

## **Ausländer Micro Journal 1998**

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### **Sunday, 1 Mar**

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In the wee hours added the finished narrative to the Ausländer archive. Need to place remaining lyrics online and links to papers. Overall, the site needs to reflect the Masters journey much more.

### **Monday, 2 Mar**

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Two significant developments with Ausländer. Last weeks emergence of John's visual ideas and tonight's recording session with Fierce Throat.

John has started to evolve his own vision of the opera which is the kind of expression, the kind of collaboration, I've been looking for. Quite generative!

And tonight, Tim, Joe and Justina got well into the part of the Suits. My approach to rehearsing these parts is also more refined, more explicit. The only down-side is my energy and back. Can't keep a constant flow going without getting seriously tired all too many times. And my back, getting too painful to suspend this body from it.

### **Saturday, 7 Mar**

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This week production got off on a good start. Strong voice work from the Throaters. Tim in particular putting in a sporting performance. By Wednesday I had all the vocal tracks recorded, digitised, processed and running through Cubase VST.

The backing track, selected from a back-log of unfinished pieces, works suprisingly well. However, the opening 16 bars or so still requires work.

We recorded vocals in the front of the studio collecting peak-hour traffic ambience along the way. Although the traffic isn't distinct in the mix, it added space, more body to the track. I didn't want to get too precious about 'silence.' I wanted to work within my constraints, a kind of spontaneous additive process, much like Koan, or generative composition. For instance, I recorded John Power's didge from under a table. Placed the didge there. The table acting as a kind of amplifier. I placed a mike opposite and one under the table. Half-way through the best take a truck drove past. I was most audible in the track, but after I was finished with it, the truck sounded more like a saber being drawn from its sheath. I added some vocal drones to the dig loop, thickening it up, adding more harmonic qualities to it.

### **Sunday, 8 Mar**

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On Thursday, John spent time at RMIT Library researching image ideas for Ausländer Micro. Bruce, Justina and I worked on in the studio. Bruce is tackling the audio problems. We had four loops, one for each act. They had to play as embedded audio files that could be pre-loaded and play as each scene was loaded in both Netscape and IE. Justina worked up a new frameset and I began an overhaul of the Ausländer Archive. Still need to link all my research papers, but the bulk of the work has been done.

Updating most of the mirror sites without automation is time consuming and tedious. The Big Pipe was an excellent tool. I could keep numerous remote web sites updated by the press of a single button. However, its bugs drove me to distraction. I'm hoping Dreamweaver's FTP client will solve these problems in the long run. Two of the six mirrors are automated at the host and both appear to be running faultlessly.

Saturday we agreed on the mosaic/fragmentation of images for the top frame. John developed a method to segment the images. This was based on the way images were arranged in Viennese (Klimt) and

Russian Orthodox artwork... an arrangement of patterns, squares, mosaics. Bruce will design and code an algorithmic script that will fragment the images in, out and through each other.

## Monday, 9 Mar

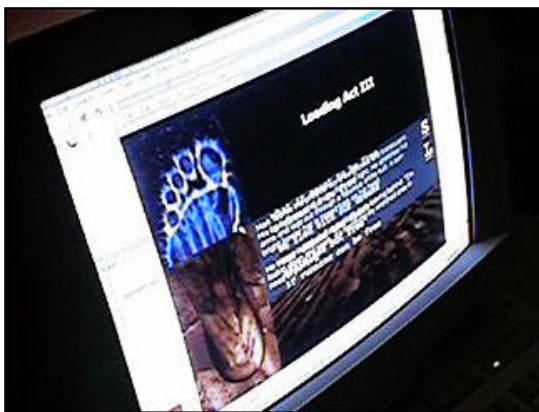
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Following up on the sounds and soundscapes I heard in Prague, I spent the afternoon with Len recording cymbals of all shapes and sizes. Most were recorded with a close-mike technique. I also recorded some with an overhung mike on the bell. Len stroked, slid, tapped and rattled sticks and brushes for at least a couple of hours.

Once I had these down, I selected the most striking takes and set about to reprocess them. They would become part of underscore for the Stratosphere sequence.

## Friday, 13 Mar

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Today's production meeting we discussed:

- transitions
- optimisation
- colour coding each act
- txt
- breakdown of different states

Act 4

Devise technique for use of false transparencies.

Mouse-over reveals random images from all previous acts. Never creates a complete image, always goes back to Act 4 images.

