

The Expanded Instrument System (EIS)

The Expanded Instrument System (EIS) is an evolving electronic sound-processing environment. EIS is dedicated to providing improvising musicians individual performance control over a variety of parameters that can transform their acoustic input to the system during live performance. EIS has always been intended for acoustic instruments and voices even though electronic sound sources can also be used as well as pre-recorded sources. Until more recently digital signal processing worked well for electronic sound and less well for acoustic sounds. Acoustic sounds are generally far more complex than electronically generated sounds.

Performers each have their own setup that includes their own microphones, control devices, a computer with sound card and audio interface. The computer provides the digital signal processing that includes variable delays, ambiance and modulation, and translates and displays control information for this processing from midi controllers, foot pedals and switches. The musicians and their instruments are the sources of all the sounds, which they pick up with their microphones and subject to several kinds of pitch, time and spatial ambiance transformations and manipulations.

The Expanded Instrument System (EIS) has undergone continual development since 1965 - forty-two years - from tape delay with tape machines to computers. This is a long trajectory and history involving acoustic, analog and digital means. Software for the EIS designed and developed by Pauline Oliveros was programmed over the last twenty years by Panaiotis, David Gamper, Stephan Moore, Jonathan Marcus, Olivia Robinson, Jesse Stiles and Zevin Polzin.

Special thanks to:

Nonsequitur cofounders Steve Peters and Jonathan Scheuer; Rob Angus, recording and sound; Victoria Gibson, video documentation; Renko Ishida Dempster; Eric Lanzillotta; Deep Listening Institute and the Wayward Music Series at Good Shepherd Chapel and many others.

<http://waywardmusic.blogspot.com>

Program Design: VIX Virtual Design Group

Nonsequitur presents

**Then & Now
Now & Then** — Celebrating 20 Years

Deep Listening Band

Pauline Oliveros

accordion, voice, and iPhone;

Stuart Dempster

trombone, conch, didgeridu, and little instruments;

David Gamper

piano and miscellaneous instruments.

Surround sound

with the Expanded Instrument System (EIS)

[see back cover for details]

DroniPhonia, with iPhones, Spatialization and Multiple Instruments (2009)

[see notes on page 3]

Concept by Pauline Oliveros based on the iPhone application *Srutibox* by Henry Lowengard

Soundings for Wayward Listeners (2009)

May 23, 2009, 7:00 pm and 8:30 pm

Chapel Performance Space

Good Shepherd Center in Seattle

PAULINE OLIVEROS, composer, performer and humanitarian, is an important pioneer in American Music. Through improvisation, electronic music, ritual, teaching, and meditation Oliveros has created a body of work that has been honored with awards, grants and concerts internationally. She was a founding member/director of the San Francisco Tape Music Center in the 1960s, going on to become the first director of the Center for Contemporary Music at Mills College and director of the Center for Music Experiment at UC San Diego. She now serves as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute and Darius Milhaud Composer in Residence at Mills College. She is founder of the Deep Listening Institute, offering workshops and certification programs in Deep Listening®, a philosophy and practice Oliveros has developed over many years that cultivates appreciation of sounds on a heightened level, expanding the potential for connection and interaction with one's environment, technology and performance with others in music and related arts. She formed the Deep Listening Band in 1988 as an outgrowth of this work. In performance Oliveros uses an accordion which has been re-tuned in two different systems of just intonation, using electronics to alter the sound of the instrument and to explore the individual characteristics of each room.

DAVID GAMPER moves freely among the worlds of music performance, improvisation, and electronic instrument design. These passions merge in the performer controlled sound processing environments he has created for acoustic improvising musicians. He is a member of Deep Listening Band since 1990, and has performed frequently as a duo with Oliveros. Gamper's solo piece "Conch" was in the Whitney Museum of American Art's BitStreams exhibition and is on the CD of sound art from that show. He appears on many recordings with Deep Listening Band and others. See Hear Now is a real-time music and video collaboration with Gisela Gamper. Their installations and performances include Jack Straw New Media Gallery in Seattle with DLB band mate Dempster, the Krannert Art Museum at the University of Illinois at Urbana-Champaign, Optisonic Tea at Diapason Gallery in NYC, ISSUE: Project Room's Sensorium festival in a Brooklyn silo and three performances for Roulette's 2008 Festival of Mixology in NYC. More info is at www.seehearnow.org.

STUART DEMPSTER --Sound Gatherer--trombonist, composer, didjeriduist, et al, and Professor Emeritus at University of Washington, has recorded for numerous labels including Columbia, Nonesuch, and New Albion. The latter includes In the Great Abbey of Clement VI at Avignon - a "cult classic" - and Underground Overlays from the Cistern Chapel consisting of music sources for a 1995 Merce Cunningham Dance Company commission. Grants include: Creative Associate at SUNYAB; Fellow, Center for Advanced Study, University of Illinois; Fulbright Scholar (Australia); NEA Composer Grant; US/UK and Guggenheim Fellowships. Dempster, a leading figure in development of trombone technique and performance, published his landmark book *The Modern Trombone: A Definition of Its Idioms* in 1979. A member of Cathedral Band, and a founding member of Deep Listening Band, he has toured extensively and produced the first three DLB recordings. Dempster is also known for soothing aches, pains, and psychic sores with his healing, yet playful, Sound Massage Parlor.

"*Stuart Dempster 'Sound Gatherer'*" by Claire Sykes appears in *Musicworks* (#94 Spring 2006), and "*Sedimental Journey*" by Chris Stover appears in the *International Trombone Journal* (April 2006).

About: *DroniPhonia*

DroniPhonia has polytonal drones continually morphing timbres, volumes and fundamentals moving in space. Musicians listen to the drones and develop gradually overlapping improvised sounds and phrases - first solo and then between two then three players at a time in a slowly growing density and texture. Different musical characters appear unexpectedly from time to time out of no where on a one time basis. Finally all players weave their way in and out of the droneophony sharing the unknown finale.

Selected ***Deep Listening Band*** recordings can be downloaded from <http://download.deeplisting.org> and ordered from <http://www.deeplisting.org/site/catalog/Deep+Listening+Band> Most recordings can be purchased locally at **Dissonant Plane** in the Ballard district of Seattle, including the officially sold out, limited edition TAIGA double LP "*Then & Now Now & Then*"; See <http://www.dissonantplane.com/> for hours and other information.