Subversive Endeavours

Matúš Kobolka

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Abstract

The present thesis discusses potential uses of subversive tactics for achieving defamiliarization effects in the context of computer music. Subversion, foregrounding theory or defamiliarization are literary theory's well-established concepts and this writing aims mainly to consider them in musical discourse. The author outlines a theoretical framework and unfolds some of his work which bears the imprint of the topic.

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Without deviation from the norm, progress is not possible.

– Frank Zappa

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Introduction

My music involves use of a computer to such a great extent that it is perhaps apt to call it "computer music". Needless to say, the term "computer music" is a double signifier – it can refer exclusively to music that claims its refinement in academic circles but at the same time it can be used as a blanket term that generously encompasses *"all the musics that computers make possible"* (Ostertag, 2001). If we give preference to the instrumental definition of the latter, since it also covers the former suggestion for algorithmic composition or *"extended timbral explorations"* (Ostertag), then computer music can bear manifold forms. And the potential interplay between whatever such music could represent is very appealing for both compositional and performative praxis.

I presume that habitualization devours any kind of music as it *"devours work, clothes, furniture, one's wife, and the fear of war"* (Shklovsky, 1917), to allude to a prominent figure of Russian Formalism, Viktor Shklovsky. This paper aims to focus on my recent solo and collaborative work which endeavours to detach itself from *"the automatism of perception"* (Shklovsky) and achieve (self-)defamiliarization in Shklovsky's terms. But before the

actual scrutiny of those works comes about in the next chapters, let me bring up the questions which I am often asking myself in the first place, prior to executing any creative process. How to make music possibly unfamilar, strange or surprising? How to hedge it against the "stuplimity" that cultural theorist Sianne Ngai describes as *"the aesthetic experience in which astonishment is paradoxically united with boredom"* (Ngai, 2005, p.271) and that too often threatens contemporary temporal arts? And lastly, how to make music that simultaneously declines *"social divisiveness"* (Subotnik, 1996, p.170) but refuses vulgar participation in what Adorno and Horkheimer have termed as "cultural industry"? I am inclined to think that computer music can cope with all of these questions with a dash of humour by utilizing the following concept borrowed from literary theory.

Linda Hutcheon in her book *A Poetic Of Postmodernism: History, Theory, Fiction* states that *"perhaps the most potent mode of subversion is that which can speak directly to a "conventional" reader, only then to chip away at any confidence transparency of those conventions"* (Hutcheon, 1988, p.202). She refers to ostensible accessibility of a great deal of postmodern novels which are parodoxically *"being at once popular best-sellers and objects of intense academic study"* (Hutcheon). As she argues, the hybrid fiction of E. L. Doctorow, Thomas Pynchon or Umberto Eco – to mention a few – charmingly dissolves the binary opposition – elitism / mass culture – by exploiting the conventions of both poles. My attention is mainly focused on that "dishonest" double flirt which would induce the particular dualism to disappear. Let me shift from literature for a moment and draw the example of a musical parallel. At least in my experience, there seems to be a profound dichotomy between academic electronic music and its opposite – electronic dance music. In this respect, I find a deconstructive practice of Mark Fell,

Gabor Lázár and to a certain extent also Lorenzo Senni worth mentioning, because they are all estranging rave music by subverting it from within its own fabrics. While Mark Fell exaggerates emblematic gestures of house music into the new-found extravaganza by virtue of algorithmic composition, Lorenzo Senni strips trance music to the waist and merely exposes its ridiculous base. And although I can barely find any joy in electronic dance music and unfortunately, tend to get merely depressed on a dance floor, I can still enjoy these artists' music, for it confuses my preconceptions about rave as such.

Strangeness inevitably demands the familiarity of its context. Or as visual art critic Clement Greenberg argues in his essay *The Factor of Suprise*:

> "[...] esthetic resolution or satisfaction, however obligated to surprise in order to be effective, has still to provide its surprise within reach of the terms of the expectation or tension that "precedes" it." (Greenberg, 1999, p.33)

Sometime in the middle of my studies at the Institute of Sonology I felt a heavy urge to reconsider the ways of how I had been approaching computer music, for my musical practice seemed to have arrived at cul-de-sac. Afterwards, my *SoundCloud* miniatures started to manifest a notable shift from hitherto "digital maximalism" and my live performances liberated from merely free-improvized noise. It could be said that this was the point of departure for the present writing.

I believe that to defamiliarize noise music and confront the expectations of a "noiseswept" listener is to *"both install and subvert"* (Hutcheon's excessively used idiom) noise music's *"generic tropes and gestures"* (Bassier, 2003, p.63) One can think of addressing the taste-provoking Trojan horse to a

"conventional" listener of "unconventional" music. As illustrated before, a "genre" along with its conventions to be violated is interchangeable. Furthermore, with the help of a computer one could possibly cross-interrogate the rhetorics of various music styles at once. The first chapter of this paper examines our laptop duo *HRB/BOL* which estranges the noise as well as its digestable counterpoles.

Throughout the thesis, subversive practice is as playful as parasitic, always provisional and deprived of ideological ambitions whatsoever. It stirs still waters of a dominant discourse for a sake of a poetic potential. Subversion is not exclusively a strategy of postmodern aesthetic weaponry as the previous paragraph might have suggested. In fact, Czech structuralist Jan Mukařovský of The Prague School coined the term "aktualizace" (translated into English as "foregrounding") for a stylistic device that constitues *"the very essence of poetry"* (Mukařovský, 1932) and operates subverisvely *"whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony)"* (Miall & Kuiken, 1994). Mukařovský concluded the following when making a distinction between standard and poetic language:

> The violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilization of language; without this possibility there would be no poetry. The more the norm of the standard is stabilized in a given language, the more varied can be its violation, and therefore the more possibilities for poetry in that language. And on the other hand, the weaker the awareness of this norm, the fewer possibilities of violation, and hence the fewer possibilities for poetry. (Mukařovský)

According to Mukařovský, what defines the artistic whole of a work of poetry are the dynamics of an interplay between automatized background (standard language) and foregrounded components that systematically distort it, while pointing out that *"simultaneous general foregrounding"* of all the components would establish merely a *"new automatization"*. By applying the foregrounding theory to a musical practice the same conclusion can be drawn: automatization endangers any music lacking deviations or oppositional forces to its established, and hence, anticipated norm. In other words (and here I am hijacking the vocabulary of literary theorist Stanley Fish), music which neglects dialectics and presents itself rhetorically instead is likely to fail at becoming strange, since it only confirms itself and beliefs of a dedicated recipient.

Likewise, American composer George Rochberg noticed *"the possibilities of a new aesthetic and new path to musical expression"* (Rochberg, 1984, p.251) in the tonality/atonality conflict mediation and in his collection of essays *The Aesthetics of Survival* concluded the following:

> Imagine a choreography of polar opposites in which there are innumerable and subtle intermixtures and combinations of steps and figures, in which raw juxtapositions produce sharp contrast, in which asymmetry enfolds symmetry, symmetry enfolds asymmetry in the same way dancers' bodies enfold each other. There are limitless ways of imagining these potential combinations. One thing is entirely certain: it will take incredibly hard work on the part of many composers to bring these new uses of the energies of polar opposites to the highest levels of maturation. It will have to be the work of an unbroken chain of generations whose members can only sense rather than know what lies ahead. (Rochberg)

At this point, I may very well be accused of ignoring sound as such and merely *"adopting the textualist paradigm"* (Cox, 2011, p.147), as Christoph Cox would put it. But of course, to bring what has been formalized here into effective practice, requires the delicate care of a *"sonic materialist"* (Cox).

Finally, the works which I am going to discuss in greater detail now, are the most recent ones. They are meant to be and have been performed live and therefore subversive tactics also greatly concerns their extra-musical domains: the way of using the tools (computer, software) or approaching the audiences.

2

HRB/BOL

"The mission of art lies neither in fleeing from, nor in flirting with, the contradictions which mould the consciousness of our society, but in coming to grips with them and dialectically mastering them."

— Helmut Lachenmann, *The "Beautiful" in Music Today*

CMJ: Is a laptop a musical instrument?

HRB/BOL: Indeed. More precisely, it is a percussive instrument. If you hit it passionately enough with a chopstick it will play back a scrap of its sonic memory. We say: beat the sound out of your laptop!

In 1996, sociomusicologist Simon Frith pointed out that *"we certainly do now hear music as a fragmented and unstable object"* (Frith, 1998, p.242). Twenty years later, *YouTube* gives blessing to fragmentary listening at its most extreme. And unlike *MTV* or any other music television channel back in the pre-Internet era, it gives one a full control over *"the economy of her or his pleasure"* (Dell'Antonio, 2004, p.204).

One can listen to Stravinsky's *In Memoriam Dylan Thomas*, swap it out for a minute of Young Thug's unintelligible rapping just before a tenor

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arrives and then proceed with Françoise Hardy, while preparing for an evening party, where likely the very same medium will arouse and preserve permanent fragmentation of music. The parable could end with her or him, back at home, regreting awkwardly executed socializing efforts at the party. And again, the fantastic cloud jukebox provides a medley which perfectly matches one's solitude and emotional configuration. We aim to reflect such a mode of listening and elevate radical fragmentation of a stylistically diverse material to an aesthetic principle.

HRB/BOL is a collaborative project that we have started together with performer DJ Bol in 2015. A Slovak word "hrbol" can be translated into English as a "bump". And a bump can refer to a contact mic duct-taped to a laptop. Such a "prepared" laptop enables our computer music to be performed in a peculiar way. That is to say, *HRB/BOL* subverts prevalent human-computer interaction by reducing it into a primitive, yet profound, physical gesture – a stroke – so that a computer itself becomes somewhat a percussive instrument, an all-(sounds)-embracing drum. There is an alegorical layer intrinsic to the act of beating computer with a stick. To beat it is to preserve its role in the background. It is a comically posed antropocentric manifestation of our dominance over the technological paraphernalia which lie in front of us on a table.

Our project regards *"cultural association, personal experience, and imaginative play"* (Subotnik, 1996, p.219), what Rose Rosengard Subotnik observes to be often brushed aside by the paradigm of structural listening. Before putting *HRB/BOL*'s last performance at *NEXT // Advanced Music Festival* into the words and giving insight into the band's intricate motivations, I will briefly introduce our terminology.

A "sketch", in our understanding, is a fragment of music, often under-developed realization of a simple idea. Its overall duration is open and so are the durations between precomposed sound events which constitute that specific fragment. Sketches are hence intuitively "semi-improvised" on a spot. And since there are two of us playing, a sketch is usually represented by two sonic layers which are complementing each other.

A "mashup mode" is a mode of playing, in which we superimpose layers belonging to different sketches in a random manner. A hybrid sketch is usually extremely short and after no more than two hits, it is replaced by another layer combination.

A "cycle" is a row of various sketches, ideally it varies from one performance to another, but occasionally we overlap between the cycles. To play a cycle is to go through all the sketches during the performance and finish with a grandiose mashup finale.

2.1   00"00 - 00"30

Our second cycle begins with a thirty-second playback from the recording of the preceding performance which had taken place at the same venue half a year before. The recording documents the very end of that concert. The audience, notably larger now, is listening to itself responding to *HRB/BOL*'s first cycle back then. Amidst clapping, laughter, positive whistle and all the "wooooooos", one can distinguish a man yelling at us "good you are done, cuz it was fucking terrible!". In the fourth point of his art manifesto, experimental bass player Dywane Thomas, Jr. (better known as MonoNeon) suggests the following:

> Understand and accept that some people are going to like what you
> do and some are going to dislike it... When you understand and ac-
> cept that dichotomy...move on! (Dywane MonoNeon Thomas, n.d.)

Nevertheless, it took me some time to overcome the bitterness of the fact
that someone dislikes what we do.

2.2   00"30 - 03"00

My very first stroke stops the playback and triggers a short accordion mo-
tif overdubbed with a xylophone. The decision to revisit nowadays out-
dated General MIDI SoundFont format and employ sounds of common
musical instruments has been affected by Clarence Barlow's *Relationships
for Melody Instruments* and encouraged by Babis Giannakopoulos's work.
As I am hitting my computer again and again the material keeps repeating
slightly varied in a rythm. On the contrary, when DJ Bol hits her laptop,
she digitally enforces a contact microphone to feedback and starts a drum
sequence. Thereafter, everytime she bats the machine, the tempo of the
loop algorihmically changes as well as the row of percussive instruments
used for the sequence . We are trying to beat the computers in sync.

2.3   03"00 - 03"50

The next sketch reminds of "Hit the Worm with a Hammer" toy. But in-
stead of hitting the worms we are hammering our guilty pleasures. I am
not sure whether DJ Bol really finds her guilt in being obsessed with in-
famous Serbian turbo-folk or Bulgarian chalga, but mine can be definitely
found in liking 70's disco music. Both laptops select from a defined set of

songs and play their random excerpts. The point is to mute those excerpts as quickly as possible, but one cannot resist not keeping them blending at least for a moment and that leads to the emergence of bizzare plunderphonics, where Carol Douglas would sing along with Ceca – an ever-popular Serbian pop-star, the wife of now-dead war criminal and mafia boss Željko Ražnatović.

2.4   03"50 - 05"30

I have a weakness for Balinese gamelan. For that reason I have been conceiving an etude, in which I would finally remake the mesmerizing opening of Xenakis's *Jonchaies*, putting fine-tuned GENDYs in place of the strings and lengthening the opening's duration. The same reason have brought gamelan into the third sketch. When I interrupted my studies at the Institute and returned to Bratislava, I joined the local gamelan collective together with my beloved sister. *HRB/BOL* performs the canon of a melody from the ensemble's repertoire. Since the sequence of notes was reconstructed from memory, there is a dead end from which we are forced to take a "drunkwalk" through a pelog scale for a few bars, to arrive back at the beginning of the theme. The sounds of our imaginary metalophones are being recorded into circular buffers in order to be unstably played back at different rates and ornament the track. Last time we stylistically "transposed" our gamelan sketch into a drone metal variation, by switching on our additional microphones and compressing heavily our sonic outcome. But this time, the cycle proceeds with an intermission.

2.5   05"30 - 06"30

I thought that letting speakers loudly emit pink noise while kissing on a stage, would have been a powerful image. Unfortunately, I did not convince my otherwise very flexible bandmate to do it with having been accused of kitchyness. The performance of a slow dance to the Jeo Dassin's song covered by Slovak legend Michal Dočolomanský – *L'été Indien*, is the achieved compromise. There is a poorman's pitch follower analyzing the song and feeding the ugly sounding synthesis model with the obtained frequencies. The synthetizer debases the love song and enhances the overall remarkableness of the spectacle.

2.6   06"30 - 10"30

Marsz is a poem by Polish futurist Bruno Jasieński and DJ Bol recites it over the course of the present sketch, while drumming her aggressive arrangement in a major scale, accompanied with a feedback loop. My part is softer and it is a very catchy sequence of short notes played by various instruments at once. When I hit the computer, *SuperCollider* executes the pattern playback of around two seconds. The shorter the gap between the hits the less of the sequence is played, because the pattern is restarted everytime I hit the computer. Applied to the very dry sound material, this simple technique brings in the "skipping CD effect". Yet, there is another parameter we use for controlling the flow of music. The software counts the hits per a sketch. In this case, my sequence is transposed up and down at every eighth stroke.

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2.7   10″30 - 12″30

The last sketch is a cover song of *Tigers* by hardcore band Orchid. Our inability to play the explosive opening and the end of the song led us to use the original recording for those parts. The rest is supposed to be slowly strummed on electric guitars, so we are capable of drumming it. Karplus–Strong string synthesis processed with wavetable lookup distortion mimics perfectly the sound of an electric guitar. And these are the *Tigers'* lyrics we sing together:

> I kiss the girls that speak Marcuse. I kiss the boys that speak Foucault. I love the kids that know Adorno and snub their nose at kids who don't. I make love in theory and touch myself in practice. What's good for the posture is good for the pose. Who let the tigers out to kill all the lovers?

2.8   12″30 - 15″00

Now, finally, comes the mashup finale. Ars Combinatoria. The sketches are being versatilely superimposed on each other at high cadence. What had been offered to audience reappears again in bits and pieces. The performance is slowly reaching its end. Eventually, we will throw our chopsticks into the audience, for some people love these kinds of artifacts. *HRB/BOL* proudly mocks the format of a rock band along with its clichés.

3

Penpal

*"[...] and the disdainful and silly piano pieces of Satie evoke flashes of
experience which the stringency of the Schönberg school, despite being
backed by the entire pathos of musical development, cannot dream of."*

– Theodor W. Adorno, *Minima Moralia*

We co-composed and performed *Penpal* together with Adam Juraszek. Just
to briefly mention Dionysian aspect of the piece: the piece is the outcome
of what I tend to call a germinal alcohol abuse, that is, when interesting
ideas pop up during heavy drinking and one brings them home instead of
embarrassement or wounds on a face.

Our idea of "confessional computer music" alludes to so-called "Confes-
sional Poetry", a style of American poetry which emerged in late fifties
and is well represented by the works of Sylvia Plath or Anne Sexton. Ac-
cording to *The Oxford Dictionary of Literary Terms*, *"confessional poetry is an
autobiographical mode of verse that reveals the poet's personal problems with un-
usual frankness"* (Baldick, n.d.). Likewise, we yearned to explicitly expose
the personal in a concert hall.

3.1 Techne

Penpal combines live computer music with a theatrical performance which might at first evoke the visual characteristics of a livecoding practice: two people facing each other, sitting behind a desk in front of their laptops, which are projected on two projection screens. But there is no code exposed, on the contrary, what is disclosed is the correspondence chat between the performers.

Livecoding performance upholds Friedrich Georg Jünger's assertion that *"all technical knowledge is marked by an impersonalism that necessarily results from the purely material facts that it deals with"* (Jünger, 1949, p.26). And we thought: why to bother audience with a technical knowledge or a code which is only a virtual extension of what is already there, dominating a stage? Why don't we embrace the very personal instead and share it publicly from within the aesthetics of livecoding.

Penpal is a mockery of livecoding and just like in the case of *HRB/BOL*, it banalizes the digital technology which it inevitably depends on. Or at least, it tries to deprive its techne of importance, when being performed. Doing so, paradoxically, demands total commitment and obedience akin to the technology during the developement phase. For one does not want to give it a chance to draw attention to itself in the form of its failures. From the very beginning we aimed to stain the Boolean logic of our forthcoming apparatus with the personal matter. This is one of the important layers *Penpal* consists of and is conscious about.

It took us one week to build a stable technical solution for the piece, i.e. a peer-to-peer chat console application which is capable of communicating flawlessly with a *SuperCollider* client. We ended up having a multi-

threaded terminal interface written in *Python* programming language utilizing *prompt-toolkit* module. With a little more than hundered lines of code we achieved smooth interaction with *SuperCollider* client, which could at once listen to keyboard events and organize sound material in realtime as we were typing into a terminal prompt. The final problem left to be solved was the actual chatting; how to safely transfer messages between the two machines. The *Jabber/XMMP* protocol proved to be in our case unreliable and therefore we decided not to depend on the Internet connection whatsover in the end. The messaging was accomplished by virtue of *OSC* and a crossover ethernet cable.

3.2   Sound and Music

The first idea that crosses one's mind when considering a "typing piece" is the amplification of the act of typing. The interface made possible to map all the keys separately onto sound events. Adam enhanced his typing by triggering the samples of computer keyboard taps and I bound my "keypress" events to the sounds of a typewriter. Foreseeing the confessional nature of the script, we agreed upon the prosaic ornament: pressing the *Enter* key would – besides sending a message to the recipient – alternately play and pause two different recordings of countryside night ambience and the rest of the keys would heavily side-chain the cricket chirps when being pressed. We also knew that there would be a lot of text erasure happening in the act and therefore made *Backspace* differ in sound by reversing the playback of its previously assigned sample. This was the piece's sonic groundwork.

Very soon we realized a potential musical role of the *Spacebar* key and that spaces dividing the words in sentences could actually conduct the music. I can not remember how we came to the decision to work with Erik Satie's *Gymnopédie No.1*. Intuitively perhaps. Or, as Adam acknowledges when giving an explicit textual reference in the form of *YouTube* link in the very beginning of the performance – it just fits. But fits to what? Does it fit to nighttime in general? Does it fit to the tragicomic talk we are supposed to have? Or does it fit conceptually?

Walker refers to Satie as forgotten godfather of experimental music and someone whose compositional practice was imunne to Adorno's, often devastating, critique. This not surprising if one considers Adorno's view on art being *"constituted of the tension between seriousness and lighthearted-ness"* ([Adorno](#), [1966](#), p.249). As Walker puts it: *"Adorno considers Satie's art as being basically child-like; neither progressive nor regressive, but simply avoiding interaction with the dominant system"* ([Walker](#), [1994](#), p.47). Is *Penpal* then the homage to Satie or his artistic idiosyncrasy? It is, accidentally. All I can say is that I am very happy for the ambiguity of such reference in *Penpal* piece.

We acquired MIDI file of *Gymnopédie No.1* and extracted all the pitches, divided them into the separate groups (leading melody, bass notes and chords) and these groups were later defined as "streams" in *SuperCollider* language. By pressing *Spacebar* key one could walk sequentially through the whole piece of Satie. Both of us selected various samples of a pitched material which would be used for *Gymnopédie's* reconstruction. The odder sound the better – be it sleazy saxophone cry, surf-like guitar pluck, violin pizzicato or glockenspiel. These samples were on fly pitch-shifted down or up by *SuperCollider* according to predefined sequences of notes.

3.3 A Few Words on The Script

As indicated, the script was confessional. It dealt altogether with alcoholism, unhealthy lifestyle, lack of intellectual confidence, self-doubt and loneliness. The fact that we were transcribing the script from the papers (scores) to our terminal prompts was perhaps alienating us from what was being projected onto the screens. Nevertheless, all of it was as embarrassing as sincere.

How did Nietzche and kiwi get into the script ?

I remember DJ Bol reading aloud personal life's oddities of continental thinkers. Apparently, Deleuze did not cut his nails and disdained travelling. But what struck me more was Friedrich Nietzche consuming three kilograms of fruit every day. To please him was to visit him at home with a basket full of random fruit. Since then I have been passing by the shelves with expensive smoothies in Albert Heijn supermarket with Nietzsche's lust on my mind, pondering about which smoothie he would prefer.

4

Other Works

This additional chapter has been reserved for works which show signs of being subversive, but don't necessarily relate to the context of computer music. What follows is a very brief overview.

Wasp Trap was a silent solipstic sound sculpture which fought tooth and nail against site-specifity and the prevalent phenomenological approach towards sound art. The work aimed to deal with Proust's *À la recherche du temps perdu*, the issues of absence and my grandmother's Alzheimer's disease. The trap was made of a plastic soda bottle with its neck cut off, which was then flipped upside-down and placed back inside the rest of the bottle filled with currant syrup. Its interior was amplified by two electret microphones which were than led outside into separated circuits powered by two AA batteries. The light-weight electronics were glued onto the trap and wired into a small mixing board so one could listen to the odd-looking rural object and potentially trapped insects with headphones. The piece remained silent over the whole course of the collective exhibition which took place in the Hague's recreational areas in the beginning of June 2014.

Nedeľa (Sunday) was a solo performance in which I combined my unexperienced amateur rapping of a poem from 1927 by Slovak Marxist poet Laco Novomestský with the free-improvised clichés of nowadays so much hyped trap music arrangements. It was the first time that I tried to rid my free-improv practice of a certain comfort by doing something that I wasn't used to. The piece was rehearsed in the completely empty "non-place" of Eindhoven Airport during the night and awkwardly performed the next evening in Brno. The short version of this work appeared once in the repertoire of *Autodraag* – our collaborational project with Iván Brito.

Great Meals On Wheels was a mixture of a field-recording piece and a radio play that would eventually end in a goofy (counter-)commerical for the Hague's *Hofftrammm Tramrestaurant*. The piece was my contribution to the radio broadcast *Tramway* which was the final outcome of the wonderful Aural Tectonics workshop led by Raviv Ganchrow.

Last summer I coined the term "tuneback" for a fictional phenomenon that occurs when two singing voices are autotuned according to each other at the same time. The same year I successfuly implemented the open-source *Autotalent* audio plugin as a *SuperCollider UGen*.

Tuneback Studies are meant to be performed by two Slovak folklore singers and a laptop. The performers are supposed to sing two different folk songs at the same time according to a score. Each performer has a MIDI pedal in front of her and in the score is also included when to step on it. When one singer steps on a pedal the computer is told to autotune the other singer's voice according to the current pitch of the former one. And vice versa. There are a few moments when both singers step on a pedal at the same time and that is when "tuneback" emerges.

5

Conclusion

It is rather difficult task to formalize one's artistic affinity and practice. The straightforward concepts which were articulated in the introductory paragraph might have been resonating, sometimes opulently the others subtly, in the presented works. But those works are far from being reduced to the single exact reflection of such theoretical or conceptual basis. Fortunately.

Still, the proposed subversive strategies for the sake of music's defamiliarization are worth considering. There are thousands of possible ways how to deal playfully with (computer) music in such a manner. What could be nowadays derived from Eco's postulate that *"the postmodern reply to the modern consists of recognising that the past, since it cannot really be destroyed, because its destruction leads to silence, must be revisited: but with irony, not innocently"* (Eco, 1984, p.17) is that the contemporary reply to the all that is contemporary should consists of recognizing that the present must be permanently questioned, deconstructed and toyed with and it does not matter whether with or without irony.

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