

PERFORMANCE: (Not Just) Talking Heads

Musician Biographies:

Pauline Oliveros (1932) is an internationally acclaimed composer, performer, humanitarian, and pioneer in American music. For five decades she has explored sound and forged new ground for herself and others. Through improvisation, electronic music, teaching, ritual, and meditation she has created a body of work with such breadth of vision that it profoundly affects those who experience it. Oliveros was born and raised in Houston, Texas to a musical family. In 1985 she started the Pauline Oliveros Foundation, a non-profit organization in New York, to "support all aspects of the creative process for a worldwide community of artists." Currently she serves as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute in Troy, N.Y., and as Darius Milhaud Composer-in-residence at Mills College in Oakland, Calif. More information is available at www.deeplistening.org/pauline.

Roger Dean is an Australian sound and multimedia artist, and researcher in music computation and cognition. He is a participant in the Canadian SSHRC MCRI project on Improvisation, Community and Social Practice. He has performed in more than 30 countries, and his compositions include computer and chamber music, and commissions for many ensembles. His music is available on more than 30 commercial recordings originating in Australia, UK, US, and in several publications. He is particularly involved in computerinteractive sound and intermedia work. He has published five research books and many articles on improvisation, particularly in music. He is the founder and director of *austraLYSIS*, the international creative ensemble making sound and intermedia, and also formed the Sonic Communications Research Group at the University of Canberra. Roger has the unusual distinction of being a subject in both the new Grove Dictionary of Music and that of *Jazz*. Until early 2002 he was foundation director of the Heart Research Institute, Sydney, and has more than 280 substantive biological publications. From 2002-2007 he was the vice-chancellor and president of the University of Canberra, and he is presently research professor of Sonic Communication at the MARCS Auditory Laboratories, University of Western Sydney.

Ellen Waterman is both a music scholar and a professional flutist specializing in creative improvisation and contemporary music. She is in demand as a clinician for improvisation workshops with recent artist-in-residencies at the Chicago Creative Music Workshop, Sound Travels Festival (Toronto) and Art of Immersive Soundscapes Summer Institute (U. Regina). Working at the intersection of performance studies, ethnomusicology, and cultural studies, her current SSHRC-funded research is a comparative study of experimental music performance across Canada. Waterman's work on gender, sound, and technology includes a special issue of the journal *Intersections: Journal of Canadian Music* 26(2) (2006). Her anthology, *Sonic Geography Imagined and*

Remembered (2002), provides the first cultural critique of acoustic ecology, and she has published extensively on the environmental music theatre of R. Murray Schafer. Dr. Waterman is founding co-editor of *Critical Studies in Improvisation/Études critiques en improvisation*. She holds a PhD and MA in music (University of California, San Diego), and a BMus from the University of Manitoba. During 2008/09 Dr. Waterman was visiting scholar at the McGill Institute for Gender, Sexuality, and Feminist Studies.

Ajay Heble is the author or editor of several books, including *Landing On The Wrong Note: Jazz, Dissonance, and Critical Practice* (2000), *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue* (2004), and *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making* (2003). Dr. Heble is also a founding editor of the new scholarly online peer-reviewed journal, *Critical Studies in Improvisation/Études critiques en improvisation*. As the founder and artistic director of the Guelph Jazz Festival, Dr. Heble has jolted the citizens of Guelph into an appreciation of improvised and avant-garde music and delighted aficionados from around the world with his innovative and daring programming. Under his visionary leadership, the Festival – a three-time recipient of the Lieutenant Governor’s Award of the Arts (1997, 2000, 2001) – has achieved a rock-solid international reputation as one of the world’s most inspired and provocative musical events. Dr. Heble is also a pianist, and his first CD, a live concert recording of improvised music with percussionist and ICASP co-investigator, Jesse Stewart, has been released on the IntrepidEar label.

Jesse Stewart is a percussionist, improviser, composer, visual artist, instrument builder, researcher, and writer. As a musician, he works primarily in the areas of jazz, new music, and free improvisation. He has performed with George Lewis, Roswell Rudd, Evan Parker, Bill Dixon, William Parker, Pauline Oliveros, Joe McPhee, and many others. After majoring in both visual art and in music as an undergraduate student, he went on to complete two Master of Arts degrees concurrently at York University in Toronto: one in ethnomusicology and another in music composition. Much of his creative work crosses disciplinary boundaries, re-imagining the territory between the visual and the sonic arts. His research interests include improvisation, hip hop, turntablism, jazz, and African American expressive culture more generally.

Eric Lewis’ research focuses on the intersection of the aesthetics, metaphysics and ethics of improvised music. Recent publications include “Ontology, Originality and the Musical Work: Copyright Law and the Status of Samples” in *New Perspectives on Copyright* (2007), and “We Won’t Get Fooled Again – Music and Politics in Paris and Woodstock the Summer of ‘69” in *Proceedings of the 12th Biennial International Association for the Study of Popular Music* (2003). He is presently completing two book manuscripts entitled, *Other Worlds – Towards a Philosophy of Jazz* and *Intents and Purposes – Improvisational Practices in the Arts*. He also plays trumpet in

Montreal's flourishing improvised music scene. Dr. Lewis earned honours BAs in the history of philosophy and classical Greek literature at Cornell University and a PhD in the history of philosophy at the University of Illinois in Chicago.

Tracy McMullen earned her Ph.D. in Critical Studies/Experimental Practices from the University of California, San Diego in 2007. Her dissertation examined the connection between the staging of musical ensembles and the desire for a coherent identity. As a post-doctoral fellow she is developing the idea of an “improvisative” as a point of difference within the performative. Her publications include articles in *Current Musicology*, *Big Ears: Listening for Gender in Jazz Studies*, and the *Encyclopedia of African American Music*. She is also a jazz saxophonist and has performed with David Borgo, Anthony Davis, Mark Dresser, George Lewis, Dana Reason, and others, and can be heard on the Cadence Jazz label.

Ichiro Fujinaga's research interests include: optical music recognition, lazy learning (exemplar-based learning), digital signal processing, music information retrieval, pattern recognition, and music perception. From 2003 to 2004, he was the acting director of the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) at McGill. From 2002 to 2003, he was the chair of the Music Technology Area at the School of Music. Before that he was a faculty member of the Computer Music Department at the Peabody Conservatory of Music of the Johns Hopkins University. He has bachelor's degrees in music/musicology and mathematics (University of Alberta), and a master's and PhD in music/musicology (McGill University).