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Nicolas Collins is a “pioneer in musical hacking” and a professor at the Art Institute of Chicago’s Department of Sound. He is known for inventing musical instruments out of hacked technology and electronics. Collins stated that he was always interested in the avant garde side of contemporary music. He soon eventually followed the route of electronic sound with the influence of Lucier. Collins worked with electronic sounds well before the advent of accessible technologies such as MIDI and public sound software. He had to work with the hardware himself and write his own code. He wrote an influential book called *Handmade Electronic Music: The Art of Hardware Hacking*, an introduction to musical hacking.

I enjoy the attitude he held in his early experiments where imperfections are accepted and implemented into the work. With such an early, unmastered technology, getting the right sound was difficult and therefore a faulty circuit board would be commonplace. However, they held onto the hardware regardless in order to create something that would forever be unique. “But it was a post-Cage aesthetic, in which we accepted accidents and indeterminacy. So a circuit that didn’t behave like a Moog, because it was glitchy or unstable, would work in our music.”

(Cannone) This attitude toward the imperfect and improvisation of work is something I wish to tap into more myself. I tend to lose myself in attempting to execute a technique or outcome as my work loses its intention or potential quirks.