

## (Im)miscible for clarinet and computer

Improvisation, 20 mins

Pete Furniss

### Programme note

Here microphones and computer offer access to sounds both inside and beyond the instrument and human body, bringing a liveness pregnant with the unpredictability of extremes—of outbursts, feedback and danger. An interplay emerges between melody and a hybrid aesthetic that privileges the liminal: breath, spit, tongue, overtones, vocalisations and mechanical noise.



(Im)miscible for clarinet and computer: performed at St Mary's Church during ICLI 2016

A humanising of technology has historically been enabled by a close, recursive relationship between makers, composers and performers, whose embodied relationships with their instruments results in an evolving set of established and contingent priorities. Over time, augmenting traditional acoustic instruments becomes less about extension of the tool, rather a performer's agency widens into a broader inhabitation of technology and frames a broad culture of influence. As contemporary creative performers, our responsibility is to learn where and how we are able to exercise influence over an increasingly mediated environment, to what extent we wish to do so, and how to articulate this clearly with our technical collaborators—thereby negotiating our way to a wider musical practice that asserts its own values while embracing ongoing change and innovation.

### Biography

Pete Furniss is a clarinetist and improviser whose extensive practice encompasses orchestral, contemporary classical and chamber music performance, idiomatic and free improvisation, and a broad spectrum of educational work. His PhD research at the University of Edinburgh explores the relationships between liveness, agency and artistic voice in technologically mediated environments.