

Power and Responsibility: Conversations with Contributors

THE MILLENNIUM BUG OR THE BALD AND THE BEAUTIFUL

Anne Wellmer, Stille Veerkade 16, 2512 BG Den Haag, The Netherlands. E-mail: <anne@koncon.nl>.

GVB: Anne wrote her own introduction:

"Anne Wellmer is a singing sonological singer sonologist, born to be angry in Germany, raised to be wild in Canada, the U.S. and Germany, educated to make noise in Holland, and currently living and drinking lemonade in Holland.

She has worked a lot with singer Stephie Büttrich, sound engineer Matthijs Ruijter, director Nicolai Caiazza, video artist Boris Gerrets, dancer Thomas Kártvelyessy, and sound artist Justin Bennett. With sonologist Florentijn Boddendijk and sonologist Edwin van der Heide, she forms a trio, which is infamous for *tally luna atlanticipated*, a monomedia performance based on fictive flights to the moon with a balloon (1995)."

GVB: When asking for a description of a possible proposal, Anne mailed back:

"1. Fragment of recordings and pieces of breaking glas, made with max controlling an Akai 1000 sampler, 1994 (first 44").

2. Same fragment played with supercollider, 1999 (second 44").

3. Reprise of what happened before 1. and 2. (last 14").

TOTAL 1'42", een minuut en tweenviertig seconden.

Title: after (+ reprise von bevor)."

GVB: She even provided an explanation:

AW: All the sound material was recorded in 1994. We very much enjoyed risking 7 years of our lives by breaking many mirrors. I learned to say "mirror mirror on the wall" in 11 languages. The material was originally recorded for *le donne immobile*, a performance for two singers and electronics, which we performed at Sonic Acts 1994 in the Paradiso in Amsterdam. With *The Millennium Bug or The Bald and The Beautiful*, I sing my good-bye song to the second millennium. The message is a millennium bug is a bug is a bug is a love song.

BIG BEVELLED BUTTON

Audiorom Ltd., Winchester Wharf, Clink Street, London SE19DG, U.K. E-mail: <andre@audiorom.com>.

GVB: Audiorom makes interactive software for VJs and MIDI-musicians. I included a QuickTime movie showing how the audience plays with one of their installations. The software of V-SEQ and ShiftControl is not included on this CD-ROM, but a demo can be downloaded from <<http://www.audiorom.com>>.

Guy Van Belle et al., 49 Karel de Stoutestraat, B9000 Ghent, Belgium. E-mail: <Guy.VanBelle@rug.ac.be>.

This text comprises annotations by CD Curator Guy Van Belle and comments drawn from E-mail correspondences between Van Belle and the CD contributors as the CD was being assembled. We present these notes as insights into the process of creating a diversified multimedia experience on disk.



Barbara Held

THE WELL

Barbara Held, Centra de Esplugas 59, 08034 Barcelona, Spain. E-mail: <BarbaraHeld@compuserve.com>.

BH: I had the opportunity to make an experimental recording in the WWII—vintage wind tunnel at MIT in Boston. The walk-in tunnel, usually used to test airplane wings, produces wind speeds of up to 100 miles per hour. I let the mechanical breath of the tunnel play my flute, and these disembodied sounds form the basis of this piece. I was interested in making music out of what was given to me by chance and making use of the often surprising accidents produced by the experiment. For example, the pitches of the "melody" played on the flute by the wind tunnel coincide with a very old piece for shakuhachi, "Mukajii-Reibo," composed by a disciple of the Fuke sect of Zen monks, who dreamed in a temple that he was on a boat on the open sea, in the mist, and that he had heard wonderful flute melodies without knowing whence they came.

The Well was made in the form of a diary, interpreting and reinterpreting a series of images using a computer process that translated them into sound. It is lovingly dedicated to a Japanese musician, Chiyo Asaka-Tuge, whose dissected brain achieved a broader public life than her compositions. When she died in 1969 of a degenerative disease, her scientist-husband had her brain dissected—perhaps searching for her creativity or for some other elusive quality—and published a book called *An Atlas of a Brain*, containing photographs of the brain sections and the inconclusive results of his study.

Although my first compositions, originally intended as part of an installation piece, were derived from magnified pictures of her brain segments, I found myself increasingly drawn to images of hands as a source of sound material. Where in the body does a musician's spirit reside? The dissecting of a brain seems an extreme example of the need of the rational mind to grasp and control creativity—to place it in something quantifiable rather than in the fleeting ineffable gesture.

LASSEN RADAR

BMB con., van der Duijnstraat 61 A, 2515 NG Den Haag, The Netherlands. URLs: <<http://this.is/bmbcon>>, <<http://this.is/justin>>, <<http://www.bmbcon2.demon.nl>>.



BMB con.

GVB: In came a piece from BMB con.'s Justin Bennett with some information and a note: "HEEL MINIMAAL EN HEEL ZACHT (niet schrikken het hoort zo)." (Very minimal and very soft (don't be afraid, it has to be like that.) A few days later I got a QuickTime movie called *Lassen* by Roelf Toxopeus. It shows BMB con. while they are welding.

BMB: BMB con. (Roelf Toxopeus, Wikke 't Hooft, Justin Bennett) perform with all sorts of things (mirrors, microphones, trees, fire, ice) in all sorts of places (museums, forests, boats, concert halls, water tanks).

GVB: Needless to say, I like them a lot. Again, don't miss their performances!

TALKINGDRUM

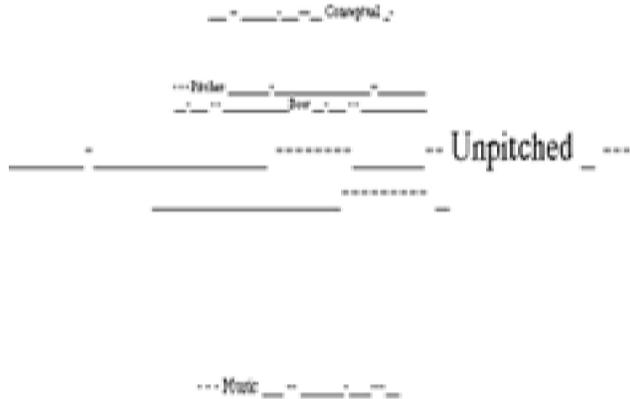
Chris Brown, 6542 Whitney Street, Oakland, CA 94609, U.S.A. E-mail: <cbmus@mills.edu>. URL: <<http://www.mills.edu/PEOPLE/fac.pages/cbmus.public.html/cbmus.homepage.html>>

GVB: Chris has been around for a while, and through Nic Collins I got this recording of a July 1998 live performance at the Tennis Court of CNMAT (Center for New Music and Audio Technologies at U.C./Berkeley). Nic sent it in .aiff format, but when Chris found out that I wanted to compress it to mpeg3, he sent his own version, which is the one included on the disk.

JERRY DEALS

Clay Chaplin, 23424 8th Street, Newhall, CA, U.S.A. E-mail: <cchaplin@shoko.calarts.edu>.

GVB: Clay's name came to me first when I subscribed to the LEV-list he is maintaining at CalArts <<http://shoko.calarts.edu/lev/levframe.html>>. In a way he illustrates



Clay Chaplin

the multidisciplinary state of the arts. He describes himself as a composer and video artist, but to me that seems an underestimation. He is truly a digital artist, with a deep technological and practical knowledge of what creativity with computers and electronic devices is about. It is a pity I could include only his music. If you ever get the chance, go and see one of his performances!

.ÖFFNUNG

Elisabeth Schimana, Erasinweg 23, A-2410 Hainburg, Germany. E-mail: <elise@aon.at>.

GVB: Elise replied to the call as following:

ES: No answer to your questions—I am even not sure if we approach the year 2000. Who knows, maybe there is a time bug in the Middle Ages! I would like to send you a bone track. It leaves a lot of free space for ????. It's part of a recorded autopsy, an examined material by itself.

GVB: After I selected the ".Öffnung" track from a mini-CD Elise had sent me, she wrote about the piece:

ES: Bones—examined material of a sound-recording during an autopsy, flying voices, hard beat, silence. All this mass of streaming sound needs autopsy to become music.

GVB: After exchanging some URLs, we started to talk about different issues we were involved in, and I adore the sensibility of the projects Elise participates in:

ES: I am working on a serial called *geschichten* and the next performance will be on the 15th of April 22h. It's live on the Net, you can lend an ear: <<http://www.thing.or.at/orfkunstradio/index1.html>>. The Futurists had—besides their nationalism, war and machine glorification and the absolute contempt for wo/men—some very similar ideas, like free access to art and direct connection to the users. Sometimes I think not soooo much has changed????

EXPERIMENT7

HOGELIC

NOT SPECIFIED

GNUsic <<http://www.gnusic.net/gnusic001/>> (Kenji Yasaka, 5-13-2-205 Higashirinkan, Sagamihara, Kanagawa, 228-0811, Japan; E-mail: <yasaka@gnusic.net>. Akihiro Kubota; E-mail: <akihiro.kubota@nifty.ne.jp>.)

GVB: GNUsic is an initiative that seems to provide solutions for the obscure and suffocating grip copyright regulations and interpretations can have on a productive community. Also the web site is nice, and I was totally convinced to include all three pieces from their first CD.

GNU: The GNUsic (GNU + Music) Project is based on the idea of Copyleft. The objective of the GNUsic project is to open up the process of making music by allowing people to use/modify/redistribute the materials that are made available at the GNUsic web site. The GNUsic web site itself is an on-line studio made open to the public to share any resources related to creating music. The web site is continually growing and its purpose is to distribute various sound files, tools, programs, and tips in the form of "free software/open-source software" and "copylefted software."

While many musicians have created interesting music/sounds collaboratively using the Internet as a medium, it is nearly impossible to obtain the evolving prototypes of these

sounds and re-use them for different productions, simply because the musical materials and prototypes are often neither free nor copylefted. The GNUsic Project is a first step in building an Internet-based community focused on creating music/sounds in a bazaar-style form.

SPECTRAL DANCE 2

Greg Schiemer, Sydney Conservatorium, NSW, Australia. E-mail: <gregs@maillink-1.conmusic.usyd.edu.au>



Greg Schiemer

GVB: Greg's contribution is an example of purpose-built hardware. It is a wonderful QuickTime performance as well.

HOOR JE DAT?! (DID YOU HEAR THAT?!)

Hannah Bosma and Boris Nieuwenhuijzen. Hannah Bosma, Alexanderkade 30, 1018 CL Amsterdam, The Netherlands. E-mail: <Hannah.Bosma@hum.uva.nl>. URLs: <http://listen.to/hannah>, <<http://www.hum.uva.nl/~hannah>>, <<http://www.near.nl>>.



Hanna Bosma and
Boris Nieuwenhuijzen

GVB: I had never met Hannah before, though I often go to Amsterdam. But I was intrigued by her websites, especially her involvement in multimedia projects, cultural (music) studies, and music and feminism. Hannah (together with Patricia Pisters) recently published a book (in Dutch) on Madonna.

HB: At the moment I am working (among other things) on the soundpart (recorded voices) of an installation with life-size photos by Lydia van Marissing. It is part of an exposition in Germany in March. Perhaps I'll make also a separate piece of music of it.

GVB: I soon received a mix of the music/sound that Hannah was doing, together with Boris Nieuwenhuijzen, for an exhibition and CD-ROM about architecture and computers called *Realspace in Quicktimes*. The CD-ROM was part of the Dutch submission for the XIX Triennale in Milan, 1996. The first idea was to name it "notime," but apparently that was changed later on, and I like the new title better: When listening carefully, the sentence "Hoor je dat?!" ("Did you hear that?!") can be heard.

MICELA56

ROI56

RAMBO16

Heiko Recktenwald, Kurfuerstenstrasse 35, D-53115 Bonn, Germany. E-mail: <uzs106@uni-bonn.de>



Heiko Recktenwald

GVB: Heiko has been charmingly helpful and enthusiastic about the contribution. He uploaded his material on the server, already in mpeg3! He also sent his "makemusicfast" software, which is included in the Freesoft section of the CD-ROM.

HR: Most of my pieces are short, 1 to 2 minutes. They get their "life" by combination with other pieces. Might sound boring, but in my experience the easiest and best way of making such a compilation is the historical method, on DOS, just `dir /b /od *.mp3 >bla.m3u` and some cutting of the unwanted tracks. Just produce things and cut the bad parts, this is the method ENO, so to speak . . .

Most of my current things are in mono. If it isn't good in mono, it isn't good anyway.

GVB: Again the importance of freeware made available to a whole community cannot be underestimated:

HR: The software used are shareware MIDI programs, MIDI keys (so to speak a toy piano), and WinJammer (as far as "quantisation" has been done), and the excellent freeware tools Midi2cs and Csound. The computer was an old 486 dx/33 I got some months ago from a lawyer's office, with a 10-dollar soundcard. I am thinking about putting MIDI keys and the Midi2cs, Csound stuff into some kind of makemusicfast.zip that fits on ONE floppy!

Btw, I dont have to be on this CD. Isn't this CD thing old fashioned from yesterday? Shouldn't everybody make his own music? I haven't listened much to other people's music in the last 2 years, very few cassettes, some Miles Davis concerts from Japan, not available on LPs or CDs, that I got through Internet channels, and some John McLaughlin, Tony Williams Lifetime—the rest was too boring.

GVB: And to prove the transition from music composer to multimedia artist is a transparent one . . .

HR: "Currently, I play a lot with a Videocard, Premiere and Soundmovies (*.mpg). QT4 for Macs and Wintels is a breakthrough! Movies on floppies . . . Yeah!

BUST A MOVE

Jane Dowe, Sunny Mansion 503, 1-9-2 Shonandai, Fujisawa-shi, Kangawa-ken 252-0804, Japan. E-mail: <jane@detritus.net>

GVB: If we talk about collaborative projects with an anarchistic and anti-authoritarian edge, then certainly Jane's work is

an outstanding example. We started discussing a couple of alternatives: the Illegal Art compilations or Frog Peak collaborations, most of the submissions for which are put on CDs. There was also the intriguing joint initiative with Terre Thaemlitz, *Institutional Collaborative*.

JD: . . . a CD done with the artists never meeting (they still have never met) in person yet working on the same tracks—only communicating via digital means (DAT, email, etc.) and representing the notion of digital relationships/communities seeking to recoup the humanness of the analogue world. Look at <www.comatonse.com/thaemlitz/collaborative.html> for some notes on the project.

GVB: With the involvement of Philo from Illegal Art we finally chose a track from the *Deconstructing Beck* compilation. But by then we were already talking about other things . . .

JD: [About Illegal Art and Frog Peak Music projects] Both represent sort of the new community of digital/appropriation artists, more often than not including individuals with no connection with the academic or art communities. Could computer manipulation of digital information be the new folk art?

. . . there's a definite attraction to being able to play around with pre-existing information. With recent freeware, shareware and hacked software, anyone with a basic PC can alter digital files. Computer music is no longer the language of the academic institution.

VORTEX_SHEDDING

Kim Cascone/Anechoic. Kim Cascone, 748 Edgemar Ave., Pacifica, CA 94044, U.S.A. E-mail: <anechoic@sirius.com>, <kim@anechoicmedia.com>. URL: <<http://www.anechoicmedia.com>>



Kim Cascone/Anechoic

GVB: Knowing Kim from the Csound list and from his track on the Caipirinha compilation, *microscopic sound* I was glad he could be on this project as well.

Replying to the call, Kim wrote:

KC: There is a handful of artists working in the new “post-techo-experimental” genre and there is some incredible work being done. I feel that the tools becoming available (which are making new hybrids of music possible) have been accessible only to academic institutions for many years, and it's nice to see some attention paid by *LMJ* to the music created with them.

The medium is no longer the message, the tool has become the message.

REUNION (EXCERPTS)

Lowell Cross, School of Music, 2057 Music Building, The University of Iowa, Iowa City, IA 52242-1793, U.S.A. E-mail: <lcross@coherent.music.uiowa.edu>.

LC: These “sound bites” are the first and last sound sequences of the event (each about 4–5 min), interesting mostly because of the voices of Marcel Duchamp, his wife Teeny, and John Cage.

30 SAMPLES

Miekal And, Dreamtime Village, 10375 Cty Hway A, LaFarge, WI 54639, U.S.A. E-mail: <dtv@mwt.net>.

GVB: Miekal proposed two projects. About the first:

MA: I am working on a piece for Flash Media called *30 Samples for Orchestra*. It is a remake of a audiotoy I made about 10 years ago for Hypercard on the Macintosh. It allows the user to conduct the sounds as they see fit, each user getting their own individual music from it. I am not completely finished with it, but it is at a stage that you would be able to tell what the project is about.

GVB: And, regarding the second:

MA: I have written a text with Amendant Hardiker about noise called “POLYNOISE! Information Abstracts for the ElectroMagnetic Spectacle: Radical Codes for Brainwave Interference.”

This is an excerpt:

INVENTING NOISE. The builder of noise machines can now return to positively constructing the composite possibilities of the historic noise. Immediate recall will access thousands of noisebits for spontaneous aural hallucinations & these noisebits, or tiny audio memories comprise a founding influence on behavior, digression, dream, imagination, & action . . . They are to be considered profound form & source of neuro-psychical energy, without which a being in the late 20th century would no longer be able to function as an accessory to their own environment. This observation can be substantiated quite readily, experienced in the context of metropolitan living or in the most remote hideaway. That sensory stimulation, via sound/noise is central to our location on this planet & would be all too continuous of an impression for any ear capable of listening intently & openly. Noise is the international language, easily understood or processed beyond any boundary of dialect or orientation. . . . No noise adheres to previous understanding more than the edge of noise, where all sound constructs further sonifications.

GVB: Of course, we could not include the entire electronic book, but it can be found on-line at <<http://net22.com/qazingulaza/polynois/frames.html>>. In the meantime, enjoy playing around with Miekal's “30 Samples.”

GHOSTS AND OTHERS

Phill Niblock, Experimental Intermedia, 224 Centre Street, New York, NY 10013, U.S.A. E-mail: <pniblock@compuserve.com>.

GVB: While paying a tourist visit to his Experimental Intermedia space in New York in 1998, I saw Phill sitting at his computer, re-editing an older piece. It proved to be a mix of

recordings he had done while traveling around in Asia. Since then, I have been asking him for a copy, and this curatorship was the perfect pretext for getting it.

ATACAMA
PINACOTECA
SABANDIA

Piet Van Wijmeersch/Sola Produxies, El Carmen 201, Miraflores, Arequipa, Peru. E-mail: <PvW@LaRed.net.pe>.



Piet van Wijmeersch/
Sola Produxies

GVB: Piet has been working as an bio-engineer in various Third World countries, and most of his work is a personal comment on this. As a composer he works with low technology, yet he delivers qualitative results. The movies and soundfiles I got from him were made in Peru, somewhere between the desert and the village he is living in, mastered at his apartment in the city. He runs a portable computer on solar energy and is using older and public domain versions of software for audio and visuals.

On his pieces:

PVW: *Atacama:* Pictures of a rather violent demonstration against increasing prices of drinking water, mixed with scenes out of a Peruvian soap opera.

Pinacoteca.mov: Photographs from different sources—television and “in the field”—transformed, coloured and manipulated with graphics software.

Sabandia.mp3: Tribute to one of the rare spots outside Arequipa where air and noise pollution did not yet affect daily life as it does in the centre of the town.

GVB: He is involved in the transitions taking place in South America, especially due to proliferation of new media and network applications.

PVW: El problema más grande que suele tener el internet en América del Sur consiste en la sobrecarga de la Red, resultando que ingresar en la dirección de interés es una cuestión de suerte. La mayoría de los usuarios no disponen de una computadora en casa, por lo tanto, recurren a instituciones como las universidades o casas de internet. El interrogado de 16 años comenta que el programa de mayor uso es el chat para comunicarse con jóvenes de todo el mundo, sobre todo, Argentina, Alemania, Estados Unidos, España y Chile. Las direcciones escogidas son principalmente las de juegos, deportes y pornografía, ¡Pamela Anderson!

(The main problem when using the Internet in South America consists of the overload of the Net. As a result, reaching the right website is a question of luck. Most Internet users do not have a computer at home; therefore, they rely on institutions like universities or cybercafes. One 16 year old I interviewed commented that he mostly uses a program to chat in order to communicate with people worldwide, mainly in Argentina, Germany, the United States, Spain and Chile. The favorite URLs are those of games, sports and pornography.)

SENSORBAND

Atau Tanaka/Sensorband, 49-1-301 Denenchofu-honcho, Ohtaku, Tokyo 145-0072, Japan. E-mail: <atau@sensorband.com>. <<http://www.sensorband.com>>

GVB: One of the last contributors to contact me was Sensorband, comprised of Atau Tanaka, Edwin van der Heide and Zbigniew Karkowski. Tanaka also contributed software, which can be found in the Freesoft folder on the CD-ROM.

AT: I would be interested in submitting a simple network-based multi-user tone-generator (created using MaxMSP, can be distributed freely as a runtime application), as well as a text and some examples of network music research I’ve been doing in Japan, and network audio research I’ve been doing as technical committee member on netaudio for the AES (Audio Engineering Society).

GVB: Atau uploaded an excerpt from some performances with Sensorband recorded live in Europe in 1998 and post-processed in Tokyo in 1999. He also sent netOsc, “the software (made in MaxMSP) we use to give network oscillator performances.”

AT: Sensorband is a trio of musicians performing on sensor-based instruments. Gestural interfaces—ultrasound, infrared and bioelectric sensors—become musical instruments. The trio, each soloists on their instruments, formed Sensorband to create a live performance ensemble.

A Sensorband concert is highly physical and visual in content. Making a work for a recorded medium, then, involves more than just releasing the concert tape as is. We thus sought to create something specifically for the medium, translating our visceral approach to technology music from stage to CD.

[On netOsc (included in the Freesoft folder of the CD-ROM):] netOsc is the network version of another project of Sensorband, LaserOscillators. It is a sound/image instrument that couples with the acoustic space of the concert hall. It is performed on three low-frequency military tone generators. Sub-low frequencies combine to create huge standing waves that cause the entire space to resonate. The signal output of the tone generators is also connected to a laser developed by Vladimir Grafov of the Laboratories of Art and Technology. The output of the three tone generators is mapped to the X, Y, and Z axis mirrors, creating natural 3D Lissajous patterns—circles (when in tune), ovals and complex figure-8 patterns. The visual effect is similar to that of an oscilloscope, but here the oscilloscope screen is exploded out into the whole concert space. netOsc puts this whole system in software, and distributes the three performers to different spaces, connected via the Internet.

**B28AAA, B53ABA, B123AAA, B193ABB,
B208AAA, B132BAA, B240ABA**

Sergi Jordá, Audiovisual Institute, Pompeu Fabra University, Rambla 31, 08002 Barcelona, Spain. E-mail: <sergij@mx3.redestb.es>.

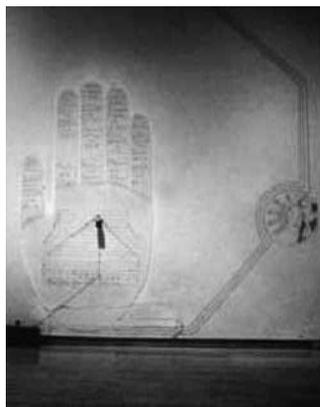
GVB: At first I had selected a couple of 20-sec pieces from a CD Sergi had sent me, which contained collectively composed works made on the Web with his Faust Music On Line (FMOL) application (see Sergi’s article in this issue). But when he uploaded the software (also in the Freesoft folder on this CD-ROM), I decided to include a movie showing the software in full working mode.

SJ: The program is only for Windows (sorry, no Mac version yet), and ~1.5 Mb. Some libraries that are needed (DirectX), could also be included, but I don't think it's compulsory, as many users already have them installed.

GVB: The seven 20-second excerpts are in the QuickTime movie, together with the visuals.

GAP BELOW SURFACE LACUNA#2

Stevie Wishart. E-mail: <artwish@ibm.net>. URLs: <<http://www.lau.com>>, <<http://nmn.org.au/machine.htm>>, <hanum.net/ut7>, <<http://www.glossamusic.com/artists/wishart>>, <<http://www.harmonies.com/sinfonye>>.



Stevie Wishart

GVB: From the several CD-ROMs and CDs I received from Stevie, I selected two pieces, which she described gracefully:

SW: The idea for both songs came from watching how a stone dropped in still waters causes ever-expanding circles of rippling waters to move outwards. The water-circles move outwards from where the stone fell, the stone disappears but leaves a silent, still pool in the centre, which is technically called a "lacuna." It is a "gap below surface" which has repercussions all around from its motionless, invisible centre-point.

In medieval manuscripts there are often areas of the page which are torn or damaged in some way, making an area of the page invisible, which must therefore be recreated by the musician who is realising whatever music is on that page. This is also called a "lacuna" (Latin for "lake"), and both songs play with the idea of an invisible stillness that causes things (connections, love, histories) to happen all around it.

The hurdygurdy was recorded while I also processed particular pitches through a combination of delay, pitch shift and feedback with an LXP-5 effects processing module. For the vocals I used a lexicon feedback/delay, but only processed fragments of certain words as I sang them. Sampled rhythms were composed and recorded from Chris playing inside the piano, deconstructing drum sounds by using just the attacks, or sounds of fingers stroking the drum-skin. The process was a mixture of 24-track recording and mixing, with hard-disc and digital manipulation in pre- and post-production.

RADIO GAGA MEMORYSCANNER

Sukandar Kartadinata, Custom Music Technology, Hagenauerstr. 6, 10435 Berlin, Germany. E-mail: <sk@zkm.de>.

GVB: Sukandar contributed his MemoryScanner software (found in the Freesoft folder of the CD-ROM) and some



Sukandar Kartadinata

sound he produced with it. In answer to some of the rhetorical questions in my call for submissions, he replied:

1. Who are the developers?

Sukandar Kartadinata

2. Who are the users?

Sukandar Kartadinata

3. What is your music?

hmmmm

1. Who are you?

a developer, a user

2. Where are your servers?

<http://members.xoom.com/Sukandar/>

3. What is your music?

hmmmm

SK: There's hasn't been much music coming out of my brain recently. . . . I miss the music making, but not too badly. After all, working for artists is almost like "the real thing." Some say I mixed the boring job of an engineer with the bad pay of an artist and suggest I should either do my own art or code for good money. I don't agree. To me, defining oneself as an artist involves a lot of managing, which I don't want to put up with. Also I don't seem to get much satisfaction these days out of bringing my oh-so-special ideas to reality. It's really more about the process of getting *some* idea done.

There IS a little tidbit of music I could send you. Might even fit in. It "occurred" while I was programming on the mbrola object. Somehow the audio routine started scanning the RAM. It sounded vaguely Kurzwellich, so I put some shortwave-gaga on the left channel, and the memory scan on the right.

I still have trouble with the random access paradigm that the Internet culture seems to inflict on us. Call me old-fashioned, but events remain a vital part to me—art for a specific place at a specific time. I know I have to reconsider this from time to time—maybe I want to be persuaded. Maybe if monitoring the Internet would be as cheap as listening to radio . . . Some things work if they belong to the "ambient category." Another problem is watching art in my work environment, i.e. a computer screen. Ever noticed how close "surf" is to "serve"? Nothing new, I guess, but I only found out right now—serve the Internet!

INELEGANT IMPLEMENTATIONS #6

Terre Thaemlitz, Comatonse Recordings, 1097-B 54th Street, Oakland, CA 94608-3018, U.S.A. E-mail: <terre@comatonse.com>.

GVB: Terre responded to the call as follows:

TT: Several of my projects address the interrelationships between context and content in electroacoustic music production. Several of these have been released through the Mille Plateaux label in Frankfurt and include analytical texts and imagery. Of particular interest may be my project *Means from an End*.

GVB: He sent me his *Means from an End* CD, and I had chosen "Resistance to Change," a sociocultural critique pre-

sented in an expressive *tableaux vivant* of sampling and processing. After some difficulties with copyright clearance, we unfortunately had to select something else. To me, as a curator, problems like that cannot be avoided because they represent a way of making music that is universal, critical, transcendent of age and social status, and at the same time radical, experimental and global. If I wanted to show how people are creative nowadays, it cannot be avoided to take part in it, no matter whether they are renowned artists or unknown enthusiasts. Regretfully, copyright legalisms and the obstacles to fair use comprise the strongest negative factor operating within the cultural field, safeguarding the status of state and industry through control over publication and distribution. Maybe it is also the unwanted result of commodification? In that case: thanks, postmodernism!

Means from an End Mille Plateaux (Germany), 1998. MP CD 44. Additional information can be found at: <<http://www.comatonse.com/listening/means.html>>.

TT: (On *Inelegant Implementations* #6) These are a series of seven short (approximately 2 min) processings as follows:

Statistical: Generate a control filter based on a waveform analysis of dialogue from leftist political speeches or popular media. Multi-pass a 10 second excerpt of a jazz trio recording through the filter, applying random formant shifts to the filter with each pass so as to vary the pitch tracking and other parameters during resynthesis. Distortion and over saturation of the dynamic range are acceptable so long as a portion of the sounds generated fall within an audible spectrum.

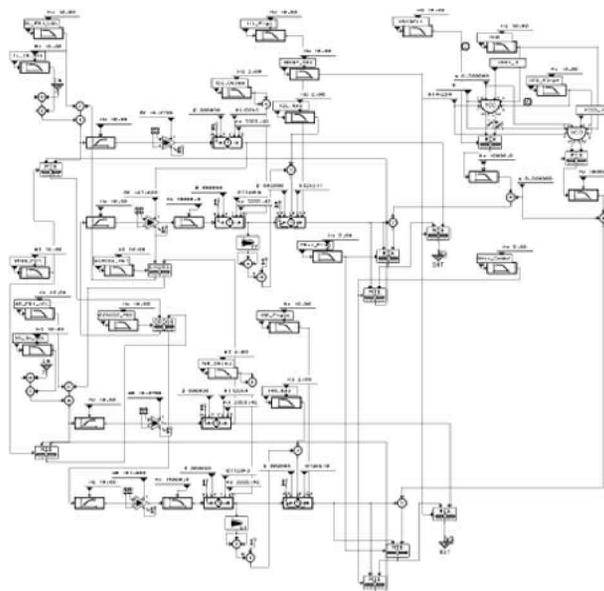
Rationale: The use of jazz edits reference mediums historically used to promote both subversive and bourgeois contents (a metaphor which may be extended to electroacoustic music such as this project). Dialogues from leftist political speeches and popular media exemplify this multiplicity of contents. The generation of control filters derived from dialogues with contradictory contents mimics processes of filtering social information used to derive a sense of self and community. The “inelegant implementation” of control filters during resynthesis, without regard to preserving the integrity of the original sound sources, represents the distortions inherent in any cultural analysis or outline of social objectives. Accepting these distortions as preconditions rather than aberrations engages aesthetics that derive content through the contextualization of processes (as opposed to the aesthetics of formalist compositional strategies developed to ensure spectrally controlled results, while using vagaries such as “universal appeal” and “sound-as-sound” to disclaim the necessity for investigations into the cultural contexts and social processes which produce and utilize such musics). This focus on the contexts of production and the utilization of results is complicated by this project’s simultaneous functionality within dominant, institutionalized avant-garde aesthetics.

VOICES PART I

Todor Todorov, 273 rue du Progres, B-1030 Brussels, Belgium. E-mail: <Todor.Todoroff@skynet.be>.

GVB: Todor seems to live next door to me (only 50 miles away). To be honest, I have never really met him. And then I got an E-mail message saying:

TT: . . . It is not clear to me if the music has to be accompanied with programs. I usually develop and use my own programs/patches for my compositions on the following platforms: Atari, MARS, NeXT and Macintosh (I develop



Todor Todorov

external objects within MAX/MSP).

GVB: I chose an older piece, “Voices Part I” (1997), for its interesting sound and structure.

TT: Everything started when I was experimenting with instruments combining delay lines, filters and modulators on a MARS (Musical Audio Research Station) while working on an interactive installation project back in 1996. While I was working with voices and percussion sounds, some textures took on a life of their own and wouldn’t fit with the initial project. Since then, I knew I would one day let them express their very nature in another context. All my thanks to La Selva, Principe Antonello Ruffo di Calabria and Sylviane Sapir, who allowed me to play with the MARS for a long time, as well as to Birgitte Odgaard Nielsen, for letting me play with her voice.

“Voices Part I,” composed at studio ARTEM, was premiered at the International Bourges Festival “Synthèse 97.”

SOFTWARE CONTRIBUTIONS

The “Freesoft” folder contains free software contributed by several authors for several computer platforms. Please read the notes accompanying the specific programs.

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| Scott Draves Software: The Bomb Macintosh, PC, Linux | Tom Demeyer Software: IFS Gen, Digifilter, MidiJoy Macintosh |
| Andi Freeman/DeepDisc Software: Headbanger Macintosh, PC | Sergi Jordá Software: FMOL PC |
| Chino Shuichi Software: Max objects Macintosh | Sukandar Kartadinata Software: MemoryScanner Macintosh |
| Atau Tanaka Software: netOsc Macintosh | Heiko Recktenwald Software: makemusicfast.zip PC |