



***Anabolism* (2016)**

**For Soprano Saxophone
&
Live Biofeedback Electronics**

Andrew Raffo Dewar

Anabolism (2016) is a ~30–45 minute composition of electroacoustic biofeedback music by composer/performer **Andrew Raffo Dewar** for synthesizer-based live electronics and soprano saxophone. Developed during a residency at the EMS electronic music studios in Stockholm, Sweden, the piece translates the performer's sound and aspects of their biological functions (brainwaves and muscle movements) into control signals that affect the live electronics, such that the form of the music itself is partially generated and manipulated through biofeedback processes largely outside the performers' control.

The electronics read the performer's brainwaves, muscle movements, and the sound of the saxophone itself, converting those signals into data to manipulate a synthesizer and generate boolean logic functions in real time. As a result, the synthesizer is able to "make decisions" affecting the music's outcome based on the biological and musical data it receives, in the tradition of works such as trombonist/composer George Lewis's decades-long *Voyager* project.

Biofeedback music has a history dating back to (at least) the mid 1960s, but new and emerging technologies have created fresh technical possibilities for the exploration of this approach to music-making, allowing for the creation of electroacoustic music with a level of complexity and performer interaction that was previously impossible.

This work may be performed in 2-channel, 4-channel or 8-channel surround sound, depending upon the venue's capabilities.

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Andrew Raffo Dewar (b.1975 Rosario, Argentina) is composer, soprano saxophonist, ethnomusicologist, educator, and arts organizer.

Since 1995, he has been active in the music communities of Minneapolis, New Orleans, the San Francisco Bay Area, New York City, and Tuscaloosa, Alabama.

His work has been performed throughout North America, Southeast Asia and Europe, and he has studied and performed with avant-garde jazz legends Steve Lacy, Anthony Braxton, Bill Dixon, and experimental music composer Alvin Lucier. He has also had a long involvement with Indonesian traditional and experimental music, in particular the Minangkabau music of West Sumatra.

Notable performances include the Venice Biennale di Musica, the Vancouver Cultural Olympiad, The Smithsonian Museum, The National Jazz Museum in Harlem, the Torino Jazz Festival, Zentrum für Kunst und Medientechnologie and the Kunsthalle Düsseldorf in Germany, the Center for New Music in San Francisco, and, in New York City, multiple performances at Roulette and The Stone.

Recordings of Dewar's compositions are available on the Porter Records, Striking Mechanism, dEN Records, and Rastascan Records labels. As a composer, co-composer and/or performer, he appears on nearly two dozen recordings.

As a scholar, his writing has been published in the *Journal of the Society for American Music*, *Leonardo Music Journal*, *Jazz Perspectives*, *Jazz Research Journal*, the *New Grove Dictionary of American Music* (2nd Edition), *Musicians and Composers of the 20th Century*, as well as a chapter in *Negotiated Moments: Improvisation, Representation and Subjectivity* (Duke University Press, 2016).

Dewar has presented talks on his research and music at the annual meetings of the Society for Ethnomusicology, the Society for American Music, the American Musicological Society, a number of international conferences, and has been an invited guest at the University of Chicago, Harvard University, Bowling Green State University, California Institute of the Arts, Rutgers University, the University of Victoria in Canada, and Greece's Aristotle University.

He has received grants and awards from the National Endowment for the Arts, Chamber Music America, the Doris Duke Charitable Foundation, ASCAP, the Getty Foundation, Arts International, Meet The Composer, NewMusicUSA, the Tri-Centric Foundation and the National Endowment for the Humanities.

Dr. Dewar is an Associate Professor in New College and the School of Music at the University of Alabama, where he also serves as Co-Director of the University's Creative Campus arts and culture internship program and as the founding Artistic Director of UA's Sonic Frontiers concert series for adventurous music.

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