

Clay Music

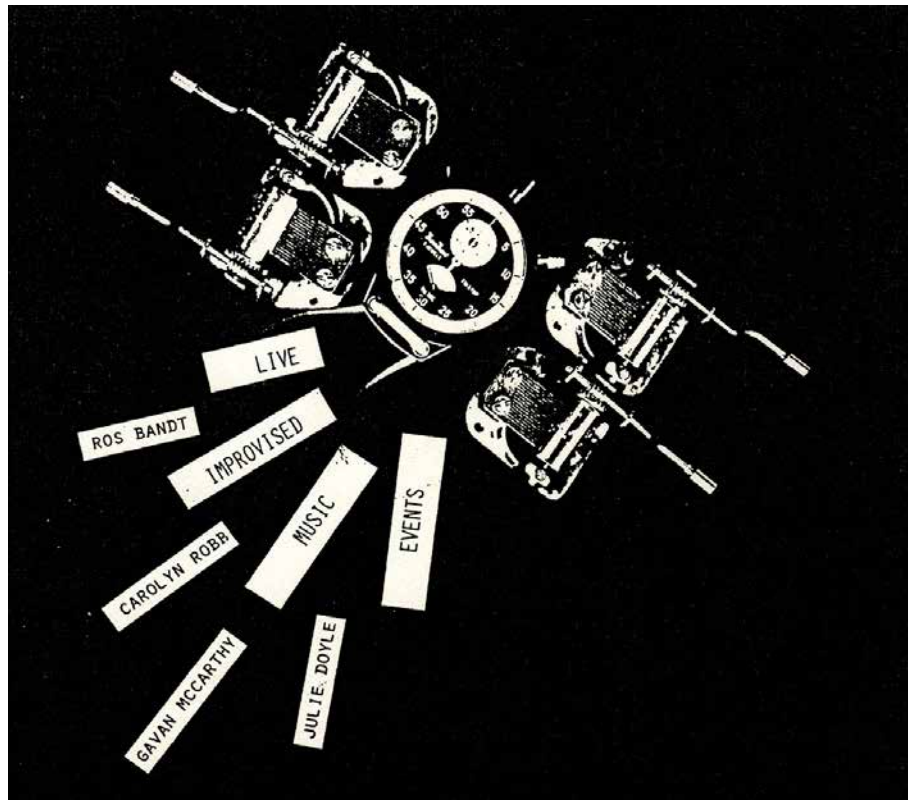
LIME



move



LIME (Live Improvised Music Events): Gavan McCarthy (top), Julie Doyle (left), Carolyn Robb (right) and Ros Bandt (bottom).
LIME plays original music on original instruments including the glass flagong, marimbas, farmarimba and plumbaphone as well as pottery instruments made by Judy Lorraine.



LIME (Live Improvised Music Events) plays original music on original instruments.

Ros Bandt, Gavan McCarthy and Carolyn Robb are composer-performers who craft the music together through real time. This means that every piece has the immediacy of the occasion and that the music is always "new". The pieces always differ each time they are performed and have many versions.

All the instruments, bowls, gongs, gamelan gongs, tiles and horns were made by the master potter Judy Lorraine and the music was prepared to open the national ceramic conference and exhibition at the Performing Arts Centre 1985.

1 CHANGES RINGING (8'43")

A rhythmic phase piece composed by Ros. The players move through the material at their own rate crafting the counterpoint.

2 OH BOULEZ (11'00")

A pointillist spoof on the boulezian style of the 50s and 60s. Carefully articulated clusters and Klangfarben melodies are passed from player to player.

3 CLAY CASTLES (8'00")

Clay modules are improvised in Art Nouveau shapes over a sung drone.

4 FOR JUDY AND THE BURGLAR (10'00")

A sectional piece for drums and gongs where solos, duos and trios move around the ensemble to excite the burglar alarm.

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Judy Lorraine: ceramics

Thanks to University of Melbourne Gallery and staff

Digital recording: Martin Wright

Cover art: Peter Green

Ros Bandt

1951 Leo

Ros studied Musicology at Monash University and is completing a doctoral dissertation on the performance practice of new music since 1960. In 1976 she completed performance studies and research in America and Switzerland. She taught improvisation and community music at La Trobe University from 1975-1980 and since 1981 has been a full time artist in sound. Her original glass instrument, the Flagong, is the basis of 'glass and clay' music, and her public interaction sound sculptures include the Soundplayground and the Brunswick wind-chime sculpture. Her original work has been shown in Europe, America and Japan.

Julie Doyle

1953 Aquarius

Julie graduated in music and drama from Melbourne State College and later took a B.A. in musical composition from La Trobe University. Her interests extend to music theatre, dance and children's music. Her original instrument is the plumbaphone, a metal percussion instrument. She is a musician dance teacher.

Gavan McCarthy

1956 virgo

Gavan began studying medicine and converted to music in 1977. Studying composition at La Trobe University, Gavan is continuing post graduate research and musical composition. He is a freelance classical double bass player with several Melbourne chamber groups. His original compositions include works for piano and cello and his original instrument is the wooden Farmarimba.

Carolyn Robb

1952 Virgo

A primary school teacher who lives in a log cabin in Kinglake, Victoria, Australia, Carolyn studied at the Geelong Teachers College and later completed a degree from La Trobe University in musical composition. Her original instruments include the hammockmarimba, a handpainted barrel drum and the pedewhistle made from lilo pumps and recorder parts. Her travels to Nepal and South America have extended her interests in singing bowls, marimbas, drums and woodwind.



LIME plays original music on original and traditional instruments including their own hand made percussion instruments: the glass flagong (Ros), the wooden marimbas, the farmarimba (Gavan), the hammock marimba (Carolyn), and the plumbaphone made from metal pipes (Julie).

Unique pottery instruments made by Judy Lorraine and found objects such as hose, glasses, bolts and sticks are wonderful sound sources. Traditional instruments include flutes, recorders, double bass, medieval psaltery, tape, and tibetan singing bowls.

LIME works as a closely knit unit with each member of the tribe contributing to the musical ideas, the style, form and content. As four composer performers, the music evolves from the sharing of musical material and the magic comes from the mutual appreciation of individual differences.

Sounds themselves are the working tools, and human communication weaves the musical fabric. Most of the music is group composed in the sense that pieces emerge from improvisations which over time gather their identity. Certain structural, instrumental or other musical features then become constant, but the pieces still differ considerably each time they are worked through and performed.

LIME is committed to developing a people-centred music which is both enjoyable and accessible, which never loses sight of the importance of experimentation and thorough preparation. Performances are made appropriate for a specific time and place celebrating the passing of the now-moment in sound as it is shared between people through the performance space.

(LIME was active during the 1980s)