

THE KITCHEN

CENTER FOR
VIDEO, MUSIC
AND DANCE

COMPOSERS INSIDE ELECTRONICS

SEPTEMBER 20-23, 1978

JOHN DRISCOLL

RALPH JONES

MARTIN KALVE

DAVID TUDOR

The realm of electronics, entered in the spirit of discovery, can give to the musician a new world. Electronic components and circuitry, observed as individual and unique rather than as servomechanisms, more and more reveal their personalities, directly related to the particular musician involved with them. The deeper this process of observation, the more the components seem to require and suggest their own musical ideas, arriving at that point of discovery, always incredible, where music is revealed from "inside," rather than from "outside." The works here presented do not elaborate theoretical propositions, but are direct demonstrations of perceptions and experiences. These are group realizations of individual composers' discoveries.

Composers Inside Electronics is a fluctuating group dedicated to the composition and live performance of electronic and electroacoustic music using circuitry designed and constructed by the individual composers. The present members are John Driscoll, Phil Edelstein, Linda Fisher, Ralph Jones, Martin Kalve, Paul deMarinis, David Tudor, and Bill Viola.

Over the last five years, they have worked together in performance, environmental installations, residencies, and workshops at the Walker Art Center, Minneapolis; Contemporary Arts Museum, Houston; the Los Angeles County Art Museum; Festival d'Automne, Paris; l'Espace Pierre Cardin, Paris; Center for Music Experiment, La Jolla; Center of the Creative and Performing Arts, Buffalo; the Everson Museum, Syracuse; and the DeSaisset Art Gallery, Santa Clara. They will be in residency at Media Study, Buffalo, in November 1978, and will be installing a week-long environment in Philadelphia for the Institute of Contemporary Arts' Sound Sculpture Exhibition, beginning April 6, 1979.

The four composers presenting this series have been funded for research and development of rotating instrumental loudspeakers by the National Endowment for the Arts.

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EBERS AND MOLE- INTERFEED (1978)

JOHN DRISCOLL

This performance is a combination of two works, Ebers and Mole and Interfeed. The performers are John Driscoll, Ralph Jones, Martin Kalve, and David Tudor. Ebers and Mole was conceived while in residence at the Center for Music Experiment in San Diego. The Interfeed element of the work was developed in collaboration with Phil Edelstein.

Specifically constructed pulse generators create the original signals, and are cross-connected in order to allow interactions between them and develop timing periods up to five minutes long. These signals are then passed to resonant filters which, in turn, drive transducers that vibrate suspended objects. These objects are suspended on tuned cables with a vibration microphone attached to the top end which amplifies the vibrations in both the object and the cable.

Combined with the generated pulses are vibratory rod instruments built especially for this work. They are played in such a way as to accent the time intervals established in the electronics. All are of varying designs, most using water filled cavities for additional resonance.

The Interfeed involves the interconnection of all four performers via cables. Each performer sends a signal to the other three to use. These signals can be modified both electronically or acoustically, and be released to the loudspeakers, or passed back to the others for more modification. This creates a situation with numerous layers of signal processing available to each of the performers.

The solo version of Ebers and Mole is presently in the repertory of the Dance Construction Company, Washington, D.C. A duet Interfeed was performed at the Festival d'Automne in Paris.

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SEPTEMBER 21, 1978

STAR NETWORKS AT THE SINGING POINT

RALPH JONES

Collaborative music making at the circuit design level: playing style and characteristics of the electronic instruments are determined by design decisions.

The score gives a set of rules for the construction of a complex network of impedances which, functioning in a system with such common active components as preamplifiers and mixers, becomes an oscillating instrument capable of assuming a number of different states for a given "tuning." The interaction of these various states produces unstable sound complexes which, when tuned, change in unpredictable ways.

Each performer designs and plays his/her own instrument.

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with guest performer TAKEHISA KOSUGI

SEPTEMBER 22, 1978

EARTHING (1978)

MARTIN KALVE

Each object is an instrument whose spectrum of resonance is determined by its physical structure.

The composition of Earthing is a live signal generating process in which the spectrum of resonance generated is determined by the object. By finding the resonant nodes on the surface of the object using an inductive microphone and transmitting this resonance to another node, the object begins to sing.

The use of an inductive microphone introduces a wide range of changes in frequency and gesture, many of which are unpredictable. The inductive microphone (quoted by many sources as obsolete) is the vehicle of transport on the complex topography of resonance of each object--sometimes landing on squawks, talks, waves or raves, sometimes unable to land.

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SEPTEMBER 23, 1978

FOREST SPEECH

DAVID TUDOR

Synthetic voicings and plosive bursts.

Formant resonances, produced with the natural comb-filtering action of "Rainforest" instruments are used to create vocal illusions.

The originating sound materials can be various, and processed with vocoder-like circuit networks .

Performed live with multiplexed output circuitry.

Developed in 1976; group version 1978.