FRAME-BREAKING

MUSICAL AND POETIC APPROACHES TO TECHNOLOGY, FROM SUBVERSIVE, DIY AND HISTORICAL PERSPECTIVES

Katharine NORMAN

You need a cab? (2000)
computer playback

Anything from the Minbar?
computer playback

Richard HOADLEY

One Hundred and Twenty-eight Haiku (2010)
computer and experimental hardware instruments
first performance

Tom HALL and Sam HAYDEN

Frame-breaking (2007, rev. 2010)
narrator, two electric guitars, computers
first performance

Katy PRICE

Bookmachine (2010)
speaker, books, and computer
first performance

PERFORMERS

Scott Brophy (electric guitar), **Tom Hall** (computer),
Richard Hoadley (computer and hardware instruments),
Andrew Hosker (electric guitar), **Andrew Nightingale**
(computer), **Katharine Norman** (computer)
and **Katy Price** (voice and books).

Anglia Ruskin
University

Cambridge & Chelmsford

Two 'Five-minute wonders': *You need a cab?* and *Anything from the minibar?* From a small collection of short computer-processed soundscapes, midway between music and documentary (and sometimes with tunes). Each celebrates a particular time and place, and lasts five minutes. *You need a cab?* A surreal taxi journey across Toronto, starting from an aural viewpoint way above the traffic, then descending onto the street, careering around town in the company of a burbling radio and a extrovert cabbie, of Ghanaian origin via Hackney who, it turned out, had arrived in Canada two days earlier... *Anything from the minibar?*. A hotel receptionist with a particularly interesting and lyrical North of England accent. The music picks out the inflections and inner melodies within her voice, and perhaps comments wryly on the 'customer speak' phrases she employed. We had not had a particularly enjoyable stay... **Katharine NORMAN** is a composer, writer, teacher and sound artist–in no particular order. novamara.com

One Hundred and Twenty-Eight Haiku is based on two developments from 2009: the generative composition/performance *One Hundred and Twenty-Seven Haiku* and the hardware and software performance tool *Gaggle*. These two items are joined by two other newly developed experimental devices: *Wired* and *Gagglina*, and these items are amalgamated into a performance which is in turn improvised, composed and automatically generated. **Richard HOADLEY** has as a composer in recent years focused on the investigation of the use of technology in the compositional process: the nature of indeterminacy in music and its aesthetic and philosophical ramifications, and the effect of the interface in different forms on the creative process. rhoadley.net

Tom HALL is active as a composer and performer of electro-acoustic music, with an interest in algorithmic, collaborative and improvisatory processes. ludions.com. **Sam HAYDEN** is a composer who believes in the critical potential of music as a living cultural practice and a rejection of postmodern cynicism. He argues for the cultural necessity of an art that exists between categories, resists commodification and asserts the possibility of difference. *Frame-breaking* (2007, rev. 2010, 15 minutes) takes it name from the early nineteenth-century Luddite riots, which occurred in a number of Industrial towns in northern England. The composition combines contemporary narration, algorithmically composed instrumental parts (based on a Luddite folk-song), and laptop

6-channel playback and treatment of further elements, including spoken text and recordings from both the natural and industrial worlds. Through an examination, at different historical and aesthetic distances, of the textual remnants of the 200 year old Luddite events, *Frame-breaking* can be considered as a multi-layered reflection on some of the many functions and effects of technology. The original version of the piece was commissioned by and first performed at the 2007 Huddersfield Contemporary Music Festival by the composers and ensemble [rout].

Bookmachine is found poem drawn from three sources about books and machines. Extracts are accompanied by sound effects made out of books and text typed into a BBC Microcomputer simulator running 'Speech' and the speech facility in a Macbook. Performed by Katy Price (voice and book) and Andrew Nightingale (computer). **Katy PRICE** has contributed poems to *Seam*, B*lackbox Manifold*, and new collections of ekphrasis and found poetry, and has a short story just out in *Chroma*. She is co-designer (with Babel) of 'Blast-up!', where Vorticism meets space invaders blastup.wordpress.com. Katy teaches English literature and creative writing at Anglia Ruskin, where she also studies creative music technology from time to time.