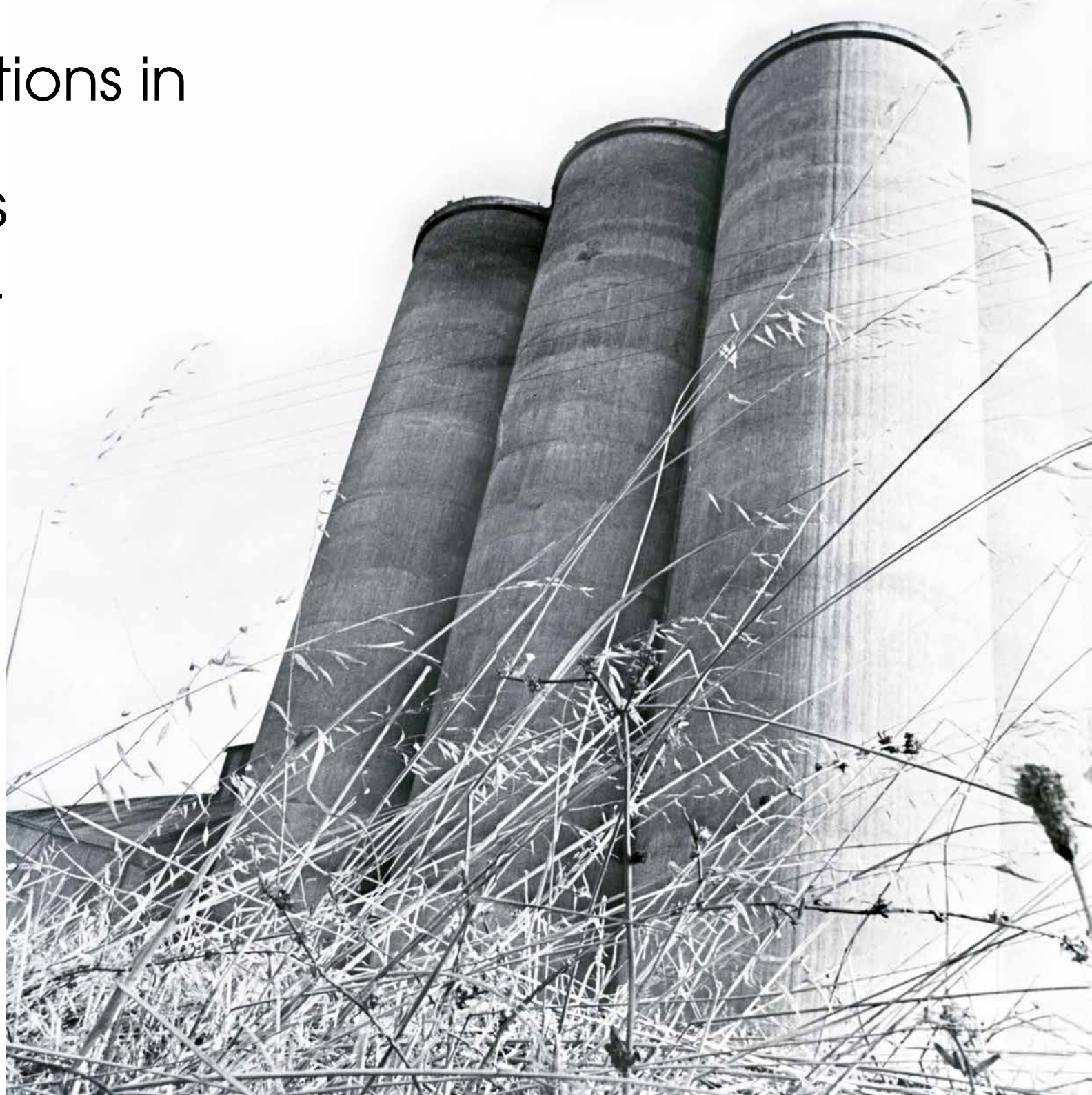


Improvisations in acoustic chambers

Ros Bandt



Improvisations in acoustic chambers ... Ros Bandt

TANK PIECES

- 1** No.8 *Bamboo flute* 5'00
- 2** No.7 *Fleet, water, conduit hose* 4'08
- 3** No.1 *Vocal improvisation* 3'50
- 4** No.9 *Renaissance soprano recorder* 3'54
- 5** No.4 *Cymbal and water* 4'42
- 6** No. 10 *Fragment for bamboo flute and voice* 1'19

SILO PIECES

- 7** SILO SONG *Voice and bullroarer* 2'41
- 8** DISTANT POLYPHONY 2 *recorders* 3'00*
- 9** MATING CALL *Male and female voices* 4'00*
- 10** SWEET GERMINAL WHEAT *Lute and Recorder* 4'15*
- 11** DOG *Bass recorder, dog nearby* 4'47
- 12** FLY RAMPAGE *Renaissance flute* 2'23

*Ros Bandt with John Griffiths

As the Tank Pieces were recorded using binaural microphones, listening to tracks 1–6 with headphones is recommended.

Front photograph: Bernard Wicht

Other photographs: Annette Berzewski

Thanks to Bruce Cantieni and Cliff James for their support in providing the opportunity in the tank and the silos.

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These pieces came about through my continuing investigation of the environment as musical composition. This has involved searching for new sonorities, adapting and recycling found objects for their sound potential, studying the effect of the environment in shaping sound and working intuitively in real time performance creating free-form compositions.

The improvisations which have come to be known as the Tank Pieces and the Silo Pieces are related in that they happened in the Australian countryside inside man-made chambers constructed for other purposes: the storage of water and wheat.

In enclosed chambers the presence of sound contained in the space becomes very dramatic and engulfing. The cylindrical and conical shapes of the tank and silos mould and modify sound. The natural reverberation time is considerably extended and the timbral formation of sound is conditioned by the inherent characteristics of the chambers as cavernous resonating bodies. All at once they are instruments, sound processors and reverberant performing arenas.

In all the improvisations, the sounds exist in their natural acoustic state and are completely free of electronic manipulation but for the Silo Piece DOG which is recorded at half its original speed.

All of the improvisations are solo except for the Silo Pieces 2, 3 and 4. This means that all of the sounds present are being produced by one person in the natural environment, often being accompanied by the wind, dripping condensation, birds and insects. In the three duo improvisations with John Griffiths, (lute, voice, recorder), the music comes from the dramatic interplay between *two* performers.

All the improvisations are live real-time performances.

TANK PIECES

The Tank: 3m high, 6m diameter. 15 cm of water inside. Complete darkness.

Location: Farm at Kardella near Korrumburra, Gippsland, Victoria.

Date: Friday 22 June 1979.

Daylight hours.

Recording: Sennheiser binaural microphones on a dummy head standing inside the tank. Nagra 1VS.

Sound Sources: The Tank as an instrument - dropping the man-hole cover, striking the ladder inside the tank, walking in the water, striking the walls, floor, ceiling, dancing on the top, blowing bubbles in the water below through a 4m length of conduit hose functioning as a straw in a glass, blowing in the spouting hole.

Natural Phenomena - condensation, wind, birdcalls, animal sounds.

Instruments - voice, cymbal, bamboo flute, conduit hose with trombone mouthpiece, recorder.

SILO PIECES

The Silos: A connected nest of silos at the Young Roller Flour Mill.

Location: Young township, Lambing Flat, NSW.

Date: Sunday 20 October 1979, 8.00 am.

Recording: Matched pairs of condensor microphones, Nagra IVS.

Sound Sources: Instruments - lute, recorders, voices, bull roarer, Renaissance flute.

Environmental sounds - wind, blowflies, a dog passing by that was disturbed by the bass recorder.

ROS BANDT

Other CDs by Ros Bandt are:

Sonic Archaeologies (1992 / 1998 / 2003)

Stack (2001)

Glass and Clay (1983 / 1995)

Footsteps (1993)

Stargazer (1989)

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