

In and Out

of the Sound Studio

A conference at Concordia University,
Montreal Quebec.

July 25-29 2005



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ABOUT

From July 25 to 29, independent artists, professors and students from across North America and beyond delivered papers, gave lectures and performed their work in and around Montreal's Concordia University. The conference will included a number of concerts featuring the works of participants, and a keynote address by Hannah Bosma, who is researching women and electrovoal music in the Netherlands. The conference was part of In and Out of the Sound Studio, a collaborative multimedia project headed by Concordia professor Dr. Andra McCartney.

The In and Out of the Sound Studio project attempts to establish a greater sense of community among women sound producers who are separated by geographic space, occupation or disciplinary boundaries. Along with the In and Out of the Sound Studio Web site (www.andrasound.org), this event aimed to make the working methods and philosophies of women sound producers accessible to emerging and established artists, as well as scholars in the fields of communication studies women's studies, cultural studies, media studies and music.



PARTICIPANT BIOS AND ABSTRACTS

Mike Alleyne | Michele Anderson | Diane Ballon | Wende Bartley | Katherine Binns | Hannah Bosma | Éveline Boudreau | David Cecchetto | Owen Chapman | Sylvie Chenard | Andrea-jane Cornell | Shelley Craig | Elizabeth Curry | Stacy Denton | Marcelle Deschenes | Beverley Diamond | Shona Dietz | Chantal Dumas | Jennifer Eisler | AnneMarie Ennis | Victoria Fenner | Chantal Francoeur | Michelle Frey | Anna Friz | Lisa Gasior | Mark Harris | Mara Helmuth | Randolph Jordan | Kathy Kennedy | Lara Kohl | Jessica Landry | Chantal Laplante | Diane Leboeuf | Charity Marsh | Andra McCartney | Cherie F Moses | Michelle Nagai | Kip Pegley | Claire Piché | Hélène Prévost | Sam Routley | Anna Rubin | Jacky Sawatzky | Karen Sunabacka | Charlotte Scott | Oana Spinu | Rae Staseson | Nancy Tobin | Barry Truax | Karen Vanderborcht | Marian van der Zon | Doug van Nort | Ellen Waterman | Hildegard Westerkamp | Airi Yoshioka | Andrea Young

Mike Alleyne

Born in England, Mike Alleyne holds a PhD from the University of the West Indies, Barbados, having previously worked as a radio personality and a writer/producer of original music for television and radio, and as a music journalist.

He has worked at MTSU for five years, publishing numerous journal articles and book chapters, and presenting popular music conference papers internationally. In 2004, he also taught in Sweden and England.

He is an editorial board member of the journal, *Popular Music & Society*, and some of his main research interests include Caribbean music, Black British music and album cover art.

Michele Anderson

I heard No Cries

I heard No Cries is a sound piece dedicated to Zahra Kazemi, an Iranian Canadian woman who was tortured and killed by Iranian authorities. I attempt to achieve emotional cohesion between the documentary clips and the surrounding soundscape. They are charged by the very same indignation and helplessness shared by so many others who have heard about Zahra Kazemi's untimely death, but who never heard her pleas for help.

Diane Ballon



Dianne Ballon is an audio artist and independent radio producer. She spent years as a visual artist (Bachelor of Fine Arts degree from Massachusetts College of Art) before the sound of radio caught her ear. Most of her audio art embraces the humor of dealing with everyday events like lawn mowers or scraping the grill. She records her own sound effects and the more sound rich an idea, the better. Her works have aired on National Public Radio's, "All Things

Considered" and on the WBUR Boston national show "Here & Now". She served as chair of the Media Arts Advisory Panel at the Maine Arts Commission, and has given many workshops in audio production and Radio Theater to artists, producers and school groups. This includes an audio workshop at Concordia University in Montreal at a conference focusing on women and sound technology, a workshop for students in a new sound art program at Maine College of Art and workshops at several Audubon Societies based on her field recordings of birds and bird watchers.

She works part time as a studio assistant at the University of Maine at Augusta (UMA) recording studio, and as a production specialist in video broadcasting. She is an instructor of Independent Study for students continuing in audio engineering. And for over ten years she continues to teach a "crash course" in Radio Theater. In the span of three classes, students are asked to write and perform a script, create and perform sound effects, and record the drama! She is currently working on a sound installation of her work for an art exhibition in Maine.

From Cut and Splice to Cut and Paste: The Art of Editing

Digital editing has propelled us like never before. We now edit with lightning speed, arrange cuts in multitrack recordings at the drop of a hat, adjust levels and create fades with the click of a mouse: resulting in a concise, exceptional quality of sound.

With humor and hindsight, and by using examples from her audio work, Dianne Ballon will explore the editing process. She will discuss recording techniques that when used in the initial interview, field recording or recording session, helps with the editing process later on.

We will hear field recordings where man or nature "gets in the way". We will monitor the sound of thunder created as a sound effect, and the sound of a

leopard frog on a cold dark spring night. We will visit a bow maker testing his newly made bow and listen to the sounds of a 90 year old woman conversing on her ham radio from her bedroom at an assisted living home. And we will observe the sounds of an outdoor grill and its repercussions from her gender piece "Grilling: It's a Guy Thing", all in the name of editing.

Wende Bartley

Wende Bartley is a Toronto based composer writing electroacoustic, vocal and instrumental music in a variety of mediums. She has received numerous awards and grants, and her work is performed internationally and appears on the empreintes DIGITALEs label, among others. She recently completed an investigation into "sound as vibrational energy" funded through the Chalmers Program at the OAC. Recent compositions include "The Handless Maiden", for soprano and electroacoustics with libretto by Claudia Dey, "Panagia" for chamber choir and electroacoustics, and a series of 8 channel works including the music-driven theatre work for vocalist Fides Krucker entitled "The girl with no door on her mouth". She currently teaches sonic arts at Ontario College of Art and Design.

1. Rising Tides of Generations Lost (concert piece)

2. Ancient Female Wisdom and Electrovoical Composition

In this presentation, I will document how the goal of reclaiming ancient female wisdom through sound and voice has woven its way within my compositional work. My electroacoustic and vocal explorations in soundmaking have focused on both an uncovering of this buried knowledge as well as developing a creative approach which incorporates input from other artistic genres, alternative healing modalities and scientific experimentation on the nature of sound as vibration. Various examples of my work will be presented with projected images, including material from recent research of the relationship between voice, soundmaking and ancient temple sites in Greece and Malta.

In addressing the chaotic and challenging issues facing our contemporary world, I believe the mystery traditions celebrated in ancient times can guide us into a deeper understanding of how to live in balance with the natural world, our bodies and with each other. Increasingly, sound is being recognized as a powerful force to guide the listener and soundmaker into this deeper state of awareness and connection.

Katherine Binns

Katherine Binns is a fourth year Intermedia student and Video Artist in the Department of Visual Arts at the University of Regina.

Chain Reaction (2005): Reflections on Concept and Sound Process – with Elizabeth Curry

Plato's idea that the uneducated can only know what they can perceive is strikingly relevant to today. The masses, in their comfortable caves, are transfixed by the shadowy images on the television. These images are a fictional reality. In this guerilla video I create an extreme example of how an event can trigger a chain reaction. I play with the idea that we continue to be implicated in our own commercial manipulation. The images of this video are created from my own bias experience; they can potentially influence the ideas of another person. As a way to think about this influence, as well as authorship and control, I invited Elizabeth to create the sound for the piece.

Although I was given very little information about Katherine's creative intent for the video, I was aware that she used nothing in her visuals that she created herself - it was all manipulated from samples. Therefore, I attempted to mirror these concepts in the sound-accompaniment. Because we were both using advanced technologies to communicate our interpretations and to access the samples we used, we are reflecting the state of reproduction for artists today. As Walter Benjamin points out, the mastering of mechanical methods of reproduction by contemporary culture reconfigures the "politics of art." Here we extend this argument to explore how mass-produced art changes the politics of humanity.

Hannah Bosma

Hannah Bosma works parttime at the department for Dutch electro-acoustic music NEAR of the music information and documentation centre Donemus. Besides, she is working on the completion of her doctoral dissertation (PhD.) on gender issues in electrovocal music. She was a guest editor of an issue on gender and music technology of *Organised Sound: An International Journal of Music and Technology* 8/1 (Cambridge University Press, 2003), and is now a member of it's editorial board. She is also in the board of the Dutch Women and Music Foundation. With film studies scholar Patricia Pisters, she published a book on Madonna, analysing her music, lyrics, music video's and films and discussing the cultural context (*Madonna: De vele gezichten van een popster*. Amsterdam: Prometheus 1999). Other activities include singing in the boy's choir of Bach's Mattheus Passion (Concertgebouw Amsterdam, ca. 1975) and making experimental radio programs for the independent local radio station Radio Got / Radio 100 (1983-1990), a.o.

Keynote Address: Composer-performers, listening subjects and blurring boundaries: how women make a difference in music and technology.

Composer-performers, listening subjects and blurring boundaries: how

women make a difference in music and technology.

Is there a specific feminine style in music and the use of music technology? While it is dangerous to generalise, the desire remains to find how women's work makes a difference.

The focus of this conference on women sound producers, implies a criticism of the centrality of the composer (author) and the composition. Frequently, women work in interdisciplinary fields, for example as a composer-performer or as a radio producer-composer, or combining music with theatre or literature, or visual arts with sound. This often results in very interesting work, that breaks with the dominant abstract-formalist tradition and sometimes explicitly deals with gender issues. But interdisciplinary practices also have the danger to fall between categories and to miss opportunities. This asks for a change of institutions like music funds, music information centres, music publishers and musicology departments.

Such interdisciplinary practises of women in music technology combine masculine and feminine positions (such as language and non-verbal sound, composer and performer, technology and the body), posit "second rate" feminine practices right in the cultural, symbolic order, and deconstruct the stereotypes of masculinity and femininity. There is not one feminine musical style; but women can make a difference on the level of the relation author - composition, composer - performer, subject - object. But men can and do work with such different practices too. Therefore, explicit references to women's issues, whether in composition or in interpretation, help to find ways how women can make a difference in music and beyond. Several examples will be discussed.

Éveline Boudreau

www.evelineboudreau.com

Éveline Boudreau is a multidisciplinary artist doing installation, performance, video and audio and finds ways to involve her audience in her work. Based in Saskatoon Saskatchewan for many years, she is of Acadian origin from New Brunswick, and has a background in clay and ceramics. Her work is inspired by questions of identity, culture, language and women's issues. Currently on the board of PAVED Arts, a Saskatoon new media centre, she participates in many ways with local, provincial, and national arts organizations.

En confidence (performance) – with Shona Dietz

Technology transcends language and social classes. It pervades our modern lives, to the point of seeming essential to our very existence. We live every moment in an electronic space where science promises to fashion, comfort, protect and emancipate us. But does it?



How free are we when the cell phone rings - do we answer it or not - is there even a choice? Can we be located by simply answering? How safe are we if the caller is "ID unknown"? Does technology's perfect memory help us or inhibit us? Have we grown into a false sense of security? Does privacy still exist?

Using sound technology with visual performance, we investigate the use of the cellular phone by women and for women in times of crisis. We question the validity of its freeing powers in cases of abuse. We question its ability to remember without error. We also question our own ability to use it successfully when it is needed the most. Do we need to step outside this technological box to truly feel human again? Our electronic accessories are not human, they cannot feel... or can they?

David Cecchetto

www.conflations.com



While foremost a musician, David's artistic life has spanned a variety of forms and media ranging from electronic sound installation to performance art to critical theory to a collection of conflated idioms (www.conflations.com). David has had his orchestral music performed by the Victoria Symphony, collaborated in interactive sound installation in St. Petersburg, Russia, conducted opera and ensemble works, presented lectures on gender and aesthetics, and has written for contexts ranging from atonal children's theatre to

film music.

Foremost in David's artistic practice has been a consideration of performance

rituals and contexts, and an interest in the unusual and indescribable.

David is pursuing an Interdisciplinary PhD at the University of Victoria, and currently lives in that city.

Gender and the Paradigmatic Limitations of "Musical Knowledge" in the Recorded Medium

This paper examines two key issues embedded in the study of gender and music, namely, what it is to 'know about music' and, in conjunction with this, how assumptions about the nature of musical knowledge are played out as paradigmatic limitations when they are applied to music recordings.

Through consideration of the reification of the Western Classical tradition's notated musical structures over the functional (and functioning) qualities of music, this paper will limn the ways in which this perspective ultimately supports a dominant paradigm through its (unvoiced and unexamined) assumption of objectivity of both music and music's perception. The second section of this paper will look at how this tacitly objective understanding of music is emblemized in the dissemination and consumption of musical recordings. In particular, this paper will unpack the ways in which recordings can create a performance context that may negate potentially subversive qualities of the content of the recording. The intersection of this reading of the "recorded" medium with other interpretive strategies will also be considered, ultimately working towards a broader understanding of the potentials and limitations of recorded music and its relationship to privilege and, by extension, activism.

Owen Chapman

www.operative.ca

A PhD candidate in Communication Studies at Concordia University, Owen Chapman has written on audio sampling for a variety of academic publications including M/C: a Journal of Media and Culture, as well as a forthcoming collection on current issues in Canadian music. He is also a DJ and sample-based composer under the moniker "Operative", as well as co-founder of the experimental music label OZ Records. His compositions have been commissioned for the Austrian National Radio Program "Kunstradio", as well as by a number of independent contemporary dance choreographers. Tune into the mix at www.operative.ca.

- 1. a distant silence (concert piece) - with Andrea-jane Cornell**
- 2. "With Love, From Me, For You": The affect of commissions on sound art.**

This paper explores some of the differences involved in creating sound art for "oneself" versus work done on commission. I propose that attempting to integrate someone else's chosen focus into one's own compositional process is akin to the construction of a puzzle with multiple solutions. Finding what works is as much a matter of exploration and dialogue as it is the fulfillment of a contractual obligation. In my presentation I will discuss two soundtracks that I recently composed for contemporary dancers Karen Bernard and Sarah Williams. Questions of self-identity, gender and inter-generational communication are featured prominently in the work of these artists, and also became central to my own thought processes while mixing music for their solo works-in-progress.

Sylvie Chenard

<http://www.lesprojetsdelabaleine.net>

Valleyfield, Québec, Canada (1957) Sylvie Chenard est artiste multidisciplinaire depuis une vingtaine d'années et particulièrement guitariste électrique, chanteuse, poète. Elle a produit les Projets de la baleine (1989-2005), des recherches, des créations et des rencontres musicales de musique improvisée et expérimentale, hybrides et engagés socialement dans l'esprit et dans la forme. Elle a produit plusieurs CD, créés en solo et en collaboration, dont Hybride, à propos de la déclaration des droits humains, Manifeste pour contrer la violence faite aux femmes, Océan à vendre / for sale qui déjoue les fables urbaines d'une petite science-fiction du réel totalitaire. En 1994, elle publie aux éditions Triptyque « Chansons et chroniques de la baleine » . à partir de 1998 elle développe le site des Projets de la baleine : (<http://www.lesprojetsdelabaleine.net/>). Depuis 2003, elle réalise des projets d'improvisation multimédia interactif et féministe, ce qui lui permet de revisiter et d'actualiser constamment, simultanément une mise en scène et en espace de ses travaux audio et visuel avec sa guitare électrique, sa voix, ses électroniques, ses instruments numériques, ses photos, ses illustrations, ses vidéos et sa poésie. En 2004, elle a réalisé une Résidence d'artiste au Studio XX « DIY : Brouillage Cyprine » , et des spectacles au Salon des Femmes branchées et à l'Agora de L'UQAM pour le 8 mars, journée internationale des femmes (www.lesprojetsdelabaleine.net/Cyprine.htm). Elle a de plus terminé un projet d'étude et de recherche, le ludiciel « Culture et féminisme : pour changer le monde » et le texte d'accompagnement (www.lesprojetsdelabaleine.net/Culture.htm).

Depuis 2004, elle est Maître ès arts en communication, concentration multimédia interactif de l'UQAM.

Présentement elle réalise un projet de création multidisciplinaire et de

diffusion des chansons et chroniques de la baleine de 1999-2004, « Anamnèse Script Amérique » et participe au collectif Zone Grise.

Revisiter la culture / To revisit the culture / Revisitar la cultura (performance)

Sylvie Chenard présente une performance solo d'improvisation sonore et multimédia : « Revisiter la culture / To revisit the culture / Revisitar la cultura ». Cette performance sera suivie d'une mini-conférence et des échanges avec le public, en français, ` propos d'improvisation sonore, musicale avec les moyens du multimédia interactif et une intentionnalité féministe, qui introduisent de nouveaux paradigmes culturels.

Cette performance présentera simultanément une improvisation sonore et musicale ` la guitare électrique, aux électroniques et ` la voix et une joute avec le jeu éducatif féministe : « Culture et féminisme : pour changer le monde », projetée simultanément sur grand écran.

Sylvie Chenard a réalisé ce ludiciel dans le cadre d'études ` la Maîtrise en communication, concentration multimédia interactif de l'UQAM principalement en 2002. L'auditoire pourra assister ` la représentation d'une improvisation musicale et ` la présentation d'une expérimentation de ce jeu, dont les possibilités aléatoires seront privilégiées par l'interaction de la musicienne. Pour plus d'informations ` propos du ludiciel « Culture et féminisme : pour changer le monde », vous pouvez visiter le site : www.lesprojetsdelabaleine.net/Culture.htm.

Andrea-jane Cornell

Andrea-jane Cornell has two ears which she often engages in the act of focused listening to the enigmatic boundaries of her immediate environments. She is presently pursuing her Masters in Media Studies at Concordia University, researching the sonic environment of a stretch of the CP train tracks that traverse several of Montreal's neighborhoods. She lies in wait, most often at night, or in the wee hours, when the sounds are fewer and far between, for the elusive sharawadji which will transport her to a state, however fleeting, of unpredictable resonant bliss.

a distant silence (concert piece) - with Owen Chapman

Shelley Craig

Shelley Craig is a re-recording mixer with a background in classical music. Shelley received her musical training in piano and composition with a Bachelor of Music from University of British Columbia. She continued her

studies at McGill University completing a Masters of Music in the Tonemeister (Sound Recording) program. Shelley works mainly as a NFB re-recording engineer mixing sound for film and video. She has also taught a Masters Course in Sound for Image at McGill and has given numerous workshops. Working for the National Film Board for the last twenty years, Shelley has mixed the sound for hundreds of films - animation, documentaries, fiction, docu-drama... Among other awards, she has a Genie nomination for her work on *Sitting in Limbo* by director John Smith. Presently, in addition to working for the National Film Board, Shelley plays the piano accompaniment for her four children who all study string instruments. As a parent, she aims to offer her children the joy of listening and of hearing the art of sounds.

Elizabeth Curry

Elizabeth Curry is a fourth year Performance student in the Department of Music at the University of Regina. Elizabeth is a double bass player and is involved in several aspects of electronic music.

Chain Reaction (2005): Reflections on Concept and Sound Process – with Katherine Binns

Stacy Denton

Stacy Denton is in the PhD Humanities program at Concordia University. Her interest lies in theories of identity formation, particularly as they pertain to class and gender, in the areas of Literature, Film, and Education. Of particular importance to Stacy is the relation between dominant systems of representation and marginalized identities.

Music, Noise and the (de)Socialization of Sound – with Doug van Nort

Through our interaction with society at large, we learn to experience sound not as itself but as an object given meaning through a dominant representation that we call music. As a result, an analytic mode of listening is privileged over a holistic one, relegating to the background listening identities that do not rely on analysis. This notion of "listening identity" refers here to one's unique way of engaging with sound that is informed by their larger social identity. We maintain that this analytic mode reflects a bourgeois ideal of individualism in contrast to holistic listening, which can be seen as contextual and relational.

One way to de-emphasize privileged listening strategies is to introduce noise, a subjective quality rooted in one's process of listening. In electroacoustic music, noise results from the de-structuring of the tools and systems of

production themselves - the sound that results from the misuse of technology. This may subvert the accepted means to a musical end, allowing the individual to navigate their own listening identity, thereby creating their own meaning apart from dominant ideology. In this presentation we will address issues surrounding the role that noise can play in the formation of alternative listening identities - focusing here on gendered and classed identities - specifically in the context of electroacoustic music practice.

Marcelle Deschenes

Après des études de maîtrise et doctorat en composition avec Jean Papineau-Couture et Serge Garant à l'Université de Montréal, Marcelle Deschênes poursuit ses études à Paris au sein du Groupe de recherche musicale de l'ORTF avec Pierre Schaeffer et François Bayle. De retour au Québec, elle enseigne à l'Université Laval au Studio de musique électroacoustique (1972 à 1977) puis s'installe à Montréal où elle agit en tant que membre-fondatrice et membre du conseil d'administration de divers organismes dont l'ACREQ (Association pour la création et la recherche électroacoustiques du Québec), la CEC (Communauté électroacoustique canadienne), NEXUS (Compagnie de créationmultimédia) et la SMCQ (Société de musique contemporaine du Québec). De 1980 à 1997, elle enseigne à la Faculté de musique de l'Université de Montréal où elle met sur pied et développe un programme inédit en composition électroacoustique au niveau du baccalauréat, de la maîtrise et du doctorat.

La production artistique de Marcelle Deschênes révèle une grande polyvalence : interprétation (piano), photographie, vidéo, musiques instrumentales, acousmatiques et mixtes, musiques d'application et spectacles multimédia. Au cours des vingt-cinq dernières années, elle a principalement orienté sa création vers la recherche de nouvelles formes d'expression artistique intégrant la musique, les technologies les plus récentes, les arts de la scène, les arts visuels et le travail d'équipe multidisciplinaire.

Ses œuvres ont été primées ou finalistes dans de prestigieux concours internationaux : Concours international de musique électroacoustique de Bourges (1978, 1992, 1994, 2002), AMI Multi-Image International Competition en Californie (1986, 1989), Concours international de multi-image de Munich (1989), Concurso Internacional di Musica Electroacustica de Sao Paulo (2003), International Electroacoustic Music Contest ART'S XXI de Valencia (2001), Best Animation-Experimental, Reeling, Chicago (2001), Vidéoart, Locarno (2001), Prix Vidéoformes 2000, France, Rendez-vous du cinéma québécois (2000), Festival international nouveau cinéma nouveaux médias (1999), Concours international Prix Italia (1989).

Le Miroir de L'Illusion Technologique (presentation and concert piece)

Comment trouver l'essence même du contenu du spectacle multimédia dans le pouvoir d'imagination et de participation du spectateur? Voilà ce que répond Le miroir de l'illusion technologique. À partir des points de vue du spectateur-critique issus de 128 extraits de presse, récoltés au cours de tournées internationales (Québec, Canada, États-Unis, France, Portugal, Allemagne, Belgique, Hollande, Japon, Chine, Hong Kong), identifier et classer les impressions produites, les lignes de forces, les codes importants de signification et les errances de quatre oeuvres technologiques des années 80 dans lesquelles j'ai été maître d'œuvre ou co-auteur : OPÉRAAH, Écran Humain (+ Paul Saint-Jean), Lux (+ Renée Bourassa), Big Bang (+ Georges Dyens). Définir ensuite le cadre de la représentation et ses divers modes d'expression (espace de jeu, scénographie, image, costume, performeur, chorégraphie, musique). Questionner enfin les thématiques et le décodage des informations sensorielles, les affects face à de tels stimuli, les états de prédominance émotionnelle et représentative. Découvrir ainsi la fragilité de l'art total « parfait » !

Beverley Diamond

Beverley Diamond (B.Mus, M.A. Ph.D. University of Toronto) is a Canadian ethnomusicologist who assumed the Canada Research Chair in Traditional Music at Memorial University in 2002. Before arriving in St. John's she held full-time teaching positions at McGill, Queen's, and York Universities, as well as visiting professorships at the University of Toronto and Harvard University.

Since the early 1970s, she has worked extensively in Inuit and First Nations communities in the Northwest Territories, Labrador, Quebec, and Ontario. Recently she has done research in Sami communities in Norway and Finland. The relationship of music to issues of cultural identity (relating to such diverse subjects as women's expressive cultures, musical instruments as cultural metaphor, and indigenous popular music) have been central to her work. Her publications include the book *Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America* (co-authored with M. Sam Cronk and F. von Rosen; University of Chicago Press, 1994). She also works on issues of historiography, particularly as they relate to Canadian music studies, co-editing with Robert Witmer, *Canadian Music: Issues of Hegemony and Identity*, (Canadian Scholars Press, 1994) and serving as editorial advisor for Canada for the *Garland Encyclopedia of World Music*. A recent research project, the Canadian Musical Pathways Project, involved oral history, and festival documentation in six culturally diverse communities. Together with Finnish ethnomusicologist, Dr. Pirkko Moisala,

she co-edited *Music and Gender* (Urbana: University of Illinois Press, 2000).

She currently holds a SSHRC Research Grant to study the ways in which indigenous musics (both Native American and Sami) are being selected, produced, and circulated for transnational audiences. Beverley Diamond is deeply involved with the development of the discipline of ethnomusicology currently serving on the Boards of both the Society for Ethnomusicology and the International Council for Traditional Music. She is passionately committed to ensuring that ethnomusicology -- in Newfoundland and Labrador, Canada, and abroad -- remains an exciting and socially relevant field of study.

Shona Dietz

Shona Dietz is a practicing multi-media artist living in Saskatchewan, who has been involved in performance, intervention and technological creativity for the past ten years. She often works collaboratively with other women artists exploring gender and social identities through the narrative. Many of her installations combine sound or video work with more traditional art forms, challenging both history and contemporary methodologies. As a result, her works inevitably investigate the validity of memory, both human and technological. In the cultural community, she has been involved in numerous arts organizations and is currently active as the CARFAC Sask Provincial Representative.

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How free are we when the cell phone rings - do we answer it or not - is there even a choice? Can we be located by simply answering? How safe are we if the caller is "ID unknown"? Does technology's perfect memory help us or inhibit us? Have we grown into a false sense of security? Does privacy still exist?

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Chantal Dumas

artiste sonore : radio, composition, improvisation, installation sonore

Works Online: Riding Along with Luc Ferrari le parfum des femmes road movie

Elle vient de terminer Riding Along with Ferrari, un radio roadmovie, commande de Kunstradio Radiokunst (ORF, Autriche). www.kunstradio.at/2006A/28_05_06en.html elle a produit l'automne dernier, LIMBO (7') une création radiophonique pour la Sveriges Radio SR C, Suède, xii-05. Ses oeuvres sont diffusées sur les ondes de radios locales et publiques et, lors de festivals en Europe, au Canada, aux états-Unis et en Australie.

Son travail a été primé : En 2005, Tanz une commande de DeutschlandRadio Berlin est nominée à phonurgia nova (France). Le petit homme dans l'oreille y remporte en 2001 le prix documentaire. Le parfum des femmes en 1997, recevait un premier prix au EAR Competition (Hongrie), ainsi que le prix SACD/fiction du 7e Concours de Phonurgia Nova (France).

Son travail est publié chez AVATAR/Ohm éditions (Québec), 326 (France) et Nonsequitur (états-Unis).

Sur le web, on peut voir voir around radio roadmovie ; www.yorku.ca/dws/armm

Elle collabore en ce moment à plusieurs projets : Dont : avec Mario Gauthier, une installation et improvisation qui sera présentée à l'automne en Allemagne au festival Radio Revolten; «Montreal Sound Matter and its mutation: reality and the creation of new sonic worlds» , initié par Francisco Lopez à la Fonderie Darling/ Montréal; MATRICULES travail sur les archives du STUDIO XX (Mtl), Les Escales Impossibles (Port de Montréal, 06) ; HAWABÉCÉDAIRE avec des femmes d'origine du Maghreb au Studio XX (Mtl/Qc) avec l'artsite web isabelle massu (France) mai 06.

En 2005 soirée de lecture au Festival International de Littérature (21-ix-05); Nos frontières, de Rose-Marie Goulet galerie dare-dare, Square Viger, Mtl/Qc (été 05); le Projet ATLAS, une installation sonore et visuelle de Christian Calon et Pascal Dufaux, en cours production; Aux 5 mouvements, spectacle entièrement improvisé de A. de Lotbinière Harwood avec Marc Béland et en duo d'improvisation avec Christian Calon à la SAT; et d'autres projets d'improvisation (Grand orchestre d'Avatar, Aimé Dontigny, danielle pélarody roger; le spectacle Le Mystère du bois blanc de Geneviève Letarte (Théâtre la Chapelle, 2000);

Invitée à Shanghai/Chine par la Eastlink Gallery (sept. 04), elle y conçoit et présente une installation sonore MONTREAL-SHANGHAI BRIDGE.

Elle donnait dernièrement des présentations-conférences et master class : à l'UQAM- invitée par Suzanne Vachon classe vidéo UQAM (ii-06) et par Marie-Christiane Mathieu en maîtrise au département d'histoire de l'art (xii-05), à Concordia University à la conférence In&out the Studio, Montréal (vii/05) et au Full Moon Radio Camp St-John's N-F (viii/05)

Elle développe en ce moment à un projet de recherche qui questionne l'interrelation son-mouvement et interactivité.

Membre du conseil d'administration du Studio XX Centre d'artiste féministe en art technologique.

Radio Workshop: Radiophonic Creation

À partir d'une série de questions qui me sont souvent posées, je vais aborder des thèmes relatifs au travail de création radiophonique en studio. Ce sera l'occasion de parler des outils de travail, de narration & grave; travers le son, de composition, de méthode de travail et d'approche créative du son. Différentes exemples sonores provenant de ma propre production vont illustrer ces propos.

From a series of often-asked questions, I will approach some themes related to radiophonic studio creation. It will be an opportunity to talk about tools, narrative form through sound, composition, method, working process and creative approach of sound. Audio examples from my own productions will illustrate this presentation.

Jennifer Eisler



Jennifer Eisler is a fourth year Film and Video Production student in the Department of Media Production and Studies at the University of Regina. Jennifer is also a radio programmer and host of the show "Sweet Sweet Candy" on 91.3 FM CJTR Regina's Community Radio Station.

Musical Transmissions (2005): Reflections of a Community Radio Programmer

People often receive, interpret, and use music as a cultural form, while engaging in specific social activities. Through various practices such as listening, watching, reading, selling, or broadcasting, people create meaningful and participatory relationships with music in their daily lives. Musical Transmissions (2005) explores how music is created across a series of relationships by linking together three diverse individuals, who are all connected through the intermediary of broadcasting on Community Radio in Regina. The technology

of radio acts as a mediator in connecting the listeners, the music played, and the DJs, while at the same time has an important impact on the distribution of musical knowledge, styles, and preferences. Through the backdrop of Community Radio, this film reveals people's passion for music in their daily lives and their methods of sharing it with the public. Following the screening of the video I will speak to how community radio has affected my life and my experiences as one of only four women music programmers at CJTR.

AnneMarie Ennis

Technical Session: Sound on the Web

Victoria Fenner

www.magneticspirits.com

Victoria Fenner is a Canadian audio artist who has spent the past two decades exploring the medium of sound. Her interest in Audio Art began in 1982, at Vancouver Cooperative Radio where she produced the "newsounds gallery", an exploration of the artistic possibilities of radio. Since that time, she has been produced many works of her own, has curated two editions of the nationally distributed Canadian audio art radio series "Radiant Dissonance", and has developed many projects and performance events involving radio and sound artists. She also has worked for CBC Radio in many capacities, most recently as researcher for a special series on the audio art of Quebec for the Radio One program "Outfront". She is the creator of the annual Full Moon Audio Art Camp, which has been held each year in Canada since 1999.

Radio Workshop

Chantal Francoeur

Chantal Francoeur est journaliste à la radio de Radio-Canada. Elle travaille aux nouvelles et aux affaires publiques depuis huit ans. Elle a complété sa maîtrise en communication à l'Université Concordia en 2001. Le sujet de son mémoire était « Le journalisme ethnographique » et portait sur le Sommet des peuples des Amériques à Québec. Elle est en première année de Doctorat.

Le son et la représentation sonore pour défier\défaire la fracture numérique

Puisant dans des expériences journalistiques radio, je propose une réflexion sur le son et la représentation sonore comme substituts/compléments aux

mots et ` la parole pour défier/défaire la fracture numérique. La technologie impose un espace/temps qui crée des zÅ´nes d'inclusion et d'exclusion pour les citoyens. De nouvelles formes de représentation jouant sur les sons et les rythmes peuvent illustrer ces zÅ´nes d'inclusion et d'exclusion, les remettre en question et susciter une réflexion sur les inégalités liées ` la fracture numérique.

Michelle Frey

Michelle Frey is a well seasoned, hopefully not overcooked, sound designer. She has worked for video game developers, large and small, since 1994. Michelle still enjoys indulging in a side dish of audio design for art installations, museum soundscapes, and performative based work suited for intimate locations. She doesn't sleep much, though she would like to. Michelle really loves her current job at a small(ish) independent development studio. Everyday presents new challenges.

Technical Session : Video Game Sound

Anna Friz

Anna Friz is a sound and radio artist living in Montreal. For the past six years she has predominantly created self-reflexive radio for broadcast, installation or performance, where radio is the source, subject, and medium of the work. From the childhood fiction of "the little people in the radio" to documentary remixes of live political events, she creates dynamic, atmospheric works equally able to reflect upon public media culture or to reveal interior landscapes.

Anna has presented installation and performance works across Canada and in international media art contexts such as the Third Coast Audio Festival, Chicago; Digitales, Brussels; Club Transmediale, Berlin; Ars Electronica, Linz; and the Fifth International Biennial of Radio, Mexico City. She has produced numerous original radio works for independent radio across Canada and the U.S., and for public radio in Canada, Austria, Denmark and Mexico.

Technical Session: Web streaming and microradio broadcasting – with Oanu Spinu

Lisa Gasior

www.griffinsound.ca

Lisa Gasior has been hearing since birth but started listening in September of 2000. She received her B.A. in Communications and Journalism with a minor in Electroacoustic Studies at Concordia University, and is currently pursuing

her M.A. in Media Studies at Concordia. Lisa's thesis project, *Sounding Griffintown* (funded by the Social Sciences and Humanities Research Council of Canada), is taking her back in time as she researches the history and soundscapes of this Montreal neighbourhood.

Lisa is a research assistant for Dr. Andra McCartney, having worked on Dr. McCartney's soundscape project, *Journées sonores: Canal de Lachine*, as well as the *In and Out of the Sound Studio* research project and conference. Lisa is also part of Dr. Matt Soar's *Logocities* project (www.logocities.org). Lisa has been teacher's assistant in both beginner and advanced sound production courses at Concordia and, in her spare time, she composes short electroacoustic pieces and works on sound for film, in such capacities as location recordist, editor, Foley artist and, most recently, sound mixer. Lisa hopes to introduce others to the joys of listening and find beautiful soundscapes wherever she goes.

Mark Harris



Mark Harris fell in love with music at the age of 6 listening to MoTown oldies on the radio. Since then he has accomplished piano and singing lessons, performed as the frontman for local prog-metal outfit *Bitter Rind*, as well as organizing and performing a slew of solo piano/vocal shows around Montreal. His list of productions includes multi-track recordings, experimental pieces, film soundtracks and scores. He is a recent graduate of Concordia University with a Specialization in Communication Studies & Sound Production, and plans to produce

for other artists while continuing to craft his own songs. He hopes to develop methods of approaching issues of gender and sexuality through a variety of sonic endeavours.

Blood Songs & The Solo Scream

Blood Songs & The Solo Scream is a critical discussion of vocalist Diamanda Galas and the ways in which her techniques are at once a form of vocal terror and gender terrorism. A brief introduction to the singer's catalogue will be followed by an analysis of the performance of gender, especially the production of an aesthetic female vocality. These ideas will be further examined through the fetish of woman's pain in music, and the ways in which Galas transgresses objectification by invoking a tactile fear. There will

be a brief venture into the realm of the male gaze and the female scream, as Galas is renowned for her live "performances" where the coupling of object and voyeur is ruptured in her sonic cage.

There has never been a vocalist that has matched the virtuosity and sheer rage unleashed by Diamanda Galas because her work has not been about melody, but panic, malediction and retribution. Perhaps she has been most troubling to critics and audiences alike due to three tactics of gender terrorism: her vocal intersexuality, in that her voice spans the spectrum of biological human sex, her deviant body, in that the form that reaches us through sound refutes normative values placed on women, and finally her pansexuality, in that Galas does not express an excess but rather an evolution of female sexuality.

Mara Helmuth

meowing.memh.uc.edu/~mara

Mara Helmuth composes for computer and acoustic instruments, often using her own software. She is Associate Professor in Composition and the director of (ccm)², the College-Conservatory of Music Center for Computer Music at the University of Cincinnati. She holds a D.M.A. in music composition from Columbia University, a B.A. and M.M. from the University of Illinois at Urbana-Champaign, and taught at Texas A&M University and New York University. She has had numerous performances in the United States and internationally. She has served as International Computer Music Association member of the board of directors (1998-2001), Array newsletter editor or co-editor (1998-2003), and Vice President for Conferences (2004-2005), as well as ICMA paper, music and award juries. Her tape music includes *Abandoned Lake in Maine* (1997), based on loon sounds, *Mellipse* (1989,1995), which won third prize in the 1990 NEWCOMP computer music competition and *bugs and ice: A Question of Focus* (2002). Collaborations for percussion and computer with Allen Otte are heard on the Electronic Music Foundation compact disk *Implements of Actuation* (EMF 023) and in the first Internet2-streamed opera, *Clotho: the Life of Camille Claudel*. Recent work includes the interactive *Staircase of Light* installation for the Sino-Nordic Arts Space in Beijing and *China Prism*, a dance performance version of this work and collaborations with saxophonist Rick VanMatre and artist Anna VanMatre, pipa virtuoso Ming Ke, and Alan Bern of *Brave Old World*. Her software includes *Patchmix* a Cmix/RTcmix graphical code-generating instrument builder, *StochGran*, a granular synthesis composition application, and *Soundmesh*, for Internet 2 network improvisation. Her writings have appeared in the monographs *Analytical Methods of Electroacoustic Music* and *Audible Traces*, and in the *Journal of New Music Research*, *Computers and Mathematics with Applications* and *Perspectives of New Music*. She also plays

the qin, a Chinese zither.

Improvisation with Qin and Computer

The presentation will consist of a performance and discussion about my recent composition, "Improvisation with Qin, No. 1" for qin and computer. The initial presentation will discuss cultural factors, the part that improvisation plays in the work, and technical aspects. Performance practice of the qin, the ancient 7-stringed Chinese zither involves unique timbral expression, which I explored both during my sabbatical travels in China and in studying the qin in the United States. The work is based on traditional sounds from "Flowing Water" and "Song of Qin" as well as non-traditional qin sounds. Structured improvisation, a form of real-time composition, also plays a part in the performance of the work. I will also discuss technical aspects of composing for instruments with real-time processing using MaxMSP, RTcmix and my granular synthesis application StochGran.

Randolph Jordan

www.soppybagrecords.net/randolph-jordan

Randolph Jordan is a graduate of the MA Film Studies program at Concordia University, Montreal, Canada, and is now a Doctoral Candidate with Concordia's Interdisciplinary Humanities program. He is pursuing research towards a dissertation on sound/image relationships in the cinema, using a theoretical framework based on the theory and practice of acoustic ecology and electroacoustic music. He has taught on film sound theory, auteur studies and interdisciplinary studies at Concordia, and is continually adding to his body of written work in the field of sound studies.

"The Great Pretender" : John Oswald's Adventures in Technologically Gendered Alibis for Existence

This paper will focus on John Oswald's remix of Dolly Parton's "Pretender" as a piece which explores the issues that arise when public identities are revealed to be somewhat different from the private. In the original song, Parton sings of being a pretender, someone who's outer appearance doesn't match the feelings that exist within. In Oswald's version, the singer's voice is gradually pitch shifted over the course of the song until we are left with the uncanny sound of a beautiful male mezzo-soprano, suggesting that Parton's lyrics may be speaking to a deeper truth about how her public image relates the reality of her music production. In turn, these notions of the "pretender" will be situated in the context of Mikhail Bakhtin's concept of "alibis for existence," where "people can...become pretenders by living lives that are 'ritualized' or 'represented.'" As such, the idea of the "pretender" becomes a nexus point in the works of Parton, Oswald, and Bakhtin, each of which is

grounded in the spirit of exposing the general lack of authenticity in much of today's popular spectacle, while engaging in a host of issues concerning gender and identity politics as they intersect with technologies of representation.

Kathy Kennedy

www.kathykennedy.ca

Kathy Keddedy is a sound artist with a background in classical singing. Her art practice generally involves the voice and issues of interface with technology, often using telephony or radio. She is also involved in community art, and is a founder of the digital media center for women in Canada, Studio XX, as well as the innovative choral group for women, Choeur Maha. Her large scale sonic installation/performances for up to 100 singers and radio, called "sonic choreographies," have been performed internationally including the inauguration of the Vancouver New Public Library and at the Lincoln Center's Out of Doors Series.

Ballade Orale

Sound is territory and our voices serve to define the physical space around us. Whenever we emit sound we are communicating valuable information that is so much more than language.

Ballade Orale is a sound installation/performance that ties together the composer's current subjects of inquiry: the ear and the voice, improvisation, acoustic ecology, community and inclusive performance. Listeners are guided through a path of varied sound sources. They are invited to improvise simultaneously with these sources and the surrounding environment as designated by a musical score. There will be a discussion after the performance.

Lara Kohl

Lara Kohl is an interdisciplinary artist whose practice incorporates, sound, video, film, sculpture, installation, and writing in various combinations. Her work addresses one's relationship to structures of power, be they political, institutional, social... Recent projects have focused on the voice and the agency of an individual in the face of globalization and dominant cultural practices. She received her BA from Barnard College, her MFA in Time Based Arts from The School of the Art Institute of Chicago, and her MA in Performance Studies from New York University. Currently, she teaches art at SUNY College at Old Westbury.

Rock Map

I have created a sound map of a Rock n' Roll Camp for Girls (RRCG) that takes place each summer in Portland, Oregon. This is not a Star Search or American Idol training ground, but instead an inspired, DIY, homegrown affair, staffed by volunteers from local bands and women's studies departments. Born from the notion that girls are not necessarily encouraged to form their own bands or taught how to run a soundboard, the RRCG is a place where girls age 8-18 learn not only music, but also self-defense, zine-making, and the history of women in music. It is one of the rare occasions where girls are encouraged to be loud.

I spent the duration of the one-week camp recording snippets of sound of many kinds- ambient, spoken, sung, instrumental, rehearsed, unrehearsed, live, pre-recorded, incidental... with the intention of editing together a sonic document of the event. My aim was to create an audio rendition of a site, a topographic view of sorts. Inspired in part, by the work of Glenn Gould, John Cage, Annea Lockwood, Miranda July, Janet Cardiff, Michel Chion, Brandon LaBelle, and Rick Altman among others, I was interested in creating sonically, what film montage and collage effect visually. Yet, sifting thru my tapes, I found that certain themes created a refrain, which ultimately helped to shape the final mix. How does one teach music and performance in the broadest sense? And, how can notes, fingerings, a code, be taught without codifying but at the same time insisting, encouraging even, that the rules are meant to be broken?

Jessica Landry

Jessica Landry is a production sound mixer and sound designer for film and video shorts. Last year, an experimental documentary she collaborated on entitled Douceur screened at the Montreal World Film Festival; her production work can also be heard in the horror film Alex, Vampire Slayer, screening at the 2005 Fantasia Film Festival. Jessica recently completed her BA in Communication Studies and she is eager to explore the connections between gender, voice and technology in future work.

Channel Interference (audio-visual installation)

Channel Interference is an eight-minute audio-visual installation that plays with the notions of noise, non-linearity, and most importantly, the inherent limitations of communication technology. This piece mediates a disjointed, but parallel experience of two fathers through the eyes and ears of their daughters. In this installation, intimacy is distorted by ghostly voices and images that impose an overwhelming sense of distance yet are somehow comforting, with the degradation but ultimate resolution of both audio and visual bringing the participant full-circle, and expressing a wholeness within the fragments. There is an expression of lack: a desire for affection, validation, and for a connection. But there is also a presence that persists,

and in the piecing together of memories, of conversations, of traces, we are left with the fractured construction of a person who was and could be, a father.

Chantal Laplante

www.chantalelaplante.com

Chantale Laplante lives and works in Montreal and considers Europe as a second home where she regularly performs, gives conferences or have her works premiered. Her musical background includes classical and jazz piano training and keyboardist in various groups of pop, rock and experimental music. Since her Master graduation in Composition (Univ. of Mtl) and private training with Francis Dhomont and Jonathan Harvey, she has been steadily working on composition projects, instrumental and electroacoustic. In 2002 she started new work improvising with her computer. Her cd Brilliant Days in duo with the Zurich altist Charlotte Hug (label For 4 Ears) was in the top ten 'jazz and improvised recordings' of 2004 list by the prestigious english magazine WIRE. Next November, she will be touring Austria, Germany and Switzerland followed by performances in Chicago and Vancouver.

De la composition et de l'improvisation : interférences et zones d'influences

Ma proposition de communication prend son point de départ dans ma pratique artistique. Depuis quelques années je combine la composition instrumentale et électroacoustique avec une pratique en improvisaiton avec ordinateur (environnement MAX/MSP). Au fur et ` mesure de mes travaux j'ai constaté combien mes différentes pratiques s'interpellent et s'enrichissent.

Tout en reconnaissant que chacune de ces pratiques fait appel ` une manière de penser différente, des zones d'influences apparaissent très clairement, entre autre ceux de la méthodologie et de matériologie. À partir du moment où¹ je considère le son comme le dénominateur commun, l'animateur, l'acteur principal et la muse de mes travaux , les défis posés par l'une ou l'autre pratique s'interpellent alors de manière incroyablement stimulante. J'ai vite constaté que mon travail en improvisaiton influençait de manière dynamique (positive) ma pratique de compositeure que ce soit en musique instrumentale ou électroacoustique. Mais l'inverse s'avère tout aussi vrai car je constate que ma pratique de compositeure est très pertinente pour mon travail d'improvisateure.

Ma communication abordera d'abord les aspects spécifiques ` chacune des pratiques autant au niveau du matériau que de la méthodologie. J'aborderai ensuite les questions et les réflexions qui sont apparues lorsque j'ai commencé ` faire des aller-retour entre musique écrite, musique

concrète et musique improvisée. Finalement, je présenterai les résultats de mes recherches, c'est-à-dire comment j'en suis arrivée à développer une méthode de travail commune, qui peut s'appliquer à ces différentes approches. Ainsi, il ne s'agit plus de division organisation/improvisation mais plutôt de points de convergences autour du son.

Diane Leboeuf

Diane Leboeuf's earliest memory is of sound. Nearly legally blind since birth, Diane's hearing has guided her through life but this tool for survival has grown to be her passion and life's work. Today, Diane is the president of her own company, Sono design, in Montreal. She is an accomplished museum sound designer and her team at Sono design has received numerous awards and honours for their sound and multi-media work. Diane began working in sound as an engineer for live shows but would later discover her affinity for the world of museum sound and multi-media installations for the web. No matter where her career has taken her, a love for sound has propelled her to work hard, despite obstacles such as gender discrimination, and allowed her to focus on fruitful collaborations with other artists and professionals.

Technical Session: Museum sound at the Pointe-à-Callière Museum

Charity Marsh

Dr. Charity Marsh teaches in the Departments of Music and Interdisciplinary Studies at the University of Regina. Charity also produces and hosts the talk radio show, Line of Flight, on 91.3 FM CJTR, Regina's Community Radio Station.

Breaking through Sound Barriers: Embracing Community Radio as Pedagogical Practice

As a component of the courses I taught last year, I included a radio project wherein groups of students worked in collaboration with me to create a program for the weekly radio talk show I produced and hosted for the community radio station. As part of this process, I envisioned a new method for shifting the discussions that occurred inside the classroom into the local community. Through an analysis of the project, I propose to interrogate its merits as a productive pedagogical practice by responding to the following questions: What is it specifically about the radio project that creates the conditions for us to begin thinking through complex ideas around art, technology, and popular music? How has participating on community radio allowed us to think about these ideas and subsequently, explore the implicit and explicit relationships between gender and technology both inside and

outside the classroom? How have these relationships framed new methods of learning about the self? How has being a body embedded within a technological environment like CJTR informed our own social relations and ideas of learning?

Andra McCartney

www.andrasound.org

Roundtable: "CTRL-Shift-Gender: Femininities, Masculinities, Androgynities and Transformations"

Cherie F Moses

Cherie F Moses resides in Edmonton and teaches in the Fine Art Program at Grant MacEwan College. She has exhibited internationally in a wide range of media, such as painting, photo-based work, prints, installations, performance art and video. Her work can be found in collections throughout the United States and Canada.

She has often dealt with content such as cultural displacement, immigration, gender and prejudice. This installation was inspired by her long standing friendship with one of the participants, whose stories of courage and adaptability as a refugee to Canada were a catalyst for the dialogs.

Canciones de las Madres (Songs of the Mothers) A spoken word audio installation

I have produced an immersive audio environment that uses two languages and storytelling to create a multi-layered surround sound. The piece consists of spoken words in both Spanish and English. The script was developed in collaboration with the three participating women who are speaking, Ida, Llanca and Paz. All of the women are of the same family and all are immigrants to Canada from Chile.

The result has been an interesting set of ideas surrounding identity and personal/moral issues. The wish to be remembered in a particular fashion drives much of their dialogue. Embedded in this is a small history of their psychological adaptation to the duality of two cultures.

Who controls the technology, the cost of technological interventions, as well as who is trained to use it and how are all questions I consider.

As a result of this project, these three women have their highly personal words placed into the context of an authoritative space created by both the technology and the gallery/museum. Their own reflections on the result of this is of great interest to me. Their recorded dialogs are certainly a dramatic change in how they, as private entities, will now be perceived in a public

space.

I see the oral tradition complemented and enriched by the interface of sound technology. As all history is intimated, my piece attempts to capture one small angle of perception into the complex lives of these women.

Michelle Nagai

www.treetheater.org www.cityinasoundwalk.org www.nysoundmap.org



Brooklyn-based composer Michelle Nagai utilizes sound, physicality and concept to create site-specific performances, installations, radio broadcasts, dances and other interactions that address the human state in relationship to its setting. These works and activities explore the exchange of perception between performer and audience/viewer. Nagai recognizes transmission, reception and "limbo" as continuously shifting, highly interactive states of being. She engages these states in her working process in order to open up the field of perception and action beyond that which she is herself capable of comprehending, making or doing. Recent creative projects incorporate through-composed and improvised music for acoustic instruments and electronics, as well as natural environments, found objects, video, costumes, texts and material structures fabricated from a variety of media. Nagai's work has been presented throughout the US, Canada and Europe, most recently in Sofia, Bulgaria and Cologne, Germany as part of a touring exhibit of sound works by artists affiliated with NY's Harvestworks digital media center. She has been supported by the American Composers Forum, Harvestworks, the Jerome and McKnight Foundations, Meet the Composer and Rensselaer Polytechnic Institute. A graduate of Bennington College (BA Music Composition, 1997), Nagai has studied with composers John Luther Adams, Pauline Oliveros and Yung Wha Son, video artist Tony Carruthers and sculptor Sue Rees. Nagai is a founding member of the American Society for Acoustic Ecology and co-chair of the NY Chapter of that organization. She holds a teaching certificate from the Deep Listening Institute.

Hearing Girls!

Composer Michelle Nagai presents Hearing Girls!, a video documenting her on-going work with a group of girls in the Dayton's Bluff section of St. Paul, Minnesota. The young participants, all between the ages of 11 and 14, meet

three times a week to learn about sound improvisation, composition, audio technology and acoustic ecology. Through a detailed study of the sonic environments that they live in, each participating girl is being encouraged to develop her creativity, musicality, confidence and sense of community. Over the course of summer, the girls will develop a performance to be staged in a local park overlooking the Mississippi River. This video documents some of the initial work that the group has done, including a presentation of their "listening laboratory" and brief introductions from each participant. Although still in its early stages, the goals of the workshop fall into three areas: encouraging self-expression through individual and group composition projects; educating girls in how to use computers and audio technology; and nurturing young activists to become leaders in creating healthy acoustic environments in their homes, neighborhoods and schools. The Hearing Girls! workshop is made possible by the American Composers Forum through the 2004 McKnight Visiting Composer Program.

Kip Pegley

B.Mus. (Dalhousie), M.A., Ph.D. (York) Associate Professor and Queen's National Scholar



Kip Pegley joined the School of Music faculty as a Queen's National Scholar in 2002. She earned her Bachelor degree from Dalhousie University, Halifax (music education) and her M.A. and Ph.D. from York University, Toronto (ethnomusicology/musicology). Her research lies at the intersections of popular music, visual culture and critical theory. In her most recent work she has explored the constructions of gendered, racial and national identities on MTV (US) and MuchMusic (Canada). Her book, *Coming to You Wherever You Are: MuchMusic, MTV and Youth Identities* is forthcoming from Wesleyan University Press (2007). She is also completing a manuscript (with Susan Fast, McMaster University) on music post 9/11 entitled *We Are the World: Benefit Concerts and the (Re)Unification of Identity*.

Dr. Pegley's publications have spanned from topics on queer theory and musical reception (*Queering the Pitch: The New Gay and Lesbian Musicology*, Routledge, 1993), to feminist deconstructions of opera (*Encrypted Messages in Alban Berg's Music*, Garland, 1998), to music education and gendered uses of technology (*Music and Gender*, University of Illinois Press, 2000). Other recent publications appear in the *Journal of Popular Music Studies*, *Women*

and Music: A Journal of Gender and Culture, Canadian University Music Review, and the Canadian Journal for Traditional Music. She has book chapters forthcoming on MuchMusic, MTV and nation-bound imagined communities in Music Video/Music Television/MTV, and music and American nationhood in Music in the Post-9/11 World (both texts Duke University Press, 2007).

In addition to her research activities, she has been involved professionally for several years as an editorial board member for the journal Women and Music: A Journal of Gender and Culture (published by the International Alliance for Women in Music). More recently, she joined the boards of the Canadian University Music Review as English-language reviews editor, and GEMS (Gender, Education, Music, Society), a new theoretical on-line journal designed to explore gender-specific issues within educational curricula and practice.

Dr. Pegley is cross-appointed to the Department of Women's Studies.

Roundtable: "CTRL-Shift-Gender: Femininities, Masculinities, Androgynities and Transformations"

Claire Piché

L'ambiphoniste Claire Piché travail actuellement à la rédaction d'une thèse doctorale intitulée L'espace du son : de la scène auditive médiatisée à l'audition cognitive. Le texte intégral de la thèse sera disponible en ligne au printemps 2005. ACTIVITÉ interactive en AUDITION COGNITIVE

L'activité Chalet de la montagne met à l'épreuve votre habilité à ordonnancer correctement l'étalement des plans sonores sur l'axe proche/lointain. à gauche de l'image centrale se trouvent 6 plans sonores présentés dans le désordre alors qu'à la droite se trouvent 6 plans visuels ordonnancés dans l'ordre, du plus près (1) au plus loin (6). à titre indicatif, chacun des plans visuels inscrit la distance réelle comprise entre le microphone et le locuteur lors de la prise de son effectuée in situ.

Mettez à l'épreuve votre acuité auditive www.ambiophonie.ca

L'Odyssée des médias-son : la scène auditive hors laboratoire

Cette communication expose les principaux jalons de ma thèse-crédation intitulée l'Odyssée des médias-son : fondements théoriques de l'approche ambiophone et réflexion théorico-praticienne sur la scène auditive 3D ` validité écologique. Quels sont les fondements théoriques de l'approche ambiophone? Qu'est-ce que la scène auditive 3D ` validité

écologique?

Je répondrai ` ces questions en prenant appui sur les observations suivantes : parfois bien en vue aux côtés de l'ordinateur, intégré au téléphone portable ou caché dans les cartes de souhaits, le haut-parleur est devenu, au fur et ` mesure du développement des technologies électroacoustiques, le porte-parole par excellence de tous les médias-son. Ainsi, les médias-son font désormais partie de l'environnement sonore tel que vécu au quotidien. Par ailleurs, les médias-son servent de stimuli acoustiques aux recherches expérimentales menées dans les domaines connexes ` l'acoustique, notamment celui de la psychoacoustique et, plus récemment, celui des sciences cognitives.

Entre le laboratoire et la rue, le champ d'une artiste maîtrisant un instrumentarium de haute technicité, fascinée par le pouvoir évocateur des sons et dont l'engagement écologique résolu oriente les choix, tant intellectuels que quotidiens. Dans cette perspective, je présenterai, en complémentaire au volet théorique, un modèle d'activités de recherche en audition cognitive conçu et réalisé suivant les principes de l'approche ambiophone. Je désire ainsi favoriser des rapprochements inédits entre l'art, la science et la société.

The Media-sound Odyssey: The auditory scenery outside the laboratory

This communication exposes the milestones of my creation-thesis entitled The Media-sound Odyssey: Theoretical foundations of the ambiophone approach and theoretical-practical reflections about the 3D auditory scenery of ecological validity. The unabridged text and the artistic portfolio are available at www.ambiophonie.ca website. What are the theoretical foundations of the ambiophone approach? What is a 3D auditory scenery of ecological validity?

These questions will be answered through my following observations: whether beside the computer, integrated into a cellular phone or hidden in greeting cards, the electroacoustic speaker has become, over the years, the voice of all media-sound. Therefore, the media-sound are henceforth part of the every day soundscape. In addition, the media-sound serve as acoustics stimuli for experimental researches conducted in the different disciplines related to acoustics, in particular, psychoacoustics and more recently in cognitive sciences.

Between the laboratory and the street, the field of an artist who masters sound technology and multimedia tools, who is fascinated by the evocative power of sounds and for whom the ecological commitment positions her choices, as much as the intellectual and the daily aspects are concerned. Through this perspective, I will present a model of research activities in

cognitive audition designed and carried out following the principals of the ambiophone approach. I thus wish to promote new connections between the domains of art, science and society.

Hélène Prévost

Hélène Prévost has created music for the stage, documentaries and advertising. She has taught and undertaken research in auditory perception at the Faculty of Music of Université de Montréal where she also studied composition. Radio has been for many years her principal medium of exploration.

She has been a radio producer at Radio-Canada since 1978. As of 1985 her work has been devoted to new music of all kinds. As producer of the Musique actuelle program for 10 years she has participated and initiated numerous special projects in mixed music, improvised music, acoustic ecology, and radio music theater. She was one of the creators of the JIM (musical improvisation games) in 1986.

She has been a member of various juries (Prix Italia, TIME, Prix Serge-Garant, CEC), was awarded the Prix du Président de Radio-Canada in 1988, was sound artist in residence at The Banff Centre for the Arts in 1994, and in 1996 with Claude Schryer was awarded Radio-Canada's Prix de la création radiophonique 1996 for *Autour d'une musique portuaire*.

Radio Workshop

Sam Routley

Sam Routley is a third year Film and Video Production student in the Department of Media Production and Studies at the University of Regina.

Parfait (2005): "Embracing Technology and Becoming Machine"

The experimental film begins with an animation displaying the notion of Birth. The film follows a little girl "growing" until the process is interrupted by "penetration." The girl figure is "penetrated" with metallic, calculated machinery. The machinery is symbolic of the technologies of society, stereotypical portrayals of women, and technologies of consumption. The woman figure begins to look increasingly "cyborgian" with every "penetration," while conveying "conventional understandings of the feminine" (Doane, 110). Throughout the piece, "it is the woman who becomes the model of the perfect machine" (Doane, 111), conforming to the technologies of society. When the woman figure embraces these technologies, she is

reborn. "Reproduction is that which is, at least initially, unthinkable in the face of the woman-machine. Herself the product of a desire to reproduce, she blocks every possibility of a future through her sterility" (Doane 112). The girl becomes the woman-machine; she is a product of technology, of mechanical reproduction.

Anna Rubin

Anna Rubin's instrumental and electroacoustic music has been heard throughout North America, Europe and Asia. Beginning with acoustic composition in traditional forms - solo, chamber, and orchestral works for various ensembles - she has focused more recently on the integration of amplified and occasionally baroque instruments with live electronics as well as the creation of electroacoustic text/sound works. Her most recent CD features electroacoustic works on the Capstone Records label. Among her awards are those from arts councils in Ohio, New York and Maryland, the New England Foundation for the Arts, the National Orchestral Association and the Aether Festival #1/ Radio Station KUNM, Albuquerque.

Personal Music-How 2 Women Did It: Family Stories: Sophie, Sally

Jacky Sawatzky

www.jackysawatzky.net

Jacky Sawatzky is a multi-media artist. Originally from Winnipeg, she spent most of her life in the Netherlands where she completed the majority of her formal training and later moved to Vancouver to complete an MFA degree at Simon Fraser University. She is currently teaching New Media Production at the School of Image Arts, Ryerson University, Toronto.

Her work often challenges the participants to be more aware of their interaction with digital technology in exploring the influence it can have on our perception and consumption of such technology. She is interested in an individual's unique view of their surroundings and the ways in which they engage in every day spaces. Her art practice is based on the development of situations and tools that allow a broad public to share and express their individual points of view while collaborating in a larger social context.

A dialogue between colour and sound created by the properties of digital technology.

The R.g.b.-project started as a tool to analyze the colors of a city through the filter of digital technologies perception of color. Participants of the project went on so-called colourwalks focusing on one of the colors Red, Green and Blue. They recorded these walks with a video camera; where after the

resulting footage was read into a computer program. One of the challenges in developing the computer program for the R.g.b-project was establishing an equal relationship between color and sound. (Video footage is often revered to as only the image and the two sound channels discarded.) This resulted in an algorithm that played the sound when one of the three colors was not present. These properties of the computer program changed the focus of the project from colourwalks to a dialogue between sound and colour in an environment. My presentation will focus on digital technologies possibilities to converge image and sound. Possibilities, that changed the computer-program of the R.g.b-project into an instrument that allows participants to create a dialogue between sound and colour. I will be demonstrating this instrument and participants will have the possibility to play with it.

Karen Sunabacka

Born in Winnipeg, Manitoba, Karen has been studying music since she was four. Karen is currently working on her PhD in music composition and theory at the University of California, Davis. Karen has had pieces performed by the Brandon Chamber Players, Empyrean Ensemble, Left Coast Ensemble, Agassiz Chamber Players and the Vancouver Symphony Orchestra conducted by Maestro Bramwell Tovey. Karen's commitment to youth led her to found a Summer Arts Camp in Winnipeg for teens and children in July 2000. An avid canoeist, she has led and directed many canoeing trips and finds much of her inspiration from the outdoors.

Retreat: In the Minds of Our Daughters

Retreat: In the Minds of Our Daughters, a five-minute electronic music piece, is part of a forty-minute piece called Our Daughters that was presented at San Francisco State University in April 2003. Our Daughters is based on the biblical story of Lot and his daughters. In the larger piece I explore how girls interact with media and more specifically how Lots daughters and the girls of today deal with the difficult and terrible situations in which they find themselves. In Retreat: In the Minds of Our Daughters, which is Scene III of the larger piece, the daughters have already lost their mom, been offered to men by their father and spent some time in a large city. The recorded voices that create the piece represent the thoughts of the daughters (and the girls of today) as they sort through the different messages and feelings that they have received from; their family, the media and the people around them. The sounds and voices in Retreat: In the Minds of Our Daughters are from an Interview I did with three young women in November 2002.

Charlotte Scott

Charlotte Scott creates sound sketches and radio documentaries. Her interests include sound ecology, environmental studies and media democracy, and she is currently completing her MA in Communication and Culture at Ryerson University in Toronto. She co-produces Rabble Radio, co-hosts Deep Ears on CKLN 88.1 FM, and volunteers at the High Park Nature Centre, where she encourages young people to explore acoustic environments. Her most recent work concerns the commodification, and re-appropriation, of public space through soundscape design and musical performance. Her next project, Long Point Suite, inspired by topographic maps, explores the creative potential of (acoustic) mapping and delineation.

Faith in the Street

Faith in the Street is a conversation between the urban soundscape and the songs of subjective imagination. The piece contemplates ideas about faith and consumption within the aural environment of the modern city, expressing the musical resonances that emerge when one's inner ear is in perpetual dialogue with the acoustic environment of everyday urban life.

Field recordings of doomsday evangelical criers, Islamic missionaries and a Gideon "bible-blitzer" indicate the (initially) incongruous presence of faith in modern public spaces. The evangelizing, at turns dominating and fatherly, is offset by commercialized sound pollution, bringing the hawking of commodities and of religions into the same aural environment. Yet, the city is an environment full of potential and often unrealized beauty, ready to be teased out of the frantic mess of motors, pop radio and megaphone prophets, and rewoven acoustically to reflect a more subjective and organic interpretation of the modern soundscape.

I profess my own faith in the street through musical performance, realizing the city's capacity for transcendence when re-interpreted and remixed with a critical and compassionate ear. Listeners are coaxed into a more empathic interpretation of faith and commerce. Thus, dual and perhaps oppositional meanings of transcendence inhabit the same acoustic space.

Oana Spinu

Oana Spinu is involved with various groups/projects in the Montreal area and beyond that focus on promoting free software, streaming technologies, computer recycling, media activism, low power FM and community radio, art and bike mechanics, or any combination thereof. Formerly the production department coordinator at CKUT FM, a New Media associate at Banff Centre for the Arts, Studio XX's first technician/system administrator, as well as a researcher on Territoires ouverts/Open Territories at the SAT, she is currently working with Igloolik Isuma Productions on the film company's first

large-scale e-learning initiative: SILA. The project preserves and promotes Inuit language, history and culture with a wealth of on-line audiovisual material, and by connecting Inuit and non-Inuit communities through the Internet.

Technical Session: Web streaming and microradio broadcasting- with Anna Friz

Rae Staseson

After a career ending injury in the kitchen, Rae Staseson reluctantly retired from a career performing cardiac surgery. Staseson's shift into art making has given her strength and hope, and a different sense of accomplishment. She is now an intermedia artist, using video, performance, photography and installation to explore themes involving training regimes, mimicry, memory, and identity formation. Staseson's work has been screened internationally and is included in several public collections. Staseson is currently working on the SSHRC funded *The Laurie Project*, a performance/documentary, and the Non-Canada Council funded *Between Sand and Snow*, a four-channel video installation. Rae Staseson is an Associate Professor in the Department of Communication Studies at Concordia University.

Nancy Tobin

Nancy is a sound artist and designer. During the last fifteen years, her designs for dance and theatre productions have been part of the Festival de théâtre des Ameriques, the World Stage Festival, the Festival D'Avignon, the Edinburgh International Festival and the Berliner Festwochen. In 2005, she was nominated for the "Masque de la conception sonore" by the Académie Québécoise du théâtre for her sound design of *Le Procès*, directed by Francois Girard. Over the years, she has developed a specialization in vocal amplification for theatre and in the use of unusual audio speakers to transform the aural qualities of her compositions.

Barry Truax

www.sfu.ca/~truax

Barry Truax is a Professor in both the School of Communication and the School for the Contemporary Arts at Simon Fraser University where he teaches courses in acoustic communication and electroacoustic music. He has worked with the World Soundscape Project, editing its *Handbook for Acoustic Ecology*, and has published a book *Acoustic Communication* dealing with all aspects of sound and technology. As a composer, Truax is best known for his work with the PODX computer music system which he has

used for tape solo works and those which combine tape with live performers or computer graphics. A selection of these pieces may be heard on the recording Sequence of Earlier Heaven, and the Compact Discs Digital Soundscapes, Pacific Rim, Song of Songs, Inside, Islands, and Twin Souls, all on the Cambridge Street Records label, as well as the double CD of the opera Powers of Two. In 1991 his work, Riverrun, was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France, a category open only to electroacoustic composers of 20 or more years experience. He is also the recipient of one of the 1999 Awards for Teaching Excellence at Simon Fraser University.

Androgyne, Mon Amour (concert piece)

Androgyne, Mon Amour incorporates a setting of six poems by Tennessee Williams from his book of the same title, as read by Douglas Huffman. The poems are intensely lyrical, intimate and erotic in a celebration of gay love that is acted out, both musically and dramatically, by the live performer interacting in a variety of conventional and unconventional ways with the instrument which is personified as his lover. Both the vocal part and various sound material from the bass are digitally processed through resonators that model the characteristics of the open strings of the instrument, thereby linking them sonically and musically, as if each is speaking through the other. The work was commissioned by and is dedicated to the virtuoso American double bassist Robert Black.

Karen Vanderborght

Karen Vanderborght (1973) lives and works in Brussels and Montréal. Audiovisual Artist, Programmer, DJ, and VJ. She completed her studies in audio-visual arts at the "Higher Institute for fine Arts, Sint Lucas", Brussels in 1995. Out of her entire class she received the annual laureate award. Since then she has been working on performances as well as installations. One channel film- and video work is constantly present in her output. Her work is screened all over the world at festivals, in galleries, art centers, etc. Films distributed by Canyon Cinema, San Francisco US - Video's by Argos, Brussels BE - Montevideo, Amsterdam NL - Frameline, San Francisco US.

Mickey Mouse is not dead yet, lets mute that lousy pet.

A 20-minute fast speech provo on sound design and music in experimental films/video and new media art. Most of the time the sound/music of experimental films, video's/new media is not half as innovative as it's images.

References: good and bad:

Jean-Luc Godard, Chris maker, Stan Brakhage, Bill Viola, Brian Eno, Bruce

Conner, Michel Chion, Chantal Akerman, Lionel Marchetti, Jürgen Reble and Thomas Kärner, David Lynch, Mickey Mouse - more or less.

Who can participate: (Experimental, alternative) Film- and Video makers, New/Trans Media artists, Sound artists, Musicians, DJ's, Composers, Visual Artists into video and all other interested parties.

Marian van der Zon

www.fidgetsoundword.com

Marian van der Zon is an artist working in the genres of audio art, sound documentary, music, and writing. Her schooling includes a BA in Women's Studies from the University of Victoria and an MA in Media Studies from Concordia University. Marian has contributed sound documentaries and audio art to sound festivals, community radio, and CBC Radio 1 for several years and has been involved in artist in residency programs such as DeepWireless 2004 and festivals such as Paved Arts and CFCR: This City is a Radio (2006) and Voices on the Edge: 5th Annual Women in New Music (2006). She continues to focus her work on women's issues, social justice, and media production. Marian runs a micro-radio station (TAR: Temporary Autonomous Radio) and is active in numerous bands, primarily playing slide banjo and singing. She presently teaches in the Media Studies and Women's Studies departments at Malaspina University-College in Nanaimo BC, and at the School of Culture and Communications at Royal Roads University in Victoria, BC.

Radio Workshop: Practicing Engagement, Ethics, and Responsible Sound Production

This workshop will raise issues around how we engage with our work, in terms of gender, content, context, and technology. While concerns around ethical and responsible production methods have been addressed widely in film documentary, these conversations are largely absent in sound production approaches. Using my own working practice and examples of sound pieces as a starting point, this workshop will raise questions around power dynamics and responsibility in sound production. Where does our responsibility lie especially when human participants or collaborators are brought into the mix? It will focus on the area of sound documentary, but will also bring in examples of sound art, storytelling, and musical elements. When sitting in the producer's chair, approaches to research, interviewing, technical play, editing, and production techniques can radically alter the end result. Sharing our power dynamic with participants can continue to stretch the original concept. To further complicate matters, the context and responsibility of each piece can radically change depending on approach and intent, and when bringing in considerations around dissemination and

audience.

Doug van Nort

doug van nort is an artist and researcher whose work deals primarily with sound. He performs improvised and composed sonic work at experimental music festivals and venues (sometimes over the internet) using the computer, and often feedback and devices. He privileges noisy, free, open and chaotic sound in search of new modes of listening and reception for himself and others. He has written about this in international conferences and journals. In both contrast and support of this goal of dis-organized sound his scientific research deals with interactivity and control of sound processing/synthesis. His current technological work in this area deals with creation of geometric mapping libraries, perceptual user studies of human-computer interfaces and dynamical systems (state-space based) for adaptive control of musical timbre. His creative work continues to focus on improvisations within his customized software environment and composition based on this approach. He holds a BA and an MA in mathematics, an MFA in electronics arts and is currently a PhD candidate in music technology at McGill University.

Music, Noise and the (de)Socialization of Sound

Through our interaction with society at large, we learn to experience sound not as itself but as an object given meaning through a dominant representation that we call music. As a result, an analytic mode of listening is privileged over a holistic one, relegating to the background listening identities that do not rely on analysis. This notion of "listening identity" refers here to one's unique way of engaging with sound that is informed by their larger social identity. We maintain that this analytic mode reflects a bourgeois ideal of individualism in contrast to holistic listening, which can be seen as contextual and relational.

One way to de-emphasize privileged listening strategies is to introduce noise, a subjective quality rooted in one's process of listening. In electroacoustic music, noise results from the de-structuring of the tools and systems of production themselves - the sound that results from the misuse of technology. This may subvert the accepted means to a musical end, allowing the individual to navigate their own listening identity, thereby creating their own meaning apart from dominant ideology. In this presentation we will address issues surrounding the role that noise can play in the formation of alternative listening identities - focusing here on gendered and classed identities - specifically in the context of electroacoustic music practice.

Ellen Waterman

www.experimentalperformance.ca www.ellenwaterman.ca www.criticalimprov.com



Ellen Waterman is Associate Professor in the School of Fine Art and Music at the University of Guelph. She holds the Ph.D. in Critical Studies and Experimental Practices from the Department of Music at the University of California, San Diego, and is a professional flutist specializing in creative improvisation and contemporary music. Working at the intersection of performance studies, ethnomusicology and cultural studies, Ellen's current research project is a cross country comparative ethnography: *Sounds Provocative: experimental music performance in Canada*. She is also part of *In and Out of the Studio*, a collaborative team exploring the experience of women with sound technologies. Both projects are funded by the SSHRC. Her anthology *Sonic Geography Imagined and Remembered* (Penumbra 2002) provides the first cultural critique of acoustic ecology. Ellen is founding co-editor of the refereed open access electronic journal *Critical Studies in Improvisation/études critiques en improvisation*. With Andra McCartney, she is editing a special issue of *Intersections* (formerly *Canadian University Music Review*): *In and Out of the Sound Studio: Women, Gender, and Technology*.

1. Performing Gender in Radio Art on Campus and Community Radio (paper)

2. (Wo)männlicher Radio (performance)

Radio art has recently been described as "the preserve of nerdy, technically savvy boys" (Zelege, 11) Yet women have long been at the forefront of radio art in Canada. It seems that, beyond empirical evidence about women's participation in radio art there is a persistent perception that radio art per se is performatively masculine (if not 'nerdy'). Historical narratives that position radio art as an outgrowth of 20th century avant-gardism tend to support this position (Kahn and Whitehead, Lander).

In this paper and performance I will explore gender performativity in radio art through campus community radio, documenting my own intervention in the longstanding male radio art collective *Männlicher Carcano* (named after the gun Lee Harvey Oswald putatively used to assassinate Kennedy). I will draw upon both performance studies and gender studies to interrogate received notions about the 'masculinity' of radio art. Through an analysis of my own and other women's radio art, I will suggest ways in which radio

art may resist binary gender coding, inflected by crosscutting issues of race, place, class, and sexuality.

Hildegard Westerkamp

www.sfu.ca/~westerka

Hildegard Westerkamp creates sonic journeys in her compositions that may not be dissimilar to daily life listening journeys - always on the edge between real and processed, real and imagined sounds. In recent years she has conducted soundwalks in many different places, creating contexts for participants to explore how ears and imagination process sonic experiences. She is active on the Board of the World Forum for Acoustic Ecology (WFAE) and co-editor of *Soundscape - The Journal of Acoustic Ecology*, a publication of the WFAE. Her website offers detailed information about her various activities in the areas of soundscape composition, acoustic ecology and soundscape studies: www.sfu.ca/~westerka.

Technical Session (Soundscape) Again and Again: Ways of Listening

The compositional process for preparing soundwalks as well as for creating soundscape compositions contains similar perceptual experiences. Both explore what is at any given moment or time in the relationship between environment and listener, between inner and outer sound worlds. Both tend to be a slow-motion improvisation with the sounds of the environment and the composer/listener's sonic imagination. The format of both emerges out of the sounds the environment offers and the creative choices the composer/listener makes. Soundwalks and soundscape compositions are conscious and specific expressions of the ever-present conversation between environment and individual, environment and community, environment and culture. They have their roots in daily life experiences.

Participants will be introduced to developing a practice of listening through preparing and conducting soundwalks. This experience then will be related to ways of composing with environmental sounds and creating compositions that grapple with questions of listening, soundscape and ecology. Can an ecological relationship to the environment be created and maintained through the practice of listening and composing? The session cannot answer such questions but it can offer ways of renewing and refreshingâ€”again and againâ€”the inquiry about this relationship.

Airi Yoshioka

Airi Yoshioka has concertized throughout the United States, Europe, Asia, and Canada as a soloist, recitalist and chamber musician. She is the founding

member of Damocles Trio and Modigliani Quartet. Her orchestral credits include performances with the American Sinfonietta and engagements as concertmaster and soloist with the Manhattan Virtuosi and concertmaster of one of the festival orchestras at the Aspen Music Festival. An enthusiastic performer of new music, she was one of the original members and concertmasters of the New Juilliard Ensemble and has performed annually in the school's FOCUS! Festival as well as with the ModernWorks!, Continuum, and RUCKUS. A winner of a concerto competition at the Juilliard School, she holds M.M and D.M.A. from The Juilliard School and B.A. from Yale University, and currently teaches at University of Maryland Baltimore County as an assistant professor of violin.

magnificat III: lament (Linda Dusman), Kyrielle (Alice Shields), Al' Airi lepo sviri (Milica Parnosic) (performance)

The program consists of three works by women composers for violin and electronics: Linda Dusman's magnificat III: lament, Alice Shields: Kyrielle, Milica Parnosic: Al' Airi lepo sviri. Both Linda Dusman's magnificat 3: lament and Alice Shields' Kyrielle are written in response to seemingly insurmountable world conflict and both composers turn to Mary for her biblical, social, and emotional presence. Dusman's collaboration with animator Alan Price has produced a multi-media work in which the pitch register and dynamics of the violin affect the speed and the shape of the animation. In the tape part, Shields processes unique and exotic sounds ranging from a Ukrainian man's speech, Indian Santur (stringed instrument), Tibetan conch shell, to bon pos (Tibetan monks singing the announcement to end the ceremony and invitation to tea.) Parnosic creates an original folk song in the style of songs from her native country, the former Yugoslavia, as the basis of her work.

Andrea Young

www.andreayoung.ca

Andrea Young is a video artist and recent graduate of Concordia's Communication Studies program. Her focus is on short, personal narratives that aim to uncover the profound within the seemingly mundane, while questioning the role technology plays in our daily exchanges and intimate interactions. Andrea plans to continue her video practice in her hometown of Halifax.

Channel Interference (audio-visual installation)

Channel Interference is an eight-minute audio-visual installation that plays with the notions of noise, non-linearity, and most importantly, the inherent limitations of communication technology. This piece mediates a disjointed,

but parallel experience of two fathers through the eyes and ears of their daughters. In this installation, intimacy is distorted by ghostly voices and images that impose an overwhelming sense of distance yet are somehow comforting, with the degradation but ultimate resolution of both audio and visual bringing the participant full-circle, and expressing a wholeness within the fragments. There is an expression of lack: a desire for affection, validation, and for a connection. But there is also a presence that persists, and in the piecing together of memories, of conversations, of traces, we are left with the fractured construction of a person who was and could be, a father.

PRESS RELEASE

Celebrating women in sound production

Montreal, July 18, 2005 - Artists and academics working in sound production will gather in Montreal at the end of July for In and Out of the Sound Studio, a unique conference examining the working methods of female sound producers in a variety of media.

From July 25 to 29, independent artists, professors and students from across North America and beyond will deliver papers, give lectures and perform their work in and around Montreal's Concordia University. The conference will include a number of concerts featuring the works of participants, and will feature a keynote address by Hannah Bosma, who is researching women and electrovoal music in the Netherlands. The conference is part of In and Out of the Sound Studio, a collaborative multimedia project headed by Concordia professor Dr. Andra McCartney.

"This conference presents a unique opportunity for sound producers, designers, recordists and mixers, both male and female, to share their knowledge and experience with each other," said Dr. McCartney.

The conference will include technical sessions featuring noted sound producers from across Canada, including Diane Leboeuf of SonoDesign, discussing museum sound design; Shelley Craig from the National Film Board talking about being a re-recording mixer; and Michelle Frey of Psudo Interactive, who works on video game sound. The presentations are linked to the conference's focus on mentorship, providing a venue for intergenerational instruction and collaboration. The conference will also highlight radio art and documentary with sessions by Helene Prevost, Chantal Dumas, Victoria Fenner and Marian van der Zon.

The public is welcome to attend a pair of concerts featuring the work of conference participants. The first, held July 27 at 8pm at the National Film Board Theatre, will feature electroacoustic works by Marcelle Deschenes, Barry Truax, Monique Jean and Wende Bartley. On July 28 th at 8pm at the Société des arts technologiques, Sylvie Chenard, Ellen Waterman, Airi Yoshioka, Shona Dietz and Eveline Boudreau will present live music, electroacoustic performances and video projections as part of the SAT's The Upgrade!

The In and Out of the Sound Studio project attempts to establish a greater sense of community among women sound producers who are separated by geographic space, occupation or disciplinary boundaries. Along with the In and Out of the Sound Studio Web site (www.andrasound.org), this event

aims to make the working methods and philosophies of women sound producers accessible to emerging and established artists, as well as scholars in the fields of communication studies women's studies, cultural studies, media studies and music.

Célébrons les femmes producteuses sonores

Montréal, le 18 juillet 2005 - Les artistes et chercheurs spécialisés en production sonore se réuniront à Montréal à la fin du mois de juillet pour Dedans/Dehors du studio, un événement unique qui se penchera sur les pratiques et les méthodes de travail des femmes producteuses sonores dans des médias variés.

Du 25 au 29 juillet, des artistes indépendantes, des professeurs et des étudiants de partout vont présenter des conférences, discuter et offrir des performances sonores à l'université Concordia et dans des salles de spectacles. L'événement inclut plusieurs concerts et l'invitée d'honneur est Hannah Bosma, chercheuse spécialisée dans les femmes et la musique électrovocale dans les Pays Bas. Cette rencontre exceptionnelle fait partie du projet multimédia In and Out of the Sound Studio, Dedans/Dehors du studio, dirigé par docteure Andra McCartney, professeure à l'université Concordia.

« L'événement est une occasion unique pour tous les producteurs sonores, les concepteurs et les réalisateurs, hommes et femmes, de partager leur savoir et leur expérience » dit Andra McCartney.

Dedans/Dehors du studio offre plusieurs sessions techniques avec des productrices sonores de partout au Canada, notamment Diane Leboeuf de SonoDesign, qui discutera de conception sonore pour les musées; Shelley Craig de l'Office national du film qui parlera de post-production sonore; et Michelle Frey de Pseudo Interactive, qui travaille sur le son de jeux vidéos. Leurs présentations permettront de créer des liens en vue de collaborations futures entre les différentes générations de producteuses, ce qui est un des objectifs de l'événement. Dedans/Dehors du studio mettra aussi en vedette l'art audio radiophonique et le documentaire audio avec des présentations d'Hélène Prévost, Chantal Dumas, Victoria Fenner et Marian van der Zon.

Le public est invité aux concerts où les travaux des participants à l'événement Dedans/Dehors du studio de production seront présentés. Le premier concert aura lieu le 27 juillet au Théâtre de l'Office national du film à 20 heures, pour une session électroacoustique offerte par Marcelle Deschênes, Barry Truax, Monique Jean et Wende Bartley. Le deuxième concert aura lieu le 28 juillet à la Société des arts technologiques à 20 heures. Sylvie Chenard, Ellen Waterman, Airi Yoshioka, Shona Dietz et Eveline Boudreau présenteront de la musique en direct, des performances

électroacoustiques et des projections vidéos dans le cadre de la SAT's The Upgrade!

Le projet In and Out of the Sound Studio, Dedans/Dehors du studio vise à mettre en place une communauté de pratique entre des femmes productrices sonores éloignées par la géographie, le travail ou les frontières entre différentes disciplines. En plus du site web (www.andrasound.org), l'événement veut permettre le partage des méthodes de travail et les philosophies de femmes productrices sonores et rassembler les artistes et les chercheurs qui oeuvrent en communication, études féministes, études culturelles, études des médias et en musique.

GALLERY



Radio workshop with Chantal Dumas



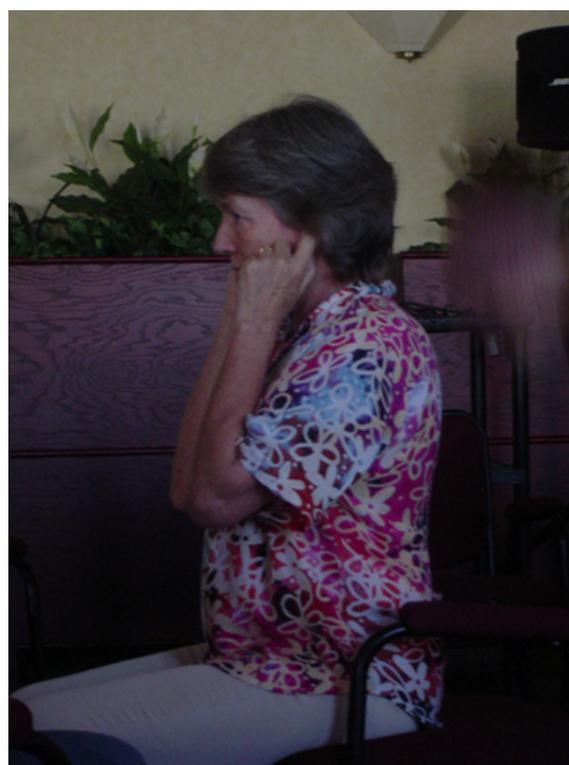
Museum sound design with Diane Leboeuf at the Pointe-a-Caliere museum



Sylvie Chenard presenting at the Society for Arts and Technology as part of The Upgrade!



Listening with Hildegard Westerkamp



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Web streaming and mircoradio broadcasting with Anna Friz and Oana Spinu



Shelley Craig at work in the National Film Board mixing theatre



Participants on the big yellow sound bus!



Participants learning about placing sound in space with re-recording mixer Shelley Craig at the NFB mixing theatre



Keynote speaker Hannah Bosma



Participants in Hildegard Westerkamp's technical session on soundscape



CTRL-Shift-Gender: Femininities, Masculinities, Androgynities and Transformations; a roundtable with Andra McCartney and Kip Pegley



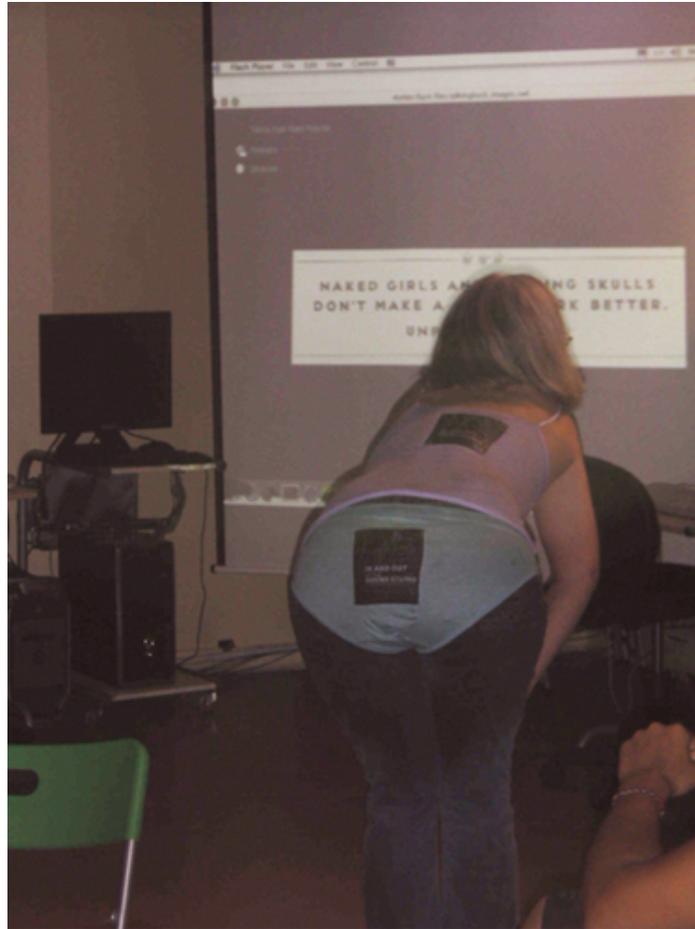
Academic session with Ellen Waterman, Mark Harris and Randolph Jordan



Airi Yoshioka performing at the Society for Arts and Technology as part of The Upgrade!



Michelle Frey interacting with some of her work on video game sound



Andra welcomes participants to the In and Out of the Sound Studio Conference and models the very exclusive In and Out underwear line