequent layer responding to the gradual accumulation of sounds. I began with a field recording from the street corner using a cardioid microphone in a l-quart mason jar and then recorded two layers of radiophonic and VLF interceptions. Finally I played along, using first harmonica and then theremin, with some analogue electronic filters.

Anna Friz is a sound and radio artist who divides her time between Toronto and Montréal. Since 1998 she has predominantly created audio art and radiophonic works for extensive international broadcast, installation or performance in more than 15 countries. Friz is a Ph.D. candidate in Communication and Culture at York University in Toronto, and a free103point9 transmission artist.

MYRMYR: IMPROVISATION AT THE MERIDIAN GALLERY

Created by Agnes Szélag and Marielle Jakobsons. Recorded by The Norman Conquest.

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Since the inception of Myrmyr (Agnes Szélag and Marielle Jakobsons) almost 6 years ago, we have always been inspired by the transformation of our main instruments: the violin and cello. Technology plays an integral role in creating our musical material, most often as processing for live instruments in performance. Non-traditional techniques and improvisational reactivity inform our methods both on our traditional instruments and electronics. In our first performance as a duo, we used two laptops running two Supercollider patches, which reacted to and processed our acoustic instruments' audio in somewhat unpredictable ways. Since then we have experimented with various rigs for this piece, the instrumentation is five-string electric cello, five-string electric violin and voice all processed with live electronic manipulations. The piece was completely improvised live at the Meridian Gallery in San Francisco on 22 January 2010 and was the opening song in our set. This particular improvisation exhibits our goal of blending electronics and our instruments into a seamless performance.

*Myrmyr is Agnes Szélag and Marielle Jakobsons (aka darwinsbitch), based in Oakland, California. With the violin and cello as their basis, the duo creates an intimate chamber music atmosphere with an arsenal of electronics and instruments. They merge improvisation and experimental song forms to create works inspired by their common Baltic heritage. Since 2004, they have performed across the West and East Coasts, collaborated with dozens of musicians and filmmakers, and written several works for large ensembles such as the sfSoundGroup and Oakland Active Orchestra. Their debut album *The Amber Sea* was released in 2009 on Digitalis Recordings, and their sophomore release, *Fire Star*, is currently in production.*

NISHI SHELTON DUO: THE SOUND IS THE MELODY 4B

Excerpt of an album recorded in one session on three microphones in Oakland, California, 13 June 2009. Engineered, mixed and mastered by Aram Shelton and released digitally by Candy Dinner and Singlespeed Music, 15 April 2010.

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This track is an excerpt from *The Sound is the Melody*, an album of improvised duets by Kanoko Nishi on koto and Aram Shelton on soprano saxophone. The two instruments are quite different, representing wind and string families, with opposing Eastern and Western backgrounds. They share a common pitch range. Both are soloistic. The musicians explore a musical area far beyond the scope of either instruments' tradition. The resulting dialog is constantly evolving. The sound is the melody.

A classically trained pianist, Kanoko Nishi has turned her attention to free improvisation since graduating from Mills College in 2006. She is currently based in Oakland, California, U.S.A., engaging in various local projects, exploring techniques to extend the sonic vocabularies of the piano and her second instrument, the koto (Japanese zither). She also enjoys collaborations with dancers, writers and visual artists, through which she strives to find ways to communicate with other forms of performance art and push the limits of musical expression.

Aram Shelton is a multi-instrumentalist on saxophones and clarinet, an improviser and a composer. Originally from southeast Florida, Shelton spent several productive years in Chicago and currently lives in Oakland, California. While the music he makes is spread across a

variety of aesthetic lines, it is grounded in and influenced by the rich history of avant-jazz and free improvisation in America and Europe since the 1950s. In California the groups *Cylinder*, *Ton Trio* and *Marches* represent his music. He maintains his connections to Chicago through the groups *the Fast Citizens* (Delmark), *Rolldown* (Cuneiform), and *Arrive* (Singlespeed). For more information visit <www.aramshelton.com>.

THENUMBER46: THE AMEN SONG

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As Brooklyn-based electronic music duo thenumber46, we (Suzanne Thorpe and Philip White) push and coax feedback systems physically and psychologically, extracting sonic extremes from their instruments and themselves. With Thorpe on flute and electronics and White on a nonlinear feedback system, we improvise on the precipice of unpredictable sounds, exploiting the volatile and explosive in our music. *The Amen Song* is a track from our full-length recording *Bleach & Ammonia*, recorded at the Contemporary Center for Music at Mills College. Mindful of format and its ability to relay a message, we released *Bleach & Ammonia* as a limited-edition cassette on Tape Drift in honor of the magnetic fields that inspire us. We chose *The Amen Song* because it exemplifies the vocabulary and dialog we have developed with each other over the past 3 years. Quick and highly interactive, the work is intended to exhibit the disparity and tension that exists between our personal performance practices, as well as an improvisatory tenacity as we navigate the emergent landscape manifested by our combined systems. Ideas collide against and into one another, sometimes fracturing, sometimes coalescing.

thenumber46 is Suzanne Thorpe on flute/electronics and Philip White on electronic feedback. Thorpe composes site-specific works that employ psycho-acoustic phenomena, aural harmonics and tuned filtering systems, and has appeared alongside Chris Brown, David Dove, Annette Krebs, Pauline Oliveros, Gino Robair, Zeena Parkins, Ulrich Krieger and more at places such as Issue Project Room (NYC), The Stone (NYC), Diapason (NYC), *Activating the Medium Festival* (SF), *No Idea Festival* (Austin). White creates inter-media pieces that explore meaning in information transmission, and has performed with Toshimaru Nakamura, Gene Coleman, Tomomi Adachi, Michael Schumacher and Nisi Jacobs among others. His work has been featured in numerous venues internationally.

NANCY TOBIN: DELAYTOYS BERCEUSES

Project produced 2004–2009. Created by Nancy Tobin (toy improvisation, voice, field recording, composition, editing, mixing) with the participation of Martin Tétreault (toy improvisation, voice), Nathalie Derome, Anna Friz, Hélène Prévost, Paul Tobin, Carl Trahan and Sióned Watkins (toy improvisers). Studio recording and mastering by Stéphane Claude. The artist thanks The Canada Council for the Arts, OBORO New Media Art Lab Residency Program, Claude La Haye and Éric Prévost for their generous support.

Contact: Web site: <www.mmebutterfly.com>.

DelayToys Berceuses is a sound composition project based on childhood and memory, produced between 2004–2009. The entire instrumentation is based on a series of toys from the 1970–1980s, contained in two suitcases. The recordings of the

toys were conducted in two different contexts: with an interpreter in a field environment, and by myself in an isolated sound booth at OBORO New Media Art Lab, in Montreal, Canada.

DelayToys Berceuses was made with Lexicon Digital Delay PCM42, Electro-Harmonix Deluxe Memory Man Analog Delay pedal, Clavia Nordlead three-performance synthesizer, RME FireFace 400 sound card, Edirol R-09 sound recorder, Digidesign Pro Tools editing software, Magix Samplitude editing software, Ableton Live performance software, Neumann M149 Microphone, Rode NT4 Stereo Microphone, Royer SF-24 Active Stereo coincident Dynamic Ribbon Microphone (my favorite), Schertler double bass transducer, Schoeps X/Y Stereo CMXY-4V Microphone, Schoeps CCM41 Microphone Soundfield ST-250 Microphone system.

Nancy Tobin is an audio artist based in the St-Henri neighborhood of Montréal. During the last 20 years, her designs for dance and theater productions have been part of several international festivals, such as *Festival TransAmériques*, *Festival d'Avignon* and *Edinburgh International Festival*. Over the years, she has developed a specialization in vocal amplification for theater and incorporates unusual audio speakers to transform the aural qualities of her compositions. Tobin is currently working on *EXPIRE 00–2011*, a non-spectacular theater-audio hybrid installation exploring duration, slowness and perpetual obsolescence.

VAL-INC: BLACKGHOST

Composed/performed by Val-Inc/Val Jeanty, <c> Zaka Mizik/BMI, 2010. Instrumentation: SP 303, Air synth, Absynth 4.

Contact: Web sites: <www.val-inc.com>.

BlackGhost is an improvised structure of sound and rhythmic textures that incorporate a host of frequency wavelength effects, moods and atmospheric realms. This soundscape creates rhythmic intelligence and escapes the boundaries of the tonal to operate as a kind of sonic life form. The piece falls into the realm of the “modern-ancient,” where spirit guides mingle with advanced technological avatars.

Born and raised in Haiti, Val Jeanty situates a percussive culture as the foundation of her creations, evoking the musical esoteric realms of the creative subconscious and self defined as “Afro-Electronica.” She incorporates her African Haitian musical traditions into the present and beyond, combining acoustics with electronics and the archaic with the postmodern. She works with a diverse range of artists, such as Steve Coleman as a turntablist, Tracie D. Morris as a percussionist, and Anthony Braxton as a recording engineer. Her performances have been showcased in New York City at the Whitney Museum, the Museum of Modern Art, the Brooklyn Academy of Music, and internationally at SaalFelden Music Festival in Austria, Switzerland, Jazz à la Villette in France and the Biennale Museum in Italy.

DOUG VAN NORT:

PLAYING WITH FIRE IN THE GASHOLDER

Improvisation with the GREIS performance system. Recorded at the Gasholder building in Troy, NY, U.S.A., November 2009.

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This piece is the result of two improvisatory explorations of the Gasholder building in Troy, NY. This building, which used to

house coal gas, possesses exceptionally idiosyncratic acoustic qualities. In addition to long reverberation, the space presents a variety of sonic effects depending on one's perspective in the space—from phasing to moving slapback echoes and odd filtering. In November 2009 I set out to deeply engage with this space by setting up an array of six microphones at varying distances and placements. I pointed a speaker at this array and proceeded to improvise with my GREIS performance system, which is focused on “scrubbing” sounds—drawing out their inner details—while capturing past sound through a series of feedback delay lines. Beginning with one sound file, I captured the input to the distant microphones as source material and created a feedback looping within the space that mixed each of these alien points in space. This created a situation in which I was improvising *within* two complex systems—one acoustic and one digital—that each had their own memory and character embedded within the sound field.

The first two minutes of this piece are based on a short, high glissando from a violin, which I chose in order to explore the spectral response of the space at the various locations, allowing them to return to me in order to be stretched, scrubbed and transposed. These different tectonic spectral slabs can be heard to move in the recording, and the gritty dusty floor of the building can be heard within the digital scrub-artifacts that resulted from pieces of dirt obstructing my long, slow Wacom tablet gestures. The final 5 minutes are based on a short sample of crackling fire embers, which I chose in order to probe the transient response of the space, listening to the different rhythms and articulations that the spatial points added as I looped and mixed the various sources into different modulating delay lines that effectively present a mixture of acoustic effects. At points this sounds like an update on Xenakis's *Concret PH*, moving toward a more structured and human-shaped experience near the end—a transfer of control from acoustic to musical space. For both excerpts, I attempted to preserve the spatial character of the experience by panning each recorded microphone channel across the stereo spread in the same configuration as they were aligned in the space. The direct source is panned all the way to the left, resulting in moments of hard panning that can then be heard to move “across” the space.

Doug Van Nort is a sound artist and researcher. His work takes an experimental approach to sound and music technologies, resulting in a unique mixture of research and creation. Van Nort improvises regularly with electronic and acoustic musicians using his custom GREIS software, currently performing in the trio Triple Point with Pauline Oliveros and Jonas Braasch. His work is documented on Deep Listening as well as other experimental music labels, and in publications such as Organised Sound and Leonardo Music Journal. In addition to Oliveros and Braasch, current collaborators include Chris Chafe, Francisco Lopez, Ben Miller and Al Margolis.

CHRISTINA WHEELER:

ADVENTURES ON THE PINK SIDE OF THE MOON

Excerpt from a live studio recording session of voice, effects processing and two digital Echoplexes sampling delay hardware units.

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As an electronic artist, I always have been engaged with the conundrum of the seeming perfection of the linearity of the binary, in combination with the irregularity of human touch and expression, and what happens in the middle space when these two worlds combine, conflate and collapse together. With a sampled delay-loop, all the imperfections of the sample gain a kind of rightness in their “perfect” repetition by a digital device. That seeming perfection is then rendered imperfect by the use of the human touch, which determines, always imperfectly, the gestures of where the loops start, stop, merge, overlay and repeat by how and when controls are triggered.

Adventures on the Pink Side of the Moon is an excerpt from a longer, live studio recording session where I created all the music only using my voice, effects processing and two digital Echoplexes sampling delay hardware units. I processed my voice through a wide variety of effects, created multiple multi-layered sample loops using the two Echoplexes, then played the composition adding additional lines of vocal singing and vocal sounds on top. Because I use two Echoplex units, I can work like a DJ does, with two other sound sources in addition to my voice, and each of those loops can interconnect to the one before and after, improvisationally and organically, so that the piece becomes one interwoven tapestry of sound. No other sound instrument besides my voice was utilized to create this piece, and there were no interior edits made to the music once the recording was completed.

Vocalist, electronic musician, composer and songwriter Christina Wheeler's musical explorations have included forays in techno, house, 2-step, drum and bass, breakbeat, soul, dance hall, dub, world music, ambient, free jazz and improvisational forms. A native of Los Angeles, California, Wheeler graduated from Harvard and Radcliffe Colleges and Manhattan School of Music. She has performed and recorded internationally with a variety of artists, including Ryuichi Sakamoto, Vernon Reid, John Cale, Chaka Khan, PM Dawn, Ravi Coltrane, Talvin Singh, Mocky, Jamie Lidell, DJ Olive, Marc Ribot, Zeena Parkins, John Carter, Fred Hopkins, Andrea Parkins, Yappac, Dolibox and Riperton. Her work with David Byrne included international tours and television appearances on “The Late Show with David Letterman,” and PBS's “Sessions at West 54th Street” series, and her own music was featured on MTV's electronic music program AMP. At Lincoln Center, Wheeler premiered Randall Woolf's The Trick Is to Keep Breathing, a composition for voice, string quartet, tape and turntables. She was featured on the New York episode of Tvframes, (Citytv, Toronto, Canada) and resides in Berlin, Germany.