



SouthWest Tour Program

Albany Friday January 28, Kalyenup Studio, Albany Entertainment Centre

Denmark Saturday January 29, Karri View Winery

Northcliffe Sunday January 30, Painted Tree Gallery

Nannup Monday January 31, Town Hall

Decibel is a new music ensemble based in Perth, Western Australia devoted to performing works that explore the nexus of acoustic and electronic instruments. Pioneering unique electronic score formats and giving electronic music instruments a voice in the acoustic space, Decibel also arrange electronic works for live performance. They have performed around Australia, and in 2011 go to Europe for the first time. Decibel are committed to Australian music and emerging Western Australian composers, as well as sharing important international works with Australian audiences. Their first recording has been release this month on hellosQuare records.

For more information on Decibel, past programs and future activity, go to <http://decibel.waapamusic.com>

Decibel Members

Cat Hope (artistic director, flute, Theremin and electronics)
Lindsay Vickery (reeds, programming, Theremin and electronics)
Tristen Parr (cello, electronic cello, laptop, Theremin)
Malcolm Riddoch (eletronics, bass guitar, networking)
Stuart James (keyboards, drums, Theremin, programming)

Tour Production Manager: Guy Smith

Adminstration: Gabrielle Sullivan, Buisness Manager, Tura New Music.

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|---|---------------------------|------------------------|
| 1 | Free Music No. 1 | <i>Percy Grainger</i> |
| 2 | Kuklinski's Dream | <i>Cat Hope</i> |
| 3 | Improbable Games | <i>Lindsay Vickery</i> |
| | Music for Airports | <i>Brian Eno</i> |

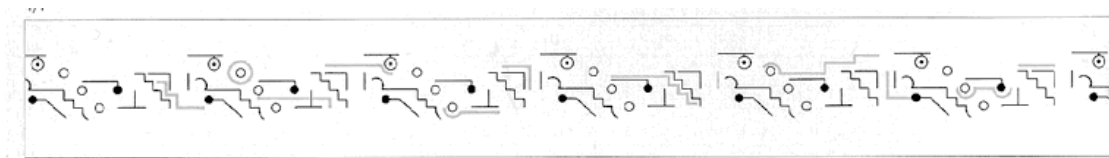
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INTERVAL

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|----|------------------------------|---------------------------|
| 1 | Electronic Revolution | <i>William Burroughs</i> |
| 2 | Ever Present | <i>Alvin Lucier</i> |
| | Nothing is Real | |
| or | (Strawberry Fields) | <i>Alvin Lucier</i> |
| 3 | Lingua Ignota | <i>Decibel</i> |
| 4 | The Gift | <i>Velvet Underground</i> |

1. Brian Eno: Music for Airports 1/1 (1978)

Music for Airports is thought to be the first album of ambient music, low-volume music designed to modify one's perception of a surrounding environment. The first track from the album, 1/1, was a collaboration with Eno, Robert Wyatt and Rhett Davies and designed to be continuously looped as a sound installation, with the intent to defuse the tense, anxious atmosphere of an airport terminal. The phasing of tape loops of different length is a key to this work – they come in and out of synchronisation due to different lengths of the tape and the natural movement of the medium. A single piano melody is repeated and at different times other instruments will fade in and out in a complex, evolving pattern created by the phasing. At some point the sounds clump together, and at other points, be spread apart. Decibel have kept true to this concept by replicating tape machine behaviour on a computer program, and have reinvigorated the work by performing live with the tape machines.



The score for 1/1 as presented on the album *Music for Airports*.

Brian Eno is an English musician, composer, record producer, music theorist and singer. Eno's solo work pioneered innovative production techniques. In 1972, together with Robert Fripp, Eno developed a tape-delay system described as 'Frippertronics'. He was a member of the glam/art rock group Roxy Music and despite being a self-professed "non-musician", Eno has contributed to recordings by artists as varied as Nico, Genesis and David Bowie in various capacities such as use of his studio/synthesizer/electronic treatments, vocals, guitar, bass guitar, and as just being 'Eno'. He also composed the Windows 95 start-up 'chime'.

2. Percy Grainger 'Free Music No. 1' for 4iphone Theremins (1936)

"Free Music demands a non-human performance. Like most true music, it is an emotional, not a cerebral, product and should pass direct from the imagination of the composer to the ear of the listener by way of delicately controlled musical machines. Too long has music been subject to the limitations of the human hand, and subject to the interfering interpretation of a middle-man: the performer. A composer wants to speak to his public direct. Machines (if properly constructed and properly written for) are capable of niceties of emotional expression impossible to a human performer. That is why I write my Free Music for Theremins - the most perfect tonal instruments I know. In the original scores) each voice is written in its own specially coloured ink, so that the voices are easily distinguishable, one from the other." *Percy Aldridge Grainger, Dec.6, 1938.*

Percy Grainger (1882-1961) conceived of what he called 'Free Music' as a boy of 11 or 12, observing the waves on Albert Park Lake in Melbourne, Australia. Eventually he concluded that the future of music lay in freeing up rhythmic procedures and in the

subtle variation of pitch, producing glissando like movement. These ideas were to remain with him throughout his life, and he spent a great deal of his time in later years developing machines to realise his free music. Grainger collaborated with Leon Theremin from 1936-37 before Theremin 'disappeared' back to the Soviet Union. Grainger wrote three pieces for the Theremin.

3. Rainer Linz: Walk on Parts (1980) for clarinets

Walk On Parts is a work for multiple reeds where parts can be chosen to be played in different orders, instruments or groups. DECIBEL have created ensemble parts using the sampling capability of the computer program Max5, which prerecords the clarinets in different parts of the performance space, and plays them back in others, allocating the computer scored parts as part of the live performance.

Melbourne composer and sound artist Rainer Linz has a long involvement in radio, music theatre, instrumental and electronic music. Together with Richard Vella, Linz founded the NMA (New Music Articles) in 1982 with the aim of encouraging musicians, composers and sound artists to write about their work as a way of informing the general public, and creating wider musical debate. His recent collaborative work includes the stage piece *Banalities for the Perfect House* and the interactive gallery installation *infonoise*. *New Listener* is a series of computer programs where a music Alvin Lucier (USA b1931) is one of the most innovative composers of his time, a pioneer and central figure in the world of experimental and electronic composition and performance. In conjunction with Robert Ashley, David Berhman, Gordon Mumma and others, Lucier helped form the Sonic Arts Union in 1966, one of the key experimental composition and performance groups of the late twentieth Century. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space.

4. Cat Hope – Kuklinski's Dream (2010)

This piece attempts to depict an atmosphere that may reflect the final moments experienced by the victims of notorious New York Mafia hit man Richard The Iceman Kuklinski (1935-2006). The tools of his trade are featured in this piece – carving knives – and they establish a texture in this work that is then mirrored and juxtaposed by more traditional musical instruments. Excerpts of Kuklinski's signature, taken at the time of his imprisonment, are used as notation in some parts of the score.

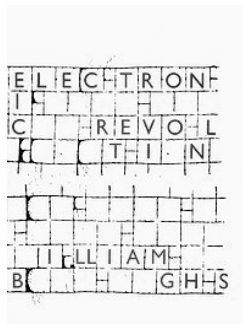
Cat Hope is a Western Australian composer, performer and researcher who creates works of sound, video and performance art. She is a vocalist, bassist and flautist. She has worked in pop music (in Gata Negra), noise (solo as well as in Lux Mammoth and Abe Sada), new classical music and free improvisation. Her works are published internationally and she tours often.

<http://www.cathope.com>

INTERVAL

5. William Burroughs: Electronic Revolution (1970)

William Burroughs is an American writer who explored the concept of the cut up technique in literature, in publications such as *The Naked Lunch* and *The Soft Machine*. *Electronic Revolution* is a collection of essays that proposes the cutting and sorting of news reports as a way to incite the masses into action and reinterpret facts. It effectively proposes an aural version of his cut up technique, cutting up audio recordings of text rather than the text itself. The essay concerns the power of alphabetic non-pictorial languages to control people by drawing attention to the dangerous possibilities of using human voice as a weapon of misinformation. Burroughs outlines ways to record words and cut them up, suggesting they can easily lead to the false news broadcasts or garbled political speeches causing confusion and even psychic control over individuals. Burroughs' believed that everything is recorded, and if it is recorded, then it can be edited. In many ways, this is what the media does with the news today. Decibel has reworked this piece using live sampling and manipulation software - the modern cut ups - to treat examples of current TV news reporting. As Burroughs has remarked, "When you cut into the present the future leaks out."



1971 Blackmoor Press paperback edition of *Electronic Revolution*.

6. Lindsay Vickery: Improbable Games (2010)

Notions of continuity and disjunction inform these improbable games. The structure of the work consists of several moments of synchrony between the performers that emerge from their own fragmented components. The actual iteration of the formal structure is altered in each performance. To this end the score is generated in two modes: the first in which each measure (and the length of time it is to be played) is chosen at random and the second in which sequences of measures (and a fixed tempo) are displayed for the performer. In this sense it is an example of a "real-time" score, where the music appears before the musicians as they play it.

Lindsay Vickery (b1965) is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera and has been commissioned by numerous groups for concert, dance and theatre. He is a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles in many parts of the world. He was a founding member of Alea, Magnetic Pig, SQUINT and HEDKIKR: presenting new music by Australian and international composers for over 20 years.

7. Alvin Lucier – *Ever Present* (2002) for flute, saxophone and piano with slow sweep pure wave oscillator.

Soon after the composition of *Still and Moving Lines of Silence in Families of Hyperbolas*, Lucier expressed interest in creating pieces that used more than one waves and instruments. This work iterates this idea in wonderfully subtle, involved way. The two sine wave generators interact with each other in acoustic space, interrupted and enhanced by the acoustic instruments. The combination of electronic and acoustic timbres create complicated patterns in the space that change depending on where you are in the room. The sine tones are part of the music ensemble alongside other instruments, controlled and mediated by performers.

Alvin Lucier (USA b1931) is one of the most innovative composers of his time, a pioneer and central figure in the world of experimental and electronic composition and performance. In conjunction with Robert Ashley, David Berhman, Gordon Mumma and others, Lucier helped form the Sonic Arts Union in 1966, one of the key experimental composition and performance groups of the late twentieth Century. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space.

8. The Velvet Underground: The Gift (1968)

The Gift appears on *White Light/White Heat*, the second Velvet Underground album, and features John Cale reading a short story written by Lou Reed when he was a college student. The narrative focuses on college love, poverty, sexual promiscuity and ends in decapitation. On the original release, this track was created with all the spoken word in one channel of a stereo mix, and the 'band' in the other, making use of an instrumental track that was originally developed from live band jams during the brief time in which Lou Reed was ill and unable to perform with the band. In the spirit of the original jam, DECIBEL recreates this track with a similar spirit and John Cale's voice present in his original glory.

The Velvet Underground was an American experimental rock band formed in New York City, New York. First active from 1965 to 1973, The Velvet Underground first gained a degree of fame and notoriety in New York City in 1966 when they were selected as the house band for Andy Warhol's Factory and his Exploding Plastic Inevitable events. The band's music and lyrics challenged conventional societal standards of the time, and broke ground for other musicians to do the same. The band favored experimentation, and also introduced a nihilistic outlook through some of their music. Their outsider attitude and experimentation has since been cited as pivotal to the rise of punk rock and, later, alternative rock. Members and collaborators include John Cale, Lou Reed, Nico, Maureen Tucker and Sterling Morrison.

