

cl0v3n makes discomfoting human and humanimal sound rooms using small live voice snips recorded straight into an ipad mic for Chris Carlson's app *Borderlands*. I manipuplay them, often by stretching the wave to granular extremes and record the improvised composition onto a laptop. Most pieces were recorded much as you hear it as the recording is an outcome from my listening and the play it gives rise to. I have a few pieces up on bandcamp, many more in the wings, and am beginning to do live *concerts* using these sound materials, live speech and less figurative vocal sound.

It was my great fortune to hang out with and hear that generation of "sound poets" most noted for their tape-voice swork in the 1960-70 iterations of international sound poetry festivals in Stockholm at Fylkingen, then in London, Amsterdam, Toronto, Glasgow, Paris and Berlin. That sequence of experiences, parties and conversations with poets of the voice at those and associated gatherings remains a profound influence on me. All of those poets — at that time — were making poems that treated the human voice and often more than a singular voice as material to be shaped through space and time, most often deploying an electronic interface as part of doing so. Some were working as electronic composers using instruments such as a Buchla synthesizer and tape. Combining mediated and filtered voices, the materials were pitched, twisted, stretched, mangle-repeated, "diffused," projected, doubled & troubled. Some were working with tape, for example Henri Chopin put the mic in his mouth and at the top of his throat to catch "vocables" and then made lengthy tape manipulations using the vari-speed on a Revox to sometimes comedic, some tragic-cliché and sometimes astoundingly visceral fearful affect. Bernard Heisieck made exquisite cocktails of recorded and live voices, highly topical, songlike and serrated. Greta Monach composed precise and sprightly pieces of acoustic vocal music for more than one voice that felt like games with timing, Bob Cobbing with Paula Claire and Michael Chant as Konkrete Canticle worked with three-voice improvisations around word nuggets to spin collective charms and The Four Horsemen of the Apocalypse with Paul Dutton, Steve McAffery, bpNichol and Raphael Baretto-Rivera extended polyphonic poetics into instant theater.

I'm not trying to "do" anything like any of this. But I am sort of "skooled" in their parliament of affects and think that such a body of works might be useful context. Far more tolerant of gridding rhythm and drone than those poets, but thinking about polyphony and duration and an environmental spatial imaginary.