



Sound Shadows

by Jonas Braasch, Stuart Dempster, Shane Myrbeck, Pauline Oliveros and Doug Van Nort

The point of Triple Point has been sharpened by numerous improvisational sessions. As a result the quantum state of Triple Point is in perpetual transition and subject to noise. Noise contours transition to resonance and through elegant transformations sound shadows emerge. The shadows kiss the frontier of consciousness—ubiquitous but undefined, they can be breathed like the pungent salt air of a surrounding, invisible sea. Three waves of sound in sensual intermingling flow through unknown yet familiar and exhilarating places. Acoustic emissions and electronic particles are spanning bridges jointly across the endless timbre blanket. Sources and causes of sound become blurred through listening, feedback and ever-shifting transmorphologies. Sounds peel through the rafters of your understanding in search of the place that suits them best. Why do we play—to enlighten the night with ancient and newly invented instruments? We play in order to enable, encompass, encircle, enliven, enchant, enthrall, entrance, envision, engross, enrage, engage, enlighten, and beyond. There are shades of timbre, ribbons of melody, in between harmonies, and rhythms of chaos. There is banging and scraping, but there is also acoustic peace; there are shouts and outbursts, but there is also restraint; there is quiet introspection, but there is also ebullience. There *is* a beyond, accessible by both shout-bursts and *roominations*—Yes!—and, while striking pieces of scrap may interrupt acoustic serenity, there remains a quiet euphoria. We will stream together, hiding behind each other's shadows, and sometimes surfacing above the clouds. From the greater silhouette, contours emerge as each shadow speaks. The noise of a tone, the margins of a gesture, become a new source of harmony, a new point of center. Like in the inkblot test, we perceive the Gestalt from details that are specifically important to us. Failing is not an option: each sound is a world of its own.

Tracks

1 - Umbramatics	6:13
2 - Contre-jour	2:55
3 - Bokeh Mirror	8:37
4 - Other Forests	7:22
5 - Declared	2:39
6 - Greis under Fire	8:47

Mixed at iEAR Studios, Rensselaer Polytechnic Institute

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Jonas Braasch, soprano saxophone

Stuart Dempster, trombone, didjeridu, little instruments

Shane Myrbeck, mixing and mastering

Pauline Oliveros, digital accordion, Expanded Instrument System (EIS, Track 3)

Doug Van Nort, laptop, GREIS, additional mixing and spectral processing on Tracks 4 and 6

Recorded at NYSTAR Acoustics Laboratory, Rensselaer Polytechnic Institute on October 27, 2008

Produced by Triple Point, 2009

The trio *Triple Point* was founded by Jonas Braasch, Pauline Oliveros, and Doug Van Nort in 2008 and complemented by Stuart Dempster for this recording. The band derives its name from the thermodynamical point in the phase diagram where all three phases of water exist. Figuratively, this is where the trio operates exploring musical spaces and boundary conditions where contrasting ideas and streams can co-exist, while expanding the vocabulary of musical instruments acoustically (Braasch on soprano saxophone) and electronically (Oliveros, digital accordion and Expanded Instrument System, EIS, Doug van Nort on laptop and GREIS).

Jonas Braasch, acoustician/saxophonist/electronic media artist, is currently working as an Assistant Professor in Acoustics at Rensselaer Polytechnic Institute in Troy NY. His saxophone style expands the traditional by incorporating various non-western elements, as well as original extended techniques.

<http://www.deeplisting.org/site/artists/Braasch>

Stuart Dempster, trombonist/composer, is Professor Emeritus at the University of Washington. His composition and performance reflect a play with meditation, humor and continual discovery of unusual and interesting acoustic spaces. His "Great Abbey of Clement VI" CD has been described as a "cult classic."

<http://www.deeplisting.org/site/artists/Dempster>

Shane Myrbeck, acoustician, recording engineer, musician, is currently employed as an acoustical consultant by Arup Americas in San Francisco. He earned his MS degree in architectural acoustics from Rensselaer Polytechnic Institute. His intent is to positively contribute to the sound quality of the world at large.

Pauline Oliveros, composer/accordionist, serves as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy NY, and Darius Milhaud Artist-in-residence at Mills College, Oakland CA. She is the founder and president of the Deep Listening Institute.

<http://www.deeplisting.org/site/artists/Oliveros>

Doug Van Nort is a composer and sound experimentalist, currently based in Troy, NY where he is working as Research Specialist in music and intelligent systems at Rensselaer Polytechnic Institute. His work ranges from laptop improvisation and electroacoustic composition to designing idiosyncratic DSP algorithms and interactive systems with an ear for noise.

<http://www.deeplisting.org/site/catalog/Van+Nort>

Additional notes on live electronic processing

In listening to this album it may not always be immediately apparent what I may be doing as an electronics or "laptop" performer. In fact I consider this a great success of the recording session! My approach for this session—and with Triple Point in general—is to use only fellow musicians' sound (with the occasional contact-miked object) as source material for real-time transformations and sonic sculpting. Sometimes the processing directly follows the other players' actions and articulates them, sometimes it is captured for use at later moments, and sometimes it is sent into the aether of my performance software to be returned when the machine deems it appropriate. This results in moments when the electronics may be subtle treatments that sound acoustic while at other times they are very abstract and apparent. The goal is to traverse the spectrum between creating a textured scene for my very capable colleagues and new sonic gestures that enter the musical dialogue from differing angles. Oftentimes a gesture that begins in the acoustic realm will end in the electronic world and vice-versa in an exciting musical feedback, and for the listener I feel this provides another layer and a challenge to follow the multiplicity of these trajectories. For me this musical approach is indebted to and inspired by the Deep Listening Band—which of course includes Pauline and Stuart—and to Pauline's EIS performance system. As a nod to this work I have dubbed my granular/genetic/feedback-based performance system GREIS (pronounced "grace"), which I use exclusively on all tracks in the album, while Pauline's EIS system can be heard in the additional sonic space creatures of Track 3 (Bokeh Mirror).

Doug Van Nort

Recording and mixing notes

Good recordings often come out of extensive preproduction planning and careful orchestration of each sonic moment presented. However, there are also the fortunate and surprising occasions when a musical event is captured, sometimes casually or even accidentally, where the conversation between players is so lyrical that it demands to be heard. Upon first hearing these recordings of Jonas Braasch, Stuart Dempster, Pauline Oliveros and Doug Van Nort, I was struck by the emotional magnitude of such a conversation, but lamented that it had only been captured by a small handheld recording device and a pair of room mics, all of somewhat less than desirable fidelity. As the group of us continued listening, however, we began to realize the power of the moments captured in the files, and that we owed those moments a chance to be appropriately represented. Over the next months we listened deeply and closely, massaged and coaxed, debated minutia and labored to achieve a timbral and spatial balance sufficient to appropriately display this music. Our work in this was undertaken so that you wouldn't have to think twice about the production process—to achieve a sonic quality that simply offers, in all its beauty, the collective statement of these four players.

I hope you enjoy listening as much as I do.

Shane Myrbeck