

20130529-Tinkle-01-Solo  
-04-Analog  
-05-Proximit  
-06-Four  
-02-Analog1  
-03-Symmetri

# Radial Symmetries and Radio Dials Premiers and Improvisations

CPMC Experimental Theater  
UC San Diego Department of Music  
Wednesday, May 29, 2013

solo Adam Tinkle sax

analog apertif 1 (2013) Adam Tinkle electronic

symmetrichorale (2011) Batya Macadam-Somer Judith Hamann vln + cello

analog apertif 2 (2013) Adam Tinkle elect

proximity music (2012) Bonnie Lander Tommy Babin  
Sara Perez Alice Teyssier

for four players inscribing a rectangle (2012) Adam Goodwin  
All electronic

<a brief pause>

Adam Tinkle sax  
Jon Mattson drums  
Jared Mattson guitars/electronics

trio

In Portland, Maine, when I was growing up, the Salvation Army ran a chem-free, all-ages venue called The Well. It was maybe the first place I ever played my own music in front of people. When it closed, we started carting a cobbled together little PA to whichever American Legion or Grange would have us: bingo boards, stinking upholstery, scenes that would poke up and then wither like the fruiting bodies of fungi. The first time setting foot in a recording studio, the walled-off calm and as-seen-on-TV plexiglass portals. And how the most godawful concrete bunkers, when coated in an electric rainbow, leering tags and murals, become places you're actually excited to play. Or rolling up to a gig, wondering how a room will feel, whether there will be monitors, whether anyone will come—looking up halfway through a song to see a long-lost whoever materialized, the audience suddenly your people, the sounds absorbed by bodies no longer just bodies. Crumbly torn carpets, or wood with high shine, to be hit by a foot that taps in keeping time. All I'm saying is the room, the existence of a room in which to play, is the condition of possibility for making music.

Desert silences, city streets, canyons, caverns, at the ends of jetties, around campfires. I want to excite and inhabit the right sorts of vessels. I want this certain roof, in a hailstorm. I'm happy to let the hail fall how it wants to.

Areas for future research: the socio-spatial and nature-cultural dynamics and affordances of traditional and unconventional musical environments; the decoupling and independent manipulation of form, content, genre markers and aesthetic textures via new notations, games, and significations; song forms and forms of singing; extreme durations in performance and sound installation; just intonation and other tunings; pre- and post-bebop improvisational strategies; performative speech and vocality along the continuum between text-sound and story-telling; recorded sounds as autonomous objects as well as in social and psychological experience; repetition and furniture music; moving and sounding bodies that disrupt boundaries between music, dance and theatre; history, memory, nostalgia, and futurism.