

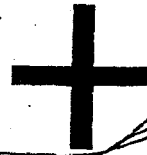
# CONCORDIA UNIVERSITY



## Groupe Electro-acoustique de Concordia (GEC)

1985	⇒	jeudi	14	février
		vendredi	15	
		samedi	16	
		dimanche	17	

Series 3



17h à 19h

works on tape by:

Jill Bedoukian,  
Daniel Feist,  
Kevin Austin,  
John Wells,  
Pierre Bouchard,  
Dave Lindsay

Members and  
friends of  
the CECG

1985	//	jeudi	14	février	//
		vendredi	15		
		samedi	16		
		dimanche	17		

Series 3

20h15 to 22h



works for tape,  
tape and live performers  
and tape and slides by:

Dave Lindsay,  
James Tallon, Daniel Feist, Shawn Hill  
Jean Seguin, Kevin Austin  
-in performance

and Steve Calder, Kristi Allik

Concert PLUS +  
1 of 4

**Concordia  
Electro-acoustic  
Composers' Group  
(CECG)**

# PROGRAMME

# ONE

## Tape Alone

- (1) Bog the Frog JILL BEDOUKIAN KEVIN AUSTIN (2) The Sneeze DAVE LINDSAY
- (\*) (3) Gamut (DX-TURE I) KEVIN AUSTIN (4) The Thrill of Rejection DANIEL FEIST // KEVIN AUSTIN (4 channel)
- (5) Disillusion JOHN WELLS (\*) (6) Granul (DX-TURE II) KEVIN AUSTIN
- (\*) (7) Sensored PIERRE BOUCHARD (\*) (8) Nasa A (DX-TURE III) KEVIN AUSTIN
- (\*) (9) Latitudes - Peking at 40 JOHN WELLS and DAVE LINDSAY
- (\*) World Premiere

(\*) SPECTRAL SONG  
-synthesizers and tape  
(\*) performed by the co-composers  
(\*) Dave LINDSAY, James TALLON  
Jean SEGUIN, Kevin AUSTIN  
Daniel FEIST

WAIT !!  
for tape, processors  
and slides  
(\*) Kevin AUSTIN, James TALLON  
Dave LINDSAY, John WELLS  
text: Kevin AUSTIN

RHYTHM STUDY  
-stereo tape  
Steve CALDER

EIGHT STEP MINUET  
-four channel tape  
Daniel FEIST

OBEAH  
-stereo tape  
Dave LINDSAY

Intermedi  
BYOU IN THE MORNING Kevin AUSTIN  
-stereo tape and slides

(\*) RITUAL FOR A NOISY GONG // Subjective Shawn HILL Kevin AUSTIN  
-for electric bass, tape and synthesizer  
electric bass - Shawn HILL  
synthesizer - Kevin AUSTIN

LIKE AN EMPTY ROAD DESCENDING James TALLON  
-stereo tape and slides

RONDEAU  
-stereo tape  
Kristi ALLIK

## Bog the Frog : Suite

A ritornello form. The introduction of the main theme, the tune of a continuous but highly textured nature, is followed by a quasi-soloistic section. The sharply articulated sounds in the higher registers give way to the full ensemble of section 3's ritornello. Section 4 is a polyphonic region, contrasting the apparently random sounds of the lower voices with the more continuous sound of the flying sound. Ritornello. An allusion (illusion) (Nay, or baahhh!! quotation?) from Strauss' Don Quixote where instruments imitate sheep. (What silliness). Many try to be soloists, some sing out of tune. (A rather amateur performance, and in some ways, sheepish.) Ritornello. The last episode was, of course, inspired by Steve Reich and/or Philip Glass. A solid, and often quite original performance in this section. (What else,?-) Ritornello. Our thanks to Andy the ranger-(a ranger?) Sounds synthesized in real-time in Ma Nat's own lab near Flamingo Fla. Produced at MetaMusique Québec Son. -(83-vi) Kevin Austin and Jill Bedoukian. -co-conspirators.

**THE SNEEZE** December 1979 The Sneeze was inspired by a high-speed photograph I once saw showing the explosive spray of saliva caused by the involuntary action of a human sneeze. This piece is an aural interpretation of this photograph.

The opening statement provides the ground rules for the piece, and invokes the surreal world of slowed down instantaneous actions such as sneezes. The ensuing exploratory journey through this world reaches two climactic peaks, the first being the greater of the two.

Instruments used were voice, piano, a Revox  $\frac{1}{2}$  track tape recorder, and several human sneezes. (D.L.)

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

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Instruments used were voice, piano, a Revox 2 track tape recorder, and several human sneezes. (D.L.)

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

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.

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.)

## 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.)

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

SENSORED centered by senses  
centaured by cents  
and/or'd by since  
adorned bias sins

in a sense  
innocense  
in essence  
any sense

P.B.

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

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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 56 oscillators rising up to a plateau of barely perceptible change in a landscape of banked and undulating sound.

(J.W.)

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

SENSORED

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## 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

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.

W A I T From clarity to continuum. Voice as words, voice as sound, words as sound, sound as sound. A continuous evolution and transformation from one to another to another to something other, and maybe back (again ? (sic)). Tape and live processing with digital delays. Optional live voice and synthesizers. Summer, 1982. K.A.

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.)

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.

"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 Edition Rhino Prods. Enr. It was recorded at Kaya Music Studio, and mixed at Metamusiquébec, in October, 1984.

BY'OU IN THE MORNING A bayou on the Gulf-side of Florida. Early June.  
Birds, waves and distant trucks. K.A.

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)

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 MetaMusiQuébec 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.)

RONDEAU The concept of 'Rondeau' was conceived as the perfect vehicle for an integrated media work. "Rondeau" was to be constructed from visual and musical elements, using projected slides and taped electronic music. The form of the work is . . . the A B A C A D A structural form. . . . The soundtrack for Rondeau was realized on the Synclavier II system at the University of Western Ontario's Digital Laboratory, Peter Clements, Director. (Notes edited by K.A.)

This is the first of four concerts here.

Tomorrow, the tape portion of the concert begins at 5:00, and the tape and live part begins at the regular time.

On Saturday and Sunday, the tape portions of the concerts begin at 3:00, with the evening being the tape and live, tape/slides portion.

This particular series of four concerts features works by members and friends of the Concordia Electro-acoustic Composers' Group. More than twenty-eight composers are represented by the performance of more than seventy-four compositions. Thirteen contain live performance parts, more than twenty-one world premières, and more than four other works in Canadian or Montréal première.

Please feel free to speak with any of the participants.

Kevin Austin



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20h15 to  
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works for tape,  
tape with live performers and tape and  
slides, by:

Dave Lindsay,  
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John Wells, Jean Séguin, Jacques Mayrand  
- in performance -

and Pierre Gauvin, Kristi Allik,  
Marcelle Deschênes

Concert PLUS +  
2 of 4

**Groupe Electro-acoustique  
de Concordia  
(GEC)**

1395 Dorchester Blvd. W., Montréal

PROGRAMME

Two

TAPE ALONE

[1] Florida Sweet

JILL BEDOUKIAN  
KEVIN AUSTIN

[2] Trenholme Park-afterdark JILL  
BEDOUKIAN

(\*) [3] Nasa TS (DX-ture IV)

KEVIN AUSTIN

[4] Snow, Snow Evolving DANIEL  
FEIST

[5] Molten Voice

JAMES TALLON

(\*) [6] Steve I (DX-ture V) KEVIN  
AUSTIN

[7] Sensored

PIERRE BOUCHARD

(\*) [8] Stev II (DX-ture VI) KEVIN  
AUSTIN

(\*) [9] Reiteration

JOHN WELLS and DAVE LINDSAY

(\*) World Première

(\*) Zang Gesang  
-synthesizers and tape  
(+) performed by the co-composers  
(+) Dave LINDSAY, John WELLS,  
Shawn BELL, Jean SEQUIN,  
Kevin AUSTIN, Daniel FEIST

Family Games I

-four channel tape

Kevin AUSTIN

Twelve Windows

-four channel tape

John WELLS

- John WELLS and Dave LINDSAY - synthesizers

Waving at the Brave Ones

-stereo tape

Dave LINDSAY

1959 - 1984

-stereo tape and slides

Pierre GAUVIN

INTERMEDI

Wave Link One Kevin Austin  
-stereo tape and slides

Jean SEQUIN  
Jacques MAYRAND

Etude électroacoustique Pour

et -délais digitaux - Jean SEQUIN  
-contrebasse électrique - Jacques MAYRAND

INTROSPECTION

-stereo tape

Kristi ALLIK

MOVEMENTS IN TRANS-ART

-stereo tape

Pierre BOUCHARD

Jour J

-stereo tape

Marcelle DESCHÊNES

FLORIDA SWEET A multi-movement piece. Almost a class 'A' concrete work,  
(i.e. un-edited / un-processed, except for minor EQ, and  
noise treatment). June 1983. It's all Condos now you know. K.A.

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)

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.

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)

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.)

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)

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)

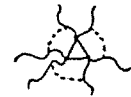
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any sense

P.B.

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

## 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  
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Redintegration of reiterated evolving segments

Guitar / AKS / delays / processing

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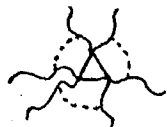
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STEV II (DX-ture VI) The sixth. Two layers (A)

## II Reiteration



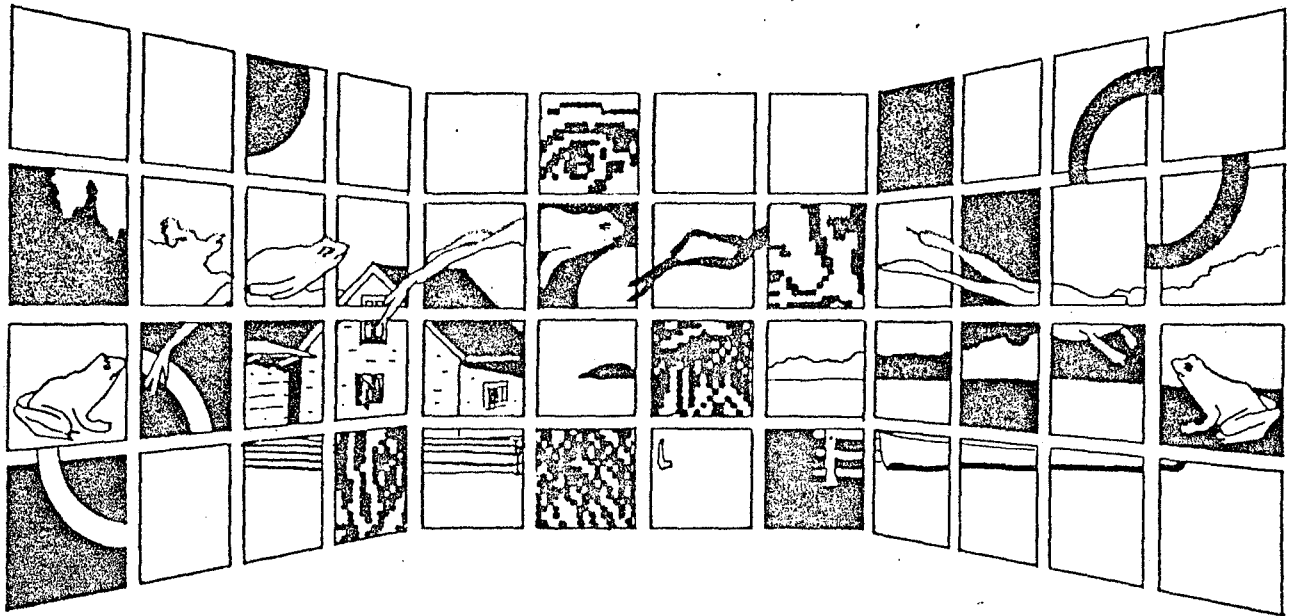
Feb 85

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Redintegration of reiterated evolving segments

Guitar / AKS / delays / processing



## 12 Windows - John Wells

Eighteen segments of differing material have been originated on a Rolland junio 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.

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

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.

"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 Metamusique Québec.

1959 - 1984

J'utilise des diapositives produites autrefois par mes parents et celles produites au fil des quatres dernières années par moi-même. Je recherche ainsi une liaison entre ma vie actuelle, reflétée par les auto-portraits et les paysages urbains;

et mon passé, recueilli par le travail photographique excellent de mon père. Les photos nocturnes inspirent le mystère, mais je rappelle aussi que la nuit existe par delà le sommeil et l'écoulement du temps.

La bande sonore, composée de sons concrets et électroniques, fut créée en corrélation avec les différentes sections de la séquence visuelle et tente d'appuyer les ambiances propres à chacune d'elle.

Pierre Gauvin

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.

#### 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).

INTROSPECTION focuses primarily on two traditionally 'grey areas' in musical perception: (i) at what point is a 'non-pitched' sound heard as a pitched sound, and (ii) at what point is a complex timbre heard as a simultaneity of two or more pitches. Introspections was realized on the Synclavier II system in the Digital Lab of the University of Western Ontario, Peter Clements, Director. (Notes edited by K.A.)



-----  
 MOVEMENTS IN TRANS-ART (OR ODE TO NICARAGUA)  
 -----

MOVEMENT	TRANSCRIPTION	TIME
I	ENTRANCE	9 %
II	TRANSCIENCE	20 %
III	ENTRANCEMENT	10 %
IV	TRANSCENDENCE	40 %
V	DETERRENCE (IT HERTZ)	21 %
		8'29"

A MINIMAL NUMBER OF SIGNALS (2) WERE RECORDED FROM THE SOUL OF A PIANO; SIGNAL COME SOURCE BY MULTIPLYING AND TRANSFORMING THEM USING COMMON STUDIO TECHNIQUES.

WE MUST FORGIVE 'POLITIKOS', GOD OF NOISE AND DISTORTION, FOR HIS INDULGENCE...

P.G. BOUCHARD (NOV'84).

DESCHENES, Marcelle

Jour 'J'

Eco-Fable-Atomique (version 1984)

Jour 'J'

Jour fixé pour une attaque, une opération militaire.  
 Petit Robert

Eco-

Chacun de ces ETRES EST comme un maillon de la chaîne et ce maillon dévore celui qui le précède pour ETRE dévoré par celui qui le suit. La boucle de LA VIE EST une boucle qui se génère en se dévorant. Elle EST de caractère phagique dans le détail, autophagique dans l'ensemble. LA PLURIBOUCLE EST donc un formidable TURNOVER, de naissances, vies, morts s'entre-détruisant et s'entr'engendrant les unes les autres. Et, ce tourbillon, C'EST L'ETRE même de l'ECO-organisation (dé-organisation/réorganisation permanente).

Edgar Morin, La Nature de la Nature

Je n'aime pas les fleurs  
 Je n'aime pas la nature  
 Je préfère les natures mortes.

Antonin

Fable-

Les fables ne sont pas ce qu'elles semblent être.

Jean de la Fontaine

Atomique

The atomic bomb is a paper tiger... Terrible to look at, but not so strong as it seems.

Mao Tsé-Toung



1985	jeudi	14	février
	vendredi	15	
→	samedi	16	←
	dimanche	17	



### Series 3)

15h à 19h

works on tape by:

Steve Fai, Robert Schertzer, Alcides Lanza,  
Doris May,  
Kevin Austin,  
John Wells,  
Pierre Bouchard,  
Dave Lindsay,  
James Tallon

members and friends of  
the CECG

1985	jeudi	14	février
	vendredi	15	
//	samedi	16	//
	dimanche	17	



### Series 3)

20h15 to 22h

works for tape,  
tape with live performers  
and tape and slides, by:

Dave Lindsay, Kevin Austin, Shawn Bell  
John Wells, Shawn Hill  
-in performance-

and Neil Schwartzman, Jacques Coutu,  
Tabitha Bedoukian, Joshua Bedoukian

## Concert PLUS+

3 of 4

## Concordia Electro-acoustic Composers' Group (CECG)

PROGRAMME

THREE

TAPE ALONE

- (\*) 1) HORIZONTAL Music #11 Steve FAI 2) RAIN DANCE Robert SCHERTZER
- 3) exercise 1 alcides lanza 4) EARTHY DELIGHTS Doris MAY Kevin AUSTIN
- 5) BEAUTIFUL ASSISTANT John WELLS Dave LINDSAY 6) EVERYBODY'S TALKING AT ONCE Dave LINDSAY
- (\*) 7) CHROMA (Dx-ture VII) Kevin AUSTIN 8) ROADSIDE LITTER James TALLON
- 9) ROCK IN THE WATER John WELLS 10) PLENUM (Dx-ture VIII) Kevin AUSTIN
- 11) SENSORED Pierre BOUCHARD 12) SPECTR A (Dx-ture IX) Kevin AUSTIN

(\*) 13) WHIRLS A PART DAVE LINDSAY and JOHN WELLS

(\*) World premiere

(\*) STREAM LINE  
-synthesizers and tape  
(+) performed by the co-composers  
(+) Dave LINDSAY, John WELLS  
Shawn BELL, Kevin AUSTIN

WAIT TOO!!

-for tape, processors and slides

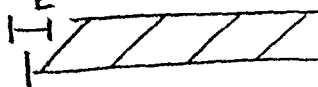
Kevin AUSTIN, James TALLON,  
Dave LINDSAY, John WELLS  
text: Kevin AUSTIN

ETUDE D'ATTAQUES et DE RESONANCE Jacques COUTU  
-stereo tape

TRIAL and BEAT IT  
-stereo tape

Neil SCHWARTZMAN

Intermed iii



Wave Link Too  
-stereo tape and slides  
Kevin AUSTIN

RITUAL FOR A NOISY GONG // Subjective Shawn HILL Kevin AUSTIN  
-for electric bass, tape and synthesizer  
-electric bass - Shawn HILL  
-synthesizer - Kevin AUSTIN

CLIPPERFIX - SUPERSONG Tabitha BEDOUKIAN Joshua BEDOUKIAN Kevin AUSTIN  
-four channel tape

WHALESONG #1 Dave LINDSAY  
-stereo tape

INTRODUCTORY NOTES:

HORIZONTAL MUSIC (PINK) #11

FBI © 1983  
-CAPAC-

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

TO ENHANCE THE MOVEMENT AND MAKE THE COMPOSITION  
SOMEWHAT MORE INTERESTING TECHNICALLY .... 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 SETTING POINT FOR

THIS HORIZONTAL MOVEMENT IS OPTIONAL. SUCH  
REGULATION 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.  
(EVEN REPRESENTING THE GREATEST 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 VIBRANT FLOOD OF IMAGES AND VERBAL FEELINGS  
WHEN I FOCUSED MY ATTENTION ON IT. IT'S NOTHINKNESS  
BEGETS IT'S SPIRIT TO BE EVERYTHING.

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

Enjoy.

SFAI 26/11/84.

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REGULATION IN MOVEMENT CREATES AN INTERESTING  
SENSE OF RHYTHM. OVERALL DURATION OF THE PIECE  
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UPON WORKING WITH PINK NOISE IN THIS MANNER,  
I WAS PLEASANTLY SURPRISED TO DISCOVER THAT THE USUR  
OF CHARACTER WHICH ATTRACTED ME TO IT, CREATED  
A VIRTUAL FLOOD OF IMAGES AND USUR FEELINGS  
WHEN I FOCUSED MY ATTENTION ON IT. IT'S NOTHINGNESS  
BEGET 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.

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F&I © 1983  
—CAPAC—

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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.

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RAIN DANCE Composed at home, (obviously), and mixed, re-mixed, and re-re-mixed into this final 'form'. A slow, initially rhythmic, disintegration of a kitchen symphony. Lots of fun once you get into it. K.A

Exercise I (1965-V) realized at the Columbia-Princeton Electronic Music Center in 1965, and revised during 1969. All the sounds used in this piece, however of totally electronic origin, have a definite concrete coloration. A very fine third of an octave filter (albis) was an essential tool for the realization of the piece. The original in four tracks was produced mostly by splicing. Sequential and voltage-controlled techniques were used in a very minimal portion of the composition.

Exercise I was conceived with an optional version with self-developing choreography. The composer's set of instructions for the lights and choreographic situation has been explored and enhanced by the dancers and technicians. The composition intends to express the solitude of man within crowds.

"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

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 I" 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

Everyone's Talking at Once

RECORD 01

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 stimuli 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 realized 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

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.

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)

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.

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A Rock in the Water 2 1/2 mins. January 1980\*

A collage of impressions recorded on a visit to Newfoundland, the lead-in composed with tape-loops mainly from material edited out of the lightly electronically treated child's song which follows. The wind at the end was recorded in a metro station; back in the city?

\* part one of a work in progress.

(J.W.)

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

SENSORED

centered by senses  
centaured by cents  
and/or'd by since  
adorned bias sins

in a sense  
innocense  
in essence  
any sense

P.B.

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

### III Whirls apart



Feb 85

David Lindsay\*, John Wells\*

Comprising of part 3B 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 & Systems theories and Eriksonian hypnosis. Made possible with a grant from Arts and Innovations, ministere des Affaires Culturelles.

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

Guitar / AKS / delays / processing.

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.

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.

- ÉTUDE D'ATTAQUES ET DE RÉSONNANCES : (BANDE SEULE)  
(1982-83)

COURTE ÉTUDE TYPOLOGIQUE SONORE ;

PROGRAMME DE TRAJECTOIRE : ANACROUSE DE MASSE COMPLEXE  
(Temu MOUVANTE cresc. Glissando ascendant)

- SÉRIE D'IMPULSIONS VARIÉES + CRESC. D'ITÉRATIONS ÉLECTRONIQUES

a) TRÈS VIF b) Rall poco a poco c) Transition-vagues

- ASPECT VIBRATOIRE DU SON, VAGUES SONORES ASSORTIES DE  
SOURCES DIFFÉRENTES

- ANACROUSE D'ACCUMULATION

- ACCENT-TONIQUE D'IMPULSION COMPLEXE (IMMENSE TAM-TAM)

- DÉSINENCE DE RÉSONNANCES PURES ASSORTIES.

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.)

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.

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)

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

Composed in the spring of 1983. (K.A.)

#### WHALESONG No. 1

June '82

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

# UNIVERSITÉ CONCORDIA



1985      jeudi 14 février  
              vendredi 15  
              samedi 16  
 → dimanche 17 ←



## Series 3

15h à 19h

works on tape by:

Steve Fai, Robert Schertzer, John Winiarz,  
 Doris May, J.F. Denis  
 Kevin Austin,  
 John Wells,  
 Pierre Bouchard,  
 Dave Lindsay,  
 James Tallon,  
 Susan Clarkson

members and friends  
 of the  
 CECG

20h15 to 22h

works on tape and tape with live  
 performers by:

Dave Lindsay, James Tallon, Kevin Austin,  
 John Wells, Jean Séguin, Daniel Feist,  
 Illana Steele, Joan Baller, Jacques Mayrand  
 -in performance-

and Lelio Camilleri, Marcelle Deschênes, Alain Thibault

1985      jeudi 14 février  
              vendredi 15  
              samedi 16  
              dimanche 17



## Series 3

**Groupe Electro-acoustique  
 de Concordia  
 (GEC)**

PROGRAMME

Four

TAPE ALONE

- (\*) (1) SUDDENLY, WE FOUND OURSELVES ALONE (one is split in two) Steve FAI
- (2) RAIN DANCE Robert SCHERTZER (3) SPECKS John WINIARZ
- (4) EARTHY DELIGHTS Doris MAY Kevin AUSTIN (5) EXPRESSION D'UN RÊVE Jean-Francois DENIS
- (6) SUITE #2 Keith DANIEL (7) L'ARCHITECTURE de l'UQAM Dave LINDSAY
- (8) Jim's GEMS James TALLON (\*) (9) SPECTR B (DX-ture X) Kevin AUSTIN
- (10) A LISTENING IS NOT A HEARING SUSAN CLARKSON (11) ±2" (4 channel) Dave LINDSAY
- (\*) (12) BRIME (DX-ture XI) Kevin AUSTIN (13) SENSORED Pierre BOUCHARD
- (\*) (14) HUES (DX-ture XII) Kevin AUSTIN (\*) (15) CYBERNACHT Dave LINDSAY John WELLS

(\*) World Première

(\*) GANDOR  
 Dave LINDSAY, John WELLS, James TALLON, Jean SEGUIN, synthesizers and tape Daniel FEIST, performed by Kevin AUSTIN the composers

OVERFALL Lelio CAMILLERI  
 - stereo tape

MOVEMENTS IN TRANS-ART Pierre BOUCHARD  
 - stereo tape

THE EXPANSION OF AN INFINITELY LARGE POINT - voice and processing Kevin AUSTIN

MANITO James TALLON  
 - four channel tape

INTERMED IV

X-Flu-Too Iliana STEELE Joan BALLER Kevin AUSTIN  
 - for flute, clarinet and delay / clarinet - Joan BALLER / flute - Iliana STEELE

ETUDE ELECTROACOUSTIQUE POUR CONTREBASSE ELECTRIQUE et DELAI DIGITAL N° I Jacques MAYRAND Jean SEGUIN  
 - delay numérique - Jean SEGUIN  
 - contrebasse électrique - Jacques MAYRAND

FREE RUNNING Clocks Kevin AUSTIN  
 - four channel tape

POT POURRI - stereo tape  
 Marcelle DESCHÈNES  
 Alain THIBAUT

RAIN DANCE Composed at home, pots, pans, voice, delays etc etc etc.  
The kitchen symphony blues. Lots of fun when ya' git int'it.

Specks (1981-82) for tape

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.
- TASC 3440. 4 TRACK.
- YAMAHA, ROLAND, CRUMAR AND CASIO  
KEYBOARDS.
- ACOUSTIC GUITAR.
- FLANGER.
- VOICE.

ALL SOUNDS HAVE BEEN MODIFIED DURING  
RECORDING OR MIXING.

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

STP  
26:11:84

Specks is a composition which is fabricated from particles  
of sounds, it is a music spotted by sonorities containing fast  
attacks and short decays.

In this work the natural resonances of porcelain wind chimes  
are combined with the synthetic vibrations of electronic oscillators.  
The electronic wave shapes emitted by a synthesizer are blended with  
the articulated clatter of conventional brass instruments. All original  
sounds are transformed so that they more closely resemble each other.  
A single type of sound is featured in each of the three sections  
making up the form of the piece.

Specks evolves from the sounds caused by the random events of  
nature towards the artful sounds produced by man for society's  
pleasure.

" 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

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

SUITE # 2 from "The Songs a Metal Child would Sing"

Keith Daniel

The movements which make up this piece are one of an almost infinite number of possible realizations of the automata.

Composed between 1980 and 1984, this set of realizations were recorded in a live acoustical environment.

They were premièred in August, 1984, on CBC-FM, and #44 from this set is dedicated to "Brave New Waves".

And this way once passed  
Leaving behind a trail of mercifully forgotten toys  
The air still ringing  
With the songs a metal child would sing..

This work is published by "les éditions RHINO PRODS", Montréal.

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 'jəms', which is the phonetic transcription of James. Concordia Electronic Music Studio - Fall 1980. (JT)

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.

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

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.)

Plus or Minus Two Seconds uses various short gestures for its compositional material. With these sound fragments, a structure has been created to accommodate synthesizer improvisations based upon one basic treatment of a tuned sine tone.

'Plus or Minus Two Seconds' was completed and mixed in the eight track studio of the Concordia University Audio Visual Department, Loyola Campus, on February 26, 1983. Instruments used were a JUNO SIX Polyphonic Digital Synthesizer, and a Synthesizer A. (D.L.)

BRIME (DX-ture XI) The densest point in the second section. Six and eight layers. A mélange, 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)

SENSORED

centered by senses  
centaured by cents  
and/or'd by since  
adorned bias sins

in a sense  
innocense  
in essence  
any sense

P.B.

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



° SUDDENLY... WE FOUND OURSELVES ALONE  
(ONE IS SPLIT INTO TWO.)      FBI © 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:

- REID X 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.

SF&I  
26:11:84

RAIN DANCE      Composed at home, pots, pans, voice, delays etc etc etc.  
The kitchen symphony blues. Lots of fun when ya' git int'it.

Specks (1981-82) for tape

Specks is a composition which is fabricated from particles of sounds, it is a music spotted by sonorities containing fast attacks and short decays.

In this work the natural resonances of porcelin wind chimes are combined with the synthetic vibrations of electronic oscillators. The electronic wave shapes emitted by a synthesizer are blended with the articulated clatter of conventional brass instruments. All original sounds are transformed so that they more closely resemble each other. A single type of sound is featured in each of the three sections making up the form of the piece.

Specks evolves from the sounds caused by the random events of nature towards the artful sounds produced by man for society's pleasure.

" 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

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

SUITE # 2 from "The Songs a Metal Child would Sing"

Keith Daniel

The movements which make up this piece are one of an almost infinite number of possible realizations of the automata.

Composed between 1980 and 1984, this set of realizations were recorded in a live acoustical environment.

They were premièred in August, 1984, on CBC-FM, and #44 from this set is dedicated to "Brave New Waves".

And this way once passed  
Leaving behind a trail of mercifully forgotten toys  
The air still ringing  
With the songs a metal child would sing.

This work is published by "les éditions RHINO PRODS", Montréal.

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)

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Two layers. (B)

A LISTENING IS NOT A HEARING A splendorous sonic study in sibilants.  
A sound poem for voice, processes,  
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centaured by cents  
and/or'd by since  
adorned bias sins

in a sense  
innocense  
in essence  
any sense

P.B.

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

#### IV Cybernite Feb'85

David Linsay\*, 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

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

Lelio Camilleri

#### OVERFALL (1983)

The sound material of OVERFALL is made up of transformed piano sounds .

The piece is structured in three section each of them presenting a gradual change of articulation . Each section has the characteristic to present some particular transformations of the piano sounds .

The piece took the honourable mention at the V International Competition " L. Russolo " .

The realization of the piece was made possible by means of a fellowship of the Belgian Government for working at the Instituut voor Psychoacustica en Elektronische Muziek, Gent .

-----  
MOVEMENTS IN TRANS-ART (OR ODE TO NICARAGUA)  
-----

MOVEMENT	TRANSCRIPTION	TIME
I	ENTRANCE	9 %
II	TRANSIENCE	20 %
III	ENTRANCEMENT	10 %
IV	TRANSCENDENCE	40 %
V	DETERRENCE (IT HERTZ)	21 %
		----- 8'29"

A MINIMAL NUMBER OF SIGNALS (2) WERE RECORDED FROM THE SOUL OF A PIANO; SIGNAL COME SOURCE BY MULTIPLYING AND TRANSFORMING THEM USING COMMON STUDIO TECHNIQUES.

WE MUST FORGIVE 'POLITIKOS', GOD OF NOISE AND DISTORTION, FOR HIS INDULGENCE...

P.G. BOUCHARD (NOV'84).

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.

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).

X - FLU - TOOT A fun, not too serious toot on the flute and the clarinet. The tape delay adds dimensions. Let the sounds slip by your ears, giggle at the tribbles and what-not. This is part of the last intermission of this series.

#### 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).

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.

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



# UNIVERSITÉ CONCORDIA



Music Department

Groupe  
Electro-acoustique de  
Concordia

C O N C O R D I A  
E L E C T R O - A C O U S T I C  
C O M P O S E R S '  
G R O U P

\* \* \* \* \*

1984

17 september

15 october

10 december

1985

14 january

11 march

22 april

20:15

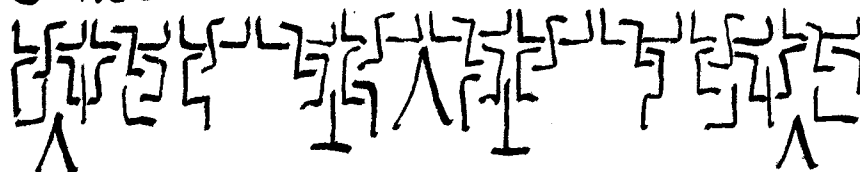
room AD - 131

Loyola Campus

entrée libre

\* \* \* \* \*

Concert 5 Series II



focus:

(almost)

ALL

ELECTRONIC

Works on tape by:

Otto Joachim, Yves Daoust, Thierry Lancino,  
Danna and Clement, Kevin Austin

live electronics by:

Dave Lindsay, James Tallon, Kevin Austin  
Jean Séguin, Jill Bedoukian

# PROGRAMME

(\*) **SPRING AROUND THE CORNER**  
for synthesizers(\*), voice(\*\*)  
and tape

Dave Lindsay(\*), James Tallon<sup>(†)</sup>  
Kevin Austin(\*), Jean Seguin(\*),  
Jill Bedoukian(\*\*)

**SEVEN ELECTRONIC SKETCHES #1, #2, #3**  
-stereo tape

Otto Joachim

**LA GAMME**  
-stereo tape

Yves Daoust

**STATIC ARCHES**  
-stereo tape

Thierry Lancino

**SEVEN ELECTRONIC SKETCHES #4, #5**  
-stereo tape

Otto Joachim

**TIME IN - TIME OUT - FIVE**

(\*) **MARCH STORM**  
-for double bass, phantom electronics  
and tape Kevin Austin - double bass  
(\*) World premiere

Kevin Austin

**AKASHA**  
-stereo tape

Mychael Danna  
Tim Clement

**SEVEN ELECTRONIC SKETCHES #6, #7**  
-stereo tape

Otto Joachim

**HUES** (DX-ture XII)  
-stereo tape

Kevin Austin

SPRING AROUND the CORNER What more need be said? A work of  
the time of year. A flowering of  
sonic possibilities. New growth from the old. Some sounds heard before,  
some never to be heard again. K.A.

SEVEN ELECTRONIC SKETCHES After more than a decade out of the  
field of 'pure' electronic / electro-acoustic  
music, this pioneer has returned to his E.M.S. synthesizers to  
produce a seven movement work. Characteristic of this gentleman,  
composer and painter, is his lack of fear of boldness and innovation.  
Powerful gestures within an organic framework flood this piece.  
The composer's home studio was the venue for the creation, and  
voice activated E.M.S. equipment, masterfully controlled, are the  
basic sound generators. Finished in October, 1984. K.A.

YVES DAOUST  
LA GAMME (1981)

oeuvre commandée par le GMEB  
et réalisée à Bourges  
durant le mois d'avril 1981  
création mondiale:  
Festival de Bourges, juin 1981

Le studio de Bourges (GMEB, France) m'a invité  
à venir faire une musique. C'est, dit-on, l'un  
des plus beaux studios au monde. J'y suis.  
Autour de moi, dans tous les sens, s'étalent  
des appareils électroniques. Le vertige me  
prend quelque peu devant toutes ces machines  
à triturer les électrons. J'ouvre la fenêtre  
pour respirer un peu d'air frais.

De la cour me parvient une rumeur sonore provenant  
de l'école de musique attenante au studio.  
Des gammes montent, descendent, lentes et posées,  
rapides, nerveuses, hésitantes, naïves, virtuoses.  
Les sons se mêlent, s'enchevêtrent, unifiés  
pourtant par un même besoin: posséder son instrument,  
maîtriser l'angoisse de l'inconnu, de l'informe,  
créer un ordre. Je referme la fenêtre.

Je me sens un peu comme un peintre devant une  
toile nue, le vide. Je vais m'approprier une  
petite tranche d'espace-temps.

"Static Arches" (1980-81)

Thierry Lancino

Static Arches was composed at Stanford CCRMA, California, between november 1980 and march 1981.

The idea of the piece goes back to June 1980 when I first went across the desert of Utah, especially across Arches National Monument, infinite space of massive arches of stone, curved by time. Besides the visual connotation, a principle of independant interlacing arches is applied to the architecture of the piece, as well as to the filling of the quadriphonic space, helping the apparition of ephemeral "sound holograms".

Static Arches is entirely digitally generated. A general purpose computer, the Foonly, was interfaced with a digital synthesizer-processor, the Samson Box. This prototype was designed and built by Pete Samson at System Concepts, San Francisco, especially for the Stanford group. The synthesis technic is John Chowning's frequency modulation. Compositionnal algorithms have been developed with the help of Bill Schottstaedt's PLA program.

Static Arches was premiered live from the synthesizer-processor at Stanford in June 1981.

time in - time out - five THE PAUSE THAT REFRESHES

MARCH STORM

starling tracks  
in crystalline snow jewels -  
March storm!!

K.A.

AKASHA This piece was "realized" (as we say) sometime in the summer of 1983- it was a hot day- at Tim's farm near Bancroft, Ontario. A Korg PS-3200 and a Roland JX-3P were the sound sources, recorded with a Teac 38 8 track. Akasha appears on the 1984 Fortuna Rec's release of "A Gradual Awakening" (P.O.B. 1116, Novato, CA 94947, USA)

(M.D.)

HUES (DX-ture XII) The twelfth (and last) in the cycle of textural compositions based upon voices created for the Yamaha DX-7.

K.A.

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C O N C O R D I A  
E L E C T R O - A C O U S T I C  
C O M P O S E R S '  
G R O U P

\* \* \* \* \*

1984

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14 january

11 march

⇒ **22 april**

20:15

room AD - 131

Loyola Campus

entrée libre

\* \* \* \* \*

Concert 6 Series III

focus:

Year End

Concert

-premières and old friends

Works on tape by:

Ted Dawson, Debbie Danbrook,  
Francis Dhomont, Kevin Austin,  
Robert Scherzer, Kristi Allik,  
Alain Thibault

live electronics by: Dave Lindsay, James Tallon, John Wells,  
Jean Séguin, Kevin Austin, Pierre Bouchard

## Programme

### **Last Night Revel (1)<sup>(\*\*)</sup>**

for synthesizers\* and tape

\*Jean Seguin  
\*Pierre Bouchard  
\*Kevin Austin

### **Last Night Revel (11)<sup>(\*\*)</sup>**

for synthesizers\* and tape

\*Dave Lindsay  
\*James Tallon  
\*John Wells

### **The Land of Nurr<sup>(\*\*)</sup>**

for stereo tape

Ted Dawson

### **Concerto Grosso I<sup>(\*)</sup>**

for stereo tape

Ted Dawson

### **Techno Pant<sup>(\*\*)</sup>**

for stereo tape

Debbie Danbrook

### **Points de Fuite**

for stereo tape

Francis Dhomont

## *Time in // Time out* **STX**

### **STEVE II - (DX-ture VI)**

for stereo tape

Kevin Austin

### **The Sentinel Plays Alone<sup>(\*\*)</sup>**

for stereo tape

Robert Schertzer

### **Introspection**

for stereo tape

Kristi Allik

### **ELV.I.S.**

for stereo tape

Alain Thibault

{(\*\*) - World Premiere}

{(\*) - CECG Premiere}

### **LAST NIGHT REVEL (I)**

A new member of the family.

Structural intellectualization gives way to collective consciousness, sub-consciousness, and un-consciousness, especially considering the nature of last night's revels. This work flows mellifluously into the following piece. (K.A.)

### **LAST NIGHT REVEL (II)**

Talk of nepotism and incest, or better not. While a member of the

same family, and being parented in a similar fashion, this work was not conceived during the previous Last Night Revel (I). The continuous nature of the texture is a surface feature common to all members of this ever growing family. The surface is superficial. The underlying intellectual structural nature of this particular composition render it simultaneously, self-referential, isomorphic and oxymoronic. A real feat, given the circumstances, but in the face of reality, not to be sneezed at without a Kleenex® close at hand. And then there are other words, too. (K.A.)

### **THE LAND OF NURR (1975)**

was composed in the Electronic Music Studios of McGill University.

It is one of the three 'sound environments for Kalina', and is an exploration of various analogue synthesizer textural types. The title is from the book of the same name. (K.A.)

### **CONCERTO GROSSO I (1973 - 74)** was created at the McGill University Electronic

Music Studios during the composer's year of graduate studies in the Faculty of Music. There are two alternate performance versions: the original quadraphonic tape piece, and a later version that combines amplified instruments with electronic sound. This version is a stereo mix of the original quadraphonic tape.

Structurally, the work has a neo-classical three movement form; but beyond the single traditional reference, it is principally concerned with the exploration of sound and the technical possibilities of the studio. Both concrete and synthetic sources are used, often combined from as many as six channels of prepared material.

This work is available commercially on McGill University Records. T.D

## **Techno Pant**

The suite is a rhythmic blend of jarring metals and vocal aspiration. A metallic ostinato is slowly submerged under layers of panting and hissing. A flute is used, at times sounding more machine-like than melodic. A solo sax plays a sensuous, shakey blues. The music has been used in a dance performance, 'Piece de Resistance', by Dena Davida, premiered in April, 1985 at 'Tangente' in Montreal. Produced in February and March, 1985, in the AUD studios of Concordia University, and at MetaMusiqueQuebec.

D. D. / K.A.

Francis DHOMONT

" POINTS DE FUITE "  
=====

(13'20)

Réalisé de Février à Mai 1982  
Studio de l'auteur à MONTREAL (QUEBEC)

Création mondiale le 13 Juin 1982 au 12<sup>me</sup> Festival  
International de Musique Expérimentale de BOURGES.  
2<sup>ème</sup> Prix (catégorie analogique) au 12<sup>ème</sup> Concours International de  
Musique Electroacoustique de BOURGES 1984.

-:-:-:-:-:-:-:-:-

A Jean-Louis OSTROWSKI, mélomane et technicien inspiré qui, en déjouant inlassablement les trahisons de machines per-verses, a permis à cette pièce de voir le jour au jour dit.

Terme de perspective. Point de convergence des lignes parallèles.

Ecoute/lecture à plusieurs niveaux :

- 1°/ Technique - Etude cinétique : glissements en tessiture; mutations de masses, de densités; altérations du timbre; irrutions/dispersions énergétiques; mobilité spaciale.
- 2°/ Impressionniste - Rencontres, croisements, fusions d'évènements hétérogènes mais porteurs de connotations semblables; trajectoires, vitesses, déplacements. Le proche et le lointain. Le passage.
- 3°/ Symbolique - Fuite : fugue. Départ, errance, perte, oubli. Gommage.  
Ligne d'horizon : Kafka, "Le Disparu" ("L'Amérique").
- 4°/ Ad libitum....



*Time In // Time Out SIX* Yes, not more of the same.

During this, the last time-out of the last concert of the CECG 3rd Winter Series, we once again invite the audience to share in this festive occasion by lifting a glass - (paper cup), for a toast to the good times of the old year, and a toast for good weather to help avoid the problem of soggy electro-acoustic hot-dogs during the summer series. *CHEERS!!* (K.A.)

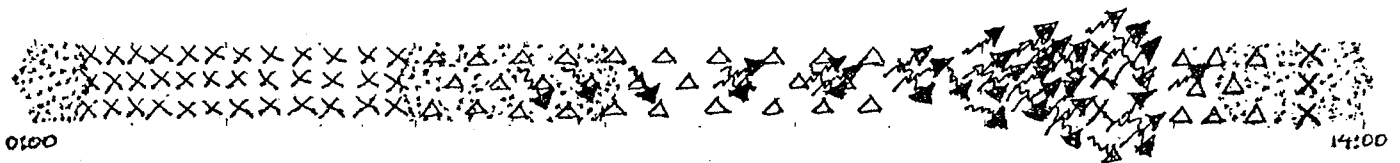
**STEVE III - (DX-ture VI)** Unstable quasi-band-limited noise complexes give way to vibrating, almost pitched fm complexes. A continuum between the two 'families' of sounds is explored in different registers, various rates and types of articulations and often shifting textural densities.

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.)

THE SENTINEL PLAYS ALONE Robert M. Schertzer

A lean dark figure gazes out his window on the world as he guards the door behind him. The door opens to the sounds that no one lives to hear. The Sentinel picks up on the melody as the door closes behind him. He strums into a frenzy, with his 15 cm long nails, on his collection of bells; the Sentinel plays alone. The door opens but is soon shut by the shear force of the sound. Again the door opens and we are carried off. We all walk through this door everyday.



The Sentinel prefers to play at home in Halifax but he agreed to overdub at the Experimental Sound Studio at Dalhousie University (thanks to Steve Tittle) and process at MetaMusique Québec in Montreal (thanks to Kevin Austin) off and on from March 1984-February 1985.

Sounds furnished by Robie Street, an SCI Six-Trak, metallophone, bells, wind chimes and a nose. Processing was provided by digital delays and a transposer.

Mixed in February and March of 1985 at MetaMusique Québec.

A DOSWA Production published by Les Editions Rhino Enrg (capac).

INTROSPECTION focuses primarily on two traditionally 'grey areas' in musical perception: (i) at what point is a 'non-pitched' sound heard as a pitched sound, and (ii) at what point is a complex timbre heard as a simultaneity of two or more pitches. Introspections was realized on the Synclavier II system in the Digital Lab of the University of Western Ontario, Peter Clements, Director. (Notes edited by K.A.)

\*. E.L.V.I.S. (1984)  
Electro-Lux, Vertige Illimité Synthétique

Alain Thibault

Nous nous trouvons à l'intérieur d'un labyrinthe vivant.  
L'espace et le temps sont les formes de ce labyrinthe.  
E.L.V.I.S. est une construction artificielle, un ARTEFACT,  
destiné à nous aider à trouver l'issue, une issue qui change constamment.  
E.L.V.I.S. n'est pas une religion, mais une technologie très avancée.  
Quand on se dégage du labyrinthe nous sommes libérés de l'espace et du temps.

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Les sections de la pièce sont déduites des huit phases de mutation de la vie décrites dans le livre de Timothy Leary "La Révolution Cosmique".  
"... le robot biologique pour s'envoler vers les étoiles, doit rentrer en soi-même, devenir maître de son corps, de son cerveau, de son ADN..."  
(T. Leary)

Alain Thibault

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La réalisation de cette oeuvre a été rendue possible grâce à la généreuse contribution du fond de développement de la recherche, Campagne des années 80, et du programme Intervention Nouvelle, Art et Innovation du Ministère des Affaires Culturelles du Québec.

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La musique a été réalisée dans le studio de la Faculté de Musique de l'Université de Montréal ainsi qu'au studio Bruit Blanc.

## VORTEX SUITE

This suite of music is drawn from the music of the dance of the same name, by Iro Tembeck. Composed in the autumn of 1980 in the Electronic Music studio of Concordia University and in my home studio, the suite is in five movements.

- (i) Cockroaches ("electronic machineguns")
- (ii) Shudder, mystery wings (voices)
- (iii) Horsey (for Andy Smith)
- (iv) Sneeze (for bar musicians everywhere)
- (v) Disco/Heart (the path to the edge of the void)

## SPHERES, CHAINS, CORRIDORS and PASSAGE

Started in 1971, and extensively revised in the State University of New York at Potsdam Electronic Music Studio in July 1979, this piece is dedicated to Elizabeth Langley. All sounds are electronic.

The spheres, chains and corridors are of the mind.  
The passage is of the soul.

## DÉRIVE

La pièce musicale de cette présentation audio-visuelle est une intégration de différentes découvertes sonores telles que générées par un piano mutilé dont les sons furent modifiés par certaines techniques d'enregistrement où il est question de boucles, de vitesse changeante et d'inversement de la bande. Les images ont été produites durant la même période que la musique et tentent d'agir avec selon une sensibilité complémentaire.

Pierre Gauvin

## Program Notes

### The Light Grey Man 8 Minutes and 55 Seconds, Stereo

The work starts with a poem, narrated by the poet , Joe Rosenblatt. Initially, a synthesizer sequence is added with the idea that this new soundtrack will be combined with an experimental film, which is being made by a friend. I then passed this tape forward and in reverse and through echo and delay and mixed the different versions. I occasionally retained some of the key words and phrases incanted by the poet. The monotonic quality of his recitation weaves in and out of the synthesized sequence offering an hypnotic landscape.

### Requiem 5 Minutes and 55 Seconds, Mono, both channels

Requiem is less manipulated than The Light Grey Man. For this piece I chose three Casio keyboards, or toys, as I prefer to call them. Two of these were programmed with sequences which were not anticipated. The notes were randomly put into memory and while they played back I added a few notes with the third instrument.

MOVEMENT (dur. 14')

music: R. Pritchard  
visuals: R. Creighton

This piece grew out of a series of works by R. Creighton, and it uses the flow of the body to compare quantized and integrated perceptions of motion by both aural and visual senses. Using movement from the static(quantized), to the kinetic(integrated), the creators of this work, attempt to expand the way in which the environment is perceived.

Robert Creighton has degrees from the Edinburgh College of Art, in Scotland, McMaster U., in Hamilton, and the Humber College of Applied Arts and Technology, in Rexdale, Ontario. He is a lecturer in drawing and printmaking at Brock U., in St. Catherine's, Ontario, and has had many exhibitions of his work throughout Ontario and Scotland.

For notes on R. Prithchard, please refer to notes on the composer's work 'Escarpment'.

S. E. Scape : SUN Started in August 1982, this is one layer of a much larger work of the general title Sea Scape. "Sun" was composed using twelve descending oscillators, multiply recorded, producing at times, the density of 192 oscillators. The single gesture is very simple, descent. The work has a duration of a little over forty minutes. The slides were taken while on various trips. Through the copying process, five or six 'families' of images were produced. A range of filtering techniques were explored, and at times the dividing line between the real, the imaginary, and the abstract is obscured. For seagull with love. Thanks to A.V.D. Loyola for facilities, sound and sight.

(KA)

DIVERTIMENTO for LATECOMERS (dur. 12')

J. Oliver and C. Schryer (1983)

The composers prepared a text, which they brought to the electronic music studio, of McGill University, on the morning of April 1, 1983. At that time, they performed an improvisation on the text, in the studio, and recorded it using tape delay, echo effects. The finished piece, here presented, is that improvisation with the addition of panning (movement between speakers), and volume control effects.

Claude Schryer is now completing his Master's in Composition at McGill University where he has studied with both Bruce Mather, and Bengt Hambraeus.

John Oliver is beginning a Doctoral Program, in composition, at McGill, where he has previously studied with both John Rea, and Bruce Mather. Excerpts from his new full orchestra piece, 'Devolution', will be performed by the McGill Symphony, this fall.

Both composers, are founding members of GEMS, a new, new music performing group, at McGill, under the direction of Alcides Lanza.

Surfaces II (1982) is a condensed version of "Surfaces", a piece commissioned by the "la Groupe de la Place Royale", a modern dance company working out of Ottawa. The music was created on the Moog Synthesizer at the McGill Electronic Music Centre.

The listener is encouraged to visualize a large, semi-transparent organism, floating in space. The organism is slowly revolving, sometimes very close, and sometimes far away.

The various surfaces of this organism are made up of layers, when super-imposed, form a composite image, which itself changes as the semi-transparent layers appear and disappear, and as the organism revolves. (HK)

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music: R. Pritchard  
visuals: R. Creighton

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(KA)



## DECA-DANSE

Je suis heureux de vivre à une époque où l'humanité pour la première fois dans son histoire, a le pouvoir de s'auto-détruire complètement et d'éliminer toute trace de vie sur la terre. Que se soit volontairement ou par accident, notre invité, le président Ronald Reagan, a l'occasion de rendre un immense service à l'univers en faisant disparaître l'une des pires sources de destruction qui existent : la race humaine. Merci, président Reagan.

"Deca-Dance" est divisé en dix parties :

- 1<sup>o</sup>) Technopolis
- 2<sup>o</sup>) You are loved
- 3<sup>o</sup>) Emission spéciale
- 4<sup>o</sup>) Message du président
- 5<sup>o</sup>) Bonheur Reaganien
- 6<sup>o</sup>) Délire Reaganien
- 7<sup>o</sup>) Le plus beau cadeau de Dieu
- 8<sup>o</sup>) Génération x
- 9<sup>o</sup>) Mx
- 10<sup>o</sup>) Futur x

### Notes techniques

La musique a été réalisée dans sa presque totalité avec le synthétiseur/ordinateur Synclavier II. Son système de conversion analogique/numérique a permis entre autre de mettre en mémoire des extraits de discours du président Reagan et de les articuler, transposer ou transformer selon une partition préalablement programmée.

Réalisation : Studios McGill, Université de Montréal, Bruit Blanc

Multi-Images : Alain Thibault (conception visuelle), Jacques Collin  
(photographie et réalisation technique), Yoshua Ben<sup>J</sup>io  
(programmation par ordinateur des projecteurs),

Performance Multi-Média (collaboration)

Alain Thibault

## CONSTELLATION I

Par analogie, CONSTELLATION I est une association artificielle de structures (masses, objets, trames...etc) fortement contrastantes dont chacune, tout en privilégiant des éléments particuliers du langage musical électroacoustique, accuse un profil formel nettement marqué dans l'espace et le temps.

Sans être une version électroacoustique similaire, CONSTELLATION I adopte sensiblement l'organisation structurelle d'une oeuvre antérieure: MANDALA I pour cinq instrumentistes. Basée également sur la théorie du mandala, CONSTELLATION I repose essentiellement sur le principe d'unification des forces les plus contradictoires. Des objets/ montage à fort potentiel énergétique articulent, fusionnent les neuf moments contrastants de CONSTELLATION I qui conservent toutefois leur configuration propre dans un vaste mouvement de gravitation.

Constante spirale qui oppose et concilie...

Oscillations de l'éternité du temps...

Commande du Groupe de Musique Expérimentale de Bourges et réalisée dans les studios du GMEB en juin 1981, l'oeuvre a été créée au 12<sup>e</sup> Festival des Musiques Expérimentales de Bourges le 9 juin 1982. Martine Epoque en fera une version chorégraphiée au Festival de Banff en juillet prochain.

CONSTELLATION I est dédiée à Françoise Barrière et Christian Clozier.

Micheline Coulombe Saint-Marcoux

Notes and Noises from the Studio

This page in each programme is devoted to ideas, news, commentaries etc. on the state of the art, the arts, the studio and various trivia.

# UNIVERSITÉ CONCORDIA



Music Department

1984

CAPAC members in the news

Please find enclosed, the programme from the recent  
Concordia Electro-acoustic Composers' Group concert.

Would you please be kind enough to place a small entry  
in this section of the Canadian Composer giving the  
titles and the composers names.

Thank you.

Kevin Austin

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Other information:



1984 - i - 18

Music Department  
Concordia Electro-acoustic Composers' Group

The Concordia Electro-acoustic Composers' Group once again invites composers to submit electro-acoustic compositions (on tape), to be performed in its Third Annual series of summer concerts entitled :

" Unbounded Remote Fields "

Works should be for tape alone, although some simple performance and multi-media installations may be possible.

Technical Information:

Duration : No limit

Format:  $\frac{1}{4}$ " tape,  $\frac{1}{2}$  track stereo, HEAD UP (clearly marked), with 15 seconds of leader tape at each end, on a 7" reel (or larger) - large hub preferred.

Speed: 19 cm or 38 cm (7 $\frac{1}{2}$  ips or 15 ips) CLEARLY MARKED  
ON BOX AND REEL

No noise reduction; no test tones.

A programme note must be included, typed, English, French or bilingual or pictorial, and will be reproduced in the programme exactly as submitted.

A biographical note is optional.

Please include performing right affiliation (CAPAC or PRO), if any.

Tapes will not be returned, as we wish to be able to play them in later concerts.

There will be no un-authorized use of tapes what-so-ever.

Tapes should be submitted directly to, and more information may be obtained from:

Kevin Austin  
Concordia Electro-acoustic Composers' Group  
Music Department RF -310  
Concordia University  
7141 Sherbrooke St. W.  
Montréal, Qc  
CANADA H4B 1R6

Phone: (514) 482 - 0320

Under certain circumstances, other formats of tapes may be accomodated, e.g. 8 channel on 1/2", quad 3 3/4 ips (dbx) cassettes etc. Inquire.

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Thank you.

The correct translation of  
"Concordia Electro-acoustic Composers' Group" (C.E.C.G.)  
is

"Groupe Electro-acoustique de Concordia" (G.E.C.)

*Kevin Austin*

FRI

K. John, Dave  
Shawn, Jill

String Mobiles

Daniel - Susp.

John - Windows

Larigne.

SAT

Kevin, John, Dave, James  
Shawn, Jill

Bell - Figure  
- James - Roadside

- John - Beautiful

- Dave -

2<sup>nd</sup> Miller installation

4 p.m. - 6 p.m. Strings.

6 p.m. Shawn

SUN

Kevin, John, Dave, James,  
Shawn, Daniel

- James - Manito

Daniel - Five Step Minuet

String Mobiles

Dave - ±2"

4 p.m. ±2"  
6 p.m. Manito

AD HOC

FRIDAY NIGHT LIVE

Friday November 25, 1983. 14 minutes

The origins of this piece were developed initially on November 11, 1983, for Random Voltage Generator and Saxophone. A second version emerged on the following Saturday (the 12th) which, in turn, was layered on the recording made the day before. The inventiveness of the saxophone player is put to the acid test as he improvizes freely in and out of the fabric of highly textured, synthesized information.

Claude Rivest (saxophone): John Miller (synthesizers.)

Video: Mervyn Dewes

Recording: Kim Strong, Pierre Robitaille, John Miller



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

ESQUISSE 'Pour synthetiseur, voix et manipulation de bande magnetique. 6mns

Cette piece fut composee a la maniere d'une esquisse spontanee, a l'etat brut ou les sons representent differents materiaux picturaux dont la nature, la texture et la tonalite sont traitees de facon gestuelle.

La manipulation de la bande est analogue aux procedes employes pour faire un dessin expressionniste, abstrait et naratif a la fois, superposees, suggerees, effacees, parcourues de traits, avec des marges, des transitions simultannees ou immediates.

La piece suit un parcours, un continuum que l'on doit lire comme on lit un dessin ou le tout est constamment percu, et suggere une atmosphere dans laquelle se produisent des evenements. AV

GAVE SOUNDS, For synthesizer and digital delay processing. 5mns

Partly improvised, using a random voltage generator, this piece, was then processed to obtain (water, instrumental), crystalline sounds. It is the last of four parts of a piece dealing with a fantasy I had as a child of being lost in an underground cavern, in awe and going from states of intense fright to others of magical wonder. The sounds then take on a dual life, being heard and then interpreted, having their physical reality, and becoming emotionally suggestive to the perceiving child. AV

NUIT BLANCHE: ou plutôt Sommeil Blanc; quand le rêve et la réalité se fondent, quand on passe de l'un à l'autre, puis de l'autre à l'un. Plus on y pense, moins on se réveille; la réflexion préfère le rêve. Puis le temps cherche à s'arrêter, dirait-on, sur ce point de transition; mais c'est long, de plus en plus long. Alors s'échappe le dernier soupir de ma conscience: Je n'attends plus, je dors...

D. Mercier

Asthenosphere (1981). Solo tape composition. Asthenosphere is a region of the earth's interior characterized by less rigid rock which has an ability to flow. The asthenosphere is often responsible for vertical motions observed at the earth's surface such as volcanoes and seismic waves. The composition's continuous flowing sound which rises and falls in activity is suggestive of the title.

Asthenosphere was composed using the sounds of an electric guitar and metal wheel rims. These sounds were isolated and manipulated using classical studio technique. The original performance of the sounds became increasingly less important as the sounds were processed and then reassembled into a new composite whole.

Asthenosphere represents an attempt to create an entire sound world from a minimal number of sound sources. In order to create variety, maximum manipulation of the sounds is often emphasized. However the inherent acoustic properties of the sound sources which cannot be completely masked or destroyed by manipulation gives the composition its continuity. In other words, the composition is held together by timbre relationships established between the sound sources and their permutations. Each section of the composition explores different combinations of these permutations. Each new sound that appears is separate and distinct and yet intimately tied to previous sounds and the overall structure.

Asthenosphere was a semi-finalist in the CBC Young Composers Contest 1981. Asthenosphere has been broadcast on the CBC program "Two New Hours" and has been performed at the Bourges International Festival of Electro-acoustic Music, Bourges France.

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 (Montréal).*

BOG THE FROG : SUITE A ritornello form. The introduction of the main theme, the tune of a continuous but highly textured nature, is followed by a quasi-soloistic section. The sharply articulated sounds in the higher registers give way to the full ensemble of section 3's ritornello. Section 4 is a polyphonic region, contrasting the apparently random sounds of the lower voices with the more continuous sound of the flying sound. Ritornello. An allusion (illusion) (Nay, or baahhh!! quotaion?) from Strauss' Don Quixote where instruments imitate sheep. (What silliness.) Many try to be soloists, some sing out of tune. (A rather amateur performance, and in some ways, sheepish.)Ritornello. The last episode was, of course, inspired by Steve Reich and or Philip Glass. A solid, and often quite original performance in this section. (What else,? -) Ritornello. Our thanks to Andy the ranger - (a ranger?). Sounds synthesized in Ma Nat's own lab near Flamingo. Produced at MetaMusiQuébec Son - vi/83. (KA)

FLORIDA SWEET It was amazing, there was weather every single day. Birds and the sea are what it was. Interval ownership condos slurp up the waters that support the life of the south. (KA)

