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From the Phenomenal Sublime to Critical Play: Sonic Approaches to Engagement at the 13th Totally Huge New Music Festival

by **Jonathan W. Marshall**

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Abstract: The thirteen Tura Totally Huge Festival of New Music was held in Perth, 19-29 Oct 2017. The Festival included numerous performances, residencies and workshops, as well as the Totally Huge New Music Festival Conference, 26 Oct 2017. The following article provides a critical overview of key performances within the Festival. The 2017 Festival was particularly notable for immersive works which offered what one might call phenomenal experiences, particularly Michael Pisaro's *A Wave and Waves* and *DCC: Glitch* by Kouhei Harada, Mitsuaki Matsumoto and Shohei Sasagawa. *A Wave and Waves* and *DCC: Glitch* harnessed the fully embodied and located *experience* of aesthetic material, providing a combination of literally felt sound, an active perception of duration, and the sonic dramatization of space. The compositions of Anne LeBaron did not entirely fall outside of this paradigm. The most striking element of her works, however, was the way that she blends together what Gary Rickards characterised as the "progressive" wing of US and international art music in the 1970s (Harry Partch, György Ligetti, etcetera) with outrageous fun and open-ended, semi-improvised provocations, close to her early work with the neo-Dadaist, avant-garde rabble rousers Raudelunas. Where *A Wave and Waves* and *DCC: Glitch* tend towards sublime immersion (always problematic for the politics of art), LeBaron works to activate playful reflection through humour, pleasure and (at times) outrage or discomfort. Also discussed are the alternative musical-poetic histories offered by Ros Bolleter (*Quarry Music*) and the reconfiguring of mainstream, post-truth discourse through musical AI (*Mississippi Swan: Daybaw* by Rick Snow and Chris Tonkin).

Introduction

Tura New Music's biennial Totally Huge Festival of New Music is a major event in Perth. The thirteenth Totally Huge Festival ran 19-29 Oct 2017. The Festival included numerous performances, residencies and workshops, as well as the Totally Huge New Music Festival Conference (26 Oct 2017), at which earlier versions of several of the papers included in this volume were presented. The following article provides a critical overview of key performances within the Festival.¹ The 2017 Festival was particularly notable for two immersive works which offered what one might call phenomenal experiences: namely Michael Pisaro's *A Wave and Waves* and *DCC: Glitch* by Kouhei Harada, Mitsuaki Matsumoto and Shohei Sasagawa. Also discussed are the alternative musical-poetic histories offered by Ros Bolleter (*Quarry*

Music) and the reconfiguring of mainstream, post-truth discourse through musical AI (*Mississippi Swan: Daybew* by Rick Snow and Chris Tonkin).

Neurocognitive scientists increasingly see our perception and reaction to phenomena as being deeply “embodied” (which is to say that cognition is “not separable from our physicality”), “embedded” (cognition “depends heavily on offloading cognitive work and taking advantage of affordances ... in the environment”), and “extended” (“The boundaries of cognitive systems [may] lie outside the envelope of individual organisms”).² As such, even banal perceptual events engage us as part of a sensorial, temporal and spatial experience into which the perceiver is physically and conceptually drawn. *A Wave and Waves* and *DCC: Glitch* harnessed this fully embodied and located *experience* of aesthetic material, providing a combination of literally felt sound, an active perception of duration, and the sonic dramatization of space.

The work of featured artist Anne LeBaron did not entirely fall outside of this paradigm. The most striking element of her works, however, was the way that she blends together what Gary Rickards characterises as the “progressive” wing of US and international art music in the 1970s (Harry Partch, György Ligetti, etcetera) with outrageous fun and open-ended, semi-improvised provocations, close to her early work with the neo-Dadaist, avant-garde rabble rousers Raudelunas. Where *A Wave and Waves* and *DCC: Glitch* tend towards sublime immersion—always a problematic for the politics of art—LeBaron works to activate playful reflection through humour, pleasure and (at times) outrage or discomfort.³

***DCC: Glitch* by Harada, Matsumoto and Sasagawa**

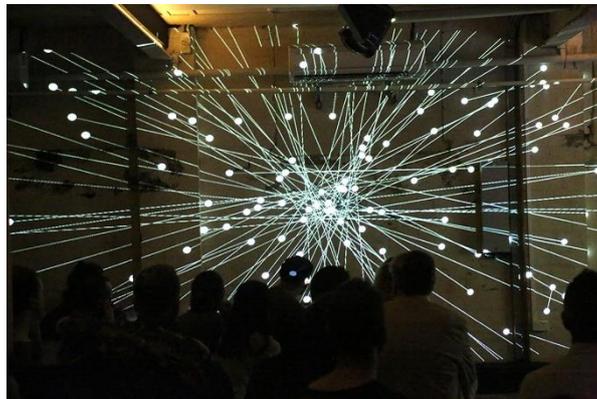


Fig. 1: *DCC: Glitch* at the Sewing Room, Perth (22 Oct 2017); photo Bohdan Warchomij; image courtesy of Tura New Music.

Early in the program, the performance of *DCC: Glitch* featured Mitsuaki Matsumoto on amplified biwa (a Japanese lute-like instrument), accompanied by Kouhei Harada on laptop, while Shohei Sasagawa managed projection. The media release explained that Harada uses customised Max/MSP programming as an “extreme” technique to “disassemble and reconstruct ... envelopes of existing sound,” specifically that produced by his collaborator Matsumoto, as well as the sounds of the room into which this material is played.⁴ The “Data Complex Communication” is a system that draws on deliberately faulty “error programs that lose several bytes of data.” This loss itself produces glitching, while the sound moves between the analogue and digital, with room-sounds affecting the overall processed output. According to Harada, a “glitch” of this particular nature is “not a type of noise, it makes overtones and an organic sound space.” The soundscape thereby fuses digital noise (the glitch) with the organic (bodies in space, the biwa, and so on).⁵

Upon listening, the soundscape certainly reflected “glitchy” elements akin to say Fennesz (*Endless Summer*, 2001) and Frank Bretschneider (*Curve*, 2001). The broad palette was, however, closer to the razor sharp, bleeping tones and punctuations of the performers’ minimalist electronic compatriots such as leading Japanese minimalist electronic artist Ryoji Ikeda (+/-, 1996).⁶ Matsumoto led with fairly distinct, harshly plucked notes, initially on his own, before being joined by Harada. The use of a wonderfully precise surround system made sitting in the centre (as I was) an almost hyper-Wagnerian, sublime experience, situating one right in the heart of a clinical digital maelstrom. Sounds moved about, at times crossing at angles before engulfing one from all sides. The graphics initially consisted of a shifting architecture of white lines against a black background, with various arcs hinged at rounded joints where they coalesced. With different intensities and configurations of sounds, the armatures expanded and reconfigured themselves, before turning into coloured spots which gradually covered the wall, recalling painter Georges Seurat’s Pointillism.⁷ The biwa playing was especially pointed, providing a useful counterpoint to a sound world which at times became more like an awesome textured mass, than a blending of distinct tones. The suite was broken midway by a silence of 4 minutes, 33 seconds (*pace* John Cage) and it was at this point that the audience discovered that exclamations and claps from them rendered the projected lines wavy while data from the room was fed into Sasagawa’s laptop. In short, it was a remarkably varied piece which by and large maintained a sense of exacting minimalism, but which nevertheless delivered quite a dense, phenomenal wallop.

Ross Bolleter, *Quarry Music*



Fig. 2: Ross Bolleter performing *Quarry Music*; PICA (26 Oct 2017); photo Bohdan Warchomij; image courtesy of Tura New Music.

Ross Bolleter is a West Australian legend who plays “ruined” or severely damaged pianos. At the Perth Institute of Contemporary Art, Bolleter gave what was promoted as his “final public performance,” although in his artist talk shortly before he suggested some ambiguity regarding what constitutes either a “performance” or a “public” one.⁸ It was perhaps not surprising then that his performance of *Quarry Music* reflected a similar ambivalence.

The piece was described in the media release as:

A celebration of ruined piano to evoke a vanished realm. After 1945, West Subiaco was the site of a vast quarry where US forces discarded their jeeps and armoured cars at the end of World War II. In time, the quarry became a rubbish dump. *Quarry Music* evokes a past buried beneath manicured school ovals and raises community awareness concerning the forgotten scavengers, deadly detritus, and kids at risk. In this 5.1 surround sound and live ruined piano performance, the artist will re-create the old dump

and its military decay, all now buried, using ruined pianos to convey the spirit of the dump.⁹

As with many of Bolleter's works, the aim was to evoke a history that blends anecdote, poetry, melancholy, and gorgeous sounds. Bolleter calls the ruined piano the "left hand of the universe," serving as "a metaphor for human frailty and decline and what can be born from pain and loss"—namely the rich, thrumming tones which these decayed instruments produce and their sadly familiar, sculptural presence in landscapes like the West Subiaco tip.¹⁰

The performance itself consisted largely of pre-recorded text which related tales of rummaging through a quarry for recyclables after World War II and the figures one might meet there. The playback of plangent strumming of ruined pianos filled things out. Bolleter himself largely acted as a living sculpture, seated on the ground, back to the audience, his head against the piano frame, fingers occasionally stretching towards the strings or keys, but, more often than not, halting before playing.¹¹ More frequently, Bolleter joined us in listening to the pre-recorded material. While the presentation lacked the joyous sense of sharing in a moment of spontaneous sonic creation which characterised the last of Bolleter's improvisations I myself attended—namely his outdoor concert at the York Ruined Piano Sanctuary for the 2005 Totally Huge New Music Festival—*Quarry Music* came across as a session of communal listening to a well presented CD, played back in a space populated by three restive sculptures: Bolleter and his two pianos.

Mississippi Swan: Daybew

Composers Rick Snow and Chris Tonkin collaborated on the installation [Mississippi Swan: Daybew](#) (Subiaco Arts Centre, 20-29 Oct 2017). The piece consisted of a generative program into which they fed a diet of chart-topping songs, as well as text from international news streams and tweets. As Tonkin and Snow explained:

"Mississippi Swan" is a virtual artist emerging from collaboration between Rick Snow (New Orleans) and Chris Tonkin (Perth). The artist's name derives from the major river systems flowing through each city. *Daybew* presents an algorithmic, data-driven, geography-collapsing cultural synthesis of influences. Consisting of a mostly autonomous but partially interactive generative sound and visual installation, *Daybew* generates a new eight to thirteen song album and accompanying album artwork every fifteen to twenty minutes. Visitors to the installation are invited to press a button which triggers the creation of a unique album at any moment of their choosing. The resulting music debuts in the installation space.

Beginning with the notion of "originality as synthetic"—[or as] a fusion of existing ideas and information—the artists implement custom text-to-speech algorithms, assembling lyrical material from tweets and news feeds originating in Mississippi Swan's home cities of New Orleans and Perth. This vocal content is accompanied by algorithmically generated rhythmic and harmonic musical structures derived from popular electronic music idioms.¹²

Each individual EP crafted by the *Daybew* algorithm is intended to consist of stylistically related songs, but this affiliation of common source and sound is also designed to shift every time visitors hit the button on the installation. Despite being set-up to leap from genre to genre in this way, the algorithm nevertheless simultaneously acquires long-term tendencies, gradually developing its own cross-regional musical-data identity. At the Totally Huge New Music Festival Conference, Tonkin played the first track that *Daybew* composed. This composition turned out to be a rather interesting piece of skewed techno music, with angry, scrambled vocals.¹³ This however appeared to be something of a one-off. The algorithm does

indeed spit out songs that exhibit such recognisable stylistic features as the bouncing beat and echo of dub, for example, but after listening to about thirty tracks, I myself lost interest.

Part of the difficulty lies with the principal musical material which *Daybew* produces. Eduardo Miranda et al describe the main perceived drawbacks for those who first worked with semi-independent computational systems which output music:

As early as the 1950s and early 1960s, pioneers such as Lejaren Hiller, Gottfried Michael Koenig, Iannis Xenakis, and Pietro Grossi ... started to gain access to computers to make music. [But] It soon became clear that to render music with a so-called “human feel,” computers needed to process information about performance (e.g., deviations in tempo and loudness), in addition to the symbols that are normally found in a traditional musical score (e.g., pitch and rhythm).¹⁴

Much popular music of the post-disco era however presents an entirely different problem, offering a field where increasingly artists succeed in the market partly because, as the musicians from Kraftwerk famously proclaimed, they actually *want* to make music that sounds like it has been produced by pre-programmed robots.¹⁵ Therefore, in evoking materials which touch on, or lie firmly within, the now extremely varied field of electronic popular music, the *Daybew* algorithm seems to produce material which is ultimately too quasi-avant-garde, stylistically inconsistent and weirdly jarring to actually work as more generic pop (such as one might expect from Lady Gaga), or for that matter techno music itself (as epitomised by master crafts-people like [Derrick May](#) or [Model 500](#)). Other than the first track described above, none of *Daybew*'s output seemed sufficiently way-out to offer an alternative to this already crowded field of mechanically produced popular art. The screened video of a multi-coloured glass swan tumbling along beside the abstract EP covers (the latter all using the same basic coloured roundel design) had a curiously hypnotic appeal, but if Mississippi Swan represents AI in music, then it currently represents little threat to such historically bankable producers as Stock, Aitken and Waterman, Giorgio Moroder, Pharrell Williams, or Timothy “Timbaland” Mosley.

Anne LeBaron



Fig. 3: Anne LeBaron performs “Dog-Gone Cat Act,” Subiaco Arts Centre (27 Oct 2017); photo Bohdan Warchomij; image courtesy of Tura New Music.

A festival highlight was the retrospective of American composer Anne LeBaron's compositions for harp and other instruments.¹⁶ Guy Rickards notes that LeBaron:

hails from Baton Rouge in Louisiana and early on aligned herself with the progressive trends in modern American music, the roots of which stretch back to [Johanna] Beyer and the group around [Henry] Cowell (even to including their interest in American “vernacular” musics); Harry Partch is another formative influence, as was [György] Ligetti, with whom she studied ... LeBaron is something of a magpie of a composer, mixing styles and genres as she sees fit for each work.¹⁷

LeBaron has been composing since the 1970s, blending both the demanding specifications of complex late twentieth century art-music, with more ludic tendencies, as well as political commentary, new works for opera, and more. Extended techniques on the harp, string preparations and electronics tend to recur as key features within these compositions.

LeBaron began her Perth performance by playing the solo for prepared harp, “Dog-Gone Cat Act” (1995). Following this, she was joined by Australian harpist Catherine Ashley for the duet “Infrathin I,” a graphic score named after Marcel Duchamp’s concept of the “infrathin,” which describes “the most minute of intervals, or the slightest of differences” between related but non-identical objects.¹⁸ LeBaron’s composition of the same name explored more extended playing techniques, including agitating rubber balls across the sounding box and frame. “Infrathin I” and especially “Dog-Gone” offered a series of discontinuous miniatures, with slack-sounding twangs as well as sharp attacks. LeBaron performs in a remarkably light and relaxed manner. Her notes seem to gently bend into the ear. The relatively young Ashley on the other hand performed with an intensity and hard grasp on the mechanics of the compositions which contrasted well with LeBaron.



Fig. 4: The Perth ensemble performing LeBaron’s “Concerto For Active Frogs,” Subiaco Arts Centre (27 Oct 2017); photo Bohdan Warchomij; image courtesy of Tura New Music.

“I Am an American ... My Government WON’T Reward You” (1995; 2017) was a well-balanced but nevertheless angry denunciation of “blood chits”—printed offers in multiple languages of rewards for those in foreign countries who assist downed US airmen but which were rarely honoured. The text of the “blood chits” has varied from engagement to engagement, but is generally a variant on:

I am a citizen of the United States of America. I do not speak your language. Misfortune forces me to seek your assistance in obtaining food, shelter, water and protection. Please take me to someone who will provide for my safety and see that I am returned to my people. My government will rewarded you.¹⁹

“I Am an American ...” was performed in Perth on amplified solo harp, accompanied by a recording of LeBaron’s 1995 premiere of the piece. The piece commenced with an evocation of Jimi Hendrix’s famous shredding of [“The Star Spangled Banner”](#) (1969), and then moved into spooky, scraped, echoed string sounds, together with a reading of the text of the chits themselves, sounds of warfare, and other material. Outside of this sense of fury and use of literal noises of destruction, “I Am An American ...” was quite open and meditative, suggesting a metaphysical journey through modernity in its use of train whistles (shades of Steve Reich’s

“[Different Trains.](#)” 1988), moving in an unhurried way towards a disappearing, bassy thrum at its end.

LeBaron also conducted re-workings of two other pieces, the structured improvisation “Infrathin II” (slightly marred by a tendency of the local performers to rather urgently attempt to foreground their own signature sounds) and “[Concerto For Active Frogs.](#)”²⁰ The latter was composed by LeBaron for Raudelunas—a Midwestern equivalent to Fluxus, Neo-dada and the Mothers of Invention.²¹ “Concerto For Active Frogs” employs a [Smithsonian Folkways recording](#) of frog calls as a sort of score.²² Here performed by a garbage-bag clad choir of singers, who were set against the extraordinary Australian experimental vocalist [Sage Pbbbt](#) as the soloist (far right, Fig. 4), the piece was enormous fun, performatively engaging (Pbbbt’s grimacing producing a wide range of expressions from schizophrenic joy to grief) and quite acoustically complex. Highlights were the direct call-and-response sections between Sage and the choir, with the two groupings staring intently across at each other as croaks ping-ponged between them. A great piece of po-faced fun which also made for provocative listening.

Pisaro and Speak Percussion, *A Wave and Waves*



Fig. 5: Speak Percussion and others perform Pisaro’s *A Wave and Waves*; Midland Railway Workshops; photo Bohdan Warchomij; image courtesy of Tura New Music

The festival concluded with the [Speak Percussion](#) ensemble leading ninety-six local lay-performers in Michael Pisaro’s suite for quiet percussion, *A Wave and Waves* (2008). Pisaro has been a composer and instructor at Calarts and the Northwestern University Integrated Arts Program, where he has pioneered new and alternative notational and scoring systems.²³ *A Wave and Waves* was [originally produced](#) as a multi-track recording for Greg Stuart, who radically reconceived his practice after an illness left him only able to perform small movements and quiet, subtle noises. This did not however cause Pisaro to reject his communitarian approach to music. He previously proclaimed that, “What writing music comes down to, in the end, is care. We create situations. We care about them and take care of them. And we care for the people involved.”²⁴ Though *A Wave and Waves* is complex in scale and duration, it is a disarmingly simple score, which explicitly calls for individual interpretation.

Speak Percussion first staged *A Wave and Waves* for the 2015 Melbourne Festival at the [Meat Market](#) with players spot-lit in a smoky room as the audience sat on the periphery.²⁵ In Perth, however, *A Wave and Waves* was presented as a kind of gentle equivalent of *DCC: Glitch*, with listeners seated among a grid of standing performers, the latter dressed in black, and all facing a set of screens which counted down numbers to cue their actions. The audience sat at right angles to them, with two blocks of spectators facing each other, but intermeshed

within the performance space itself: namely the spacious, aircraft-hangar-like former Midland Railway Workshops. Where the Meat Market performance was enhanced by the sound of proximate cars and inner city nightlife, Midland's vast creaking venue cracked, expanded and breathed in the sun, as changes in temperature caused its aged metal shell to flex. The distant rumble of planes alternated with birdsong. The performed sound itself was a phenomenal, low-key experience over an extended duration. Divided into two halves with a silent interlude, the second movement was relatively more active and noisy, and after the deep immersion in small sounds during the first movement, seemed if anything too much. As fellow audience member and local sound personality Rob Muir explained to me, the title *A Wave and Waves* refers not just to the sounds themselves, which accumulate very slowly in slightly irregular masses spread about the venue before they ebb and rise, but also to the audience's attention, which similarly comes and goes, making the perceived noises at times seem much louder than in fact they are, before one falls again into blissful, curious somnolence. An exquisite work at every level, in terms of its elegantly simple and immersive staging and its mysterious sound palette (I later identified a steel bowl filled with gum leaves in addition to rice on drums and gongs of various sizes, bowed cymbals, sandpaper on various surfaces, and more), *A Wave and Waves* was not only experientially superb, but visibly well attended by diverse audiences from young families through to ageing sound junkies like me; an ecumenical way to end the festival.

Conclusion

The call for the 2017 Totally Huge New Music Festival and Conference exhorted contributors to consider the utility of "irrational" processes for our "post-truth" era, wherein "objective facts" can no longer be considered more influential or reliable than questionable "emotional appeals."²⁶ Art has however always addressed itself more to the affective, the sensorial and the emotional, than to Cartesian rationalism. If the neurocognitive scientists cited above are to be believed, it is moreover impossible to separate such embodied, phenomenal responses from those of rational cognition itself. As such, art—rational or irrational, sublime or ludic—always activates the viewer within an encounter whose outcomes are relational rather than directive. Despite the diversity of approaches showcased within the Festival, from the aporia of algorithmic composition to the joys of frog impersonation, from the digital maelstrom of *DCC: Glitch* to the melancholy sonic and poetic musings of *Quarry Music*, all of these artists call on their listeners to respond, reconceptualise, and to physically engage. While the political and affective outcomes of these engagements may remain uncertain, they activate a critical capacity which can only aid us as we move further into this increasingly troubled century.

Endnotes

All URLs accessed March 2018.

¹ See also Jonathan W. Marshall, "Totally Huge's Sensory and Dramatic Pleasures," *RealTime Australia* (21 Nov 2017), <http://www.realttime.org.au/totally-huges-sensory-dramatic-pleasures/>. For more information on the program and performances see <http://thnmf2017.tura.com.au/>; Rosalind Appleby, "The Electric Concerto (Totally Huge New Music Festival)," *Limelight Magazine* (25 October 2017), <https://www.limelightmagazine.com.au/reviews/review-the-electric-concerto-totally-huge-new-music-festival/>; Tiffany Ha, "Sleeping Beasts and Spectacular Contraptions," *Seesaw Magazine* (27 October 2017), <https://www.seesawmag.com.au/tag/tura-new-music/page/2/>.

² Rhonda Blair and Amy Cook, eds, *Theatre, Performance and Cognition* (London: Bloomsbury, 2016), p. 6.

³ On sublime aesthetics and its politics, see Jonathan W. Marshall, "Corporeal Spectacle and Sublime Annihilation: Post World War Two US Art and the Theatrical Operations of Edward Burtynsky's Environmental Photography," *Double Dialogues*, 14 (2011), http://www.doubledialogues.com/issue_fourteen/Marshall.html.

⁴ Tracy Routledge et al., “Media Release: The 13th Totally Huge New Music Festival,” Tura New Music (Perth: 5 Oct 2017). A similar performance by Harada, Matsumoto and Sasagawa can be found at https://www.youtube.com/watch?v=P_7nlrFSiYM while video of Harada and Matsumoto performing without Sasagawa can be seen at <https://vimeo.com/188764181>. A related collaboration between Harada and Sasagawa can be found at <https://www.youtube.com/watch?v=44M6d6Sv0f0>.

⁵ Kim Cascone, “The Aesthetics of Failure,” *Computer Music Journal*, 24.4 (Winter 2002): 12-18, reproduced on http://subsol.c3.hu/subsol_2/contributors3/casconetext.html.

⁶ Fennesz, *Endless Summer*, audio recording (Vienna: Mego, 2001); Frank Bretschneider, *Curve*, audio recording (Frankfurt: Mille Plateaux, 2001); Ryoji Ikeda, +/-, audio recording (London: Touch, 1996).

⁷ Herbert Read, *A Concise History of Modern Painting* (NY: Prager, 1975), pp. 27-31.

⁸ See Cat Hope and Jonathan W. Marshall, “A New Historicism? Sound, Music and Ruined Pianos,” *Sound Scripts*, 1 (2006): 2-8; Ros Bolleter, *Du piano-épave—The Well Weathered Piano* (Dijon: Les presses du réel, 2017).

⁹ Routledge et al.

¹⁰ Ros Bolleter et al., *WARPS: World Association for Ruined Piano Studies*, website (Perth: WARPS, ongoing), <https://bolleter.wixsite.com/warpsmusic>.

¹¹ This tendency towards sculpture has long been a defining feature of interdisciplinary or performance art. See Silvio Gaggi, “Sculpture, Theater and Art Performance: Notes on the Convergence of the Arts,” *Leonardo*, 19.1 (1986): 45-52.

¹² Routledge et al. See also Stephen Adams, interview with Chris Tonkin, *New Waves ABC FM* (13 Feb 2018), <https://www.abc.net.au/classic/new-waves/mississippi-swan-daybaw/9429542>. Tracks from the system can be heard at <https://soundcloud.com/mississippi-swan>. Footage of the installation itself can be viewed at <https://vimeo.com/258392077>. *Mississippi Swan: Daybaw* has also been shown as part of the exhibition *Fake Break* (Dublin Science Gallery, 2 March - 3 June 2018), <https://dublin.sciencegallery.com/fake/> and *Constructing the Break* (New Orleans Contemporary Arts Centre, 4 Aug - 6 Oct 2018).

¹³ Chris Tonkin, “*Mississippi Swan: Daybaw*,” oral conference presentation, 13th Totally Huge New Music Festival Conference (Perth: State Library of WA, 26 Oct 2017).

¹⁴ Eduardo Miranda et al, “Artificial Evolution of Expressive Performance of Music,” *Computer Music Journal*, 34.1 (2010), p. 80. For a more comprehensive survey see Charles Ames, “Automated Composition in Retrospect: 1956-1986,” *Leonardo*, 20.2 (April 1987), pp. 169-185; Gerhard Nierhaus, *Algorithmic Composition: Paradigms of Automated Music Generation* (Vienna: Springer, 2009).

¹⁵ See David Stubbs, *Future Days: Krautrock and the Birth of a Revolutionary New Music* (London: Melville, 2015); Mark Prendergast, *The Ambient Century: From Mahler to Trance: The Evolution of Sound in the Electronic Age* (USA: Bloomsbury, 2001); Ulrich Adelt, “Machines with a Heart: German Identity in the Music of Can and Kraftwerk,” *Popular Music and Society*, 35.3 (2012), 359-374; Charlie Gere, *Digital Culture* (London: Reaktion, 2008), pp. 175-180.

¹⁶ See LeBaron’s essay (adapted from her keynote address to the conference) in this edition of the journal: Anne LeBaron, “Sonic Ventures in Post-Truth Surrealism: Raudelunas, the Rev. Fred Lane, and *LSD: Huxley’s Last Trip*,” in this edition of *Sound Scripts*.

¹⁷ Guy Rickards, “CD Reviews: Reviewed Work(s): Johanna Magdalena Beyer ... Marietta Veulens,” *Tempo*, 63.247 (Jan. 2009): 78. See also Elizabeth Hinkle-Turner, *Women Composers and Music Technology in the United States* (Burlington: Ashgate, 2006); J. Michele Edwards, “LeBaron, (Alice) Anne,” in *Grove Music Online* (Oxford: Oxford UP, ongoing), <http://www.oxfordmusiconline.com> and Edwards, “North America Since 1920” in Karin Pendle, ed., *Women and Music: A History* (Bloomington: Indiana UP, 1991); <http://www.annelebaron.com/>.

¹⁸ Erin Manning, “For a Pragmatics of the Useless, or the Value of the Infrathin,” *Political Theory*, 45.1 (2017): 97-115.

¹⁹ Anne LeBaron, *Strung: Anne LeBaron in Concert*, program notes (Perth: Tura New Music, 2017), unpaginated; C.J. Chivers, “A Short History of Blood Chits,” *New York Times Blog: At War* (29 March 2012), <https://atwar.blogs.nytimes.com/2012/03/29/a-short-history-of-blood-chits-greetings-from-the-lost-seeking-help/>; see also LeBaron, “Sonic Ventures.”

²⁰ Anne LeBaron, “Concerto For Active Frogs,” on Ron Pate’s Debonairs with Rev. Fred Lane (1975), *Raudelunas ‘Pataphysical Revue*, audio recording (Camberwell, UK: Alcohol Records, 2003), reproduced on <https://www.youtube.com/watch?v=57N3dhecPek>.

²¹ On the history of Raudelunas, see Anne LeBaron “Sonic Ventures” as well as Anne LeBaron, “Reflections of Surrealism in Postmodern Musics,” in Judy Lochead and Joseph Auner, eds, *Postmodern Music / Postmodern Thought* (NY: Routledge, 2002), pp. 27-73; <https://www.raudelunas.com/>; <http://www.fresh-dirt.us/raudelunas/>.

²² On the Folkways recording see Jonathan W. Marshall and Cat Hope, “Toad Media: Listening to the Cane Toad in Cat Hope’s *Sound of Decay* (2013; 2016),” *Antennae: The Journal of Nature in Visual Culture*, 46 (2018), p. 38.

²³ Michele Kaschub, "Exercising the Musical Imagination," *Music Educators Journal*, 84.3 (Nov 1997): 30; <https://music.calarts.edu/programs-specializations/performer-composer/faculty/michael-pisaro>.

²⁴ Michael Pisaro, "Writing Music," in James Saunders, ed., *The Ashgate Research Companion to Experimental Music* (Farnham, UK: Ashgate, 2009), p. 76. For a detailed account of Pisaro's related composition of *Ricefall* (2004), see Håkon Stene, "Towards a Post-Percussive Practice," *Music and Practice*, 2 (2015), <https://www.musicandpractice.org/volume-2/towards-a-post-percussive-practice/>.

²⁵ A partial recording of this performance may be accessed at <https://vimeo.com/151855753>. See also Andrew Aronowicz, "Catching *A Wave and Waves*," *Limelight Magazine* (22 Oct 2015), <https://www.limelightmagazine.com.au/features/catching-a-wave-and-waves/>; <http://2015.festival.melbourne/events/a-wave-and-waves/#.XJ7PlRS82w>.

²⁶ Elizabeth Goodstein, "Money, Relativism, and the Post-Truth Political Imaginary," *Philosophy and Rhetoric*, 50.4 (2017): 488.