



L'auditeur s'appelle Emma.

a Tutorial Diversions Showroom at 7hours HAUS 19
by
Bill Dietz

May 14th – June 6th, 2010

7hours HAUS 19
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<http://www.7hours.com>
<http://www.tutorialdiversions.org>

TUTORIAL DIVERSIONS are compositions for listeners to be performed at home.

L'auditeur s'appelle Emma (“*The listener [masc.] called Emma*”) is a Showroom for 4 new TUTORIAL DIVERSIONS, one of which will be featured each week between May 14th and June 6th, 2010 at 7hours Haus 19.

TUTORIAL DIVERSIONS imagine musical composition not as the arrangement of sonic figures, but of relations between listeners, sound, and their situations.

Every Friday evening at 7 PM a new TUTORIAL DIVERSION and a specially developed TUTORIAL DIVERSION PROFILING SOFTWARE will be premiered and demonstrated by Bill Dietz and a special guest.

With the aid of a TUTORIAL DIVERSION PROFILING SOFTWARE designed by Sukandar Kartinada, listeners can choose any recorded sound they like as raw material for a given TUTORIAL.

On Saturdays and Sundays between 2 and 6 PM bring your own favorite music in any format (CD, mp3, cassette, LP) to be profiled into the week’s TUTORIAL and receive a personal demonstration & instruction toward your own home performance.

TUTORIAL DIVERSIONS are tutorials for new forms of diversion and diversions from the tutorial of diversion culture.

TUTORIAL DIVERSIONS ask users to reposition the ubiquity of their listening pleasure: home stereo systems as tools for exploring intersubjective domestic relationships, personal stereo systems as tools for encounters with the remains of public space.

TUTORIAL DIVERSIONS are Bill Dietz's studies in the performance of listening.

TUTORIAL DIVERSIONS are for YOU to play.

TUTORIAL DIVERSIONS might even be music!

“L'auditeur s'appelle Emma” is supported by a generous grant from the Initiative Neue Musik Berlin, e.V.

Week 1: *Lo soffia il cielo...così* with a Surprise Guest

Friday – May 14th, 2010, 7 PM

Saturday & Sunday – May 15th & 16th, 2010, 2 – 6 PM

Lo soffia il cielo...così (“*It’s blown by the sky...just so*”) is a continuous, single room TUTORIAL DIVERSION – an analogue dolly zoom. The title and structure of the TUTORIAL refer to “the Garbage Collector’s Song,” sung at the end of Pier Paolo Pasolini’s short film, *Che cosa sono le nuvole?*(1968).

Week 2: “*Rhythms Around the Chair*” with the Vokalensemble Neukölln under the direction of Anna Shefelbine

Friday – May 21st, 2010, 7 PM

Saturday & Sunday – May 22nd & 23rd, 2010, 2 – 6 PM

“*Rhythms Around the Chair*” is a rotating, “phrased” TUTORIAL DIVERSION. “*Rhythms Around the Chair*” is a dizzied recollection of Ella Jenkins’ 1971 children’s song of the same title from her *And One And Two & Other Songs for Pre-School and Primary Children*.

Week 3: *Stereo Pacing (Torn Curtain)* with Peter Ablinger

Friday – May 28th, 2010, 7 PM

Saturday & Sunday – May 29th & 30th, 2010, 2 – 6 PM

Stereo Pacing (Torn Curtain) is another “phrased” TUTORIAL, but this time along a strict right/left axis. *Stereo Pacing* restages the museum chase scene from Alfred Hitchcocks *Torn Curtain* (1966) in the user’s living room.

Week 4: *3-Part Dances* with Eugen Blume

Friday – June 4th, 2010, 7 PM

Saturday & Sunday – June 5th & 6th, 2010, 2 – 6 PM

3-Part Dances is a continuous, linear TUTORIAL, which unfurls the limits between a given home stereo unit and the home itself. *3-Part Dances* is dedicated to Maryanne Amacher and borrows its structure from a sequence of her *TORSE* (1976).

Bill Dietz, born in 1983 in Bisbee, Arizona, near the US/Mexican border, studied Composition with Robert Ceely at the New England Conservatory and Cultural Studies with Richard Leppert at the University of Minnesota. In 2002 he attended the Stockhausen Summer Courses. Since 2003 he has lived and worked in Berlin, where he was initially Peter Ablinger's assistant & student. From 2004 - 2009 he worked regularly with Maryanne Amacher. Since 2005 he has worked with Christian von Borries and Chris Newman. His music has been presented by, among many others, the Happy Days Sound Festival (Oslo), “Experimentelle Musik für Nicht Musiker IV” (Berlin), the Maulwerker, the Zepernicker “Randspiele”, Birkbeck College (London), ARTSaha! (Omaha), Trio Nexus, “Tbilisi 6. Never on a Sunday” (Tbilisi), Kammerensemble Neue Musik Berlin's “HouseMusik”, Ei Arakawa's “Riot the 8 Bars” at the NGBK (Berlin), and the Kreuzberger “Klangwerkstatt” festival. His writings on music have appeared across the United States and Europe. As a performer, he appeared in Documenta XII, in the Palast der Republik, at the Berlin Volksbühne. As a member of Ensemble Zwischentöne between 2003 and 2007 he performed in the Podewils’schen Palais, in the “Musikprotokoll” of the Steirischen Herbst festival, and at the Berlin Academy of Arts. In 2006 he organized “zwischenräume- Cornelius Cardew at 70” in the squatted wing of the Künstlerhaus Bethanien with John Tilbury and Ensemble Zwischentöne. Since 2007 he is the artistic director of Ensemble Zwischentöne.