

South Bank, London (1979–1988) – Australia, Belgium, Denmark, Finland, France, Germany, Holland, Hong Kong, India, Indonesia, Malaysia, New Zealand, Norway, Philippines, Sweden, Thailand, UK, USA – Performance Space, Sydney (1996–2001), Canberra (2002–2007), Sydney Conservatorium of Music (2003–)

An international sound and intermedia ensemble, creating, performing and producing new work, composed and improvised.

"phenomenal musicianship" (Sydney Morning Herald, 1995)

"cutting edge ... eclectic ... consummate" (BBC Radio 3, 1997)

"ever challenging" (Sydney Morning Herald, 2000)

"continue to push the parameters of music and multimedia...probing the nature of performance art"
(Sydney Morning Herald, 2004)

"those doyens of computerised music" (Sydney Morning Herald, 2008)

John Shand (Sydney Morning Herald) on our recent CD release: 'a trail-blazer',
'exquisite', 'surprising and disquieting' (2013)

austrALYSIS

SoundVision 2013
at the Recital Hall East, Sydney Conservatorium of Music

PROGRAM

Saturday 30th November 2013, at 20.00
austrALYSIS presents

Netting the Nodes

Promoted by New Music Network and austrALYSIS Productions Inc. austrALYSIS is a founder member of the New Music Network. The New Music Network is supported in part by the Australia Council for the Arts, and by the New South Wales Ministry for the Arts.

Creators/Performers: Roger Dean, Phil Slater, Hazel Smith, Greg White. Guest collaborator/contributors: Will Luers (USA), Diemo Schwarz(France).

austraLYSIS

An international sound and intermedia ensemble, creating, performing and producing new work, composed and improvised. Director: Roger Dean. Go to www.australysis.com to see austraLYSIS's current and recent activities.

austraLYSIS incorporates LYSIS, the former European contemporary music group, founded in 1970 in the UK. Both were founded by Roger Dean (double bass, keyboard, improviser/composer, computers). LYSIS was co-founded with Hazel Smith (violin, text-creator), John Wallace (trumpets, composer), Ashley Brown (percussion), and Colin Lawson (clarinets). austraLYSIS has premiered, commissioned and/or created more than 150 musical compositions and new media works. It has appeared in most parts of the world, including Europe, Asia, North America, and Australasia. In 2010, for example, it presented its new work in Australia, Canada, Denmark, UK and US. It has made more than fifty commercial sound recordings, intermedia CD-Roms, works for radio, and web-pieces, and its broadcasts have been heard all over the world.

austraLYSIS is committed to both composed and improvised new music, sound art, and text and image intermedia work. It presented a concert devoted to Stockhausen on the South Bank in London in 1980, in association with the Philharmonia Orchestra and the composer himself, and it has given many performances of his works elsewhere—it has similarly focused on the work of Xenakis, Cage and Reich in presentations in Australia and elsewhere. We have also placed particular emphasis on work from Australia and the UK and collaborated with some of the most imaginative performers involved with contemporary music, sound and new media, in Australia, including Keith Armstrong (intermedia artist); Simon Barker, Tony Buck, Ken Edie, Nick McBride and Daryl Pratt (percussion); Anthony Chesterman (oboe/cor anglais); Laura Chislett (flute); Elliott Dalglish and Sandy Evans (saxophones, flute); Peter Jenkin (clarinets); Georges Lentz (violin); Stephanie McCallum (piano); Martin Ng (computers); Georg Pedersen (cello); Ian Shanahan (recorders); Phil Slater (trumpet and computers) and Greg White (computer interaction; sound design). Originally primarily a performance group, austraLYSIS is now primarily a creative group, producing electroacoustic and computer-interactive music and multimedia.

Thus, austraLYSIS frequently relates its sound works and performances to other artistic media. For example in the case of the visual arts, it has performed compositions by the artist Tom Phillips (UK); collaborated with Alan Davie (UK); created music related to the painters Fred Williams and Michael Johnson (Australia) and Frans Widerberg (Norway); and collaborated with Australian 3D artists such as Keith Armstrong, Sieglinde Karl and Darani Lewers. Similarly it has been involved in developing music/movement works such as TimeDancesPeace with the theatre and dance group Kinetic Energy. austraLYSIS has also created a number of text and sound pieces which were commissioned by the ABC including *The Afterlives of Betsy Scott* (2007), *The Erotics of Gossip* (2001), *Returning the Angles* (1998), *Nuraghic Echoes* (1996), and *Poet without Language* (1991) — all by Hazel Smith and Roger Dean — *Poet Without Language* was the ABC's nomination for the Italia Prize in 1992. austraLYSIS collaborates with other ensembles, notably in 2010 (and again in 2012) with the enterprising vocal ensemble Halcyon, a fellow-member of the New Music Network. The combination of vocal and electroacoustic expertise has allowed some rare and some premiere performances.

The breadth of style of austraLYSIS is illustrated on its many recordings and on those of its member musicians. Amongst the recent CD releases are *Multi-Piano* (Tall Poppies, Australia 2012) and *Sonic Stones* (Tall Poppies, 2006). The double CD *Resounding in the Mirrors* was released on the UK label Future Music Records (2001); the austraLYSIS Electroband's *Present Tense* is also on Tall Poppies Records, and another unusual double CD comprising two 60 minute improvisations, *The Next Room*, is available on Tall Poppies

(TP 050) joining the earlier *Moving the Landscapes* (TP 007). In addition, *Windows in Time* (TP 039) represents a range of australYSIS's work, with music from Xenakis to Cresswell, as well as by members of the group. australYSIS has also contributed to Hazel Smith's sound and performance-text CDs, *Poet Without Language* (Rufus RF 005) and *Nuraghic Echoes* (Rufus). Amongst other releases are *Walking the Faultlines*, chosen for inclusion on the International Computer Music Association *Cyberquilt* CD-Rom, their first; *Wordstuffs : The City and The Body* commissioned by the Australian Film Commission for their Stuff-Art site; and *Returning the Angles* (CD-R of sound and 3D-interactive image, SOMA 787). One of australYSIS's recordings was listed as a Record of the Year, by Records and Recordings, UK, and several have been nominated for ARIA awards. Substantial works of audio and intermedia feature on the CD-Rom published as part of Hazel Smith's *The Erotics of Geography: poetry, performance texts, new media works* (TinFish Press, Hawaii, USA, 2008).

australYSIS also creates jazz and improvised musics. The australYSIS Electroband is our unique forum for computer-interactive and networked improvisation, using both acoustic and electroacoustic sound, compositional patches written in MAX/MSP/JITTER, and sound processing both live and mediated by such patches. The Electroband, a morphing combination of Roger Dean, Sandy Evans, Phil Slater and Greg White, has developed since 1995 both as a hyperinstrument and as a polymorphic ensemble with orchestral and industrial sound capacities. The first australYSIS Electroband CD, *Present Tense* (TP 109), was released in late 1997; newer work is included on *Resounding in the Mirrors*, and on *Sonic Stones*. australYSIS made a major live webcast in the international 'Cathedral' 48 hour event, December 2001.

Fulfilling omissions, and engagements for arts centres, festivals, broadcasting, recording and for international touring are all recurrent australYSIS activities. It has completed nine overseas tours since 1990, and in 1992-3 performed all over Australia. In one such tour it was featured in three events at the leading new music festival in UK, Huddersfield, and on BBC Radio 3. It has previously been supported by the Australia Council as a 'Key Organisation' for its creative and performance work, and its work is presented by the ABC and other international broadcasters, as well as in multimedia formats. australYSIS is also concerned with educational work and other means of fostering appreciation. Examples of such work include Roger Dean's presentation of an ABC radio documentary on improvisation, and in 2010 two programmes for the BBC in London on Australian Jazz; his books *Creative Improvisation* (Open University Press, UK), *Sounds from the Corner* (about Australian contemporary jazz, Australian Music Centre), and recently *The Oxford Handbook of Computer Music* (OUP, 2009); Hazel Smith's book *The Writing Experiment* (Allen and Unwin, Australia), and their jointly edited book *Practice-led Research, Research-led Practice in the Creative Arts* (Edinburgh University Press, 2009).

For more about australYSIS, and open access sound and multi-media works, see our web-art page at www.australysis.com).

BOOKINGS and Enquiries to : australYSIS, PO Box 225, Milperra, NSW 2214, Australia.
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Netting the Nodes

In this event, australYSIS will exploit ‘emergent’ creativity, by using generative computational devices. The works presented involve sound, text, and image, and include two return audio–visual collaborations with US video artist Will Luers. There will be two pieces by the important Canadian electroacoustic composer Francis Dhomont, Xenakis’s shortest electroacoustic work, and premieres of new works from australYSIS members Greg White, Hazel Smith, and Roger Dean, together with an improvisation.

Performers: members of australYSIS. Roger Dean (director; piano, keyboards, computers, sound diffusion), Phil Slater (trumpet), Hazel Smith (texts), Greg White (computers, sound diffusion).

Guest collaborators and contributors: Will Luers (video artist, USA), Diemo Schwarz (musician and developer, IRCAM, France).

Program:

**indicates works receiving their premiere, and *indicates those which seem to be receiving their first performance in Australia.

Hypnagogia (2013) by Will Luers and australYSIS (audio–visual piece with trumpet, piano, live electronics, interactive video; 6min)

*En cuerdas** (1998) by Francis Dhomont (acousmatic work; 12min)

Disappearing 2 (2013) by Hazel Smith, Greg White and Roger Dean (live voice, text, electronics; 8min)

*Growing Time*** (2013) by Roger Dean (electroacoustic performance work; 8min)

INTERVAL

*Motions*** (2013) by Hazel Smith, Will Luers and Roger Dean (interactive audio–visual piece; 13 min)

*Replicant*** (2013) by Greg White (trumpet and generative electronics; 6min)

Concret PH (1958) by Iannis Xenakis (acousmatic work; 3min)

*L’électro** (1990) by Francis Dhomont (acousmatic work; 1min)

*Translating Diemo*** (2013) by Roger Dean and australYSIS (trumpet, computers, piano; 7 min)

Notes on the pieces:

Hypnagogia (2013) by Will Luers and australYSIS (audio–visual piece with trumpet, piano, live electronics and interactive video; 6min)

Hypnagogia is a state between wakefulness and sleep, in which dream–like impressions may cross the mind. The video by Will Luers for this piece can be viewed in this setting, and its internal palindrome (added by australYSIS) may amplify such an effect. It was constructed specifically for live performance by australYSIS: so that we can generate simultaneous interactive video, based on processing Luers’ video file. We are also responsible for the electronic (composed and algorithmic/interactive) and live instrumental sound.

About our interactive image/video collaborator: Will Luers is a professor in the Creative Media and Digital Culture program at Washington State University, Vancouver. In 2010, he was awarded The Vectors–NEH Summer Fellowship to work on his database documentary, *The Father Divine Project*. In 2005, he won the Nantucket Film Festival and

Tony Cox Award for Best Screenplay. He has been selected for the Media Arts Show at the 2010 and 2008 Electronic Literature Organisation Conferences. In 2011 he produced the fixed audio-visual composition *Film of Sound*, with australysis; it has been presented in several countries, events and festivals. See <http://solublefish.tv/about/> for more about Luers work. He visited Australia in 2013 for collaboration with Hazel Smith and australYSIS.

*En cuerdas** (1998) by Francis Dhomont (acousmatic work; 12min)

(Notes on tonight's two Dhomont pieces and on the composer, are based on those accompanying his empreintes DIGITALEs cd *Jalons*.)

This work is dedicated to guitarist Arturo Parra, who commissioned it. *En Cuerdas* means 'in the strings' and the piece is an acousmatic (purely composed electronic) version of a work for guitar and tape co-composed with Parra. But this work is quite distinct, preserving just the sonic environment of string sounds, now computer transformed and augmented (sometimes by kinds of 'multiplication').

Biographical note on Dhomont:

Francis Dhomont was born in Paris in 1926. He studied with Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In late 1940's Paris he discovered with magnetic wire what Schaeffer would later call "musique concrete", and conducted solitary experiments with sound recording as musical source. Later he ceased instrumental writing and focused exclusively on electroacoustic composition. He has a continuing interest in morphological interplay, and the ambiguities of interpretation of sounds. He has received numerous awards and prizes, especially since 1988.

Since 1978 he has divided his time between France and Canada, and taught at the University of Montreal from 1980-1996. He now spends his time entirely on composition and theory.

Disappearing 2 (2013) by Hazel Smith, Greg White and Roger Dean (live voice, text, electronics; 8min)

Hazel says: *Disappearing* shows my continuing interest in drawing disparate materials into a constellation, and in exploring the interplay of multiple voices. The voices, which are spatially situated in the performance space, weave in and out of each other, sometimes partially "disappearing" within each other or within sonic transformations of the voice. While I wrote and performed the text, it was then rearranged and layered by Roger to make an acousmatic piece. In tonight's *Disappearing 2*, one of the voices is performed live.

Voice 2 plays linguistically and rhythmically on a quotation from Epicurus "that which is the most awful of evils, death, is nothing to us, since when we exist there is no death, and when there is death we do not exist". There are within Voice 2 allusions to the deportation of Jews from Rădăuți (Romania) to Transnistria; to an amazing painting of heaven and hell on the external walls of Sucevita monastery also in Romania; to graves in Siret (Romania) and in Gloucester Cathedral (UK). Voice 4 refers to the "the disappeared" in both Chile and Argentina, and the reactions of the wives and mothers of those who were killed. Influential on voice 4 was an article I read by Zoe Crossland, "Buried Lives, Forensic Archaeology and the Disappeared in Argentina". The article discusses the ambiguous emotions surrounding human remains, their important role as evidence of mass murder, and their place in individual and collective memory.

Roger comments on the sound: Greg provided a series of acoustic transformations of the pre-recorded voices, which I added to the montage. In Greg's words: 'some of the processes use a narrow window across the original material, to remove the surface sonic syntax and reveal flickers of spectral sound, which still retain minimal temporal elements of the dynamic source morphology. This can also present a clear sonic fingerprint of the performer while providing a less distinct association with the material performed.' I added a

brief piano statement towards the end of the piece, and in turn transformed it to make final accompanying sounds. Greg finally mixed and mastered for live projection.

*Growing Time** (2013) by Roger Dean (electroacoustic performance work; 8min)

This is a soundscape based on the soundwork included in the installation and live web work *Long Time, No See*. This is by a team lead by Keith Armstrong (for which Dean provided the composed and algorithmic/interactive sound). The installation (premiered 2013 in ISEA, Sydney at ICE Parramatta), is currently online, as a community interactive/contributive work. It will be presented at the Cube in Queensland University of Technology in early 2014. A central concern of *Long Time, No See* is to build awareness of our need to avoid 'killing' time through our ecological footprint in the anthropocene; rather we need to slow our ecological losses, and even seek to 'grow' time again.

The piece as presented tonight uses the sound components of the interactive work to make a live-performance interactive work; and *Growing Time* also exists now as an acousmatic (fixed) piece.

INTERVAL

*Motions** (2013) by Hazel Smith, Will Luers and Roger Dean (interactive audio-visual piece; 13 min)

Motions takes human trafficking and contemporary slavery as its focus. Human trafficking is an accelerating form of crime and is a world-wide problem. It is one of the darker outcomes of globalisation, the breakdown of the nation-state, and increasing ease of travel. It has many different faces, from enforced prostitution, to organ trafficking, to societies where children from impoverished families are entrusted to wealthy relatives who sometimes exploit them. It has parallels in the insect kingdom in slave-trading amongst ants.

The text and image fragment and mix elements from different genres: documentary, journalism, poetry and narrative. They evoke the subjective experience of those who have been enslaved but also the contexts of the trafficking. The text explores different approaches to language through the theme of trafficking, and sometimes uses the tension between slavery and freedom as a metaphor for writing.

Programmed in HTML 5/Javascript, the piece is conceived as a multimedia book but also as a performance piece. The texts and images vary on each reading through the reader's interactivity. The sound combines programmatic and musical elements. In event presentation, these two elements are controlled by two performers.

*Replicant** (2013) by Greg White (trumpet and generative electronics; 6min)

Program note by the composer:

Replicant is for acoustic performer and autonomous software. For twenty years I have been writing pieces that explore the shadow between the composer's idea and the performers realisation, to borrow from T.S. Elliot's "The Hollow Men - V". In *Replicant*, the initial musical phrases from the performer are reproduced in such a way that ensures the performer takes responsibility for their actions, without prescribing how this is to be done. The underlying process is composed, but its realisation is almost entirely up to the performer.

The first few phrases of the acoustic performance are captured, and then projected into the performance space several times, one after another. Each repetition maintains the original performance contour (embedded memory?), but the software stretches and transposes the captured sound to create spatialised variations that fill the room. All the while, the acoustic performer duets with the realtime synthesis of their own time-stretched

and pitch-shifted acoustic phrases. The last few repetitions move towards a more stable representation (replicant) of the original, with the performer left to resolve the situation.

Concret PH (1958) by Iannis Xenakis (acousmatic work; 3min)

This is one of Xenakis' earliest electro-acoustic works, and certainly his shortest. It was presented at the World Fair in Brussels in 1958, in the Philips Pavilion, on which Xenakis (engineer, architect and composer) worked with Le Corbusier. It was heard between two performances of Varèse' *Poème Electronique*. "PH" refers to the hyperbolic paraboloids which characterize the building, and this feature is used in the composition. As Makis Solomos says: "This very short work is a sound continuum without a single break. Xenakis pre-recorded crackling embers from which he extracted very brief (one second) sound elements. Then he assembled them in huge quantities, varying their density each time. This work can be compared to his instrumental preoccupations concerning 'clouds of sound' during the same period." A key example of instrumental sound clouds is *Metastaseis* (1955); and *Concret PH* can be seen as an early use of what became the essential computer music technique of granulation. In the Philips Pavilion the piece was heard over 400 speakers around the auditorium; our budget stretches to 5.

*L'électro** (1990) by Francis Dhomont (acousmatic work; 1min)

This piece is a little vocal game, resolutely optimistic about the ineffable beauty of electroacoustic music. It is also a brief stylistic exercise that mixes fragments of ancient voices with the voice of Marie Pelletier (the dedicatee) in order to recapture the spirit of *Puzzle*, a 2'10" clip realized in 1975.

*Translating Diemo** (2013) by Roger Dean and australYSIS (trumpet, computers, piano; 7 min)

Diemo Schwarz, developer and laptop performer, is a leader in the development of computational mosaicking in music (technically termed now 'concatenative synthesis'), notably through his roles at IRCAM in Paris. Mosaicking allows real-time searching of a database of pre-existent sounds for short chunks with defined relationships with incoming sound, such that the found chunks can be immediately concatenated into a new sonic flow. (Previously australYSIS has used SoundSpotter by Michael Casey and colleagues for related purposes.) At the concert forming part of the recent Singapore 13 Interactive Sound symposium, Diemo performed a solo work, and then a duo with Roger Dean. For the latter, Roger provided a short sound piece to be used by Diemo (*Diemo's Tune*), and Diemo provided a field recording of sound at the harbor of Hauteville in France to be used by Roger. Tonight's performance, with Diemo's willing support (but in his absence), will translate these two components, together with live trumpet and potentially piano, into a new piece.

Further information/materials: www.australysis.com.

Many australYSIS commercial recordings are available for digital download or CD purchase at the Australian Music Centre site, and on iTunes, Amazon, CD-Baby, and Spotify.

After the event: please stay around for a while, and talk with the members of australYSIS and fellow audience members. Stay in touch via our website, where there are often new works free-to-listen or -view; and see below for details of membership of our association, australYSIS Productions Inc.

SPECIAL thanks to the chairperson of australYSIS Productions Inc, Ms. Darani Lewers, AM. australYSIS would also like to acknowledge the major contribution of the MAX/MSP/Jitter software collaborators, including Miller Puckette and David Zicarelli; and of the Python

language software community. Their efforts and the public availability of their software patches tremendously facilitate creative work such as ours.

About the members of australYSIS appearing:

Roger Dean (Director, composer/improviser; keyboards, computers, real-time animation). Roger is a composer-improviser, and pianist/computer performer. He was based in London (UK) until 1989, when he migrated to Australia. He has worked extensively on the European scene, as well as in Asia, Australasia, and North America. He studied the double bass with Eugene Cruft and was Principal bass in the National Youth Orchestra (UK). He gave a solo performance at the Wigmore Hall at the age of 15. He played bass with European groups such as the Berliner Band, London Sinfonietta, Music Projects/London, Nash Ensemble, Sonant, Spectrum, London Jazz Composers' Orchestra, and the BBC Symphony Orchestra; and subsequently with the Australian Chamber Orchestra. He has given premieres of many works for solo double bass (e.g. Bush, Bussotti, Feldman, Ferneyhough, Finnissy, Henze, Holmboe, Kagel, Knussen, Lovendie, Nicholson, Wallace, Xenakis) and many have been written for him. He has also been keyboard player with other ensembles (such as Spectrum and the Wallace Collection) and has worked extensively as accompanist with Hazel Smith (violin), John Wallace (trumpet), Peter Jenkin (clarinet) and also with Gerald English (tenor). He was the keyboard player with the eminent European jazz group Graham Collier Music between 1974 and 1988, rejoining them regularly since, and after Graham's death in 2011, performing in a tribute concert at the London Jazz Festival(2012). He has played both bass and piano with Sydney Alpha Ensemble, and was amongst their featured soloists in 1995. Dean has collaborated with numerous musicians in Australia and overseas, across a very wide stylistic range. He formed the European group LYSIS in 1970, and it became australYSIS in Sydney.

Dean has composed extensively, particularly for jazz and improvising ensembles : one of his extended works was a feature for Ken Wheeler (trumpet/flugel) and an enlarged Lysis, and is on Lysis Plus (Future Music Records, UK). With Hazel Smith, he has created several text-sound works, such as *Poet without Language*, *Silent Waves*, *Nuraghic Echoes*, and *The Afterlives of Betsy Scott*, recorded for the ABC. His compositions include *Elektra Pulses* for string quartet (with computer tape), and *Raising not Climbing*, a solo cello work. His *It Gets Complicated* for piano/speaker has been recorded by Michael Kieran Harvey, and released on Red House Records (cd RED 9401). His computer music has been presented at the International Computer Music Conference and in many other contexts. His largest commission to date, *SonoPetal*, was from the Australian Chamber Orchestra, supported by the Australia Council, and he conducted it around Australia in 1996. He also has completed commissions from Peter Jenkin, Rob Nairn, b'Tutta, Sydney Alpha Ensemble and the Wallace Collection, and recently provided sound for an interactive multimedia installation, *Finitude*, by Keith Armstrong and collaborators. His scores are available through the Australian Music Centre, and published by RedHouse Editions, La Trobe University Press, and in many books. Since 1998 much of his work has been for cd-rom (*Walking the Faultlines*, released on the first cd-rom from the International Computer Music Association), and for the web (*Wordstuffs*, and *Intertwingling*), in each case, australYSIS collaborations. He has developed techniques of animation, first using VRML and now Jitter, which establish extensive algorithmic interaction between sound and image generative components of real-time performance works. Since 2011 he has collaborated with renowned installation artist Keith Armstrong, and with American video-artist Will Luers.

Amongst his more than 50 recordings are *The Wings of the Whale* (with Lysis; Soma 783; now available on Spotify, iTunes, Amazon and at the Australian Music Centre), *Moving the Landscapes* (with australYSIS; Tall Poppies 007), Xenakis *Epei* with Spectrum on the Wergo label, and music of American 'Bang on the Can' initiator, Michael Gordon, on CRI.

Roger is also intensely active in research. His book *Creative Improvisation* was published by Open University Press (UK/US, 1989), and is a highly theorised yet practical

book on improvisatory techniques. His companion analytical volume *New Structures in Jazz and Improvised Music Since 1960* was also released by them, in 1992. A more recent book, *Improvisation, Hypermedia and the Arts since 1945*, written in collaboration with Hazel Smith, analyses and theorises improvisation in the arts besides music (Harwood Academic 1997). His book (with cd-rom) *Hyperimprovisation: computer-interactive sound improvisation* was published by A-R Editions (USA; 2003), the leading specialist publisher on computer music. Since then he has published on Australian Jazz recordings (with the Australian Music Centre), and has edited the *Oxford Companion to Computer Music* (2009), and co-edited *Practice-led research, research-led practice in the Creative Arts* (with Hazel Smith; Edinburgh University Press 2009). Dean is a subject in *Jazz: The Essential Companion*, *Jazz : the Rough Guide* and the recent *Grove Dictionaries of Music*, and of *Jazz*. His work, and that of australYSIS, is reflected in more than a dozen index entries in the 2003 *Currency Companion to Music and Dance in Australia* (eds. John Whiteoak and Aline Scott-Maxwell). Dean is the author of numerous research articles, originally in biochemistry, and since 2006 in music cognition and computation.

Besides his musical activity, Roger has had a long career as research biochemist, becoming a full professor at the age of 35 at Brunel University, UK. From 1988–2002 was foundation director of the Heart Research Institute, Sydney, and from 2002–7 he was the Vice-Chancellor and President of the University of Canberra, Australia. In early 2004, he formed the Sonic Communications Research Group (SCRG) at the University, together with Hazel Smith, and other research colleagues. In 2007 he joined the MARCS Institute, University of Western Sydney, as a research professor in music cognition. His research career outside music is summarised in the Wikipedia article on him (Roger Dean, musician), and on the MARCS website.

Phil Slater is a trumpeter and composer based in Sydney. He is the leader or co-leader of several prominent Australian groups, including Band of Five Names and the Phil Slater Quartet. He has performed with a wide range of artists both in Australia and abroad, including Simon Barker's Daorum, Matt McMahon's Paths and Streams, Lou Reed, Sandy Evans' GEST8, Baecastuff, Bobby Previte, Jim Black, Barney McAll, Mike Nock, Missy Higgins, Karaikudi R. Mani, and the Australian Art Orchestra. He has released two recordings as a leader: *Strobe Coma Virgo* (2002), and *The Thousands* (2007). Phil has performed with australYSIS since 2001.

Hazel Smith (Texts and performance) Hazel Smith is a research professor in the Writing and Society Research Group the University of Western Sydney. She is author of *The Writing Experiment: strategies for innovative creative writing*, Allen and Unwin, 2005 which was shortlisted for the Australian Publishing Association Awards for Excellence in Educational Publishing and *Hyperscapes in the Poetry of Frank O'Hara: difference, homosexuality, topography*, Liverpool University Press, 2000. She is co-author of *Improvisation, Hypermedia And The Arts Since 1945*, Harwood Academic, 1997 and co-editor with Roger Dean of *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, 2009.

Hazel is also a poet, performer and new media artist, and formerly a professional violinist. She has published three volumes of poetry, three CDs of performance work and numerous multimedia works. Her latest volume of creative work, with accompanying CD Rom, is *The Erotics of Geography: poetry, performance texts, new media works*, Tinfish Press, Kaneohe, Hawaii, 2008. She has performed her work extensively in US, Europe, UK and Australasia; has been co-recipient of numerous grants for australYSIS from the Australia Council (including a key organization grant 2000–2004); and has had five large-scale commissions from the ABC. Hazel was the founder editor of *inflEct*, an online international journal of new media writing based at the University of Canberra (2004–6), and is now co-editor with Roger Dean of *soundsRite*, a journal of new media writing and

sound, based at the University of Western Sydney. Currently she holds an Australia Council Digital and New Media Writing grant, which has supported work on *Motions*. Her website is at www.australysis.com

Greg White (sound manipulation, sound projection, computers). Greg White is a performer, composer, programmer and educator. He is currently Associate Dean (Production) and Head of Composition & Music Production at the Australian Institute of Music (Sydney), having also designed and presented courses at the Sydney Conservatorium of Music, Australian Film Television & Radio School, Macquarie University, University of NSW, University of Wollongong and University of Tasmania. He has been a core member of *austraLYSIS* (from 1991) and jazz/world music group *Gest8* (from 2004). His creative output has been presented at the British Film Institute, Cannes, Clermont-Ferrand and Sydney film festivals; Huddersfield (UK), New Crowned Hope (Vienna), Festival International d'Art Lyrique, Aix-en-Provence, (France), Lincoln Centre (NYC), Auckland, Wangaratta, Sydney and Melbourne Festivals; all major museums and galleries in Australia's eastern states; all major theatre companies in Sydney; in many web projects (including William Duckworth's 48 hour *Cathedra Project* in 2001 with Roger Dean) and in many national and international collaborations with artists such as Ross Gibson, Kate Richards, Richard Vella, Norie Neumark, Lynette Wallworth and Susan Norrie. In 2007 Greg spent a month residency in CCMIX (Center for the Composition of Music Iannis Xenakis), Paris. In 2010 he performed *The Hollow Air* with the Australian Art Orchestra at the Melbourne Festival, and worked in Denmark and UK with *austraLYSIS*.

Other members of *austraLYSIS*, not appearing in this event: Daniel Blinkhorn; Sandy Evans; Peter Jenkin; Stephanie McCallum; Daryl Pratt; Ian Shanahan; Neil Simpson; David Worrall.

About some australYSIS recording/publishing releases:

MULTI-PIANO (Tall Poppies 225, 2012): a double CD of solo and interactive piano by Roger Dean.... Our 7th album on Tall Poppies.

CYCLES, Dualyses, and Superimpositions : re-released 2012 in the LYSIS reissue series (SOMA 788 double CD). Vintage improvisation from LYSIS.

The Erotics of Geography: poetry, performance texts, new media works, by Hazel Smith (TinFish Press, Hawaii, USA, 2008), with CD-rom of sound and intermedia works performed by australYSIS.

Hyperimprovisation: Computer Interactive Sound Improvisation (book and CD-Rom including 2 australYSIS works and software), A-R Editions, USA, 2003.

Returning the Angles (a sound technodrama with interactive 3D animation; cross platform audioCD/CD-Rom): Soma 787.

australYSIS Electroband CD, **Present Tense** Tall Poppies 109.

Acouslytic : acousmatic music of Roger Dean (Tall Poppies TP153)

Resounding in the Mirror : music by LYSIS and the australYSIS Electroband (Future Music Records, UK).

Sonic Stones (Tall Poppies TP 182) released 2006. Sonic Stones represents two aspects of australYSIS innovative work in computer mediated sound.

The Next Room (double CD: Tall Poppies TP 050) features Sandy Evans (saxophones), Tony Buck (percussion/ samplers/ electronics), Roger Dean (piano/ keyboards/ samplers/ electronics).

Moving the Landscapes (Tall Poppies TP 007) features Sandy Evans (saxophones), Tony Buck (percussion/electronics); Roger Dean (keyboards/electronics).

These and other recordings involving australYSIS (or LYSIS) and some of its members are also available from the sites listed above; in case of difficulty contact australYSIS directly (address below). To keep in touch with australYSIS's activities, fill in the Mailing list form below...To obtain any recordings, scores or publications of members, contact us at the same address or via dr.metagroove@mindless.com. See also www.australysis.com.

australYSIS Mailing List

If you would like to receive advance information on sound/image/text events and commercial releases by australYSIS please email us on dr.metagroove@mindless.com, give this form to the interval/ticket person, or post it to australYSIS Productions Inc, PO Box 225, Milperra, NSW 2214.

Name:

Email:

If you would like to be more actively involved in helping the creation of australYSIS's and related work, you can become a member of australYSIS Productions Incorporated, for an annual subscription of 10 dollars, and an initial entry fee of 20: contact australYSIS. australYSIS Productions Inc, is a non-profit organisation supporting the presentation of new sound and intermedia work, particularly that of australYSIS. It is eligible for tax deductible donations, and your contribution is invited, and can be acknowledged as you choose.

NEW MUSIC NETWORK : The NMN is a collective of organisations principally and strongly dedicated to the performance of new music in the broadest sense. It provides a support structure for contemporary performance groups through shared resources and information, joint marketing initiatives and concert date coordination. NMN also acts as a lobby group for venues and funding.

Enquiries can be directed to: NMN, PO BOX A661, SYDNEY SOUTH NSW 1235.
www.newmusicnetwork.com.au