

Conclusion

I spent much of my thesis exploring the themes I hoped to compose around in parsed out form. Through treating them individually and in less ambitious contexts, I learned a lot about interactivity, social topography, and political sound, and discovered a variety of formats and compositional pursuits of value, which I hope to explore further. In a number of cases pieces unfolded differently than I had expected, and in other cases, I felt successful in unpacking the issues I had hoped to explore.

My work this year has left me with a variety of compositional projects to continue, and with plenty of ideas for new work. My limited experience composing for radio has led me to consider additional ways to create radio art with the particular confines and benefits of that context in mind. I would like to write radio art that makes more expressive use of the equipment found in a radio station. The ability to place a delay between the recording and broadcast of a signal to prevent expletives from making it on air, and the variety of devices connected to a radio studio's mixing board seem like fertile ground for compositional exploration. In addition to making use of these physical attributes of radio stations, I will continue to write pieces negotiating the listening experiences associated with radio, expressing meaning and content in ways effectively sampled in a variety of listening contexts and relationships to radio sound. I will also attempt to pay more attention to retaining and pulling in new listeners, in response to the tendency in my radio art thus far to push listeners away by voiding out the station in various fashions.

My explorations using headphones as a way to impose an artificial space on top of a performance space, creating a flexible realm in which to explore interactivity

and social topography, as well as the relationship of performers to a physical space, have taught me a lot about the dynamics of performance. I hope to continue composing with interactive processing and headphone networks, working with new performers and different processing for small ensemble performance versions of the piece, while developing single-microphone and larger ensemble realizations. I plan to refine my treatment of processing by analysis/synthesis and also create realizations using more limited ranges of processing, such as a version using only delay processing. I also hope to work on creating installation versions of *Artificial Space* along the lines I considered in the fall, featuring numerous “earbuds” in place of speakers. Finally, I will look for other ways to express and change social topography in performance and installation contexts, and for additional creative uses of headphones in engaging with the dynamics of musical space.

While I spent a lot of time in the fall developing pieces requiring video-based interactivity, I was unable to realize any of those pieces over the course of the year. In *Weapons Inspections*, *Vagina Monologues*, and in my attempt at realizing an installation version of *Artificial Space*, I observed that the presence of more people in an installation space often reduced the ‘presence’ of the installation and impeded individual interactivity. Any future endeavors to use video information as triggers for recorded or synthesized sounds and as ways of correlating sound to motion will need to recognize and negotiate this trade-off. In creating interactive timelines and installations lining corridors, sidewalks, or other spaces where correlating sound to the detection of position or movement would be appropriate, I will look into infrared motion sensing technology and other less technologically difficult means of making

such pieces interactive. In these cases and in other installations involving interactivity or a sensitive balance of sounds, I will try to better accommodate larger crowds.

My exploration in topical specificity and community recording helped me learn how to see through an issue that interests me to a way to engage with that issue through a sound project. I will continue to look out for sound to record or collect related to the issues I care about and to involve music in the issues on which I work. I also hope to continue and render sustainable some of the sound-organizing projects I've taken on at Wesleyan. I will look to institutionalize the work I do on chalking and queer issues, through leaving my pieces and interviews in the QRC and University Archives, and perhaps by establishing a relationship with the Admissions Office to sustain use of some of my material.

As war in Iraq intensifies, my organizing work on anti-war sound and video projects is ongoing. Over March break I recorded commentary and analysis from different television stations. Additionally as Wesleyan's participation in anti-war rallies, protests, and other events surges in the weeks after the conclusion of March break, I will continue to organize recording of sound material from these events. I will continue to collect and create anti-war material for WESU's R.A.T. show and its' 5-6 PM weekday news program, and am currently planning to organize a broadcasting of historical anti-war experimental music and radio art, including pieces such as Pauline Oliveros' *Poem of Change*. I also plan to continue making anti-war sound installations for musical and political events on the Wesleyan campus. I am planning to use new recordings of Kuwait City air raid sirens and sounds of bombs hitting Baghdad on the first night of the "shock and awe" campaign in an installation,

tentatively called *Air Raid*, outside the Campus Center on 19 April for the New Music Festival at Wesleyan, and will continue to plan installations through the spring and summer.

My work on interactivity, social topography, and topical specificity, in situations other than my original model for the thesis, and in isolation, has shown me the value of a variety of approaches to making political or socially meaningful experimental music. I will continue to examine issues in clarifying situations, narrowing my vision and working through concerns in a variety of contexts as a means to more effectively study my compositional interests, and to find new projects on which to work. I will also attempt to integrate approaches I have taken, as I am attempting to do with *ChalkTalk*, hopefully realizing some of the initial aims I harbored at the beginning of the year to activate political, physical, social, and acoustical spaces through outdoor, public sound installations and community organizing experimental sound projects.