

ArcheTime : Cross-Disciplinary Conference and Exhibition on Time
*Dedicated to the exploration of differences and synchronicities between artistic,
academic and scientific concepts of Time.*

MUSIC

PERFORMANCE

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Bianca Bibiloni & Max Bondi

PSR

Levi Strauss proposed that music be thought of as an instrument for the destruction of time. When contemplated further, this statement leads us to discover that music has a pure abstract relation to time. It exists outside of time, beyond its parameters, and yet, conversely, is only ever experience IN time. If you take one note in isolation it makes no sense. Context is everything, i.e. only what has come before and afterwards creates sense. Hence, music is, paradoxically, the only real art form that is dependent upon time for its existence. A painting, sculpture, or photo can be viewed instantaneously, whereas music is only made sense of by the passage of time. Film is also time-dependent, but in a narrative way. By simultaneously depending upon, yet existing beyond time, music is able to undermine the construct of time.

PSR is a two minute, sixteen second excerpt from a collaborative project entitled "Saturday". The entire work was created by simultaneously adhering to and breaking various time constraints. To begin with, both artists worked on the project in different time zones, never having met until its completion. The original guidelines stipulated that five random samples were to be spontaneously generated in London. Four were to be as close to fifty seconds as possibly, while the fifth was to be approximately five minutes long. The sound bytes were then to be manipulated and elaborated upon in New York and subsequently passed back and forth via the internet and the postal system, each operating in their own time. No limit was initially placed on the number of times the files could be transported across time zones and manipulated, only that each addition or edit must be improvised and completed in one take. In addition, all work had to be done by both artists on Saturdays, that way, even though there was no verbal or visual communication, they could collaborate simultaneously despite the barriers of time and geographical location.

The end result of the project was twenty minutes of music created over a span of ten months and with the bending and breaking of some of the original constraints. For example, though not originally planned, two version of the second sound byte were included in the final work. This spontaneously created a sixth track, PSR, to coincide with Saturday, the sixth day. PSR itself is the amalgamation of two opposing ideas of time. Its base is composed of random digital loops, layered slightly out of time with one another, yet, acutely defined and rhythmic. Floating above them are heavily delayed layers of free form vocals that at once appear to complement the rhythms below them while not adhering to their apparent meters.

The proposed performance of PSR would entail a live demonstration of this process. Each artist would take turns manipulating the original sound layers in

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real time while bridging the space/time gap across which the piece was created by performing it together in the same location. The effect being the further evolution of the piece as caused by the passage of time and manipulation of time signatures during the duration of the performance.

The original track can be found at www.alamuerte.com

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Stephen Hastings-King, prepared piano; Sarah Slifer, dance

2T/Shadow World

2T/Shadow World is a performance piece for dancer(s) and sound. The version we propose for Archetime will be for dancer and prepared piano.

In quantum physics, time is an inferential construct, a formal dimension which enables accounts of behaviors and interactions between sub-atomic “particles.” 2T/Shadow World is inspired by the work of physicist Izchak Bar, where the momentum and behaviors in subatomic space generates “shadow worlds,” accounting for which requires the positing of 2 separate “types” of time at a higher or more capacious level.

Conceptually, 2T/Shadow World inverts and transposes the results of Bar’s work. We have developed a graphic score to double the higher-order space that is required to explain subatomic shadow phenomena. This graphic is rendered as a 3- dimensional environment which we position at an angle (determined by chance procedures) to the space of the stage. We then generate a performance score for movement and sound composed entirely of points/spaces of intersection between this higher-order machinery and the stage.

The performance is built around these points of contact. It explores form as an edge phenomenon and the shadows it casts. Forms are produced by the making/tracing of edges: shadow worlds are generated through precision of execution.

2T/Shadow World can be experienced and enjoyed at multiple levels: as an event present on stage for itself; as the result of conceptual operations; and as occasion for exercises in inference as the audience constructs their own higher-order machineries to explain and orders what they are see and hear. Our hope is to engender a transient proliferation of imaginary structures.

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Emanuel Dimas de Melo Pimenta

Lepton

Sound art. Duration 40 min.

Jesse Stewart

Theme for Ed Blackwell for solo drum set

Theme for Ed Blackwell is a solo composition for drum set that consists of improvisation within self-similar time structures. The fundamental rhythm on which the piece is structured can be represented in the following ways:

± . ± . ⊗

or



This is probably the most common dance rhythm in the world, due in large part to its fecundity in musics of the African Diaspora which have exerted considerable influence on popular musics the world over. Numerically, this rhythm can be expressed as 3-3-2 in reference to the durations of each sounded pulse (starting elsewhere in the time cycle, it could also be 3-2-3 or 2-3-3).

In *Theme for Ed Blackwell*, the 3-3-2 pattern operates on multiple levels of the music's construction. That is to say, the piece is rhythmically self-similar. Against the steady quarter-note pulse of the hi-hat, the bass drum plays the 3-3-2 rhythm in sixteenth notes. At the same time, the 3-3-2 rhythm is also played on different parts of the kit (usually on the ride cymbal or on the snare drum) at a higher holarchic level. This can be notated as follows (although such notation reduces what is actually going on rhythmically in the piece):

Cymbal/snare	± .	± .	⊗	3-3-2 pattern
Hi-hat	±	±	±	quarter notes
Bass Drum pattern	⊗ .	⊕ _ √	∞ ≤ ≤	3-3-2

[Please note: it is difficult to notate this kind of thing in MS Word. I hope it survives electronic transmission. If not, please let me know and I can send a PDF]

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Within these nested self-similar time structures, I improvise on the drum set, evoking a range of musical styles: I begin by playing snare drum with one stick and an open hand in a manner not unlike certain West African drumming practices. I then move to a more jazz-influenced voicing of the 3-3-2 rhythms, eventually settling into a syncopated funk groove still using the same self-similar time structures. At some level, then, the piece pays homage to a variety of musics associated with the African Diaspora. Drummer Ed Blackwell was a master at moving fluidly between different African Diasporic styles and structures which is why the piece is dedicated to him.

I use the 3-3-2 pattern as the vehicle to articulate these different styles because of its ubiquity throughout the African Diaspora and beyond. The cyclicity and self-similarity of the time structures involved made me think that this piece might be appropriate for the Archetime conference.

An audio recording of the piece is posted on my Myspace site at the following address: www.myspace.com/jessestewartpercussion.