



DIRTY DIALOGUES

(32:47)

Performers

Dirty Electronics Ensemble

John Richards, Amit D Patel aka Dushume, Zach Dawson, Robin Foster, Ben Middle, Jacob Myer Braslawce, Audrey Riley, Matt Rogerson, Harry Smith, Sam Topley, and Samuel Warren
Current Matrix + Radical Chip, Motors, and Found Objects
Radical Chip 'modules' (MIRLCA version) - made from nail terminals, wire-wrapping and wood bases - are laid out on the floor in a cluster. Performers generate variable current with motors and batteries and control the flow of the current through patching and connecting/ disconnecting raw electronic components to the modules. Found objects are also sounded by vibrating speakers and motors.

Jon.Ogara

Trombone, Flute, Kinect sensor, PC (MaxMSP - with dp.Kinect2, MIRLCA, VCV rack), IPAD running AUM
The MIRLCA was running an instance of the performer, where it tried to find freesounds which it was taught to be things that the performer liked. It was used in conjunction with recorded samples of phonemes from the performer and two friends. The phonemes were triggered via a random MIDI sequence. Flute and trombone improvisations were used, as well as the performer's left and right hand movements captured by the Kinect sensor and triggering a VCV rack creation. Jon's motivation was to create an instance of a lost conversation, to improvise to what was happening in the room and to consider the AI system as an alternative intelligence. The capturing and representation of movements were aimed at representing non-verbal communication as sound.

Anna Xambó

Laptop (MIRLCA)
MIRLCA is a SuperCollider extension developed by Anna Xambó as part of the EPSRC HDI Network Plus grant project "MIRLCAuto: A Virtual Agent for Music Information Retrieval in Live Coding". The system is a follow-up of the also self-built SuperCollider extension MIRLCA. MIRLCA combines machine learning algorithms with music information retrieval (MIR) techniques to retrieve crowdsourced sounds from the online database Freesound.org, which results in a sound-based music style.
<https://mirlca.dmu.ac.uk>

Collaborators



Partners



Dirty Electronics Ensemble. From left right, top bottom: John Richards, Amit D Patel aka Dushume, Audrey Riley, Sam Topley, Harry Smith, Zach Dawson, Robin Foster, Jacob Myer Braslawce, Ben Middle, Samuel Warren, Matt Rogerson. Photo by Susanne Grunewald.

John Richards

John Richards explores the idea of Dirty Electronics that focuses on shared experiences, ritual, gesture, touch and social interaction. In Dirty Electronics, process and performance are inseparably bound. The 'performance' begins on the workbench devising instruments and is extended onto the stage through playing and exploring these instruments. Richards is concerned with the performance of large-group electronic music and DIY electronics, and the idea of composing inside electronics, and he has come to consider these activities as a holistic action that he refers to as performance-installation. His work pushes the boundaries between music, performance art, electronics, and graphic design and is transdisciplinary as well as having a socio-political dimension. He has also written numerous texts on DIY practices and performance within electronic music, and object-orientated and material approaches in relation to sound art.
<https://www.dirtyelectronics.org>

Amit D Patel aka Dushume

Amit D Patel, aka Dushume, is an experimental noise and sound artist, influenced by Asian underground music and DJ culture. His work focuses on performing and improvising with purpose built do-it-yourself instruments, and recording these instruments incorporating looping, re-mixing and re-editing techniques. Lack and loss of control are central to his work. He has a PhD in Music, "Studio Bench: the DIY nomad and Noise Selector" (2019), from the Music, Technology and Innovation Research Centre, De Montfort University, Leicester, UK. He is a member of the Sound/Image Research group at the University of Greenwich, London, and Principal Investigator for the AHRC Research Grant "Exploring Cultural Diversity in Experimental Sound" (2021-23).
<https://www.dushume.co.uk>

Zach Dawson

I am a composer-performer based in Shropshire (UK). I release music under the experimental electronic duo 7balcony, co-organise a research series, and co-curate experimental concerts for Post-Paradise Series. I have self-produced singles, EP's, and albums and performed my work at many festivals and concerts nationally and internationally. Recent highlights: debut album under 7balcony (supported by AHRC, Royal

Birmingham Conservatoire, distributed by NMC Records), a site-specific performance-installation presented on Zoom, and performances at Ten Acres of Sound, Thinking/Not Thinking, Supersonic Festival, Ideas of Noise Festival, Centrala Art Gallery, and Eastside Projects (Birmingham). I'm currently undertaking my PhD, titled "x For y Hours - Music's Ontological Status After the Internet", at University of Birmingham, with cross-institutional support from De Montfort University, and support from AHRC's Midlands4Cities Doctoral Training Partnership.
<http://zachdawson.life>

Robin Foster

Robin Foster is a musician and performer from Bristol. His work explores ideas of physicality and viscosity in performance, particularly in noise music. He is currently undertaking a PhD at De Montfort University, exploring 'rummaging', the performance practice he developed with Henry Collins in 2013.
<https://robinfoster.net>

Ben Middle

Ben Middle is a musician, sound artist and instrument builder from Leicester. Often working under the umbrella term Scrounging Sound, much of his work revolves around hands-on approaches to DIY electronic music making and explores tactility, feedback, noise, sculpture, resourcefulness, sustainability and inconvenience. Alongside his practice as a maker of electronic and electroacoustic instruments, installations and devices, he has also recently cofounded Leicester's Virtual Ground record label collective, through which he has released music both as a solo artist and as a member of the improvised punk group Snutch.
<https://www.instagram.com/scroungingsound/>

Jacob Myer Braslawce

American sound-artist Jacob Braslawce (b. 1998) explores his abounding curiosity with individual experience, self-exploration, dissociation, subconscious and visceral experience in his music. A performer of his own work, Jacob's experience as both a classically trained musician and a live-electronics performer has inspired him to push the boundaries of gesture, agency, and interaction in both his research and practice. He is concerned with the creation and

implementation of practice at the intersection of interactive installation systems, improvisatory performance, sculpture, media and politics. Jacob holds two degrees from Bowling Green State University: a B.M. Performance (Saxophone), and a B.M. Composition. Currently, he is studying at De Montfort University in the pursuit of the M.A. in Music, Technology and Innovation.
<https://jacobbraslawce.com>

Audrey Riley

Audrey Riley is a cellist and improvising musician, active in contemporary and experimental music since the 1980s. She was a performer with the Merce Cunningham Dance Company (2001-2011) and since 2014 has been undertaking performance-based research as part of the Music, Technology and Innovation Research Centre, De Montfort University, Leicester, UK. She has recently completed her doctoral thesis, an autoethnographic perspective of the music practices experienced with the Merce Cunningham Dance Company. She is a member of the Gavin Bryars Ensemble, cellist and music director of Icebreaker, and is a lecturer in Advanced Ensemble Skills and Composition (MMus and BMus) at ICMP, London.
<https://www.audreyriley.com>

Matt Rogerson

Matt Rogerson is a neurodivergent musician, sound artist and performer based in Leicester (UK), currently undertaking an MRes in Music/Sonic Art at De Montfort University. His research, entitled 'Sensory Overload: Noise, Mind, Emotion', investigates ideas pertaining to performance interface, audio-visual viscosity, provocation, corporeal embodiment and intersectionality mediated by the practice of EEG/Biofeedback performance. In addition, his research assigns primacy towards interdisciplinarity alongside his own lived experience as a person diagnosed with an ASD (Autism Spectrum Disorder); in order to broadly inform and augment the associated ideas therein. He holds a BA degree in Music, Technology and Performance from De Montfort University, in addition to accommodating for his musical heritage as a guitarist by engaging in rock, experimental and improvisational ensemble projects.

Harry Smith

Harry Smith is a producer, composer and sound designer from Essex; under the moniker Fermata Ark Harry uses field recordings, instrumental improvisations and processed cello to create transcendental noise/punk ambient music that revolves around ideas such as autoethnography and information overload. Harry has worked alongside other like minded composers/improvisers such as Mark Wastell, Valgeir Sigurðsson, Ben Frost, and Bruce Russel, and is also a member of the Leicester based improvised punk band SNUTCH, and is the in-house masterer/mixing engineer for the independent electronic label Virtual Ground. Outside of music Harry works as a sound designer/foley artist for audio documentary and film, specialising in non-diegetic sound design intended to represent the internal world of the characters.

Sam Topley

Sam Topley is a sound artist and educator from Leicester (England, UK). She works with textiles to create handmade electronic musical instruments and interactive sound art work, including giant pompom musical instruments, knitted or 'yarnbombed' loudspeakers, and 'craftivist' musical instruments with e-textile interfaces. Topley is a doctoral candidate at the Music, Technology and Innovation - Institute for Sonic Creativity (MTI²), De Montfort University, funded by the Arts and Humanities Research Council (Midlands3Cities Doctoral Training Partnership).
<https://samantha-topley.co.uk>

Samuel Warren

Sam Warren is a musician and researcher that creates and devises electronic music for contemporary dance. He is interested in the way that a performer can react and embody electronic sounds through movement and gesture. His work explores improvisational techniques and dance for film. A central theme, which emerged during his projects, has been the creation of 'environment', as an holistic approach to sound and dance. He has an MRes in Music, "Relationships between Electronic Music and Movement Practice" (2019) from the Music, Technology and Innovation Research Centre, De Montfort University, Leicester, UK.



Anna Xambó. Photo by Helena Coll.



Jon.Ogara

Jon.Ogara

I started my musical path by learning the flute at school and discovered the delights of classical music. I studied electronics at the University of Manchester with a focus on radio communications. At university, I learnt the guitar and started to create more independent rock music, influenced by bands such as The Fall or Cabaret Voltaire. I discovered the saxophone and Jazz and started to bring together ideas of Jazz improvisation into my composition. I have studied Jazz with Nik Weldon at the JazzSchool in Rushden. With the development of the internet and connected devices, I started to explore the world of experimental music and started to share ideas and compositions.
<https://soundcloud.com/allopenelectrics>
<https://allopenelectrics.com>

Anna Xambó

Anna Xambó is a Senior Lecturer in Music and Audio Technology at De Montfort University, a member of Music, Technology and Innovation - Institute of Sonic Creativity (MTI²), and an experimental electronic music producer. Her research and practice focus on sound and music computing systems looking at novel approaches to collaborative, participatory, and live coding experiences. She is PI of the EPSRC HDI Network Plus funded project "MIRLCAuto: A Virtual Agent for Music Information Retrieval in Live Coding", investigating the use of a live coder virtual agent and the retrieval of large collections of sounds.
<http://annaxambo.me>

audio mixing & recording

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Harry Pentony

audio mastering

Anna Xambó
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album art and design by

Angela Guyton

MIRLCAuto is a project by MTI², De Montfort University
IKLECTIK
l'ull cec
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Phonos

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FluCoMa
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This work uses the following sounds from Freesound.org:

come back alive whisper.mp3 by LadyImperatrix (lic. CC0 1.0)
3. Suspiros Whispers.wav by cabusta9 (lic. CC0 1.0)
Asian Restaurant.wav by gusgus26 (lic. CC0 1.0)
ambient pub by 16H_Panska_Stejskal_David (lic. CC0 1.0)
Crowded Restaraunt.mp3 by Airborne80 (lic. CC BY 3.0)
Turn On by Czarcazas (lic. CC BY 3.0)
Distant Explosion by Mr_KeybOred (lic. CC0 1.0)
missile-explosion.ogg by jorgerosa (lic. CC0 1.0)
Office_printer_printing.aif by vrodge (lic. CC0 1.0)
Printer Printing Office Sounds by deleted_user_7146007 (lic. CC0 1.0)
Coins/poker-chips spinning.wav by JanevdMerwe1995 (lic. CC0 1.0)
Chopping Kindling.wav by PapercutterJohn (lic. CC0 1.0)
DIRTY FUZZ.wav by edwardszakal (lic. CC BY 3.0)
Roland SH-2 - Filter Vel Bass - F3 (54F#2-7MSI.wav) by modularsamples (lic. CC0 1.0)
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sink_241210.mp3 by miastodzwiekow (lic. CC BY 3.0)
Radio, Noise, Long-Wave, 01-01 LOOP.wav by InspectorJ (lic. CC BY 3.0)
50hZ heavy buzz.wav by adamamazing (lic. CC0 1.0)
Rubber Hammer by 13FPanska_Tolar_David (lic. CC0 1.0)
03-Pasos.wav by ZeritFreeman (lic. CC0 1.0)
CrecimientoPlanta.wav by Natymon (lic. CC0 1.0)
The Shape of Noise like Starlings.wav by Daimon-zero (lic. CC BY 3.0)
computer-hum.mp3 by snakerz (lic. CC BY 3.0)
Glass Smash, Bottle, B.wav by InspectorJ (lic. CC BY 3.0)
Sellotape being pulled by Zamazan (lic. CC BY-NC 3.0)
Balloon-Strain-03.wav by Gniffelbaf (lic. CC0 1.0)
hip hop loop_100bpm_wet.wav by jordanthebamf (lic. Sampling Plus 1.0)
Small Brush Sweep.wav by TaXMaNfOReVeR (lic. CC BY-NC 3.0)
overture pince Gerber.wav by transeman (lic. CC0 1.0)
Sweeping with a brush.wav by 15GPanskaMottel_Patrik (lic. CC0 1.0)
cerrando puerta de carro / closing car door by jusebago (lic. CC0 1.0)

Dirty Dialogues, a music improvisation recorded on May 17, 2021 at PACE (De Montfort University) with no audience due to COVID-19 restrictions.

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In collaboration with l'ull cec

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