

Ideopreneurial Entrephonics

A Festival of Sound Art and Electronic Instruments

Freemasons' Hall

17-19 Molesworth Street, Dublin 2

23-24 April, 2016

Vocal Constructivists (London)

Ron Kuivila (CT, USA)

Matt Fairclough (Liverpool)

Spatial Music Collective (Dublin)

48 hours of music, talks, and Dublin's first ever Modular Synthesizer Rally

Colin Homiski, | Brian Inglis | Michael Glennon | Brian Bridges | Lauren Redhead
Lisa Åkervall | Jonathan Nangle | Thomas MacConville | Judith Ring | Massimo Davi
Matthew Stein | Ben Zucker | Charles Céleste Hutchins | Alison Cross | Celia
Springate | Clare Brady | David Till | Geraldine McEwan | Gina Fergione
John Hails | Rachel Hewitt | Simon Walton | George Chambers | Rebecca Hardwick
Shell Dooley | Dorota Konczewska | Keith Lyndsay | Neil Burns | KUBO | Analog On
Shauna Caffrey | Michael Lee | Jane Alden | Enda Bates | Richard Duckworth



SCHEDULE

SATURDAY

- 1:30pm Analogue Overture – Analog On (Grand Chapter Room)
Opening Remarks
- 2pm (option A) PAPER SESSIONS (Prince Masons Room)
Colin Homiski, 'Destroy the Library and Burn the Music: The Acousmatic and Boundary-Busting Futurist Forerunners'
Brian Inglis, 'The first modular synth? Reinterpreting Russolo's Intonarumori in the 21st century'
Michael Glennon, 'The Rest Is Noisier: DIY & Post-digital Electronic Music'
- 2pm (option B) LIVE MUSIC (Preceptory Chapel)
Shell Dooley
Neil Burns
- 7pm PERFORMANCE (Grand Lodge)
Ron Kuivila, *A City of No Allusions*
London-based Vocal Constructivists and Dublin-based Singers
Keith Lyndsay
- 7:30pm PERFORMANCE (Grand Lodge)
Vocal Constructivists *American Constructions*
Dorota Konczewska
- 10pm (A) PERFORMANCE (Prince Masons Room)
Spatial Music Collective
- 10:30pm (B) CABARET BAR (Masonic Club Room)
Neil Burns
Circuit3
Analog On

SUNDAY

- 12pm LIVE MUSIC (Grand Lodge)
Star Networks at the Singing Point
Keith Lyndsay
- 1-6pm (A) SYNTHESIZER RALLY with EXEGETICAL INTERRUPTIONS
Mvestle
SYNTHESIZER MASS JAM

- 1pm (B) PERFORMANCE (Grand Chapter Room)
Karlheinz Stockhausen, *In the Sky I Am Walking* (1972, rev. 1977)
George Chambers & Rebecca Hardwick
- 3pm (B) PAPER SESSIONS (Prince Masons Room)
Brian Bridges, 'Sounding Metaphors in Early Electronic Music's History: The Interaction
of Technological Affordances, Conceptual Metaphors and Aesthetics'
Lauren Redhead, 'The Organ as Live Interface'
Lisa Åkervall, 'The Truth of Auto-Tune: Voice Modulations in Digital Media Ecologies'
- 7pm PRE-CONCERT TALK (Grand Lodge)
Matt Fairclough and Ron Kuivila
- 7:30pm PERFORMANCE (Grand Lodge)
Steve Reich, *My Name Is* (1967)
Ron Kuivila, *TED/Mencken* (2015)
KUBO
Analogue Epilogue - Analog On

WELCOME

This weekend Dublin's historic Freemasons' Hall hosts a unique festival comprising a modular synthesizer rally, concerts, meet-ups, and public talks. The synthesizer is as important, and as ubiquitous, in contemporary music as the human voice. The simple concept of a circuit generating a tone, manipulated by human or other control, has led to the development of numerous instruments. In recent decades, synthesizer construction has evolved from modular to digital and now inhabits a hybrid space between the two, necessitating various adjustments in its relation to sonic objects. Electronic instruments have played a central role in rethinking musical materials 'from scratch', in creating open situations where all forms of participation are accepted or rendered acceptable.

Ideopreneurial Entrophonics was born in Middletown, Connecticut, in 2015, the brainchild of featured artist Ron Kuivila. The Dublin iteration includes Kuivila's homage to Robert Ashley, *TED/Mencken*, a *glossetalia* in which a lengthy text is read, interleaved with TED talk style explanatory digressions, and sonically retransmitted so that no intake of breath is ever apparent. The London-based Vocal Constructivists join with Dublin-based singers to perform Kuivila's *A City of No Allusions*, a piece that explores the overtones of softly singing voices moving through the circle of fifths. Synthesizer players revisit the possibilities of monophonic instruments and basic forms of duophony set against the 'innovation' of being able to play multiple, correctly shaped notes simultaneously. The Vocal Constructivists combine these sounds with sonic meditations, plainchant, medieval organum, homophonic, and experimental new vocal music.

Guest artist Matt Fairclough performs Steve Reich's *My Name is...* (processing and re-processing voices of audience members introducing themselves). George Chambers and Rebecca Hardwick provide a rare realisation of Karlheinz Stockhausen's *IN THE SKY I AM WALKING*, from his *ALPHABET für Liège*. The Spatial Music Collective and Analog On perform historic and newly-composed electronic works. An exciting range of artists, musicians, and speakers contribute further performances and talks, and the modular synthesizer rally offers the chance to showcase, learn, and join in what is sure to be an unforgettable event.

PERFORMANCES

Grand Lodge – Saturday 23 April, 7pm

❖ London-based Vocal Constructivists and Dublin-based Singers

A City of No Allusions (2012)

Ron Kuivila (b. 1955)

❖ Vocal Constructivists *American Constructions*

Two Canons

György Ligeti (1923-2006)

The Gossips

Like a stream gently flowing

-

Sapporo (1962)

Toshi Ichianagi (b. 1933)

-

Musica enchiridis

Anon., 9th-century meets 21st-century organ

Tu Patris sempiternus

Sit gloria domini

Rex caeli, Domine

Te humiles famuli

-

Alleluia Te Martyrum

Anon., late 10th century

-

The L and N Don't stop here anymore

Jean Ritchie (1922-2015)

-

Wind Horse

Pauline Oliveros (b. 1932)

Lullaby for Daisy Pauline

-

Alleluia Knee Plays

Leonin (late 12th century), new motets on old organum

-

Immrama

Charles Céleste Hutchins (b. 1976)

Unscored

Matthew Stein (b. 1994)

2 poems by Carl Andre

Ben Zucker (b. 1993)

Astronaut Anthem

Meredith Monk (b. 1942)

This programme features new and historic works, with a 21st-century twist. Medieval chant and early polyphony is revisited and 'updated' with new texts, synthesizer accompaniment, improvised alternatim, and choreographed spatialisation. Works by György Ligeti, Toshi Ichianagi, Jean Ritchie, Pauline Oliveros and Meredith Monk are revisited in this context, alongside pieces by a younger generation of composers, who also perform in the group—Matthew Stein, Ben Zucker, and Charles Céleste Hutchins.

THE VOCAL CONSTRUCTIVISTS specialize in the performance of text and graphic scores, alongside works that extend 'traditional' notation. The group was formed by Jane Alden in 2011. They explore idiosyncratic notation as a form of social practice, with the scores supplying open-ended vocabulary for collective discourse. Coming from diverse backgrounds, the group draws on a variety of artistic influences—classical, global, avant-garde, eclectic, and dramatic. Experimentalism is a primary motivation, propelling the group away from an expected sound world. For further information, see www.vocalconstructivists.com or follow on twitter @constructivists. Their 2014 CD *Walking Still* is available for sale at tonight's concert.

Singers: Alison Cross, Ben Zucker, Brian Inglis, Celia Springate, Charles Céleste Hutchins, Clare Brady, David Till, Geraldine McEwan, George Chambers, Gina Fergione, Jane Alden (director), John Hails, Lauren Redhead, Michael Lee, Rachel Hewitt, Rebecca Hardwick, Simon Walton

Prince Masons Room – Saturday 23 April 2016, 10PM

❖ Spatial Music Collective

<i>Ricochet</i> 2015 -	Enda Bates 11'07
<i>Anthem for Diffuse Territories</i> 2016 -	Brian Bridges 8'00
<i>dying from the moment it's struck</i> (2012 - work in progress) -	Jonathan Nangle 4'00
<i>The Delight of Being Misunderstood</i> 2015 -	Iride Project – Massimo Davi & Monica Miuccio 20'00
<i>Intro</i> 2011 -	Thomas MacConville 2'40
<i>edit</i> 2016 -	Thomas MacConville 2'12
<i>Metallurgy</i> 2006 -	Judith Ring 7'09
<i>Of Town and Gown</i> 2016	Enda Bates 15'47

***Ricochet* – Enda Bates**

To ricochet is to rebound from at least one surface. In this instance the terms refers to the sonic recoil of the strings of an electric guitar when they are played with electric drills, screwdrivers and bows. These sonic ricochets in turn give rise to movement in space, as each individual string of the guitar shifts its position in response to these same gestures. At

some point, we will all be hit by a ricochet from one of life's many slings and arrows. To take up arms, or suffer in silence is supposedly the choice we must make, but perhaps there is another answer? Maybe to be an artist is to suffer loudly but cathartically, and therefore perhaps rebound from the blows, both indirect and direct, that life often inflicts upon us.

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***Anthem for Diffuse Territories* - Brian Bridges**

'Consider this; Ireland will be renamed 'All Around You' and will define its borders as being in a fifty meter radius of wherever you find yourself standing...'

[Text and Performance: Paul Moore]

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***dying from the moment it's struck* - Jonathan Nangle**

'dying from the moment it's struck' is a piece of musique concrète. All the material in the piece is derived from recordings of various pianos and very little post-processing has taken place. The associations of the title are twofold. Firstly it refers to the acoustic properties arising from the physical act of playing a key on the piano, the sound is literally dying from the moment a key is struck. The second point of reference is in the compositional approach. Fleeting gestures that focus on the mechanics and spectral qualities of the instrument, moving beyond the realm of physical performance.

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***The Delight of Being Misunderstood* - Iride Project (Massimo Davi & Monica Miuccio)**

'In the consuming flow of time, from childhood to manhood, iconoclasm worms its way out of a man crushed by shame and guilt. Images observe him, reveal his dark secrets and throw guilt on to his face. By purging all those accusing smiles he secures only a momentary relief. As his resentment grows stronger, he retaliates against the most famous smile. But he fails on his purpose and by realising that people can't comprehend his mind and never will, he learns that "misunderstanding" is freedom to treasure personal secrets, because nobody even suspects the existence of the secret itself'. The work investigates the concept of 'sound-emphasis poetry' through a text by Monica Miuccio that was published by the academic psychology magazine *Tecniche Conversazionali* (Milano 2000). The text is adapted and interpreted by Bernard Clarke. *The Delight Of Being Misunderstood* was premiered in Czech Republic at 'Prague Quadrennial of Performance Design and Space – SoundKitchen' in June 2015.

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***Metallurgy* - Judith Ring**

This piece was written in 2006 using pre-recorded percussion samples from Canadian percussionist Beau Stocker. The instruments recorded ranged from a regular drum kit to tam-tams, cymbals and gongs of various sizes. We focused, for example, on capturing the sonic differences between hits made at alternative points on a drum surface with different sticks and brushes. A similar process was applied to cymbals and gongs. All these sounds were edited into small, individual samples and then layered and structured into a composition.

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***Of Town and Gown* - Enda Bates**

Upon entering the campus of Trinity College Dublin it is striking how much the character of the ambient sound changes, as the din of traffic and pedestrians which dominates outside the college walls recedes into the background as you emerge from the narrow passageway of the front gate. This sense of liminality and of passing through a threshold into an entirely different space is the focus of this tape piece entitled *Of Town and Gown*. This soundscape

composition is constructed from field recordings made around the outskirts of the campus, which are then manipulated, processed and combined with a sound from the heart of the university, namely the commons bell located in the campanile. In this way the piece explores the relationship between the university and the rest of the city (between town and gown) through the blending and relating of these different sounds from both inside and outside the college walls.

Grand Chapter Room – Sunday 24 April 2016, 1PM

❖ **Karlheinz Stockhausen, *IN THE SKY I AM WALKING* (1972 rev.1977)**
George Chambers & Rebecca Hardwick

In the spring of 1972, Karlheinz Stockhausen composed ALPHABET für Liège, a four-hour work comprised of 14 'situations' for 18 musicians. One of these situations is the duet for voices, *IN THE SKY I AM WALKING: The American Indian Songs*. Two singers sit on a rug, legs crossed, facing each other. Every movement is exactly notated – from the beating of eyelids to the dance in song seven. Not all is prescribed in quite so much detail; performers have a lot of freedom to shape the tempi, dynamics, ritornelli, magic names, unusual vocal sounds and the length of rests. *IN THE SKY I AM WALKING* is comprised of 12 scenes, which follow one another without a break, composed as a musical whole. The first song is composed with just one pitch, the second with two etc. The twelfth song uses all 12 pitches, gradually revealing the (very melodic) tone row. The work lasts around 45'.

IN THE SKY I AM WALKING was written for, and premiered by Helga Hamm-Albrecht and Karl Barkey, who performed the piece worldwide for over ten years, with the composer often sat making notes between them. In November 2015, Chambers and Hardwick studied intensively with Helga and Karl, scrutinizing over 40 pages of Stockhausen's notes at the Stockhausen Foundation in Kürten.

Words: Margot Astrov, *American Indian Prose and Poetry, an Anthology*.

1. DREAM SONG (Chippewa)

In the sky
I am walking,
A Bird
I accompany.

2. LOVE SONG (Chippewa)

Oh
I am thinking
Oh
I am thinking
I have found my lover
Oh
I think it is so!

3. WAR SONG (Pawnee)

Let us see, is this real,
Let us see, is this real,

This life I am living?
Ye Gods, who dwell everywhere,
Let us see, is this real,
This life I am living?

4. LOVE SONG (Nootka)

No matter how hard I try
to forget you,
you always
come back to my mind,
and when you hear me singing
you may know
I am weeping for you.

5. SONG sung over a dying person (Chippewa)

You are a spirit,
I am making you a spirit,
In the place where I sit
I am making you a spirit.

6. OPENING PRAYER OF THE SUN DANCE (Teton Sioux)

Grandfather!
A voice I am going to send,
Hear me!
All over the universe
A voice I am going to send,
Hear me,
Grandfather!
I will live!
I have said it.

7. PERUVIAN DANCE SONG (Ayacucho)

Wake up, man,
Rise up, man,
In the middle of the street
A dog howls.
 May the death arrive –
 May the dance arrive –
Comes the dance
You must dance,
Comes the death
You can't help it!
 Ah! What a chill,
 Ah! What a wind...

8. PLAINT AGAINST THE FOG (Nootka)

Don't you ever.
You up in the sky,

Don't you ever get tired
Of having the clouds between you and us?

9. A SONG BY A NEZAHUALCOYOTL (Aztec)

I am like the quetzal bird,
I am created in the one and only god;
I sing sweet songs among the flowers;
I chant songs and rejoice in my heart.

10. SONG TO BRING FAIR WEATHER (Nootka)

You, whose day it is, make it beautiful.
Get out your rainbow colours,
So it will be beautiful.

11. LOVE SONG (Aztec)

I know not whether thou hast been absent:
I lie down with thee, I rise up with thee,
In my dreams thou art with me.
If my teardrops tremble in my ears,
I know it is thou moving within my heart.

12. SONG OF A MAN WHO RECEIVED A VISION (Teton Sioux)

Friends, behold!
Sacred I have been made.
Friends, behold!
In a sacred manner
I have been influenced
At the gathering of the clouds.
Sacred I have been made,
Friends behold!
Sacred I have been made.

GEORGE CHAMBERS is a tenor and conductor specialising in 20th century and contemporary repertoire. In August 2014 he was asked to be first tenor in Berio's 'Coro' at the Lucerne Festival, conducted by Simon Rattle, and performed the work again with the Norwegian Soloists Choir opening the Ultima festival in September. George conducted the world premiere of Janice Kerbel's 'DOUG' at Glasgow's Mitchell Library which is nominated for the 2015 Turner Prize. As a choral singer, he regularly performs with the Vocal Constructivists, New London Chamber Choir and the Scratch Orchestra, and was a soloist for a complete performance of Cornelius Cardew's 'The Great Learning' at Union Chapel in 2015. George graduated from Oxford University in 2010 having been a choral scholar for 3 years, founder of the experimental vocal group VoxNox, and musical director of the jazz group the Oxford Gargoyles.

REBECCA HARDWICK studied at the Royal College of Music as an RCM Scholar supported by a Marjorie Tonks award and a Pidem award, and previously at the University of York. Operatic roles include the title role in Rodelinda (Handel), Sœur Constance in Dialogues des Carmélites (Poulenc), Una Conversa in Suor Angelica (Puccini), and The Raver in False

Perspectives (Josephine Stephenson). She most recently played Victorian in Alice in Wonderland (Will Todd) at Opera Holland Park, transferring to the Linbury Theatre, Royal Opera House in 2015. Rebecca enjoys performing 20th and 21st century repertoire, notably Schoenberg's 'Pierrot Lunaire' at the Amaryllis Fleming Concert Hall, Joanna Lee's 'PIERROT!' at the Soundings festival, London, and Nicola LeFanu's 'I am Bread' at the Sounds New festival, Brighton. Future engagements as an oratorio soloist include Handel's 'Messiah', Bach's 'St John Passion', Mozart 'Mass in C Minor' and Rossini 'Petite Messe Solenne'. She also sings with the Vocal Constructivists, Reverie and the Monteverdi Choir.

Grand Lodge – Sunday 24 April 2016, 7PM

❖ **Steve Reich, *My name is* (1967)**

Matt Fairclough (University of Liverpool)

Steve Reich's fixed media tape pieces *It's Gonna Rain* (1965) and *Come Out* (1966) are well known. His concert piece *My Name is* (1967) is largely forgotten due to the technical difficulties involved in creating a convincing live performance. This performance will explore some of the sonic characteristics of Reich's tape pieces and his use of phasing, which has been so intriguing to devotees of his music. I will demonstrate that with the use of software such as MAX/MSP we can now create a successful performance of *My Name is* that is true to the original idea and performance intentions, whilst also adding new possibilities. In the pre-concert talk, I will demonstrate the patch and some future modifications that will be made based on the feedback that Steve Reich gave at a recent performance.

❖ **Ron Kuivila, *TED/Mencken* (2015)**

Ron Kuivila (Wesleyan University)

TED/Mencken is a solo work for voice and electronics of roughly 45 minutes duration. The piece is directly derived from the long prose poem attributed to John Barton Wolgamot that is the basis for *In Sarah, Mencken, Christ and Beethoven There Were Men and Women* by Robert Ashley. The text is an encyclopedic recitation of names, many famous and some obscure in 128 long sentences of the same form:

In their very truly great manners of

Sara Powell Haardt and Henry Louis Mencken

very heroically

Berenice Anne Bonner, Gertrude Allain Mary McBrady and John Barton Wolgamot had
very simultaneously

come amongst their very really grand men and women to

Marie de Rabutin-Chantal, Sophie Kerr, Alexander Porfiryévitch Borodin, Walter John de la Mare,
Jean de La Fontaine, Alfred Joyce Kilmer, Anthony Van Dyck, Dorothy Rothschild, Frances Newman,
Robert Nathan, William Frend De Morgan and Helen Brown Norden

very titanically

The phrases in boldface repeat exactly, the adverb phrase *very simultaneously* varies from sentence to sentence and is drawn from the following list of 97 adverbs:

ironically	originally	sarcastically	magnificently	allegorically
sardonically	maliciously	wonderfully	symbolically	sincerely
gayly	sinisterly	altruistically	sensitively	bullishly
imaginatively	unquestionably	homogeneously	freely	happily
intolerably	proudly	extraordinarily	beautifully	superbly
hypocritically	merrily	analytically	generously	playfully
genuinely	errantly	strongly	practically	fiercely
conveniently	interpretively	gallantly	disillusionedly	politely
coquettishly	logically	wildly	subtly	savagely
excitingly	exquisitely	imperturbably	inventively	deplorably
exactly	gravely	bravely	richly	defenselessly
decently	majestically	gradually	excellently	fairly
benevolently	clearly	perfectly	horribly	energetically
anarchistically	acrimoniously	extemporaneously	brilliantly	sculpturally
femininely	tragically	cruelly	cadaverously	admirably
critically	extremely	simply	mirthfully	continentally
abundantly	demonstratively	harshly	stupendously	divinely
invigoratingly	ravishingly	pitiably	fancily	duly
sombrely	rememberably	simultaneously	exorbitantly	staggeringly
frustratedly	unworthily			

Bob Ashley's approach to the text was to recite each sentence in a single breath and splice those readings together to create a single, breathless recitation. The possibility of a live performance was discussed and explored but finally abandoned. There was a wonderful performance based on the iconography of the piece with Ashley as George Washington, "Blue" Gene Tyranny as Beethoven, Mimi Johnson as Whilster's Mother and Paul DeMarinis as Marconi.

But no live recitation was ever attempted. I decided to take up the challenge and, in this performance, I enact the live breathless recitation through the simple expedient of recording my voice and playing it back a bit slower than normal. This allows me as a performer to advance to the textual future, take a breath, and jump back to the textual present. This process enacts Merleau-Ponty's image of the present as an ongoing turbulence out of which events are thrown into the past and future are thrown. (It also recalls a text where Ashley described piano playing as addressing the problem of making non-synchronous events appear to be simultaneous and simultaneous events appear to be disconnected.)

The Wolgamot text oddly prefigures the superabundance of data that permeates our daily life and our relation to texts of all forms and assiduously sutures over the enormous toll in human distraction this requires from both writers and readers. So, in this performance, a text from the 40's that gave rise to a piece in the 70's is used as a mirror to examine us in the teens.

PAPER ABSTRACTS

Saturday 23 April 2016, 2-4pm

Colin J.P. Homiski (Senate House Library, University of London)

Destroy the Library and Burn the Music: the Acousmatic and Boundary Busting Futurist Forerunners

When F.T. Marinetti launched the Futurist movement with the publication of various manifestoes over a hundred years ago, he exhorted the destruction of cultural institutions in order to create a tabula rasa. Society would be rebuilt according to a Futurist vision, one which would reflect the changes occurring in industrial Italy and across nineteenth-century continental Europe.

Although the Futurists, as a whole, challenged the notion of performance and its space, the composers in their movement sought to challenge our pre-conceived perceptions of sound. Luigi Russolo built his intonarumori (or noise-tuning machines) to expand the acoustic palette for composers like F. B. Pratella and Franco Casavola and create new pathways of listening, in particular to how we engage with sound from the concert hall to the library or to public transportation.

Building on the theories of Jürgen Habermas and others, this paper shall describe how the challenging of traditional norms and the disruption it caused, was more than a blip of music history, beyond the ventennio, the twenty years of the Fascism. It would serve as long lasting influence across all musics of the twentieth and twenty-first centuries.

Brian Inglis (Middlesex University)

The first modular synth? Reinterpreting Russolo's Intonarumori in the 21st century

In 1981 Barclay Brown wrote of Luigi Russolo (1885-1947): 'He was probably not only the inventor of the first mechanical synthesizer but the first major exponent of musical synthesis itself ... the first individual of ... [the 20th] century to set before himself the deliberate and exclusive goal of creating new music from artificially generated sounds'. In this quotation Brown is referring to Russolo's theoretical treatise *The Art of Noises* (1913), and the practical realisation of some of its ideas through the manufacture and operation of his intonarumori or noise-intoners. In this presentation I will introduce the idea of the intonarumori as an early form of modular synthesiser, and Russolo as a progenitor of sound-art. At the same time, I acknowledge the problems of appraising Russolo's contribution to and place in the history of music and sound art (touching on his reception in both Italian and Anglo-American literature). Finally, I present a practice-based response to (and form of) Russolo research: the creative re-interpretation of his practice in sections of my *Symphony No 2 for soprano, sound sculptures and electronic sounds* (2009).

Mike Glennon (GradCAM, Dublin Institute of Technology)

The Rest Is Noisier: DIY & Post-digital Electronic Music

This paper examines the Maker or DIY Electronic Music movement, which has steadily grown since the turn of the century, and which places ideas of community and shared experience at its core. With its emphasis upon artefacts, objects, happenings and experience—as opposed to composers and works—this movement, exemplified by ensembles such as Dirty Electronics, not only represents manifestation of an alternative history of electroacoustic music, it arguably points the way towards an alternative future. This alternative history however, remains largely under explored and in addressing this gap my paper will trace an alternative pathway from electroacoustic music's past to its present which is less involved with the individuals and institutions normally figured as central to its development. It will acknowledge the influence of Luigi Russolo and his self-designed Intonarumori instruments and noise generating devices and will also consider the impact of William Burroughs, Brion Gysin and Ian Sommerville and their work with random sequence generators and cut and paste techniques. Their influence, and that of Burrough's 1970 essay *The Electronic Revolution* will be traced through the work of experimental, industrial and post-punk acts of the late 1970s and the 1980s such as Throbbing Gristle, Nurse With Wound and Cabaret Voltaire and also that of glitch or 'post-digital' artists such as Carsten Nicolai and Ryoji Ikeda who emerged in the 1990s. The 'post-digital' aesthetic in contemporary electronic music will be further explored via its relationship to the DIY Electronic Music movement and possible future developments will be discussed.

Sunday 24 April 2016, 3-5pm

Brian Bridges (Ulster University) and Ricky Graham (Stevens Institute of Technology, NJ)
Sounding Metaphors in Early Electronic Music's History: the Interaction of Technological Affordances, Conceptual Metaphors and Aesthetics

Histories of electronic music tend to gravitate towards either of two main narrative strategies, chronicling key technological developments (with brief mentions of pioneering creative works) or favouring thematic accounts of aesthetic schools and their conceptual rivalries. These strategies each have their own productive merits, but, when taken separately, may sometimes obscure connections between the technologies and more general features of emerging musical languages. We believe that two concepts may help us to develop more integrated narratives of early electronic music.

The concept of affordances, originating in the ecological perception of J. J. Gibson (1966; 1979) and later used in interaction design, entails the 'action possibilities' of a particular object or technology. Rather than simply a case of the adage of 'form following function', affordances are cases where actor and tool intersect, with form guiding or constraining the interaction. Cultural factors may still be considered in this context, interacting with technological factors to define 'aesthetic affordances': shared practices and conventions. Some of the affordances of electronic music technologies could also be seen as serving as conceptual metaphors for their usage; for example, musicians' basic understanding of the affordances of analogue synthesis technologies. In more general terms, embodied image schema theory (Lakoff and Johnson, 1980; 1999) sees bodily

gesture as the foundation of conceptual metaphors; our understanding of concepts, including technological concepts, may be framed by embodied logics.

We believe that an approach that connects affordances with conceptual metaphors may allow for deeper understanding of the structures of early electronic musical expression.

Lauren Redhead

The Organ as Live Interface

Since 2010 I have commissioned around 20 works for solo organ and for organ and electronics, with a further focus on contemporary experimental music and on graphic and extended notation for the organ. Working in a duo with Alistair Zaldua, I have toured these works throughout the UK and produced extensive CD and online documentation of the music. The duet has concentrated on exploring the live interface between the organ and electronics, sound and space. The performances span the possibilities of the combination from organ with stereo fixed media sound, to organ with live diffusion, organ with live electronics and performances incorporating live notation. This has taken in collaborations with composers taking innovative approaches to technology including Jesse Ronneau (US/DE), Thor Magnusson (UK), Charles Celeste Hutchins (US/UK) and Rob Canning (IE/UK).

Whilst the sounds of the organ and of electronics have been rarely heard together in the late twentieth and twenty-first centuries, they were also 'separated at birth'; as a combination they work extremely well, revealing interesting and unexpected things about the organ as an instrument and about the spaces in which the pieces are played. Each performance is a new opportunity to explore the resonant possibilities of the spaces in which the organ is found. The organ and electronics work so well together because of the way that organs are built: they are installed in the space. The same is true of electronics, meaning it is possible to get a highly blended sound from the two, and have them sound with one voice. In many ways, the organ is the perfect instrument to team with electronics because it already works on a system of extending the sound through stops. Its sound doesn't come from a single source and its mechanistic method of sound production offers parallels with the creation of digital sound.

This paper will begin as an introduction to the organ as a live interface in and of itself. The links between the construction of organ sound and electronic sound will be brought out in this introduction. It will then explore some examples of composing and performing practices for the combination of organ and electronics, focusing on technical and notational solutions. Issues of ensemble, rehearsal and duet performance and technology (including MIRA and networked performance) will also be discussed. Particular focus will be given to the technical and aesthetic demands of the works, and to the collaborative elements of work with their composer: despite the possibilities of this combination of sound and instruments, many performance issues are raised by this pairing. These issues are logistical, due to the unusual nature of some performance spaces, and also aesthetic, posing issues for the performer-as-collaborator. These aesthetic issues will also be presented and discussed.

Lisa Åkervall (Trinity College Dublin)

The Truth of Auto-Tune: Voice Modulations in Digital Media Ecologies

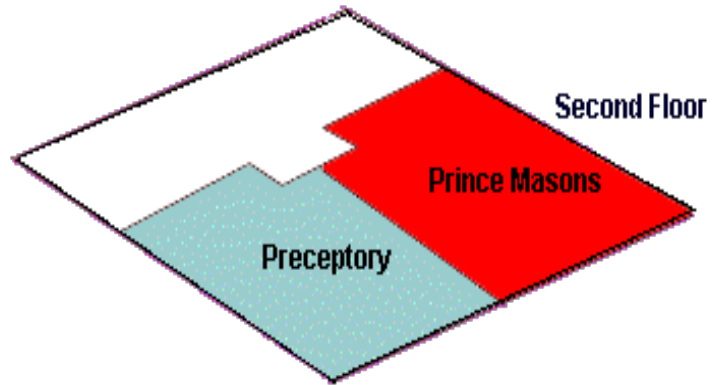
What is the aesthetic and political significance of voice modulations in twenty-first century digital media ecologies? In my talk I analyse the use of the voice-modulation software Auto-Tune in the viral video *Can't Hug Every Cat*, which landed over 12 million hits on YouTube from July to December 2011. I consider how the video's humour and methods of voice modulation relate to the peculiar status of modulation in contemporary control societies' digital media ecologies. I show that contemporary techniques of voice modulation rest on a longer history of technological and political control. My analysis demonstrates that the use of Auto-Tune in *Can't Hug Every Cat*, rather than just being an external add-on modifying an original voice, instead reveals the inherent logic of modulation at work in contemporary control societies. I suggest that modulation is not a result or consequence of digital media ecologies but instead expresses a kind of modularity located at the foundations of contemporary control societies. Moreover, I show that the very emergence of control societies and digital media rests upon the foundations of technological voice modulation.



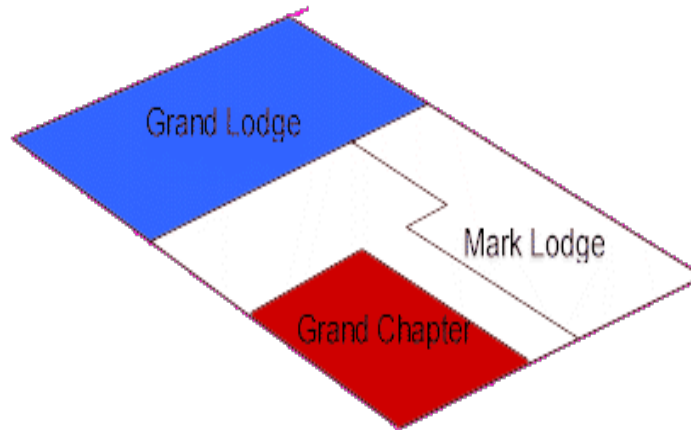
This event would not have been possible without help from the Dean of the Arts, Humanities, and Social Sciences at Trinity College Dublin, staff from University College Dublin (for the loan of instruments), staff in the School of Drama, Film, and Music at Trinity, staff in the School of Electronic Engineering at Trinity, the generous hospitality provided by Keith Stent and the other staff at Freemasons' Hall, and the Society for Musicology Ireland. Financial support for this event was gratefully received from the Provost's Visual & Performing Arts Fund, the Faculty of Arts, Humanities, and Social Sciences' Benefactions Fund, and the Trinity Association & Trust. The TCD Association & Trust provides grant support for a wide variety of College projects where funding is not available from mainstream resources. Its committee, with administrative support from Trinity Foundation, is made up of Trinity graduates who operate on a volunteer basis. One of the main sources of funding for the TCD Association & Trust comes from the TCD Affinity Credit Card. With over 10,000 cardholders to date, a percentage of the annual turnover on these cards is donated back to College by Bank of Ireland. For more information, visit www.tcd.ie/alumni.

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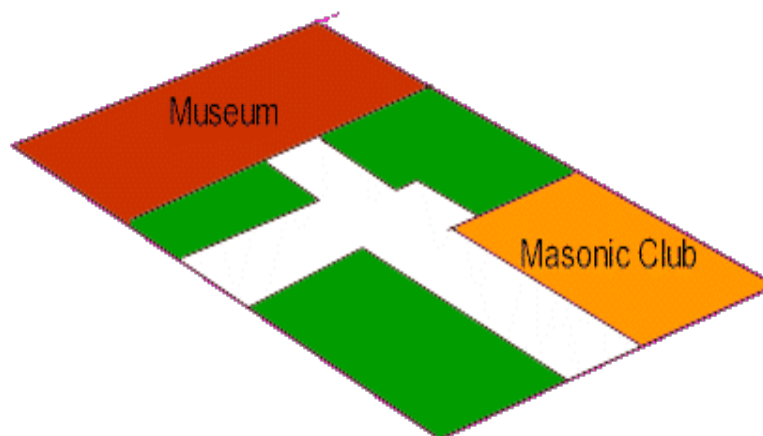
SECOND FLOOR PLAN

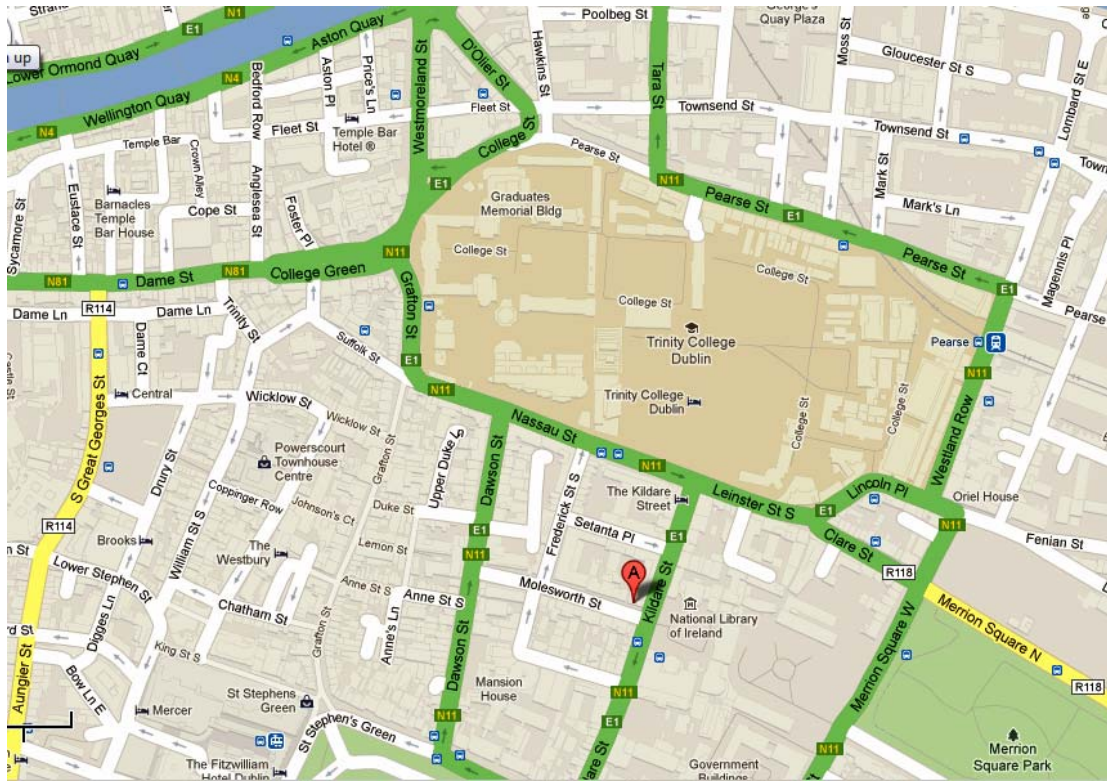


FIRST FLOOR PLAN



GROUND FLOOR PLAN





[A = Freemasons' Hall]

