

SYCOM and USFCAM Present:
Music for Troubleshooting

An electronic music concert inspired by the USFCAM's *Mark Dion: Troubleshooting*

1. (7:00-7:20) **We Can't Go Back** by Vincent Euliano and Philip Charos

*Vincent Euliano: percussion; Philip Charos: percussion, voice, & delay;
Clayton Prather: car & percussion; Nathan Corder: percussion;
Evan Lloyd: percussion; Ekaterina Capatides: percussion*

We Can't Go Back presents perceptions of science and nature in Florida culture. The piece moves through a series of textural changes, juxtaposing sounds of undisturbed nature and industry, through historical perspectives of Florida. From developing and draining the everglades, to preserving it, the changes in musical texture coincide with the changes in societal outlook. The art and the music address the significance of preserving nature so it can survive in our fast paced, computer lorded world.

2. (7:20-7:40) **Extravagant Abundance** by Susanna Hancock and Michael Frazier

*Susanna Hancock: Skin Drums; Clayton Prather: Brake Drums;
Valerie Bové: Rain Stick, Mark Tree, and Wood Blocks;
Bethany Finch: Wood Blocks, Singing Bowls, and Almglocken;
Armando Ayala: Log Drums & Lead Pipes; Michael Frazier: Claves;
Nathan Corder: Classical Guitar*

Extravagant Abundance is a reaction to Mark Dion's piece entitled *Concrete Jungle*. Our work will include a commentary on the destruction of Florida's natural beauty, and the result of industrialization and tourism brought in by those who changed Florida's natural ecosystem, such as with the Everglades. Our piece depicts the cycle that Florida's wildlife has taken, beginning as a natural beauty, becoming adulterated by industrialism, experiencing a conflict of industrialism and wildlife, and finally entering a period of restoration and rejuvenation. Our piece utilizes sampled wildlife and industrial sounds, as well as computer-generated sounds and live acoustic instruments, with each section having its own unique tonalities and timbres.

3. (7:40-8:00) **Stick to What You Know** by Clayton Prather and Ekaterina Capatides

*Clayton Prather: cajon; Ekaterina Capatides: synthesizer; Vincent Euliano;
Michael Frazier, Susanna Hancock, Vincent Euliano: shakers*

Stick to What You Know is a soundscape inspired by the travels of William Bartram. The inside natural sound world is inspired by Bartram's travels in Florida and emulates the sounds that you would hear in nature, unaffected by the modern world. The outside sound world is a representation of the unnatural modern world and the technological side of Dion's work. The mood change and switch in atmospheres between the outside and inside sound worlds portray the conflict between nature and our modern world, which is featured in work by Dion. In the east gallery, you will see a Cajon performer. A Cajon is a drum that the player sits on and plays by slapping the front of the box. It is a Peruvian instrument originally created by fisherman using their fish traps. Also, several performers will be walking around the gallery with shakers to simulate the actions of a rattlesnake.

4. (8:00-8:20) **10 equals 2** by Armando Ayala and Evan Lloyd

Evan Lloyd, Armando Ayala, Vincent Euiliano, Clayton Prather: percussion

10 Equals 2 is based on Florida's population growth over the last 100 years (1910-2010). The electronic element will include separate tape pieces to be played inside and outside. The tape pieces consist of manipulated found/sampled sounds to parallel Mark Dion's use of everyday objects in his art. These sounds progress from a natural ambient sound to a sound more reminiscent of industry and technology, representing industrialization and population growth. Both tape pieces also include small samples of music to represent and cue a decade every 2 minutes. The live element includes both wood and metal percussion to represent nature and industry, respectively. At the start of each decade, cued by music, a segment of the wood percussion will be removed while a segment of the metal percussion will be added. The ways the metal percussion segments are added have been determined using the statistics from a population growth chart taken from the U.S. Census Bureau.

5. (8:20-8:40) **Alligator Music** by Nathan Corder and Geoff Sheil

*Nathan Corder: guitar; Geoff Sheil: laptop;
Meghan McManus, Alan Bonko, Evan Lloyd: percussion*

Historically, alligators were depleted from many parts of their range as a result of market hunting, poaching, and loss of habitat. In 1967, the alligator was listed as an endangered species. Alligators were downlisted from endangered to threatened in 1977, and in 1987 the American alligator was reclassified by the US Fish and Wildlife Service not as endangered itself, but remained on the list given its similarity in appearance to the still-threatened American crocodile. The piece utilized a set of alligator population density data between 1983 and 1993. It forms a local bell curve centered on 1988, which corresponds approximately to the point when alligators were no longer considered endangered. The following decrease in density is attributable to small-scale habitat destruction. The music itself is designed to follow and outline the contour of this data, highlighting the sensitivity of alligator population to human activity. Percussion was added to help bring out this contour but also comment on the common conception of the alligator and vicious and dangerous creature.

6. (8:40-9:00) **The Electric Animal Showcase** by Aaron Hutcheson, Aaron LaBree and Scott Moore

At the surface, The Electric Animal Showcase is a parody or a farce of nature documentaries that tend to gush with sympathy, wonder, sensationalism, and enthusiasm. Documenters attempt to inform and invite us, viewers, to experience and learn, sentiments that Mark Dion shares and expresses in his artwork. However, with most documentaries, the point of view is objective, or subjective to the documenters, but the subject is scrutinized and picked apart like a dead frog in a pan and/or adorned with pretty words. Besides the Seminoles who lived and breathed with the Everglades, we peer at the land and waters through a magnifying glass or attempt to pave over it with houses and strip malls.