



SONUS.CA Gallery Mix  
CANADIAN 60x60 CANADIEN  
2008-9



**01) Granulated**

**Florence Masson**

*Granulated* est une pièce sonore composée par Florence Masson. Le côté dramatique et tragique de cette création est grandement inspiré par la pièce *Need Without Reason* de l'artiste Robert Mackay. Une mélodie mélancolique évolue lorsque le violoncelle, le violon, les chants ainsi que tous les éléments granuleux défilent pour en arriver à une chute plutôt drastique. La déconstruction des éléments sonores du violon qui sonnent comme des pizzicatos rappelle légèrement une noyade dans le néant.

**02) Interchange**

**Lia Pas**

*Interchange* was composed by improvising layers of vocals over a pre-composed electronic track. There is a play between the vocal lines as well as a sense of multiple exits and turns. **Lia Pas** is an interdisciplinary creator/performer with a BFA in Music from York University (Toronto) and an MA in Devised Theatre from Dartington College of Arts (Devon, UK). Her output includes pieces of music theatre, performance art, music composition, improvisation, and text. Her most recent project was *Husk*, a collaborative poetry chapbook with artist and designer Ed Pas (JackPine Press, 2008) and she is currently working on an interdisciplinary film project on "the anatomy of recuperation." This is Lia's second year of involvement in the 60x60 project.

**03) re:nude:ty**

**James Harley**

*"re:nude:ty"* takes for its material the vocal track from Radiohead's "Nude" (vocals sung by Thom Yorke). A portion of the track has been subject to iterative manipulation using a Max/MSP patch. The piece begins with TY's voice unadulterated, and gradually evolves into something else, something chopped up and glitchy. **James Harley** is a Canadian composer presently teaching at the University of Guelph. He obtained his doctorate at McGill University in 1994, after spending six years in Europe. His music has been awarded prizes in Canada, USA, UK, France, Poland, Japan, and has been performed and broadcast around the world. A number of Harley's works are available on disc and his scores are primarily available through the Canadian Music Centre. He has been commissioned by numerous organizations in Canada and elsewhere. He composes music for acoustic forces as well as electroacoustic media, with a particular interest in multi-channel audio.

**04) Glimpse**

**Cléo Palacio-Quintin**

Interprétée en direct et enregistrée sans aucune modification sonore subséquente, *Glimpse*, comme son nom l'indique, donne un petit aperçu de l'univers sonore de l'hyper-flûte, mon instrument de prédilection. Musicienne polyvalente, la flûtiste **Cléo Palacio-Quintin** se consacre depuis de nombreuses années à une démarche artistique originale allant de l'improvisation à la composition, en passant par l'interprétation. Toujours à la recherche de nouveaux moyens d'expression et avide de création, elle participe à de nombreuses premières, à des performances multidisciplinaires improvisées, et compose des oeuvres instrumentales et électroacoustiques pour différentes formations. Le développement de l'hyper-flûte prend une place primordiale dans son travail de création.

**05) Planetary Debris**

**Nick Maturo**

This piece is comprised of a number of audio tracks that were produced through on-the-fly improvisation with various plug-in and application parameters to produce several interesting types of sounds. These

recorded sounds were subsequently edited, layered, and mixed to produce a cohesive whole that suggests a cosmic setting in its drifting textures and periodic quicker bursts of sound. The aim is to transport the listener to a less terrestrial location. **Nick Maturo** is a Montreal-born individual currently entering his third year in the Electroacoustic Studies program at Concordia University. His major influences vary from musique concrete and minimalism to contemporary noise music and Bo Diddley. His works typically rely on repetition and heavy use of drones, aiming to create a hypnotic and transcendent atmosphere for the listener.

**06) *Quantum Birds for Ron Hallis***

**Nimalan Yoganathan**

The listener is guided through an imaginary landscape in which the gray area between synthesized sounds and their natural counterparts is accentuated. Electronic gestures mimic and harmonize with birdcalls and children's voices. A humanization of technology exists through which it communicates as humans and animals do but using a digital form of speech. **Nimalan Yoganathan** is a Montreal-based sound artist and composer who uses analog and digital electronics, as well as processed acoustic instrumentation to draw similarities between multi-ethnic Folk, Hip-Hop and Electroacoustic music. He creates highly-textured minimal electronic music flourished with meditative drones and raggas, swirling tape loops, blunted organic beats and the occasional abrasive tweak or burst of noise. He is currently studying Electroacoustic music at Concordia University and has completed a Bachelors in Electrical Engineering at McGill University. Nimalan also performs and records with various local free-jazz, noise, and improvisational groups including Dead Bush and the Nimalan Yoganathan Jazz Ensemble.

**07) *Dillacoustic***

**Tristan Wan**

The piece Dillacoustic was inspired by the work of the late, great, producer J Dilla and his instrumental album, Donuts. The sole sound source of the composition were vinyl records. This piece was an expression of vinyl manipulation to create a sound collage. In addition, to creating the sound collage, I also wanted to communicate a message to the listener to question themselves and how society has molded our thoughts towards each other, and in general. My name is **Tristan Wan**, and my Artist name is, Clas6 (Classics). I enjoy all types of music because of the shared principles they all have in common but what really interests me is how they all use the same basic tools of music to create distinctive genres. However, my main focus of musical production is Hip-Hop. Hip-Hop is not only a genre of music but a lifestyle. The culture that it is built on is so strong and powerful. Hip-Hop is a form of expression, ranging from Graffiti to Break Dancing—there is something for everyone.

**08) *Lap***

**Scott M2**

*Lap* is a one-minute soundscape created from a gentle field recording of the Ottawa River, synthesizer and treatments for the 60x60 Canada project. In this conversation, the river deconstructs the rising hysteria of the electronics to have the final word. **Scott McGregor Moore** (aka Scott M2) is best known as founder of ambient soundscape project dreamSTATE and as curator of THE AMBIENT PiNG live music series in Toronto. Other current projects include Muse Concrète photography and Oblique Poetries wordsoundart with poet/artist Lynn Harrigan.

**09) *waterpipe1***

**Ambrose Pottie**

*waterpipe 1* is a one minute urban soundscape featuring a series of resonant heating and circulation pipes situated near an active sewer drain. The recording was made using a pair of hand-held omnidirectional microphones in a Jecklin disc array. With the exception of a fade in/out, no editing or processing was done to this recording. **Ambrose Pottie**, born 1959 is a Toronto based musician and graphic designer. He studied design and photography at the Nova Scotia College of Art and Design. A primarily self taught musician, he has recorded and/or performed with Parmella Attariawala, Bob Becker, Anne Bourne, Eugene Chadbourne, Crash Vegas, Andrew Cyrille, Fred Frith, Bill Grove, Guy Klucsevsek, Evan Lurie, John Millard, Tom Walsh, Richard Sacks, Andrew Staniland and Bob Wiseman. He currently is working with former Lloyd Cole guitarist and composer Neil Clark, as well as recording urban and rural soundscapes and field recordings.

### 10) *10 Below*

**Sarah Peebles**

10 below (Celsius) is the perfect Winter temperature. **Sarah Peebles** is a Toronto-based composer, improviser and installation artist. She has been spending a lot of time with bees lately, and her ongoing collaboration "Resonating Bodies", can be viewed at <http://resonatingbodies.wordpress.com> Her music is available on various recordings and on the net ([sarahpeebles.net](http://sarahpeebles.net)). Special thanks to Lindsay Aperia, Matthew Leonard, Radio New Zealand, Veronica Meduna, and Dean Hapeta and family.

### 11) *Stanix60*

**Andrew Staniland**

When I compose for instruments and electronics, I enjoy creating short 'portrait pieces' of the commissioners. These pieces are usually quite short, and are created solely for my own enjoyment – perhaps a 'private collection' of sorts. Stanix60 is such a piece, created for saxophone virtuoso Wallace Halladay, for whom I recently wrote "True North", for saxophone and electronics. **ANDREW STANILAND** is a composer and new media performer whose music is performed and broadcast internationally. Andrew's music has been described as "beautiful and terrifying" (New Yorker Magazine) and he has been described as a composer who "will emerge as one of the most individual voices in this country" (National Arts Centre). He holds a doctorate in composition from the University of Toronto, and has received numerous accolades, including top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. His music has represented Canada at both the UNESCO International Rostrum of Composers and the ISCM World Music Days. He is rapidly becoming one of Canada's most in demand composers. Staniland is currently Affiliate Composer with the Toronto Symphony Orchestra. [www.andrewstaniland.com](http://www.andrewstaniland.com)

### 12) *60 second signs*

**Aaron Acosta**

*60 Second Signs*. There are signs all around us. There are signs in the sound of wind and children playing. Using synthesis and East Indian instrument samples, this piece explores these signs. **Aaron Acosta** is a graduate from the College of Santa Fe with a BA in Sound Design in Media in 2002. This is a Self Designed major that consists of studies in Theatre, Film, and Music. Sound helps us interpret the world in a unique way with frequency, amplitude and time: he chooses to explore these realms. He is involved with electro acoustic composition as well as more traditional composition and currently resides in Winnipeg, Manitoba, Canada. Two cds called frequency, amplitude and time and wave are available from Aaron Acosta at <http://www.cdbaby.com/all/benkei>

### 13) *Compression study #1 for electronic percussion (DRX-1)*

**Philippe-Aubert Gauthier**

From a serie for analog electronic percussion. In this study, an analog drum is controlled by an generative Pure-Data patch. A strong compression renders audible the white noise and instrument background noise just after the drum attack sounds. **Philippe-Aubert Gauthier** is a junior mechanical engineer, master in sciences, doctor in acoustics, self-taught artist and bass player. He pursues research in sound field reproduction and spatial sound. Beside his professional research activities, P.A. Gauthier is an artist working with sound art, experimental music, sound installation, performance and writing.

### 14) *Sharp*

**Colin McGuire**

*Sharp* is a stereo, acousmatic work that briefly explores a sound world inhabited by cutlery. Folding pocket-knives click, swords are unsheathed, and blades are run across a sharpening stone... all, of course, at various levels of surrogacy. While no blood was spilled in the composition of this piece, the other samples, synths, and instruments involved remain fearful of the temerity shown by the cold steel. **Colin Patrick McGuire** is a digital composer, producer, DJ, and educator based out of Toronto, Canada. Though he started his musical odyssey as a trumpet player, for the last ten years he has devoted himself to studio-based work. Colin is a sessional lecturer in digital and electronic music at his alma mater, York, and maintains an active practice in both vernacular and art genres. In September 2008, he will be starting a PhD in ethnomusicology with the aim of conflating his interests in music and martial arts. Colin is currently promoting his independently released new album of beat-driven eclectonica Big Dirty HiFi, under the pseudonym Ronin E-Ville

### 15) *Zocalo*

**Hector Centeno**

*Zocalo* was composed in 2008 for the Canadian 60x60 project. It's made by manipulating field recordings done in Mexico City in November 2007. The Spanish word "Zocalo" is used to name the central plaza or town square that can be found in almost all the existing small towns and cities in Mexico and that generally becomes an important social hub. After spending 4 years away from my home country (the longest period I've spent away) suddenly I was back to see everything that was familiar but now with unfamiliar and fresh eyes. **Hector Centeno** (b. 1971) obtained his B.Mus (Composition) at UNAM, Mexico. He first composed exclusively for acoustic music ensembles but since 2004 his work has been devoted exclusively to electroacoustic music creating stereo and multichannel pieces based on soundscape recordings and other real life recorded sounds. His approach to the processes of sound art is inspired by the practices of Zen and it's ways of conceiving art creation and reality. He strives to achieve in his pieces a balance between spontaneous, intuitive expression and rationality. His main work tools are Open Source software like Linux, Csound and Ardour among others. He is also interested in multidisciplinary art that uses sound and in multichannel sound spatialization techniques.

### 16) *Crab Legs*

**David Parfit**

*Crab Legs* was inspired in part by a low tide walk along the rocky southern coast of Sidney Island, B.C. during which the sound of small crabs scuttling into hiding as the rocks were disturbed was quite compelling. The second form of inspiration was the large steel sculpture near the water at Macaulay Point in Victoria, B.C. from which every sound in this piece originated. **David** holds a B.S. in computer science from the University of Montana (2002) and an M.Mus. in music technology from New York University (2005). He studied digital signal processing and composition with Dr. Robert Rowe, Dr. Richard Boulanger, Dr. Charles Nichols, and Dr. Kenneth Peacock. Areas of research include interactive audio and music for video games, acoustic modeling, and machine learning. As a composer and sound designer, David owns and runs Seaside Sound in Victoria, British Columbia.

### 17) *Transients with Context*

**David Ogborn**

Between November 2007 and March 2008 I was on the move all but continuously, making soundscape recordings wherever I went. This piece is put together from short fragments of this collection of soundscape recordings (made in Florida, Italy, Northern Ireland, Berlin, Amsterdam, Toronto and British Columbia), with scant regard for unity of time and place. The context changes ceaselessly around an emergent layer of pops, growls and other transients. Freely traversing borders and genres, **David Ogborn** is a composer, guitarist and performer of electronic sound and video. At the centre of his work is the combination of traditional performance arts with electronic elements — whether these be recordings of outdoor environments, improvisations on laptop and guitar, video influenced by live musical gestures, or massive synthesized sounds on immersive loudspeaker arrays. He is an Associate of the Canadian Music Centre, a founding member of Toronto's angelusnovus.net group, and serves on the board of the CEC as its president. Ogborn recently completed a post-doctoral teaching fellowship at the University of Toronto and is currently teaching composition at the University of Regina.

### 18) *SIXTYSEC*

**Francis Dhomont**

*Sixtysec* est un court développement en forme de crescendo de textures sonores qui me sont familières. **Francis Dhomont** was born in Paris, 1926. Convinced of the originality of acousmatic art, his production is, since 1960, exclusively made of tape works. Doc Honoris causa at University of Montreal where he was teaching Electroacoustic Composition from 1980 to 1996. During 26 years, he shared his activity between France and Quebec. In 1997 he was a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin. Prix "Ars electronica 1992", "Magisterium" Bourges 1988, 1st Prize, Bourges 1981. Many works selected for the "World Music Days", and ICMC. He is now living in Avignon, France, and pursues an international career.

### 19) *Gros Dés*

**Minibloc**

We roll big dice. Yes. **Minibloc** is the duo of Anne-Françoise Jacques and Nicolas Dion. Anne-Françoise

Jacques studied electro-acoustic composition at Université de Montréal. Nicolas Dion is a self-taught musician. Minibloc came to life in 2004. Since then they played in numerous festivals and events, including Mutek, Pop Montreal, MEG Montreal, TILT, Send+Receive in Winnipeg and the Rencontres De Musiques Spontanées in Rimouski. "Carton micro récréation", Minibloc's first full-length cd, came out on the Le Son 666 collective in spring 2006, while other pieces from the duo have been selected for compilations and the radio art festival This City is a Radio, Saskatoon.

**20) *Our Lady***

**Reuben Ward**

**21) *Paris avril 2008***

**Claire Piché**

Paysage urbain composé exclusivement de scènes auditives à validité écologique, Paris avril 2008 présente en ouverture une ambiance pittoresque animée par un joueur d'orgue de Barbarie installé sur le trottoir du boulevard Haussman au coin des Galeries Lafayette. Un amalgame de courtes scènes témoigne ensuite de l'activité foisonnante du marché ouvert qui prend place boulevard de Charonne les mercredis et samedis de 7 h à 15 h, pour se fondre en final dans la ritournelle inaltérable de l'automatophone. Allez-y faire un tour lors de votre prochain voyage à Paris et vivez l'expérience in situ de ces plaisirs ambiophonnes. **Claire Piché** <http://www.ambiophonie.ca>

**22) *Toronto Island Contrasts***

**Elainie Lillios**

This soundscape postcard portrays the multifaceted nature of Toronto Island. I had the opportunity to visit during one of their air show weekends and was amazed by the sonic contrasts between technology and nature. **Elainie Lillios's** music is influenced by her fascination with listening, sound, space, time, immersion, and anecdote. Influential mentors include Jonty Harrison, Pauline Oliveros, Larry Austin, and Jon Christopher Nelson. Commissions from ASCAP/SEAMUS, ICMA, La Muse en Circuit, New Adventures in Sound Art, Réseaux, LSU CCT, and fantastic performers; grants from Ohio Arts Council, Mid-American Center for Contemporary Music, Ohio Board of Regents, and National Foundation for the Advancement of the Arts; awards from CIMESP, Russolo, Schaeffer, IMEB and others. Sonic experiences available on Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, plus online at <http://mustec.bgsu.edu/~lillios> and myspace at <http://www.myspace.com/elainiesacousmatics>.

\* Note: Though not Canadian, Elainie was invited to compose this piece on a Canadian theme.

**23) *Irazu***

**Roxanne Turcotte**

Terre volcanique. Émergence des feux et éclats. Cendres et souvenirs... Spectacle et féerie au coeur d'une dualité entre guerre et paix. Éclairages luxuriants et sonorités au coeur d'une ambivalence et d'une beauté suprême. Musique d'intégration de styles, d'images et de récits sonores sans frontières à caractère cinématographique Il s'agit du qualificatif le plus significatif de la musique de **Roxanne Turcotte** qui module sans cesse au gré de sa fantaisie et de la spontanéité. L'instrumentation électroacoustique est un moyen et la musique regorge de sensations où tout s'imbrique avec subtilités et nuances. Modeler les sons et les laisser en liberté comme par magie!

**24) *Cellular Activity***

**Zorina Bacchus**

This piece is a sonic representation of the ongoing electrical activity that occurs at the cellular level within a living body. Under a laboratory microscope, sound recordings were made from a living cell originating from a region of the brain that is understood to be responsible for memory. What is heard are the action potentials of the living cell. This piece was composed using random assignment of the recorded cell potentials. The streams that can be perceived represent how the body re-creates external events for encoding in its inner environment.

**25) *sim.bowl***

**Daryn Bond**

Ring the alarum bowl! A paper dragon eats the mountain. Construction: 8 interconnected winds of chaos blow clouds across the terrain. Sound grains/crystals/flakes [10-200ms] filtered through probability nets form rational [a/b] intonational & rhythmic structures applied to found and pre-recorded sound objects.

**Bond. Daryn Bond:** composer, writer, video hack living in a low rent hermitage in Winnipeg, MB. Current performance projects include *free object: don't object* and *disposable music*.

**26) *Dismembering Dismember***

**Jennifer Wicks**

**27) *Shiva Creates, Destroys***

**Adam Basanta**

I was inspired by the Indian myth of creation, in which Shiva breathes the world into life, then eventually destroys it. I have attempted to convey this process over a minute of music using several sound images including bird and insect wing-fluttering. As the minute passes by, the sound images begin to blur and fuse together. Eventually the natural imagery disappears into the vacuum and is replaced by Shiva herself, represented in an ethereal drone. **Adam Basanta** is a Music major at SFU's School of Contemporary Arts, studying electroacoustic composition with Barry Truax. In his compositions, Adam tries to preserve a connection to the real world while engaging with acousmatic techniques, and attempts to explore lyrical phrasing while using sounds that are not normally considered lyrical. He is particularly interested in the relationship between material, processing and syntax. Other interests include indeterminate composition and interactivity. In 2008, his piece 'Transients and Resonance' was awarded 3rd prize in the Hugh Le Caine category of Socan's Young Composer Competition. [www.sfu.ca/~aba36](http://www.sfu.ca/~aba36).

**28) *Density 10***

**Shawn Ferris**

Changes in density caused by pressure. In this case, the pressure of my hand on the touch pad of a 'Kaoss Pad' manipulating several controls simultaneously in real time. **Shawn Ferris** – Born Pembroke Ontario, Canada in 1955. Studied Composition at McGill University, Montreal, Canada. Founding member of the CEC (Canadian Electroacoustic Community) Lives in Charlottetown, Prince Edward Island, Canada with his wife Gael and their daughters Meghan-Wyn and Tate.

**29) *Worldcup***

**François Girouard**

*Worldcup* is made with edited recordings of the party in the streets of Little Italy, Montreal, resulting the victory of Italy for the 2006 FIFA World Cup. **François Girouard** is a composer, guitarist, drummer and videographer born in Joliette, Canada. He studied electroacoustic composition at the University of Montreal and has created several works for dance and theatre. He played guitar in many bands (The Frootfly, Serial Numbers, Mortabelle) and can also be found behind the drums performing with Dynamo Coléoptera. His video-music works have been presented in international festivals including the Pärnu International Film & Video Festival in Estonia, SOUNDPlay in Toronto, Outer Limits in New York, ISEA 2000 in Paris and Elektra in Montreal.

**30) *It's About Time Again***

**Gustav Ciamaga**

*It's about time again* is my most Canadian electroacoustic composition. It is bilingual and also has the sounds of Canada Geese. **Gustav Ciamaga** is a founding honorary member of the Canadian Electroacoustic Community.

**31) *Agnaganga***

**Martin Gotfrit**

A musical anagram in 59 seconds. From an original recording by the composer at an Aarti ceremony in Varanasi, India. **Martin Gotfrit** is a composer/performer living in Vancouver. He is the Director of SFU's School for the Contemporary Arts and co-director of the Computational Poetics Research Group.

**32) *Space Eagle 3***

**Jed Bundy**

Space Space Eagle 3 is drawn from a memory of the first science fiction novel I read. I believe it was in fifth grade; certainly a defining moment. **Jed Bundy:** Born Vancouver, 1958. A visual artist/working

drummer with a love of electronic music. His earliest efforts (Roger Wilco, 1981) utilized two monophonic synths, tape echo and a Teac 3340s. The reissue of “virtual” vintage gear has re-established his desire to create in this field. <http://underthewonder.blogspot.com>.

### 33) *Industry 2*

**David Campbell**

*Industry 2* is a piece that uses Logic Audio’s bundled plug-in synthesizer, “Sculpture” as well as the impulse-based reverb plug-in, “Space Designer”. These are contrasted by Native Instrument’s modular synthesizer “Reaktor”. All of these plug-ins use a snippet of a phone message that has been sampled as either an oscillator source or an impulse response. **David Campbell** is a Canadian composer who has worked in various media since 1979. His early years saw him playing bass in both punk and free-form jazz bands, working for CPR as a laborer in extra gangs in the Rocky Mountains, and finally studying arranging, composition and orchestration with Ron Collier and Paul Read. Since then he has gone to write for orchestra and various chamber ensembles and has had a successful career as a composer for film, television and concert as well as an in demand performer on guitar and bass. His electro-acoustic pieces have been featured in many settings from the first Vox Novus 60X60 project, and numerous public performances.

### 34) *touche & dis-moi*

**Martine H. Crispo**

Sound artist **Martine H. Crispo** has been working in live radio art since the mid 1980s. She has participated in numerous performance festivals in Canada and in Europe, both performing solo as well as creating sound for dance and theatre. She hosts a biweekly emission on CKUT radio in Montreal to present live sound performances. Her recent works and sound installations integrate the digital sounds of circuit-bent vintage educational toys.

### 35) *schmip*

**Raylene Campbell**

This is a recording of an improvisation on freebass accordion and Ableton Live. **Raylene** is an accordionist, improviser, composer, performance artist, audio/video artist, sound designer, teacher, and Deep Listening Instructor. Raylene is currently based out of Montreal, Canada and has a Master of Fine Arts degree from the Milton Avery Graduate School of the Arts, Bard College, NY. Raylene’s creative process involves explorations of acoustic ecology, psychogeography, architecture (acoustic and social spaces), computer interactive technology, and audience interactivity in both performance and installation environments. Raylene often collaborates with other musicians, composers, performers, and artists of multitudinous disciplines.

### 36) *Release*

**Patricia L. Dirks**

In our day to day lives, we often feel the need to release our stress, anxiety, and physical or emotional discomfort. Some may engage in the simple act of deep breathing, others may release frustrations in the form of a scream or a sigh, where others might relax by playing computer games. *release* is a 60 second exploration of these various sounds, manipulated and released in a subtle, meditative electroacoustic setting. **Patricia L. Dirks**, a Canadian composer, holds the Master of Music degree in composition, with a special emphasis on electroacoustic music, from the University of Calgary. She has received various awards for her compositions over the years. Patricia enjoys creating works that involve the integration of computer music and acoustic elements. Currently she holds the position of Web Administrator and interim e-Bulletin Editor for the Association of Canadian Women Composers (ACWC). For samples of Patricia’s works, see myspace at <http://www.myspace.com/patriciadirks>.

### 37) *Aut' Choses*

**Frank Koustrup**

This soundscape presents the arrival and departure of an inbound train at the Portal Heights station in Montréal. The week of this recording was the last week of operation of the vintage, electric locomotives on this commuter line. Photographers as well as the composer were on the platform to document this historic period. The conductor – sounding fed-up with this attention – shouts to the engineer to proceed

because the people milling about are not riders but are photographers and 'other things' (autres choses > aut' choses > oat shows). By day, **Frank Koustrup** works as a technical writer. By night, he is usually sleepy. But during some evenings, weekends, and vacations, he quietly explores his former life as a composer, videographer, and photographer. He was born in Sarnia, Ontario, in 1963.

### **38) *Steppin' Razor***

**Thor Kell**

*Steppin' Razor* is something of a tribute to old Underworld, William Gibson, the power of lo-fi improvisation, and the never-ending ability of huge, jah-like delays to make everything better. **Thor Kell** is an electronic music DJ and producer from Victoria, BC. He lives at [djfractal.net](http://djfractal.net) and [tide-pool.ca](http://tide-pool.ca)

### **39) *Rajas***

**Arne Eigenfeldt**

"Rajas" (2007) is an excerpt from a longer work, "Guna II : Rajas", for electronic sitar, robotic drummer, and soundscapes. In Samkhya philosophy, Guna has one of three tendencies: *tamas* (inertia), *sattva* (lucidity), and *rajas* (dynamism). *Rajas* leads one to activity, to pursue what one does not have. **Arne Eigenfeldt** is a composer of (mainly) live electroacoustic music, a researcher in artificial intelligence applications in interactive music, and educator in music and technology at Simon Fraser University. He has never been to India.

### **40) *Reciprocal Contamination***

**Stacey Brown**

*Reciprocal Contamination* is a piece that explores audio depth perception through multiple layers of percussive rhythms. A steady groove lays the foundation for the imitative gestures that move through the different textures and timbres of the sampled instruments. While some sources remain clearly identifiable, others are manipulated to the point of being unrecognizable. In both cases the listener is invited to experience this audio snapshot as the leisurely unveiling of a rapid pattern. **Stacey Brown** (BMUS, MMUS) has composed music for a wide range of ensembles, all the while demonstrating a particular fondness for interdisciplinary projects. Stacey's main field of academic research is multimedia opera. Following the 2002 premiere of her first multimedia chamber opera *...never underestimate the power of a plot device...* (libretto, H. Libby) she completed graduate work under the guidance of Michel Longtin. With funding from the *Fonds québécois de la recherche sur la société et la culture* (FQRSC), she is now pursuing a Doctor of Music under the co-supervision of Isabelle Panneton and Caroline Traube. Stacey is currently composing a second multimedia opera (libretto, Sébastien Harrisson) and teaching music harmony and analysis at the Université de Montréal.

### **41) *You Are With Us***

**John Oliver**

Written especially for the 60x60 competition, the work combines the sound of a single, rather infamous phrase uttered by President George Bush after the September 11 2001 attacks on the United States with a number of highly granulated sound sources which I leave to the listener to discover. Based in Vancouver, **John Oliver** writes and performs music for acoustic and electroacoustic instruments. Oliver's music strives to "resonate the whole listener" (intellect, emotion, and body). He came to international attention during 1988/89 when he won six prizes for five compositions ranging from chamber to orchestral to electroacoustic music. Among these, the Canada Council Grand Prize, 8th CBC 8th National Competition for Young Composers for his live electronic work with tape, "El Reposo del Fuego." His electroacoustic music has been performed in Europe and the Americas and appears on CDs from empreintes DIGITALEs, earsay, CBC Records, ZaDiscs, SNE and McGill University Records.

### **42) *Lack of Proper Words***

**Sarah Boothroyd**

*Lack of Proper Words* is a study of the sounds people make to fill silence. This one-minute piece incorporates reiterations, hesitations, and various verbal crutches. **Sarah Boothroyd's** work is frequently heard on CBC Radio, and has been featured on BBC Radio 4, Resonance FM, WFMU in New York, and

Chicago Public Radio. Her sound art has been presented at the International Features Conference in Denmark and Bulgaria; at the Radio Without Boundaries Festival in Toronto; at the True/False Film Festival in Missouri; at the Association of Women in Radio and Television Conference in Nairobi; and on the Deep Wireless CD compilations. Sarah's talents have been recognized in competitions held by New Adventures in Sound Art, the Third Coast International Audio Festival, the Canadian Association of Broadcasters, the Canadian Association of Journalists, and the European Broadcasting Union.

#### 43) *Happy Holidays*

**Gabriel Duceppe**

The concept behind the piece is an attempt of being able to wish a happy Eidul-Fitr, Christmas and Hanukah without being taxed of being racist or cultural chauvinist. The idea of wishing happy holidays is a bit like turning all those festivities into some homogenized and tasteless form of cultural fast food. The narrator attempts to say each of them individually but, despise getting close to her goal, constantly fails. Finally she resolves herself of wishing a general "happy holidays". Plan B, Livewire, The Harvestman and Doepfer modular synthesizer modules were used. RTGS x.2.4 Universal granular synthesizer was used for the voice processing. Spoken words by Amira Atef Khenissi. **Gabriel Duceppe** is an electroacoustic music student at Concordia University in Montréal, he is also the leader, vocalist and main composer of the Heavy Metal / Electronic band ÖGENIX.

#### 44) *Workhouse Playhouse*

**Dancers**

Children learn about color through music, putting their chubby hands all over the keyboard. **Devon Armstrong and Jonathan Picklyk** started making pieces together under the name **Dancers** in 2002. Their approach is to carve away at unlikable and accidental fragments, working and reworking them into rough, wooden presence.

#### 45) *A matter of voices*

**Christian Calon**

FR

"Nous parlons,  
stables, dans la langue,  
nous parlons,  
victorieux du bruit,  
ou ce bruit, victorieux, nous réduit à un sémaphore muet, au bord métabolique où l'invention se lance, au hasard,  
dans l'insensé."

EN

"We speak, stable, in language.

We speak,  
victorious over noise.

Or this noise, victorious, reduces us to a dumb semaphore, on the metabolic edge where invention springs, at chance,  
into the unsound."

Michel Serres.

**Christian Calon:** Ses projets sont liés par une commune exploration des modalités de l'écoute et de l'audible. La mise en espace des formes sonores, l'art radiophonique et les formes narratives sont au centre de sa démarche créatrice. En parallèle, il participe au collectif d'improvisation Theresa Transistor.

#### 46) *Byte Minute*

**Jean-Michel Dumas**

*Byte Minute*, c'est la solitude bruyante d'un byte voyageant à toute vitesse sur une nano-distance à l'intérieur d'un système immobile. *Byte Minute* is the noisy loneliness of one byte travelling ultra-fast on a nano-scale inside a motionless system. **Jean-Michel Dumas** (b.1979): Diplômé en conception sonore (1998), il fait ses débuts professionnels en écrivant la musique de plusieurs court-métrages. Il entame ensuite un baccalauréat en composition électroacoustique à l'Université de Montréal en 2002. Entre 2003

et 2007 il fait parti de l'équipe de recherche audio de la Société des Arts Technologiques supervisée par Zack Settel. S'intéressant vivement à la musique de scène, il crée, depuis 2004, des performances scéniques et théâtrales avec l'auteur Daniel Danis. Il est présentement sur le point de terminer sa maîtrise en composition sous la direction de Robert Normandeau et Jean Piché. [ [www.jmdumas.org](http://www.jmdumas.org) ]

**47) *Minutka***

**Zuzana Sevcikova**

For my one-minute piece, *Minutka*, I got inspired by Francis Dhomont's *Points de fuite* (Vanishing points) from 1982. I explore the technique of my "vanishing" sound samples, the appearance and disappearance of sound gestures, their spatial movement, and different creation of a sound envelope. Sound sources come from my studio recordings and are processed in Peak. The whole mix is done in Deck. **Zuzana Ševčíková**, 1981, Czech Republic: I currently study at the Contemporary Dance Department of Concordia University. Previously I have also studied dance in Prague (Czech Republic) and New York (USA). I performed with my choreographies and led workshops at many international festivals. With the electroacoustic music I started to experiment as a choreographer and recently as a composer too. Currently, I work on a project connecting improvised electroacoustic music with improvised dance. Beside my dance profession I completed studies in Physiotherapy and am interested in becoming a dance therapist in the future.

**48) *Small Boy***

**Sylvi MacCormac**

Cree First Nation, *Small Boy*, speaks about Nepi / Water and tells us that Aski means Earth; Yoten means Wind; Stringed Instrument & Male Singer (recorded with permission at Vancouver Folk Music Festival 2003-2006); Paddle in Lake (recorded by Dave Murphy — [www.sfu.ca](http://www.sfu.ca)) [www.thefestival.bc.ca](http://www.thefestival.bc.ca). **Sylvi MacCormac** received honourable mention at the International Musique Electroacoustique Bourges, France (1999) and produced Uts'am / Witness CD (2004) including Buffy Sainte-Marie, Bruce Cockburn, Barry Truax and Squamish Sp'ak'wus Slúlum / Eagle Song Dancers. A multi-talented performer/composer of modern music, and the creator of WHEELS : Soundscapes with the voices of people with disabilities, sylvi macCormac has extensive performance credits since the 1980's, including the Vancouver Folk Music Festival, New Music West, and Seattle's RockrGrl Music Conference in 2000. Electroacoustics, including Soundscape Composition, stretches the boundaries of music by collaging sound, story and song, transforming sound sources with signal processing and combining them in creative ways. Diffusion extends familiar structures, by placing the listener inside the Soundscape while inviting us on imaginary journeys.

**49) *54 seconds***

**Hélène Prévost**

*54 secondes* repose sur la beauté rythmique de quelques mots et de l'idée d'une forme qui ne sera pas. **Hélène Prévost** est une artiste audio, réalisatrice de nombreuses émissions à la Chaîne Culturelle de la radio de Radio-Canada de 1977 à 2007, dont Musique Actuelle et le Navire « Night ». Membre du projet intermedia Bande à part (radio, radio satellite et web), de 2004 à 2007. Elle s'est spécialisée dans l'écoute, l'enregistrement et la diffusion des musiques exploratoires, expérimentales, improvisées, instrumentales et électroniques, de leur lutherie et de leur vocabulaire. De 1995 à 2004, elle a assuré une participation artistique et la diffusion radiophonique en direct des SYMPHONIES PORTUAIRES de Montréal à Pointe-à-Callières à la radio. Elle a aussi coordonné la participation artistique de la radio de Radio-Canada à quelques grands festivals dont le FIMAV- Festival de Musique Actuelle de Victoriaville (1993-2005), MUTEK (2000-2003), Montréal Musiques Actuelles (1990), ainsi que du projet SILOPHONE de The User (2001).

**50) *Environmentally Sound***

**Pierre Desmarais**

This composition is a reflection on our gasoline/car obsessed society in which those who hold the power threaten our natural environment. Pierre Desmarais received a Masters in Composition at l'Université de Montréal in 1999. His memoir, a composition for string orchestra and percussion entitled **Le cri, d'après Edvard Munch**, was performed by I Musici de Montréal. Live or in the studio, he explores soundtracks,

either for film, theater or dance. He is a versatile musician whose music navigates through a great variety of styles.

**51) *Chimera: A diasporic journey***

**Suzanne Farkas**

I am interested in boundaries of identity, alienation/ translation. This piece was composed in support of the Tibetan cause, in memory of the 20th anniversary of the student uprising of Tiananmen Square China, and as an exploration of the nature of Diaspora and identity. Using the conceptual framework of soundwalks (aka m schaffer/ j cardiff), I shaped and layered more than 36 tracks of found, sampled and live instrumental sounds. I used the tibetan prayer bowl as my base note and developed keynote and colour from my samples collected while following the route of Tibetan Diaspora starting in Toronto and tracing back the path through New York City, Katmandu Nepal, Lhasa and Mt Kailash Tibet and lastly China. Sound sources include Tibetan restaurants and shops of Toronto and New York, Chinese karaoke bars and radio in Lhasa, footsteps of pilgrims on frozen grasslands, chomping Yaks herded by nomads, wind sweeps and streams on top of sacred Mt Kailash, squeaking prayer wheels turned by devotees, chanting nuns and merchants by the Potala. reactions of chinese tourists to my prayer bowl played live in tienamen sq? **Suzanne Farkas** is a visual artist and musician, recipient of toronto arts council emerging New media art award 04 for work on interactive kinetic sculpture; she is currently a member of the Elemental Choir(an improvisational a cappella, experimental choir ) directed by Christine Duncan, guested by Wende Bartley. Recent performances include Sound Travels, Sound Axis and Nuit Blanche new music festivals. Farkas plays flute, electric bass and djembe and performs as a member of the rock/punk band Greg Clarke and the Madvarks ([madvarks.com](http://madvarks.com)).

**52) *Peak Experience***

**Diana McIntosh**

*Peak Experience* flows from my many mountain climbing adventures — hiking up and down valleys and glaciers and struggling up to summits. The mystery, the excitement, the beauty, the exhaustion are all part of the struggle to reach high places. This little 60-second slice of high altitudes was created using a Synclavier digital synthesizer, some sampled concrete sounds done on a keyboard sampler, and recording my own breathing while hiking in the mountains.

**53) *After the Resolution***

**Yota Kobayashi**

This piece depicts a calm and gentle state of mind. Acoustic and electro-acoustic composer, **Yota Kobayashi**, was born in Nagoya, Japan in 1980. He moved to Vancouver, Canada in 2000 and studied music composition at Simon Fraser University under professors Barry Truax and Owen Underhill. He is currently based out of Vancouver where he has scored for a number of films and dance plays and has worked as a teacher in the Electronic Music Programme at Langara College and Stylus College of Music & Sound Technology. In 2006, His composition Reminiscence was awarded the third prize in Canada's national competition for electro-acoustic music, Prix Jeu de temps / Times Play, held by the Canadian Electroacoustic Community. His music can be accessed from his website: [www.programsounds.com](http://www.programsounds.com).

**54) *Strings in Space***

**Evgeny Manouilenko**

*Strings in Space* was created using a variety of software including Sound Forge 7.0 (for Reverb, Delay, Compressor, Normalizing, and EQ), FL Studio Pro (for editing, cutting, pitching, and panning of my recorded samples), CUBASE 4.0 (for mixing all together), and Amadeus II (for recording of live sources). Additional sources include a Roland drum machine, ARIES, and a recording of a broken piano.

**55) *Telegram from Space***

**Richard Désilets**

The idea was to shake, flap, tear and to screw up different pieces of paper. Then I record the different texture of paper and add one more synthetic sound. I imagine the work as a message from outer space. **Richard Désilets** is a freelance composer. He achieves a Master degree in composition from the University of Montreal in 1987. His experience in music realization ranges from composing operas to multimedia music production with some research in experimental and contemporary music. Pianist, his principal instrument is now the computer and its music-processing tools.

**56) *Untitled*****Debashis Sinha**

*Untitled* is a work that uses field recordings from Kolkata (in this case a bicycle rickshaw ride) juxtaposed with musical elements, a typical palette in Sinha's audio works. Many of Sinha's field recording works endeavor to present an admittedly utopian internal state that he says becomes possible for him only when he visits India. These works are an effort to reengage with this state outside of these trips. For many years a percussionist with a number of Canada's premiere world music pioneers, **Sinha** has begun to forge a name for himself in the world of audio and new media art. His training under master drummers from various world percussion traditions inform his work and his exploration of the role of tradition as a tool for innovation.

**57) *Insist*****Nancy Tobin**

Made in Montreal, February 2008. Composed with source material from the project DelayToys - Berceuses. The artist wishes to thank the Canada Council for the Arts for its support. **Nancy Tobin** is a sound artist and designer for stage productions. Over the past twenty years, she has developed an approach using unusual audio speakers to transform the sound qualities of her compositions. Her designs for multimedia installations have been presented at the Musée d'art contemporain de Montréal and the Montreal International Festival of New Cinema and New Media. Nancy Tobin is currently finishing work on a series of thematic compositions on CD, centred on memory, play, silence and contemplation. (2)  
[www.mmebutterfly.com](http://www.mmebutterfly.com)

**58) *En l'air*****Georges Forget**

*En l'air* est une miniature consacrée à l'air ainsi qu'à la légèreté des objets évoluant dans le vent. Plumes, feuilles et fanions de jours d'insouciance passés à l'ombre des arbres. **Georges Forget** (Niort, France, 1978) Compositeur français installé au Québec, Georges Forget a commencé sa formation auprès de Christian Eloy au Conservatoire de Bordeaux dans la plus pure tradition acousmatique. Il a ensuite évolué, durant sa maîtrise avec Robert Normandeau, vers une approche plus mélodique de l'électroacoustique. Compositeur polyvalent, son travail accompagne également différentes formes d'expression comme le théâtre, la vidéo d'art ou le documentaire ; à cet égard, on a pu entendre son travail dans différents projets en Europe comme en Amérique du nord. Son travail a été primé lors des concours Jeu de Temps / Times Play 2007 et Música Viva 2003 et 2007, Présentement au doctorat en composition sous la direction d'Isabelle Panneton et de Jean Piché, Georges Forget continue de privilégier l'utilisation du motif mélodique comme élément fondateur de l'unité et de la lisibilité formelle de l'oeuvre ; son projet de musique mixte consiste en outre à développer des dispositifs permettant une plus grande 'sensibilité' dans les échanges musicaux entre machine et musicien. Georges Forget est boursier du Fonds québécois de la recherche sur la société et la culture.

**59) *Panorama*****Ben Shemie**

*Panorama*: Listen carefully to the repeating sine waves. This 60 second piece features mixed electronic mediums with familiar yet abstract anchoring points. Close your eyes. Born and raised in Montreal, musician/composer **Ben Shemie** continues as an active contributor to the Montreal scene. A music career built on pop music as a guitarist, Ben has formal training in Jazz from time spent at McGill University as well as forays into classical music with further studies in composition at the Université de Montréal. As an eclectic musician, Ben has passed through the popular music scene to the classical with deep appreciation and focus on electronic genres. Through these explorations, he has managed to maintain deep diverse roots and continues to work within these realms to produce music in a multitude of styles.

**60) *Mini-hmmm*****Kathy Kennedy**

This is an excerpt of a live recording of 8 people humming together on CKUT-FM radio McGill in Montreal, 07. See [www.kathykennedy.ca](http://www.kathykennedy.ca) for more information on the ongoing project *HMMM*. **KATHY KENNEDY** is a sound artist with formal training in visual art as well as classical singing. Her practice generally involves the voice and issues of interface with technology, often using telephony or radio transmission. She is best known for her large-scale sonic choreographies involving over 100 singers and

radio. She frequently gives lectures and workshops on listening skills, acoustic ecology and vocal improvisation.