



60x60

CANADA (2008-9)



Vox Novus in collaboration with the Canadian Electroacoustic Community (CEC) is pleased to present the first all-Canadian 60x60 program.

60x60 is an annual project containing 60 compositions from 60 different composers, each composition 60 seconds or less in duration. Since its inception in 2003, the international 60x60 project has seen over 100 concerts, multimedia and dance shows, and installations worldwide. The project has been regularly broadcasted and released on 5 CDs.

The mission of the 60x60 project is to promote new music. The project is specifically designed to include a large number of composers of all career stages and present their music to audiences around.

Selected by a jury, the 2008 Canadian 60x60 concert mix is comprised of the following composers (in alphabetical order by last name):

Asoma, Zorina Bacchus, Adam Basanta, Sandeep Bhagwati, Adrian Borza, Christian Calon, David Campbell, Matt Campbell, Raylene Campbell, CDZabu, Gustav Ciamaga, Patrick Sébastien Coulombe, Ian Crutchley, Dancers, Leslie de Melcher, Debashis Sinha, Richard Désilets, Francis Dhomont, Nicolas Dion, Patricia L. Dirks, Carey Dodge, The Dry Heeves, Troy Ducharme, Jean-Michel Dumas, Philippe-Aubert Gauthier, François Girouard, Philip Gosselin, Martin Gotfrit, Tim Hecker, Bryan Jacobs, Bentley Jarvis, Yota Kobayashi, Shaw-han Liem (I am Robot and Proud), Sylvi macCormac, Florence Masson, David McCallum, Andra McCartney, Diana McIntosh, Dustin Molicki, Steven Naylor, Raphaël Néron-Baribeau, David Ogborn, John Oliver, Sean O'Neill, David Parfit, Lia Pas, Sarah Peebles, Scott Peterson, Michael Pinsonneault, Ambrose Pottie, Hélène Prévost, Jean Routhier, Frederick Schipizky, Zuzana Sevcikova, Laurence Stevenson, Nancy Tobin, Roxanne Turcotte, Steve Wadhams, Matthew Wood, Kamen Zenov.



1. Francis Dhomont – *SIXTYSEC*
2. Sean O'Neill – *Denali*
3. Lia Pas – *Interchange*
4. Kamen Zenov – *Fractal Poem*
5. Sarah Peebles – *Lifting*
6. Steve Wadhams – *Sweet Dreams*
7. Adam Basanta - *Shiva Creates, Destroys*
8. Florence Masson – *Think*
9. Raphaël Néron-Baribeau – *BlingBlang*
10. Michael Pinsonneault - *Voices Of Righteous Desire*
11. Ambrose Pottie - *waterpipe1*
12. Bentley Jarvis – *Machine Excerpt*
13. Laurence Stevenson – *The Inuit Dreams*
14. Dancers - *Fixed Anaby – Aging von Sleeping*
15. Matt Campbell - *Porta-mento Bro!!!*
16. Shaw-han Liem (I am Robot and Proud) - *20hz6060-fadeout*
17. The Dry Heeves - *Tako to Boga*
18. David Parfit – *Crab Legs*
19. David Ogborn - *Transients with Context*
20. Matthew Wood - *Last Words*
21. CDZabu - *Sympathetic Peripherals*
22. Ian Crutchley – *Pins*
23. Scott Peterson - *Colony-Collpase*
24. Jean Routhier – *Reeltap*
25. Roxanne Turcotte – *Irazu*
26. Zorina Bacchus - *Cellular Activity*
27. Patrick Sébastien Coulombe – *Sauterelle*
28. François Girouard – *Worldcup*
29. David Campbell - *Industry 1*
30. Martin Gotfrit - *Agnaganga*
31. Frederick Schipizky – *Variation IX*
32. Steven Naylor - *Revisit 1-08: koto blossom*

33. Adrian Borza - *S.O.U.N.D. Sound Objects Uttered Nearly Dreaming*
34. Gustav Ciamaga – *It's About Time Again*
35. Raylene Campbell – *schmip*
36. Patricia L. Dirks – *Release*
37. Philip Gosselin – *Decay*
38. Carey Dodge - *It's chilly in here*
39. Dustin Molicki - *Reinterpreting Pierre Henry's Tibetan Book of the Dead*
40. Philippe-Aubert Gauthier - *Slide study #5 for bass*
41. John Oliver - *You Are With Us*
42. Richard Désilets – *Telegram from Space*
43. Leslie De Melcher - *Revolution 59*
44. Christian Calon - *A matter of voices*
45. Jean-Michel Dumas – *Byte Minute*
46. Zuzana Sevcikova – *Minutka*
47. Sylvi MacCormac – *Small Boy*
48. Hélène Prévost – *54 seconds*
49. Bryan Jacobs - *Seen Before Seeing*
50. Asoma – *X-Gen*
51. Diana McIntosh - *Peak Experience*
52. Yota Kobayashi - *After the Resolution*
53. Tim Hecker – *muslinthreeb*
54. Debashis Sinha – *Untitled*
55. Nancy Tobin – *Insist*
56. Sandeep Bhagwati - *Lost Voices*
57. Nicolas Dion – *Poinçon*
58. David McCallum – *Push*
59. Andra McCartney – *Percé*
60. Troy Ducharme – *Remnant*

1) *SIXTYSEC*

Francis Dhomont

Sixtysec est un court développement en forme de crescendo de textures sonores qui me sont familières. **Francis Dhomont** was born in Paris, 1926. Convinced of the originality of acousmatic art, his production is, since 1960, exclusively made of tape works. Doc Honoris causa at University of Montreal where he was teaching Electroacoustic Composition from 1980 to 1996. During 26 years, he shared his activity between France and Quebec. In 1997 he was a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin. Prix "Ars electronica 1992", "Magisterium" Bourges 1988, 1st Prize, Bourges 1981. Many works selected for the "World Music Days", and ICMC. He is now living in Avignon, France, and pursues an international career.

2) *Denali*

Sean O'Neill

Denali focuses on the micro elements of a variety of recorded sound sources, taking a particular interest in the temporal relationship between pitch, rhythm, and frequency. With this piece, I wanted to emphasize the transformation of the discrete events and the way in which these subtle variations affect the overall sonic characteristics of the sound. **Sean O'Neill** works with textural elements of field recordings, environmental/urban impressions and found sounds. He is interested in the acoustic perceptions of structural spaces and natural ambience, looking to incorporate electronics and interactive mixed-media. His recordings have been used for performance, installation, and radio, including presentations at 404 Festival, Spark, and the Ice Hotel Sweden. O'Neill is an avid sound recordist, and has collected recordings throughout Southeast Asia, Europe and the US.

3) *Interchange*

Lia Pas

Interchange was composed by improvising layers of vocals over a pre-composed electronic track. There is a play between the vocal lines as well as a sense of multiple exits and turns. **Lia Pas** is an interdisciplinary creator/performer with a BFA in Music from York University (Toronto) and an MA in Devised Theatre from Dartington College of Arts (Devon, UK). Her output includes pieces of music theatre, performance art, music composition, improvisation, and text. Her most recent project was *Husk*, a collaborative poetry chapbook with artist and designer Ed Pas (JackPine Press, 2008) and she is currently working on an interdisciplinary film project on "the anatomy of recuperation." This is Lia's second year of involvement in the 60x60 project.

4) *Fractal Poem*

Kamen Zenov

5) *Lifting*

Sarah Peebles

Lifting is dedicated to the remaining indigenous plants and pollinators - both insect and avian - of Aotearoa (New Zealand). Sounds were recorded in Paparoa National Park and in the Wellington Area. **Sarah Peebles** is a Toronto-based composer, improviser and installation artist. She has been spending a lot of time with bees lately, and her ongoing collaboration "Resonating Bodies", can be viewed at <http://resonatingbodies.wordpress.com> Her music is available on various recordings and on the net (sarahpeebles.net). Special thanks to Lindsay Apieries, Matthew Leonard, Radio New Zealand, Veronica Meduna, and Dean Hapeta and family.

6) *Sweet Dreams*

Steve Wadhams

Steve Wadhams has been in love with radio ever since that day in 1968 when he entered a BBC training studio and realised it was a magic space -a portal to other places and times, other minds and other worlds. Steve moved to Canada in 1974 to join CBC and quickly began specialising in documentary with features ranging from journalistic to impressionistic. He has won many Canadian and international awards, including the coveted Prix Italia and is in demand as a teacher and consultant. Currently Steve is a producer at the CBC programme "Outfront", where Canadians tell their stories in styles ranging from dramatic monologue to experimental documentary.

7) *Shiva Creates, Destroys*

Adam Basanta

I was inspired by the Indian myth of creation, in which Shiva breathes the world into life, then eventually destroys it. I have attempted to convey this process over a minute of music using several sound images including bird and insect wing-fluttering. As the minute passes by, the sound images begin to blur and fuse together. Eventually the natural imagery disappears into the vacuum and is replaced by Shiva herself, represented in an ethereal drone. **Adam Basanta** is a Music major at SFU's School of Contemporary Arts, studying electroacoustic composition with Barry Truax. In his compositions, Adam tries to preserve a connection to the real world while engaging with acousmatic techniques, and attempts to explore lyrical phrasing while using sounds that are not normally considered lyrical. Other interests include indeterminate composition and interactivity.

8) *Think*

Florence Masson

Think, pièce sonore composée par Florence Masson, tient un côté intense et presque sexuel. Des segments du mot THINK ont été désintégrés et décomposés afin de retrouver, un peu partout dans la pièce, les sonorités séparées du mot en question. La mélodie nous emporte facilement mais nous déporte vers la réalité assez rapidement lorsque la surprise gargantuesque de la fin explose. Effectivement, cette composition pourrait très bien sonner comme la fin du monde.

9) *BlingBlang*

Raphaël Néron-Baribeau

Le pluriel de *BlingBling* signifiant : d'une opulence exagérée. Une pièce ludique conçu à partir de passages prélevés dans d'autre pièce. **Raphaël Néron-Baribeau** à récemment complété un baccalauréat en composition électroacoustique à l'université de Montréal avec Jean Piché et Robert Normandeau. Il s'intéresse principalement à la composition acousmatique et traitement en temps réel. Au cours des dernières années, ses pièces ont été sélectionné lors de différents concours et projets.

10) *Voices of Righteous Desire*

Michael Pinsonneault

This piece is based on the notion that desire is a necessary, constructive and vital emotion. Though standard dictionary definitions describe it as a state of "longing," "craving," and "wanting," seldom mentioning its dimensions of aspiration, striving and lofty ambition, I see this as an unfortunate distortion of what desire actually signifies. Moreover, as a result of socially ingrained misconceptions of the word, many downplay or even suppress their deepest desires, an act inimical to creativity in all its forms and simply not a viable option for individuals wishing to express themselves in a positive and beneficial manner. In the world I like to daydream about, Voices of Righteous Desire (symbolized here by the convoluted rhythmic voices in the latter part of the timeline) will replace those now deflecting and compromising its healthy circulation within us (the other processed vocal sounds), leading to a long-

overdue freeing of the human spirit. **Michael Pinsonneault** teaches electroacoustics, sound production and other courses in Concordia University's Music, Communication Studies and Studio Arts departments. He is a professional jazz musician, a chorister with the Montreal Symphony Orchestra, and a freelance composer / sound designer.

11) *waterpipe1*

Ambrose Pottie

waterpipe 1 is a one minute urban soundscape featuring a series of resonant heating and circulation pipes situated near an active sewer drain. The recording was made using a pair of hand-held omnidirectional microphones in a Jecklin disc array. With the exception of a fade in/out, no editing or processing was done to this recording. **Ambrose Pottie**, born 1959 is a Toronto based musician and graphic designer. He studied design and photography at the Nova Scotia College of Art and Design. A primarily self taught musician, he has recorded and/or performed with Parmella Attariawala, Bob Becker, Anne Bourne, Eugene Chadbourne, Crash Vegas, Andrew Cyrille, Fred Frith, Bill Grove, Guy Klucevsek, Evan Lurie, John Millard, Tom Walsh, Richard Sacks, Andrew Staniland and Bob Wiseman. He currently is working with former Lloyd Cole guitarist and composer Neil Clark, as well as recording urban and rural soundscapes and field recordings.

12) *Machine Excerpt*

Bentley Jarvis

This is an excerpt from a huge work in progress. The final piece will be for projected high definition animation and 5.1 sound. It will probably be completed before the end of the next century if those monkey gland treatments work out. **Bentley** has been teaching sonic arts and computer animation at the Ontario College of Art and Design in Toronto for an extremely long time. He likes to integrate visuals and music in his work.

13) *The Inuit Dreams*

Laurence Stevenson

I have been interested in the music of other cultures for quite some time. The music from Canada's North is both of Canada and yet entirely foreign. I thought I might try to explore this with a couple of short pieces. Hailing from Glasgow, Scotland, **Laurence Stevenson's** music is a melting pot of dance, ambient, world, folk and fusion. Laurence is an amazing fiddle player who can stand toe to toe with the best in any genre. He also works at CBC Radio as a Producer for the noted Radio One show 'Outfront'. Laurence has won several international awards for radio shows that have heavily featured his unique sound design.

14) *Fixed Anaby – Aging von Sleeping*

Dancers

A 7/8 dance song put through a grinder, recompiled, and, at the end, flattened and sent under a needle. **Devon Armstrong and Jonathan Picklyk** started making pieces together under the name **Dancers** in 2002. Their approach is to carve away at unlikable and accidental fragments, working and reworking them into rough, wooden presence.

15) *Porta-mento Bro!!!*

Matt Campbell

Realized entirely with Reason Adapted 3.0. Toronto based modern electric guitarist **Matt Campbell** explores the possibilities of drag and drop composition within the digital realm of soft synths using the mouse pointer like a paintbrush to fill the piano roll sequencer window with notes which can then be modified to a particular aesthetic in the interest of coming up with something enjoyable to listen to.

**16) 20hz6060-fadeout
Proud)**

Shaw-han Liem (I am Robot and

17) Tako to Boga

The Dry Heeves

80 bpm, 1:00 duration, Composed specifically for this project, Electronic sounds (synth, percussion, etc.), Edited using GoldWave digital audio software, Final mix created with Acid Pro 6.0, 48 kHz sampling rate, 24 bit format, wav file. **The Dry Heeves** are cultural analysts who use experimental music as their dissemination medium of choice. Their meditatively eccentric compositions can be overwhelming at first, but once assimilated, they become invigorating, cleansing, genuinely hilarious and frequently gratifying. Welcome to a new *Theatre of the Absurd*.

18) Crab Legs

David Parfit

Crab Legs was inspired in part by a low tide walk along the rocky southern coast of Sidney Island, B.C. during which the sound of small crabs scuttling into hiding as the rocks were disturbed was quite compelling. The second form of inspiration was the large steel sculpture near the water at Macaulay Point in Victoria, B.C. from which every sound in this piece originated. **David** holds a B.S. in computer science from the University of Montana (2002) and an M.Mus. in music technology from New York University (2005). He studied digital signal processing and composition with Dr. Robert Rowe, Dr. Richard Boulanger, Dr. Charles Nichols, and Dr. Kenneth Peacock. Areas of research include interactive audio and music for video games, acoustic modeling, and machine learning. As a composer and sound designer, David owns and runs Seaside Sound in Victoria, British Columbia.

19) Transients with Context

David Ogborn

Between November 2007 and March 2008 I was on the move all but continuously, making soundscape recordings wherever I went. This piece is put together from short fragments of this collection of soundscape recordings (made in Florida, Italy, Northern Ireland, Berlin, Amsterdam, Toronto and British Columbia), with scant regard for unity of time and place. The context changes ceaselessly around an emergent layer of pops, growls and other transients. Freely traversing borders and genres, **David Ogborn** is a composer, guitarist and performer of electronic sound and video. At the centre of his work is the combination of traditional performance arts with electronic elements — whether these be recordings of outdoor environments, improvisations on laptop and guitar, video influenced by live musical gestures, or massive synthesized sounds on immersive loudspeaker arrays. He is an Associate of the Canadian Music Centre, a founding member of Toronto's angelusnovus.net group, and serves on the board of the CEC as its president. Ogborn recently completed a post-doctoral teaching fellowship at the University of Toronto.

20) Last Words

Matthew Wood

Sources Used: Recording of myself walking around the house, a creaking chair, synthesized tones. Notes: Last Words is the documentation of a final statement given just before the end of the Universe. As distant realms of the 8 dimensions rip themselves apart along their constituent seams, a single lonely man sits down at his desk to say his final thoughts.

21) *Sympathetic Peripherals*

CDZabu

Sympathetic Peripherals was composed by the following members of the CDZabu Music Collective: Angry Jane, Dr. Chnolles, JS, Martouk, Reconsiderate, Sntl, with each participant remotely providing sound files that were then downloaded by the other members. Each member took the existing musical files for a given piece and then added the sounds and melodies that came to mind. *Sympathetic Peripherals* uses ad-hoc rhythms that were isolated from field samples, accompanied by a confusing array of percussion and unstable keyboard sounds. **CDZabu** (formerly known as ~chromatik_d_zabu.tmp) is an international collective of musicians who collaborate via the Internet. Pieces are composed sequentially, through the continual addition of musical strata by different participants from different cities and backgrounds (academic, self-taught, electronica, rock, classical) who operate under mysterious pseudonyms. The pieces are then mixed and published for free on the collective's web site (www.cdzabu.com).

22) *Pins*

Ian Crutchley

Pins is a "micro-duet" for voice and strings, with small samples of each compiled in a exploration of textures and actions. The sources are sometimes easy to recognize, sometimes not. The compressed nature of this short form results in feeling that there is only one chance to say something, though repetition does play a part in this work. *Dr. Ian Crutchley* grew up in Surrey, B.C. and now resides in Sackville, New Brunswick. His composition teachers have included Stephen Chatman, Keith Hamel, Richard Orton and Nicola LeFanu. He has taught at The University of Lethbridge and at Mt. Allison University where he is an instructor in composition and theory. *Dr. Crutchley* divides his time between electro-acoustic and instrumental compositions and recent works explore the melding of the two as well as improvisatory live electronics and multimedia collaborations. He has worked with many of the finest interpreters of new music from across Canada, as well as Britain and The United States, receiving numerous awards, grants and commissions from such agencies as The Canada Council, The New Brunswick Arts Board, and SOCAN. In May and June 2007 he was a resident artist at the Leighton Artist Colony, Banff, Alberta.

23) *Colony-Collpase*

Scott Peterson

Colony Collpase laments the disappearance of bee colonies around the world. This composition is a tribute to these incredible insects; may humans and bees always live together in harmony.

24) *Reeltap*

Jean Routhier

Reeltap is a stereo acoustic recording made from a defective portable Sony reel to reel player that emitted a peculiar sound when in fast-forward playback mode. *Reeltap* est un enregistrement stereo acoustique d'une enregistreuse a ruban portative de marque Sony qui émettait un curieux son quand son mecanisme était en position d'avance rapide. **Jean Routhier** est un artisan de musique électroacoustique à saveur folklorico-urbaine. Son travail est un métissage d'influences et d'intuitions, comparable à sa cuisine. Sa musique s'inspire du quotidien, de longue haleine ou en petites coupures. **Jean Routhier** is an audio wrapper, his approach similar to a store clerk, bagging everything into their sonic essence. Interested in the gaps and gasps in sounds conducive to the transmission of tales he sometimes hears in the ether, Routhier finds inspiration in everyday situations.

25) *Irazu*

Roxanne Turcotte

Terre volcanique. Émergence des feux et éclats. Cendres et souvenirs... Spectacle et féerie au coeur d'une dualité entre guerre et paix. Éclairages luxuriants et sonorités au coeur d'une ambivalence et d'une beauté suprême. Musique d'intégration de styles, d'images et de récits sonores sans frontières à caractère cinématographique Il s'agit du qualificatif le plus significatif de la musique de **Roxanne Turcotte** qui module sans cesse au gré de sa fantaisie et de la spontanéité. L'instrumentation électroacoustique est un moyen et la musique regorge de sensations où tout s'imbrique avec subtilités et nuances. Modeler les sons et les laisser en liberté comme par magie!

26) *Cellular Activity*

Zorina Bacchus

27) *Sauterelle*

Patrick Sébastien Coulombe

Cette pièce est un extrait d'une improvisation (qui dure plus de 20 minutes). Je programme en pure data depuis 5 ans, mais je ne suis pas musicien, ni technicien, ni informaticien, ni rien. Je suis moi. **PSC** est fondateur de l'organisme à but non lucratif www.11h11.com (prononcé onze heures onze), un collectif d'artistes créé en mars 2000. Visionné par plus de 225 000 visiteurs uniques, on y découvre plus de 55 artistes et plus de 1 000 oeuvres en musique, infographie, vidéo, photo, illustration, peinture et littérature. 11h11 n'a jamais bénéficié d'aide financière. Esprit créatif, PSC use de ses mains et de ses connaissances pour réaliser des oeuvres atypiques. Celles-ci unissent procédés anciens et technologies d'aujourd'hui. La plus récente étant une guitare numérique pour jouer et dessiner la musique avec un crayon et aussi un pont entre un théorin des années 40 et Pure Data.

28) *Worldcup*

François Girouard

Worldcup is made with edited recordings of the party in the streets of Little Italy, Montreal, resulting the victory of Italy for the 2006 FIFA World Cup. **François Girouard** is a composer, guitarist, drummer and videographer born in Joliette, Canada. He studied electroacoustic composition at the University of Montreal and has created several works for dance and theatre. He played guitar in many bands (The Frootfly, Serial Numbers, Mortabelle) and can also be found behind the drums performing with Dynamo Coléoptera. His video-music works have been presented in international festivals including the Pärnu International Film & Video Festival in Estonia, SOUNDPlay in Toronto, Outer Limits in New York, ISEA 2000 in Paris and Elektra in Montreal.

29) *Industry 1*

David Campbell

Industry 1 uses a sample of female speech as an oscillation source, treated with filters and a step sequencer in a custom programmed ensemble of Native Instrument's virtual modular synthesizer, "Reaktor". **David Campbell** is a Canadian composer who has worked in various media since 1979. His early years saw him playing bass in both punk and free-form jazz bands, working for CPR as a laborer in extra gangs in the Rocky Mountains, and finally studying arranging, composition and orchestration with Ron Collier and Paul Read. Since then he has gone to write for orchestra and various chamber ensembles and has had a successful career as a composer for film, television and concert as well as an in demand performer on guitar and bass. His electro-acoustic pieces have been featured in many settings from the first Vox Novus 60X60 project, and numerous public performances.

30) *Agnaganga*

Martin Gotfrit

A musical anagram in 59 seconds. From an original recording by the composer at an Aarti ceremony in Varanasi, India. **Martin Gotfrit** is a composer/performer living in Vancouver. He is the Director of SFU's School for the Contemporary Arts and co-director of the Computational Poetics Research Group.

31) *Variation IX*

Frederick Schipizky

"Variation IX" is taken from my *Variations for solo violin*. Performed by Ruth Fagerburg. The number 9 is a special one for me. It so happens that my first, middle, and surname all use nine letters. My favorite game to play is golf which is played on an 18 hole course. These 18 holes are divided into two 9 hole halves. In this small extract from the *Variations* one hears the nine note theme (which is based on the interval of a ninth), followed by the final and ninth variation. During his varied career in music **Frederick A. Schipizky** has been a teacher, performer, conductor, and orchestrator. This diversity has shaped his compositional style which is eclectic but always maintains a keen sense of melody, counterpoint, and harmony framed by colorful orchestrations. He has written many works for celebratory occasions such as *Fanfare to the Royal Visit* performed at BC Place Stadium in the presence of Queen Elizabeth. Schipizky's works have been performed throughout Canada, the U.S., Europe, England and Japan. His orchestral works which form the main body of his oeuvre have been performed on International and Canadian tours. He has received commissions from the Vancouver Symphony, Toronto Symphony, CBC radio, and Expo '86 among many others. After the May 2005 Toronto Symphony performances of Schipizky's "Symphony No.1" Toronto Star music critic William Littler wrote: "This is the kind of piece of which it used to be said, they don't write symphonies like that anymore. Well, it appears that they do!"

32) *Revisit 1-08: koto blossom*

Steven Naylor

koto blossom uses materials from a section of my piece, *Irrashaimase* (2000), to create a condensed kind of sonic blossoming. Like the riotous flowering of cherry trees in the spring, dry twigs of biwa become enveloped in an unfolding of dense koto blooms. As in the original work, the context is urban, with the sing-song calls of market vendors providing a counterpoint to the unfolding. *koto blossom* is the first of a series of pieces, *Revisits*, that re-explore selected material from previous works. **Steven Naylor** composes for concert performance, and creates scores and sound designs for professional theatre, television, film, and radio. His personal work is presently centered on radiophonic and acousmatic works. He is also active as a pianist, performing music that blends improvisation and through-composition. Steven Naylor completed the PhD in Musical Composition, supervised by Jonty Harrison, at the University of Birmingham, UK. For further information, please go to www.sonicart.ca

33) *S.O.U.N.D. Sound Objects Uttered Nearly Dreaming*

Adrian Borza

This music is the expression of my personal experience while composing *S.O.U.N.D.* (2008): dreamt at night and put the sounds together during daylight. There were peculiar sound objects I uttered while nearly sleeping, thus dreaming. **Adrian Borza** has been recognized as a versatile musician, dedicated to writing instrumental and electroacoustic music, to music software development, to audio post-production, and to music teaching. While in Romania, he pursued advanced studies in Music composition at the Gheorghe Dima Music Academy. He was awarded a PhD in Music. While in Canada he has completed a Max/MSP programming course at the University of Montreal. His music has been performed in concerts and broadcasted across Europe, Asia, North America and South America.

34) *It's About Time Again*

Gustav Ciamaga

It's about time again is my most Canadian electroacoustic composition. It is bilingual and also has the sounds of Canada Geese. **Gustav Ciamaga** is a founding honorary member of the Canadian Electroacoustic Community.

35) *schmip*

Raylene Campbell

This is a recording of an improvisation on freebass accordion and Ableton Live. **Raylene** is an accordionist, improviser, composer, performance artist, audio/video artist, sound designer, teacher, and Deep Listening Instructor. Raylene is currently based out of Montreal, Canada and has a Master of Fine Arts degree from the Milton Avery Graduate School of the Arts, Bard College, NY. Raylene's creative process involves explorations of acoustic ecology, psychogeography, architecture (acoustic and social spaces), computer interactive technology, and audience interactivity in both performance and installation environments. Raylene often collaborates with other musicians, composers, performers, and artists of multitudinous disciplines.

36) *Release*

Patricia L. Dirks

In our day to day lives, we often feel the need to release our stress, anxiety, and physical or emotional discomfort. Some may engage in the simple act of deep breathing, others may release frustrations in the form of a scream or a sigh, where others might relax by playing computer games. *release* is a 60 second exploration of these various sounds, manipulated and released in a subtle, meditative electroacoustic setting. **Patricia L. Dirks**, a Canadian composer, holds the Master of Music degree in composition, with a special emphasis on electroacoustic music, from the University of Calgary. She has received various awards for her compositions over the years. Patricia enjoys creating works that involve the integration of computer music and acoustic elements. Currently she holds the position of Web Administrator and interim e-Bulletin Editor for the Association of Canadian Women Composers (ACWC).

37) *Decay*

Philip Gosselin

I find that what is most often explored in electroacoustic music is development of a build-up by adding layers and rising the amplitude level in a crescendo fashion. In this piece I wanted to stay away from that so I chose to experiment with subtractive layering. One can notice that as time passes, the layers get thinner leaving more space for other sounds where small details in the sound can be heard. I chose to call my piece decay because of the subtractive layering effect and because the overall structure resembles the decay of a sound object.

38) *It's chilly in here*

Carey Dodge

Do you feel chilly after listening to this? *It's chilly in here* is an algorithmically created piece based on sounds from my mouth and hands. **Carey** originally hails from St. Catharines, Ontario. He is currently pursuing a masters of sonic arts at the Sonic Arts Research Centre (SARC) at Queen's University Belfast. There, he is furthering his studies in sonic arts, interactivity, installations, sound design and performance technologies. He is specializing in the development of novel sound design systems for performance and installation work. These systems often include algorithmic composition, live processing, surround sound environments and interactivity. He is also beginning to incorporate more custom electronics and live video processing in his work.

39) *Reinterpreting Pierre Henry's Tibetan Book of the Dead* **Dustin Molicki**

Rather than splitting the moment of death into three movements, I felt it could be completely summed up in one gesture: A final breath. Ultimately what Henry tries to do is create the entire possible spectrum of the book of the dead, including all the possible outcomes of rebirth. In my piece, I narrowed the narrative to follow one possible path, the path that leads to a human rebirth, the preferred path if enlightenment is not reached in the Bardo. After the final breath, we hear a moment of tension, the knocking of Deities as the Almighty winds blow the mind towards new life. **Dustin Molicki** is a filmmaker based in Montreal, Quebec.

40) *Slide study #5 for bass*

Philippe-Aubert Gauthier

From a series of 60-seconds studies for bass guitar and analog electronic percussion. In this study, a fretless Fender Jazz Bass is transformed in an electroacoustic sliding tone generator using time stretch. A soft filmic ambiance is obtained. Philippe-Aubert Gauthier is a junior mechanical engineer, master in sciences, doctor in acoustics, self-taught artist and bass player. He pursues research in sound field reproduction and spatial sound. Beside his professional research activities, P.A. Gauthier is an artist working with sound art, experimental music, sound installation, performance and writing.

41) *You Are With Us*

John Oliver

Written especially for the 60x60 competition, the work combines the sound of a single, rather infamous phrase uttered by President George Bush after the September 11 2001 attacks on the United States with a number of highly granulated sound sources which I leave to the listener to discover. Based in Vancouver, **John Oliver** writes and performs music for acoustic and electroacoustic instruments. Oliver's music strives to "resonate the whole listener" (intellect, emotion, and body). He came to international attention during 1988/89 when he won six prizes for five compositions ranging from chamber to orchestral to electroacoustic music. Among these, the Canada Council Grand Prize, 8th CBC 8th National Competition for Young Composers for his live electronic work with tape, "El Reposo del Fuego." His electroacoustic music has been performed in Europe and the Americas and appears on CDs from empreintes DIGITALEs, earsay, CBC Records, ZaDiscs, SNE and McGill University Records.

42) *Telegram from Space*

Richard Désilets

The idea was to shake, flap, tear and to screw up different pieces of paper. Then I record the different texture of paper and add one more synthetic sound. I imagine the work as a message from outer space. **Richard Désilets** is a freelance composer. He achieves a Master degree in composition from the University of Montreal in 1987. His experience in music realization ranges from composing operas to multimedia music production with some research in experimental and contemporary music. Pianist, his principal instrument is now the computer and its music-processing tools.

43) *Revolution 59*

Leslie De Melcher

REVOLUTION 59 is a unique, one-of-a-kind, multilayered 3-dimensional work: It is a question, a challenge and a statement. 1) The question: You say you want a revolution? 2) The challenge: Saturating an iPod and its terminating ear at the frequency of 86 Hz at -13db for another 5 seconds after the piece is over; 3) The statement: Just look around you. **Mr. Melcher** was born and educated in Paris, France and lived in New York City on 43rd Street for many years. He currently resides in Toronto, Canada. Some of his works have been published, some have won awards, and some have never been heard. He writes for

or with digital media, video, film, ballet, orchestral, chamber and mostly a combination of all of the above.

44) *A matter of voices*

Christian Calon

FR

"Nous parlons,
stables, dans la langue,
nous parlons,
victorieux du bruit,
ou ce bruit, victorieux, nous réduit à un sémaphore muet, au bord métabolique où l'invention se lance, au hasard,
dans l'insensé."

EN

"We speak, stable, in language.

We speak,

victorious over noise.

Or this noise, victorious, reduces us to a dumb semaphore, on the metabolic edge where invention springs, at chance,
into the unsound."

Michel Serres.

Christian Calon: Ses projets sont liés par une commune exploration des modalités de l'écoute et de l'audible. La mise en espace des formes sonores, l'art radiophonique et les formes narratives sont au centre de sa démarche créatrice. En parallèle, il participe au collectif d'improvisation Theresa Transistor.

45) *Byte Minute*

Jean-Michel Dumas

Byte Minute, c'est la solitude bruyante d'un byte voyageant à toute vitesse sur une nano-distance à l'intérieur d'un système immobile. *Byte Minute* is the noisy loneliness of one byte travelling ultra-fast on a nano-scale inside a motionless system. **Jean-Michel Dumas** (b.1979): Diplômé en conception sonore (1998), il fait ses débuts professionnels en écrivant la musique de plusieurs court-métrages. Il entame ensuite un baccalauréat en composition électroacoustique à l'Université de Montréal en 2002. Entre 2003 et 2007 il fait parti de l'équipe de recherche audio de la Société des Arts Technologiques supervisée par Zack Settel. S'intéressant vivement à la musique de scène, il crée, depuis 2004, des performances scéniques et théâtrales avec l'auteur Daniel Danis. Il est présentement sur le point de terminer sa maîtrise en composition sous la direction de Robert Normandeau et Jean Piché. [www.jmdumas.org]

46) *Minutka*

Zuzana Sevcikova

For my one-minute piece, *Minutka*, I got inspired by Francis Dhomont's *Points de fuite* (Vanishing points) from 1982. I explore the technique of my "vanishing" sound samples, the appearance and disappearance of sound gestures, their spatial movement, and different creation of a sound envelope. Sound sources come from my studio recordings and are processed in Peak. The whole mix is done in Deck. **Zuzana Ševčíková**, 1981, Czech Republic: I currently study at the Contemporary Dance Department of Concordia University. Previously I have also studied dance in Prague (Czech Republic) and New York (USA). I performed with my choreographies and led workshops at many international festivals. With the electroacoustic music I started to experiment as a choreographer and recently as a

composer too. Currently, I work on a project connecting improvised electroacoustic music with improvised dance. Beside my dance profession I completed studies in Physiotherapy and am interested in becoming a dance therapist in the future.

47) *Small Boy*

Sylvi MacCormac

Cree First Nation, *Small Boy*, speaks about Nepi / Water and tells us that Aski means Earth; Yoten means Wind; Stringed Instrument & Male Singer (recorded with permission at Vancouver Folk Music Festival 2003-2006); Paddle in Lake (recorded by Dave Murphy - www.sfu.ca) www.thefestival.bc.ca. **Sylvi MacCormac** received honourable mention at the International Musique Electroacoustique Bourges, France (1999) and produced Uts'am / Witness CD (2004) including Buffy Sainte-Marie, Bruce Cockburn, Barry Truax and Squamish Sp'ak'wus Slúlum / Eagle Song Dancers. A multi-talented performer/composer of modern music, and the creator of WHEELS : Soundscapes with the voices of people with disabilities, sylvi macCormac has extensive performance credits since the 1980's, including the Vancouver Folk Music Festival, New Music West , and Seattle's RockrGrl Music Conference in 2000. Electroacoustics, including Soundscape Composition, stretches the boundaries of music by collaging sound, story and song, transforming sound sources with signal processing and combining them in creative ways. Diffusion extends familiar structures, by placing the listener inside the Soundscape while inviting us on imaginary journeys.

48) *54 seconds*

Hélène Prévost

54 secondes repose sur la beauté rythmique de quelques mots et de l'idée d'une forme qui ne sera pas. **Hélène Prévost** est une artiste audio , réalisatrice de nombreuses émissions à la Chaîne Culturelle de la radio de Radio-Canada de 1977 à 2007, dont Musique Actuelle et le Navire « Night » . Membre du projet intermedia Bande à part (radio, radio satellite et web), de 2004 à 2007. Elle s'est spécialisée dans l'écoute, l'enregistrement et la diffusion des musiques exploratoires, expérimentales, improvisées, instrumentales et électroniques, de leur lutherie et de leur vocabulaire. De 1995 à 2004, elle a assuré une participation artistique et la diffusion radiophonique en direct des SYMPHONIES PORTUAIRES de Montréal à Pointe-à-Callières à la radio. Elle a aussi coordonné la participation artistique de la radio de Radio-Canada à quelques grands festivals dont le FIMAV- Festival de Musique Actuelle de Victoriaville (1993-2005), MUTEK (2000-2003), Montréal Musiques Actuelles (1990), ainsi que du projet SILOPHONE de The User (2001).

49) *Seen Before Seeing*

Bryan Jacobs

Seen Before Seeing is a patient piece which waits to reveal itself. All the happy and sad moments contained within pass right on by without offering a perspective on how we should be listening until... **Bryan Jacobs** (b. 1979) has recently earned his Master's of Music degree from McGill University in Montréal, Québec where his teachers and mentors included Denys Bouliane, John Rea and Sean Ferguson. He has also studied with Yan Maresz, Philippe Leroux, Martin Matalon, and Mauro Lanza while at McGill. His music has been performed by ensembles such as the Cleveland Chamber Symphony, The McGill Contemporary Music Ensemble, The Greg Smith Singers, and the virtuoso violinist Rolph Schulte. He has had performances at La Muse en Festival (Paris, France), Festival Archipel (Geneva, Switzerland), Domain Forget (Québec), St. John's Church (Limerick), as well as numerous other new music festivals in Canada and the United States. His acoustic and electroacoustic compositions have yearned him national and international awards and scholarships from the Bourges International Electroacoustic Music and Sound Art competition, Centre for Computational Musicology and Computer

Music, RTÉ Lyric FM and McGill University among others. During 2007 and 2008 he participated in residencies at La Muse en Circuit in Paris and Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany.

50) X-Gen

Asoma

X-Gen was originally composed for the sci-fi tv production series “Regenesis,” which involved a post-nuclear world. We blended non-identifiable sounds with familiar ones to offset each other: scrapes and hisses of machines and industry, and a lonely and dissonant piano melody, creating an eerie soundscape. **Asoma** creates music for film and television as well as healing arts industries such as massage yoga and spa. We are uniquely housed in a mammoth tire and concrete structure known as an Earthship, two hours west of Ottawa. The Earthship is a totally sustainable, solar powered thermal mass building. This structure is a recycling dream, built mainly with discarded tires and thousands of pop cans. Powered by the sun, and totally ecologically sustainable, Asoma is truly committed to a healthy planet.

51) Peak Experience

Diana McIntosh

Peak Experience flows from my many mountain climbing adventures - hiking up and down valleys and glaciers and struggling up to summits. The mystery, the excitement, the beauty, the exhaustion are all part of the struggle to reach high places. This little 60-second slice of high altitudes was created using a Synclavier digital synthesizer, some sampled concrete sounds done on a keyboard sampler, and recording my own breathing while hiking in the mountains.

52) After the Resolution

Yota Kobayashi

This piece depicts a calm and gentle state of mind. Acoustic and electro-acoustic composer, **Yota Kobayashi**, was born in Nagoya, Japan in 1980. He moved to Vancouver, Canada in 2000 and studied music composition at Simon Fraser University under professors Barry Truax and Owen Underhill. He is currently based out of Vancouver where he has scored for a number of films and dance plays and has worked as a teacher in the Electronic Music Programme at Langara College. In 2006, His composition *Reminiscence* was awarded the third prize in Canada’s national competition for electro-acoustic music, Prix Jeu de temps / Times Play, held by the Canadian Electroacoustic Community.

53) muslinthreeb

Tim Hecker

muslinthreeb is composed with computer and synthesizer in early 2006. Tim Hecker is a composer of electronic audio works based in Montreal. Over the past ten years he has released roughly a dozen full-length albums.

54) Untitled

Debashis Sinha

Untitled is a work that uses field recordings from Kolkata (in this case a bicycle rickshaw ride) juxtaposed with musical elements, a typical palette in Sinha’s audio works. Many of Sinha’s field recording works endeavor to present an admittedly utopian internal state that he says becomes possible for him only when he visits India. These works are an effort to reengage with this state outside of these trips. For many years a percussionist with a number of Canada’s premiere world music pioneers, **Sinha** has begun to forge a name for himself in the world of audio and new media art. His training under master drummers from various world percussion traditions inform his work and his exploration of the role of tradition as a tool for innovation.

55) *Insist*

Nancy Tobin

Made in Montreal, February 2008. Composed with source material from the project DelayToys_ Berceuses pour Grandes Personnes. The artist wishes to thank the Canada Council for the Arts for its support. **Nancy Tobin** is a sound artist and designer for theatre productions. In 2004, she was nominated for the Masque de la conception sonore (sound design prize) by the Académie québécoise du théâtre for her work in the production of Le Procès staged by François Girard. Over the past fifteen years, Nancy Tobin has developed an approach using unusual audio speakers to transform the sound qualities of her creations. Her designs for multimedia installations have been presented at the Musée d'art contemporain de Montréal and the Montreal International Festival of New Cinema and New Media. Nancy Tobin is currently finishing work on a series of thematic compositions on CD, centred on memory, play, silence and contemplation.

56) *Lost Voices*

Sandeep Bhagwati

Buried in the stifling sound folds of my work is a narrative about possibly the first electroacoustic composer of India, Deepak Gandharva, an engineer by profession. He embarked on electroacoustic work after an intense exposure to Stockhausen concerts at the Ferienkurse during his graduate studies at the Technische Hochschule Darmstadt in the late Fifties, where he met my father. On Deepak's return to India, he composed several pieces, and recorded them on the then extant Grundig recorders (whose cassette tapes were doomed not to become the standard). One of his pieces supposedly was a musique concrete made from my baby voice. He had by chance left these unplayable cassettes at our home before he suddenly disappeared in 1967, the year of "Stimmung". No one ever claimed them, and they slowly disintegrated for lack of playback hardware and were discarded one day, buried and lost. *Lost Voices* both tries to capture the story and the hyperintense sound atmosphere it emerged from: the Bombay of my early youth. **Sandeep Bhagwati** *1963 is an internationally renowned, award-winning composer and writer, born in India, educated in Germany, Austria and France, now living in Montreal. He holds the Canada Research Chair for Inter-X Art at Concordia University where he is in the process of establishing matralab, a lab for the creation, development and analysis of composite art forms.

www.matralab.hexagram.ca

57) *Poinçon*

Nicolas Dion

About the piece : *Poinçon*, I punched holes in it. **Nicolas Dion** is a member of the electro-acoustic duo Minibloc and the experimental trio Intercom, staples of the independent micro-label Le Son 666. His solo work is under the "Darcin" pseudonym, oscillating between abstract sound work and up-tempo electronic music. His first release, entitled "Parc", is available on the Panospria netlabel.

58) *Push*

David McCallum

I just might be able to make it stop. Toronto-based musician and media artist **David McCallum** has an M.Sc. in Art and Technology from Gothenburg, Sweden, and studied physics and music before that at Queen's University. He is currently the Editor of Musicworks Magazine. His work has focussed on improvised performance, DIY electronics, and locative media, with an emphasis on curiosity. Projects have included the Warbike, a mobile sonification of WiFi networks; and You Say Potatoe, I Say Potato: a study in the sonic properties of genetically modified potatoes.

59) *Percé*

Andra McCartney

Percé 2008 is based on a soundwalk on Percé beach in the Gaspé region of Québec, from July 2008. All along the west edge of the beach, runnels of water fall from the cliff above, eroding its red earth down onto the beach. Tourist boats warm up for the day, and the shore birds fly overhead as I sink to my knees in the pebbles. **Andra McCartney**: A soundscape artist, who works with her own field recordings to create websites, CD ROMs, tape works and performances that explore the social ecology of soundscapes through the subjectivity of soundwalks. Andra teaches Sound in Media for the Communication Studies department at Concordia University.

60) *Remnant*

Troy Ducharme

The latest in a line of compositions that have used recordings of my early, student compositions as material for electronic manipulation. A singular, extended, and suggestive phrase has been constructed from a few brief gestures taken from the original piece, each subjected to greater or lesser degrees of obfuscation using the digital equivalents of simple 'tape' techniques. **Troy Ducharme** recently completed the doctorate in composition at the University of Toronto, and is currently an instructor of theory and counterpoint at the University of Western Ontario. His thesis composition, 'The Book of Thel' - an oratorio for chorus, orchestra, and soloists on a text by William Blake - was completed under the supervision of Christos Hatzis. Troy is also an avid composer of chamber music and electroacoustic music, and has studied composition with Alexander Rapoport, Alan Heard, Omar Daniel, Peter Paul Koprowski, and David Myska.

PRESS

With close to 100 audio and multimedia performances and radio airplay of its CD releases by stations around the world, the 60x60 Project has been discussed among composers, reviewers and artists since its inception in 2003.

Jonathan Schaefer and Frank J. Oteri talked it up on WNYC in 2005. New Music Box explored the 60x60 and short durational works in its magazine. [Chris Pasles discussed the founder in the LA Times](#). Geeta Dayal dubbed the 60x60 experience "channel-surfing through contemporary music" in The Village Voice. [Malcom Miller wondered whether it was ingenuity or madness in Music and Vision Daily](#). [Anne Cammon broke the pop mold in Fly Global Music Culture](#) by profiling the founder and Dennis Bathory-Kitsz raved about the genius of the 60x60 Project on WKCR.

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"...le tout étant plus grand que la somme de ses parties, c'est vraiment le concept global qui retient l'attention."

- [Nouveautés en bref](#)
[Réjean Beaucage Circuit 2008](#)

The 60x60 series — concert-style listening events showcasing 60 contemporary electronic music compositions, each no longer than 60 seconds in duration, played in succession over one hour...
[is a] tantalizing audio collage...

- [Gone in 60 Minutes: Electronic Compositions Showcased at NC State University](#)
by Alexandra Jones [Classical Voice of North Carolina](#) October 2007

... a musically eclectic mix of murmurs, melodies and motifs... ..
60 x 60, programmed an hour of new music, presenting 60 new works, each only 60 seconds long.

- [In Concert, 60 Times the Fun By Sophia Yan Oberlin Review April 27, 2007](#)

"60x60 showcases a wealth of brief, contemporary

compositions. There are no live performances, so you can't really call it a concert. Maybe it would better be described as a listening party. ... It's like a Whitman's sampler of the contemporary new music scene.

- *Sound Sampler* Greg Haymes **Times Union** February 9, 2006

"... The idea of commissioning sixty pieces each a minute long has elements of both ingenuity combined with madness: ... A minute can be ample time to express a whole gamut of imaginative sounds, or it can be a constraint which forces an artist to isolate what is the most important element of a work. The point of the project is that it enables an audience to take in and enjoy a cross section of different approaches to new music within a reasonable duration. And the purpose of Robert Voisey is to promote new music ..."

- [Copyright © 24 December 2005 Malcolm Miller, London UK](#)

"If you get bored quickly or have A.D.D., 60x60 features 60 back-to-back pieces that are each under 60 seconds long, each by a different modern composer. 60-second abstract silent films accompany many of the works.[60x60 (2004) with Shimpei Takeda] ... **It's like channel surfing through experimental music** -and its all over in an hour or less."

- Geeta Dayal, Village Voice March 16-22, 2005 Vol. L NO. 11

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[*"Gone in 60 Minutes: Electronic Compositions Showcased at NC State University"*](#)

- Alexandra Jones, "Classical Voice in North Carolina", October 1st, 2007.

[*"Time and Motion"*](#)

- Anne Cammon , "Fly Global Music Culture", May 26, 2007

[*"In Concert, 60 Times the Fun"*](#)

- Sophia Yan, "Oberlin Review", April 27, 2007.

[*"60x60 Project presents 60 composers in 60 minutes"*](#)

- Rachel Slade, "North Texas Daily" February 28, 2007

"Sound Sampler"

- Greg Haymes, "Times Union", February 9, 2006.

"Ingenuity and madness?"

- Malcolm Miller, "Music & Vision Daily" December 24, 2005

"From Irish Eyes to Short Attention Spans"

- Frank J. Oteri & John Schaefer, Soundcheck (WNYC), New York, March 17, 2005

"Got a Minute? A Few Words on Music in 60 Seconds or Less"

- Robert Voisey with additional reporting by Frank J. Oteri, "NewMusicBox" May 1, 2004