

CIRCUIT BRIDGES is a monthly electroacoustic concert series, held at Gallery MC in New York City. Our mission is to connect with similar organizations from around the globe that foster and promote innovative electroacoustic music and sound. Our concerts feature local composers and sound artists and those from visiting communities and immerse audiences in the vast wealth of electroacoustic music being created today.

Circuit Bridges is dedicated to creating a community for creators of electroacoustic music and strives to explore all that is included, and currently being innovated, under the electroacoustic umbrella, such as sonic art, radio art, glitch, circuit bending, electronica, real-time improvisation, network performance, audiovisual composition, mash-up, and data sonification.

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CIRCUIT BRIDGES is a Vox Novus project, presented in collaboration with Gallery MC, and supported by Lower Manhattan Cultural Council, and New York City Department of Cultural Affairs.
www.VoxNovus.com
circuitbridges.com

Melissa Grey & David Morneau, Artistic Directors
Robert Voisey, Executive Director

UPCOMING CONCERTS

Circuit Bridges: Spontaneous Soundings

2015•05•28, 7:30pm

Gallery MC [549 West 52nd Street, New York City]

Circuit Bridges is collaborating with Soundlings (a growing circle of international creatives working with sound based in Amsterdam) on a concert of improvised music. This concert will feature performances by Margaret Lancaster (flute), Thomas Piercy (bass clarinet), and Peter Jarvis (drum set) and music by Gagi Petrovic, Robin Koek, Tijs Ham, Roald van Dillweijn, Melissa Grey, David Morneau, Milica Paranosic, and Robert Voisey.

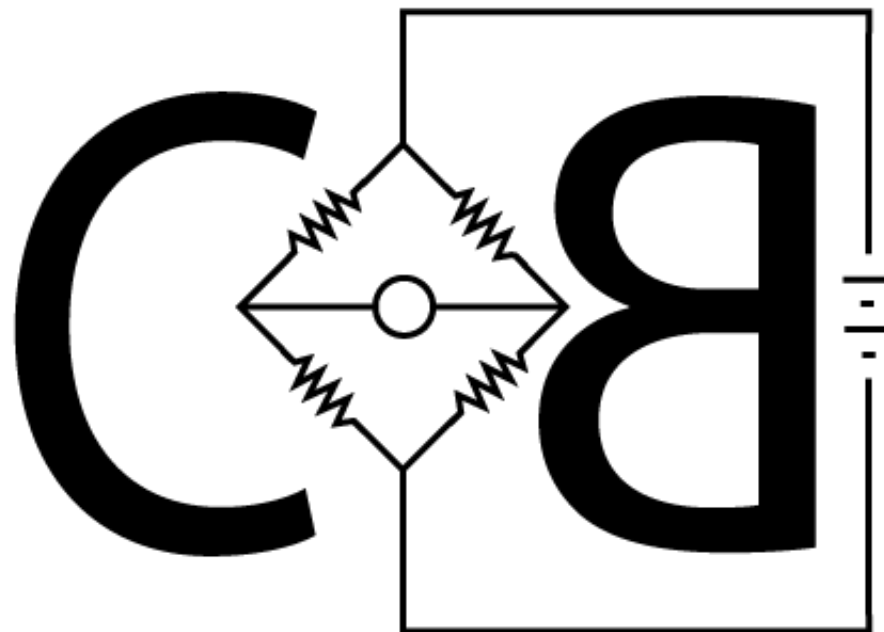
Circuit Bridges: The Round Trip

2015•06•25, 7:30pm

Gallery MC [549 West 52nd Street, New York City]

Circuit Bridges is collaborating with Jane Wang of Mobius, an artist-run organization in Cambridge Massachusetts, whose mission is to generate, shape and test experimental art, on the closing concert of our second season. We will feature music and performances by Antonio Eze Cuscina, Elevator Machine Room, Eva Ingolf, Max Lord, Stefanie Lubkowski, Bibiana Padilla Maltos, Danny McCarthy, Mick O'Shea, Caroline Park, Jed Speare, Hans Tammen, Kirsten Volness, and Rain Worthington.

Vox Novus Presents



CIRCUIT BRIDGES

NO. 29

First Bridges

2015•04•30



Vox Novus Presents CIRCUIT BRIDGES: NO.29

2015•04•30

First Bridges

prelude

Indigenous Broadcast Mix

part 1

Sculpture	Emil Alenius Boserup
FUENF	Rahel Kraft
Machines 4 Production	Marc Fiaux
Coleman Road Audio Portraits	Seb Bruen
Surfaces 1	Lutfi Othman & Clive Vella
Fragments C & E	Oscar Gracida
Brass Jewels	Andrew Ford
Time Based Ambient Music for Four Musicians	Dominic Stephens
Turn a story inside out	Tomoko Hojo
Musical Chair	Yasmin Kuymizakis

part2

Rhythmanalyses	Evan Viola
endless	Robin Buckley
Sunlit Through Concrete	Eric Romeo
Epoch	Serena Emtiaz
Altar (Disputing Semantics)	Jacques Everiss
Subseptance - Forest Euphoria	Pär Carlsson
Mushroom MindFUCK	Pascal Louis Mowla
Secret of urban chaos	Dominykas Morkunas
A Play with Overtones	Fatima Mendez

First Bridges represents winning submissions to a recent call for works from Iris Garrelf's students from London School of Communication and Melissa Grey's Sound Studies students from The New School, NYC. This concert was also presented in London at Machines Room, and streamed at sonic.fm and broadcast from Resonance fm.

Altar (Disputing Semantics): Influenced by free improvisation and the semantics of the word. Improvising requires some understanding of an instrument which then negates the term. This instrument is an attempt at levelling the playing field as anyone can play regardless of technical or musical ability.

Pär Carlsson, born 1992, comes from a musical background with several years experience of playing cello, guitar and producing electronic music. In 2014 he moved to London in order to begin his studies in BA Sound Art and Design at University of the Arts London. During the application process he began developing an idea of unsynchronized music, triggered by the flow of water, and begun experimenting with different ways to realize such a project. These thoughts became reality in late 2014, and the piece you will hear is one of the first products of his experiments.

Subseptance is a sound experiment by Pär Carlsson. The instrument he has built and developed makes use of 6 instances of water dripping at individual rates. Every time a drop is released it triggers messages that are sent to his computer to generate musical information, midi data and to randomize parameters within the software. To accomplish this he has developed a custom setup based around MAX/MSP and Ableton live. Because of the way the device is constructed the rates of dripping will never be the same, and in combination with the randomization of the software that produce the sounds, it makes every performance of the pieces written with the instrument unique and never repeating. Forest Euphoria is one of the first pieces written with the instrument, and can be described as a drowsy, textural sound world calling from an afar grove of eternal stillness. All sounds are triggered by the instrument.

Pascal Louis Mowla is an artist and musician currently living in London and finishing a degree in Sound Arts at the London College of Communication. Although not limited to audio, my work is mainly concerned with using sound to re-construct feeling and experience. These themes are often explored aesthetically as well as narratively and aim to efficaciously place the listener within a virtual sound world, or a particular headspace that is a direct derivation of a specific experience.

Mushroom MindFUCK: This piece was put together following an interview conducted with a friend who had just taken psychedelic mushrooms. Using the detail given in the interview, I then set out to capture five key field recordings in order to create a re-manifestation of the trip described. Found sounds were recorded on-the-fly with an iPhone to give a lo-fi feel that met my aesthetic intentions. The manipulation of all found sounds helps to guide the listener through the experience as the drug takes effect before becoming increasingly violent.

Dominykas Morkunas is a composer of sound for film, animation and other visuals, currently studying sound arts & design in the London College of Communication. After graduating from Lithuanian Academy of Music and Theatre and gaining basic musical knowledge, Dominykas moved to filmmaking and started feature film & documentary courses in Skolvija Film Academy in Lithuania. Now he resides and studies in London, working on the correlation between the two – sound and video. He can be contacted at d.morkunas1@arts.ac.uk

Secret of urban chaos is a sound piece, trying to imitate, reveal and emphasize the consonances heard in the urban soundscape, by mixing together the noises of traffic, sirens, bells, supported harmonically by the sound of supermarket fridges, inflators and other continuous steady-pitched sounds, which exist in various urban places. As well as harmony, rhythm is another factor, which complements to city's soundscape. Being in the city's noise all the time, it is hard to leave those unwitting harmonies and rhythms unnoticed. However, it is a great challenge to try and recreate those consonances, as they normally appear really quickly and their primary source is not easily identifiable.

Fatima E. Mendez is a current graduate student at The New School, pursuing a Masters in Media Studies, with concentration on Sound Studies and a Certificate of Media Management. She is a graduate of The Sonic Arts Center at The City College of New York, with a BFA in Music with a concentration on Audio Engineering and Music Technology.

A Play with Overtones: Tempo: 80 beats per minute (♩=80). Time Signature: $\frac{4}{4}$ (Relevant to placement of notes). Each note from F2 to C5 was recorded with approximate length of a whole note = 4

As children we love to dance. Though we may not find our groove, we are stuck in a rhythm. What is a rhythm? How many different types of rhythm are there? How do mono, poly, biological, economical, and sociocultural rhythms correspond? What do these rhythms do to us? *Rhythm analyses* is one person's rumination on the above questions in an urban environment. The project consists of passages taken from some of history's finest thinkers like Max Horkheimer and Theodor Adorno, Charles Darwin, Vladimir Nabokov, Henri Lefebvre and Gaston Bachelard, which were then given to strangers to read aloud within a given space. What resulted was the varying cadences and rhythms of not only human speech but any environmental sound present. What also resulted was not merely a collage of collected sound but a composition; an experiment between rhythm, music, and noise. *Rhythm analyses* was meant to reimagine our innate human instinct to interact with what we tune out everyday.

Born in 1992, **Robin Buckley** is a musician and artist. He has spent half his life in Germany and holds two citizenships. Robin is studying Sound Art & Design at London College of Communication. He is interested in digital technology, the politics of music and the aesthetics of taste. Robin has released music with the label Reject & Fade and is currently working on an improvised live set commenting on and exploring contemporary dance culture.

endless: A hundred hours of video are uploaded to YouTube in any one minute. This represents an unfiltered mirror into the privileged who have access to an internet connection and a phone, computer or other recording device. This piece is a soundscape of that digital space. Through the lens of Attention economics, a lot of this content is fighting for its survival, fighting for our individual consciousness. Furthermore, as this rate inevitably increases as more and more users have access to the aforementioned technology, the amount of time a viewer will have to consume pieces of content will decrease rapidly. This piece can be generated in a completely new order, using new content as it's uploaded in realtime and then cut to different sections of each video. Pieces can be made which last hours, with the time between clips varying from the inaudible to their actual length. The possibilities, like the data stream, are endless and overwhelming.

Eric Franklin Romeo is an Architect, Filmmaker and Lighting Designer who has been making a variety of music his entire life. From organ lessons as a small child to a saxophonist in the marching band, his musical interests in music are always changing as well as methods of production.

Sunlit Through Concrete: Nothing is truly opaque. Everything is porous at the smallest molecular level. How does sunlight behave within this web of active electrons? How are things lit on the interior of a solid object? On the exterior of the object? What does the journey sound like to be sunlit through concrete?

Originally from Los Angeles, sound artist, poet, and photographer **Serena Emtiaz** currently resides in London and is studying towards a bachelor degree in Sound Arts and Design at London College of Communication (University of the Arts London). With a love for exploring all things beautiful and conceptual, she explores people's emotions through the stimulation and correlation of visual and audible utopia, using immersive audio environments to encourage mental visualization. Classically trained in piano performance, Serena is very inspired by relating the structure that has come from her classical background and the structure of the human mind and heart.

Epoch: The inspiration for this piece came from the subjectivity of experience according to an individual's personal mood or opinion. Emotions affect how we feel about art and how we perceive our surrounding environment. The entoptic phenomena (visual effects whose source is within the eye itself) plays a big role in this piece, because each individual experiences different optical illustrations when listening to this piece comes from their own personal entoptic vision. Daunting mellifluous tones inspire the audio piece 'Epoch'. To fully engage with the intended sonorous experience, the listener must close their eyes when listening to the piece, be in a quiet room, preferably alone, and be in complete darkness.

Jacques Everiss: I am a third year Sound Arts student. My background is mainly is music and playing in bands. I have an interest in free improvisation, installations and electronics.

PEOPLE // NOTES

Indigenous Broadcast Mix

Blind Moany Wat - Steam grinder [Immigrant Breast Nest]

Mysterious House - youtub bubble and box droplets

(Muddin mix by Peter Seligman) [Immigrant Breast Nest]

David Morneau - Blind, Mechanical, Unrecognizable Orgy [Immigrant Breast Nest]

Blipvert - Pink Monolith [Immigrant Breast Nest]

Laskfar Vortok - Neos Helios [Immigrant Breast Nest]

Prepared by Dan Abatemarco (Speak Onion). Find more Indigenous Broadcast at: <http://futuremusic.fm/shows/indigenous-broadcast>

Emil Alenius Boserup holds a BS.c in Human-geography and Performance Design and a BFA in Fine Arts from The Royal Danish Academy of Fine arts. He is currently located in New York City enrolled in the MFA program at Parsons School of Fine Arts and The Royal Danish Academy of Fine Arts. Emil's work ranges within a variety of media and has been shown in respected venues such as Kunsthall Charlottenborg in Copenhagen Denmark, ZKM in Karlsruhe Germany, and Carnaby Street in London. He has released several records and performed live with sound and electronic music in Copenhagen, London and Berlin.

The vocalist **Rahel Kraft** works mainly in the field of improvisation and experimental music. Her interest in sound aspects and contemporary music leads her to various projects. She works as a composer for different ensembles and her connection to computer & electronics is an important part in her work. She studied voice with a focus on jazz at the University of Applied Science and Art of Lucerne (CH) and holds a Master of Arts in Music Pedagogy. In 2011, she founded the Stimmorchester, a seven voice experimental ensemble based in Switzerland. The group did several collaborative work between music & art. Rahel Kraft is currently attending the MA SoundArts at the University of the Arts London.

FUENF is a composition for voice, synthesizer and electronics for a soloist, performed by Rahel Kraft. This work plays with the number five, arranged the same way as the dots on a dice. The visual pattern acts as a guideline for sound directions and time. It is somehow a joyful game - always in motion and constantly requires change. Five becomes a unique meaning. The goal: playing the game. There is a need for coming back to the center again and again until each connection has been engaged. Some lines are leaving, others returning. It is like playing hopscotch, jumping from one dot to the other. In many cultures the number five has a special meaning. Some of them inspired the piece, such as change, freedom, luck, joy, and the five elements. *FUENF* explores each connection until the yarns interlace

Marc Fiaux was born and raised in Switzerland. He currently resides in New York City where he completed a BFA in Photography in May 2013 at Parsons. He started using photography and performance to make work on existential worries and absurdity. Over the last few years his interests expanded to sound and cinematography, which lead to the creation of multimedia installations exploring virtual architecture and the theater of the absurd to create a sensory experience of imaginary interior spaces. Now enrolled in an MA in Media Studies at The New School, he is advancing his practice in sound studies.

Machines 4 Production is a sound piece conducted by imaginary machinery of mechanical and electronic origin. This industrial performance guides the listener through different acoustic spaces creating a sensorial experience. My approach has always been heavily centered on visuals due to my background in photography. Once I encountered sound as a production and art practice, audio became fundamental in bringing alive my imagery. At the same time, industrialization became a topic for my multimedia work exploring a mixture of virtual and real interior spaces. Sound design became the driving force of my constructions which deliberately needed to be auditory to work spatially. This piece aims to reduce all visuals purely to sounds. The machinery controls our sense of the invisible interiors and constructs therein.

Seb Bruen: I am a second year Sound Art and Design student from London College of Communication. In my latest endeavours I have been exploring self-identity, identity of people around me and how their circumstances interact with each other. Exploring memories that can be identified with sound and attachments we create to personalized pieces of music. Recently I have been involved in a number film projects throughout the stages of production however my deepest interests are composing and post-production, particularly Foley and sound effects editing.

Coleman Road Audio Portraits: What you are hearing is the combination of three separate Audio Portraits - I first began thinking how I could create audible representations of people I know, trying to think what defines their personality regarding sounds, tones and environment. This soon developed into what I would like to call an Audio Portrait. I created each piece by asking a number of detailed and expressive questions regarding a person's background, and then sat each individual in front of a keyboard to play tones they felt described themselves. I then used the stereo landscape to create an audible timeline; left monitor being past and right being present, and placed the tonal elements in the centre to be a true spiritual representation of each person. In these pieces memories and thoughts are layered to create a dialogue which is similar to the relationship between friends. The translation of this information occurs through myself, representing not only them but also reflects my feelings toward them.

Lutfi Othman is a London based experimental musician from Singapore that practices loop-based improvisations, superimposing improvised loops over prepared loops. Under the alias Rasul, his compositions rely heavily on found sound that he captures through different techniques, favoring a cassette voice activated recording style. Through improvisation, Rasul allows forces outside of his artistic sensibility to dictate his compositions, using the loop to continually capture new frames and moments. Inspired by Eastern spiritual traditions, Rasul's compositions evoke a mystical soundscape, grainy from the tape recordings that hide the identities of the objects it captured.

Clive Vella is an electronic music composer and performer and a BA Sound Arts & Design student at the London College of Communication. In the past years, under various projects, he has explored many themes relating to spatial perception and emotional atmospheres. Through these interests he has been able to develop a style which concerns itself of one's position in physical and emotional space; resulting in an understanding of sound beyond the scope of art and entertainment. To achieve this, his techniques range from manipulation of field recordings, extensive use of granular synthesis and stretching algorithms

Surfaces 1 is a five-minute improvised sound piece consisting of amplified javanese bells and moroccan hand drums, processed field recordings using granular synthesis, several effects pedals, and a portable radio; the last of which is a crucial aspect within the structure of the composition. Conceptually, the piece is constructed from a study of the Sema ritual in Sufi meditation. Sema, loosely translated in English as 'listening', is a spiritual activity in which the participant, through dance and music, attempts to 'listen inwards' in order to reach spiritual clarity. The doubled faceted nature of the ritual, part action and part introspection, can be related to the act of improvisation, where listening and performing become one and the same effort. In this particular piece, the portable radio brings in an element of randomness; enabling the performer to achieve a sonic sensibility and thereby, compelling one to react and interact with constant and unpredictable change

Oscar Gracida (born in Mexico City). Currently is pursuing a Master in Fine Arts in Parsons the New School for Design, New York, EUA. He works with photography, drawing, and video. He is interested in the intersection between a technological logic and the possibilities of an error.

Fragments C & E: This work attempts to create a relationship between different movements, from ones of an urban environment to those ideas that circulate our history. Fear could be an excuse to let the flow of ideas and bodies get in motion, however, as any other emotion, this one hardly can be materialized.

Andrew Ford is a British artist who lives and works in London. Working primarily with electro-acoustic composition, Ford is interested in the intersection between gesture, material and listening in the formation of reality. He is currently studying at the University of the Arts London.

Brass Jewels: Dear Chris, Thank you for inviting me to use your studio last month. The recordings I made of you working on your brass necklace have worked very well in my composition. I wish you the best of luck with your new business venture. Warm Regards, A.

Dominic Stephens is a sound artist and composer interested in exploring the provocative nature of sound through composition, performance and video. He is known for attention to detail in his compositions and a lo-fi approach and aesthetic in producing music. In recent times Stephens has performed throughout the UK with artists such as Knut Aufermann, Nicolas Collins, Ben Frost and Hans Koch. In 2012 Stephens undertook an intensive mentorship with Australian composer and performer, Julian Knowles, known for his continual work in new and emerging technologies since the mid-1980s. Dominic Stephens currently lives and works in London, United Kingdom

Time based ambient music for four musicians is a five-minute graphic based sound composition, which uses time as a conceptual framework to direct the way four musicians organise their sounds from within the performance. With most of the score left up to improvisation, the performer must choose from four specific, sound based instruments and follow the score downwards, from top to bottom, as to where to place each sound. Using John Cage's 1959 piece "Water Walk" as a conceptual starting point to explore the variety of methods which can be achieved through time based sound organisation, "Time based ambient music for four musicians" intentionally suggests the use of non-melodic sound objects to be played in a time based pattern, therefor transforming a collection of sounds into music.

Tomoko Hojo is an artist and a researcher based on experimental music and sound art from Japan. She studied at Tokyo University of the Arts and received a BA and MA. A theme of her MA thesis is about a pre-history of Japanese sound art from 1955 to 1976. She organises an "ensemble for experimental music and theatre" with Tomomi Adachi and others, and performed many post John Cage pieces such as Fluxus, Christian Wolff, Tom Johnson and contemporary composer's pieces. She was awarded the first prize at the 3rd Sound Performance Competition (Aichi Art Center/Aichi, Japan) in 2008.

Turn a story inside out: This piece is manipulated a concert's performance which has a same title. 7 performers listen to a violin performance (The Last Rose of Summer) and imitate it immediately by their voices in a huge theatre space. At first, the distance between performers and sound source is far apart and the volume of the sound is small, however, performers are required to imitate that musical sound as loud as they can. As the piece proceeding, the distance is closer and closer and the volume of a violin sound become bigger, and performers' voice become smaller as well. Produced various "music" which is based on individual experiences clear how performers listen to the sound in a series of these steps. There is an instruction "try to listen to and imitate a sound without having any relation to others" in a score, whereas this piece makes inevitable connection with others.

Yasmin Kuymizakis is a Maltese singer-songwriter who composes and produces her songs in the confines of her own bedroom. She is now based in London, reading for a degree in Sound Art and Design at the London College of Communication (UAL). Yasmin went on to working on sound for media, building instruments, improvising and more. Currently, her main focus is the voice. She performs and collaborates with talented artists practicing in various genres as she strives to continue to experiment and discover new ways of maintaining a unique sound.

Musical Chair: This is my first DIY instrument. I stuck some guitar strings on a broken chair, I recorded the notes, some banging on the chair and then made a song out of them using midi. The lo-fi sounds and background noise complement the homemade look of the chair.

Evan Viola was born and raised on the North Fork of Long Island, where one mostly hears the wind in the trees. He currently resides in Crown Heights, Brooklyn and works as an audio associate at a creative agency in Soho. Fall 2015 is his last semester at The New School.