

The Music For People & Thingamajigs Festival is an annual event dedicated to promoting experimental music that incorporates made/found instruments and alternate tuning systems. Each year, MFP&T invites artists who design their own musical instruments to join in a festival of workshops, music making, and performances with the goal of reaching a larger audience than they might usually connect with. It is also a festival where the public can participate in instrument building and tuning educational workshops, as well as hear unique sounds and compositions from up and coming artists.

THINGAMAJIGS PEOPLE

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September 18 - 21, 2008

**The 11th Annual Music
for People &
Thingamajigs Festival**

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Thursday, September 18, 2008
The Luggage Store Gallery

The Norman Conquest
The Wreck of the Old #10
Chris Brown

Feedback for Percussion Solo –The Norman Conquest and performed by Shayna Dunkelman

Feedback for Percussion Solo is a work written for percussionist Shayna Dunkelman utilizing "speaker microphones" as both amplified percussion instruments and as microphones for creating feedback. The piece is inspired by negative space (or, the non-action between actions) and the violence of power. Due to the excessive volume, please utilize the earplugs provided at the entrance; the sounds of this piece are intended to be filtered by the earplugs and felt by the body.

The Wreck of the Old #10

Stewart Port, Karen Celia Heil and friends perform tunes from the vernacular traditions of Appalachia, Eastern Europe and the American South on instruments made from found or repurposed objects. By making our instrument from tin cans and other junk, minimally processed natural materials, and ordinary articles of commerce, we hope to show the way to a renewed and updated tradition of folk instrument making, much as the music we play has continued to adapt and evolve over centuries, and to undermine the preciousness and fetishizing of standard European instruments. This music was transmitted aurally from generation to generation, isolated by geographic and socio-economic conditions, minimally touched by proper musical education, and yet inclusive of whatever cultural contact and "exotic" influences that came along. It is only fitting that we merge our instruments made from the riches of the trash heap with this music. We are joined for this performance by Keenan Webster, Erik Pearson and Fran Holland.

Improvisation for Homemade Instruments –Chris Brown

Chris Brown performs on two of his electroacoustic instruments built during the 1980s, while processing their sounds through his latest interactive computer processing software. The "Chromatic Wing" is a stainless steel plate cut in a wing-like shape with three circles of bronze brazing rods tuned to produce chromatic scales when bowed; the Wing rests on two balloons that sustain and amplify the plate's reverberation. The "Gazamba" is an electric percussion piano built from the shell of a Wurlitzer electric piano, in which the tone-generators have been replaced by twisted wires, springs, strings, and small pieces of steel acting as percussive sound generators. The sounds of both instruments are processed through software written in SuperCollider that changes the pitch and timbre of the instruments, while also sampling and playing them back to create a richly varying texture made completely from the sounds of the instruments.

The Norman Conquest [TNC] is a composer, performer, and improviser of music influenced by the art of sound engineering. Feedback is a constant source of musical, psychological, and philosophical inspiration for TNC. TNC spent his formative years in rural Kentucky exploring 4-track recording as a vehicle for his songs and sonic experiments. He honed his recording abilities at Middle Tennessee State University, from where he received his B.S. in 2003. TNC then received his M.F.A. from Mills College in 2006. TNC performs as a sound manipulator and vocalist in Cosa Brava (with Fred Frith, Zeena Parkins, Carla Kihlstedt, & Matthias Bossi), Nuclear Times (with Quentin Sirjacq & Antoine Berthiaume), Dokuro (with Agnes Szalag), and in the post-metal band The Atomic Bomb Audition.

Shayna Dunkelman is an active percussionist in and around the San Francisco Bay Area. She was born in Tokyo, Japan to an Indonesian mother and an American father and at age 16, she started performing percussion/drum set/gamelan with her mother, who is also a musician/composer in Tokyo. She has performed with her mother at the National Panasonic Gobel's 50th Anniversary in Jakarta, Indonesia, and many concerts at the Tokyo FM concert hall in Japan. She recently graduated from Mills College in Oakland CA, with a BA in music with honors and a BA in mathematics with honors. At Mills she studied percussion with Willie Winant and received the Maurthea Friedberger Cup Award for the most outstanding senior music student for the class of 2007.

Stewart Port has made musical (and mute) things for 35 years. He began making instruments out of tin cans and other found objects for comic relief from his usual work of building and restoring fine guitars, and became intrigued with their potential for teaching kids, teachers, artists and aspiring instrument makers the physics and mechanical principles of musical instruments, and the rudiments of hand tool use. He has taught workshops at The Crucible and various DIY Skillshare events. Stewart personally consumes the contents of every vessel used in the construction of the instruments.

Karen Celia Heil is a Fiddler, guitarist, stand-up bassist and vocalist, who mainly works within the old American music genres of turn-of-the-century Appalachia and Southwest Louisiana, known as Old-Time and Cajun. She performs and teaches in and around San Francisco, at festivals and music camps, with her frequent collaborations taking many musical and artistic forms. Other interests and artistic endeavors have included world travel as a merchant sea-person, a ceramicist, studies in geology, and culinary arts.

Keenan Webster was born in Nashville, Tennessee. His interest for music deepened as a teenager in Los Angeles, California where he began his music studies with Master Teachers from Cuba and Africa. Surrounded by a highly spiritual family, he has spent his life concentrated on his studies of religion, history, and music. He extends his experimentation and improvisation to the traditional African instruments balafon and kora.

Erik Pearson's gritty and orchestral guitar style and composer's touch has shaped the sounds of recordings by bands including Mushroom, University of Errors, Sonya Hunter, Alice Bierhorst, Irene Sazer, Pat Thomas, Nearly Beloved, and Billy Talbot. He plays banjo with old time mavericks The Crooked Jades and accompanies internationally renowned storyteller Diane Ferlatte on banjo and guitar. Erik is currently a member of the teaching faculty at the Community Music Center in San Francisco.

Fran Holland builds and plays horns, organs, and other instruments out of modern refuse. He has been teaching other folk how to do likewise for twenty years (at Skillshare events, the Tinkers Workshop, the Exploratorium, the Lawrence Hall of Science, SFMOMA, and the Oakland Museum of CA.), as well as building interactive exhibits and installations for museums, community centers, county fairs, and schools. He plays bass clarinet in the jazz sextet Big Box.

CHRIS BROWN, composer, pianist, and electronic musician, creates music for acoustic instruments with interactive electronics, for computer networks, and for improvising ensembles. Collaboration and improvisation are consistent themes in his work, as well as the invention and performance of new electronic instruments. These range from electro-acoustic instruments ("Gazamba", 1982), to acoustic instrument transformation systems ("Lava", 1992), and audience interactive FM radio installations ("Transmissions", 2004, with Guillermo Galindo). Recent recordings of his music include "ROGUE WAVE" (on Tzadik), "TALKING DRUM" (on Pogus), a duet with Fred Frith titled "CUTTER HEADS" (on Intakt), and "SUSPENSION", with the CBD Trio, on Rastascan. He is also a member of the pioneering computer network band "The Hub", which has just released "BOUNDARY LAYER" a box set recording celebrating over 20 years of music on Tzadik.