



Centre for Interdisciplinary Research  
in Music Media and Technology

**live@CIRMMT**

presents

## **Bill Seaman**

Tanna Schulich Hall, Elizabeth Wirth Building  
December 14 2017, 7:30PM

### **Program**

***All works composed by Bill Seaman.***

***Video works:***

*S.he* (1983)

***Performed live with the generative engine:***

*The Epiphanies* (Generative Version)\*\* (2017)

*Erasures and Displacements* (Generative Version)\*\* (2017)

\*\* Canadian première

*S.He* (1983) 11'02", color, sound

Seaman constructs this evocative visual and verbal poem through a collage of image, music and spoken text. Originally shot in Super-8 film, *S.He* is a lyrical rumination on the relationally between male and female - the potentials of humans having both male and female qualities, sound and image, motion and stasis. Seaman shot an industrial landscape from the window of a moving train, isolating the architecture's sculptural elements and subtly altering the images with slowed and staggered motion. Seaman's hypnotic, chanted text is a litany of associative and metaphorical phrases that, through linguistic and symbolic associations, defines the elusive, genderless identity of the title.

Language/Image/Sound: Bill Seaman. Produced at M.I.T. Film Video.

---

*The Epiphanies* (Generative Version)\*\* (2017) (approximately 30', variable)

<b>Bill Seaman</b>	Piano, non-location recordings, ebow guitar, DX7IIE, mellotron, samples, sample arrangements and Ableton Live abstractions. Production.
<b>Owen Sidney Richardson</b>	Contrabass and Electric Bass guitar library
<b>Craig Tattersall</b>	Synth Bass library
<b>Robert Ellis Geiger</b>	Trumpet, Cornet, Flugelhorn library
<b>Jonas Braasch</b>	Horn library
<b>Ciompy Quartet</b>	Violin library
<b>Daniel Howe</b>	Distant Guitar on 14

Cover designed by **Daniel Crossley**

© 2017 Bill Seaman

### General Working Method

I often work by making libraries of particular kinds of sounds or asking people to contribute a library. With the contributed library I often give the players simple verbal instructions, or sing notes I am interested in including. With the piano, I sit down and do a series of improvisations. I then go through these and edit my favourite parts, building a series of fragment libraries, some with little or no abstraction, some greatly abstracted with Ableton Live. I compose in a very sculptural manner with Ableton, dragging things in from the libraries and trying things out often exploring chance related juxtapositions. I often shift the time and transpose individual samples to make them work with the other material. I build up structures, cut/copy/paste complex layered sections, erase sections that are not working, loop things, and slowly construct a track going through many iterations. I often later cut away at the built up tracks, and edit the piece down, further articulating a structure. I often finish with having between 20 and 50 tracks for each work. In the final set of passes I fully articulate the psychoacoustic space, working with panning, eq, distortion, delay, abstraction, and reverb. I further edit and structure the parts that begin to “work”. Along with the piano I make Libraries of DX7IIE sounds, electronic beats, mellotron, electronic micro-rhythms, non-location recordings from noises found on the internet, orchestral abstractions, midi instrument libraries — violin, cello, woodwinds, and I also employ highly abstracted piano. Additionally I build libraries of ‘abstract’ guitars, playing alternate instruments through synthetic and or real amps. This overall method allows me to work very quickly and intuitively. In this case, the music is more sparse than many of my other recordings.

The Epiphanies started with some long titles like *An Epiphany Related to the Back of the Hand*. I later came to the notion of just titling the album *The Epiphanies*, and making the titles shorter. When I searched the title I was excited to see that James Joyce had done a series of short poems with the same overarching name.

I will be presenting a generative version of the work with a generative text built out of the original titles.

---

*Erasures and Displacements* (Generative Version)\*\* (2017) (approximately 30', variable)

<b>Bill Seaman</b>	Piano, non-location recordings, ebow guitar, DX7IIE, mellotron, samples, sample arrangements and ableton live abstractions. production.
<b>Owen Sidney Richardson</b>	Contrabass and electric bass guitar library
<b>Craig Tattersall</b>	Synth bass library
<b>Robert Ellis-Geiger</b>	Trumpet, cornet, flugelhorn library
<b>Jonas Braasch</b>	Horn library for "The Sea's Enfolded Signatures"

I will be composing a new generative text for the Canadian Premier.

---

## **ABOUT BILL SEAMAN**

Bill Seaman is a composer, musician, and media artist. He early on explored interactive and generative music (which he refers to as Recombinant Music, a sub-domain to his interest in Recombinant Poetics). He has been in multiple bands and collaborations. His own albums, SEA — Thoughtbody, and Songs and Dances of the Neosentient, as well as his album Entry with ATTSEA (working with Rafael Attias), are available on SoundCloud. He collaborated with Daniel Howe on an album entitled Minor Distance [Remixes by Craig Tattersall - The Boats, The Humble Bee, The Remote Viewer] (link available at [www.billseaman.com](http://www.billseaman.com)); and collaborated with with John Supko on a project entitled S\_TRAITS. Seaman and Craig Tattersall released a major project under the band name – The Seaman and the Tattered Sail called Light Folds. Seaman has also done numerous soundtracks for his media works. His recent solo release on Eilean Records is entitled *Erasures and Displacements*. He earlier released a solo album with Eilean entitled *f(noir)*. Currently, he is working on two new albums, a solo album for Fluid Audio called *The Epiphanies*, and a new album of cover songs with Craig Tattersall on which he sings, entitled *On the Precipice of Tears*, also by The Seaman and the Tattered Sail. Supko and Seaman have been commissioned by Duke University (Mary Biddle Foundation) to create an experimental generative opera which will premier in 2018, entitled *The Oper&* (pronounced *The Operand*).

La série de performance **live@CIRMMT** est rendue possible grâce à une subvention du FRQ-SC, du FRQ-NT et du bureau du vice-principal (recherche et relations internationales) de l'université McGill.

The **live@CIRMMT** Performance Series is made possible by funding from the FRQ-SC, FRQ-NT and the office of the Vice-Principal (Research and International Relations) of McGill University.



### Équipe CIRMMT / CIRMMT Team

Isabelle Cossette	Directrice / Director
Jean Piché	Directeur adjoint - recherche artistique / Associate Director - Artistic Research
Jérémie Voix	Directeur adjoint - recherche scientifique et technique / Associate Director - Scientific and Technological Research
Jacqueline Bednar	Coordinatrice événementielle et administrative / Events & Administrative Coordinator
Julien Boissinot	Responsable technique et systèmes / Technical & Systems Manager
Yves Méthot	Coordinateur électronique / Chief Electronics Coordinator
Sylvain Pohu	Responsable de production / Production Manager