

More information about these artists, including bios and weblinks, can be found at

<http://seaofsoundedmonton.wordpress.com>

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*S P E C I A L T H A N K S T O*

University of Alberta  
The Emil Skarin Fund  
Tonus Vivus Society  
The Boreal ElectroAcoustic Music Society (BEAMS)  
Canadian Electroacoustic Community (CEC)  
Catalyst Theatre  
New City Legion  
Film and Video Arts Society of Alberta (FAVA)  
Catch the Keys Productions

# Sea of Sound Festival, 2011

Celebrating the CEC's 25 Anniversary

Catalyst Theatre, Edmonton • Saturday Nov. 19 • 8 PM

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Jeannie Vandekerkhove, Jodie Vandekerkhove  
& Adam Tindale : *For amplified dancers and laptop*

AgapeRaygunexperiment : *Stations of the lost*

Philip Dickau + Ryan Sowiak : *Oceanic Feeling*

Raylene Campbell : *Untitled*

- i n t e r m i s s i o n -

Clinker : *Wave Drifting: Diaspora (Live)*

Will Scott : *BOTTLE DEPOSIT*

D. Andrew Stewart : *WITH WINDS, for soprano t-stick*

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***For amplified dancers and laptop*** : We are interested in the architecture of the body and the unspectacular (gestures, subtle nuances and quotidian movement). Space considerations, both existing or fabricated will act as the catalyst for the work, and the dance will be modified by the sound created. We develop movement that is contextualized and inter-connective by our 'human-ness' and the inherent, and latent, narratives embedded in our bodies. A vocabulary directly drawn from everyday activities is our primary source of material but without presenting the mundane, and without embellishing or overemphasizing ordinary pedestrian movement itself. The gesture vocabulary we are exploring with the dancer echos the benign, common, and often criticized, gestural language of the laptop performer. Through the development of the performance we also explore laptop performance practice in terms of dance, as opposed to the theatrical aspect of classical performance. We aspire to stimulate the audience to think a dancer as a musician and a musician as a dancer.

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**Stations of the lost:** The city has so many stories. And they are gathered in the stations of the lost.

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**Oceanic Feeling :** All music is generated with a synthesizer which is modulated by live vocals. Portions of this sound can be recorded and played back simultaneously with an audio looper. Video is generated by taking webcam input and applying a bitwise shift on the three color components of each individual pixel. This and other aspects of the color information in each pixel are controlled in real time by one of the performers. The 3D glasses split the color spectrum differently for each eye so that certain colors appear nearer or further away.

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**Untitled :** Raylene's improvised performance is built on a search for subtle sound textures and offers a unique musical experience mixing together various approaches from free improvisation and Deep Listening® to Musique concrète. Raylene gently moves into chosen sonic spaces and takes time exploring and experimenting with the emerging materials of the improvisational moment. She prepares for each concert by developing basic structures for free improvisation and negotiating specific sound sets to be used in her performance.

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**Wave Drifting: Diaspora (Live) :** Over the past two years Gary James Joynes has been working on a body of photo-based installation and video pieces that began with a research residency at the Banff Centre, and continues as he explores Cymatics, the science of visual sound. Frequency Painting is a body of work that looks deep into the visualization of sound by exploring the sculptural potential of resonant frequencies. He is also fascinated at the intermixing of senses, a neurologic "malfunction" called synaesthesia, and is using both sound and visual media to explore that phenomenon. Through this artistic practice he endeavours to illustrate the beauty of sound and its physical manifestation, and explore the mystery of sacred sounds as they apply to the human experience. Through analog modular synthesis programming (using cross modulation and FM) he has now extended this exploration of Cymatic sound into a new animated series of audio-visual works called Wave Drifting.

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**BOTTLE DEPOSIT: An Experiment with Various Bottles :** The goal of the performance is to provide an alternative aural environment to that of the typical social drinking setting--AKA: The Bar. The bottle is a symbol for alcohol, and alcohol is a social lubricant. Here, the bottle literally becomes the instrument of communication, and I hope to break common ground between strangers through collective listening AND taking chances. Instead of listening to people competing in

conversation over the background music of a pub, the bottles themselves will do the talking.

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**WITH WINDS, for soprano t-stick :** WITH WINDS is the first of a series of pieces showcasing new performance modes developed during the 2010 T-Stick Composition Workshops. The workshop participants and I created new implementations of pre-existing techniques (i.e., new uses of thrusting, finger-framing, lasso) and developed new modes such as: stirring, brushing and a fulcrum-inspired type of pivoting. With regards to sound, I developed a 'vocabulary' that integrates well with wood wind instruments, capturing not only sustained wind instrument sounds but also a wealth of extended technique sounds. My solution was to implement several physical models that emulate or evoke extended techniques on wind instruments. Moreover, I wanted to suggest the 'closeness' – even intimacy – an acoustic instrumentalist has with his or her instrument and sound by creating t-stick playing techniques that at first, require slow-moving gestures of the stick around the body of the performer, followed by the addition of vigorous movements, which are gradually added as the music develops. The nearness of acoustic instrument practise is gradually extended and expanded and as a result, the space in which the t-stick digital instrument is played, is enveloped into the instrument itself. The t-sticks grew out of a collaborative project undertaken by Joseph Malloch and composer D. Andrew Stewart at the Input Devices and Music Interaction Laboratory (IDMIL) and the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) at McGill University. The first prototype was completed by Malloch, in 2006. The t-sticks form a family of tubular digital musical instruments, ranging in length from 0.6 metres (soprano) to 1.2 metres (tenor). They have been designed and constructed to allow a large variety of unique interaction techniques such as: touching, gripping, brushing, tapping, shaking, squeezing, jabbing, swinging, tilting, rolling, and twisting. As a result, a significant emphasis is placed on the gestural vocabulary required to manipulate and manoeuvre the instrument. The musical experience for both the performer and audience is characterised by a unique engagement between performer body and instrument. The ongoing development of the t-stick family is a result of continuing institutional and public support. To date, the t-stick has been presented in Canada, the USA, Norway, Brazil, Argentina and Portugal.