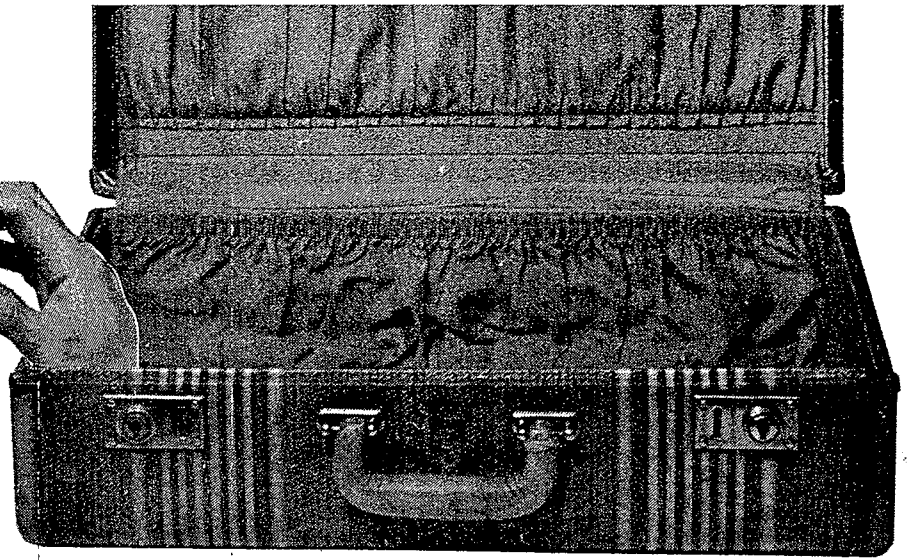
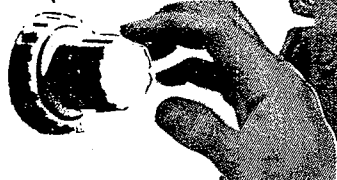


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8



concerts series 1

les lundis

- 1982 13 septembre
04 octobre
08 novembre
13 décembre
- 1983 17 janvier
07 février
07 mars
18 avril

20h15 / 8:15 pm

salle/room **AD-05**
pavillon **Administration** building
campus **Loyola** campus
l'université **Concordia** University
7141 o.rue **Sherbrooke** St. W.

☐ Vendome + autobus 105

renseignements/information
482-0320 poste 614

John Wells

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

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

entrée libre / free

UNIVERSITÉ CONCORDIA



Music Department

Concordia Electro-acoustic
Composers' Group

Series I
Concert 2

1982-x-04

Programme

* WAIT !

KEVIN AUSTIN
DAVE LINDSAY
JAMES TALLON
JOHN WELLS

text: KEVIN AUSTIN

DOSWA

ROBERT SCHERTZER

SUSPICIOUS

DANIEL FEIST

— BREAK —

THE SNEEZE

DAVE LINDSAY

ROCK IN THE WATER

JOHN WELLS

SELECTIONS

JOHN WINIARZ

* FIRST PERFORMANCE

(All composers are CAPAC)

NOTES

WAIT ! is part of a series of works in progress that were started in 1982. The piece explores the nature of a simple spoken text, in a complex sound environment, as it moves from having verbal value, towards more value as sound, and back towards simple verbal value. This transformation is accomplished by the use of digital delay lines. The performers continue the process of transformation in real time. (KA)

DOSWA - - A Delicate Process (Decay/Organic/Ssplat/Waaarning/Aaaaah)

This is an extended meditative piece in five movements. The overall effect of this "music" is to draw the listener to thoughtlessness and self-realization.

Only a handful of primarily acoustic sounds (mandolin note, pneumatic drill, acoustic saw, electric saw, 3 multi-oscillator tones) were recorded and processed in different ways in each movement (tape splicing, tape reversal, tape delays, ring modulation and frequency shifting). (RS)

SUSPICIOUS - a visit to my old high school - an aural trip down memory lane, taken in trepidation. Concrete sounds, voice and tape loops. (1978) (DF)

BREAK An acoustic piece of no fixed form. The participants, without score, are reminded that its duration is of between 12 and 15 minutes. Optional instruments, (including CAWFEE MAHCHINES and JONS), can be found to the left and right of the main performance space. (KA)

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.)

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.)

SELECTIONS (1978)

In this piece I attempted to compose a work less abstract and expressionistic than my previous electronic music. I wanted to produce a more objective work using a minimum of manipulation, and to avoid using a discursive musical language, therefore 'concrete', 'real', material was chosen.

From May 24 to May 31, 1978, I made a series of stereo recordings of the events occurring outside of my downtown Montréal apartment window. Each recording lasted for the duration of a seven inch tape travelling at a speed of fifteen inches per second. A master tape was made by superimposing these eight recordings in a density order moving from one to eight and back to one again, while retaining the sequential succession of the week.

A two-channel tape was made by selecting events from the quadraphonic master resource tape. Dynamics, density, texture, and timbre changes were used to shape the piece, and although I resisted the temptation to tamper with the material by using the various tape treatment techniques, I allowed myself to use some tape loops in order to slightly alter the naturalism of this acoustic environment.

This work is not in 'open' form and should not be considered as an 'environment' piece to be heard in an haphazard manner. I consider it to be a structured and shaped piece of music.

The duration is fifteen minutes.

03/12/78 j.j.w.

NOTES and NOISES

The first in a series of notes about noises from the Concordia Electronic Music Studio, and from the CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP.

Tonight is the second in a series of concerts of electro-acoustic music this year at Concordia, featuring music by Concordia, Concordia-related composers, and friends of the same.

The Concordia University Electronic Music Studio sort of emerged from a strange mixture of discarded tape recorders about 10 years ago, on the twelfth floor of the Hall Building of the then Sir George Williams University.

This year, the studio was moved onto the third floor of the Refectory in the Music Department.

The C.E.C.G. is a loose association of people who have worked in or around the studio during this time. The studio has from time to time been the (partial) home of several live electro-acoustic performing groups, among them MetaMusic - the sound of three hands clapping (shared with McGill), Towards the Performance of an Available Music (1975 - 77) and Devilled Egg (1976).

The latest group to partially adopt this wayward waif is the group C.E.C.G. EGG. During the year, members of this group will litter the floors and paper your ears with their participation in these concerts, in the format of processing tape sounds (e.g WAIT !), performing with tape (e.g. SUN), and also in live performance without tape (e.g. WAOIIFTM series).

Future NOTES and NOISES will describe the studio, its history, its people, its future, and other related things. Also in the coming months, this page will see the presentation of various points of view and ideas on topics ranging from philosophy to artificial intelligence and beyond.

The next two concerts in this series will take place on Monday November 8th, and Monday December 13th. For more information please do not hesitate to speak to me after the concert.

CONCORDIA UNIVERSITY



Music Department

Concordia Electro-acoustic
Composers' Group

Series I
Concert 3

1982-xi-08

Programme

* WAIT TOO!

KEVIN AUSTIN
DAVE LINDSAY
JAMES TALLON
JOHN WELLS

ext: Kevin Austin

MOLTEN VOICES

JAMES TALLON

Jim's Gems

JAMES TALLON

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

DANIEL FEIST

- BREAK - 2 -

- INTRO -

* FRANCE LAFLEUR (I)

KEVIN AUSTIN

* FIRST PERFORMANCE

(ALL COMPOSERS ARE CAPAC)

NOTES

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

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

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

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

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

(1977)

(DF)

BREAK - 2 - Another one of those 'no-fixed-form' - 'truth/beauty-is-where-you-find-it' - acoustic pieces. As in the previous version (cf) the participants, without aid of written score - but now expected to have a little experience, are again reminded that its duration is of between 10 and 12 minutes - (optional instruments such as CAWFEE MAHCHINES and JONS will be found where previous players left them, to the exterior , left and right) - and this formally continuum type piece will rudely be interrupted by the tuning of the band in

INTRO - a piece of marginal interest, for tape, performers and slides. This is a traditional piece, played by various orchestras and bands before concerts, used to make sure that the reed will still play, and that the G-String is still attached. Duration 8 minutes - with slides.

FRANCE LAFLEUR (I) A new work, of one hour and six minutes in duration, for tape, slides, guitar, electric piano and electronic modification. A relatively completely, absolutely new direction down old well worn paths. The programme note continues: An artist, (The artist), in the grips of a sense of severe illusionary depression, attempts, through ingestion of a non-fatal dossage of a poisonous head-ache drug, to experience a psychotic trip through one of his/her isomorphic reality maps (I/O area).

Sound / Text / and Music in ambiguous-ambivalent flow/flux.

The work is for, and dedicated to France Lafleur whose interest and concern for new music inspired its composition.

Instrumentation: tape, 320 slides, dissolves, electric piano, guitar, electronics, and on the tape, voice, fluids, bottles, DDL's, D-224 with very thin walls.

(1982)

(KA)

(Special thanks to A.V.D. Loyola for assistance in this concert series, and in special assistance in preparation of the slides.)

NOTES and NOISES

The second in a series of notes about noises from the Concordia Electronic Music Studio, and from the CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP (C.E.C.G.).

This evenings concert, the third in the Series I, features music by Concordia and Concordia-related composers.

This concert has found as its theme, 'Words / Sound / Music'. During the evening, an exploration of the possible relationships of these areas is from time to time focussed upon by the various works.

Is it possible to hear a word only as sound. Is it possible to hear a word only as music. Is it possible to hear music only as sound.

The exploration of semantic value in traditional language analysis (vocabulary-syntax-semantic) has had to be extended to the level of 'motivation'.

At this level, whether the language is verbal, visual or musical (among others), it may be found that there is a merging of these apparently divergent fields.

Given this general model, it is possible to have several language systems operating at the same time, each containing different semantic values, while being coherent(true) to a more fundamental source.

It would appear in the conventional wisdom, that at the level of vocabulary, there is a hierarchical (or better yet, set - sub-set) relationship between words, sound and music in terms of vocabulary. i.e. Words are a sub-set of music, and music is a sub-set of sound.

Many years ago, John Cage, the American philosopher said: "Music is all around us, if only we had ears, we wouldn't need concert halls."

He seems to be talking about the relationship of music-sound at the level of vocabulary, but is he not in fact talking about need (motivation)?

It has been said that most people talk to avoid saying anything.

The next two concerts in this series will take place on Monday December 13th, and Monday January 17th. For more information, please do not hesitate to speak with me after the concert. Thank you.

UNIVERSITÉ CONCORDIA

Music Department

Concordia Electro-acoustic
Composers' Group

1982 - xii - 13

Series I
Concert 4



Programme

TEMPS AFFREUX

LISE SICARD

DISILLUSION

JOHN WELLS

CLOCKS TOO

KEVIN AUSTIN
DAVE LINDSAY
JAMES TALLON
JOHN WELLS

RIGEAUD SINFONIETTA

KEVIN AUSTIN

— BREAK — 3 —

PIECE FOR GUITAR

STEPHEN CALDER

SNOW SNOW EVOLVING

DANIEL FEIST

△ □ ○

DONNA LYTLE

SONERGIE

ALAIN THIBAULT

(ALL COMPOSERS ARE CAPAC)



DERNIERS ÉCRITS DE VICTOR HUGO

TEMPS

OU L'ÉPREUVE

TEMPS FLEURS

UNE PAGE

La pensée est le cœur de l'homme

et sur son âme

que l'on

Le

Le

Comme

Marché

OEUVRES POÉTIQUES DE VICTOR HUGO

LE DÉMÔN

III

TEMPS

Temps affreux, la pensée est, dans ce morne espace
Où l'imprévu surgit, où l'inattendu passe,
Une plaine livrée à tous les vents errants
Faisant après l'autre, par sa course
S'essuyer par jour, par jour, par jour,
De la vieillesse et de la mort pour
Les surannées l'âme et le souffle
D'indré que l'enfer connaît que le gouffre entend;
L'événement, on va, roulant des yeux de flammes
Après avoir essé sa griffe sur mon âme
Laisant à travers triste, noire, meurtrie, l'œil
Se voir quand un monstre a passé.
Le monde est en son esprit dans
Le monde est en son esprit dans
De ces choses, de ces choses, de ces choses
Comme si les choses avaient marché sur lui.

"TEMPS AFFREUX"

bande magnétique à 38 cm/ sec
duré 3,6 minute

Par Lise Sicard novembre 1982

Le jour ou j'ai entrepris la tâche de composer une bande magnétique avec les cordes d'un piano et de la voix , j'ai débuteé par l'enregistrement de différents ESSAIS avec le microphone et les différents niveaux d'enregistrement .

Puis en cette journée ou il pleuvait, pleuvait, pleuvait, j'ai décidé de former une bande magnétique avec cette impression de morne pluie . J'enregistrais donc le bruit de l'eau se transvidant d'un verre à l'autre .

Je recherchais particulièrement le moment ou les deux verres sont remplis en quantité égale et que l'eau tombe goutte à goutte comme la pluie . J'ai fait une boucle de ces bruits particuliers que j'ai mis de coté . Par dessus cette séries de bruits de verres se transvidant j'ai enregistré quelques bruits des cordes du piano et jouer avec ma voix et les "feedback" retour du microphone .

J'ai ensuite superposé mes ESSAIS premiers avec cette dernière bande magnétique ainsi que la loupe que j'avais mis de coté . Lors des surimpressions j'ai beaucoup modifié mes sons avec l' " equalizer" égalisateur de fréquence . Puis afin de donner un léger effet d'éco j'ai superposé les deux "chanel" canaux l'un sur l'autre et ce de façon répétitive . Tout ceci formait ma première bande magnétique no **L**.

Pour composer ma deuxième bande magnétique j'ai enregistré deux cordes de piano pincé successivement l'une après l'autre avec un rythme régulier afin de créer mécaniquement la raisonance de la pluie . Lors de l'enregistrement j'ai fait varier les niveaux tentant de contrôler les retours de fréquences . J'en ai sorti une boucle contenant les sons correspondant le plus à la pluie . Puis en utilisant à chaque fois l' "equalizer" j'ai recopier en superpositions plusieurs fois cette bande magnétique à vitesse varié ainsi que inversé . J'y ai inclus ma dernière boucle et ait répété la transposition d'un canal sur l'autre et vice et versa . Cela me donna ma deuxième bande magnétique no 11

J'avais donc : (1) bruits, voix, piano

(11) piano

Il me manquait pour équilibrer l'exercice voix versus piano une bande magnétique avec uniquement de la voix .

Mon sujet étant la pluie et le temps morne , je suis partie à la recherche d'un écrit pouvant exprimer cette sensation . Je trouvais cette écrit dans les oeuvres complètes de Victor Hugo en un poème intituler " Temps affreux" .

J'ai donc enregistrer ce poème avec des espace de temps entre les vers . Lors de l'enregistrement je projetais ma voix sur les cordes du piano afin d'obtenir une légère raisonance naturel .

Cette enregistrement étant monophonique je l'ai retransmis sur une autre bande magnétique de façon décéléré ,séparent en deux canaux , un retransmis directement sans modification et l'autre avec modification par l'"equalizer" .

C'est sur ce dernier que j'ai mixer les deux autres bandes magnétiques .

Pourquoi avoir choisi ce poème particulièrement ?

Victor Hugo est un écrivain que je respecte beaucoup qui a subi plusieurs malheurs , fatalités de la vie . Son oeuvre demeure cependant très près de la nature et de Dieux, sereine elle véhicule beaucoup de simplicité .

Je pensais donc qu'en fouillant à travers son oeuvre je trouverais les paroles dont j'avais besoin pour compléter cette bande magnétique .

Le titre " Temps affreux " me fit penser à un jour de pluie morne . Il fut écrit lors de la guerre de 1870 période où la France était en grande dépression , c'était la guerre contre la Prusse qui avait débuté en août et ce poème qui fait parti d'un recueil intitulé "L'année terrible" fut écrit en avril 1871 .

L'état d'âme qui me transpara suite à la lecture de ce poème m'a beaucoup émue . Je le sentais très actuel ce poème vieux de cent ans , exprimant l'impuissance d'un seul homme face à une crise engendrée par les hommes .

J'ai songé modifier la sonorité en décélérant l'enregistrement car je voulais ma voix plus grave , plus près de l'androgine que féminine . J'aurais voulu travailler chacun des pieds de ce poème par le montage mais le temps m'aurait manqué . J'ai donc décidé de le lire en espérant chacun des vers les laissant venir goutte ... à goutte... . ouvrant un espace

temporel pour mes autres bandes magnétiques.

Et je n'ai eu qu'à juxtaposer les trois bandes magnétiques qui se sont complétées par elles mêmes d'une façon dont je fut la première surprise .

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.)

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

(KA)

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

(KA)


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

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

(KA)

Snow, Snow Evolving 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. (KA)



1. STRUCTURALISM: designed two-channel score using basic shapes of geometry () as graphic symbols on frequency/syntax grid.
Score channel 1: a) statement b) retrograde
Score channel 2: a) inverted retrograde b) inverted statement
2. POST-STRUCTURALISM: built sounds using the geometric shapes as models. Each model was passed through two interpretations, one transparent and the other opaque yielding for example;  becomes first a thin hollow sound, then a thick hollow sound.
3. POST-STRUCTURALIST EXPRESSIONISM: finally, revised and cut tapes ruthlessly, in accord with aural response, and interjected sonic commentary upon prior structure. (DL)

SONERGIE

by ALAIN THIBAUT - 1980

EINSTEIN HAS TAUGHT US THAT MATTER AND ENERGY ARE CONVERTIBLE : $E = mc^2$, matter is condensed energy. There is nothing else in the universe except energy.

We can therefore replace the term "sounding matter" by "sounding energy".

Sounding energy or SONERGIE uses one of the physical sources of energy to reach the body : namely air, which allows us to be touched by sound waves. Sounding energy affects us both by hearing and by touch. The music is projected by audio-tactile systems which communicate a vibration to us. When the tactile auditor vibrates at the same wavelength or resonates in sympathy with that vibration, a communication occurs. A transfer of energy is brought about.

TECHNICAL NOTES ON SONERGIE

This piece, which is entirely realized by an analog synthesizer, uses two techniques of synthesis : 1 - additive, 2 - modulation of the frequency. For the first, I draw upon the works of Jean-Claude Risset on the use of additive synthesis to obtain sounds through a spectrum of dissonance with the computer. The second technique calls upon the studios of John Chowning on the modulation of frequency by numerical synthesis.

This music is characterized by a constant movement, 1 - from sounds with harmonic spectra to sections where inharmonic timbres predominate, 2 - from sounds suggestive of instrumental timbres, such as organ, tubular bells etc., to sounds directly related to the synthesizer.

SONERGIE (1980)

Alain Thibault

Einstein nous a appris que Matière et Énergie sont convertibles l'une en l'autre: $E = mc^2$, la matière est de l'énergie condensée.

Il n'y a rien d'autre dans l'univers que de l'énergie.

Nous pouvons donc remplacer le terme "matière sonore" par "énergie sonore".

L'énergie sonore ou SONERGIE utilise l'une des sources physiques d'énergie pour atteindre le corps : l'air, qui nous permet d'être touché par les ondes sonores.

L'énergie sonore nous pénètre autant par l'ouïe que par le toucher.

La musique est projetée par des systèmes audio-tactiles qui nous communiquent une vibration.

Si l'auditeur-tactile vibre sur la même longueur d'onde ou résonne par sympathie à cette vibration, il y a communication. Un transfert d'énergie est effectué.

Notes techniques

Cette pièce, réalisée entièrement avec un synthétiseur analogique, utilise deux techniques de synthèse : 1. additive, 2. modulation de fréquence. Pour la première je me réfère à des travaux de Jean-Claude Risset sur la synthèse additive pour obtenir des sons à spectres inharmoniques avec l'ordinateur. Tandis que la deuxième fait appel aux études de John Chowning sur la modulation de fréquence par synthèse numérique.

Cette musique se caractérise pas le passage constant 1) de sons à spectres harmoniques vers des sections où prédominent des timbres inharmoniques 2) de sons rappelant des timbres instrumentaux (par exemple: orgue, cloches tubulaires, etc.) et des sons faisant directement référence au synthétiseur.

Entièrement réalisé au Studio Bruit Blanc, à Montréal.

NOTES and NOISES

The third in a series of notes about noises from the Concordia Electronic Music Studio, and from the CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP (C.E.C.G.).

This evening's concert, the fourth in the Series I, features music by Concordia composers, friends of Concordia, and a live performance by the group CECG-EGG.

The group CECG-EGG, Kevin Austin, Dave Lindsay, James Tallon and John Wells, has been performing together for over two-and-a-half years. Each member composes individually in his own style and fashion, and brings into the group certain unique approaches to the collective works that we perform.

This concert is the mid-point in the season for Series I, and a look into next year's concerts shows that there will be one evening focusing on music for film, including an animated film, one evening built around music that has been used for dance, live electronics on every concert, and another large work which will include an extensive slide presentation.

The upcoming summer will see a series of eight to ten out-of-doors concerts with both live and tape music. As a special feature of these concerts, there will be four or more awards made to young composers for works composed in recent times, to encourage their continued creative output, and to help defray the costs of materials and time. More details about this will be forth-coming. Composers are invited to submit tapes for performance in this series.

We would like to take this opportunity to thank A.V.D. at Loyola, Janet, Paul and all the guys for their assistance and co-operation.

Have a safe holiday season, and remember that the next two concerts are on Monday January 17th, 1983, and Monday February 7th, 1983, right here.

Thank you

CONCORDIA UNIVERSITY

Music Department



Concordia Electro-acoustic
Composers' Group

Series I
Concert 5

1983-1-17

PROGRAMME

HÄLFTE DES LEBENS

DANIEL FEIST*

SCRAMBLED EGGS

DANIEL FEIST*

ROADSIDE LITTER

JAMES TALLON*

P.A., version Luminy, (1976)

DENIS LORRAIN

- BREAK - 4 -

PENETRATIONS I (1968-IV)

ALCIDES LANZA**

GWENDOLYNE DESCENDUE

BERNARD GAGNON*

- BREAK - 5 -

NURSE

BARBARA GOLDEN*

VORTEX SUITE

KEVIN AUSTIN*

PROGRAMME NOTES

Hälfte des Lebens a sonic translation of a poem by Hölderlein, for voice, synthesizer and Ste. Catherine St. (1978) (DF)

Scrambled Eggs an introduction to tape loops, suitable for bacon
piece for 4 tape recorders, synthesizer and voice. (1978) (DF)

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

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

Denis Lorrain

P-A, version Luminy (1976)
pour bande magnétique deux pistes.
durée: 11'30"

La version originale de cette pièce a été composée pour huit voix, et créée en concert par l'Atelier laboratoire de la Faculté de musique de l'Université de Montréal en 1972.

C'est une pièce stochastique classique —au sens où le détail des structures y est réalisé selon des règles probabilistes—, cependant inscrite dans une forme globale très simple et déterminée: celle d'un vaste crescendo de tous les paramètres pris en considération (densités, durées, intensités, variété de timbres). P-A est basée sur une série de phonèmes français classés en ordre de "sonorité" croissante, de /p/ à /a/.

.....

La version présentée ici a été synthétisée par ordinateur à l'Université de Marseille; elle fait usage de timbres pseudo-vocaux, épousant un modèle de structures formantiques des phonèmes.

Entreprise dans la solitude de Luminy, elle était pour moi destinée à effacer l'amertume laissée par une première version pour bande réalisée à Montréal en 1971. Elle y réussit, du moins dans la mesure où elle me permet de clore l'expérience à peu près sans regrets: "voilà ce que ça pouvait être...".

d.l.
15.12.82

B R E A K F O U R The first of two (viz Break Five) of these works this evening. Don't let the sound of the traffic getcha'dan. Being the smaller of this di-zygotic twinning, participants are asked to hold it to under 10 minutes. Jons und Caffee - left und recht.

Penetrations I (1968-69-V), was created by alcides lanza as a light and sound environment, originally to be performed using a 'section' of New York City. A group of office buildings on Park AVENUE AND 52nd STREET was to have their lights (on each office) activated as ON and OFF situations, controlled by a mini-computer.

the electroacoustic music created by Lanza includes essentially city noises, gathered by the composer in the streets and metro stations of New York, with a Uher 4200 portable tape recorder. The voices of the argentinian painter Alejandro Puente and of Lanza himself are barely detectable in the background, at times. Some electronic sources were obtained at the Columbia-Princeton Electronic Music Center, where the complete piece was assembled.

The original materials included 4 tracks with 23 minutes duration on each. Out of these materials the composer subsequently derived several other pieces for tape and instruments, all under the general title of Penetrations.

Penetrations I attempted at a displacement of sonic sources in a city, for example by playing back 'metro' sounds in an area where the metro system does not run; in the visual aspect perhaps the intention was to give a new 'meaning' to a section of town that was conceived essentially as 'architecture'.

Penetrations I was commissioned by the Museum of Contemporary Crafts, New York, for its exhibition "Sound", in 1969;

a.l.

Alcides Lanza

PENETRATIONS I (1968-69-V)

A light and sound environment using a section of New York City, with electronic music, city noises and electronic extensions.

Proposal

A section of New York City can be used for the environment, proposing the use of sophisticated elements of the area in an unsophisticated way. The basic physical elements include four or five building facades at an appropriate intersection, activating their office window lights.* Recordings or direct transmission of city noises and sounds are distorted (in time and location) by routing the sounds of one area to another area in the city. Necessary communication is achieved on many levels; e.g., by a radio broadcast of a concert situation (performing Lanza's 23-minute, 4-track tape composition, *Penetrations I*), superimposed but not synchronized with another tape recorder playing the same composition in the same area, multi-stereo. In addition to city noises, pre-recorded or piped to this area from distant places in the city, any amplified sound elements in the selected area could be utilized, plus indirect TV and radio transmission and direct observation from apartments and houses overlooking the selected area. If the selected area is a public square, several loudspeakers should irradiate the sound in all directions to the audience (existent or non-existent—presence of a public should be considered non-essential for the project). Radio broadcasts, TV transmissions, newspaper commentaries, telephone connections, and any other communication media are ideal channels for this work.

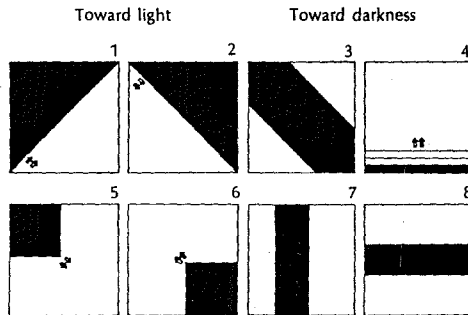
Any section of the city, seen every day under unimpressive conditions, can be changed by emphasizing a different setting and timing for the lights, departing from the usual aspect of those areas at the same time and hour, every day or night.

Procedure

Lights: Window lights in the selected buildings are switched ON and OFF, according to instructions. (Note: A computer can easily handle this situation, programming hour-long situations. Manual operation, of course, is also possible.)

*This plan was proposed and seriously considered by Mr. Ray Pierotti of the Museum of Contemporary Crafts, New York City, as part of the museum's 1969 exhibition, "Sound." It was to be realized on Park Avenue at the 52nd and 53rd Street intersections, utilizing four buildings in that area. Unfortunately, the plan was not adopted at that time by all concerned. It is, however, to be realized at a future date.

Lights can be activated in different time-sequences. The eight light-movement diagrams below indicate the movement patterns to be used. Patterns may be selected at will.



Each building will have one, two or three minutes to perform a diagram, except when chance operation is indicated. In this case, lights should, individually, go ON and OFF at random.

Light Timetable

Buildings	0'-10'	10'-20'	20'-30'	30'-40'	40'-50'	50'-60'
A	3'	2'	1'	Chance	Chance	2'+3'
B	1'	2'	Chance	3'	Chance	2'+1'
C	1'	3'	Chance	Chance	Chance	1'+Ch.
D	2'	Chance	1'	Chance	3'	2'+1'

Sound: Two situations can be considered: For situation-1, microphones are scattered among the public area to pick up conversations, noises and car sounds. These sounds are amplified, modified, processed (filtering and feedback), and routed back to a different area, according to the table below, where other sets of microphones repeat the process again and again. The result is then recorded and played back twenty minutes later at half the originally recorded speed, thus lasting forty minutes and achieving a total performance time of one hour. In the table below, the minimum number of microphones is represented by N.

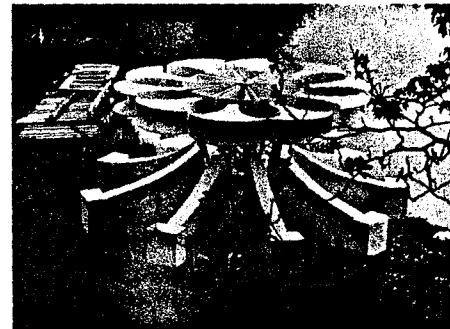
Sound Timetable for Situation-1

	0'-10'	10'-20'	20'-30'	30'-40'	40'-50'	50'-60'
Microphones	2N	3N	3N	ALL	ALL	N
Modification	100%	100%	50%	50%	100%	100%
Processing	0%	50%	50%	50%	100%	100%
Tape	Record	Record	Playback	Playback	Playback	Playback
Overall Amplitude	50%	100%	100%	50%	50%	100%
Overall Sound Direction	E to N	N to NE	NE to SW	SW to—All Directions—		

For situation-2, another area contains a cluster of loudspeakers (see photo). These play the prepared 4-track tape composition, together but not synchronized with the direct broadcast of the same music, continuously during one hour. Since the audience is ambulatory and transitory, tapes can be repeated.

Equipment: Three tape recorders are needed—one with echo/reverb as well as sel-sync potential; a second for recording and delayed playback; and a third, capable of playing 4-track, half-inch tape. In addition, numerous microphones are required, with appropriate mixing facilities, amplification and loudspeakers. Sound modification devices, such as filters, ring modulators, and the above-mentioned feedback circuitry, are also needed. Additionally, mobile units are necessary for the loudspeakers and associated equipment.

Loudspeaker configuration designed by Jack Weisberg



GWENDOLYNE DESCENDUE!

Gwendolyne is a character from an underground comic published during the '40's. At a superficial level, her adventures seem to be excuses for exploring the possibilities of bondage techniques, but the unity revealed through the use of symbols always returning to the theme of unfreedom as well as the stubborn repetitiveness of the closed world in which the adventures take place creates an esoteric quality which inspired me to compose this piece about the violent disappearance of the heroine. No longer will we hear the light sound of her stilettoes as we used to before she escaped from the corset of reality.

This piece is dedicated to Gwendolyne's creator, John Willie.

Gwendolyne est un personnage de bandes dessinées "underground" des années '40. Lues au premier degré, ses aventures ne semblent être que des excuses pour explorer les possibilités du bondage, mais l'unité de style présente jusque dans les moindres symboles et la répétition obstinée dans les limites rigoureuses d'un monde clos leur donnent un aspect ésotérique qui m'a inspiré cette pièce relatant la disparition forcée de l'héroïne. Ici, l'infini se révèle n'être qu'un corset.

La pièce est dédiée au créateur de Gwendolyne, John Willie.

GWENDOLYNE DESCENDUE!

par Bernard Gagnon
1981

Some of the techniques used in "Gwendolyne descendue!" also refer to the circular theme. Groups of oscillators modulate themselves in a continuous loop. Other techniques are "additive synthesis" and frequency, ring, amplitude modulation, vocoding and envelope following.

Gwendolyne est un personnage de bandes dessinées "underground" des années '40. Son nom s'écrit avec un "i", mais j'imagine que sa beauté m'a porté à utiliser un "i" grec.

Lues au premier degré par un esprit borné, ses aventures ne semblent être que des prétextes pour extérioriser les phantasmes fétichistes de leur auteur, John Willie.

Cependant, l'unité de style présente jusque dans les moindres symboles et l'atmosphère ésotérique du "monde clos" dans lequel évolue Gwendolyne m'ont inspiré cette pièce relatant la disparition tragique du personnage.



La pièce a une forme "hélicoïdale" descendante comme une corde qu'on attache autour de quelqu'un. Il y a donc identité entre le thème et la forme, mais les techniques aussi sont circulaires, s'attachent. En effet, pour la réalisation de l'oeuvre, j'ai utilisé beaucoup de systèmes rétroactifs de ma conception, tant au niveau structurel qu'électronique.



Il s'agit d'une histoire qui se répète en langage de moins en moins codés.

VOILÀ MAINTENANT TU DEVRAIS POUVOIR TE LIBÉRER FACILEMENT - MAIS SI TU N'Y ARRIVES PAS, POUR TE PUNIR TU RESTERAS ATTACHÉE COMME

ÇA JUSQU'À CE QUE TU PASSES LA VAISSELLE -

JE VAIS ME LIBÉRER EN PEU DE TEMPS



MAIS C'EST TOUJOURS LA MÊME VIEILLE

HISTOIRE!

ALORS-!

© 1989
MAGNET S.A.
PARIS

Ici, l'infini se révèle n'être qu'un



Plus jamais nous ne pourrons entendre le pas subtil de
ses "stilettos"...

NOTES and NOISES

The fourth in a series of notes about noises from the Concordia Electronic Music Studio, and from the CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP (C.E.C.G.).

This evening's concert, the fifth of Series I, features music by Concordia composers, friends of Concordia, and a live performance by the group CECG-EGG - the members of which are : John Wells, James Tallon, Dave Lindsay and Kevin Austin.

Daniel Feist works at CJFM, Alcides Lanza is the Director of the McGill University Electronic Music Studio, Denis Lorrain lives in Paris, Barbara Golden lives in San Francisco, Bernard Gagnon is freelance in Montréal, James Tallon works with information .

Music has historically swung between being a performers' art, and an art of 'meaning'. In Mozart's time, in his operas, the singers were the important element; in his Masses, the meaning was the important element. The sixties saw a swing towards the importance of the composer's ideas as paramount, and away from the performer's interpretation in concert music, while in the pop field, the rise of the SUPER-STAR was just starting. In the late seventies, the role of the interpreter in concert music, returned to dominance, note the meteoric rise in opera and opera SUPER-STARS. In the pop field, perhaps somewhat started by Disco, performers have become grist for the production mill. This began to an extent with The Beatles when they gave up live performance to do records only. The record producer (not the engineer), decides what the product will sound like. Sixteen, twenty-four, thirty-six channels of inhumanly precise sounds are mixed and re-mixed until the producer's ideal is found. It is put onto vinyl, and the listener cannot often even identify the source of half of the sounds. For video, performers puppet themselves through multiple takes to synch-tracks of their music.

The tape is cut, the sounds selected, the finished product assembled.

Today's performers look to the past, and return to music which they must take an active part in. Handel with stylistic extemporization. The jazz of the forties and fifties (one-take music, no over-dubs). What of the future? (After all it is January.) Sophisticated machinery will move the studio sounds back into real-time, and a whole 'new' (?) world of sounds will be there for the performer.

Tomorrow evening, at 5pm, a great concert of electronic music at McGill. Don't miss it

UNIVERSITÉ CONCORDIA



Music Department

Groupe Electro-acoustique
de Concordia

Series I
Concert 6

1983-ii-07

Programme

DREAM CYCLE

ALLAN CROSSMAN

WATCH IT (FILM)
(SOUNDTRACK)
(FILM)

SAM BORSUK
(BMI-PRO)*

TWELVE WINDOWS

JOHN WELLS

L'ARCHITECTURE de L'UQAM
(FILM & SOUNDTRACK)

DAVE LINDSAY

— BREAK 6 —

S.E. Scape: Sun

KEVIN AUSTIN

guitars: JAMES TALLON
DAVE LINDSAY
IRVING LUSTIGMAN

synthesizers: JOHN WELLS
KEVIN AUSTIN

slides: JILL BEDOUKIAN

Dream Cycle, for women's voices, children's voices, music box and electronic sounds, was written in March, 1972, for the Wheaton College Choir. The women's voices are the only live sounds, the others having been recorded or created in the Wheaton Electronic Music Studio. (The children-and their voices - are five-year-olds at the Wheaton Nursery School.)

The words are from the poem "Ragged and Eager" by Elizabeth Marsh; the composition uses this text freely, changing the order of the words as well as repeating and fragmenting phrases.

As the title indicates, this is a depiction of the dream - - as a distortion (caricature) of the awakened state. And in a larger sense, both the dream and the "daytime" experiences, as well as intermediate states such as daydreaming and illusion, exist within the general environment of this piece, with any state generating or containing another (as for instance illusion giving rise to reality or a dream including a daydream).

(A.C.)

"WATCH IT"

-DEDICATED TO MY FATHER-

Tim Deacon's film is the inspiration for this piece. "Watch It", is in three parts, composed using Aries and Arp synthesizers, and one concrete sound. Through tape manipulation, editing, head echo, and ring modulation, I was able to achieve the various textures needed to sculpt this piece. The contrasting colours were designed in close collaboration with Tim, insuring maximum impact of themes within a visual medium, with emphasis on the Viewer/Listener being ubiquitous and homogeneous.

First, a "Prelude for Sextet and Ambience", which lasts approximately 11 seconds, uses 5 sounds to compliment the single ambient one, while the sixth, is the "coda". The treatment of ambient noise reinforces the approach of omnipresence and creates equilibrium in the first and third movements.

The "Bi-dimensional Attributes of a Ping-Pong Ball", the second movement, lasts approximately 5 seconds and speaks for itself, and the third and final movement, entitled "The Third and Final Movement", is approximately 60 seconds, with a "pick-up" of the "coda" in retrograde, which leads into a fused ambient sound. A chorus of 12 oscillators are used to reinforce this concentration of sounds. Masking this, are certain elements of tension. This is followed by a "trio" consisting of a complimentary pair of sounds combining with a ambient sequential pattern functioning through a space-time continuum. This movement cadences with the "Solar Wind" at our backs merging with a real-time concrete sound.

Final editing and mixdown was done using 6 tracks of 16 mm magnetic film stock on November 16, 1982 at Concordia University's, Visual Arts Building.

With admiration to Tim Deacon (Animator),
and Special thanks to Kevin Austin,

Don Habib,

Hazel Ramage,

Roger Tyrrell of Concordia U., and
Hans Volamrt of "Helvetia Services
des Montres Ltée" (for his time
and equipment to derive the con-
crete sound used in this piece).

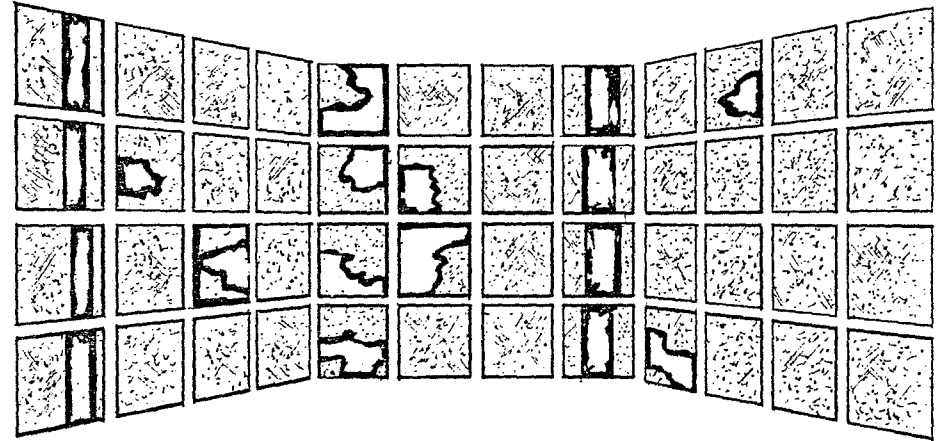
Sam Borsuk.

L'ARCHITECTURE DE L'UQUAM was commissioned and completed in March 1981 for the film UQAM by RM TARIANT, a student in Fine Arts at Concordia. The film was completed in October 1982. L'Architecture de l'UQUAM was created as an aural interpretation of the images in the film using a Synthi A in the Kaya Music Studio and mixed at the Electro-Acoustic Studio of Concordia University. The piece attempts to explore the mutation from cold to warmth. This presentation is a mix of the original stereo recording substituting for the film's mono track.

D.L.

FIRST PERFORMANCE

12 windows



TWELVE WINDOWS - John Wells

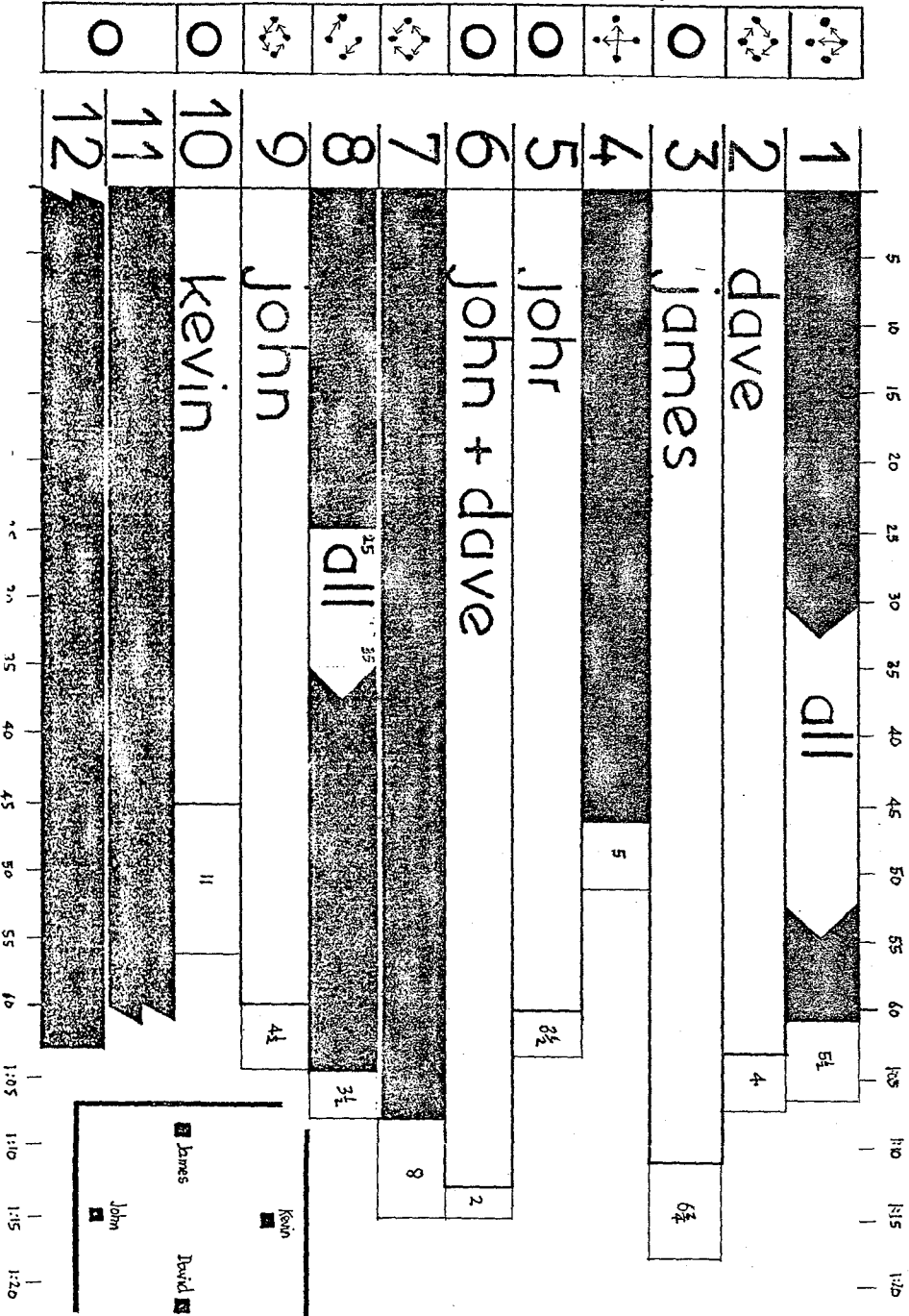
Composed with twelve sections of approximately one minute duration each.

Eighteen units of differing material have been originated on a Rolland Juno 6 and recorded. One half of these have been digitally delayed. The material has been organized and mixed down onto four channel tape. Six sections are treated with overlays, three as canons, two as background information for processing in performance, three left untreated, four have live solo accompaniment with one performer for each channel, two have four players, one has two. Each section has been organized as an entity in itself. The last piece is combined and extended to make two continuous sections.

Relationships between "windows" are coincidental and for contrast. Each section is an event, a window for separate interpretations. The "views" through the panes may be distorted, be crystal clear, occluded, covered in frost, seen through condensation or drawings in dust. They are at different times of day and season and location. They move through time, look out and look in. Whoever or whatever receives information through the window is an incidental agent. It is the frame through which the view passes - interpretations would not exist without a "window".

Recorded in January 1983 and mixed at the A.V. Dept, Loyola Campus Concordia University

12 windows



NOTES and NOISES

The fifth in a series of notes about noises from the Concordia Electronic Music Studio, and the C.E.C.G (G.E.C.).

This evening's concert, the sixth of Series I, features music by Concordia composers and friends, with CECG-EGG, with the assistance of Jill Bedoukian and Irving Lustigman.

The relationship between visuals and sound. Many aspects explored tonight. The score becomes performance becomes tape becomes performance with the score.

An animated film is prepared while the soundtrack is prepared. The animator listens to the musician, the musician watches the animation.

An idea is born. It grows through visual analogy. It is debated in visual terms. Sounds are prepared. Mixing and matching is done with visual aids. The work is played with no visual component, except the musicians and the listeners inner eyes. (.....)

A film exists. The composer starts music to go 'with' the film. The music exists alone. The film exists alone. They exist together.

An idea exists. Sounds are realized. A photographic process is explored to see if it will give results. The work exists with slides. The work exists without slides. The slides are an adjunct to the sound.

The dates for the summer series of concerts of the C.E.C.G. have been set, along with the dates for next year's series on Monday evenings. People interested in having information sent to them are asked to leave their names addresses and POSTAL CODES, on the sheet near the door.

The next two concerts will include works that are currently being composed in the Electronic Music Studio. There dates are: Monday, March 7th (8:15 pm) and Monday, April 18th (8:15 pm).

CONCORDIA UNIVERSITY



Music Department

Concordia Electro-acoustic
Composers' Group

Series I
Concert 7

1983 - iii - 07

Programme

SURFACES II

HARRY KIRSCHNER (PRO)

BIRD FLAP TURN

ERIC BROWN (CAPAC)

* THE ESCAPE

GEORGE DANOVA (CAPAC)

* (+) 2"

DAVE LINDSAY (CAPAC)

— BREAK 7 —

EARLY ONE FRIDAY

JOHN WELLS (CAPAC)

THE ESCAPE

GEORGE DANOVA (CAPAC)

SPHERES, CHAINS, CORRIDORS AND PASSAGE
(4 channel version)

KEVIN AUSTIN (CAPAC)

* Première

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.

The piece is in three movements. The first permits the four performers to enter the structure as a door is opened on their respective speakers. This is heard as a short sound complex followed by a long sustained upward glissando to which the players have previously tuned. The players weave among the complexities of the tape, mimicing and drawing ideas from it, creating a foundation for the sound structure.

The second movement is of a more sparse nature and permits the players to come forward in the soundscape, and colour the structure.

The third movement symbolizes the completion of the structure. Finishing touches and decoration are provided by the ensemble. This section moves towards a final unification of the material coming from the four speakers. The effect is one of a 'closing in' of the sound source, such that the final gesture occurs in the centre of the space.

'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 Synthi A. (D.L.)

Break Seven Are you sure that you really want a programme note for this piece? How about if I just tell you that it is about 15 minutes long? Not enough? Well, how about if I just tell you that it is about everything in the entire world? Limit it? It's about rest, and peace, and . . . what?, enough? . . . O.K. Jons to the right, coffee to the left, 15 minutes. (Does this constitute a score?)

Early one Friday 6.05 mins. April 1981

A rewritten version of the end section of a tape produced for a dance theatre piece by Odette Oliver and Tassy Tweekman first performed at Le Groupe de la Place Royale in Ottawa. A play between naturally recorded and synthesized sounds evocative of an 'awakening', or at least getting up in the morning and not going to work.

Spheres, Chains, Corridors and Passage was composed between 1970 and the present: last night to be more precise. It has been danced to by Elizabeth Langley, (to whom it is dedicated), in a controlled improvisational setting. The work, about 24 minutes long, began as a part of a study for a longer piece. This fragment was 17 minutes, and in the summer of 1979, I stretched it and added about six more layers of sound. The original tape was created in the Electronic Music Studio of McGill University, with the stretching being done in the State University of New York at Potsdam. Last night's additions were done right here in AVD, Loyola. Formally, the work is in four sections which overlap, which purely by accident could be thought of as corresponding to the four parts of the title, (or at least that is how I feel tonight. This is the first time that this idea has struck me.) Sources were Moog synthesizer, Buchla systems, and accessories. (KA)

SUMMER CONCERTS of ELECTRO ACOUSTIC MUSIC

Concordia University, Montreal, Faculty of Fine Arts, Music Department, is presenting an extensive series of summer concerts, and the CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP (C.E.C.G.) is inviting Canadian and other composers to submit electro-acoustic (tape) compositions for inclusion in this series. (Technical details follow.)

This series of concerts, entitled :

" THIRTY MILES of TAPE /

Quarante-huit kilometre de bande magnetique "

will take place on the Loyola campus of Concordia University on four weekends during the summer of 1983. These out-of-doors concerts will present tape pieces, and works for tape and live electro-acoustic ensemble. (C.E.C.G. - EGG)

Concerts will begin with a "Composers' Workshop I", at which time, tape pieces will be played. At around 3 o'clock, the main body of the concerts will begin, featuring tape and tape and live compositions. At the conclusion of this, the "Composers' Workshop II", will round out the afternoon with a final group of tape compositions.

The dates for these concerts are:

Saturday, May 21	
Sunday, May 22	
Monday, May 23	(Victoria Day)
Friday, June 24	(St. Jean-Baptiste Day)
Saturday, June 25	
Sunday, June 26	
Friday, July 1	(Canada Day)
Saturday, July 2	
Sunday, July 3	
Friday, August 26	
Saturday, August 27	
Sunday, August 28	

Location: 7141 Sherbrooke St. W. Out-of-doors (Metro-Vendôme Bus 105)

Hibachis will be provided if you care to bring food to cook.

SMALL CASH AWARDS for COMPOSERS of ELECTRONIC MUSIC

The CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP (C.E.C.G.) is offering six small awards of \$150 each to composers whose works will be played during the summer series of concerts at Concordia University. (See attached sheet, or write for details.)

These six awards will be given to encourage the further creation of electro-acoustic compositions.

Two of the awards have been made available by the university Development Fund, and will be in the form of commissions for new works, by students currently enrolled at Concordia University.

The other four awards are open to all entrants.

Two of the awards have been made available by a special grant from C.A.P.A.C., to sponsor the growth of interest in this field, and two more have been made available through a donation from the Montreal publisher, les éditions RHINO PRODS enr.

All tape works played during the summer (except works composed by members of the jury), will be eligible. The members of the jury are the members of 'EGG', the live ensemble of the Concordia Electro-acoustic Composers' Group. (Kevin Austin, Dave Lindsay, James Tallon, and John Wells).

Tapes should be submitted in the format specified on the attached sheet, or if this sheet is missing, write for details.

Tapes will be accepted until Monday, August 22, 1983.

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

Kevin Austin
Music Department RF-321
Concordia University Loyola Campus
7141 Sherbrooke St. W.
Montréal, Québec
CANADA H4B 1R6

Phone: (514) 482-0320 loc. 614

TECHNICAL INFORMATION:

Duration: no limit
Tape speed: 19 cm/sec (7 ½ i.p.s.)
Format: ½ track Stereo
HEAD UP with 15 seconds of leader at both ends
on a 7" reel (or larger) - large hub preferred

A programme note MUST be included - a minimum of four lines giving technical and aesthetic information, date and location of composition.

A biographical note is optional. This information may be in English and/or French. It should be typed.

This note will be reproduced - AS SUBMITTED - in the programme(s).

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

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

The 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
Music Department RF-321
Loyola Campus
Concordia University
7141 Sherbrooke St. W.
Montréal, Québec
CANADA H4B 1R6

Phone (514) 482-0320 loc. 614

Under certain circumstances, other formats of tapes may be accomodated, e.g. 8 channel on ½", quad 3 3/4 ips (dbx) cassettes. Inquire.

UNIVERSITÉ CONCORDIA



Music Department

Groupe Electro-acoustique
de Concordia

Series I
Concert 8

1983 - iv - 18

Programme

99 Southbound

ERIC BROWN •

* FREE RUNNING CLOCKS (I)

KEVIN AUSTIN •

MÉKIGNE MORPROFITTE

DENIS L'ESPÉRANCE •

- BREAK 8 -

* THE WEIRD ENTERTAINER (#1)

JEAN-ROBERT BISAILLON •

* CLIPPERFIX - SUPERSONG

TABITHA BEDOUKIAN •
JOSHUA BEDOUKIAN •
KEVIN AUSTIN •

* PREMIÈRE

• CAPAC

9, Southbound
(1979)

This piece was composed for choreographer Marc Smith, for a dance based on the typically North American theme of highway travel/hitchhiking. It was performed in Vancouver in 1979. Sound sources are electronically and acoustically generated. All recording and editing was done in the composer's home studio, with final mixdown at Goldrush Studio in Vancouver.

E. B.

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.

Mékigne morprofitte(1979)

Pocket calculators using LED displays emit a significant RF(radio frequency) which easily upsets the converter stage in an AM radio(a local oscillator in the radio operates at 455 khz).Beats produced from this encounter of a stable(radio)and unstable source^{es}(calculat^{OR}) are used along with broadcast segments to produce a virtually non-political work of mass entertainment; filters and tape techniques were also used. Produced in a kitchen and repaired at the Concordia studio(Loyola).

?, Southbound
(1979)

This piece was composed for choreographer Marc Smith, for a dance based on the typically North American theme of highway travel/hitchhiking. It was performed in Vancouver in 1979. Sound sources are electronically and acoustically generated. All recording and editing was done in the composer's home studio, with final mixdown at Goldrush Studio in Vancouver. /

E. B.

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.

Mékigne morprofitte(1979)

Pocket calculators using LED displays emit a significant RF(radio frequency) which easily upsets the converter stage in an AM radio(a local oscillator in the radio operates at 455 khz).Beats produced from this encounter of a stable(radio)and unstable sources(calculat^{OR} are used along with broadcast segments to produce a virtually non-political work of mass entertainment; filters and tape techniques were also used. Produced in a kitchen and repaired at the Concordia studio(Loyola).

BREAK 8 Carrying on with the maintenance of this new tradition. Break 8 could be considered to be. Similarly, it is, or might be possible that Break 8 could be considered to be not. However; with a duration of about fifteen minutes, this contentless piece should not be considered formless.

THE WEIRD ENTERTAINER (#1) is a work based upon linguistic and psychological transformations. Composed in the Electronic Music Studio here, the sound sources are basically concrete in origin. (KA)

CLIPPERFIX - SUPERSONG is a collaborative work, in this realization, for tape (four channel), and live electronics. Sound sources were collected by the composers at various outdoor locations in and around Montréal. The piece opens with sounds of children singing in a métro station, which dissolves into a song. Children's voices are overdubbed through these two sections. (In a later version, children's chorus will sing over the bass line.) After a brief silence, rain and birds end the piece.

K.A.

NOTES and NOISES

The seventh in a series of notes about noises from the Concordia Electronic Music Studio, and the C.E.C.G. (G.E.C.)

This evening's concert, the last in Series I, features music by new members of the C.E.C.G., Denis L'Espérance, a former student at Concordia, and Jean-Robert Bisailon, currently working in the studio. Also, is a première of a collaborative work by the C.E.C.G.'s (presently) youngest composers, Joshua Bedoukian, 9, and Tabitha Bedoukian, 12.

A quick look back over this first year of concerts, shows compositions by more than 22 composers, more than forty pieces, and at least 18 premières.

Form is not a major problem in pop music. There are both micro and macro-structural norms. (Tonal harmonic structures, and songs with verses.) In electro-acoustic music, form is a concern on quite a large scale, as there are no norms to speak of. A basic type which exists is the arch, i.e. beginning - moving away - return to similar (or the same) material. Another type is the section form, something happens, it stops; something else happens, it stops; etc.

In some ways, this sense of non-expectation is useful. It allows the composer certain kinds of freedom, 'un-limited expression' (so to speak). It does on the other hand have certain drawbacks. With no expectations, there are no surprises, it is not possible to use the unusual when there is no usual.

Technical ideas can be explored. The resulting 'form' is as acceptable (to the composer(?)) as any other resulting form. The idea (content) defines the form. Works cannot be form-free any more than they can be content-free. (Excuses to 4'34".)

Literary types have allowed composers to develop new language-type (styles) - clausula, opera, ballet, song (from the 14 th century to the present).

Tonights works look at some of the problems presented by the current non-definition of form in electro-acoustic music. Three things that can be heard by anyone, are (i) how the piece begins (abrupt with a definite idea, or a fade-in to a less clearly defined idea) (ii) how the piece ends (clearly stops, or a gradual fade out) (iii) the use of silence (incidental, or none at all, as a marker between sections, or for dramatic effect).

Given the rather wide range of languages in tonight's concert, it is interesting that the above questions can be applied equally non-prejudicially to all of the works.

(continued.....)

SUMMER CONCERTS of ELECTRO ACOUSTIC MUSIC

Concordia University, Montreal, Faculty of Fine Arts, Music Department, is presenting an extensive series of summer concerts, and the CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP (C.E.C.G.) is inviting Canadian and other composers to submit electro-acoustic (tape) compositions for inclusion in this series. (Technical details follow.)

This series of concerts, entitled :

" THIRTY MILES of TAPE /

Quarante-huit kilomètres de bandes magnetiques "

will take place on the Loyola campus of Concordia University on four weekends during the summer of 1983. These out-of-doors concerts will present tape pieces, and works for tape and live electro-acoustic ensemble. (C.E.C.G. - EGG)

Concerts will begin with a "Composers' Workshop I" , at which time, tape pieces will be played. At around 3 o'clock, the main body of the concerts will begin, featuring tape and tape and live compositions. At the conclusion of this, the "Composers' Workshop II", will round out the afternoon with a final group of tape compositions.

The dates for these concerts are:

Saturday, May 21
Sunday, May 22
Monday, May 23 (Victoria Day)
Friday, June 24 (St. Jean-Baptiste Day)
Saturday, June 25
Sunday, June 26
Friday, July 1 (Canada Day)
Saturday, July 2
Sunday, July 3
Friday, August 26
Saturday, August 27
Sunday, August 28

Location: 7141 Sherbrooke St. W. Out-of-doors (Metro-Vendôme Bus 105)

Hibachis will be provided if you care to bring food to cook.

The summer series, "THIRTY MILES of TAPE - Quarante-huit kilomètres de bandes magnetiques "

has its first two concerts indoors, here, on Friday the 20th of May, and Monday the 24th, starting at 7 p.m. (unless changed, watch the papers).

The dates for the other concerts are, June 24,25,26, July 1,2,3, and August 26,27,28. They will all be out-of-doors on this campus, starting at around 1p.m. with tape compositions, followed by live and live-electronic with tape, and then ending with tape compositions.

Bring a blanket and some food. Hibachis will be provided to allow you to prepare food.

Tapes are invited for these concerts, and there will be six \$125 awards given to composers whose works are played during this series, with the winners being selected by the members of EGG (the live-electronic ensemble of the C.E.C.G.)

Next year's series here at Loyola will begin right here, on Monday, September 12 at 8:15 p.m., with Concert 2 of Series II on Monday, October 17.

Thank you