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# Concert Series

australasian computer music conference 2005

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creative industries 



1

#### Title

Esenska Mesechina :: autumn moon

#### Duration

9 Minutes

#### Composer

Robert Sazdov

#### Liner Notes

The composition consists almost entirely of vocal manipulation of three (3) traditional Macedonian 'autumn' songs, mesechinko (beautiful moon), aj stani (wake-up), and dzibirichki (swallows) – there are tapan (big drum) manipulations towards the end of the composition. All songs are taken from the Pirin region of ethnographic Macedonia and are performed by the trio, Sestri Bisserovi (The Bisserovi Sisters), arguably Pirin's leading vocal ensemble and one of the Balkan's most recognised performers.

Due to the sister's similar vocal characteristics, close performed musical intervals, and long drone like phrases, results in the increased auditory perception of harmonics. There is much high frequency energy, demonstrated by spectral analysis tools, with many frequencies nearing 16kHz. The mentioned elements are seized on for the compositions and form the basis for most vocal manipulations. This results in almost meditative sounding drone passages, use of close harmonic intervals, and the auditory results of manipulating, morphing, and isolation harmonics as high as the 40th harmonic.

The composition uses the Double-Diamond speaker configuration in a 7.1 set-up, the rear speaker is not utilised. Using seven (7) speakers assists with the spatialisation of rhythmic elements, which are in  $7/8$ ,  $7/4$ ,  $7/2$ , as well as, larger time scale divisions of 7. This not only allows for precise placement of melodic and rhythmic elements within the seven (7) sound point sources but also reflects the most commonly used time division in traditional Macedonian music. The spatialisation of sound objects is determined by an experimental panner, which I am currently authoring, and uses traditional embroidery patterns to outline trajectory paths. Finally, esenska mesechina is viewed as a neo-traditional composition, continuing the tradition of Macedonian folklore.

#### Presentation Style

Replay

2

Title

Pukera

Duration

7 Minutes

Composer

Ian Whalley

Liner Notes

Pukera means a wind swept headland or Isthmus. The tape section of the work is based on nine short audio samples of traditional Maori instruments, including three different Putorino (a wind instrument). Some of the small sampled fragments appear as recorded, but most are also extensively processed and developed electronically and then blended together to make the structure of the work. The Putorino solo part is improvised live by Richard Nunns, using the full range of voices available on the instrument.

Presentation Style

Replay

Webpage

<http://www.waikato.ac.nz/wfass/subjects/music/staff/ian/>

3

Title

Acorn

Duration

7 Minutes

Composer

Dave Burraston

Liner Notes

Acorn was created using 2D multi state Cellular Automata programmed in BBC BASIC on an Acorn RISC machine. The sound output was processed by an analogue modular synthesizer (Roland System 100M & Doepfer A100). The final production and mixing was made by Australian electronic music legend Garry Bradbury (ex Severed Heads)

Presentation Style

Replay

4

Title

Enigma

Duration

7 Minutes

Composer

Sabrina Peña

Liner Notes

Enigma - I just Am

Sabrina Peña is currently completing her masters in Music Technology at Florida International University as media assistant intern to Pauline Oliveros.

Presentation Style

Replay

5

Title

Agitprop

Duration

7 Minutes

Composer

Christian Haines

Liner Notes

Definition: Agitprop - political propaganda communicated via art and literature and cinema.

This work consists of three improvised and interconnected sound abstractions. The raw materials are spoken word pieces of Australian political infamy during the course of 2003 and 2004. The spoken words are duplicated, modified and coalesced into ghostly remnants of their origin where, like in their original context, the meaning is obscured.

Christian Haines (BA, MA) a lecturer in music technology and electronic music at the Elder School of Music. He is also the coordinator for School's Electronic Music Unit (EMU) continuing a proud tradition of electronic composers to grace the school including Hank Balding, Tristram Cary and Stephen Whittington. Other activities centre on generative and electro-acoustic composition, sound design and development of sonic applications.

Presentation Style

Replay

**Title**

Dissonant Particles

**Duration**

7 Minutes

**Composer**

Monro Gordon

**Liner Notes**

Dissonant Particles is an abstract animation

Psychoacoustic experiments have indicated that when two pure sine tones are played simultaneously, they will sound most dissonant when they are around a semitone apart in pitch. There is also a long-range ("cosmological") attractive force which prevents the particles from flying off to infinity.

The particles pulsate and slowly evaporate; both of these processes affect the way they "feel" the forces acting on them. The colour of a particle indicates pitch: red for low pitches, green for intermediate and blue for high. The camera tracks one particle which is always shown in the centre of the screen.

**Presentation Style**

Replay

**Webpage**

[www.gordonmonro.com](http://www.gordonmonro.com)



1

#### Title

Invisible Territory :: An interactive sonification for shakuhachi and Go players

#### Duration

5 Minutes

#### Composer

Mark Pedersen

#### Performers

Mark Pedersen (Computer), Ralf Muhlberger (Shakuhachii)

#### Liner Notes

Invisible Territory is an interactive sonification for (live) shakuhachi and (absent) Go players. The game of Go (or Wei Qi) has its origins in China approximately 2000 years ago, and consists essentially of two players using black or white stones to mark out territory (and capture enemy stones) on a 19x19 grid. When the players agree that no more territory can be gained, the game is over.

The game of Go carries considerable symbolic weight: representing military struggle at its most literal, the progress of time and seasons (the game board may have originally been used as a calendar), the harmony of natural forces (yin and yang), and sacred Earthly and Celestial Space at its most metaphysical. The shakuhachi has strong resonances with Go: historically a tool for meditation as well as a weapon, the shakuhachi tradition embraces an aesthetic of nature and spirit.

For this piece, a record of a historical game (Fujisawa Shuko v. Rin Kaiho, 1972) is animated by improvised shakuhachi (Ralf Muhlberger). In the sonification, the shakuhachi triggers the placement of stones on an (virtual) board, superimposed on the performance space. As the game takes place, sound events representing the newly placed stones move through the performance space, while the more static echo of earlier moves mimics the build-up of patterns on the board. The stones pull and push against the shakuhachi in an echo of the contest played out in the game, until the tension resolves into unity as the game reaches its conclusion.

#### Presentation Style

Performance

## 2

### Title

De Ligno Chalybeque

### Duration

9 Minutes

### Composer

Konstantinos Karathanasis

### Liner Notes

Here are the ingredients necessary for the recipe of the piece:

Steel Wood Hair  
Fire Sulfur Quicksilver  
Mercury  
Dionysus Mars Sisyphus  
Initiation Sacred Dance Sparks  
Caltinatio  
Trance Chaos Katharsis  
Night Crickets Stars...

All the sounds used in the piece were derived from a cello, processed by custom-made algorithms in Max/MSP, and finally mastered in ProTools. The composer wishes to thank ASCAP and SEAMUS for commissioning this work. The piece has been awarded with the Residence Prize of the 30th International Competition of Electroacoustic Music and Sonic Art, Bourges, France and the Special Prize for Young Composer of the Musica Nova International Electroacoustic Music Competition, Prague, Czech Republic.

### Presentation Style

Replay

## 3

### Title

Artificier-artificiel

### Duration

5 Minutes

### Composer

David Hirst

### Performers

David Hirst (Computer)

### Liner Notes

Literally the artificial pyrotechnist, Artificier-artificiel is from a suite called C'est la Vie which explores various aspects of life.

This piece explores artificial life. It draws upon the flight patterns of a flock of birds. The sound component consists of a 2-dimensional landscape of sounds laid out in a 'semantic grid'. As the birds fly over this landscape, a single bird may 'see' a cow or a cat. If it does, it will 'hear' a cow or a cat sound. There are 10 birds, but 5 of them are deaf, so we can hear up to 5 sounds at any one time. The birds also leave a visual trace on the retina of an invisible pyrotechnist who makes playful images on a glowing screen.

Artificier artificiel is a live laptop performance work, with sounds and images created and controlled in real-time using the programming language PD with GEM extensions.

David Hirst studied computer music at La Trobe University with Graham Hair and Jim Sosnin. He graduated with a Master of Arts by research and was awarded the David Myers Medal. In 1997 he also studied electroacoustic music composition with Professor Jonty Harrison at the University of Birmingham. David resides in Australia where he has worked as a Lecturer in Electronic Music and Composition at the University of Tasmania, as a Senior Lecturer in Contemporary Music Technology at La Trobe University, and as a Senior Lecturer in Educational Design at the University of Melbourne. His works have been performed at the International Computer Music Conference in the US, in Canada, the UK, the Netherlands, New Zealand, and nationally within Australia. David has served as President and Secretary of the Australasian Computer Music Association, and has been an international juror for the ICMC, the Canadian Electroacoustic Community, and ACMA. He founded Mikropolyphonie, the online journal of contemporary music, and his current research centres on the cognitive modelling of listening to acousmatic music.

#### Presentation Style

Performance

4

#### Title

Beneath the slopes of Mt. Corrimal

#### Duration

12 Minutes

#### Composer

Warren Burt

#### Liner Notes

Composer designed probability distributions in John Dunn's SoftStep were used to control four of Gotfried Willem Raes' computer controlled instruments. Belly, a computer controlled found-object carillon, Tubi, a quarter-tone tublong; Puff, a quarter-tone organ randk with a unique wind mechanism; and a computer-controlled piano. The work was composed interactively and is in 13 sections which explore a variety of textures, rhythms and harmony. This is a recording of the piece as performed at the Logos Foundation in Ghent, Belgium on the instruments themselves

Warren Burt has been composing for acoustic and electronic instruments since 1968 in North America, Europe and Australasia. He is currently a research fellow at the University of Wollongong, writing a book on Micro tonality for the Beginner.

#### Presentation Style

Replay

#### Webpage

<http://www.emf.org/subscribers/burt>

## 5

### Title

Tixeerif

### Duration

14 Minutes

### Composer

Jeremy Yuille

### Liner Notes

The works herein are in many ways a mix tape of the last 14 months, pulling three smaller pieces into a continuum. We begin with 'human beings are animals too', inspired by political events of recent times and built entirely from human vocal recordings. It attempts to skate the edge between intelligibility of the original source, and letting the monkeys out of the cage. 'Keycaps' follows as a post-technology addendum, the soundscapes of modern human habitats rendered musical. We then move through collages of synthetic and natural space to 'fire eater', an acousmatic environment under siege.

The pieces can be conceptualised as idealised recordings of performance environments, shaped by a wish to balance immediacy with a sense of narrative. They mix top-down composition methodologies with bottom-up generative elements and have passed through a number of sculpting and crafting iterations before this performance. These pieces are dense (one month per minute), and designed to reward repeated listening.

### Presentation Style

Replay

## 6

### Title

Mandala 3

### Duration

8 Minutes

### Composer

Greg Schiemer

### Liner Notes

Mandala 3 is an interactive work for four mobile phones. The work was created using java software developed in the Pocket Gamelan project, an ARC funded project which explores microtonal musical applications of mobile technology. Mandala 3 takes up work I first began twenty five years ago in works entitled Mandala 1 and Mandala 2 created for purpose-built electronic instruments known as the Tupperware Gamelan. Mandala 1 was created to accompany an environmental dance work by choreographer Yen Lu Wong and was performed on the northern broad walk of the Sydney Opera House in 1980. Mandala 2 was created for the Leichhardt Festival and was performed at Annandale Town Hall by a community performance group in 1981.

### Presentation Style

Performance

### Webpage

<http://uow.edu.au/crearts/staff/schiemer.html>



1

#### Title

The Third Space :: Electroacoustic work in three movements

#### Duration

21 Minutes

#### Composer

Robin Fox

#### Liner Notes

##### Movement I: claustrophobia

The source material for this movement was constructed by cutting and pasting very small slices of audio from a multitude of pre-existing files with a view to creating a dynamic and diverse set of timbres and rhythms which would then be sent through a contingency based filtering and spatialisation system. The sources for sound fragments range from pre-existing electroacoustic recordings made by the composer to recordings of collaborative improvisations made with acoustic musicians (Erki Veltheim's viola, Clayton Thomas's double bass and Natasha Anderson's contrabass recorder all contributed in some way).

##### Movement II: barophobia

The second movement deals with the contingency of the space itself, using a technique called panning modulation synthesis. This method of synthesis involves sending a signal around a speaker configuration at such a rate that it creates a carrier frequency across which material can be modulated. In this particular movement a four frequency chord is established and then sent around the eight channel system at a rate that increases over time until panning modulation synthesis occurs. The initial rate is 1 revolution per 2 seconds which becomes 278 cycles per 2 seconds (139hz) over a period of 2 minutes. The amount of time taken for each revolution is then gradually scaled down until easily defined synthesized tones appear.

##### Movement III: ankylophobia

The third movement takes the manipulation and spatial placement of 78 source rhythmic and textural cells as the basis for its form. As with the first movement, there is a structure in place that governs the probability of a cell appearing and the position of that cell in the 8 channel space. The cells were chosen for their rhythmic relationships and divided into four families each delineated by duration of the cell and it's rhythmic and textural qualities.

#### Presentation Style

Replay

## 2

### Title

Elevator Music

### Duration

2 Minutes

### Composer

Kalika Doloswala

### Liner Notes

The work involved using altitude data as a data source within a city topology. The piece submitted involved collecting numerous data readings from elevators within Sydney city buildings, both high rise and low and old and new. The objective was to build an aural landscape representing the journeys people make in the city. Journeys of the everyday, the working day. Up and down, flows and stops. Living life at a distance from the earth, dislocated from the core, mother earth. The equipment used for this was a Flytec Variometer, which is equipment more usually used in aerospots. These data streams were then extracted as comma separated data and processed through Audacity, Sound Forge and Acid programs.

The effects that I experimented with was first was a sense of dislocation. Of individual trips being taken around the quieter times of the day for travel. This then evolved into a multilayered approach whereby I wanted to add layer upon layer, emulating what happens in the morning, lunch and at the end of the day. Elevators packed, continually stopping but involved in continual movement. People waiting glassy eyed, waiting, waiting. Impatient, fuses burning. The first steps of the journey homes taken. Not moving in the horizontal plane, only vertically. This is the first exploration of an extended study I intend on making on altitude and sound and music.

### Presentation Style

Replay

## 3

### Title

Seven Sixes

### Duration

4 Minutes

### Composer

Michael Vernusky

### Liner Notes

This piece was assembled from five improvisatory violin 'takes' combined with altered field recordings of acoustic instruments. Specific moments of dynamic change were plotted ahead of time, but the tape was applied for the sole purpose of accentuating and contrasting the pulse and texture of the violins.

### Presentation Style

Replay

### Webpage

[www.alasseis.com](http://www.alasseis.com)

## 4

### Title

Iron Emerald

### Duration

8 Minutes

### Composer

Andrew Czink

### Liner Notes

Iron Emerald is largely based on recordings of pieces of metal being activated by various methods, revealing different facets of the sound. An orchestra to be discovered in each piece of metal. Particle-based synthesis (using the FOG opcode in Csound) seemed to give access to the inner sound worlds of these recordings. Convolution (using Sound Hack) brought out resonant frequencies common to the different pieces and allowed unusual impulse responses to be applied.

### Presentation Style

Replay

## Performance 5

### Title

Nodule

### Duration

17 Minutes

### Composer

Donna Hewitt/Julian Knowles

### Performers

Donna Hewitt (eMic), Julian Knowles (computer)

### Liner Notes

Nodule is a collaborative composition for eMic (vocal interface/ mic-stand controller) and laptop performer, which draws upon a variety of sonic and compositional influences. The eMic, due to its mic stand design bases, invites the use of idiomatic gestural material from popular music. Exploring this idea further, the work seeks to use this gestural material in a sonic and performative context which is influenced by popular music. The performance context is primarily structured according to a 'band/lead singer' (laptop and emic) model, which is both utilised and subverted throughout the course of the work. In many ways the work seeks to bring experimental electronic and popular musics into closer contact, exploring the quite obvious points of intersection and cross-fertilisation.

### Presentation Style

Performance

### Webpage

[http://www.clatterbox.net.au/people\\_more.php?id=15\\_0\\_3\\_0\\_M](http://www.clatterbox.net.au/people_more.php?id=15_0_3_0_M)



1

#### Title

Surroundings :: Movement 2

#### Duration

5 Minutes

#### Composer

Luke Harald

#### Performers

Luke Harald (Computer), Topology - Kylie Davidson (Piano), Christia Powell (Violin), Robert Davidson (Bass)

#### Liner Notes

'Surroundings' is a work for Piano, violin, bass and Electronics and is inspired by the work of Melbourne artist Peter Atkins. The work was composed using the 'ENSEMBLE' system; an agent based composer's assistant designed and implemented by the composer. This system aims to embody the complex social interactions that surround us daily.

Aesthetically, Surroundings aims to capture the static beauty of Atkins' work. The second movement particularly mirrors Atkins' layering techniques. This is achieved through the use of electronics, and also pays homage to Alvin Lucier's work 'I am sitting in a room' (1970). The composed material interacts with and is eventually overpowered by the resonant frequencies of the performance space through a process of simultaneous recording and playback.

#### Presentation Style

Performance

## 2

### Title

Appearances

### Duration

12 Minutes

### Composer

Andrew Brown

### Performers

Andrew Brown (Computer), Topology - Kylie Davidson (Piano), Christia Powell (Violin), Robert Davidson (Bass), Bernard Hoey (Viola), John Babbage (Saxophone)

### Liner Notes

The work, called Appearances, is a minimalist work with each performer (other than the piano) playing an independent monophonic part, and the piano playing a mostly monophonic score with occasional simple polyphonic material. The ensemble sight-read a score generated on the fly by a computer music algorithm. Visuals derived from the same data set, based on evolving Cellular Automata matrices, may be projected to accompany the score.

### Presentation Style

Performance

## 3

### Title

Whirling Wheels: Ezekiel's Vision

### Duration

10 Minutes

### Composer

Angelo Fraietta

### Liner Notes

Whirling Wheels is a quadraphonic sound-scape inspired by the Prophet Ezekiel's visions of the Living God. In reporting his visions he states:

"As I looked at the living creatures, I saw a wheel on the ground beside each creature with its four faces. This was the appearance and structure of the wheels: They sparkled like chrysolite, and all four looked alike. Each appeared to made like a wheel intersecting a wheel....Their rims were high and awesome, and all four rims were full of eyes all around "(Ezekiel 1: 15-16,18).

This performance attempts to present a mere glimpse of Ezekiel's vision using the Smart Controller.

### Presentation Style

Replay

### Webpage

[http://www.users.bigpond.com/angelo\\_f/](http://www.users.bigpond.com/angelo_f/)

4

Title

bazss\_1.2

Duration

7 Minutes

Composer

Brett Masteller

Liner Notes

bazss\_1.2 is a continually evolving piece that first began in the fall of 2002. Parts 1 & 2 were created at the Hiller Computer Music Studios using a variety of sound processing and editing tools. The piece contains recordings of double bass and voice. Some of the samples were manipulated by means of spectral analysis / resynthesis / filtering, while others were granulated using standard time stretching techniques. All of the sounds were then spatialized using the software Max/MSP and assembled in ProTools. Thanks to Mike Basinski, Chris Fritton, Mark Karwan, and Leif Nicklas for the improvisations, from which all the samples came.

Presentation Style

Replay

5

Title

Grit

Duration

9 Minutes

Composer

Brigid Burke

Performers

Brigid Burke (Clarinet)

Liner Notes

Set in both the coastline of Victoria, Australia and the city of Incheon, Tokyo, Grit brings two cultures together to create a timeless scene. The clarinet is aimed to mimic the attack of the Indian drum parts. Its musical context is based on improvisations and experimentation using frequency changes. The visuals and Indian drum imitate the clarinet as if in conversation and is lyrically thick with the percussive sounds overlapping themselves to form complex rhythms and visual layers of paintings worked on in tissue paper, glass, fish themes, water and line drawings.

Presentation Style

Performance

Webpage

[www.brigid.com.au](http://www.brigid.com.au)

**Title**

Community Art: Resonant Energy - for percussion and 5.1 mix

**Duration**

8 Minutes

**Composer**

David Birchfield

**Performers**

Robert Esler (percussion)

**Liner Notes**

At the heart of this piece is a genetic algorithm which makes all musical decisions and realizes the score in real time. The 'note' is the fundamental organism of the system and is defined by a genetic code which includes features such as amplitude, frequency, envelope, pitch clarity, and shift rates. These attributes determine how and when a note expresses itself, and also how a note behaves in relation to its neighbors.

Using microphones placed around the performer, he or she can place sounds in particular spatial locations that mimic and enhance the diffusion of the computer generated sounds.

The form of this piece mimics the character of a percussion note such as a cymbal crash. A burst of energy slowly dissipates into a sustained resonance. - David Birchfield

**Presentation Style**

Performance

**Webpage**

<http://www.robtesler.com/>



1

#### Title

Idiom #3

#### Duration

6 Minutes

#### Composer

Bruce Schneider

#### Liner Notes

4 waveforms were created by allowing an analogue bucket brigade delay circuit to feedback. The delay time was altered in real time to create pitch and rhythmic variation. Equalisation was applied to the resultant output and fed back to the delay circuit causing more tonal variation. The resultant waveforms were recorded in cubase and each waveform processed using resonant filters with delays created in the quantum-fx program. This altered the original continuous waveform to create discrete pitches, rhythms and spatialisations resulting in 4 new stereo waveforms. There is an aleatoric element to this form of composition as the feedback created by the first analogue circuit is unpredictable although the final outcome is shaped by the resonant frequencies, delays, feedback and panning supplied by the resonant filters in the quantum-fx plug in.

#### Presentation Style

Replay

## 2

### Title

Zungenschlag

### Duration

13 Minutes

### Composer

Andre Bartetzki

### Liner Notes

The sounds that I have used in this piece are recordings of vibrating „tongues“.

In musical acoustics the German word „Zunge“ (tongue) is a basic term for single and double reeds in woodwinds, like oboe, clarinet or saxophone, as well as reeds or vibrating plates in the accordion, harmonica, jews harp or some organ pipes. Even the lips of a brass player or the human vocal cords can be regarded as „vibrating tongues“.

The resonance frequency of these reeds and lips determines some-times in connection with a coupled cavity or a tube, the pitch that we will hear. The vocal cords, the vocal tract and the tongue are the basis for the production of different vowels, consonants and varying pitches – physical fundament of speech and singing and thus of music.

### Presentation Style

Replay

## 3

### Title

Sonic Construction 2

### Duration

15 Minutes

### Composer

Jon Drummond

### Performers

Jon Drummond (water droplets, computer)

### Liner Notes

In this performed work, movement detected by a firewire video camera is used to generate a sound environment based on real-time fof synthesis and spatialisation. The slow and evolving movents of coloured dye in thick and viscous sugary water is used as the gesture or movement source.

The amount of movement, Cartesian coordinates and colour are used as time changing parameters used to control the fof synthesis and also determine the spatialisation characteristics. The performance begins with silence and an empty glass of water. As the first drop of dye is dropped into the water, the first fof sound event is generated, determined by the characteristics of the drop (speed, colour, shape) and spatialised in response to the shape unfolding of the coloured dye.

### Presentation Style

Performance

### Webpage

[www.squelch.com.au/jondrummond](http://www.squelch.com.au/jondrummond)

**Title**

Instrument Landscape #3

**Duration**

13 Minutes

**Composer**

Peter Mcilwain

**Liner Notes**

Instrument Landscape #3 comes from a series of works that use a single acoustic instrument as a sound source for the creation of a multi-channel electro-acoustic work. Landscapes #1 and #2 focus on the flute and clarinet respectively, while the most recent piece, Instrument Landscape #3, focuses on the oboe. In these works the set of possible sounds that the particular instrument can produce is regarded as a sound world, or a sonic landscape. Each piece is one journey through the multiple sonic possibilities of each instrument.

Unlike the preceding works, Instrument Landscape #3 has no solo part. Instead it is an acousmatic piece that focuses entirely on transformed sonic material. Here the sonic forces in the piece are presented on an orchestral scale rather than the more intimate soloistic level. The piece features multi-layered, massed sound textures that are created from a range of granular processes that allow the source sound of the oboe to be rendered in recognisable and unrecognisable (synthetic) ways. This sets up a polarity in the piece that enables the exploration of the continuum of sonic possibilities between these two points.

Source material – Andrew Ross - Oboe

**Presentation Style**

Replay

**Webpage**

<http://www.arts.monash.edu.au/music/mcilwain/>

5

Title

Botborg :: More than a robot. More than a cyborg.

Duration

10 Minutes

Composer

Scott Sinclair/Joe Musgrove

Performers

Scott Sinclair, Joe Musgrove (video and audio feedback)

Liner Notes

Botborg is a complex feedback network for visual mixer, audio mixer and video camera. Both the visual and audio output of Botborg is entirely generated via device feedback, whereby colours and shapes are interpreted as frequencies and rhythms and vice versa. In performance, feedback-informed structures are 'assisted' by Scott Sinclair and Joe Musgrove, the results are often intense and fast moving with psychedelic imagery and subsonic noise blasts.

Presentation Style

Performance

Webpage

<http://www.halftheory.com>



1

#### Title

Autumn: the phase before decline

#### Duration

15 Minutes

#### Composer

Aaron Hull

#### Performers

Aaron Hull (computer)

#### Liner Notes

Aaron Hull is a sound artist, curator of the performance evening 1/4\_inch, video installation artist and master's research student at the University of Wollongong, Australia. Aaron's video installations, performances and compositional works have been exhibited nationally and internationally.

Aaron manipulates and recontextualises sound and image in real-time. Many of his works are created by recorded improvisations and chance techniques. Aaron utilises digital signal processing, cut and paste and re-sampling as tools for structuring compositions. Aaron's performances can include processed violin, sampler keyboards and lap-top.

Aaron's video work has been included in John Kannenberg's Stasisfield's yearly label sampler in 2003 and the Media Hexa exhibition in Seoul 2002 as well as galleries within Australia.

The launch of 1/4\_inch in 2002 enabled an alternate avenue for performances by audio/visual artists, improvisers, laptop performers and experimenting musicians in Sydney and its surrounding area.

Aaron manipulates and recontextualises sound and image in real-time. Many of his works are created by recorded improvisations and chance techniques. Aaron utilises digital signal processing, cut and paste and re-sampling as tools for structuring compositions.

Aaron performs regularly as a soloist and in collaboration with Julius Ambroisine at performance evenings and live to air broadcasts, which include, but are not limited to, Disorientation, Impermanent Audio, Where Music Meets, and We Like Music.

#### Presentation Style

Performance

**Title**

Ether

**Duration**

11 Minutes

**Composer**

Camilla Hannan

**Liner Notes**

Ether continues sound artist Camilla Hannan's investigations into sound spatialisation, digital processing and the construction of alternative listening environments.

The content of this soundscape originates from location recordings made in factories around Melbourne. These recordings are digitally processed into abstracted drones and rhythms using studio sampling techniques. This piece was originally constructed as an 8 speaker work but has been remixed for quadraphonic playback for ACMC05

Ether continues Camilla's love affair with the rhythmic nature of industrial automation. In the tradition of 1960s socialist propaganda, the sounds of the factory become a glorious homage to industrialisation. In the context of performance, the factory becomes a thing of beauty inviting the listener to reconsider their physical and psychological environment.

Camilla Hannan is a sound designer, composer, installation artist and performer. She has exhibited both nationally and internationally. In 2004 She featured in d>Art04 Dlux Media Arts Festival at the Sydney Opera House, Drift Festival of Sound Art, Glasgow and Liquid Architecture 5. Camilla specialises in multi channel installations investigating ideas of sound, light and space. Her most recent exhibition was Dust My Broom at West Space Inc, Melbourne in November 2004.

Camilla has spent the last few years recording factory sites in and about Melbourne. These have formed the central content of her work. These recordings are digitally processed into abstract sound fields. These sonic explorations will culminate in a CD release in mid 2005 entitled 'More Songs About Factories'.

**Presentation Style**

Replay

### 3

#### Title

01010100 4 2

#### Duration

5 Minutes

#### Composer

Andrew Sorensen

#### Liner Notes

"01010100 4 2" is a "Live Programming" performance piece for two laptop performers. Live Programming is a performance paradigms in which performers describe processes using a combination of programming languages and environmental tools. "01010100 4 2" is a performance by two laptop performers interacting with the AiME Live Programming Engine (LPE).

The AiME LPE is a work in progress and has been designed to provide a tool for exploring Live Programming techniques. Each performer interacts through a remote OSC interface to the AiME engine which is responsible for scheduling, audio rendering and remote code execution via an embedded Scheme interpreter. Code entered during the performance can be viewed in real-time through digital projectors, providing a fun and exciting performance environment and a unique opportunity for the audience to engage with the compositional/improvisation process. The work is designed to provide a "flying by the seat of your pants" attitude to the generate and test paradigm!

#### Presentation Style

Performance

### 4

#### Title

Lets Meet :: Music for Cello and live electronic processing

#### Duration

15 Minutes

#### Composer

Garth Paine

#### Performers

Garth Paine (Computer), Briony Luttrell (Cello)

#### Liner Notes

This piece is a semi-improvised work (there is a structure set out in the Kyma timeline), exploring the timbral space between the Cello and the possibilities of live electronic processing - all the sounds are generated from the Cello

#### Presentation Style

Performance

#### Webpage

[www.activatedspace.com](http://www.activatedspace.com)

## Installations

### Z2 - QUT Creative Industries Precinct Musk Ave Kelvin Grove

#### Installation 1

##### Title

SLSA Project/QUT

##### Location

Foyer Level 4 Z2

##### Creator

Michael Yuen

##### Liner Notes

**SA Project** (2004) piezzo speakers on glass. Small speakers on the glass walls of the entry foyer cause it to vibrate and emit soft sounds. This piece was originally commissioned for the entry foyer of the State Library of South Australia

##### Webpage

<http://www.yuen.va.com.au/>

#### Installation 2

##### Title

Sine of the Tones

##### Location

Foyer Level 3 Z2

##### Creator

Amanda Cole

##### Liner Notes

'Sine of the Tones' is an audio visual installation that was made using Max MSP. The audio in this piece is made entirely from microtonally tuned sine tones in Partch's 43 note to the octave scale. Close intervals within the tuning system are used to make the sine tones beat. The visual is created from one pattern that changes colour according to the pitches that are being played. The distance between the intervals in the 43 note scale over one octave was used to divide the colour spectrum into 43 parts. Each pitch in the 43 note scale is matched with a colour from the colour spectrum. As the sine tones in this piece cover a range of three octaves, a light colour spectrum is assigned to the pitches of the highest octave, a mid range spectrum is assigned to the pitches of the middle octave and a dark colour spectrum is assigned to pitches of the lowest octave.

### Installation 3

#### Title

Sound Creatures :: Artificial Life as a tool for Soundscape Composition

#### Location

Seminar Room Level 3 Z2

#### Creator

Lloyd Barrett

#### Liner Notes

Sound Creatures utilises a combination of programmed Artificial Life models with prepared sound.

Each creature has a personality type dictating the way in which it interacts with its micro world. Like silkworms to silk; the Sound Creatures weave a kind of concrete music through the process of movement, interaction, breeding, spawning, and death.

The Sound Creatures project was realised as part of the QUT Masters Program and the REV festival by Lloyd Barrett under the supervision of Andrew Brown. Lloyd Barrett has assisted with and curated Small Black Box, performed at SOOB and Liquid Architecture festivals and runs the Audiopollen weekly sound-art program, on 4ZZZ.

#### Webpage

[www.halftheory.com/skon](http://www.halftheory.com/skon)

### Installation 4

#### Title

NRV/from the album 'carriers'

#### Location

Foyer Level 3 Z2 - on headphones

#### Creator

Stephen Gard

#### Liner Notes

'NRV: out in mysterious radio-space, lonely beacons tirelessly sing in deep drones of data: in this case, the call-sign 'NRV'. These transmissions are not intended for human ears: machine speaks unto machine. What are they saying? They seem to waste their sweetness on the midnight air...'

#### Webpage

[www.stephengard.com.au](http://www.stephengard.com.au)