

Lebowski's DevRes

Vincent Giles & Ensemble Pleebland

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Proposal

If granted the DevRes, I propose to:

- develop the ensemble/collective *Pleebland* as an entity;
- develop my composition series *threads*, which is based on the concept of *algorithmic music for humans* by creative three new works in the series, one for each of the three performances, and refining the syntax and documentation that supports the series, and;
- Explore the use of a custom laptop-based electronic instrument, first developed in 2015, that I have been revising to be significantly more expressive, in an ensemble context.

These works, including *threads*, develop the idea of using algorithmic (procedural, instruction-based) structures as seeded improvisation. Rather than being free improvisation, the structure is defined by algorithmic processes, while provocations for materials or sounds are seeded. Thus, the form is “fixed” and the relationship between form and content explored through improvisation. Each of the performances will present a new *thread* alongside one to two other, similar works, attempting to find a thread of understanding as to the nature of algorithms.

Ensemble Pleebland is designed to be a modular ensemble and collective, meaning that there is a roster of involved people, who are members of the collective and may change from performance to performance. The purpose of the ensemble is:

- To develop non-idiomatic, group improvisation practices;
- To explore structured, seeded, and composed improvisation and composition practices of its members;
- To explore interactions between electronic technology and acoustic instruments;
- To undertake practice-led, or practice-based research in composition and improvisation adhering to the above and below, and;
- To undertake research-led practice in the performance of composition and improvisation adhering to the above and below.

The name “Pleebland” comes from Margaret Atwood’s *MadAddam* trilogy of books, as Cooke (2006) summarises:

Atwood manifests this divide between rich and poor, haves and have-nots, in the splitting of urban environments into the Pleeblands — places of filth, disease, poverty, bioterror and chaos; and the Compounds — walled, secure, tightly-controlled and policed districts of biotechnological and capitalist production.

Which suggests a degree of political engagement in the ideology of the ensemble. Indeed, the notion of improvisation in this context is informed by a notion of freedom.

As Barrett (2002) says:

I prefer to think of contemporary art music not as another convenient category but, from a more idealistic standpoint, as describing those musics which refuse to be categorised, ... [t]his is one of the few real freedoms available to us, after all.

Current membership includes: Sophie Rose (voice and electronics), Josh Kyle (voice), Alice Bennett (flutes and electronics), Nick Freer (guitar), Carlos Lopez (guitar and electronics), Vincent Giles (electronics). This will expand to a flexible roster of interested parties.

This project will feed into the Australasian Computer Music Conference in Canberra in July, where I plan to present a paper on algorithmic music for humans. I am keen to connect with practitioners and the Lebowski’s community, and search for further avenues of presentation of Pleebland, the created works, and myself as a collaborative, electronic performer.

Short Bio

Vincent Giles is a composer and producer of exploratory music, discovering new ways to do creative things for human experiences. As a composer, he works with acoustic and electronic sound in the context of concert music, electronic music, installation, and improvised performance that is inspired by code, the natural world, mathematics, and science. These works are best described as experimental, being the result of emergent processes. He utilises traditional notation, graphics, computers, interactivity, custom instruments, and is interested in machine learning and other forms of artificial intelligence as part of his computer-assisted musical practice. Together with sound artist [Alice Bennett](#), Vincent founded [Tilde New Music and Sound Art Inc.](#), an organisation dedicated to the promotion and support of contemporary art music and related practices of our time. He is the current Vice-President and Treasurer of the organisation. He is also the former co-Director, Manager, and co-Producer of the Tilde New Music Festival and Academy events. Vincent is a lecturer in Composition and Music Production at the Australian Institute of Music. He has previously been employed as a lecturer in Critical Studies at Collarts and as a Teaching Associate in Composition at Monash University.

Samples of Work:

<https://soundcloud.com/vince-giles/breeze/s-VXljz>

breeze (Giles, 2020)

This improvised work was created to demonstrate a new version of the electronic instrument heard in the below (except End to Reattain), that has been developed as a prototype for Ensemble Pleebland. Sound materials drawn from two of my own electroacoustic works and a recording by Josh Kyle of two of my mesostic pieces for voice.

<https://soundcloud.com/vince-giles/tilde-aim-20160124-afternoon-lizzybraealicevince/s-zYBTn>

Untitled (Giles, Welsh, Bennett, Grimes, 2016)

This improvised work was performed at Tilde New Music Festival 2016.

Personnel:

Vincent Giles – Electronics

Elizabeth Welsh – Violin

Alice Bennett – Flute

Brae Grimes – Trumpet

<https://soundcloud.com/vince-giles/gileswelsh-end-to-reattain>

End to Reattain (Giles, 2016)

This structured improvisation explores pseudo-AI in decision making, with live sampling of the acoustic part. Performed at Tilde New Music Festival 2016.

Personnel:

Vincent Giles – Electronics

Elizabeth Welsh – Violin

<https://soundcloud.com/vince-giles/konfabulous-whatever/s-z7eFt>

Konfabulous Schmillblick (Giles, Rutz, Delisle, 2015)

This improvised work was performed at Impuls New Music Festival, at the Haus der Architektur, Graz, Austria, in 2015.

Personnel:

Vincent Giles – Electronics

Hans-Holger Rutz – Electronics

Julie Delisle – Flute + Electronics