



Thursday, June 1, 21:00

CONCERT 4

*Sculpture DAXR*

by D. Andrew Stewart

*Carbon Based EM Fields*

by Sofya Yuditskaya, Jess Rowland  
and Margaret Schedel

*Displacements*

by Adriano Claro Monteiro

*Where is that Batallón de  
San Patricio Groove?*

by -ence (Paul Stapleton and Ricki O'Rawe)

*Branch*

by Daniel Manesh

## Program Notes (Concert 4)

### ***Sculpture DAXR***

by D. Andrew Stewart

The performance of ***Sculpture DAXR*** is an offshoot of the Oscuterium project, created by the group, RedSpills, a collaborative trio of new musical instrument technologists, artists and performers: Michał Seta (Montreal, Quebec, Canada), Dirk Stromberg (Republic of Singapore), and D. Andrew Stewart (Lethbridge, Alberta, Canada). While ***Sculpture DAXR*** can be experienced as a live, in-person, multi-media show involving the karlax digital musical instrument (DMI), live coding, video and sound projection, this work is best experienced in its original form: a hybrid performance and experience in which the participants (performer, audience) inhabit both a live venue in real life (IRL) and a 3D virtual reality (VR) meeting point in Mozilla's real-time communications platform, Hubs. The innovative nature of this work arises from the production of sound directly within the Hubs environment using the Faust (Functional Audio Stream) programming language (i.e., browser-based software synthesis engine). Both sound creation and 3D objects are transformed by real-time data transmitted from a DMI over the internet.

If you want to be a member of the VR audience, open Firefox (1st choice), or Google Chrome (2nd choice), and go to the satlit link below. Navigate with WASM.

<https://satlit.sat.qc.ca/vaPzWFR/2022-01-20-redspills>

## Avatar + webcam selection:

In the bottom righthand corner, go to More > Change Name & Avatar. Click on Change Avatar. Go to Newest > SAT\_logo02. Confirm ("Accept") your changes. Activate webcam (bottom menu bar). If menu bar unavailable, or Twitch feed reads "Stream Offline", refresh browser window.

## ***Carbon Based EM Fields***

by Sofya Yuditskaya, Jess Rowland  
and Margaret Schedel

EM KVL T is composed of three womxn Jess Rowland, Meg Schedel, Sofya Yuditskaya and guests who use the physical properties of the electromagnetic spectrum to create installations, performances and recordings. Using electronic feedback, audio speakers, various kinds of microphones/pickups, and resonant objects of all shapes and kinds, we summon the feminine spirit of electromagnetism, aka the Goddess of the Electronic Medium aka the ElectroMagnetic Goddess. We have a flexible membership inclusive to all peoples who are willing to open themselves up to this spirit. In terms of current trends in audio technology, we invoke a feminist response to the masculinization of the music industry, audio engineering, and to the artistic spaces of sound arts in general.

## ***Displacements***

by Adriano Claro Monteiro

***Displacements*** is a music and video performance that thematizes the recording of walks public spaces (a popular video genre on streaming platforms). In a space built to organize human displacements, a moving observer registers passing bodies: their directions, flows and speeds superimposed on the shades and forms of the environment are the visual information that feed an algorithmic composition based on displacements of time, space and colors. The music, likewise algorithmic and mostly synthetic, modulates the scene's meaning by providing an ethereal atmosphere uncorrelated with the expected soundscape. Having first been taken to the location and time of the movie scene, the audience is then dragged into a space of abstract sounds and images.

## **Where is that *Batallón de San Patricio* Groove?**

by -ence (Paul Stapleton and Ricki O’Rawe)

Our duo -ence improvises live remixes of augmented 7” vinyl records combined with performance on, and sequenced sampling of, custom-made electroacoustic instruments. Our collaboration draws on O’Rawe’s experience in art installation contexts and with electronic dance music group *Not Squares*, and Stapleton’s work as an instrument inventor, sound designer and improviser in groups such as *Ens Ekt* and *3BP*. Our performance for NIME 2023 begins by asking, what kind of strange rhythmic futures will continue to be built at the intersection of Mexican and Irish cultures? To aid this endeavour, we invoke the mythology of *Batallón de San Patricio*, a group of disenfranchised European (largely Irish) immigrants and African slaves who defected from the United States Army to fight on the side of the Mexican Army during the Mexican-American War of 1846-48. The battalion has been memorialised by a broad range of musicians, novelists and filmmakers. These accounts provide stories of cultural resonances in the lives of diverse peoples, unlikely collectives who formed allegiances through their shared oppression at the hands of dominant imperialist powers. Our storytelling here is similar, but also different. While we are interested in resonances, allegiances, and points of connection that form moments of tense but productive co-existences between different communities, we are likewise drawn towards the precarious, noisy and uncertain material processes enacted in such meetings. Thus, we seek a kind of dissensual groove, an oscillation between distance and relation, remixing fragments from Irish and Mexican music traditions into fragile and ever-collapsing rhythmic architectures, creating spaces in which to move.

## **Branch**

by Daniel Manesh

**Branch** is a live coding étude centered around speech and form. The piece uses the TidalCycles language alongside a tool we developed called SHARP, which provides an interactive, tree-like structure embedded in the text editor to track how blocks of code evolve over time. SHARP opens up new musical affordances centered around quickly switching between previous program states. In addition, SHARP's version trees act as a kind of post-hoc score, leaving a visual trace of the piece's structure as it unfolds. With *Branch*, we attempt to go beyond a simple demonstration of SHARP as a tool and instead create a piece which highlights the interplay between musical form, its visual representation in SHARP, and the sonic material itself. To that end, *Branch* makes use of machine-generated speech based mostly on snippets from the text of Robert Frost's poem "The Road Not Taken". The text is largely decontextualized, and its treatment is somewhat tongue-in-cheek: while the poem's premise centers around not being able to take both paths, we can easily explore as many code paths as we wish. In addition to speech, *Branch* uses audio samples from Freesound, including the sounds of twigs snapping, knocking on wood, and a person stepping on leaves.