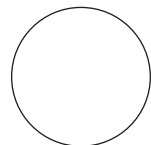


disintegration that takes place in that story. This work is a celebration of disintegration, and was written for Decibel's premiere performance, *Tape It*, in 2009.

Kuklinski's Dream (2010) was commissioned by the new music ensemble Golden Fur, and premiered by them at the Melbourne Recital Hall in March 2010. The piece attempts to depict an atmosphere that may reflect the final moments experienced by the victims of notorious New York Mafia hit man Richard 'The Iceman' Kuklinski (1935—2006). The tools of his trade establish a texture in this work that is then mirrored and juxtaposed by more traditional musical instruments. Excerpts of Kuklinski's signature, taken at the time of his imprisonment, are used as notation for parts of the score. The knives are bowed on the sharp edge using various string bows, and the resulting tones are processed via MaxMSP. A cloud of white snow is created as the bow hair is slowly destroyed through the performance.

In astronomy a Venus transit occurs when the planet can be observed passing directly in front of the Sun. The event is rare, a pair of transits occur eight years apart but only once every 243 years. Similarly, in *Transit of Venus* (2009) the orbits of the three performers revolve around one another rarely aligning into unison. *Transit of Venus* utilises a non-linear score, live sound processing and independent click tracks to control the quasi-improvised performance by the players. In addition to following the tempo of their individual click track, each player must also follow a mobile set of symbols that dictate the evolution of the dynamics, changes in the texture, the pitch class resources that they should use to realise the score, and finally the period of time over which these changes should occur. For example, the textures indicated are arranged in a continuum from silence through to free improvisation a chaotic state in which all note-forms and noises have escaped each other's gravity. The three players have periods of relative independence from one another and others where they are brought together in a tempo/texture unison.

Antibody (2009) explores a formal structure based on biological principles of mutation. Five musical cells, heard in their entirety at the beginning of the piece, are subjected to two layers of increasing "mutation" through the processes of deletion, duplication, inversion, insertion and translocation. In the first layer the score is gradually reassembled, transforming the five cells into hybrid arrangements. The live performances of the five musicians are transformed electronically, employing analogous processes of mutation to create a second layer. This work was commissioned by Decibel in 2009, for their program *SomAcoustica*.



Cat Hope

In the Cut for violin, cello, bass clarinet, bass guitar and turntable with subwoofer speaker (7:09).

Kuklinski's Dream for three carving knives, bass clarinet, double bass, cello and MaxMSP processing (8:08).

Lindsay Vickery

Transit of Venus for violin, cello, double bass and MaxMSP processing (9:22).

Antibody for alto flute, bass clarinet, violin, cello, keyboard and MaxMSP processing (14:18).

DECIBEL

DISINTEGRATION: MUTATION



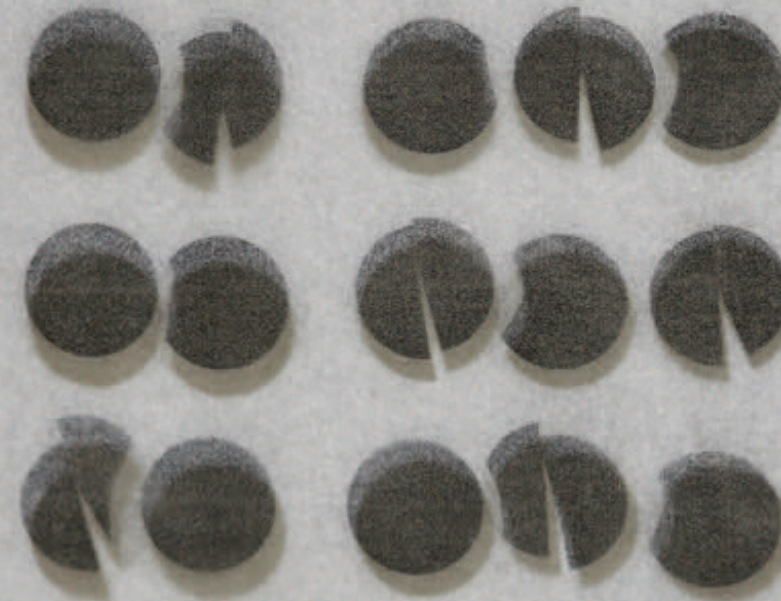
decibel



DECIBEL

DISINTEGRATION: MUTATION

cube046



Decibel is a group of Western Australian musicians, composers, improvisors and sound artists devoted to the realisation of music where acoustic and electronic instruments are represented. In each Decibel performance, electronic instruments are performed as unique ensemble members with their own sound quality and presence in the acoustic space. The four pieces on this recording exemplify an approach to music scoring that Decibel has been working with since its inception in 2009 — the "screen score." The works employ scores designed for networked laptop computers, providing new opportunities for music reading, from playhead reading mechanisms for graphic scores to algorithmically generated musical material and guided improvisations. Visit our website to see some of our scores and readers.

Decibel is:

Cat Hope	<i>Artistic Director, alto flute, double bass, bass guitar.</i>
Lindsay Vickery	<i>Clarinets, saxophones, MaxMSP programming, mobile score player design.</i>
Stuart James	<i>Keyboard, MaxMSP processing, recording, mixing, mastering.</i>
Malcom Riddoch	<i>Turntable, electronics, audio set-ups, computer networking, web wrangling.</i>
Aaron Wyatt	<i>Viola, violin.</i>
Tristen Parr	<i>Cello.</i>

Recorded at the Western Australian Academy of Performing Arts and The Soundfield Studio. Mixed and mastered by Stuart James at The Soundfield Studio. Illustration and design by Jessyca Hutchens and Traianos Pakioufakis.

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In the Cut (2009) is a study in decline, in particular pitch decline, and the decline of structure and melody. The work begins in the high range of instruments and journeys constantly downward in pitch until the instruments have no tuning left at all, just a loose string or open embouchure. The turntable has a 10" record that plays a descending tone (made especially for the work) that links the bass guitar to the acoustic instruments. *In the Cut* is a novel by Susanne Moore published in 1999, later adapted into a film directed by Jane Campion. This piece is inspired by the slow burning eroticism that accompanies the