

50 live

4/10/7

Concert One

1985-v-16

Programme

8pm / 20h

Fire Fly

John Wells

for Keyboards, played by
Kevin Austin, John Wells,
Jean Séguin, Pierre Bouchard, *Shawn Bell*

24'

8'10

Waiting for James (Jamestext I)

Kevin Austin
text: Kevin Austin

for voice and processing
Kevin Austin, voice
John Wells, Shawn Bell, Pierre Bouchard, Jean Séguin

18'

8'25

Repression of the Sequential Realm

Pierre Bouchard

for Keyboards,
Kevin Austin, Pierre Bouchard

9'

8'45

~~Piece~~ *Paradis*

~~Composer~~ *C. Calon* 20'

for ,
XXXXXXXXXXXXXXXXXXXX

Green-Room Relief - One

9'10

~~Another Piece~~

~~Another composer~~

for stereo trappings

~~Piece~~ *Hyperspace*

G. DaNova
~~Composer~~

7 1/2 9'20

for ,
XXXXXXXXXXXXXXXXXXXX

9'30

T 10'00

Movements in Tr-Art

~~Piece~~

Composer

for ,
XXXXXXXXXXXXXXXXXXXX

Piece

Composer

for ,
XXXXXXXXXXXXXXXXXXXX

L	T
50	7 1/2
	20 Calon
	9 Mmb.
	8 Hype
	13/4 chans/ok
	58

4/10/77

Conc ert Four

1985-v-19

5pm/20h

Programme

10 Spring Fever II (*) Daniel Feist
 for keyboards,
 Kevin Austin, Daniel Feist

10 Master (I & II) Barbara Golden
 for stereo tape

Free Flying (*) Dave Lindsay
 for keyboards, played by
 Kevin Austin, John Wells, *Dave Lindsay*
 Pierre Bouchard, *Daniel Feist*

10 Echorex (*) Kevin Austin
 for keyboards,
 Kevin Austin, Pierre Bouchard

Master (I & II) Barbara Golden
 for stereo tape

20 h / 8 p.m.

Pot Pourri
~~Tape Compo~~ Composer
 for stereo tape

Un Arm A Leg
~~AF - ADM~~ (*) Dave Lindsay
 for guitar and keyboards
 Dave Lindsay - guitar
 John Wells - keyboards

Water Tree (*) Charles ~~de~~ Mestral
 for Water Sonde Sculpture
 Pierre Dostie
 Chris Howard
 Robin Minard

Green-Room

Relief - Four

Obeah

Dave Lindsay

for stereo tape

off the Map
~~Anna Log~~ (*)

John Wells

for guitar and keyboards
Dave Lindsay - guitar
John Wells - keyboards

The Expansion of an Infintely Large Point (at the conjunction of truth,
beauty and reality in five dimensional space)

Kevin Austin

for voice and processing
Kevin Austin - voice -
Dave Lindsay, John Wells,
Pierre Bouchard,

text: Kevin Austin

Quarks' Music

Alain Thibault

for stereo tape

(*) - world première

Camille

~~Composed by~~ *

A work guitar & keyboards.

~~Composed~~ between Sept/84 and May/85.
Composed

Phase II, Phase III, Reformation, Waves, Japanese Garden.
(i) structured about meeting points (ii) inhibition & expansion
(iii) self expansions (iv) d/tb (v) ditto (vi)

①

Nullarbor

Wollongong, Katoomba, Cootamundra,
Gong Gong, Narrandera, Yass, Jerilderie,
Wyalong, Ballarat, Ararat, Dimboola,
Lameroo, Nuriootpa, Ziptop, Waikerie,
Oodlawa, Quorn, Bookaroo, Kyancutta,
Kerin, Anxious Bay, Cediberrawirracanna,
Emu Junction

Nullarbor

Nullarbor ... night

Pristine sky ... icy points of light in the blue/
black sphere sucking the day's heat from
the scorched earth. Silent ... no warm touch
of motion. Barren hills ... rocky outcrops
casting star-shadow over ... rocky outcrops.

All is still waiting

②

On the die-straight highway a small car
careens, shattering the silence in a desperate
race against the killer sun.

Out of water ... Out of water

Parched throats swelling, dry round eyes
anxiously quick-glancing behind .. and see
on the horizon the tell-tale orange glow of
approaching day.

As the early fingers of the brilliant sun
reach out, searchingly ... it lights the
abandoned car, then figures stumbling
frantically towards the distant beckoning
shade

Safety ... the Cocklebidley Motel ... rusty
taps reluctantly coughing out ... life

Balladonia, Widgismooltha, Coolgardie,
Butcher Bird Battery, Southern Cross, Benambury

Wyalkatchem, Watheroo, Cunderdin,
Gnowanang, Dumbleyung,

Pingelly
:

Pinjara
:

.....
:

Perth



Nullarbor

An Australian odyssey. I have always loved the inherent musicality of Aboriginal place-names. This piece was inspired by the mystical attraction which the inhospitable Nullarbor Plain of southern Australia has long held for me.

J.S. Montreal '85

4/10/77

Conc ert Three

1985-v-18

5pm/17h

Programme

L'Etude	Cyestesique	des Transmutations	Sonores
15	for stereo tape		Daniel Toussaint

Spring	Fever I (*)		Daniel Feist
9	for keyboards		
	Kevin Austin, Daniel Feist, Pierre Bouchard		

Fryer	(*)		Shawn Bell
21	for voice, double bass and keyboards		
	Jill Bedoukian - voice		
	Kevin Austin - double bass		
	John Wells, Jean Séguin,		
	Pierre Bouchard, Shawn Bell - keyboards		

Bog the frog			Jill Bedoukian
18	for stereo tape		Kevin Austin

Auxferd	Burr'd, November 2 AM (*)		Daniel Feist
1	for stereo tape		

Steve I (DX-ture V)			Kevin Austin
13	for stereo tape		

Flamingo	Blossom (*)		Pierre Bouchard
9	for keyboards		
	Kevin Austin, Pierre Bouchard		

8 pm / 20 h

L'Acier bien trempé			Charles de Mestral
10	for Metal Sonde Structure		Pierre Dostie
			Chris Howard
			Robin Minard

139

Possible Orchestras (at the 21st harmonic) John Celona
13 for stereo tape

Sectional Overtones - Aphorisms for voice and keyboards (*)
7 Jill Bedoukian - voice Kevin Austin
Kevin Austin - Keyboards texts: Kevin Austin

Green-Room Reli ef - Three

Auxferd Burr'd, November 2 AM Daniel Feist
1 for stereo tape

Nullarbor (*) Jill Bedoukian
7 for voice and keyboards text: Jill Bedoukian
Jill Bedoukian - voice
Kevin Austin - Keyboards

Plastic Would Charles de Mestral
10 for Plastic Would Sonde Structure Pierre Dostie
Chris Howard
Robin Minard

Living Water (*) Jill Bedoukian
11 for stereo tape
(segue)

Melting Voices Through Mazes Running Paul Dolden
22 for stereo tape

34

INTRODUCTORY NOTES:

HORIZONTAL MUSIC (PINK) #11

Fzi © 1983
—CAPAC—

INITIALLY, THE CONCEPT BEHIND THE COMPOSITION WAS TO SURPRISILY SIMULATE HORIZONTAL MOVEMENT. PINK NOISE WAS CHOSEN AS THE MEDIUM BECAUSE OF ITS APPARENT LACK OF CHARACTER AND IT'S ABILITY TO MAKE ANYONE WISHING TO PERFORM THE SCORE.

TO ENHANCE THE MOVEMENT AND MAKE THE COMPOSITION SOMEWHAT MORE INTERESTING TEXTURALLY.... THE BASIC NOISE SIGNAL WAS DIVIDED INTO FOUR SEPARATE AND DISTINCT FREQUENCY BANDS. PURISTS MAY ARGUE THAT, MODIFIED THIS, THE SIGNAL IS NO LONGER PINK NOISE. PURIST CRITICISM IS TO BE IGNORED.

THE SCORE CONSISTS OF ELEVEN SECTIONS OF FOUR BANDWIDTHS, SUBDIVIDED INTO ELEVEN TIME UNITS. THE SECTIONS ARE NUMBERED, HOWEVER, THE TIME UNITS ASSIGNED TO EACH FREQUENCY WERE DETERMINED BY CHANCE OPERATION. THE DURATION OF THE TIME UNITS IS OPTIONAL WITH CONSIDERATION FOR DESIRED EFFECT. EACH SECTION OF ELEVEN TIME UNITS CONSTITUTES A HORIZONTAL PAN IN THE STEREO IMAGE. THE ENSUING SECTION BEGINS ON THE OPPOSITE SIDE OF THE STEREO IMAGE IN RELATION TO THE PRECEDING SECTION. THE STARTING POINT FOR

THIS HORIZONTAL MOVEMENT IS OPTIONAL. SUCH
REpetition IN MOVEMENT CREATES AN INTERESTING
SENSE OF RHYTHM. OVERALL DURATION OF THE PIECE
IS OPTIONAL WITH STIPULATION THAT ON TAPED PERFORMANCE
TAPE LENGTH BE SOME MULTIPLE OF ELEVEN AND IN
LIVE PERFORMANCE, THE NUMBER OF REPETITIONS OF
THE ELEVEN SECTIONS BE SOME MULTIPLE OF ELEVEN.
(ELEVEN REPRESENTING THE GREAT ARBITRARY NUMBER.)
THE BEGINNING AND ENDING OF THE COMPOSITION SHOULD
BE ABRUPT, REGARDLESS OF PERFORMANCE MEDIUM.

UPON WORKING WITH PINK NOISE IN THIS MANNER,
I WAS PLEASANTLY SURPRISED TO DISCOVER THAT THE USE
OF CHARACTER WHICH ATTRACTED ME TO IT, CREATED
A VIRTUAL FLOOD OF IMAGES AND USEFUL FEELINGS
WHEN I FOCUSED MY ATTENTION ON IT. IT'S NOTHINGNESS
BECAUSE IT'S ABILITY TO BE EVERYTHING.

HORIZONTAL MUSIC (PINK)#11- IS A RELAXING,
REFLECTIVE MUSIC - EVOKING FORGOTTEN IMAGES OF
SEA, WIND, CROWDS, TRAINS, THUNDER...
THE PLANET AT A DISTANCE.

Enjoy.

SFAI 26/11/84.

° SUDDENLY ... WE FOUND OURSELVES ALONE
(ONE IS SPLIT INTO TWO.) FAI © 1984
—CAPAC—

- WAS CONCEIVED, COMPOSED AND REALISED
BETWEEN MAY AND AUGUST, 1984. IT IS
AN ELECTROACOUSTIC COMPOSITION IN FOUR
PARTS CONCERNING THE SEPARATION OF
TWO LOVERS.

INSTRUMENTATION INCLUDES:

- REVOX 1/2 TRACK.
- TEAC 3440. 4 TRACK.
- YAMAHA, ROLAND, CRUMOR AND CASIO
KEYBOARDS.
- ACOUSTIC GUITAR.
- FLANGER.
- VOICE.

ALL SOUNDS HAVE BEEN MODIFIED DURING
RECORDING OR MIXING.

..... ROMANTIC EMOTION MEETS
AN EMACIATED CIVIL SERVANT.

ST&I

26:11:84

SIX TO PLAY Within these sounds reside the seeds of the works of the
composers. The sonic events are of a more exploratory
nature than within the closely structured environment of the tape works. KA

FUGUE

A work for solo guitar and delays. A fugue of textures.
Ascent, dispersal and the movement from complex to simple
is the overall gesture. The Coda is a gentle reminder of
the beginning.

(S.B.)

The Beautiful Assistant

John Wells
David Lindsay
May, '83; 7:15

This strange nostalgic piece was first performed at Tangente
in May '83 as part of a sound tape for "24 Postcards of Rage: Part 1"
by Tanya Mars & Rina Fraticelli, a performance which explored the
anxiety felt by women in relation to pornography and rape.

The treated guitar patterns by David Lindsay, recorded one
Saturday afternoon several months prior to performance, were
interweaved & repeated with additional material bridging the
transition points-- transposing different qualities upon each
of the successive segments. They are the realization points in the
fear of unrequited attraction. The theme reveals the desires, dreams,
hope & longing of an individual.

Well that is what it's supposed to be. Perhaps it's something
entirely different.

Materials used were sustained guitar & effects, digital delays,
Synthi AKS, Juno 6, and the whole thing was recorded and mixed
at home.

John Wells

In this piece, I attempted to compare two musical elements of song in nature; the music of birds and that of whales. The music of birds has fascinated composers throughout history. Birds do not compose as such. They merely repeat various melodies and sounds. Whales, however, are the only mammal other than man that actually compose songs and constantly modify them in performance.

The overall situation of this piece occurs in the two environments native to the respective species. The birds in the forest are the first to be heard. As they sing their repertoire, each simulated bird changes its song to create a dense yet slowly evolving soundscape. Other sounds can be heard emulating the natural forest sounds such as streams, winds, leaves flying about, etc. The whole soundscape descends into an ocean, halfway through the piece, creating the whales' environment.

The whales are then heard calling back and forth to each other using a myriad of sounds which define their songs.

Whalesong No. 1 was realised at the Kaya Music Studio using a 'Synthi' synthesiser, and at the Concordia Electro-Acoustic Studio using an Aries Modular synthesiser, and completed in June 1982.

Dave Lindsay

TRENHOLME PARK AFTER DARK (Dec. 9, 1983) is closely modeled after Charles Ives' "Central Park in the Dark - In the Good Old Summer Time - A Contemplation of Nothing Serious" (1898 - 1907) in its structure and ideas. I decided, however, to approach the piece as Ives himself might have approached it had he written it in 1983, with all the technological developments available to him. Ives was true to the musical culture and surroundings of his time, and in the same way I have used only material that is readily heard on a daily basis in our current culture, and which, in fact, was largely recorded in and around Trenholme Park itself. Many thanks to my favorite studio technician at the studios at MetaMusique Québec for technical assistance and the mix. (JB)

MANITO. by JAMES TALLON 1983.

"The great Manitous or high dieties..... could not be invoked as the ultimate causes of all things. Apparently the Indians..... assumed that the phenomena of nature had always existed somewhere, and..... in their aetiological myths merely described how they had been brought into their present relationship with man."

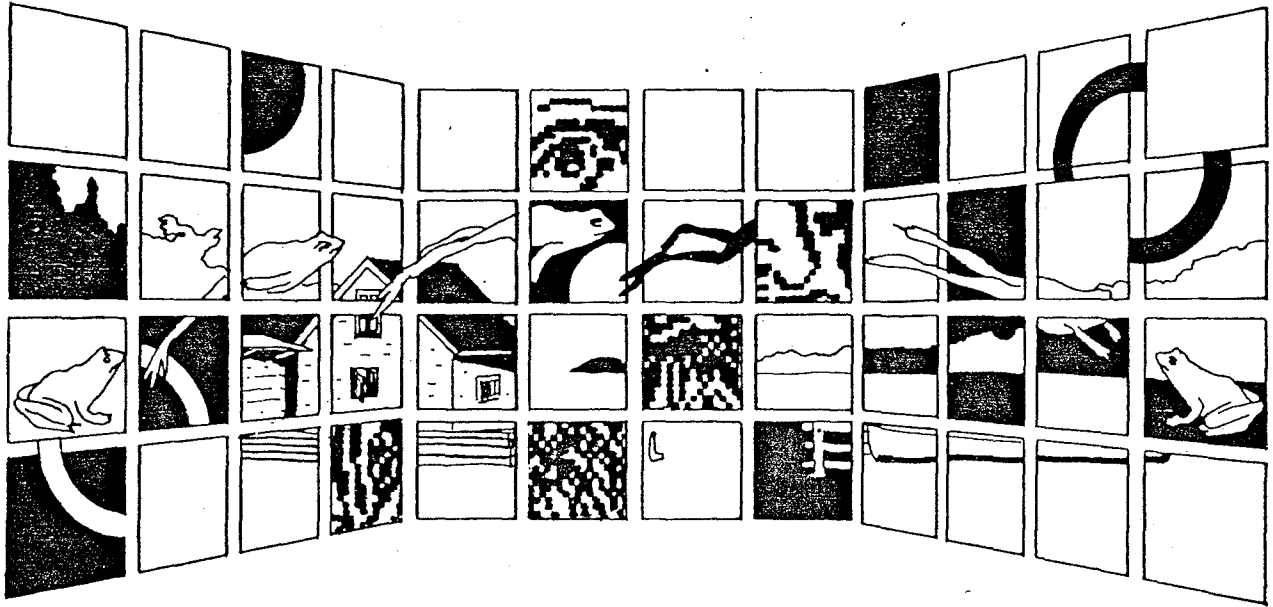
-Diamond Jenness (1932)

Manito is a tape composition based on synthesized sound, voice, and processing. There is provision for live accompaniment. The piece is in six sections, with text and voice contributed by Joanne Reid and the composer. Produced with the generous assistance of composer/producer Kevin Austin at the Concordia University Electronic Music Studio and Studio Metamusique Quebec Son (Montreal).

RITUAL FOR A NOISY GONG // Subjective For me, the most important aspect of any piece of music is its emotional content. (What does it make me feel?). In my own writing, then, it is of paramount importance to express emotion. This piece strives to express various aspects of my emotional self. I am "a noisy gong". Shawn Hill (85-ii-09)

A collective composition for electric bass, tape, synthesizer and processing. Co-composed between December/84 and February/85. In four somewhat linked sections, the bass and tape blend and contrast. The tape was assembled so as to allow the performer as much latitude for expression, within the agreed upon form, as possible. Kevin Austin (85-ii-09)

DX-tures (I - XII) Twelve, twelve to thirteen minute pieces, composed between October 1984 and February 1985. The instrumentation is a Yamaha DX-7, with various kinds of (minimal) digital and analogue processing. Depending upon the particular piece, there are between two and eight layers. The separate layers are largely improvisational in nature, and each piece is an 'organic segment'. K.A.



12 Windows - John Wells

Eighteen segments of differing material have been originated on a Rolland junco 6 and recorded. One half of these have been digitally delayed, organized and mixed down into 12 sections of approximately one minute each, on 4 channel tape. Six sections are treated with overlays and three are canons. There is an option of live accompaniment (determined by the performers) for nine of the sections. The last piece is combined and forms one continuous gesture.

Each "window" has been organized as an entity in itself. Relationships between them are coincidental and for contrast; they may hold events or just be separate windows for interpretation, dominating or laid back. The "views" through the panes may be seen as through drawings in condensation; be distorted or crystal clear, occluded, diffused, reflected. The observer as incidental agent may be looking out or looking in, at different times of day, or location. The music passes through the frames of these 12 windows.

Recorded at home studio in January 1983 and mixed with Kevin Austin at the AV Dept, Loyola Campus, Concordia University.

ESCARPMENT (dur. 9' 15") composer: R. Prithard(1984)

This piece was created on the 4-track Soundchaser, music computer, at Brock U., St. Catherine's, Ontario. The 'Escarment' refers specifically to the escarpment bordering on Niagara Lake, which is a favorite of his locations for long winter walks.

Robert Prithard(b. 1956), has studied composition with C.Hultberg in Vancouver, and various composers, in Toronto, including H. Freedman and G. Ciamaga. He holds a Master's in Composition from the U. of T., and presently is co-ordinator of the music division at Brock U. He has won many awards for his works, and has been commissioned by several organisations, including the Ontario Arts Council.

Everyone's Talking at Once

March '81

In a large gathering of people, otherwise known as a crowd or party, the gist of communications may be understood by respective participants although the individual fragments of dialogue are not always fully retained due to the hazardous environment in which loud music, noisy nearby conversations, physical contacts(due to the release of certain creative energies) abound, and internal stimulus such as organic or chemical substances also alter perceptions... especially if the said conversation is of no interest!

In such instances, the mind tends to wander for a few moments. These precious seconds can seem like hours in a space-time continuum. I chose to expand a space of one second between two words; 'once' and 'but' taken from the passage: "I'm sorry, I didn't hear you---- everyone's talking at once. But go on." The development of this space is based upon the tranquility incongruent to the atmosphere of the tranquility, as well as thoughts and thoughtforms passing through at different rates. A combination of known and unknown sounds illustrates the workings of memory in any state of consciousness. Therefore if you hear footsteps, whistles, voices, push-button phones, and airplanes, it's all in your head!

Everyone's Talking at Once was realised at the Kaya Music Sound Studio, Place Victoria Metro Station, and the Concordia University Electro-Acoustic Studio using a party of 4 voices, wine glasses, tape loops, an Aries modular synthesiser, a few gongs and several meters of Scotch 206 1/4" magnetic tape. This interior voyage was completed in March 1981..

Dave Lindsay

Roadside Litter Roadside Litter is dedicated to the Roadies, Dave and John. It is based on their carefully culled collections of acoustic and intellectual debris. An eclectic approach was taken to the organization of materials on the tape, with dramatic connotation, visual associations and sound patterns providing the fine structure within an overall framework related to the complexity, variety and "naturalness" of the sounds involved. Processing involves the use of digital delays and equalizers, the latter being used to remove blocks of frequencies from the sound at various times during the performance.

The tape was realized with the assistance of Kevin Austin in the Concordia University eight track studio in January 1983. (JT)

PAUSE EIGHT It appears, that unlike a previous version of this piece, it is happening in the right direction. Truth and beauty, when partially backwards don't look the same, but that may not change their under-lying reality. Stores left and right. Keep children's fingers away from the hibachis, please.

Vortex Suite A six movement suite, taken from music composed for the dance of the same name by the Montréal dancer, Iro Tembeck, in 1980. Originally played in six channels, tonight's performance is in four.

- (i) GRRTCH : 'Cockroaches' - synthesizer
- (ii) HORNED MINUED : - French Horns
- (iii) SHUDDER-ER-ER : voices - processed
- (iv) HORSIE : voice - an invocation to the race
- (v) SLEEZE : instruments - the bar musicians life after a coupla' years
- (vi) DISCO : instruments - synthesizer entrance to the void ?
(thanks to Ideas for the bed-tracks)

Created in the Audio-Visual Studios of Concordia University, the Concordia Electronic Music Studio, and at home. (KA)

TRIAL & BEAT IT A first computer music study. Rule number one:
always back-up your work, as you never know when
you'll accidentally erase it, or the power will go off, or it will some-how
go to that great big byte-eater in the sky. Rule number two: see rule
number one. Composed in the summer of 1984 with the SynclavierII computer
music system at Dartmouth College. (K.A.)

BIENVENUE/WELCOME:

Entirely composed on an Aries synthesizer in Loyola
and mixed on the 8 channel tape recorder in Loyola's
A.V.dept., the piece is only meant to create a sonic
environment. Have a seat, feel at home and welcome.
J.S. April 84. 7:47 min.

FAMILY GAMES (I) is a piece for four channel tape. The family alluded
to is a sonic one, and the sounds produced by this
particular automated patch occasionally have a slightly humourous quality.
This is only one of any number of possible realizations of this piece..
Composed at the Loyola A.V. Studio in April, 1983. Duration: 4min. 01sec.

K.A.

CLIPPERFIX - SUPERSONG Children at play, a song, . . . ,

Composed in the spring of 1983.

(K.A.)

FREE RUNNING CLOCKS (I) is an oxymoron, since clocks are anything but
free-running in the conventionally used sense.
Pulsed sounds are heard as pitch complexes, paired or grouped members, or as
sequential elements moving around the four channels. Their rate, envelope and
density change slowly. Attempts have been made through high frequency notch
filtering to produce the illusion that the sounds originate in a plane that is
not that of the loudspeakers. Produced as the first of a series in the Concordia
University A.V.D. (Loyola) studio in April 1983. K.A.

SHORT STOP FIFTEEN The days shorten, the nights grow to reach the same number of hours. But for now, sun and air and corn. Eat up, it's only a short stop, and this is the second to last. (K.A.)

W A I T T O O ! ! A simply repeated phrase. Simply a repeated phrase. A phrase simply repeated. A repeated phrase simply. Simply repeated, a phrase. A simply repeated phrase, repeated, processed, altered, unaltered, delayed, phased, phrased by delay, sounding repeated, repealed, pealed. For tape, processors, with optional live voice and synthesizers. Summer, 1982, too!! K.A.

WAVE LINK ONE An intermezzorial sonic fresco. The ocean waves up on all of its shores. It functions as smoothing element between diverse forces, different levels of cosmic tides. The non-repeating pattern, the unpredictable predictability. 1983 and 1984. K.A.

MANITO. by JAMES TALLON 1983.

"The great Manitous or high dieties..... could not be invoked as the ultimate causes of all things. Apparently the Indians..... assumed that the phenomena of nature had always existed somewhere, and..... in their aetiological myths merely described how they had been brought into their present relationship with man."

-Diamond Jenness (1932)

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The Thrill of Rejection : Do you ever have one of those days? You know, you confuse Haydn's 42nd and 43rd Symphonies; you misplace the number of your Swiss bank account; you have to drive the other TR-5; you know, some things never seem to go right. This piece has no siblings, and its parents deserted it upon first sight. Only the kind and gentle word of a caring deaf friend saved it from the ignominy of the near-by bulk eraser. (K.A.)

EIGHT STEP MINUET A stylistic departure. Composed entirely with sounds from the synthesizer. That is not true. In three large sections, but eight smaller steps. Three breaks. Composed in the Sonic Tonic and MetaMusique Québec Studios in May, October and November 1983. Thanks to Kevin for help. D.F.

QUATUOR

Yves Daoust

21 min.

J'ai réalisé cette oeuvre durant l'hiver 79, à l'Office-national du Film, en piratant du temps d'un petit studio -fermé depuis!- qui servait à la fabrication d'effets sonores pour la production cinématographique de l'institution. Les sources sonores de l'oeuvre proviennent exclusivement de l'enregistrement d'une formation traditionnelle de quatuor à cordes. Bien loin de se cacher derrière les manipulations du studio, le violon s'affiche, s'affirme, même -et surtout, peut-être- quand il grince, quand il se tord, atteint d'une rage auto-destructrice. Grâce à la magie du médium, nous sommes entraînés vers des zones inexplorées, inaccessibles à l'instrument acoustique.

QUATUOR a remporté le premier prix, section analogique, du 8^{ième} concours international de musique électroacoustique de Bourges, (80), et le grand prix de la CIM, section française.

LIKE AN EMPTY ROAD DESCENDING This multi-movement work was composed in the peace and relative tranquility of the rural Eastern Townships in the summer of 1983, being re-mixed in the early summer of 1984 in the MetaMusique Québec Son Studio. The work calls upon the conscious and un-conscious recollection of a non-equally tempered tune that threads its way through the work. The work was commissioned by, and is published by " les éditions RHINO PRODS ", Montréal. (K.A.)

John Celona

Program Notes

Possible Orchestras (at the 21st Harmonic)

The sound complexes of Possible Orchestras (at the 21st Harmonic) are produced through FM sound synthesis techniques. A multiple modulator instrument was created which embraces and contains three types of FM. These are: (1) simple FM (single modulator); nested or cascaded FM (modulator modulating another modulator); and, (3) feedback FM (similar to nested FM with the addition of a feedback loop oscillator into the initial modulator). The summation of indices and ratio relationships of these processes modulate a single carrier. Spectral smearing is utilized in order to simulate broad gestures of sound aggregates ranging from string and brass clusters, vocal chorusing, to noisebands. Spectral energy is often distributed to and concentrated at the 21st harmonic; the auditory result produces upper formant regions in relation to the frequencies at which the fundamentals are pitched. Random and periodic vibrato is used as pitch perturbations and is moved throughout the bandwidths of the harmonic spectrum, sometimes splitting a spectrum into upper and lower spectral components and identities.

SON - A - TRE and TRIO SONATA A pair of works based upon an extension of certain baroque period principles and performance practices. It was expected that the soloists in both the most important baroque musical form (opera seria), and in the recreational form 'par excellent', the Trio Sonata, would have developed the highly admired skill of extemporization. Unlike the real model however, this trio sonata is played by three people rather than four.

K.A.

short stop thirteen The central argument of this piece, with and/or
without corn, revolves around the number "13".
It is #13 in the series of works. It was going to be number 13 before it
was and/or is. It will continue to have been 13 after it is and/or was.
Was/is/will it be 13 from before and/or after time has forgotten the void
and/or vice versa. If the corn sticks in your teeth, picket. K.A.

BIENVENUE/WELCOME:

Entirely composed on an Aries synthesizer in Loyola
and mixed on the 8 channel tape recorder in Loyola's
A.V.dept., the piece is only meant to create a sonic
environment. Have a seat, feel at home and welcome.
J.S. April 84. 7:47 min.

WAVE LINK TOO An episodic sound sculpture. The seas cyclical splash
on all of its island land masses. It smooths from
level to undulated, diverse boundaries release their differences to its
also linking properties. 1983 - 1984 K.A.

MOZART IN HATTERAS The continuous and fluid song of the Southern
Mockingbird can be compared to that of a rural
Mozart. The song, beautiful and inventive, loses nothing at half-speed.
Recorded at a noisy street corner in Buxton, North Carolina, 84-v. KA

I'VE A NOTION IT'S THE SEA Ocean perspectives. Close up the
detail. Give up the detail, and
gain a wider sense, move further back, and absorb. It sounds like this
even now. Recorded near the Avon pier, North Carolina, 84-v. KA

WAVE LINK ONE An intermezzorial sonic fresco. The ocean waves up on all of its shores. It functions as smoothing element between diverse forces, different levels of cosmic tides. The non-repeating pattern, the unpredictable predictability. 1983 and 1984. K.A.

"GLOATING BLEETS"

NOISES FROM A BLACK BOX. THE HEAD AND MIND AND HUMAN UTTERANCES HAVE MIXED FEELINGS ABOUT BEING CONNECTED TO THE MECHANIZM. THIS PIECE WAS THE BASIS FOR A 16MM FILM CALLED HEAD PEICES.

WALKING IN THE STREET

HIGH PITCHED VOICES CHANT AS THEY WATCH THE COLORFUL BOYS WALK BY. GIRLS LIKE TO LOOK TOO. THIS PIECE IS THE SOUND TRACK FOR A 16MM EXPERIMENTAL FILM CALLED "FIVE CRYSTAL ROSES".

VARIATIONS pour la SAINT JEAN-BAPTISTE - attached

RHYTHM STUDY Composed in 1981 - 1982 in the Concordia Electro-acoustic Music Studio, this piece, a study in non-repeating patterns and hidden and not hidden inner voices and sounds that are and are not there, exists in two versions. Today, we hear the high speed version. (Note the internal voice sounds.) (K.A.)

A LISTENING IS NOT A HEARING A splendorous sonic study in sibilants. A sound poem for voice, processes, speeds, electronic reverberations and spaces of mind and space. 1984. (K.A.)

I Latitudes - Peking at Forty Jan./Feb'85

David Lindsay*, John Wells* with Keith Daniel

Comprising of parts 2A, 2B, 6A, in Carol Ip's systems experiment, a research module of autonomous elements, involving independent creators in the music, dance and audio-visual fields, combining Conversation and Systems theories and Eriksonian hypnosis. Made possible with a grant from Arts and Innovations, ministere des Affaires Culturelles.

Peking through holes in the wall of linear ambient ambiguity, picking up pieces permits peak forms to percolate...

Korg Poly 800 / AKS / delays / Keith's computer / processing

II Reiteration



Feb 85

David Lindsay*, John Wells*

Comprising of parts 4A, 6B, 6C, in Carol Ip's systems experiment, a research module of autonomous elements, involving independent creators in the music, dance and audio-visual fields, combining Conversation and Systems theories and Eriksonian hypnosis. Made possible with a grant from Arts and Innovations, ministere des Affaires Culturelles.

Redintegration of reiterated evolving segments

Guitar / AKS / delays / processing

III Whirls apart



Feb 85

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Spirals of energy tangentially flanking fields from the central energy source.

Guitar / AKS / delays / processing.

IV Cyberrite Feb'85

David Lindsay*, John Wells* with Louise Simard

Comprising of parts 4C, 5C, 5A, in Carol Ip's systems experiment, a research module of autonomous elements, involving independent creators in music, dance and audio-visual fields, combining conversation and systems theories and Eriksonian hypnosis. Made possible with a grant from Arts and Innovations, ministere des Affaires Culturelles.

Infinite Wagnerian improbability

NOTES

WAIT TOO! is the second of a series of works in progress that were started in 1982. The piece explores the nature of a simple spoken text in a complex sound environment, as it undergoes various electronic processes. The main processing device is the digital delay line. The performers continue the process of transformation in real time. (KA)

MOLTEN VOICE The piece consists of a series of sound images punctuated by excerpts taken from each section and repeated. The sound sources, which include recorded natural and mechanical sounds, simple and complex synthesized sounds, and white noise, the text, the structure and the title all relate to the concept of a transitional process that is both ruthlessly abrupt and incomprehensible except on a primitive level of awareness. Created in the Concordia Electronic Music Studio in the Winter of 1979-80. (JT)

JIMS GEMS The resolution of strong tensions introduced in this piece, and the relatively restful pace are reflective of the fact that it was composed during a joyous although eventful period of my life. As in Molten voice this piece consists of a series of sound images based on highly differentiated sound sources: white noise, simple and complex synthesized sounds and sounds recorded from a radio. Continuity is manifested in the rhythm and the over-laying of adjoining sections. 'Gems' is a convenient spelling of 'jɔms', which is the phonetic transcription of James. Concordia Electronic Music Studio - Fall 1980. (JT)

A RADIO PLAY IN TWO PARTS - BOTH OF WHICH ARE ME

Building blocks in motion; a tale of compartmentalization and alienation; for 2 tape recorders, synthesizer, piano and voice.
(1977) (DF)

(1) Curiosity

[curiosity / anticipation

(2) Anticipation

[Joy [Rhythm - tape]

(3) joy

(4) disillusionment

[confusion / disillusionment (anger

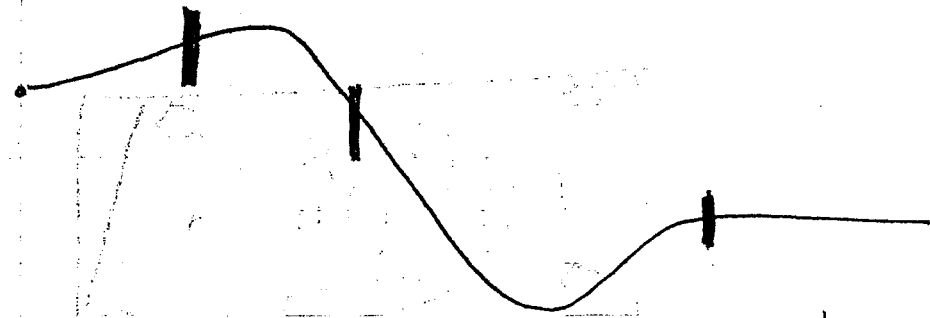
(5) anger

(6) confusion

low
CAPT 2 4 / str 9

(7) serenity

[serenity Build an non-dying



The non-immediate present

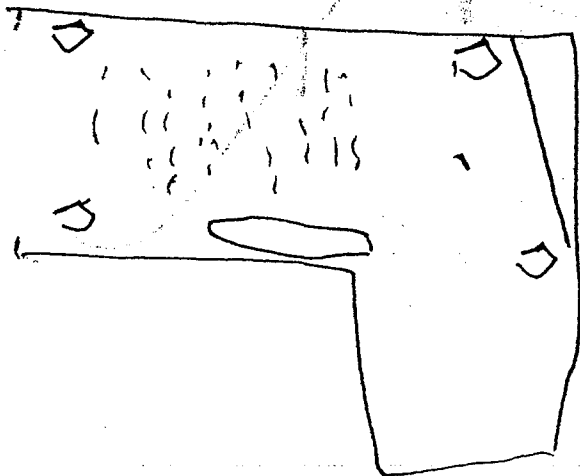
Ritual for a Noisy Gong

For me, the most important aspect of any ~~part~~ piece of music is its emotional content (what does it make me feel?). In my own writing, then, it is ~~the~~ of paramount importance to express emotion. ~~the~~

~~the~~

~~This is an expression~~

This piece strives to express various aspects of my emotional self. I am "a noisy gong".



Dis-illusion 8.1/2 mins March 1981

A frustrated man's attempts to reach the heights and depth of sound of digital oscillators using analog equipment. There are the equivalent of 5b oscillators rising up to a plateau of barely perceptible change in a landscape of banked and undulating sound.

(J.W.)

Clocks Too A collective composition using voices, digital delay lines, and an eight channel recorder. The work is in five distinct sections, each of about 3 minutes duration. The text(s) are interpreted each time in a higher (or lower) plain of awareness. This is reflected in the technique that has had to be employed in the performance of this work, inasmuch as, after the first layer is recorded, the tape is rewound, and played back while the second layer is performed. The tape is rewound, and played back while the third layer is performed. The tape is rewound, and played back while the fourth layer is performed. Yes, yes.. The coherence and underlying unity of meaning of the text becomes clearer with each layer, while the acoustical nature of the sound becomes more complex.

(KA)

Rigeaud Sinfonietta This work is a distillation into a two channel stereo field of twenty-one channels of temporally and frequency related material. The inspiration for the work was the Bavarian caliope at Expo 67 which played, with wheezes and missing notes, while the composer studied for his Abnormal Psychology course, and played tuba in the Bavarian Band inside the Beer Garden. Some listeners have claimed to hear the influence of the Bavarian Band in this short piece, some the influence of the caliope. Others blame it on the abnormal psychology, and there are those who put it down to the beer. Composed in the studio of MetaMusique Québec with a Synthi AKS.

(KA)

B R E A K T H R E E A work of respite and personal relief. On this occasion, the composer hopes that no truth or light breaks through into the participants mind, as there still is another half to this concert. Jons and Cofee Mashines are to the left and right beyond, but why not look for the saki? All welcome. 12 - 15 minutes only, please.

Piece for Guitar A delicate work composed in the Concordia Studio in the winter of 1980, the composers' sensitive ear is reflected in the straight forward presentation of this piece. The piece is for guitar with ring modulation.

(KA)

"WAVING AT THE BRAVE ONES!" by Dave Lindsay 2/85

This piece was commissioned by "Brave New Waves" on CBC stereo for their 1st anniversary birthday show on February 6, 1985. It depicts life in a distant corner of the 17th floor of La Maison Radio-Canada, where the unsung heroes of "Brave New Waves" research and scrape together every piece of information they can find, into producing a 6-hour show night after night, while remaining completely nameless.

This piece was produced at Kaya Music Studio, and mixed at Metamusi@Quebec.

"OBEAH.....a sonic ritual" by Dave Lindsay 10/84

This is a study of the power of sound and its use in folk-type rituals. This piece makes use of soothing and jarring sounds to induce the listener in and out of a trance-like state; much like tribal ceremonies.

This was a commission from Les Editions Ruino Prods. Enr. It was recorded at Kaya Music Studio, and mixed

Off the Map

This work is not closely related to its title.

The five sections are Phase II, Phase III, Reformation, Waves and Japanese Garden. The rather traditional instrumentation, guitar and keyboard instruments, explore areas, musically and sonically, which are new and at the same time, in uncharted waters. Assembled between the fall of 1984, and the middle spring of 1985.

K.A.

The Expansion of an Infinitely Large Point

is also one of the works of my continuing series called JamesTexts. The series explores realtime processing of the sound of the human voice, in intelligible forms, as words spoken in a (relatively) normal fashion, through the continuum into 'pure' sound, beyond simple phonemic structures which have received semantic value in the language systems of the 'more advanced' civilizations, and into more purely emotive sonic types. K.A.

MANITO. by JAMES TALLON 1983.

"The great Manitous or high dieties..... could not be invoked as the ultimate causes of all things. Apparently the Indians..... assumed that the phenomena of nature had always existed somewhere, and..... in their aetiological myths merely described how they had been brought into their present relationship with man."

-Diamond Jenness (1932)

Manito is a tape composition based on synthesized sound, voice, and processing. There is provision for live accompaniment. The piece is in six sections, with text and voice contributed by Joanne Reid and the composer. Produced with the generous assistance of composer/producer Kevin Austin at the Concordia University Electronic Music Studio and Studio Metamusique Quebec Son (Montreal).

RITUAL FOR A NOISY GONG // Subjective For me, the most important aspect of any piece of music is its emotional content. (What does it make me feel?). In my own writing, then, it is of paramount importance to express emotion. This piece strives to express various aspects of my emotional self. I am "a noisy gong". Shawn Hill (85-ii-09)

A collective composition for electric bass, tape, synthesizer and processing. Co-composed between December/84 and February/85. In four somewhat linked sections, the bass and tape blend and contrast. The tape was assembled so as to allow the performer as much latitude for expression, within the agreed upon form, as possible. Kevin Austin (85-ii-09)

DX-tures (I - XII) Twelve, twelve to thirteen minute pieces, composed between October 1984 and February 1985. The instrumentation is a Yamaha DX-7, with various kinds of (minimal) digital and analogue processing. Depending upon the particular piece, there are between two and eight layers. The separate layers are largely improvisational in nature, and each piece is an 'organic segment'. K.A.

ETUDE ELECTROACOUSTIQUE POUR CONTREBASSE ELECTRIQUE ET DELAI DIGITAL no.1

Etude centrée sur les possibilités interactives de la contrebasse électrique et de deux unités de délai digital, ainsi que des textures sonores produites par filtrage, régénération et répétitions digitales. L'étude sert à développer un vocabulaire et une syntaxe sonores aptes à être utilisés comme matériel de composition. La contrebasse électrique est fabriquée par JACQUES MAYRAND.

Co-composition de Jacques Mayrand (contrebasse électrique),
et de Jean Séguin (délais digitaux).

Green-Room Relief - Three Another, or more precisely, the only one tonight, break. A brief relief. Don't be gone too long, as the first work in the second half is one minute, four seconds long.

Green-Room Relief - Four The last Green-Room Relief to take place inside. Soon, the sun will cook your face as the hibachi cooks the electro-acoustic hot-dogs in the next concerts.

Spring Fever II Sprung. Yes, a multiple pulse. The interplay of subtle rhythmic changes. The minimalist sounds of early Reich, playing psycho-acoustic games inspired this, the second, spring fever. K.A.

Master (I and II) Recent compositions by this San Francisco -Montreal composer. K.A.

Free Flying An unstructured form. An open-ended free flying piece. No strings attached! Not free for all, but almost a free fall!! K.A.

Echorez Echo works, be they as in the Gabrieli Canzonas, the lowly, (or with Bach -) the not so lowly canon, the Mozart Echo Serenade, or works with imitations of whale songs, have inspired musical thought throughout the ages. This is no exception. K.A.

Un arm A Leg A penta-sectional work evolved into form between September 1984 and May 1985. For the rather unusual combination of electric guitar and electronic keyboard devices, the sections include explorations of such ideas as meeting points, inhibition and expansions. K.A.

Off the Map

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Fine'r'Fire

A semi-continuous work for performers in which the bass plays an equal role in the evolution, and is not prominently featured. This is in a sense a chamber work in the true meaning; a piece where friends have met, one player per part, to explore and extend musical relationships. K.A.

Nullarbor An Australian odyssey. I have always loved the inherent musicality of Aboriginal place-names. This piece was inspired by the mystical attraction which the inhospitable Nullarbor Plain of Southern Australia has held for me.

JB Montréal'85

Living Water There came a woman of Samaria to draw water. Jesus said to her, "Give me a drink." For His disciples had gone away into the city to buy food. The Samaritan woman therefore said to Him, "How is it that you, being a Jew, ask me for a drink since I am a Samaritan woman?" (for Jews have no dealings with Samaritans.)

Jesus answered and said to her, "If you know the gift of God, and who it is who says to you, 'Give me a drink,' you would have asked Him and He would have given you living water." She said to Him, "Sir, You have nothing to draw with and the well is deep; where then do you get that living water? . . ." Jesus answered and said to her, "Everyone who drinks of this water shall thirst again; but whoever drinks of the water that I shall give him shall never thirst; but the water I shall give him shall become a well of water springing up to eternal life."

John 4: 7 - 14

Recorded in Maryland and New York State and processed at the studios of Concordia University

JB Montreal 1985

Spring Fever I A work that is just like a pulse. A preferred rhythm, rhythms are played off each other, any and all-which ways. The sounds and their continuing relationships change. A little lighter. K.A.

Fryer Contoured continuum. Dramatic delving. Sounds, spaces, shaped within the non-homogeneity of the chamber ensemble. K.A.

Auxferd Nightburr'd, November 2 AM

- a tale of solitaire:

One old bird in the middle of the night
Singing and singing and singing
Thinks the streetlamp's the sun
Crazy old bird. Old disconnected bird
Hasn't he heard
Nobody's listening

-voice: Owen Martin, Rasta extraordinaire

-a Sonic Tonic project, produced at MetaMusiQuébec, 1984-85 D.F.

Flamingo Blossom An extended version of an earlier work. Almost like a concerto grosso. Multiple mutations of sonorous events. A prismatic of relationships. Elements of the tutti - of the ripieno. Solo sounds standing upon/within grouped elements. K.A.

Sectional Overtones - Aphorisms for voice and keyboards
Segments of texts drawn from various rambling writings form the basis of this work.

- **aph'o'ris**m (af'e-riz-em) *n.* a concise statement of a principle

Questions? Answers! - Words of wisdom - words of naïveté. May/85

K.A.

GAMUT (DX-ture I) The first in the series of twelve. Four layers (A).

GRANUL (DX-ture II) The second in the series. Two layers (A).

NASA A (DX-ture III) The third in the series. Two layers (B).

SPECTRAL SONG A song of spectra, harmonic, inharmonic and spectrally complex. Over a digital base, analogue and digital synthesizers explore unity and diversity. K.A.

NASA TS (DX-ture IV) The fourth in the series of twelve, and the last in the first section of the first half. Four layers (A).

STEVE I (DX-ture V) The fifth in the series of twelve. The first in the second section of the first half. Two layers. (A)

STEVE II (DX-ture VI) The sixth. Two layers (A)

ZONG GESANG Real songs use real noises. This sung song resounds with sounds, digital and other. K.A.

CHROMA (DX-ture VII) The last section of the first part, this piece is sometimes as many as eight layers deep. Sounds that blend, contrast, multiply and divide. Extensive digital processing in the various mixing stages diffuses the stereo field. (A)

PLENUM (DX-ture VIII) The first section of the last half. Four layers. (B)

SPECTRA A (DX-ture IX) The ninth of twelve. End of the first part of the last section. Four layers. (B)

STREAM LINE Sounds from the fast lane, the slow lane, lovers and Lois.
Blend, meld, come, went, heard, unheard, picking chips off
rocky; 'peep', who's in the? None to hear it all; a stretch from the continuing
cosmic fabric. K.A.

EXPRESSION D'UN REVE Composed in 1984 in San Francisco. A straightforward
exploration of the sonic potentials of repetition. K.A.

SPECTR B (DX-ture X) The first of the last section of the second half.
Two layers. (B)

BRIME (DX-ture XI) The densest point in the second section. Six and eight
layers. A melange, quodlibet, of the entire cycle of
twelve. New within the old: heard/unheard. Extensive digital reverberation-type
technique for the diffusion of the clear stereo-field. (B)

HUES (DX-ture XII) Release from the cycle. Number twelve in a series of
twelve. Simplicity returns. Two layers. (B)

GANDOR From the stars to the songs, strong familiar ties. Un-chained, unbounded.
We have no constraints except our minds / our pasts. K.A.

THE EXPANSION OF AN INFINITELY LARGE POINT AT THE CONJUNCTION OF
TRUTH, BEAUTY, and REALITY IN FIVE DIMENSIONAL SPACE is in the
continuing series of text-sound compositions loosely entitled, Jamestext. The
work was premièred on June 24, 1984, on the CBC radio programme, BRAVE NEW WAVES,
at which time, all processing in this live-to-air show, was executed by Dave
Lindsay. Tonight he will again do the honours by overseeing (overhearing?) the
'Harmonizer', and providing the others processing, with the pre-treated signal.
This one is for Dave. K.A.

Fine'r'Fire A semi-continuous work for performers in which the bass plays an equal role in the evolution, and is not prominently featured. This is in a sense a chamber work in the true meaning; a piece where friends have met, one player per part, to explore and extend musical relationships. K.A.

L'Acier bien trempé is a piece played on the Metal Sonde Sculpture with electronic amplification. This is a tensegrity structure containing three steel strings, six rods and two steel sheets. The work was composed in June 1984, and first played in Québec City. C. de M.

Hues (DX-ture XII) The honeyed lune'o'miel
The zenithed sun
June light. K.A.

Sonars segued from the previous work; a seamless blend into this work characterized by two of the characteristics of SONAR: a process of emission of signals that are modified upon their return, and the desire to understand the nature of the object that has created the transformation of the returning signal - segue Rhythm Study of Steven Calder. K.A.

Rhythm Study An electronic work of pulsing, quasi-vowel-like implications. K.A.

Green-Room Relief - Two The search for the relief to be found by the performers in the non-existent Green-Room is the same for the audience. Green-Rooms, like un-begun pieces, like existence itself, exists; an inponderable to ponder when you/we eventually do find a Green-Room, (or existence) substitute.

Auxferd Nightbird, November 2 AM

- a tale of solitaires:

One old bird in the middle of the night

Singing and singing and singing.

Thinks the streetlamp's the sun.

Crazy old bird. Old disconnected bird.

Hasn't he heard.

Nobody's listening.

- voice: Owen Martin, Rasta extraordinaire.

~~produced at Metamusiquebec, a sonic tonic~~

a Sonic Tonic project, produced at Metamusiquebec -

Pot Pourri (1984)

- | | | |
|-----------------|--------------------|-------|
| 1) <u>OPÉRA</u> | Marcelle Deschênes | 15'30 |
| 2) Métal | Alain Thibault | 7'30 |

"Patchwork" réalisé à partir d'extraits du théâtrophone multi-média OPERAaaaAH, présenté à la Société de Musique Contemporaine du Québec, en mars 1983.

Immense collage modulaire, OPERAaaaAH est un grand jeu L'EGO où tous les niveaux de combinaison et de lecture sont possibles. Cette oeuvre en formation-transformation continue se construit comme ce jouet d'enfant qui permet autant de possibilités d'assemblage que l'imagination peut en inventer. La construction recommence toujours par l'agrafage de deux briques ensemble. A partir de ce moment-là, il n'y a pas deux constructions LEGO qui soient identiques. Les mêmes éléments créent des formes sans cesse renouvelées oscillant du tragique au comique, du tendre au violent, du sublime au vulgaire, du cosmique au quotidien.

Extraits assemblés :

- , et bouche à bouche et souffle à souffle,
- New Wave
- Ecran Humain I, Ecran Humain II
- LiturGIE
- DIO
- ... au commencement
- Les dieux sont des chants
- Jour 'J'
- Métal

1) OPÉRA Marcelle Deschênes

"Votre réalité n'est pas la mienne. La vôtre n'est qu'une illusion que votre perception a figée." Principe de base à la construction de mondes subjectifs assemblés en univers-gigogne qui se décomposent en autant d'illusions impalpables. Tout est prétexte à ces fissions de la réalité.

Stan Baretts à propos de l'oeuvre de P.K.Dick

2) Métal Alain Thibault

"...: servir la chose qu'il ne faut pas. Ils sont empoisonnés comme par du métal, pensa-t-il. Du métal qui les enferme et du métal dans leur sang; c'est un monde de métal. Une machine dont tournent les rouages pour distribuer la souffrance et la mort, comme si elle était naturelle. Combien de temps s'est-il passé depuis l'époque où ils connaissaient le jardin? Le lieu des animaux au repos et des fleurs. Quand pourrai-je retrouver pour eux cet endroit?"

Philip K. Dick

ALAIN THIBAUT

DISTORSIONS DE L'ESPACE-TEMPS (QUARKS' MUZIK) 1982

"Quarks Muzik" est une partie d'une plus grande pièce multimédia en préparation, basée sur la théorie de la relativité de Einstein.

Dans cette pièce j'utilise des techniques de synthèse sonore développées à l'ordinateur et appliquées à un synthétiseur analogique:

1. la synthèse additive 2. la modulation de fréquence.

Pour la première je me suis référé à des travaux de Jean-Claude Risset pour obtenir des sons à spectres inharmoniques en additionnant des ondes sinusoïdales tandis que la deuxième fait appel aux études de John Chowning qui consistent à produire des spectres complexes en modulant un oscillateur numérique par un ou plusieurs autres.

J'utilise également un synthétiseur de voix numérique contrôlé par un micro-ordinateur de type "Radio Shack TRS-80".

La production des mots dits par l'ordinateur se fait en assemblant les codes des phonèmes se trouvant en mémoire à l'intérieur du circuit intégré qui contient ses propres oscillateurs, filtres et générateur de bruit. La voix est ensuite "processée" dans une unité de retard numérique (ou "délai digital").

Les titres de chacune des parties sont:

1. Quarks/Antiquarks
2. Space-Time Distortion
3. Espace-Temps Courbe
4. Danse des Electrons à la Vitesse de la Lumière
5. $E=mc^2$

This piece was commissioned by "Brave New Waves" on CBC Stereo for their 1st anniversary birthday show on February 6, 1985. It depicts life in a distant corner of the 17th floor of La Maison Radio-Canada, where the unsung heroes of "Brave New Waves" research and scrape together every piece of information they can find, into producing a 6-hour show night after night, while remaining completely nameless.

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STREAM LINE Sounds from the fast lane, the slow lane, lovers and Lois.
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rocky; 'peep', who's in the? None to hear it all; a stretch from the continuing
cosmic fabric.

K.A.

"TIME CONCEPTS 1" (6:32")

THROUGH THE PHASING OF SEPARATE EVENTS,
THE CONCEPT OF INFINITE TIME FRAMES HAPPENING SIMULTANEOUSLY AND
PARALLELIZING ONLY WHEN A LOCAL RELATION EXISTS BETWEEN THEM,
IS PROPOSED IN THIS PIECE.

PIERRE G. BOUCHARD

- ① Latitudes - Peking at 40 ~ 15:00
- ② Reiteration ~ 15:00
- ③ Whirls a part ~ 20:00
- ④ Cybermacht ~ 20:00

"Waving At the Brave ones!" 11:08

" Earthy Delights" has been an ongoing process in my daily life, from birth, to middle age, and onto old age. The sounds have been collected for years and are relevant to my personal environment, which I am sharing with you.

I come from a more simplistic world and find myself in a complicated Environment of dirt, violence, with the overhanging cloud of destruction.

My interest now lies in creating a new world, a world of the imagination, one in which I continue to play in order to survive, and hope that future generations will unwind the threads that have created what my generation allowed to be.

Mix/Master Kevin Austin

MANITO. by JAMES TALLON 1983.

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-Diamond Jenness (1932)

Manito is a tape composition based on synthesized sound, voice, and processing. There is provision for live accompaniment. The piece is in six sections, with text and voice contributed by Joanne Reid and the composer. Produced with the generous assistance of composer/producer Kevin Austin at the Concordia University Electronic Music Studio and Studio Metamusique Quebec Son (Montreal).

SNOW SNOW EVOLVING It has been written that the composer writes, "Real time meets tape time. Voice, record, tape and synthesizer. A departure stylistically. (1979)" (DF)

Composed in the studios of CHOM-FM and Concordia University. (K.A.)

W A I T T O O !! A simply repeated phrase. Simply a repeated phrase. A phrase simply repeated. A repeated phrase simply. Simply repeated, a phrase. A simply repeated phrase, repeated, processed, altered, unaltered, delayed, phased, phrased by delay, sounding repeated, repealed, pealed. For tape, processors, with optional live voice and synthesizers. Summer, 1982, too!! K.A.

The Thrill of Rejection : Do you ever have one of those days? You know, you confuse Haydn's 42nd and 43rd Symphonies; you misplace the number of your Swiss bank account; you have to drive the other TR-5; you know, some things never seem to go right. This piece has no siblings, and its parents dertested it upon first sight. Only the kind and gentle word of a caring deaf friend saved it from the ignomⁱⁿity of the near-by bulk eraser. (K.A.)

WAVE LINK ONE An intermezzorial sonic fresco. The ocean waves up on all of its shores. It functions as smoothing element between diverse forces, different levels of cosmic tides. The non-repeating pattern, the unpredictable predictability. 1983 and 1984. K.A.

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Plastic Would This piece is played on the Plastic Would Sonde Structure which contains a combination of amplified sound sources; wood, polyethelene, mylar, nylon and rubber. Premiered in Berlin, in February, 1984. Ch. de M.

STEVE II - (DX-ture VI) Unstable quasi-band-limited noise complexes give way to vibrating, almost pitched fm complexes. A continuum between the two 'families' of sounds is explored in different registers, various rates and types of articulations and often shifting textural densities.

The DX-tures, composed between October 1984 and March 1985, are studies in texture using, principally, the YAMAHA DX-7 digital synthesizer as sound source. Processing is either with parametric equalization, and/or a quasi-digital reverberation system. Structurally, the individual members of the set should most probably be understood as textural samples or sketches, torn from a loosely woven sonic fabric.

STEVE II is a DX-7 voice name, named for my friend, Steve Calder. (K.A.)

Living Water

There came a woman of Samaria to draw water. Jesus said to her, "Give me a drink." For His disciples had gone away into the city to buy food. The Samaritan woman therefore said to Him, "How is it that you, being a Jew, ask me for a drink since I am a Samaritan woman?" (for Jews have no dealings with Samaritans.)

Jesus answered and said to her, "If you knew the gift of God, and who it is who says to you, 'Give me a drink,' you would have asked Him and He would have given you living water." She said to Him, "Sir, you have nothing to draw with and the well is deep; where then do you get that living water? ..." Jesus answered and said to her, "Everyone who drinks of this water shall thirst again; but whoever drinks of the water that I shall give him shall never thirst; but the water I shall give him shall become a well of water springing up to eternal life."

John 4: 7-14

Recorded in Maryland and New York State and
processed at the Studios of Concordia University.
J. Montreal 1985

SPECTR B (DX-ture X) The first of the last section of the second half.
Two layers. (B)

BRIME (DX-ture XI) The densest point in the second section. Six and eight
layers. A melange, quodlibet, of the entire cycle of
twelve. New within the old: heard/unheard. Extensive digital reverberation-type
technique for the diffusion of the clear stereo-field. (B)

HUES (DX-ture XII) Release from the cycle. Number twelve in a series of
twelve. Simplicity returns. Two layers. (B)

GANDOR From the stars to the songs, strong familiar ties. Un-chained, unbounded.
We have no constraints except our minds / our pasts. K.A.

THE EXPANSION OF AN INFINITELY LARGE POINT AT THE CONJUNCTION OF
TRUTH; BEAUTY, and REALITY IN FIVE DIMENSIONAL SPACE is in the
continuing series of text-sound compositions loosely entitled, Jamestext. The
work was premièred on June 24, 1984, on the CBC radio programme, BRAVE NEW WAVES,
at which time, all processing in this live-to-air show, was executed by Dave
Lindsay. Tonight he will again do the honours by overseeing (overhearing?) the
'Harmonizer', and providing the others processing, with the pre-treated signal.
This one is for Dave. K.A.