

EXPERIMENTAL MUSICAL INSTRUMENTS

For the
Design,
Construction,
and
Enjoyment
of Unusual
Sound
Sources

SINGING THE SOUND SONAMBIENT

In rural Pennsylvania, in the town of Barto, stands a barn. Within it there is a world of crashing, glittering sound. This is the barn in which the late designer and sculptor Harry Bertoia housed his collection of metal-forest sound sculptures, the

extraordinary Sonambient® instruments. In their article starting on page 19 of this issue of *Experimental Musical Instruments*, Chris Rice and Ian Nagoski describe a visit to the Sonambient® barn.

Another topic we address in this issue: Would it be possible to make a natural horn — that is, a bugle-like instrument without valves or slides — capable of playing a complete scale? Phil Ostendorf has been working on a system to generate the resonances within the valveless horn to make the missing notes playable. He describes his work in his article starting on page 23.

Also in this issue we have exquisite ceramic drums from Ken Lovelett. We have an industrial metal drum set and a rough-and-ready sound-sample controller from Keith Spears. Jan Jarviepp describes his concerto for recycled garbage; Andrew Shoben discusses environmental sound installations from the artists' group Greyworld; and we hear from the man with the feathered mouthbow whose picture can be seen on this page.

And, as always, there's much more.
So open, and read.



Above: Colin Offord with the Great Island Mouthbow. See the article starting on page 13.