

TELLUS, The Audio Cassette Magazine #22

FALSE PHONEMES

ARTISTS: REMKO SCHA, LARRY WENDT, BRIAN REINBOLT, MARK RUDOLPH, ALICE SHIELDS, PAUL DEMARINIS, PAUL LANSKY, JON ENGLISH/JIM POMEROY, RON KUIVILA, JOHN CAGE
COVER: MATT MULLICAN. CONTRIBUTING EDITOR: ELLEN ZWEIG



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False phonemes, the impure voice, cybernetic fleshly abstractions, a disembodied voice, the imp in the machine. FALSE PHONEMES is a collection of works by artists who use computer-generated voices with an emphasis on language. It includes works that utilize the most sophisticated linear predictive coding and those that use funky Radio Shack chips; it ranges through gibberish, chant, love song. Music is made not only from language, but also from the incidentals of electronic machine noise. Most of the voices are male as are most of the composers. The most readily available machine voices are male and it is easier to synthesize the contours of the male voice. But three of the pieces in this anthology (Rudolph, Shields, Lansky) do use female voices. I'm looking forward to a time when there are more. In spite of this lack, here is language singing, revealing hidden rhythms and melodies; here is our talking made distant from us, our mirror-image voice. - Ellen Zweig

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- 1) **Remko Scha:** *katadeedo daynatadoh* :47 ("restored to youth according to beauty I walk") Composed on DEC talk, excerpted from IMPRESSIONS OF AFRICA, by Remko Scha and Ellen Zweig, guitars by The Machines. (1987)
- 2) **Larry Wendt:** *Galaxy Love* 8:59 Voice created on a Kentucky Pocket Braille; a talking data terminal for sightless people, constructed from part kits; Speech synthesis chip: SS1263. The text-to-speech algorithm implemented by the Kentucky Department for the Blind. Synthesized voice also processed by a Yamaha SPX-90 Digital Multi Effects Processor. Text becomes clear with repeated listenings. A love song. (1988)
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- 6) **Paul De Marinis:** *Mind Power* 4:06 "Hidden beneath speech's words and music's melodies I hear the singing of a voice more ancient than language. . . . By a process of computer analysis and re-synthesis I extract the melodic line of spoken language, involve it in a variety of compositional transformations, and apply the results to digital musical instruments. . . ."
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