

UNIVERSITY OF VICTORIA

Department of Music

On Being Invisible, Part I (1976)

David Rosenboom

One idea is that of increasing the palette; bringing previously unconscious processes into conscious awareness and potential use. The stability of natural oscillators is such that one can submerge him/herself in them and learn the relationship between resonance and the idea of initiating action. These oscillators are plentiful in biological systems and have been well researched.

During the course of the composition, a computer program condenses the action of many of these phenomena into pattern analysis data that is, in turn, used to control the production of musical syntax, realized electronically in real time. Macrostructural information is derived from resonance patterns contained in the performer's brain signals (EEG), vocal patterns, and other acoustic inputs. Microstructural information comes from an analysis of physiological performing actions, short-term, transient neural signals, (evoked response, AER), and expressive physiological output codes, termed "actons".

The composer proceeds to produce music through improvisation, and natural physical processes, larger than ourselves, influence several levels of the compositional procedure.

INTERMISSION

On Being Invisible, Part II (1977) ;

The instrument, a computer controlled, hybrid sound synthesis and waveform analysis system, learns to discriminate further.

\* \* \* \* \*

Mr. Rosenboom's writings, scores, and records are available through the  
AESTHETIC RESEARCH CENTRE OF CANADA, Box 3044, Vancouver, B.C., V6B 3X5

---

26 February 1977 8 pm MacLaurin Auditorium

Admission \$2.50 & \$1.50

---