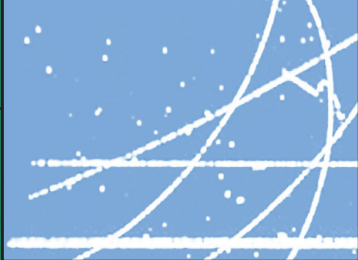
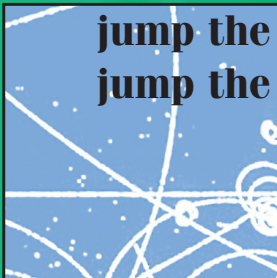


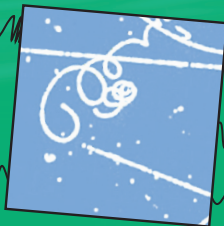
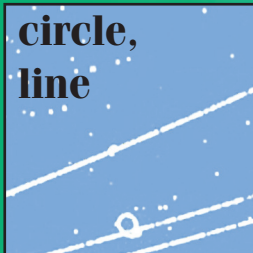
**Thomas Buckner
Tom Hamilton**



**jump the
jump the**

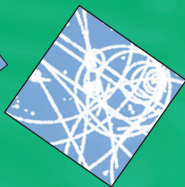
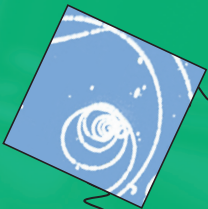


**circle,
line**



**improvised
music for**

**voice and
electronics**





er

s ago when I began to explore solo and group improvisation was to make improvisations that sounded like compositions, both solo and group, to sound (and be) unpredictable, my fellow improvisers and the audience to places we've never before.

"For this piece Tom Hamilton and I decided to carry independence as far as we can. Each part is developed independently, and the goal is not to modify our independent ideas in the act of putting them together. The "wild card" in this practice is the live electronic processing of the voice, for which Tom has developed a system that guarantees unpredictability while integrating the voice into the electronic soundscape. The result is an organic whole with independent but integrally connected parts."

Thomas Buckner and Tom Hamilton have performed together in a myriad of circumstances since the early 1990s. Their past recordings include Act of Finding and Off-Hour Wait State. They also produce the Cooler in the Shade/Warmer by the Stove series of improvised music and intermedia at Lotus Music and Dance in New York.

Recorded live in concert, December 1, 2000; EMF @ Engine 27, New York, by Jody Elf

Mixed and mastered by Tom Hamilton at The Pickle Factory, New York.

Electronic instruments used in this recording include the Nord Modular Keyboard, Alesis Q20 and Quadraverb processors.

Tom Hamilton

"After a decade of wringing inspiration from observation, pleasure and some relief that I've returned (for awhile) to that address essentially formal procedures. This performance techniques of analog electronic synthesis to structure, phrases music, as well as to generate the actual sound material.



"Revisited here is my crackpot theory – that art after Euclid has been in a constant state of decline. What can I imagine to be more perfect than the representation of circle, square and triangle? So while I try to reflect on the musical analogies, I strive to displace and subvert the inherent symmetry of that visualized ideal; music balanced by instability."

Our thanks to the Electronic Music Foundation and Engine 27, especially Holland Hopson, Bernadette Speech, Jody Elff and Jack Weisberg, who provided the perfect jumping-off point for this performance.

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jump the circle, jump the line

Vocal music by Thomas Buckner

Electronic music and voice
processing by Tom Hamilton

Although this music is continuous,
some later start points are furnished:

- 1 Segment A 6:22
- 2 Segment B 5:55
- 3 Segment C 3:16
- 4 Segment D 4:29
- 5 Segment E 10:37
- 6 Segment F 5:49
- 7 Segment G 3:49
- 8 Segment H 4:37
- 9 Segment I 5:08
- 10 Segment J 9:27

Total Time 59:30

Recorded live in concert.
EMF @ Engine27, New York

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