The 60x60 Project:

60x60 was started by composer Robert Voisey in 2003. Here's what he has written about it:

<div align="center">

60x60 IS A ONE-HOUR MUSIC EXTRAVAGANZA
FEATURING ONE-MINUTE SLICES OF NEW MUSIC

</div>

60 works by 60 artists, 60x60 offers something different every minute
60x60 is a project containing 60 works each 60 seconds in length presented continuously in an hour performance synchronized with an analogue clock. 60x60 presents a slice of what is happening in the contemporary music scene by representing 60 works that are diverse in aesthetic and style. Works are selected from an international pool of emerging and established composers and sequenced in order. The resulting mix is presented, without interruption, as a continuous one-hour performance synchronized to an on-stage analogue clock.

Embracing diversity with a fervour not seen anywhere else on the planet
Eclectic by nature, 60x60 offers an unmatched diversity of styles, making for a fast-speed, electrifying one-of-a-kind performance that never ceases to surprise. Music includes contemporary, neo-romantic, neo-classic, text-sound, ambient, environmental, noise, experimental, theatrical, folk, jazz, blues, tech-house, rock and everything but the kitchen sink (and maybe even that.)

Collecting 60-second miniatures by composers and sound artists from around the world since 2003,
60x60 has featured the work of thousands composers and presented them in hundreds of performances spanning the globe in more than 30 countries. There have been over 35 mixes to date. An International Mix is done every year to represent the complete pool of submissions for that year. And then every year (with the exception of the first) there has been extra alternate mixes of the project. Some mixes are regional to particular regions such as the Canada Mix, Pacific Rim Mix, Midwest Mix, and New York Mix. There are also mixes devoted to gender such as the Athena Mix which has all women. Some mixes are based on themes such as the Munich Mix or the UnTwelve mix.

FOR THE MELBOURNE ACMC, WE THOUGHT THAT A MELBOURNE (AND ENVIRONS - COMPOSERS FROM AS FAR AWAY AS STAWELL, DROMANA AND BENDIGO!) 60X60 WOULD PROVIDE A GREAT INTRODUCTION FOR OUR VISITORS TO THE AMAZING VARIETY OF MUSICAL STYLES AND KINDS OF MUSICAL THINKING THAT CO-EXIST SIDE BY SIDE HERE. WE EMAILED OUT INVITATIONS TO ABOUT 130 COMPOSERS TO CONTRIBUTE, AND WE RECEIVED 110 SUBMISSIONS. UNLIKE THE INTERNATIONAL 60X60S, OURS WAS NEVER INTENDED TO BE A COMPETITION, SO WE HAVE ASSEMBLED TWO COLLECTIONS OF 60 PIECES EACH, WITH A SLIGHT OVERLAP BETWEEN THE TWO SETS. WE USED RANDOM NUMBERS TO DETERMINE THE LUCKY COMPOSERS WHO APPEAR IN BOTH COLLECTIONS. WE ALSO ASKED COMPOSERS TO SEND US AN IMAGE TO GO WITH THEIR PIECE. 57 COMPOSERS DID SO. SO THE COMPOSERS WHO SENT PHOTOS WENT INTO THE WEDNESDAY PERFORMANCE, WHILE THOSE WITHOUT PHOTOS WENT INTO THE FRIDAY PERFORMANCE. AGAIN, WE USED RANDOM NUMBERS TO DETERMINE WHICH THREE COMPOSERS WITHOUT PHOTOS WENT INTO THE WEDNESDAY PROGRAM.

THE RESULTING SEQUENCES OF PIECES ARE EXCITING BEYOND OUR WILDEST EXPECTATIONS. THE QUALITY AND DIVERSITY OF MUSIC IS WONDERFUL. WE HOPE YOU ENJOY LISTENING TO THE SEQUENCES AS MUCH AS WE ENJOYED PUTTING THEM TOGETHER. AND MANY THANKS TO THE COMMITTEE OF ACMC 2014 FOR ALLOWING US TO DO THIS AND GETTING BEHIND THE IDEA. ENJOY!

WARREN BURT AND SUSAN FRYKBERG, MELBOURNE 60X60 2014 ORGANIZERS

Melbourne 60x60 – Programme 2:

11:30 am, Friday 11 July 2014,
Federation Hall, Victorian College of the Arts
Australasian Computer Music Conference

1. Susan Frykberg – SDF Two
   Composer from New Zealand who lived in Canada for many years, Susan is now based in Melbourne, and is one of the organizers of Melbourne 60x60. http://earsay.com/earsay/artists/frykberg/

2. Jeffrey Hannam – Orbit
   Jeffrey Hannam is a composer and Studio Technical Assistant at the Spatial Information Architecture Laboratory, RMIT.

3. Raceless (Adam Gauci) – Complete Overhalls
   raceless --an experimental hip hop demigod from curse ov dialect..... song--lost in the kitchen cupboard of a monastery in 1612---a song about fatherhood and its effects on creativity

4. Elliott Gyger – Mirrorbell
   Mirrorbell is derived entirely from a composite metallic percussion attack in my 1996 work A wilderness of mirrors, multiplied and layered on itself using simple audio transformation techniques. Elliott Gyger is a Senior Lecturer in Composition at the University of Melbourne.

5. Jacques Soddell – Interrupted
   Jacques Soddell is a Bendigo-based sound (and video) artist working mainly with field recordings, often processed beyond recognition, He also curates the Undue Noise concert series and runs sound art label cajid media. He was a microbiologist in a former life.

6. The Crystal Set (Liz Landray, Anna Fern, Hilary Dobson) – Incessant
   Recorded in April 2014 in Anna's kitchen in Footscray. We played, acoustic xylophone, violin, zither, accordian, drinking glasses, Turkish drum and other assorted hand percussion. Edited and remixed in Audacity.

7. Maize Wallin – Extra Bow (excerpt)
   Composer, guitarist Maize Wallin works in improvised and electronic music and interactive art. Performers/contributors: Eli Simic-Prošic (piano), Aaron Klein (clarinet), and Emile Frankel (cello). The group begins at A and moves an octave upward, taking turns to nod their head to cue each other for the start of a loud hit.. While based upon staying within a small interval of each other and rising upward together, the piece plays mostly off of feel and musical communication.

8. Jaccob McKay – Intruder in the Mountains
   Intruder in the Mountains is created from field recordings in the Dandenong Ranges and explores ideas of space and location. As recording was taking place, an aeroplane intruded on the tranquil setting and shaped the narrative of the piece. Jaccob McKay is a multidisciplinary artist working with sound, photography and other media.

9. Tim Opie – Life is Beachy
   A musical work composed using the eco-structural technique. The eco-structural source was derived from Bells Beach, and determined most of the musical events. http://www.ecostructuralism.com

10. candlesnuffer (David Brown) - magnetobruitisme 3
    David Brown (AKA candlesnuffer) has been involved in the Melbourne avant-garde, art rock/punk rock scene since the mid-seventies. The focus of his solo project "candlesnuffer" has increasingly centred on the development of composing techniques which meld opposing streams like conventional electroacoustic methods with noise and rock and also the development of a vocabulary of tiny acoustic sounds enlarged outside their normal context. Magnetobruitisme 3 utilises prepared string instruments and computer composition.

11. Jim Barbour – ever up

Jim Barbour is an independent spatial audio researcher currently undertaking a PhD by Project at RMIT, investigating height in acoustic space. In former lives, Jim has been an audio engineer, music producer, radio production manager, theatre sound supervisor and academic but seeks a simpler life now. In this 60 second piece, Jim is exploring the sensation of virtual height generated by ever higher frequencies.

12. Brendan Colbert – Scintilla

scin· til· la : (noun) a minute amount ; hint ; trace ; spark ; particle. Brendan Colbert studied composition with Brenton Broadstock & Riccardo Formosa, and his works have been performed throughout Australia, Europe and the USA. Detailed bio, works list and score samples etc. can be found at www.brendancolbert.com.au or at the Australian Music Centre.

13. Paul Moulatlet – re-bird

re-bird is a recording of native birdlife made during a heavy rain event in inner-urban Melbourne, with minimal alteration and effects applied to the original captured sounds. Paul Moulatlet is a Melbourne-based composer whose works have been performed in Asia, Europe, the UK, the USA and numerous Australian events. Most of his works are for chamber ensembles and have been interpreted by leading performers including Trio Altrove 1.3 (Italy), Barrie Webb (UK), and noted Australian artists including Deborah Kayser, Ken Murray, Peter Neville, Carl Rosman, Eugene Ughetti and Tristram Williams.

14. Holly Caldwell – Admission

Holly Caldwell recently completed her music studies at Monash University and has since been pursuing her interest in youth instrumental teaching, community music projects and music composition. 'Admission' (violin solo performed by Larissa Aguiar). Acceptance, not in the sense of an external process, but rather an internal endeavour, is a person's assent to the reality of a situation, the appreciation of a condition without the attempt to exit, protest or change it. Admission is the birth of this journey into a place of mental rest.

15. Matthew Ellis – Wednesday

Piano, bass and synthesised noise tuned to Erv Wilsons Tetradic Diamond (1-3-7-11)

16. Graeme Leak - Winton Shire Channel 1

Council radio field recordings mixed with string cans, tube resonance recordings and a rock plop. Graeme Leak is a composer, performer and musical director who likes using found and everyday objects in the studio.

17. Angus Burns - Malted Grain

A serialist piece, for piano and electronics. Angus "Acknack" Burns is a 28-year-old composer and film scorer, currently residing in Richmond, Victoria. He recently completed his Bachelor Degree in Composition at Box Hill Institute. Angus has focused most of his musical outpourings into serialism, atonality and twelve-tone techniques, however his repertoire spans many styles and genres, including classical, jazz, film music, rock, electronic music and remixing, sampling, and many more. For more information, visit: https://soundcloud.com/acknack/

18. Peter Myers – SURGE

Dr Peter Myers has taught music theory and composition at La Trobe University, the University of Melbourne, Monash University and Box Hill Institute where he was the Head of Music for five years. SURGE for two pianos (with lots of hands) exposes a harmonic sequence that systematically unfolds. As the work progresses, it becomes faster, louder and denser; but the rate of these changes are based on 'just noticeable differences'.

19. Jordan Lacey – A Suburban Train Traveller

Jordan Lacey is a Melbourne-based creative practitioner, who is presently completing a PhD in Urban Sound Design at RMIT University. Recently, when traveling on the suburban trains of Melbourne I met an unusual young man who spends his days riding the trains collecting sound recordings of train and station announcements with his mp3 recorder. He told me he had collected nearly every announcement, and offered to send me a copy. I've always wanted to do something with these recordings for which 60*60 seemed the perfect opportunity.

20. Ross Healy – Cray60
    Ross has been heavily involved with electronic music since the early 90's. Releasing recordings for labels in Australia, Germany, France, United Kingdom, Ireland and the U.S under many different names (This Digital Ocean, Amnesia, Siko Spunji, Roland Oberheim, Ryou Oonishi,56k and Cray) covering many styles of electronic music, Avant improv electronics, Experimental computer music, Noise, Industrial, Techno, Ambient, IDM and Drum n Bass. Ross is also the founding member of VICMOD, they teach people how to build (solder electronic) modular synthesizers. Description of work: Nature meets tone.

21. Judy Pile – Inner-city Wind Music
    Judy Pile is a freelance composer, performer and teacher whose passion for social justice and diverse musical interests have led her everywhere from the operatic stage to political street theatre. My new inner-Melbourne home is suffused with 'wind music', in the broadest sense of the expression.   For this piece I used found sounds recorded in and around my flat to build a minimally processed collage of wind, birdsong, and my neighbour Fereshteh singing to and playing with her four-month-old baby.

22. George Papanicolaou – Easter Intersection
    My main area of work is in Film & Multimedia composition. I also lecture and mentor students in Film Scoring Practice at various Universities in Melbourne, Australia. This piece is an examination in blending different tuning systems, including religious liturgy. Hope that you enjoy it.

23. Thembi Soddell – Anamnesis
    Anamnesis is "an effect of reminiscence in which a past situation or atmosphere is brought back to the listener's consciousness, provoked by a particular signal or sonic context." Sonic Experience - Jean-François Augoyard and Henry Torgue; Thembi Soddell (b.1980) is an Australian sound artist and electroacoustic composer. She is a PhD candidate at RMIT's School of Art where she is researching the articulation of psychological distress in sound practice.

24. Brigid Burke - A Moment of Fluttering
    Gloss is inspired by a pen and ink drawing. An acoustic ensemble and live electronics interpret the drawing. The creative process that evolved from this simple idea explores facets of interactive performance that include 5 live instrumentalists, improvisation, spacialised sound exploration and visual elements. Brigid is an Australian composer, clarinet soloist, poly-media performance artist, video artist, visual artist, and educator. Brigid's work also includes the exploration of acousmatic music, and composing multi-tasking performance works, live video footage, Bb/Bass Clarinet and live audio laptop configurations.

25. Zoltan Fecso – Don't Forget the Kindling!
    Zoltan is a composer and instrument builder, who lives and works in Fitzroy. Originally from Hungary, he recently completed his Bachelors degree in composition from Box Hill Institute. A video of his recent instrument building work can be seen at
    https://www.youtube.com/watch?v=vn13nYlmVTg

26. Justin Butler - Peak Oil
    justin butler -born-adelaide 1963 -currently lives in Musk Vale 3461 audio collage concerning dire predictions-prayers are not enough - every personal action has an outcome recorded with this in mind.

27. Dindy Vaughan - Starry Night in Mullum Mullum
    Dindy Vaughan is a writer, educator, activist and composer whose life has centred on cultural and community development, focusing particularly on education, environment and the arts. "The night walks are magical : to meet possums at night, to see the deep blue of spiders' eyes, hear the shrill call of bats and children clamour in whispers let me see, let me see, while the delicate sugar glider sails through the soft dark. To feel the Old People's presence, touching the shield tree, tasting the tart bush food, to learn their wisdom. We are nurtured by the earth, and in turn we must nurture it; its sickness is our sickness, its health our health."

28. Tim Catlin – Gossamer
Tim Catlin is a a composer, instrument maker, composer and guitarist based in Melbourne. "Gossamer" is composed using Tim's microtonally tuned Vibrissa instruments which produce sounds acoustically using rosined gloves on the instruments metal rods. Besides some basic EQ no sound processing or effects were used.

29. Philip Samartzis – Rainy Season
Shibuya River runs through the heart of the Shibuya district in Tokyo yet most of it is hidden due to urban development. In 2013 Philip Samartzis and Seijiro Murayama followed the river from Shibuya Crossing to its source, stopping to record drains, pipes, gutters, spillways, and finally the exposed river itself in a series of site responsive performances and interactions. Philip Samartzis is a sound artist and artistic director of the Bogong Centre for Sound Culture.

30. Catherine Schieve – Laying on of Hands
Animal magnetism for human electrostatic energy and Anakie chicken orchestra. Quasi-voodoo experiences across media and species; the hand as medium; micro electrical storm; feathered expressivity. Catherine Schieve, inter-media artist, lives and works in the Goldfields region of Central Victoria. This work is informed in some way by her time visiting Umbanda ceremonies in Brazil.

31. Ros Bandt – icescape
Icescape for tarhu (bowed spike fiddle with 8 sympathetic strings with live electronic logic patches and digital glass forest immersive sound environment. Premiered in the Floating Glass exhibition January 2013. See rosbandt.wordpress.com
Ros Bandt is a composer performer and sound artist who is passionate about combining ancient and modern sonic practices.

32. Gary McKie - The Gardener [Mix 2]
A hose is unrolled and the gardener gets to work...but what was he thinking? (Samples were recorded and edited in Pro Tools LE as part of a Tropscore Composer submission in 2012, re-mixed in GarageBand for 60x60 in 2014). Born in Melbourne in 1955, I studied music at La Trobe University 1989 - 1995, composed for various Melbourne based choreographers 1995 - 2001, taught Instrumental Music in Regional Victorian Secondary Colleges 1998 - 2007, Grad Dip Ed at La Trobe University 2008, taught Classroom Music in Melbourne Primary Schools 2009 - 2014...

33. Madeleine Flynn and Tim Humphrey – WeatherShift
Madeleine Flynn and Tim Humphrey are audio artists who work with the human experience of listening, their collaborations intersecting with industry, communities and sites across public art, film, radio, theatre, dance and installation. This piece uses two site recordings as source materials. The first was made within a tent of an early-morning shower of rain at Asahidake, Hokkaido. The second is a 'water piano', where the piano strings are played by a series of falling water droplets, the instrument itself a hybrid of nature and urban symbol.The climate data of a long-term 12 month average in Sapporo (including precipitation, humidity and daylight hours) is mapped to these materials, creating a compressed, yet spacious sense of the passage of the local weather. The WeatherShift excerpt uses the same materials, much like a weather report.

34. Christina Green – Diamond Valley
Christina Green is a Melbourne-based musician writing and performing both folk/acoustic and contemporary classical music. Diamond Valley, which takes its name from the Diamond Valley area of Melbourne, is representative of her piano music, which combines jazz and classical elements. Images of places in the area, such as Eltham, were in the composer's mind while playing and working on the piece, and its slightly brooding, turbulent quality captures something of the energy of the area as experienced by her.

35. Mark Pollard – The clearing of ten thousand

This is an imaginary sound sound snap shot of a massive choir in warmup mode. This image just tickled my fancy and the thought a massive number of singers clearing their collective throats in ten sound resonant bathrooms became the inspiration for the layering and imitation that produced the blanket of sound. Finishing with one singer who is clearly late for the gig. Australian composer Mark Clement Pollard has an eclectic compositional style utilising such diverse materials as improvisation, jazz, pop and the indigenous music's of South East Asia. He has for thirty years been a highly active composer and inspirational leader in the performing arts in Australia and is Head of the VCA School of Contemporary Music at the University of Melbourne and a passionate supporter of the Australian Football League team the Western Bulldogs!

36. Lloyd Honeybrook - Solo for Feedbax & Tone Generator

Lloyd Honeybrook is a sonic terrorist/part-time enfant terrible currently wreaking havoc in Melbourne Australia. A deep-seeded distaste for his instrument of choice, the saxophone, coupled with a steadily suffocating diet of death metal, late-period Miles Davis, noisecore and Alvin Lucier has led to the development of the feedbax, a device intended to shred the internal space of the woodwind beast and audience's earholes alike. His favourite co-conspirators include Sean Baxter, Brendan Walls, Martin Ng, Oren Ambarchi, Robbie Avenaim, John Wiese, Marco Fusinato and Robin Fox, but his best friends are Density, Heterodyning, Making It Up and Brutality.

37. Wang Zheng-Ting – Frog Calling

Wang Zheng-Ting, graduated from Shanghai Music Conservatory, completed a PhD in Ethnomusicology at the University of Melbourne and performed many recitals around world including New York's Lincoln Center. Frog Calling combined both western and Chinese elements: by using unique instrumentation the piano, trumpet and Chinese mouth organ the sheng; and adapting some phrases from Peking Opera. The piece expresses the feeling in response to the beauty of nature as well as reflecting Australian Chinese cultural identity.

38. Steve Adam – Hurry

'Hurry' is a minute long 2-channel excerpt from a self-organising spatial-sound work entitled "Passing By… More Quickly". It is preoccupied with the sounds of motion, the motion of sounds and the relations and ambiguities that can arise. Courtesy of the RMIT University Sound Art Collection. Steve Stelios Adam has harboured a long-term fascination with music, sound and its associated technologies. As a composer and sound artist, Steve has created works for a variety of media and performed with instrumentalists, ensembles, choirs and interactive music systems of his own design. Informed by the technical challenges of his own works, he occasionally consults for other artists and organisations to develop software designs for specialised media-based projects.

39. Barnaby Oliver - 61xviolin

61xviolin was created in real time from a single 61-minute solo performance, using a specially created Pure Data patch to progressively composite each minute into a single 1 minute mix. Barnaby Oliver is a composer, performer and software developer originally from the UK, now resident in Melbourne.

40. Dale Gorfinkle - Single exhalation - footpump-powered modified trumpet

What does it mean to make music in a world where we have archaic brass instruments, plastics, and electronic cultures? Dale's been developing an approach to the trumpet with gardening irrigation, internal reeds, balloons, and footpumps. The result is no longer 'an instrument' but a hybrid system reminiscent of electronic music where valves function like switches for synthesizing and diffusing sounds. www.dalegorfinkel.com

41. Catherine Sullivan – Jinn

This short work depicts "Jinn", literally meaning "hidden from sight." In Islamic and Arabic culture, the Jinn are regarded as supernatural creatures inhabiting an unseen world in dimensions beyond the visible universe of humans. Catherine Sullivan is a Melbourne based composer currently completing studies at the University of Melbourne.

42. Rob Vincs – Radiolumen

Rob is Graduate Coordinator for the the School of Contemporary Music at the Victorian College of the Arts. He works in Australia and internationally as an improvisor and composer.

43. Marguerite Boland – Childsplay

Childsplay was composed using a recording of Marguerite's daughter Alice playing the piano at age eleven months. Marguerite Boland is a composer and music theorist, and co-editor with John Link of the book Elliott Carter Studies.

44. John Grant – Seadragon Dreaming

Seadragons perform a stately dance together as part of their intricate social rituals. On the other hand, John Arthur Grant draws a curved line through performances at the Melbourne Town Hall, past the Christchurch Performing Arts Centre, on to a hangar at Broome airport, the beach at Chennai, and a hotel in Tehran. His music practice channels Thomas Tallis, Stravinsky, Skyhooks, and The Tubes.

45. Andrian Pertout - Nueve sinfonías

At the core of the structural scheme of 'Nueve sinfonías' or 'Nine Symphonies' is Cecil Balmond's 'Mandala' magic circle and all the principal themes of each of Ludwig van Beethoven's nine symphonies enacted in sixty seconds, as well as polyrhythmic ratios 1/2 and .314159265 (or pi)/1.

In 2007, Andrián Pertout completed a Doctor of Philosophy (PhD) degree at the University of Melbourne. Composition awards include the Friends & Enemies of New Music Composition Prize (USA) and the Louisville Orchestra Prize (USA). His music has been performed in over thirty-five countries around the world by orchestras that include The Louisville Orchestra (USA), Jerusalem Symphony Orchestra (Israel) and Orquestra Petrobrás Sinfônica (Brazil).

46. David Hirst - Temple Bells Sound a Welcome

Temple bells are manipulated to sound a welcome for visitors to Melbourne in 2014. David Hirst has composed and researched electroacoustic music for over 30 years, and is currently Honorary Principal Fellow at the School of Contemporary Music, University of Melbourne.

47. Catherine Meeson - Not in our Name

Amidst the growing cacophony of Melbourne town can be heard voices of great diversity. 'Not in our name' is a lo fi glimpse of Melbourne town, some of its sounds, some of it's spirit and some of its din. Catherine Meeson is a singer / songwriter electro acoustic composer from Melbourne with a passion for composing alternative soundscaped worlds. www.catherinemeeson.com

48. Peter Knight – Breath

Peter Knight is a Melbourne based composer, trumpeter and sound artist.

49. Roger Alsop – blur 2

Roger is a sound and video artist working across all areas of performance. He holds a Master of Arts in Composition, a Graduate Diploma in Music Technology, and a Bachelor of Arts in Music, from La Trobe University. He has studied Composition for Film through AFTRS, and Conducting through the Faculty of VCA and MCM. He is one of the organizers of this year's Australasian Computer Music Conference.

50. Elwyn Dennis – Desert Dreaming

Composer, architect, sculptor and writer Elwyn Dennis lives in the Black Range south of Stawell, Vic. where he composes, writes, and makes art. A passionate ecologist, he makes work which he hopes will reflect the rhythms of nature, rather than those of the urban world.

51. Melita White – Lots of Love, Gran

Melita White creates electroacoustic and instrumental works, specialising in feminist composition. *Lots of Love, Gran* is a reworking of material that Melita created for a large-scale 2002 installation, *Matrix*. It is a portrait piece of the composer's grandmother, Kathleen White, who died in 2002.

52. Anthony Magen - repressed memories #201398969- aposematic signalling love song

RECORDED: 2013 Nodar, Portugal, for Binaural Media Summer school. Thankyou Naturestrip!

53. Mark Lyall - Secrets dance within the voice

A 60 second dream sequence from "'Edge' for concert band, narrator and sound design", a deconstructed love story commissioned by the Melbourne Rainbow Band. Mark works at the

Australian Catholic University as a lecturer in media theory. He plays the trumpet and euphonium, and is currently enjoying the company of several Victorian brass and concert bands.

54. Rainer Linz - the computer is what?
rainer linz is a melbourne composer who occasionally submits pieces for wonderful initiatives like 60x60. the computer is what? is a found object that has been coloured by natural signal distortion.

55. Silvia Simons – TERRAUSTRALIS
The concept of TERRAUSTRALIS is 'a breath of the Ancient Spirits of this land', with the only sound sources of the piece being voices (afterwards processed/manipulated): the voice of the composer and the voices of birds recorded in the Bush. Written scores, electroacoustic creations, improvisation & experimental performance as well as cross-artform expressions, all play a vital role in Silvia Simons's output. Her work has been performed and broadcast in Australia, the USA & Europe.

56. Herb Jercher – GONE WAVING
Recorded in a resonant tunnel near my home in Sunshine where graffiti artists display their talents.
As well as whip cracking I also enjoy surfing and flying model aeroplanes. I design and build HAPI® Acoustic Playground Instruments. www.soundsculptures.com.au

57. Ross Bencina – Ma
Ross Bencina studied computer music at La Trobe University. He is currently studying mathematics and working on the next version of AudioMulch.

58. Anthony Lyons – Convergence
Convergence was made from recycled and reprocessed prepared piano recordings that are put together in rhythmic sequences cumulating in a kind of micro-montage effect, or a convergence. Anthony Lyons is an Australian composer and performer working across acoustic, electronic and hybrid arts mediums. He is a lecturer in Interactive Composition at the VCA School of Contemporary Music at the University of Melbourne.

59. West Head Project (Jim Denley, Monika Brooks, Dale Gorfinkle, Anthony Magen) – 2013 Bendigo
West Head Project focus on the intersection of energies, cultures and spaces - electromagnetic/mechanical, human/non-human, urban/non-urban, new/old technologies while navigating the ecotones. Artists: Jim Denley (wind instruments + electronics) Dale Gorfinkel (prepared trumpet), Monika Brooks (accordion) & Anthony Magen (soundwalk facilitator & tape recorder).

60. Warren Burt – 8 Tone Bop for J K Randall
Microtonal algorithmic hexachordal chord progression in 8 tone equal temperament made by drawing probability distributions by hand. In memoriam J K Randall, composer and deep musical thinker.
Warren Burt is a microtonal composer based in Melbourne, as well as being one of the organizers of Melbourne 60x60.