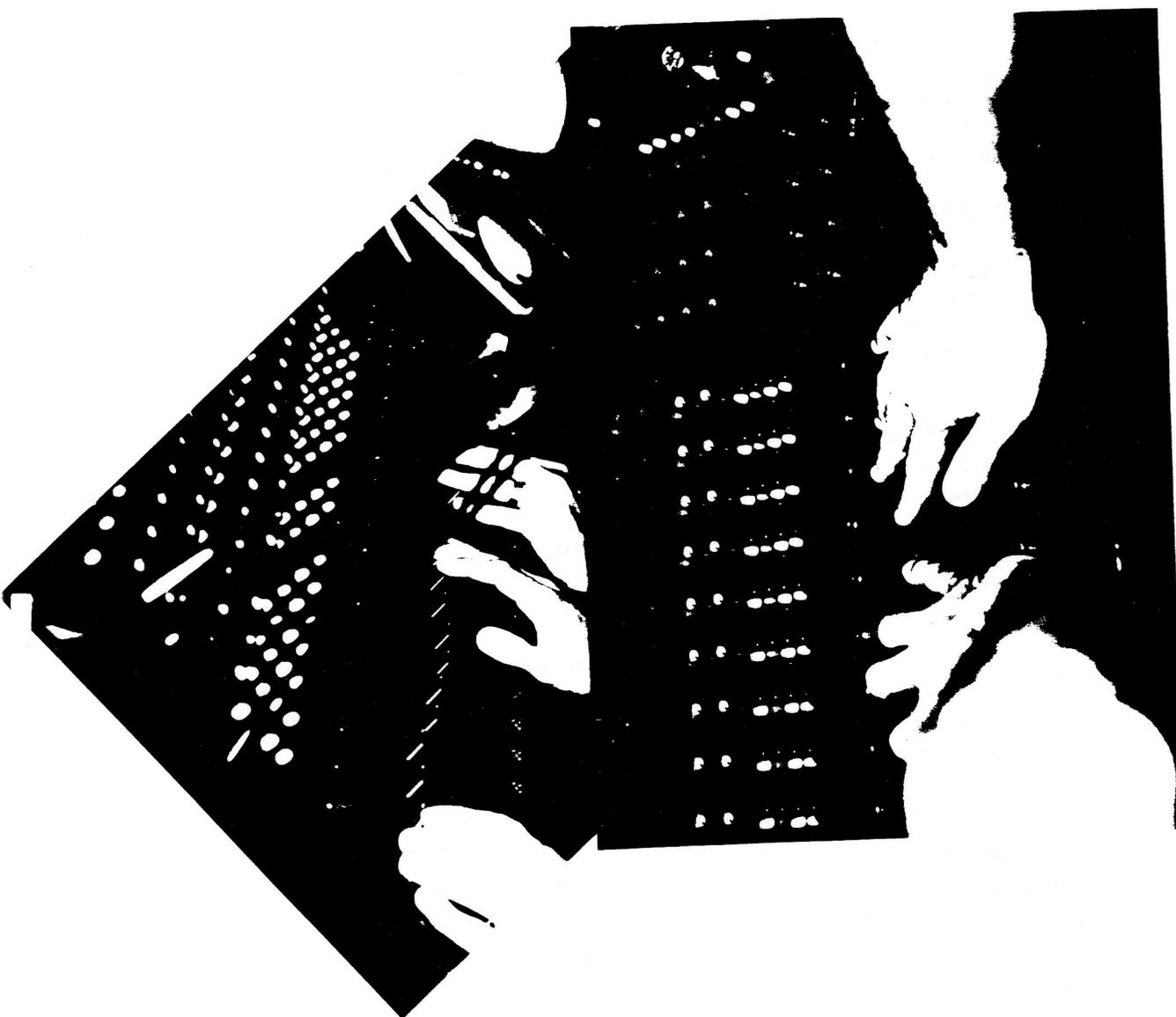


HYPER MIX: Sent to Analyze Lifeforms (1991)

1. *'They appear boring...should we bother?'*
2. *'Why not...let's sample their digital intelligence.'*
3. *'What do they do and why do they do it???'*
4. *'Evaluate data.'*
5. *Conclusion/departure. 'We have piped for you and ye have not danced.'*



by James Aikman and David Dzubay

HyPER mix

a 1, & a 2, & a ...

ba ba bablOOOomm

less is more no more no more no
please, just once more

no!

okay

it's a low cholesterol, high fiber sort of ear lozenge, with narey an artificial ingrate,
providing minimum tork, and maximum 'what the hell?' onsonyamaharmonizerol
ands550tg77spx90sge(art)effectronemulatorblackboxesandabachmetaltube...

...withapinchof D(p&m), M(Don Figaranni), J.B.(WAAaaa), & hovering UFO's

Health(y?),

Physical Education, and

Recreation building

[must have valid ID]

(high impact earotics)

Do you hear the *bolts*?

Hear the *trumpets*!

C•h•a•i•n•s!

WAAAAAaaaaaaa!

one, two, three, four, five, ...

↑

⇐DANCE!⇒

↓

No, No, I don't want to dance.

just gimme a strong back beat that goes 'boom - cijhaa - boom - cijhaa'
and make it really loud so I can't think about bad stuff.

Daaaancin' *Balla!* pleeeeeease? Dance!

(in the plants 'cause they're in the back yard)

we have piped for you . . . and ye have not danced. (Matt)

Nourished in part by Dominos Pizza, average delivery time - 11 minutes 43 seconds.

Aikbay & Dzuman

@ the Indiana University Center for Electronic and Computer Music

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HYPER MIX is an electroacoustic music collaboration by James Aikman and David Dzubay. The piece combines the digital sampling and editing of "non-musical" sound sources - such as stationary exercise bicycles, rowing machines, clangorous weights, and a basketball scrimmage - with digitally sampled/edited musical source material (harp, flute, trumpet, the human voice, saxophone, drums and full orchestra). Frequency modulation synthesis, analog synthesis and digital effects processing units also add to the "sound painting." The resulting culmination became one of an increasing density/complexity which required the precise coordinating attributes of the computer's sequencing ability, especially with respect to the tutti accelerando's, the entire third section, and the fortissimo group simultaneities appearing unexpectedly throughout the work.

HYPER MIX is ten minutes in duration and is quite clearly divided into five sections of two-minutes each. A "hovering" drone - comprised of two pitches a minor-7th apart (C#/B) whose overtone structures loop at independent rates - provides the framework for sections one and five.

Section one is actually a prelude which introduces isolated musical and acoustic materials that recur and generate different sonic combinations later in the piece. For instance, the rising/falling motive occurring in the lower register returns in section five as a trumpet and flute duo. The "screaming" cadence - which closes section one and opens **section two** - also reappears. The actual counting from the opening bed-measuring scene in Mozart's opera, "The Marriage of Figaro," (which returns in section three) is subsequently magnified in section two which is devoted to counting...in languages such as German, Italian, French, Japanese and English. ("Mille tre!!!) This section's drone evolved from the sound of people riding exercise bicycles and when it is played percussively and routed through various signal processing devices - it becomes the springboard to **section three**. While working on this section, the devilish notion of "borrowing" one of Frederick Fox's recorded baritone saxophone solos struck us. It appears in its original timbre and is also extremely modified - posing, for example, as a psuedo-electric guitar. The **fourth section's** drone began as the sound of rowing machines. 'Evaluate data' is clearly related to section two and it sets up the retrospective finale.

HYPER MIX refers not only to the weight-room activity of the Health and Physical Education Recreation building at Indiana University, but also to our hectic stereo mixing procedure. [See attached flier for a codified tour of the piece.] The work has been heard at the 1991 Aspen Music Festival, twice in 1991 concert settings at Indiana University, the University of North Texas Experimental and Computer Music Hall, and the 1992 NOW Music Festival at Ohio's Capital University Conservatory of Music.

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Technical Specifics/Equipment

1. **Digital Sampling**
Emulator III E-MU Systems
Emulator II
SP-12 Sampling Percussion
Roland S550
2. **Frequency Modulation Synthesis**
Yamaha DX7 IID
Yamaha SY 77
3. **Analog Synthesis:** Sequential Circuits Prophet 600
4. **Computer Hardware:** Macintosh IIcx (MEGA Graphics Monitor)
MIDI Time Piece - Mark of the Unicorn
5. **Software**
Performer Version 3.5
Sound Designer II(Digidesign)
6. **Effects Processing**
Applied Research and Technology SGE MACH II
Yamaha SPX 90 II
Yamaha SPX 900
7. **Microphones:** AKG C414 B-ULS
8. **Mixing Console:** TASCAM M-3500 (32 x 8 x 4 x 2)
9. **Tape Recorders:**
Panasonic Professional DAT SV-3700
MCI 8-Track

Realised at the Indiana University Center for Electronic and Computer Music with the support of the Indiana Arts Commission and the NEA.