

**IF YOU  
MUSIC +  
GAMES**

CONTEMPORARY PERSPECTIVES ON  
GAMIFIED MUSIC • MUSIFIED GAMES

CURATED BY OLLIE BOWN • LIAN LOHE

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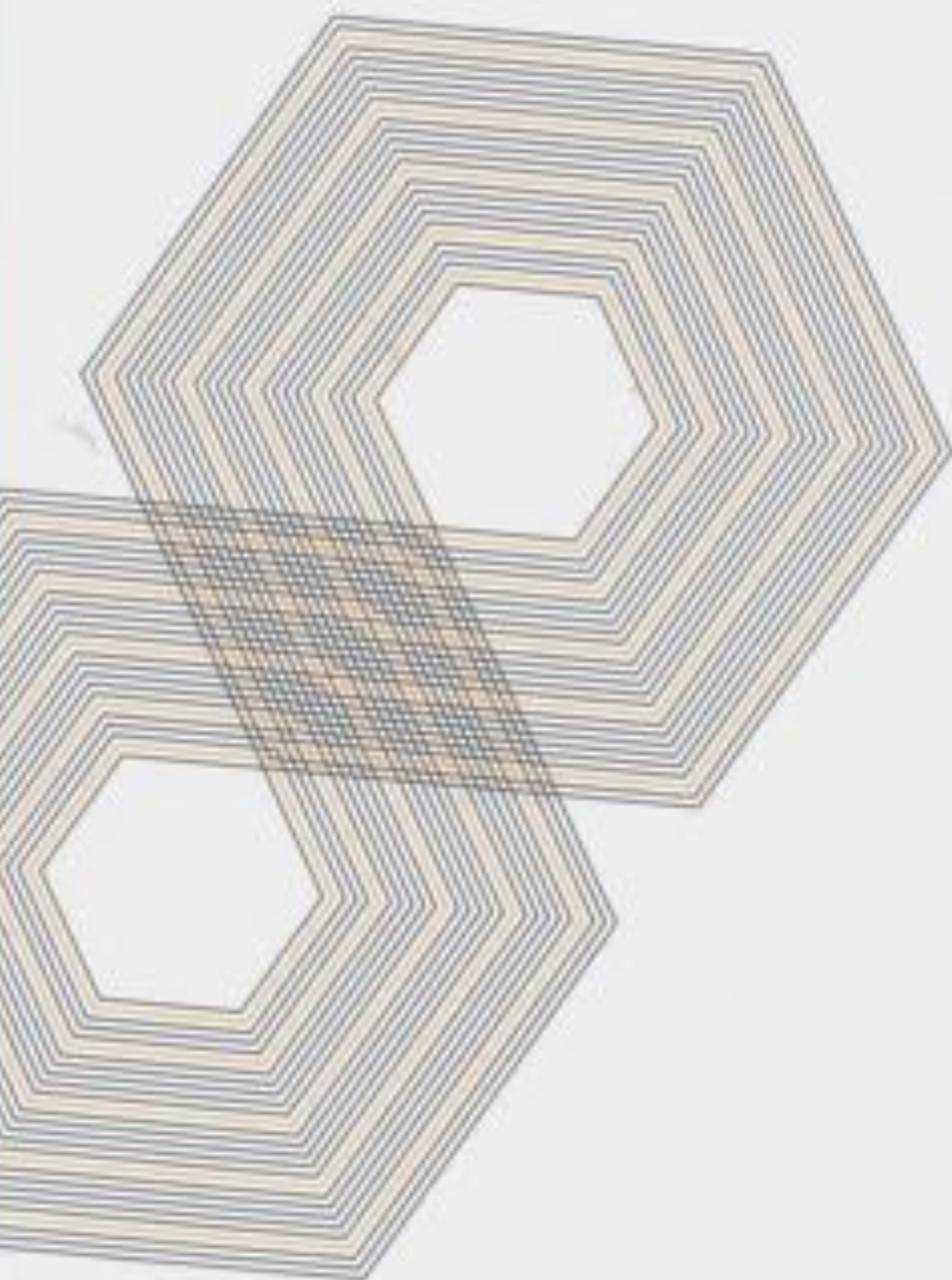
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## MUSIFY+GAMIFY

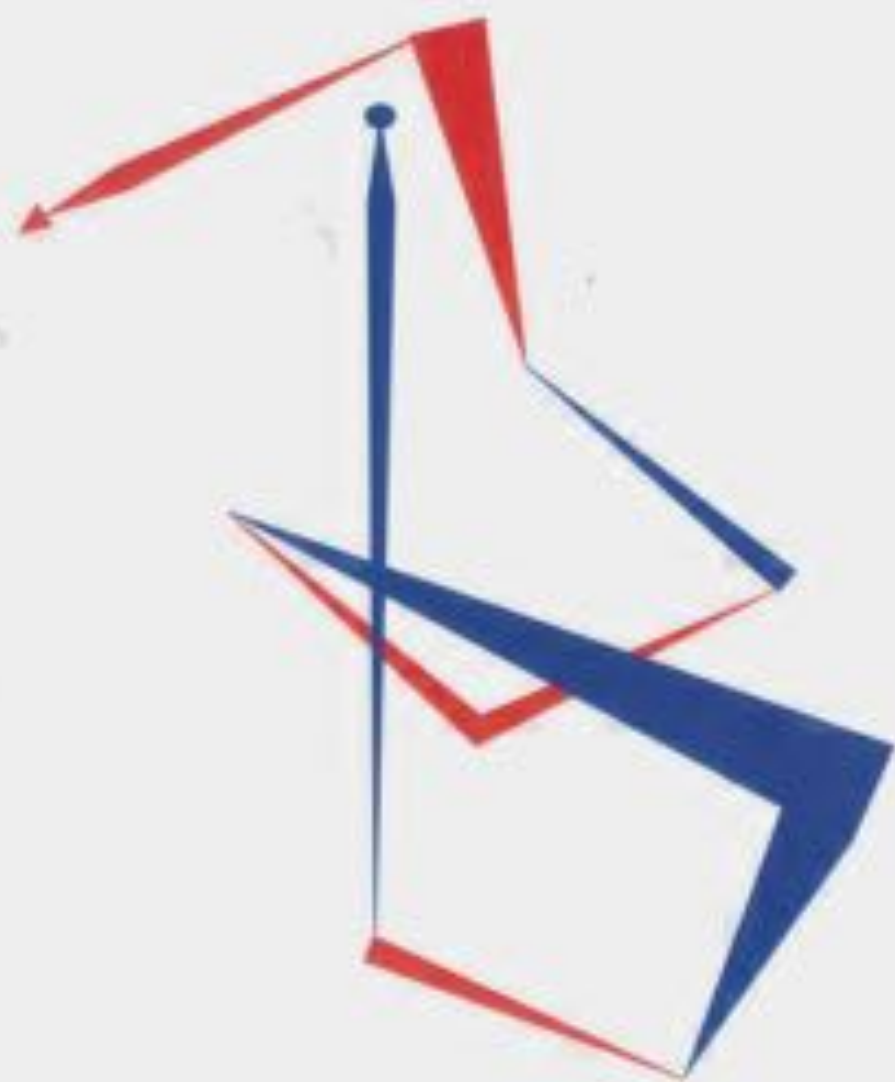
Contemporary perspectives on musified games and gamified music

Musify+Gamify looks at contemporary perspectives on 'play', where musical play and game play coincide, from the 20th century music revolutions in sonic liberation and participation, to the new digital interactive technologies that allow built environments to become dynamic experiences.

Musify+Gamify brings together local and international artists to present and reflect on their relationship to musical and gameplay experiences. At the core of the event are two concerts of

adventurous experimental music by leading Australian artists, including Robbie Avenaim, Chris Abrahams and Ensemble Offspring. An exhibition throughout the foyer of the Seymour Centre presents an international series of game and design works, celebrating the multiplicitous forms that speak to the theme.

Olle Bowin and Lian Loke

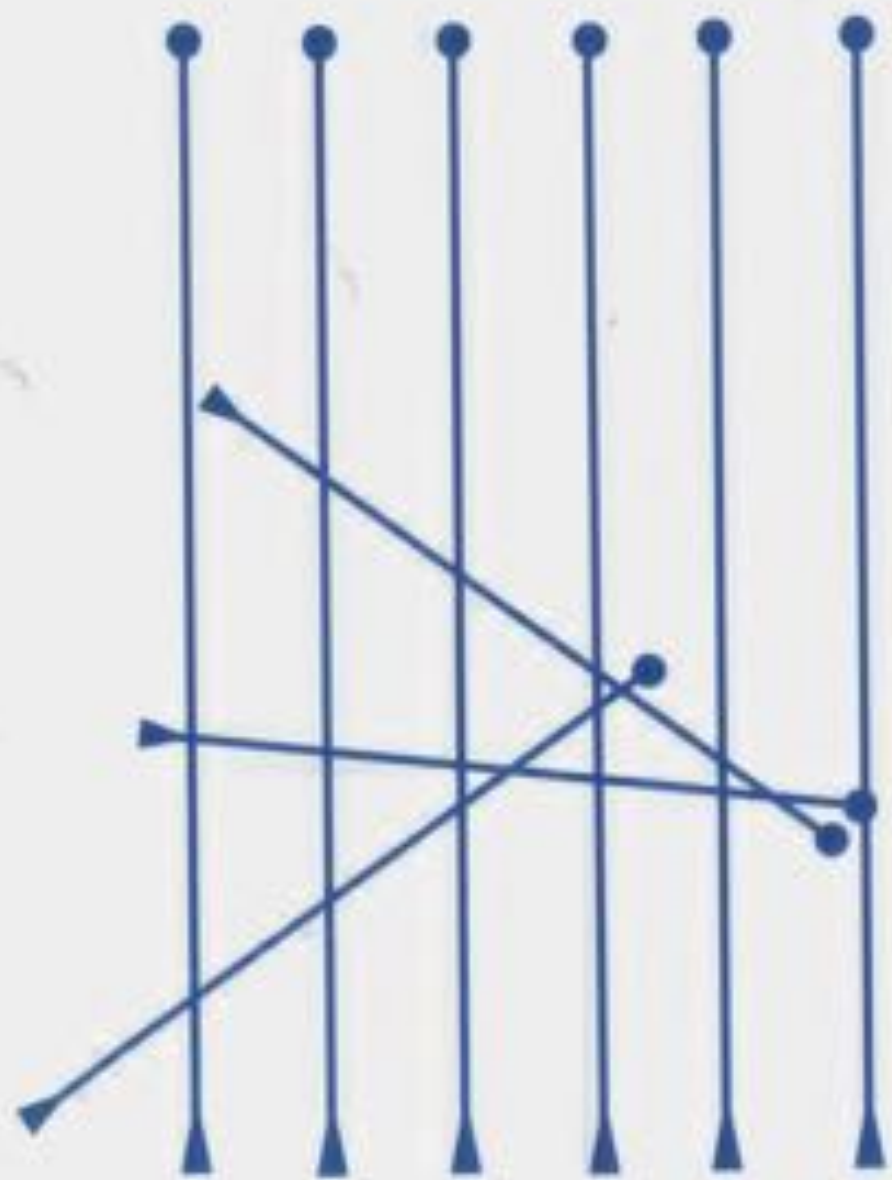


## EXHIBITION

SEYMOUR CENTRE SYDNEY

26th May to 6th June 2016





ARTISTS



## ESSAYS

# SUB AERIAL

CAT HOPE

*Sub Aerial* is a composition for percussion duo with a.m. radios by Cat Hope. It was commissioned by the Sound Collectors, a percussion duo featuring Louise Claverish and Leah Scholes.

The piece is made of a series of 30 'cards' that shuffle and are read over different durations. Each player has a colour: red or blue. Some cards feature both colours and are played as a 'duet'.

The piece was inspired by an advertisement for a grounded aerial found in an old magazine. It forms part of Hope's ongoing investigation into the meeting of very low sounds and soft dynamics as expressed through graphic notation. Each stage is a gestural instruction for the performers. They 'trace' the image onto a percussion instrument outlined in the instructions. These include a large piece of sheet metal, a large hanging strip of sandpaper, a large hanging sheet of thick, textured paper, a bass drum, sand in a tray, a ten-bari and a ride cymbal.

These are played with fingernails, hands, fingers, charcoal (to draw on paper and sandpaper), the wrong end of drum stick, a large mallet, a stick with leaves, a superball on a stick, or other choices as made by the performers. In addition, each performer has a portable a.m. radio with a built-in speaker that is tuned to static. It can be used to trace the shapes in the air or onto any of the surfaces.

The score has two forms. The first is a set of printed cards in a box, which have the dimensions of an iPad screen. The other is as an iPad application. As part of an ongoing research project with new music ensemble Decibel, all of Hope's music since 2009 is read in this iPad application, entitled the Decibel ScorePlayer. This is a graphic

score reader that facilitates the reading of music notation that does not feature pulse or strict harmonic information. Whilst it is available on the iTunes store, the application also exists as a work in progress, providing a platform for experimentation into the reading of different forms of graphic notation for music performance. This has resulted in an ongoing development for unusual and unique score formats, and *Sub Aerial* is one of those.

The application chooses cards randomly for each player, and links them to durations, using a countdown box as well as a dynamic. Both these details appear below the chosen card on the tablet screen. Multiple tablets can be connected using the application's wireless networking capability, which uses any network (such as the Internet, or a network created on a computer) as a host to which each user subscribes or joins. In this way, the two iPads presenting the score for *Sub Aerial* will be synchronized – they will start and end together. However, each performer



maintains a different mix of slides, durations and dynamics. The iPads do synchronized 'duet' slides, and the length of the piece, whilst set in the score file, can be adjusted to shorter or longer. A longer piece will involve more card appearances, but will not result in longer performance lengths for each individual card. Likewise, a shorter performance will result in fewer cards appearing, but the range of durations available for the computer to select will remain the same.

Music scores that use cards that can be shuffled are not unusual in music compositions. Christian Marclay's *Shuffle* (2007) is a set of cards of photographs of musical notation in the world on shop awnings, chocolate tins, t-shirts, underwear and other unexpected places and comes with instructions for interpretation and performance. Erik Ostrowick's piece *Stars of Gurs* (2014) involves music notation laid out on a deck of cards. However *Sub Aerial* is read using a unique electronic framework to deliver the cards and the shuffle aspect of the work on the iPad, so that the performers are free to perform the work, which will appear differently on each iteration. The computer programming was done by Aaron Wyatt.

Cat Hope is a commissioned Perth-based musician, composer and artist. She is a member of Decibel New Music Ensemble, and an Associate Professor at the Western Australian Academy of Performing Arts.

