



**IN BETWEEN  
THE SOUND  
OF MUSIC**

1. peak and pell **Blunderspublik** < spublik@hotmail.com >
2. Out to Sea **Tom Elliott & Angela Somerset** < see below >
3. 4:42 **C. Bryan** < 3X3is9@death-star.com >
4. 'scapes **Marilyn Lerner** < lerner@istar.ca >
5. Slumbervox **Philip Strong** < vacuvox@6q.com >
6. After the Tone **Ken Gregory** < kgregory@gatewest.net >
7. Well **Angela Somerset** < asomer@mts.net >
8. Sew A Straight Seam **Marilyn Lerner** < lerner@istar.ca >
9. perver. city **Blunderspublik** < spublik@hotmail.com >
10. Toobulr **Nagasaki Fondue** < smilingnihillist@hotmail.com >
11. Slow Air **Philip Strong** < vacuvox@6q.com >
12. Soft Racket **Tom Elliott** < silverydevil@yahoo.com >
13. In One Place/Swell **Angela Somerset** < asomer@mts.net >
14. Pica **Kevin Lynn** < klynn@sentex.net >
15. nnd **duul\_drv** < duul\_drv@canada.com >



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For their guidance and good judgement thanks to; Steve Bates, Lori Rogers, Jake Moore, Erika Lincoln, Dave Berard, Noam Gonick, Wayne Baerwaldt and Alison Gillmor.

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Video Pool gratefully acknowledges the support of The Canada Council for the Arts, Manitoba Arts Council, City of Winnipeg, Thomas Sill Foundation, Winnipeg Foundation, WH & SE Loewen Foundation and the Assiniboine Credit Union.

VIDEO POOL PRESENTS

**IN BETWEEN:  
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## IN BETWEEN: THE SOUND OF MUSIC

**FOR SOME TIME NOW AUDIO ART AND MUSIC** production have shared a technology base. The result has been a proliferation of work that plays in a grey zone between sound art and music - an artistic space that unites the properties of both musical and sound art practice.

This crossover was organic enough.

On one side we have the audio artists. Early on, the idea and practice of sound art and music were often at odds with each other. Audio artists, misperceived as an extension of the musical avant-garde, struggled to establish and clarify the distinction between music and audio, and so break the historical attachment of sound to music. The work reflected that struggle through a generation of audio art that was often stubbornly non-musical.

Later, audio artists who shared an interest in music or form began to work with sound in a way that would approximate the traditional aesthetic and structures of music and music composition. With the affordable widespread availability of recording, signal processing and editing technologies, audio artists could finally apply to their sound works a deliberate finesse over what are commonly thought of as the dynamic elements of music - layering, pitch, phrasing, tempo, etc. Using sounds instead of instruments a new kind of "music" was emerging.

On the other side of the equation are the composers, musicians and music producers whose sheer proximity to the technologies of audio and music would engender experiment. From tape works to sampling and the cut-and-paste world of digital audio, composers would begin to include natural sound as another expressive component of their music, and so deviate from a past of strictly instrumental composition and recording. Working with natural sound alongside the traditional electronic or instrumental elements of musical arrangement, composers could finally introduce layers of context and meaning to their work that were previously largely unexplored.

More recently, an entirely new breed of music producer has emerged. These artists create musical works that are entirely mediated by technology and so are as much about audio as they are about music - note the rise of Electronica as a "musical" genre. Here is a generation of artists who are competent with recording and sound technologies, comfortable with tape, turntables and computers but have little or no experience with traditional musical instruments. Still, they are creating some of the most compelling music and audio of our time.

To what extent has the work of audio artists influenced music production and composition? What contribution have composers made to audio art? Well, there's a good deal of back and forth and borrow here, and certainly the crossover has accelerated as shared technologies converge with shared sensibilities. What is now beyond argument is that the sonic output of artists working in between sound and music has challenged us to consider the boundaries of musicality much, much more broadly. In the words of composer John Cage, "Open your window and listen: music!"



> **Blunderspublik** is the tag name attached by producer Curtis Walker to his growing catalogue of audio and music works. Exhibiting a clear fascination with structural density along with an approach Walker describes as “digital organic,” Blunderspublik’s recordings straddle sound art and Electronica. The work presents as a complex grid of sound with macro and micro structures all but visible, sharply calibrated to tempos that count in like multiplication tables. With **peak & pell** Walker offers a study in recontextualized audio. Object sound, in this case that of a speak-and-spell computerised learning toy, is re-considered in a musical context. **perver.city** is a composition originally created for use in Scott Hadaller’s imaginary film project “Perverted City.” Blunderspublik’s recently released cd “Odd and End” is available on Sfeericle Records < <http://listen.to/sfeericle> > also see < [www.mp3.com/blunderspublik](http://www.mp3.com/blunderspublik) >.

> **Angela Somerset** has developed her skill with audio in order to fully realize her work as a visual artist. A printmaker, sculptor, video and multimedia installation artist, Somerset is tuned to sound in terms of environment and space. How does sound occupy space? How does it move around objects? How is sound held and released? Each of her audio works here has originated as a component of separate installation projects. Working with natural sound recordings and an exquisite sense of phrasing, Somerset creates lush ambiances designed to take the edge off the physicality of her installations and create a fluid layer where context is less rigid. She exhibits a fondness for the elemental; in **Well** she explores water and in **One Place/Swell**, air.

> **C. Bryan**, also known as 3X3is9, is a sound artist who creates recorded and performed works. In both cases his sound work ranges from free form to rigidly structured. With **4.42** Bryan deviates from his preference for sharply cut harsh noise and distortion, turning his attention instead to sounds more delicate and clear.

> **Marilyn Lerner** comes to audio art and sound design from a background as a composer, pianist, improviser and recording artist. Her work with environmental and natural sound is largely guided by her sensibilities as a seasoned musical improviser. **Sew A Straight Seam** is an improvised piece using keyboard-triggered samples. The source sounds include parts of conversations with women in her family along with found sounds and ambient/field recordings. The improvised recordings were graphically edited to craft a work that explores the mother-child connection, aging, memory and loss. In **'scapes** Lerner uses both rural and urban soundscapes to create a piece built upon and inspired by the rhythms and music of everyday sounds.

> **Philip Strong** is a recording engineer, sound designer, composer, musician and producer. His music and sound design projects include works for film, video and installation. He has produced soundscapes for dance companies such as DanceMakers, Toronto Dance Theatre and Les Grands Ballets Canadiens, as well as albums for recording artists Mary Jane Lamond and Laurel MacDonald. Strong’s work with Plunderphonics’ John Oswald has inspired a methodology that is present on both of his works presented here. **Slubervox** is a plunderphonic study of “Kiss Closed My Eyes,” an album he produced for Laurel MacDonald in 1994. The work is composed of

vocal moments derived from each track on the album. On **Slow Air** the subject is a score for "Severe Clear," commissioned by Toronto Dance Theatre. The source recordings were gathered by Cate Friesen (journalist/songwriter) and Christopher House (dancer/choreographer) during an expedition to the Yukon. The composition attempts to convey the emotional response and sense of distance when confronted by a landscape of such magnitude.

> **Ken Gregory's** background in audio is extensive. His body of soundwork includes sound design for film and video, performance, inventions, music, software, audio art recordings and installations. Produced in 1989, **After the Tone** was devised for presentation over the phone via answering machine playback. The phone is turned upon itself as the familiar sounds of telephone communications are sampled, then mapped to octave key groups, pitched, and performed from a sampler keyboard.

> Audio artist, musician, radio producer/host **Nagasaki Fondue**, aka R.M. Dickson, derives inspiration for his audio work from his interest in ritual use of sound, physical and mental effects of sound, alternate realities and electronic noise. With **Toobler** Dickson offers a vinyl manipulation of Mike Oldfield's classic "Tubular Bells," mixed against the noise of random FM radio signals. Regarding his use of existing music, Dickson writes, "... technology can be used to capture and manipulate existing music and make it one's own. It is the modern equivalent of the traditional or folk music methodology of borrowing riffs and/or lyrics of existing songs and reworking them in accordance with time, place, and circumstance to create 'new' music."

> From time to time audio artists do pick up musical instruments. **Tom Elliott** is an audio artist working in installation, recording and video. A non-musician driven by sheer love of music, Elliott approaches his musical endeavours with guilty pleasure. The production and sensibility of his music works are reminiscent of the DIY cassette ethos of the '70s and '80s. Similar to his electro-mechanical audio installations, in which one object trips and activates another, Elliott creates musical recorded works where one track or musical event inspires the next. Even the mix stage is an active part of the composition process. Usually in music the primary concerns when mixing have to do with balance, gloss, finish. Elliott employs subtractive methods of mixing to isolate, enhance or simply respond to his performance over a given track. With no pre-conceived end product in mind, the work is shaped by the interplay of listening and response.

> **Kevin Lynn** is a musician and sound designer working in film and video. He is also the bass player/programmer for the band King Cobb Steelie and as such has worked with noted producers Bill Laswell, Guy Fixsen and Steve Albini. **Pica** started out as a remix for the rock band Blurtonia that ended up too radical a rework for the band's use. Lynn's re-write is premised on very short guitar samples from the band's original track, then transformed into a layered synth work.

> **duul\_drv**, aka Arden Hill, produces audio art for film, radio and performance projects. Hill describes **nnd** as work that "explores microsounds found within various phonographic scenarios; extracting and re-juxtaposing the near inaudible..."