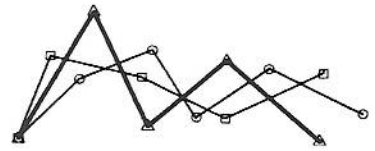


Chroma



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ACMA Contact List

To contact the committee, any of the persons mentioned in this issue or for any other information, see our web site: <http://farben.latrobe.edu.au/ACMA/>

or write to:
ACMA, PO Box 284, Fitzroy, Victoria, Australia 3065

oz-computer-music is an electronic mail list serving the Australian computer music community. To subscribe to oz-computer-music, send the following email message:

subscribe oz-computer-music

to: listserv@latrobe.edu.au

97/98 ACMA Committee

President:	Leigh Smith
Vice-President:	Tim Kreger
Treasurer:	Jane Walker
Secretary:	Ebony Hack
Membership officer:	Garth Paine

ACMA Sydney

Gordon Monro monro_g@maths.su.oz.au
ph - (02) 692 3814 (work)

Anthony Hood hoody@sydney.dialix.oz.au

ACMA98

Sixth Annual Conference of the Australasian Computer Music Association. 10-12 July 1998

The Australian Center for the Arts and
Technology
Canberra School of Music
Australian National University
Canberra, Australia

The Australasian Computer Music Association (previously the Australian Computer Music Association) is an association of composers, performers, researchers and educators from Australia and New Zealand. The conference offers ACMA members and other like minded people the chance to gather and share their work with others. The conference welcomes and encourages national and international contributors and attendees. The focus of the conference will be on the diversity of activities within the Australasian electroacoustic community, however international contributions are most welcome. ACMA 98 will be held at the Canberra School of Music and organised by the Australian Centre for the Arts and Technology.

About Canberra

Canberra, Australia's capital, is a growing city of more than 300,000 people, offering the visitor many attractions in a beautifully landscaped setting. The city is famous for its parks, gardens and nature reserves as well as its restaurants, museums, galleries, clubs, casino, cultural events, festivals and outdoor activities.

Canberra is located approximately 300km from Sydney and approximately 650km from Melbourne. There are regular Air, Coach and Rail services from all major capital cities in Australia.

Temperatures in Canberra during July range from -3 degrees Celsius at night to 15 degrees Celsius during the day so it is suggested that the conference attendees bring warm clothing.

Accommodation

Although we are not able to organise accommodation for attendees we have supplied a list of available accommodation with the conference registration forms.

PROPOSED SCHEDULE ACMA '98 10-12 July

Friday 10th

3:00 - 6:00pm	Registration
7:30pm	Drinks
8:00 - 11:00pm	Keynote Speech by Martin Wesley-Smith followed by concert.

Saturday 11th

8:30 - 11:00am	Registration
9:30 - 11:00am	Papers
11:00 - 11:30am	Tea
11:30 - 1:00pm	Papers
1:00 - 2:30pm	Lunch
2:30 - 4:00pm	Concert
4:00 - 4:30pm	Tea
4:30 - 6:00pm	Concert
9:00 - 11:00pm	Concert

Sunday 12th

9:30 - 11:00am	Papers
11:00 - 11:30am	Tea
11:30 - 1:00pm	Papers
1:00 - 2:30pm	Lunch
2:30 - 4:00pm	Forum
4:00 - 4:30pm	Tea
4:30 - 6:00pm	AGM

Comp muse - A perspective west

Leigh Smith

Comp muse is a research group in the department of Computer Science at the University of Western Australia, formed from a student initiative to create interaction between computer scientists and musicians. Music poses a particularly appealing research challenge to computer science, and complements existing research in the department in AI, Robotics and Machine Vision. Associations with other local groups include members of Magnetic Pig, the now ended Evos Music, Multicultural Arts of WA and Toad Hall Studios.

Weekly meetings provide a forum for new announcements and received correspondence, a chance to present research results or works in progress, and a regular forum for discussions on technical issues related to music analysis or production. Examples of electroacoustic music on CD are also regularly played at the weekly meetings. Monthly meetings have recently been initiated to widen the audience to include undergraduates, and interested members of the public - towards a WA chapter of the ACMA. These monthly meetings have featured seminars including a general introduction to digital audio, sound file format comparison and programming, and a potted history of audio appropriation. Minutes of the meetings and announcements are distributed by a mail list and web page:

<http://www.cs.uwa.edu.au/~skot/comp muse>

Previous research carried out at U.W.A in computer music applications includes Andrew Marriott's MSc Thesis "ME Music Editor System", Nola Amato and C.P. Tsang's "Scale Tutoring and Piano Tutoring Systems", C.P. Tsang and Michael Aiken's ICMC paper "Harmonizing Music as a Discipline of Constraint Logic Programming", Matt Bellgard's PhD Thesis "Harmonizing Music using Effective Boltzmann Machines", Martin Cop's Honours Thesis "Sound Effects using the WAV model", Peter Wright's Honours Thesis "Generating Music with Fractals", and Andrew McClure's Honours Thesis "Sound Analysis using Wavelets".

Students currently researching are supervised by department staff Associate Professor C.P. Tsang, Dr Peter Kovesi and Associate Professor Robyn Owens.

Skot McDonald is researching towards a PhD on artificial perception and composition of percussive music. This involves building a low-level computational model of the human auditory system, and using this to separate an input signal to characterised events. Each event will be matched to template 'memories' of various sounds (eg snare and bass drums), and given other subjective weightings. One goal of the project is to investigate the role of the spectra of sound upon perception of rhythm. The resulting transcriptions are then analysed to produce stylistic rules, which are then used to generate music.

Leigh Smith is researching towards a PhD in modelling rhythm cognition using analytical wavelets. This signal processing transform over rhythmic frequencies (0.1 to 100Hz) decomposes the multiple temporal relationships between beats into hierarchies of periodicities. Wavelets represent well the transient nature of these rhythmic frequencies in performed music, in particular those from expressive deviations from notation during performance. From such a decomposition, quantitative measures of phrase boundaries, and rhythmic strata (using Yeston's term) are derivable. Applications of such an approach are transcription and live interaction between performer and machine.

The use of the stochastic technique of Markov chains has a long history in Computer Music research. Yuval Marom's Honours thesis research is about applying statistical methods to induce Markov chains from performances of jazz improvisation, in order to extract the interdependence between the states of a process. A musical piece can be interpreted as a sequence of states (a process) with regards to its various attributes (such as pitch, duration, volume, etc). Such an approach is valuable for verifiable theories of improvisation processes.

David A. Allen-Williams is investigating the capabilities of Windows 95 & NT for real-time distributed multimedia applications for his Honours Thesis. As a working example, David has designed

some software to enable "Jamming on the World Wide Web". Musicians playing music together are engaged in real-time communication. If the communication medium is a computer network - using a protocol like MIDI - then speed becomes a major issue, addressed by the program. The software is designed to run embedded in a Web page, and uses Internet protocols for communication.

The research group has acquired a small digital audio research studio with sponsorship by Kosmic Sound and Lighting (WA). This is based around Multiwave S/PDIF digital I/O and iLink 56K DSP cards, and MIDI cards in Pentium machines running OpenStep and Windows 95 operating systems and a Macintosh Quadra, connected to the department's ethernet. These workstations run a wide range of synthesis software, including Common Music/Common Lisp Music, Csound and SynthBuilder, Max, and a range of homegrown analysis software written in C++, Objective C, Mathematica and Common Lisp using algorithms described previously. Sequencer software includes Sequence and Cakewalk. The PC hardware is interfaced digitally to a Tascam audio DAT recorder and monitored with a Mackie mixer and Alesis monitors. MIDI controllers include an 88 key piano controller, together with students' synthesisers, drum and guitar controllers.

CompMuse welcomes inquiries and correspondence! We are keen to forge further links with other groups within and outside WA. Our web page is intended to be an easy point of access and we invite readers to visit.

SONIC RESIDUES

A day long series of sound installations
and concerts at Linden Gallery,
St. Kilda, 21 Dec. 1997
Curated by Garth Paine

Review by Warren Burt

In the world of the galleries, sound is often paid lip service, when it is acknowledged at all. I have often gone to galleries and had to tell the staff

how to operate the equipment in order to even hear the sound works installed in them. The world of equipment is often all too much for curatorial staff trained to think of art as something that sits quietly on a wall.

How refreshing then, to attend and be part of an all day event in a gallery devoted to sound, where the nature of sound and of the gallery was carefully attended to, where the equipment all worked, and where one could experience a wide variety of sound events in a congenial, open atmosphere. "Sonic Residues" was an all day event, consisting of 10 installations, distributed throughout the gallery spaces, and four "hour-long" concerts, of both live and taped sound works, distributed throughout the day. It was organised and curated by Melbourne sound designer and composer Garth Paine, who was assisted on the day by composer Lawrence Harvey, the staff of the Linden Gallery, and the good will of family, friends, and the composers involved.

The main thing that impressed me about the mammoth job of organising such an event was the care with which Garth conceived of the whole gallery as a sounding entity - in such a way that although there were 10 installations going, and they did sound into each other - none of the mixing of sounds seemed to be obnoxious. The loudness of each installation was kept down, and small, but high quality speakers were used, so that each had its own space where it was predominant, but did not overly intrude on the spaces of the others. As long as one accepted the basic premise that the installations were going to be part of an overall mix, the placement of them in the different rooms of the gallery worked very well. In two rooms, there were even two installations going simultaneously - one on loudspeakers, the other on headphones. This worked very well, allowing for moments of acoustic solitude and concentration in the middle of what was otherwise a very busy environment.

The installations ran throughout the day, except when the live concerts were happening. Linden is a gallery with very resonant acoustics, and in which all the rooms open onto a central corridor.

A pin dropped in one gallery can be heard in them all. To combat this, Garth hung black sound absorbing curtains on at least one wall of each gallery. This tamed the bathroom-like reverb of the gallery to a manageable level.

In Gallery 1, two works were installed, Michael Whitticker's "Aborigines in Sport," the sound part of a larger multimedia installation currently installed at the Penrith Regional Gallery, and Tim Barrass' "Swarm," a work for both video and sound. Whitticker's work was installed in the front of the room, by the large bay window looking out onto the garden. One stood facing the garden and heard fragments of the overall piece. These ranged from interviews with the Aboriginal sportspersons in question, to grabs of media reports of events, to some extremely beautiful sounds made by computer treating the voices and reports. The soundscape, originally meant to be heard in the context of a number of visual documents, was here fragmented even further, but as one visited it, again and again, during the day, a sense of its narrative and energy began to accumulate.

Barrass' work was mounted in the rear of the room. A TV monitor on a pedestal at eye level, with an explanatory note below it, and a pair of headphones hanging, invited individual viewing of the work, in which a number of computer generated lines ("flies" in Barrass' terms), flew around the screen, the energy of each line seeming to be reflected in the many lines of the music heard on the headphones. The chaotic equations that produced the visuals were also used to produce the musical lines, which were limited so that they could only play pitches that would produce traditional harmonies. The buzziness of the timbre used, and the matching of energies of both the visuals and sound made this a most attractive installation. In his note on the piece, Barrass said that he would "like to dedicate "Swarm" to Centrelink/CES, for the alarming inaccuracy of their client data-base." This was the first of a number of installations which used their material in such a way as to make metaphorical or direct social statements.

Leaving Gallery 1, one encountered soft and beau-

tiful sounds in the hallway, emanating from loudspeakers mounted on top of the display cabinets, in one of which was mounted a 10 inch metal analog tape reel (now obsolete), and in the other was mounted a much smaller DAT tape (soon to be obsolete). The music was by Roger Alsop - his endless installation piece "SOMEONE is a moment of transition" in which the voice of Barry Dickins is stretched to enormous extremes and turned into a series of absolutely gorgeous curtains of sound. The slow, almost stately rhythms of timbral change in Alsop's piece emphasized the omnipresent nature of transition, and the placement of the piece, in the hallway, the very place of transition, further accentuated this.

In the smaller Gallery 1A, Herbert Jercher's "Box On" was installed. An assemblage consisting of an upright mounted guitar, into which two theremins had been built (an array of cork (note the reference to a swaggie's hat here) knobbed electronic dials arrayed the bottom of the guitar's soundboard), a tiny amplifier, a tea chest with two contact miked bows (as in bow and arrow) gaffer taped to it, and a map sat in lonely splendour in the gallery producing some high tones which wheezed away softly until someone came near enough to the guitar to affect the tones. Hands moving near the strings of the guitar affected the sounds of the theremins, the guitar strings being wired to act as antennas for the instrument. Jercher's typical combination of rough hewn bush imagery and technological sophistication was very much in evidence here - an homage to, and an encapsulation of the Aussie bush improvisation ethos which is simultaneously droll and engrossing.

The Project Room, behind Gallery 1A, housed my own installation, "Reality Check," where, like Barrass installation, an abstract construction of sound and interaction was used as a metaphor for a political situation. In this installation, entry to, or exit from the room changed the music that was playing, but once inside, the public was helpless to make any changes in the sound. The two small buzzy loudspeakers were also wrapped in barbed wire. Not only was the quality of sound not too good, but you were helpless, and forbidden, to try and make any changes in it. Unlike many interac-

tive installations and games, which try to create a sense of fantasy or personal power in an imaginary world, I tried with this installation to represent a reality: the reality of dealing with the bureaucratic, academic, commercial, or establishment worlds. Entry to, and exit from these systems may change them, but once inside, they always prove stronger than you. Change from the inside, the myth beloved of reformists everywhere, was here attacked as a meaningless and disempowering sham. Frustration also played a part in this installation. If you entered the room and didn't like what was playing, you left. But your leaving changed all the aspects of the music, and you might like those results. So you would re-enter the room, and your re-entry would again change all aspects of the music. You might like those results as well, but they wouldn't be the results you entered the room to hear. Only the position of the "consultant" - half in and half out of the doorway, had any power, but even there, the power was illusory, because even the consultant can't predict the effects of the changes they're making.

Across the hallway, in Gallery 3, there were again two installations. Under headphones, in another of Linden's beautiful bay windows, was Robin Whittle's stunning "Spare Luxury" and "Tanglewood Interlude", two tape pieces designed to be heard over headphones. Pretty pieces when heard over loudspeakers, as they were during the concerts, it is only under headphones that the full nature of the sound becomes apparent. It consists of many different strands of sound, each one moving around the listener's head at differing rates. I've heard a lot of this sort of work before, but this is the first piece like this where the incredibly accurate moving of sound in headphone space did not sound like a gimmick, but was a powerfully integrated part of the composition. And the installation in a bay window in a gallery, with comfortable cushions to recline on, seemed to be a perfect way of bringing this sort of essentially private composition into the public sphere.

On loudspeakers at the other side of the room, and on the walls and in documentary photobooks on plinths, was "Suspended in Amber", an installation by Canadian Sarah Peebles and the group

Cinnamon Sphere. Graphics by Japanese calligrapher Ono Toshihiko hung on the walls, which were produced as part of the performance by Peebles, Hiromi Yoshida, Ikuo Kakehashi and himself at Kawasaki's Shukoji temple. The sounds of the Sho (Japanese mouth organ), crickets, percussion, and many sampled sounds slowly and gently filled the room and pervaded the gallery. More than almost any other of the works, this one seemed to become the most "environmental," the most a part of the architecture of the gallery itself, despite its being a "residue" of a different, live, performance.

Down the hallway, just before exiting out the rear entrance, was perhaps the most effective use of space in the entire event. From behind the door of the broom closet, the voices of a screaming man and woman, involved in a ritualised, angry domestic dispute would occasionally emanate. This was American Erik Belugum's "Bad Marriage Mantra," his formalisation of a horrific argument he heard one night through the walls of a Toronto motel room. Two actors work over a series of formalised ritual obscene insults and verbal attacks, shouting them back and forth at each other, crying them, whispering them, in a never ending performance (actually about an hour, but the CD should be put on replay...). Placed in the broom closet, only the moderately loud to screaming sounds were heard, and the dark suggestions of a domestic violence that the audience was absolutely helpless to change pervaded the gallery and the garden behind the gallery. In fact, at their loudest, the yells could be heard all through the gallery, drawing the viewer (or is that listener?) to the door of the closet to see/hear what was going on.

Out in the garden, wonderful Indian food was being catered, and the audience could sit at tables, eat and drink, relax and chat. Occasionally, very complex and engrossing sounds would emerge from the two large loudspeakers mounted there, live their brief life and then expire back into silence. These were the 50 unique "ANL-folds" of Rumanian-American composer Sever Tipei, and were produced by a computer controlling his DIASS additive synthesis instrument at Illinois' Argonne National Laboratory. "ANL-folds" is a computer program which produces, for each run, a

completely unique output. The sounds are complex, lifelike, and like life, are almost completely unpredictable. (The world-view of biologist Stephen Jay Gould or a chaos theorist was most in evidence in these installations - the old deterministic universe (which, I would maintain, is STILL the underlying ethos of the vast bulk of pop music) seemed to be left far behind.) For each performance, Tipei produces a unique tape, each section of which is to be heard only once. In the context of the courtyard, with its fine food and relaxed atmosphere, the sounds worked splendidly.

Moving upstairs, into the Activities Room, the only sonically isolated space in the gallery complex, was Paine's own "Spaces of Entrance and Exit." This installation used a video camera to detect movement in the room (the detection system is called the "Very Nervous System") and used those movements to control a series of piano notes and a collage of samples of architects talking about their ideas of what constitutes a doorway. The room invited exploration, to see which movements, in which places, produced what kinds of sounds. It was most effective when dancer Hellen Sky, herself a veteran of many years of work with interactive technology, moved throughout the space in an impromptu performance. Controlled by a virtuosic mover such as she, the installation really came to life (a fine instrument played by a fine performer will always sound more interesting....), with the musical results having, to my ears, the combination of rhythmic life and harmonic stasis that characterized the 1940's work of John Cage.

At 12, 2, 4, and 6 PM, the installations were shut down, and the audience moved into Gallery 2 for a series of concerts of live and taped works. This presented the only logistical problem of the day. The ventilation in this Gallery is very bad, and 30 bodies and banks of amplifiers, etc. quickly ate all the oxygen in the small room producing a stifling, airless environment that had more than one eager listener regrettably leaving just in order to breathe. By the 4 PM concert, the sound isolating curtains hung in the doorways were abandoned and at least a modicum of oxygen was again circulating. Despite this, there was a large range of

extremely interesting work heard, from the live work of the "On Ice" team (Trish Anderson, Fran Power and Gary McKie), who performed a number of extracts from their multimedia show "On Ice" mostly concerned, in both an ironic and celebratory way, with the relationship of a composer and her computer, and McKie's own work for dancers, sound and video, "Reflections", which had some very attractive sampler work, to a large number of tape pieces, some of which I found engrossing, some less so. Among the works which tickled my sonic fancy were Ros Bandt's "Are You Really There?", a meditation on the sounds of obsolete technology and the departed; Alexander Mihalic's "Fractals I", a pleasing abstract work; Paul Doornbush's "Structures Luck", a taped battle between a bassoonist and a computer; Philip Samartzis' atmospheric evocation of a chateau in France, "Harimoncourt"; the jolly reworking of sonic detritus ("Analog Errors" and "Digital Errors") by Germany's Klangkrieg; Garth Paine's own "Bell Syntax", which was one of the few pieces of the day whose ending took me by surprise. There seems to be evolving in tape music, a kind of build up of tension, followed by a fading away sound, that is just as much of a cadential cliché as the old dominant-seventh-to-tonic chord progression is in traditional music. I was very grateful to Garth, then, when in addition to attractive sounds, the piece had an interesting shape as well, eschewing what is already becoming a formula in a fairly new genre.

Except for the oxygen, the listening environment was fairly ideal - people could lie on the floor on cushions, with a few chairs for the spinally challenged, and this seemed to immediately do away with the "concert hall" formality that usually destroys tape music played in a more traditional setting. The focus in the tape works was on sound, how it changed and how it moved in space, and not on the dynamics of a live performer. This is a very special kind of performance, and one that we rarely get a chance to hear properly. How good then, to have an event that allowed us to hear these many fine works in conditions which allowed them to be fully heard. Garth's sensitivity to the architectural qualities of sound is a rare asset, and one that should be encouraged. Let's hope that

there are many more events like "Sonic Residues" which allow us to hear sound in the sensitive, highlighted way this one did.

The Frog Peak Collaborations Project

Frog Peak Music, FP007

Review by Tim Kreger

The Frog Peak Collaborations is a collection of 115 short works which vary in duration from 30 seconds to just over a minute, the unifying factor being a 66 second sound file containing text by Chris Mann. Each work in the collection is based on this sound file hence the brevity of each piece.

The Collaborations Project was conceived by Larry Polansky and Chris Mann just before Larry's six-month residency at La Trobe University in 1996. The original sound file was distributed using various means; web sites, DAT copies and Hard Disks. There were no artistic limitations placed on the works; any realisation would be considered.

This simple idea has lead to a collection of highly diverse works from all corners of the planet. In some works the Mann text is clearly identifiable, in others one can only guess as to their relationship with the original sound file. I did find it quite difficult to digest the whole two CD's in one sitting. Although each work is short you get the feeling that you've been listening for much longer than you actually have. I think this is because you are listening to 115 individual works, each with their own personality. I feel that this is the strength of the collection, it's like an anthology of poems which you have to digest in small amounts, some you'll keep coming back to, some you'll probably never need to hear again.

The Collection reinforces the sense of diversity that exists within our medium. There are 62 composers using the same source and each has treated the material in a very different way. There are intersections and tangents but there is a sense of individuality within each work, something I really

wasn't expecting when I took the disc out of the jewel-case and slotted it into the caddy. There are instrumental works, DSP works, synthesis works, MIDI and a plethora of combinations of the above mentioned paradigms.

I recommend this to anyone who wants to get a broad overview of the electroacoustic techniques and aesthetics currently being employed throughout the world at this moment in time. It doesn't have everybody working in the field but it does have a great cross-section of the community.

FROG PEAK MUSIC

Box 1052, Lebanon, NH 03766, USA

email: frogpeak@sover.net

website: www.sover.net/~frogpeak

MISTIKA - Linda Ceff

Music by Linda Ceff, Alexander Skryabin, Igor Stravinsky, Mark Pollard, Thomas Reiner and Olivier Messiaen.

Performed by Linda Ceff, piano and electronics.
Move Records, MOVE MD3168

Review by Warren Burt

Linda Ceff has produced here not a CD of computer music, but a CD where computer produced music is but one central part of a larger whole. It is also a CD which showcases her considerable talents as a pianist, but again, it's not primarily a CD of piano music, but one where all the elements, piano music, computer music, and hybrids thereof, are subordinate to a set of ideas, or themes. Some of these themes are musical mysticism (especially, but not only Russian); birth, babies, and parenthood; explorations of the inharmonic spectra of piano strings and bells, and transformations of one into the other; and the use of keyboard-derived gestures in non-keyboard music.

It's a very engaging album. The opening early Skryabin preludes set the tone for much of what is to follow. Their romantic harmonic language is

then extended in Ceff's own "Prelude and Variations" for multitracked piano, written in 1991. In this piece, a late Romantic harmonic and gestural language is vastly slowed down, broken into fragments, and used to explore timbral variations of interior piano sounds. It's a piece which uses late 19th century harmonies and gestures, but which could only be from the present.

The sense of piled up harmonies present in "Prelude and Variations" is continued in Stravinsky's 1925 hymn, and in Mark Pollard's "Carillon for Sacha" (written for his daughter). In this latter piece, the idea of the piano as bell is first overtly stated (though the thick chords of the Stravinsky hint at this as well), and in Ceff's next composition "Bells and Glock" (1992) for tubular bells and glockenspiel samples, the transition is complete. The world of the keyboard, and musical gestures derived from the shape of the hand is still very much here. Especially in the opening gesture, with its downward glissando - the idea of idiomatic pianism applied to the MIDI realm is clearly and forcefully stated. Also present in this piece is the musical image of the music box, or any number of other bell like toys associated with childhood.

The baby theme continues with two more piano pieces, Thomas Reiner's single gestural, 21 second long "Baby Orang Utan", and "First Communion of the Virgin" from Messiaen's "Vingt Regards sur L'Enfant Jesus." Both pieces are given excellent performances. We're then plunged into the heart of the matter - Ceff's 1992 "Baby Born to Love", for processed voice and electronics. In this piece a series of phrases relating to childbirth and infancy are subjected to electronic layering and transformation. Like much of Ceff's music, it's a series of variations, with each phrase used as the basis for harmonic and timbral elaboration. The section of repeated phonemes derived from the word "ecstasy" is particularly striking, as is the lyrical chorus of fragments derived from the phrase "hold me." In this piece, too, the downward keyboard glissando appears, but by the end of the piece it has been so extended and varied that it all but loses its identity. Not surprisingly, then, in Ceff's next piece, "Newbells" (1993), also using tubular bells samples, and made with the classic interactive compo-

sition program "M," the sense of pianistic gesture as a generative force for computer music has almost completely disappeared. "Newbells" is a slow, stately piece, where sparse sections alternate with thicker polyrhythmic statements. The clusters of bell samples appearing near the end of the piece are especially attractive.

The final third of the CD is devoted to the late works of Skryabin and Ceff's responses to them. Two of Skryabin's late opus 74 preludes (nos. 1 and 2) are followed by Ceff's intense, contained performance of his Sonata No. 7, "The White Mass." These set the stage for her most recent work, three pieces which extend the harmonic world of Skryabin's mystic chord into the present through computer transformation.

The first piece, "Ripple" (1996) is made up of samples of the piano trills from her recording of the Skryabin sonata. It sounds to me like a Joycean dream one would have after practicing an awful lot of Skryabin. "Mystic" (1994), uses the computer to transform recordings of a piano playing the mystic chord, and extends these, fragments them, stretches them, etc, and mixes them with unmodified piano sounds to create a sense of Skryabin's late harmonic world frozen in time, and only very slowly changing. In this, it's the companion piece to her "Prelude and Variations" which opened the CD.

Saving the best for last, "Mistika" (1994) for piano and tape is also a piece steeped in Skryabin's late harmonic world (the mystic chord can be a powerful addiction - as an ex-addict myself, I know where Linda is coming from in these pieces!). However, here the transformations are richer, and the pulling apart and reassembling of Skryabin's sound world is more far reaching than in "Mystic". Towards the end of "Mistika" I did get the feeling of time being slowed down, and my familiarity with the mystic chord allowed me to hear single intervals as not being themselves, but excerpts from a larger, ever present, but not always stated harmonic entity.

Canadian Electroacoustic Community

CEC: New Situation, New Identity, New Ideas, and New Interaction!

Darren Copeland, CEC President

New Situation

The CEC has become a virtual organisation (with no office, no paper publication), due to a decision by the Canada Council to not support "community service" and also from the proliferation of internet access in Canada.

New Identity

The internet has stretched the boundaries of the CECCommunity into other parts of the world through the list <cecdiscuss>, the CD publications, and the webzine version of Contact! Thus, the CEC serves electroacoustic music in general and not just the Canadian paid membership.

Membership contributions to the CEC are a pledge of support for the CEC's contributions to electroacoustic music in Canada and around the world. Membership contributions are not about getting a bang for your buck, such as a free trip to a conference, a CD, or four paper issues of Contact! as it was in the past.

New Ideas

The underlying theme for CEC projects is now about developing innovative and self-sufficient production strategies that support the greater electroacoustic community.

An example of this self-sufficiency is the self-funded CD PRESENCE. By self-funded we mean that composers pay for time on the CD. The payment covers all aspects of production: mastering, artwork, translation, duplication, and distribution. The CD is delivered for free to CEC members, and to radio programmers and reviewers world-wide. Thus, composers can contribute unpublished works in their repertoire and not worry about the pains

of distributing 1000 CD's.

An example of innovation is a new radio-web endeavour, which will re-define conventional notions of the 'concert audience' under a new 'value-added' model. With this project, a performance will no longer be limited to those who arrive in a specific location at a pre-arranged time. Electroacoustic works programmed in concerts all across Canada will be recorded and re-programmed into a packaged radio program broadcast on Canadian campus' community radio stations and the CEC web site. The broadcasts over the web can have a special tie-in with the web-zine eContact!, whereby reviews, analysis, and graphic scores can be read about the works. Audiences listening over the web can also contribute comments and additional insights as desired. Hence, the 'value-added' model: composers benefit from a wider audience who provide feedback, and audiences benefit from reading more about the work presented.

Finally, there is a third endeavour taking shape which targets the young generation specifically. This is a bi-annual competition for composers aged 25 and under. The prizes are modest in cash, but generous in the various CD's, memberships, and subscriptions offered. Five prizes will be awarded in each competition, and these prizes should help bolster confidence and provide good resume credits for the electroacoustic composers of tomorrow.

New Interaction

The internet serves the CEC very well. It enables the CEC to have a production group and board of directors stretched across eight time zones who meet daily to toss up ideas, share expertise and solve problems. Through the production list "PeP", individuals can come forward and initiate ideas for future CEC projects. The PeP list provides a forum for realizing the idea from its initial impulse to its critical publication or presentation. Individuals interested in getting involved with the CEC should contact us about PeP. Persons with production expertise for Web, CD, and radio are especially welcome.

Furthermore, if there are ways in which the CEC

can interact more directly with the community in this region, please offer your ideas in the discussion to follow.

Summary

In summary, the survival of the CEC is hinged on financial support and direct participation from the community. Membership fees are indeed our financial bread and butter. In this day and age of frugal, and seemingly heartless, cost-cutting for the arts, artists themselves will have to dig into their own pockets for small contributions, like an annual membership fee, to help push the community along. On June 1st, \$60 general memberships and \$30 associate memberships will be due. Your financial support is highly appreciated.

Reproduced with the kind permission of Darren Copeland, CEC President, from recent CEC board nominations mail-out.

The CEC can be contacted as follows:

1908, rue Panet suite 302,
Montreal, QC Canada H2L 3A2

<http://www-fofa.concordia.ca/cec/home.html>

cec@vax2.concordia.ca

Radio Opportunity!!!

Difficult Listening is a weekly, two-hour program broadcast on RTRFM (92.1) in Perth. The program ranges widely over the new music soundscape, excluding nothing that is challenging, innovative experimental, exceptional or electronic. Weekly playlists, accumulated for the last three months on the program's World Wide Web page at <http://anythink.ii.net/difflist>, give a good idea of the wide areas the program covers. Submissions for broadcast from Australian composers and sound artists are most welcome. Preferred formats are CD, DAT, or reel-to-reel. (Cassettes can be sent, but need to be dubbed off onto reel-to-reel for broadcast.) Contact the presenter, Bryce Moore, on telephone (08) 9314 6042, fax (08) 9337 5736,

email bryce@iinet.net.au, post PO Box 277, South Fremantle WA 6162.

Bryce Moore, presenter of Difficult Listening,
9-11pm Sundays on public radio RTR FM (92.1)
Perth, Western Australia.

<http://anythink.iinet.net.au/difflist>

PO Box 277 South Fremantle WA 6162, Australia.

Email: difflist@anythink.iinet.net.au

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A Sound and Light Event
Curated by Ros Bandt
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- New unpublished electroacoustic works on Digital Audio Tape (DAT) required for outdoor sound and light event at the Grainger Museum.
- Preferably world premieres.
- New Works in the spirit of Percy Grainger's free and beatless music.
- Two hour tape concert with three live performances of Grainger's Free Music for multiple theremins.
- Nothing over 30 minutes.
- DAT or CD format only.
- Flat fee \$100 for single performance only.

Send to Ros Bandt, 14 Collings St, West Brunswick, 3055 with self addressed stamped envelope for return of materials or instead donate a copy to the Grainger Museum for research purposes.