DT | Who felt uncomfortable with that? Who thought it was absolutely great?

(laughter)

DT | I thought it was interesting. For certainly the first two thirds, there were certain aspects that revealed a different kind of listening. I think it’s important to do that, to think rhythmically, not think of what you’re doing as a continuum.

DT | What else should we be working on?

Class | We play as loud as we can for an hour.

Class | Sorry, I’m not explaining myself well. We limit ourselves to one task at a time.

DT | 20 minutes. Let’s start with a duo again.

… … … … … … … … … … …

(subbase)

beep.

wow wo wowo

shhhhddzzz z

duuuhhh

(oscillating mid synth frequencies)

tuc tuc tuc

wok wok wok wok wok wokw owk wokwokwokwok wowkw

wow o Wowowow

chii mmm me

boo

d duh d d duh d

wow o WOWOWoww

duuuhhh

[whistle stop. some railway junction]

shimmering electrical surface

of electronics, laptops, effects units, soundings objects, instruments and . . .

boo!

halt

dzi dzi dzi

wok wok wok wok wokw owk wokwokwokwok wowkw

tik

[bell tinkle]

change

s’nik

Anti logic synth contra-line

dzzzZ urr

Up

transform

stab of midnoise

pitch step

dz uh dz uh dz uh dz uh

and

down

boom

g.’ra

[gesture]

wOowowOwowOo

scrchh scrghh

(i come in here |play with guitar feedback, tremolo and delays)

dug dug dug dug

up

duhh duhhh xzh zxh tch tkkkqq

wuuurhh. wurrhhhh

pitch step

and

k’tink tink

down

oa oa oaah

wOowowOwowOo

[gesture]

wha. Whaa.

crkkle

gra t t t

thumpiano da d d d da d d d da d d d

doo dooo

wip wp wip wipwipwiwp wip

vibbling syth

up

hruooo [flanging] glissandi, everything is moving and

Snink snkink

whoop whoop whoop whoop. whoop whoop whoop whoop.

wOowowOwowOo

down

dzkrkkkkckll

| to semi-stillness | some activity |

duuuhhh

dgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgd

taop tok, neee eeee

wok wok wok wok wok owk wokwokwokwok wowkw

whwhww w whw whwhwhw whwhwhwhwhw

doo thumpiano da d d d ddd

(subbase)

dgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgdgd