

**FRIDAY  
12 MAY 8PM**

THE MUSIC BOARD PRESENTS  
**DAVID ROSENBOOM:  
ON BEING INVISIBLE**

A COMPUTER ANALYSES AND CONDENSES BIOFEEDBACK  
INFORMATION FROM THE PERFORMER'S NERVOUS SYSTEM  
AND TRANSLATES THIS DATA INTO PATTERNS  
WHICH ARE MADE AUDIBLE BY  
A SPECIALLY  
DESIGNED  
SYNTHESIZER.

PERFORMING ARTS  
CONCERT HALL  
UNIVERSITY OF CALIFORNIA,  
SANTA CRUZ

## 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 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 the physiological performing actions, short-term, transient neural signals, (evoked response, AER), and expressive physiological output codes, termed "actions".

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

Slide environment created by: JACQUELINE HUMBERT

JACQUELINE HUMBERT aka J. JASMINE is an artist whose work has moved through various media and concentrated most recently in performance and environmental art, costume design and haute couture image transformations. She has presented her work throughout the United States, Canada and Europe, working with many noted musicians, artists, dancers, and filmmakers. She was the originator and director of MAPLE SUGAR, an interdisciplinary performance art series in Toronto, Ontario. Her work with the invented performance persona J. JASMINE and the body of work which has evolved through collaboration with David Rosenboom has resulted in a new LP called MY NEW MUSIC and a book of song scores and photos called A SONGBOOK. Both are available from either Aesthetic Research Centre, P.O. BOX 3044, Vancouver B.C. V6B-3X5 CANADA or Artists Research Collective, P.O. BOX 5051, Berkeley, California 94705, U.S.A.

DAVID ROSENBOOM is a well known composer-performer-interdisciplinary artist whose work has been seen and heard around the world. He is most noted for his instrumental and electronic music, his improvisational work as a pianist, percussionist, violinist-violist, etc., his developments in intermedia during the 1960's and 70's, and for his pioneering work in musical interface with the human nervous system. He has, however, also been very active as an explorer in the area of collective composition, especially in collaboration with artists of different disciplines and traditions. His collaboration with artist Jacqueline Humbert is an example of this interest.

He has worked with many renowned artists, musicians, and scientists, has recorded on numerous labels, published widely and currently holds positions as Associate Professor of Music and Interdisciplinary Studies at York University in Toronto, Ontario and on the Boards of Directors of the Aesthetic Research Centre of Canada and the Artists' Research Collective in Berkeley, California. His music, books, and records can be obtained from A.R.C. Publications, P.O. BOX 3044, Vancouver, B.C. V6B 3X5 CANADA, Seesaw Music Corp., 177 E. 87th St., New York, New York 10028, U.S.A. and in the PIECES ANTHOLOGY series of composer-publisher, Michael Byron, #240 Fine Arts, York University, 4700 Keele Street, Downsview, Ontario M3J1P3 CANADA.