

*Note Passing Note* is for live voice, two taped voices, and slides (light). The taped voices are recorded separately and come out of separate speakers. The speakers are placed on either side of the performance space. The live voice moves from speaker to speaker, matching pitches, distorting them, and "pulling" them from one speaker to the other. Many of the intervals are microtonal and create beats, resultant tones, and interference tones. The singer can actually change the sounds by moving around, intersecting the sounds in space, and creating new ones. The singer passes through the slide images - slashes of white light tinted at the edges with strong colors, hints of color, spectral colors.

In preparing the cd for a performance, I came to realize how much not only my compositional process has changed, but how much technology has changed. When I wrote the piece, I had in mind a continuous sound, forgetting that a singer has to breathe. I haven't made that mistake since, and have organized a lot of my pieces using breath as an organizational principle. However, in order for the sound phenomena to work, to sound, you do need a continuous sound. When I made this recording, the engineer and I decided to make a loop of the lowest note, the one that is heard the most. Today, that wouldn't be a problem - it would be very easy on a computer. Back then, we ended up making not a virtual loop, but a real, physical, loop that was about seven seconds long, which was fifty-two inches of tape! You can hear our splice, which creates a kind of rhythm, as well as some "punches," the sound of the engineer pushing the record button for a track. We also miked my voice very closely, so my inhales are quite sharp. Today, those sounds would be totally unacceptable, but back then we barely noticed. Not only that, playback in performance was usually on a cassette machine, and the speeds of each machine could vary quite a bit, so you never knew exactly how long the piece was going to be - it could either be shorter or longer. So, welcome to a digital version of an old, funky analogue piece.

MARY JANE LEACH is a composer/performer whose work reveals a fascination with the physicality of sound, its acoustic properties and how they interact with space. In many of her works Leach creates an other-worldly sound environment using difference, combination, and interference tones; these are tones not actually sounded by the performers, but acoustic phenomena arising from Leach's deft manipulation of intonation and timbral qualities. The result is striking music which has a powerful effect on listeners. Critics have commented on her ability to "offer a spiritual recharge without the banalities of the new mysticism" (*Detroit Free Press*), evoking "a visionary quest for inner peace" (*Vice Versa Magazine*), and "an iridescent lingering sense of suspended time." (*Musicworks Magazine*) Leach's music has been performed throughout the world in a variety of settings, from the concert stage to experimental music forums, and in collaboration with dance and theatre artists. Recordings of her work are on the Lovely Music, New World, XI, Wave/Eva, and Aerial compact disc labels