

La Voce



RADIO LINES: LA VOCE

A musical event, performed, broadcasted and recorded on Sunday, September 19, 1999, in Rome. A co-production by **RadioRai's Radiotre Suite** programme, the **NPS's Supplement** programme, **Radio Bremen's Neue Musik** department and **Goethe-Institut Rom**, "Radio Lines: La Voce" was an artistically innovative live radio event featuring the voice in its many facets-singing, speaking, imitated, recorded, mixed, estranged voice...

The central role of mixage in present-time radio production and the creation of a radio-work "live" were the guidelines for this project.

Each broadcasting station presented its own project/island of sounds composed by two musicians. The work of one of them focused on the voice: the outgoing sound being mixed, modified in real time, re-processed and recreated by the second musician, working on computer, sampler or mixer. The idea was to highlight the creative process underlying a broadcasting production; the person at the

heart of the performance production and presentation is the radio composer rather than the vocal artist.

In the first part of the programme, a composition written and arranged by the two artists (per radio station) was performed live for about 20 minutes (i.e. for a total of about an hour). In the second part (*Line 1*), different modes of improvisation were applied for about half an hour. First the six musicians each produced just one sound, forming a slow moving texture, followed by solo improvisations that blended together to end with a climax. In the third part (*Line 2*), one of the artists played a direct and decisive role: from the central mixer he controlled the main output of all three islands. Each of them in turn decided on the spur of the moment the instruments/musicians they underscored, along with the appropriate mixing and interaction procedures.

This project conveyed evidence to the radio's pivotal role concerning the technical aspects and inputs of new technology as well as its artistic content. It was

intrinsically a radio project, that would be unconceivable in any other setting, dispelling any lingering doubts about the radio

as a nostalgic link with bygone days setting this medium on a future-oriented but already practicable course of action.

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A Practical Way to Keep Fit

Schismophonia
Elio Martusciello & Mike Cooper

A forest of voices (as in the Balkans)..., re-routed and multiplied in those "non-places" of radio, television and the net, is captured here and re-directed, recycled. The aesthetics of the "machine" sets up a new anthropological space which de-territorialises events, bodies and voices.

A theme runs through all this: a practical way to keep fit, woven through with Mike's voice and modelled on texts, isolated words and fragments initially conceived by him as an image-text (as showing both in the hall and on the net). However, since the very beginning of our collaboration

(Schismophonia is our name) the increased interconnection between our different instruments, the continuous co-implementation of available techniques that enable us to go beyond the "individual subject", and so to transit on towards a new entity that Mario Costa, the author of *Il sublime tecnologico*, defines as "iper-soggetto estetico" (hyper-aesthete).

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Projekt C3

Claus van Bebber / RoN Schmidt

RoN Schmidt and Claus van Bebber have co-operated for over 20 years in musical improvisation, theatre and performance.

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Based upon an idea of Jürgen Drews from Goethe-Institut Munich, and Michael Fahres from NPS, the project was developed by Elmar Brandt (Goethe-Institut Rom), Michael Fahres, Co de Kloet, Piet Hein van de Poel (NPS, Netherlands), Marita Emigholz (Radio Bremen), Pino Saulo (Radio Rai) and Pinotto Fava

The artists:

Claus van Bebber and
RoN Schmidt (Radio Bremen)
Arno Peeters and
Jannie Pranger (NPS)
Elio Martusciello and
Mike Cooper (RAI)

This CD contains an overview of this two hour performance, made by the artists themselves. The whole performance can be listened to in real audio on the web site:
www.goethe.de/it/rom/radiolines/index-en.htm



"In the past we often worked at 'musicalising' noise with the most disparate sound generation and at producing noise through musical instruments. Now in Projekt C3 the only material they use is voice recording.

Interaction between manipulated sound material (records) and synthesizer (analogical Korg MS 20) stems from their long-standing experience with improvisation music.

Voice is used as a pre-structured sound material, as a basic element for processing of sound and rhythm produced by delaying, accelerating, synthesizing, modulating, dividing, duplicating voice. Naming the world, the language creates it anew. Voice generates the sound of language and, being the carrier of information, keeps energy/matter under control. Different forms of consciousness superimposing over reality are voiced in different languages.

WHATEVER IS, IS A METAPHOR! Yet, in each language each symbol appears differently. We actually perceive differences when listening to different voices and different persons. Super-

impositions produce interference and oscillation, hence an oscillating system which carries human message within its own 'sound envelope'. Voice recording (from literature, politics, advertising, medicine and religion) as well as singing without accompaniment in chorus and solo recording, placed on several record players, transformed by the mixer into a signal (A), are then transferred and recorded through the synthesizer as signal A1, modified, manipulated and processed into signal B. The latter, in turn, may be sent back to the record-player, and so on and so forth.

Our purpose is to offer perceptually undefined creative frameworks to our listeners and to enable them to partake of processes of association in spheres where no choices are required. The present draft is construed as a stepping stone for the development of more complex structures".

Claus van Bebber / RoN Schmidt

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The Story of the Singing Prince

Arno Peeters & Jannie Pranger

I've chosen a fairy-tale as a backbone for the performance. I heard it at the end of the movie 'Basquiat' by Julian Schnabel:

"Once upon a time there was a prince who had such a beautiful voice that whenever he spoke or sang, all people of the village felt happy. Then one day, a jealous wizard kidnapped the prince, stole his voice and threw him in a dark dungeon. Now the people were confused: where was their beloved prince? The prince now was worried: what to do? How could the villagers live without him? They would be unhappy and furthermore: how would they know where to find him? So he banged with his crown against the bars of his prison and a wonderful sound filled up the skies and the people were happy again."

As of yet I haven't found the source of this tale yet, but it

seems to have this open end which I think is fascinating: what happens to the prince? Will the people stay satisfied with this 'artificial replacement' of their beloved prince?

Of course, the beauty of the tale in relation to the theme 'Voice' is the parallel with the 'voice of beauty' being replaced by a surrogate. Where once there was a kind of pureness, now it has become a world of make believe. I guess to me, television is one of the clearest examples of this 'replacement'.

Together with soprano and vocal artist Jannie Pranger, we have adapted this story to a performance in which we'll try to find ways to enhance certain relations in sounds, songs and lyrics.

Arno Peeters & Jannie Pranger

