

ELECTRONIC  
MUSIC  
GALLERY

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[www.electrocd.com](http://www.electrocd.com)  
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## Introduction

The Electronic Music Gallery is a six-hour exhibition tracing the history and development of electronic and electro acoustic music. Numerous international and South African composers' and musicians' works are featured, from the first pioneers to various contemporary artists.

The origins of electronic music can be traced back to the audio analytical work of the German physicist and mathematician, Hermann Ludwig Ferdinand von Helmholtz (1821-1894), who built an electronically controlled instrument to analyse combinations of tones. Von Helmholtz was not concerned with musical applications, but rather with the scientific analysis of sound.

The first electronic instruments such as the Telharmonium and Chorelcello were created between 1870 and 1915. Thereafter, between 1915 and 1928, the Audion Piano, Theremin Sphäraphon, Pianorad and Ondes Martenot emerged. These instruments made use of the vacuum tube, a type of synthesis that was widely employed until the 1960's, when the integrated circuit came into widespread use and a new generation of easy to use, reliable and popular electronic instruments were created by Robert Moog, Donald Buchla and others. In the 1980's the digital synthesiser was developed. It allowed complex control over various forms of synthesis previously available only on extremely expensive studio synthesisers. Examples of early digital synthesisers are the Yamaha DX and the Casio CZ.

With the use of today's highly advanced digital technology we are able to create, manipulate and organize sound in ways that early electronic and electro acoustic musicians dearly hungered for.



The Theremin, 1917

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 International musicians

## 1 LUIGI RUSSOLO

[1885-1947]

*Italian painter, theoretician, inventor, futurist and composer*

"Ancient life was all silence. In the 19th century, with the invention of the machine, noise was born. Today noise triumphs and reigns supreme over the sensibilities of men."

Corale [1921]

Composed by Antonio Russolo, though he was not recognised as a composer. The piece was performed on Luigi's "Intonarumori". At the time it was not possible to record Russolo's noise machine sounds alone - this piece is a memento.

## 2 ALEJANDRO IGLESIAS-ROSSI

[b.1960]

*Argentinian composer*

Alejandro Iglesias-Rossi studied in Argentina. He is world-renowned and has received multiple awards. He has been awarded UNESCO's Prize of Honour and The World Music Days.

Ascencion (las tierras nueva)  
[1998]

Composed using samples of sacred European music from the 11th and 16th centuries, recordings of indigenous orchestras and singers of South America, as well as ethnic instruments of northwestern Argentina.

"This work is therefore also a homage to those musics that have given me the privilege of experiencing how the moment will be. I sincerely believe that they already belong to the time in which there will be no more sorrow, nor crying - no more pain."

## 3 LABRADFORD

*American Psychedelic Electronica*

Labradford is Robert Donne, Carter Brown And Mark Nelson. They combine Electronica with "natural" instruments (strings, real percussion, guitar) to unique effect.

So: Matmos remix

## 4 TONY CONRAD

[b.1940]

*American Minimalist*

Tony Conrad and Lamonte Young are regarded as the first American Minimalists. Conrad's early minimalistic works and violin music are very demanding and are highly acclaimed.

Early minimalism april 1965  
(edit) [1965]

## 5 NICHOLAS EINHORN

*Sound poet*

Don't you maybe the  
essential interview 1

## 6 JON ROSE

[b.1951]

*Australian composer, violinist, electronics*

Jon Rose gave up formal education at fifteen and was self-taught thereafter. In the late 70's he became a central figure in the Australian free-improvisation scene. Rose, having travelled widely, has played with many improvisers world-wide and has appeared on more than sixty releases. He has also written two books: "The Pink Violin" and "Violin Music in The Age of Shopping".

Techno soap [1994]

A kaleidoscope of short radiophonic soap operas accompanied by an orgy of post modern violin music. It contains extracts from the aforementioned books.

## 7 EDGAR VARÈSE

[1883-1965]

*Franco American composer*

"I long for instruments obedient to my thought and whim, with their contribution of a whole new world of unsuspected sounds, which will lend themselves to the exigencies of my inner rhythm." (1917)

Sadly, Varèse spent most of his life waiting for technology to catch up with him. He was extremely frustrated with the restrictions of being forced to use instruments that had not changed for two centuries. After having been shunned for many years, Varèse was suddenly remembered at the age of 71, when composers started exploring new technologies. Varèse thrived in the new technological environment.

Poeme electronique [1958]

Complex, multifarious organised sound on magnetic tape, with pure electronic resonances and fragments of voice and percussion. The work was played at the Philips Pavilion in 1958 through 425 speakers. The exhibition was a complete success. Millions heard Varese for the first time.

## 8 SIMON H. FELL

[b.1959]

*British bassist, composer*

Fell is a prominent contemporary musician, a creative bassist and composer.

Mutual & reciprocal  
ceremonies, composition  
no.26, v.2, for tape [1996]

Originally, "Version 1" was composed in 1993 for alto saxophone, bassoon, French horn, vibraphone, violin, viola, double bass and electronic keyboards. "Version 2" was realised in 1996. The octet score was performed on 16 superimposed keyboards from 77 samples of individual instruments. The instrumental samples were taken from 28-year-old vinyl LP's. This is a homage to the scratched, worn and loved LP's.

## 9 AUTECHRE

*English Electronica outfit*

Sean Booth and Rob Brown, who are Autechre, are pioneers of unusual, complex, beat-driven electronica. Autechre's music evolves from album to album.

## Bine [2001]

## 10 IANNIS XENAKIS

[1922-2001]

*Greek composer, theoretician, mathematician, architect*

Xenakis' first work "Metastasis" caused a scandal at its premiere in 1955 as it did not deal with serialism. Instead it incorporated sound blocks and masses of glissandi, and the composition was organised according to mathematical concepts. In later works he introduced the probability theory which led to his Stochastic music.

Xenakis composed tape music and in later years he used the computer as well. Many of his large scale works made use of light effects, slide shows and laser projections.

## Concrete ph [1958]

A recording of crackling embers, from which Xenakis extracted one-second-long sound segments. Then, while varying their density and time, he combined the sounds into a longer piece. The work was played at Le Corbusier's Phillips Pavilion in Brussels in 1958.

## 11 FRANCISCO LOPEZ

*Spanish Electroacoustic composer*

Francisco Lopez creates Electroacoustic soundscapes which are minimal to the extent of being pure Music Concrete. He processes field recordings from all over the world.

## La selva (extract) [1998]

The sounds of a tropical rain forest in the Caribbean lowlands of Costa Rica.

## 12 RYOJI IKEDA

[b.1966]

*Japanese composer*

Ikeda started working with electronic sound in 1990. He generally uses high frequency micro sounds generated by digital equipment. Ikeda's music concerns the organisation of sound forms, dematerialization and the occupation of space.

## One minute [1997]

A short, intense piece - unreleased.

## 13 TAKAHASHI HARADA

*Japanese ondes-martenot player*

Harada is the only professional ondist in the world. The ondes-martenot was created in the 1920's. It generates an electronic tone through three specially constructed loudspeakers, thereby oscillating a Chinese gong, a spring reverb unit and/or sympathetic strings. A wide range of glissadi are available to the player.

## Untitled 1 [1996]

For four ondes-martenots.

## 14 JORGE ANTUNES

[b.1942]

*Brazilian electro-acoustic composer*

Antunes studied violin, composition, conducting and physics at the university of Rio De Janeiro.

He began exploring electronic music as early as 1962, thus becoming a pioneer in the development of this field in Brazil.

## Valsa sideral [1962]

The first electronic work recorded in Brazil. The composition makes use of repetitive sound form produced by a loop-tape with an assemblage of a different pitch. The musical result of this newly invented technique led the musicologist Claver Filho to suggest that minimalism was born in Brazil.

15 **KRAFTWERK**

*German pioneers of industrial electro-pop*

Ralph Hutter and Florian Schneider are the central members of Kraftwerk. Klaus Dinger, Thomas Homann, Michael Rother, Eberhardt Krahnemann, Wolfgang Flur and Klaus Roeder have been members of Kraftwerk at various times. Kraftwerk's mechanical universe has influenced many artists and inspired numerous generations of popular electronic music. Their approach may be called sci-fi, techno, disco or cybernetic rock. However, robot pop is the best example of this band's music.

### Elektrisches roulette [1973]

Rhythmic and repetitive, very much the later Kraftwerk sound. The track features electronics, piano, violin and drums, and despite its free-form moments it shows the first signs of well constructed pop melodies.

16 **JOHN CAGE**

Excerpts from silence

17 **FRANK ZAPPA**

[1940-1993]

*American composer, satirist*

"Information is not knowledge, knowledge is not wisdom, wisdom is not truth, truth is not beauty, beauty is not love, love is not music. Music is the best."

Zappa is an inspiring composer who emerged in the 1960's. His musical career began when he formed the band The Mothers Of Invention, and together they employed a wide range of styles, from tape montage to light Jazz, to orchestral, to Heavy Metal, even satirical operas which were performed in his unique style. Frank Zappa was a true original.

### H.R.2911 [1985]

"House Resolution 2911" refers to the clause which explained why the record industry was ready to concede album ratings and was also petitioning for tax on blank tapes.

This was part of a law suite that Frank Zappa was fighting against the record industry.

18 **SUSAN STONE**

*American sound poet, composer*

San Franciscan composer.

### Ruby's story

For 8 track analogue apparatus.

19 **CONLON NANCAROW**

[b.1912]

*American pioneer, composer*

Conlon Nancarrow hails from Texarkansas. His music, mostly written for player piano, is the most rhythmically complex ever written, involving intricate contapunctual systems using up to 12 different tempos at the same time. Nancarrow's compositions for player piano laid the foundation of what is known today as a MIDI-sequencer.

### Study 5 [1950's]

Created in the 1950's, this is the first of a series of experimental works which are conceptually simple and perpetually complicated. The work is a twelve-layer crescendo of activity, with voices being brought in one at a time. Five of the voices contain their own built in acceleration.

20 **HENRI CHOPIN**

[b.1922]

*French concrete poet*

"The sounding world has become concrete....after centuries of writing. The tape machine enables us to listen to infinite vocal vibrations which letters scarcely begin to suggest. The body ignores silence - it is a big factory."

In 1967 Henri Chopin proclaimed the existence of Sound Poetry and spread the idea internationally.

### La civilisation du papier [1975]

A concrete poem. Unorthodox methods were used to "sabotage" the tape machine, applying pressure to different parts of the tape, thus creating distorted audio results.

21 **OTOMO YOSHIHIDE**

[b.1959]

*Japanese Turntablist, Samplist, Guitarist*

Otomo Yoshihide was influenced by Japanese alto sax player Kaoru Abe and guitarist Masayuki Takayanagi. In 1990 he formed the band Ground Zero which lasted until 1998. Yoshihide manipulates vinyl Lp's, plays home made guitars, samplers and prepared cd players.

### Tv shopping [1995]

Composed and performed by Otomo Yoshihide and Jon Rose at the Angelika 1995 festival in Bologna.

## 22 KARL-HEINZ STOCKHAUSEN

[b.1928]

*German electro-acoustic composer*

Stockhausen is relatively unconcerned with musical tradition and history; he explores fundamental psychological and acoustic aspects of music, an attitude that was intensified by the development of electronic music. As a counterbalance to the increasing mechanization of music, Stockhausen gives performers a large role in determining certain elements ("parameters") of a composition, even to the extent of determining form. In each work, certain elements are played off against one another, simultaneously and successively. Pairs of instruments and extremes of note values confront one another in a series of dramatic encounters, fanfares and passages of varying speed are flung from one orchestra to another, giving the impression of movement in space, various rates of acceleration and deceleration oppose one another.

### Gesang der juglinge [1956]

Song of the youths was an idea to unify vocal sounds and electronically produce sounds. Audibly, they were to be as fast or slow or dense, soft or loud, and interwoven with as small or large pitch intervals.

## 23 BIOTA

*American band, non classifiable*

Biota, originally called The Mnemonists, formed in 1979 and create music which is other worldly, textural, and dense. Their influences include classical, jazz and folk music, resulting in something totally unique. The members of Biota are visual artists too.

### Birthday [2001]

## 24 DAVID CHESWORTH

*Australian composer, sound installation artist*

David Chesworth's music changes chameleon-like with every listening. He creates aural palettes, vibrant, mesmerising, at times minimalist and even industrial.

### Tissues for issues [1984]

From Anthology Of Australian Music CSM6, released by the Cannberra School Of Music in Australia.

## 25 JOHN CAGE:

[1912-1992]

*American composer, performer, visual artist, writer*

"Everything we do is music."

Cage's first published compositions were in a rigorous atonal system of his own. Thereafter he founded a percussion orchestra and also began to use electronic devices (variable-speed turntables in "Imaginary Landscape no.1", 1939). Cage invented the "prepared piano", placing diverse objects between the strings of a grand piano in order to create an effective percussion orchestra under the control of two hands.

In later years Cage became interested in Eastern philosophies, especially in Zen, from which he gained a treasuring of non-intention. Working to remove creative choice from composition, he used coin tosses to determine events, wrote for 12 radios and introduced other indeterminate techniques. His 4'33" (1952) has no sound added to that of the environment in which it is performed. His later output is various, including indeterminate works, others fully notated within a very limited range of material, and pieces for natural resources (plants, shells). Cage also appeared widely in Europe and the USA as a lecturer and performer, having an enormous influence on younger musicians and artists; he wrote several books.

### William mix [1952]

For 4 double track magnetic tape or 8 single track tape.

## 26 MERZBOW

*Japanese Noise artist*

"I think surrealistic music should be an expression of the unconsciousness, so I found that noise is the unconsciousness of sound itself."

The notorious Merzbow was formed by Masami Akita in 1981 and was the first Japanese noise outfit. Merzbow's aural emissions consist of layered and processed noise (i.e. white/pink noise, distortion, and so on).

### Cannibalism of machine

## 27 PHILLIP JECK, OTOMO YOSHIHIDE & MARTIN TETREAUULT

Phillip Jeck, born in 1952, is an English avant garde turntablist, plunderphonics and performance artist, whose most famous installation "Vinyl Requiem" employed no fewer than 180 turntables. Jeck treats the vinyl LP's by leaving them out of their sleeves to deteriorate and acquire a unique character.

Martin Tetreault, born in 1957, is a French Canadian musician. He is a composer of the instant and one of those researchers that seeks deconstruction.

### Untitled 1 [2000]

This work came out of the Brussels sessions recorded in 2000. With the determination to transcend the moment, this improvisation could have been performed 35 years ago due to its intact subtlety.

## 28 HOLGER CZUCKAY

[b.1938]

*German composer, multi-instrumentalist, performer*

After having studied under Karlheinz Stockhausen, Czuckay formed the progressive electronic group Can which pioneered the use of electronics in a rock context. In 1968 Czuckay and Rolf Dammers released "Cannaxis", on which the concept of sampling was employed for the first time.

### Boat-woman song [1968]

## 29 HACO

*Vocalist, songwriter, multi-instrumentalist, producer, sound engineer*

Over the past decade Haco has extended the boundaries of the pop song. During her time with After Dinner, one of the first indie bands from Japan, she gained a large following.

### World art festa [1999]

From the album "Happiness Proof".

## 30 ROBERT FRIPP

[b.1946]

*British guitarist, composer, soundscaper*

Robert Fripp is the key member of the avant rock outfit King Crimson, the band he formed in 1968. In the mid 1970's Brian Eno demonstrated a tape loop system to Fripp. It used a delay and created a feedback effect. Fripp employed this process a great deal in his music and coined the term Frippertronics for it. In the early 90's Fripp used digital delays and MIDI guitar, and his method of looping became considerably more complex. This process he called Soundscaping.

### The outer darkness [1997]

From the album "The Gates of Paradise", part of a series which explored Soundscapes produced by the electric guitar.

## 31 BETH GRIFFITH

*American soprano*

Beth Griffith has worked with Morton Feldman, John Cage, Karl-heinz Stockhausen, and Mauricio Kagel. She will personally perform four works for voice and tape by John McGuire, Noah Chreshevsky, Alvin Curran and Mary Jane Leach.

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## South African musicians

### 1 DISLOCATION

Dislocation is Albert Sapsford, born in 1971. Sapsford aspires to create sounds which are as unique as possible and has spent a number of years experimenting toward this end. He prefers not to classify his work as doing so would place restrictions on the extent of his audio expression. Dislocation explores spiritual themes.

Nothing (excerpt) [2002]

"Blackness, nothingness, the void."

### 2 OTOPLASMA

As Otoplasma, Cobi van Tonder explores the nature of "meaning" and identity in digital culture, especially in search of new human/computer interfaces. Meaning lies ahead in electronic text. Through the net, there is never an end of meaning - never one answer. Meaning is marked by its fluidity; it appears, disappears and shifts. Nothing stands still in the interactive digital world.

Tonnel

Explores the nature of meaning in this context.

### 3 ANDI SPICER

Andi Spicer was born in England but has lived in South Africa for seven years and is associated with Gallery 111, a group of South African artists. Spicer has written six symphonies, four string quartets and a number of other orchestral works. In 1997 he formed Caos Harmonia, a group of musicians and singers, to perform his works. Andi writes for "a synthetic orchestra", using synthesizers, samplers, acoustic instruments and live voices.

63 moons variation I [2003]

For world music instruments, percussion and synthesiser. Written for the 2003 Aardklop Festival in Potchefstroom as the music half of a multimedia performance with James de Villiers.

### 4 CHRIS WOOD

b.1969

*Multi-talented musician, Samplist*

Chris Wood took music as a subject at school level and played violin and viola, but gave it up as he found classical teaching methods tedious. He later played in various experimental rock outfits and performed at the Grahamstown festival in the early 90's. Wood took an interest in percussion and made his own instruments out of scrap metal, using contact mics and delay pedals. His musical direction changed after he bought a computer and he has created all sorts of electronic music, from TV ad jingles to having his first international release in 2001, "Beneficial Occupation" on the label Klangkrieg Productionen.

Palempsest

### 5 DIMITRI VOUDOURIS

[b.1961]

*Greek composer, aural sculptor, visual artist, has lived in South Africa since 1966*

"The primitive nature of modern cultural technologies are no different to the environments primal man had to encounter."

Impilo - computer music  
with prepared environment  
[2001]

"Impilo (meaning life) was composed using field recordings. My approach was to capture both the commercial media and wild-life. Most of the natural elements and the media were combined into one orchestra. By carefully combining the two extreme fields of sound in a very subtle way I tried to create a warm, natural environment in which the listener is surrounded in every day life.

This analysis of sound has allowed me to discover man and his environment, no matter how technical and complex it may be, the energy flowing through both animate and inanimate objects is the same, it is the space that constantly changes our every day experiences."

### 6 OTOPLASMA

Ephemere

Explores the nature of "meaning" and identity in digital culture

### 7 ANDI SPICER

63 moons variation II [2003]

For world music instruments, percussion and synthesiser.

## 8 JÜRGEN BRÄUNINGER AND SAZI DLAMINI

Jürgen Bräuninger (b.1956) has studied overseas with Ulrich Süsse, Erhard Karkoschka, Allan Strange and Dan Wyman. He has been lecturing in composition and music technology at the University of Natal since 1985. Bräuninger has created many works for ensembles/soloists and electronic media, and has contributed to film scores and a number of Siwela Sonke Dance Theatre productions. He has also produced a number of South African jazz albums and recordings for workers cultural groups and neo-traditional praise poets.

Sazi Dlamini began to study music formally at the age of 27. After a Diploma in Jazz Performance and a Bachelor of Music degree in Jazz Studies, he was awarded a Master of Music degree cum laude by the University of Natal in 1999 and since then has been reading towards a PhD on South African jazz in exile. He is the leader of the township jazz band Skokiana and has performed as guitarist with Hugh Masekela, Abdullah Ibrahim, the NU Jazz Connection, Zanusi, the University of Natal's African Music Ensemble, and many others. As a composer he has worked on the South African version of Sesame Street, among others. He builds and teaches various southern African instruments.

### Yinkosi Yeziziba

For umrhube and udloko (bows), percussion, vocals (performed by Sazi Dlamini) and electroacoustic sounds (realized at Gerald Lapierre Electronic Music Studio, University of Natal, Durban) with the recorded voices of Tandeka Mazibuko and the children Ella, Hannah, Liesbeth, Lilli, Siphindile, Tania, and Zwelisha

This piece is loosely based on a Zulu folk tale and musically retold in a fairly abstract way. The story is recounted primarily by employing three grammatical devices of isiZulu: ideophones, words derived from ideophones, and onomatopoeia. The pacing resembles that of praise-singing rather than story-telling. The udloko is employed as a drone in support of the cyclical structure of the generic scalar melody. The electro-acoustic sounds are mainly composed with and around the overtone structure of the musical bows and the vocal ideophones. Throughout the piece vocal sounds are transformed into bow sounds and water sounds into percussion sounds etc. and vice versa. While drawing from forms such as praise-singing and bow songs, and employing electronic techniques such as granular synthesis and morphing a new perspective is created.

## 9 JÜRGEN BRÄUNINGER AND ULRICH SÜSSE

Ulrich Süße (b.1944) studied composition with Karkoschka, Stockhausen, Ligeti, Berio, Wuorinen and Tanenbaum. From 1973 to 1976 he was the first lecturer for composition at the University of Natal, and there established an electronic music studio. Süße is now a professor and has lectured and participated in festivals throughout the world. He has created more than 80 compositions mainly using electronics, amongst them 10 collective compositions with Jürgen Bräuninger, David Mason, Matthias Schneider and Rainer Wehinger.

### ... anywhere far [2002]

Recorded live at Liederhalle Stuttgart, Germany, in 2002. For string orchestra (Stuttgarter Kammerorchester, Bernd Ruf - conductor), soloists (Gregor Hübner - violin, Patrick Bebey - flute, kalimba, percussion), and electro-acoustic sounds (live and pre-recorded).

The piece was originally conceptualized for variable small ensembles. The sound materials used are of southern African origin including musical instruments (timbila, mbira, kudu horns), environmental sounds (surf, tree frogs, insects, birds) as well as an excerpt of a speech delivered by Nise Malange at the launch of the Natal Cultural Congress (NCC) which gave the piece its title. These sounds were manipulated mainly by means of traditional analogue studio techniques (vocoder, tape loops, variable tape speed, multitracking). Aesthetically, the composition aims to melt European and African sound spectra. In terms of orchestration this means the combination of traditional acoustic with electronic instruments (live and taped) and in the realm of performance practice the music is realized by means of fixed, notated parts and free improvisation.

## 10 MIRA CALIX

*Electronica artist, DJ*

"My music is a very personal play-thing inspired by every little thing that is magic."

Whilst working for the English electronica label Warp, Chantal Passamonte was so inspired by the unusual music writing approach of the Warp artists that she began making electronic music herself under the name Mira Calix. In 1996 she released her first creation and contributed to various compilations until, in 2000, she released her first full length album "One on One".

Routine Of The Dancing Bear  
[2000]

## 11 DIMITRI VOUDOURIS

[b.1961]

Greek composer, aural sculptor, visual artist, has lived in South Africa since 1966

Npfai (excerpt) [2002]

Kundi/m'bira an electroacoustic study with computer-assisted micro-environments.

NPFAI (New Possibilities For African Instruments) is an electroacoustic study of two African instruments. Special care was taken to preserve the aural tradition of these instruments.

I]kalmimba or m'bira: a finger piano made of wood and metal strips used in ceremonial music, known as M'bira in western Africa and kalimba in eastern Africa used by the Shona of Zimbabwe.

I]kundi: a bowed harp originating from Mangbetu tribe of the Congo.

Instruments: kalimba or m'bira, kundi, computer generated granular synthesis and processing.

"It is a common happening that when walking through spaces we are continuously bombarded by everyday sounds. Amongst this chaos which allows for the dynamic extremes I found interesting sounds that are micro-dynamic in nature be it because of the distance between the listener and the source or because of louder sounds that conceal or obstruct one's ability to hear the sound focussed upon. In other words the listener hears part of the sound he or she is trying to listen to. Having this experience in mind, I constructed the NPFAI.1.

The percussive sounds created in the work were all from frequencies, generated by the decomposition of the original sound source in the process of granular synthesis, ambisonic and spatialization techniques."



ANTUNES



BRÄUNINGER



CAGE



CHESWORTH



CHOPIN



CONRAD



CZUKAY



DISLOCATION



FRIPP



HACO



IGLESIAS-ROSSI



IKEDA



JECK



KRAFTWERK



LOPEZ



MERZBOW



MIRA CALIX



NANCARROW



OTOPLASMA



JOHN ROSE



RUSSOLO



SPICER



STOCKHAUSEN



VARESE



VOUDOURIS



WEISS&amp;MOOG



CHRIS WOOD



XENAKIS



YOSHIHIDE



FRANK ZAPPA

## EXPERIMENTAL ELECTRONICA

There are many, mostly younger, artists currently making experimental, beat driven electronica. Considering the extent of their experimenting, these artists could be described as a counter culture electronica equivalent of academic electronic music.

TWO LONE SWORDSMEN Tiny reminders1

JEGA Breakpoint envelope

U-ZIG Autum acid

BOARDS OF CANADA Chinook

OVUKA Afternoon girl

DUODECIMO Twelvemo-museme

POLE Black home

FARMERS MANUAL untitled

BOARDS OF CANADA untitled

KID606 Chart topping radio hit

Luke vibert can kiss my indie-punk whiteboy ass

FENNESZ Caecilia

MOUSE ON MARS Catching butterflies with hands

AUTECHRE Xylin room

MATMOS L.a.s.i.k

RADBOUD MENS Pulse

SQUAREPUSHER Plaisbow flex out

BUS Western

OTTO VON SCHIRACH Earjuice synthesis

KIT CLAYTON "„!etymon, no"

PANSONIC Vaihtovirta

PLAID Scoobs in columbia

U-ZIG Midwinter log

KID KOALA Drunk trumpet

HRVATSKI Bad raum