

Now

The question of sound as an experience of now, as a conduit to the quality of our belonging to the present, is challenging. Yet it is a crucial issue in discussions about ecological listening. I have come to think of sound as a viscous material, a vibrating field of energy that has texture and density and a physicality that is unlike most other media.

Now suggests a desire of becoming present in the resonating sound field of our immediate environment. The energy in the field constantly modulates and drifts. I draw on voices and forces from the natural environment, humans and machines. The work seeks to draw the listeners into an inner space in which they can be both present and aware of their sonic environment and become immersed in it. *Now* is partly inspired by Samuel Beckett's novel *Watt*, specifically Watt's mysterious journey into to the unknown .

The performance is a realtime composition and can range from 20 to 60 minutes in length. I utilize a sophisticated modular synthesis setup, Kyma processing and four spatialized resonating cymbals, shifting from one resonant harmonic to another.

Now is a quest for experiencing the moment as a singular gestalt which I have sought increasingly and deeply through durational listening in the natural environment. In such an act of listening, I ask myself, "What does it mean to be truly present?" "Is it possible to continuously deepen that sense of presence through repeated practice?" "What does being consciously present tell me about life writ large?"

Garth Paine – Resonating Cymbals and modular synthesizer

33 degrees 50 minutes south (Paine)

For live electronics and percussion. The music explores the point of departure for sonic excitation of percussion instruments. The electronic component, performed using a Kyma system and a Karlax controller, counterpoints the acoustic instruments by extending and subverting the timbral domain in relationship to the percussive gestures.

Garth Paine - Electronics and Karlax
Vanessa Tomlinson – Percussion

Garth Paine

Garth Paine is an Associate professor of Digital Sound and Interactive Media at the School of Arts Media and Engineering and Digital Culture program at Arizona State University. His passion for sound as an exhibitable object has given rise to interactive environments where the sonic landscape is generated through gesture, presence and behavior and several music scores for dance works using realtime video tracking and bio-sensing and musical compositions that have been performed in Australia, Europe, Japan, USA, South America, Hong Kong and New Zealand and in 2014, Korea, Macedonia, France, UK.

Garth's primary research centers around the Listen(n) Project, on Acoustic Ecology project that focuses on Field Recording and community building. He has a long

history of composing musical works from his field recordings and engaging in environmental work through sound. Recent examples include the Site Works project at Bundanon, Australia for which he composed the work Presence in the Landscape and his work Becoming Desert for the Listen(n) Symposium concert in 2014. He was a founding member of Ear to the Earth and in 2015 Co-Chaired the Balance-Unbalance conference at ASU.

Vanessa Tomlinson

Australian percussionist Vanessa Tomlinson is active in the fields of solo percussion, contemporary chamber music, improvisation, installation and composition. Vanessa is co-founder of Clocked Out, one of Australia's most important and eclectic musical organisations, artistic director of percussion quartet Early Warning System and the percussionist for The Australian Art Orchestra. She was a founding member of percussion group red fish blue fish, and is also founder and director of Ba Da Boom, the in-residence percussion ensemble at Queensland Conservatorium. Vanessa currently curates the Amazing Women series at Queensland Conservatorium, and is Artistic Director of the upcoming Australian Percussion Gathering (2016) and Transplanted Roots: Research in International Percussive Arts (2017). She is Associate Professor of Music at Queensland Conservatorium, Griffith University/