Radial Symmetries and Radio Dials
Premiers and Improvisations

solo   Adam Tinkle

analog apertif 1 (2013)  Adam Tinkle
symmetricchorale (2011)  Batya Macadam-Somer  Judith Hamann
analog apertif 2 (2013)  Adam Tinkle
proximity music (2012)  Bonnie Lander  Sara Perez  Tommy Babin  Alice Teyssier

for four players inscribing a rectangle (2012)  Adam Goodwin

<a brief pause>

trio

Adam Tinkle  sax
Jon Mattson  drums
Jared Mattson  guitars/electronics

CPMC Experimental Theater
UC San Diego Department of Music
Wednesday, May 29, 2013
history, memory, nostalgia, and plunder.

and plunder. Music: moving and sounding bodies that disrupt boundaries between music, dance and theatre;

storytelling; recorded sounds as autonomous objects as well as in social and psychological experience; repetition

improvisational strategies; performance speech and vocality along the continuum between text-sound and

extreme durations in performance and sound installation; just intonation and other tunings; re- and post-bop

markers and aesthetic textures via new notations, games, and shifts.

unconventional musical environments: the decoupling and independent manipulation of form, content, genre

Areas for future research: the socio-political and nature-cultural dynamics and affordances of traditional and

Desert Silence's city streets, canyons, caverns, at the ends of fetters, around campfires. I want to excite and indwell.

possibility for making music.

the light sorts of vessels. I want this certain roof, in a hilltop room. I'm happy to let the hall fall how it wants to.

that laps in keeping time. All I'm saying is the room, the existence of a room in which to play, is the condition of

sounds absorbed by bodies no longer just bodies. Commonly, room rhythms or wood with high shine, to be hit by a foot

looking up halfway through a song to see a long-lost whoever materialized, the audience suddenly your people, the

or rolling up to a gift, wondering how a room will feel, whether there will be monitors, whether anyone will come—

a receding studio, the wall-less of salon and as-seen-on-TV plexiglass portals, and how the most bodysubject

nurture, sound that would poke up and then wither like the rustling bodies of fungi. The first time setting foot in

unplowed; scenes that would poke up and then wither like the rustling bodies of fungi. The first time setting foot in

cobbled together little PA to whichever American Legion or Grange would have us: third boards, thinking

was maybe the first piece I ever played my own music in front of people. When it closed, we started carrying a

in Portland, Maine, when I was growing up, the Salvation Army ran a cheap-free, all-ages venue called The Well. It