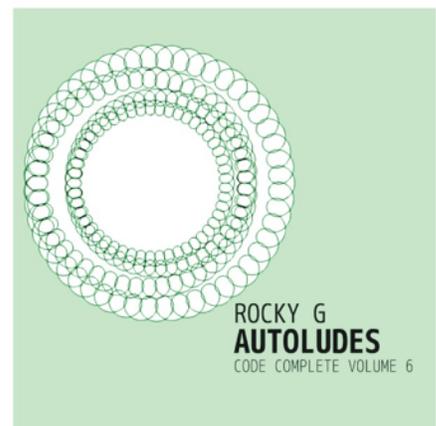
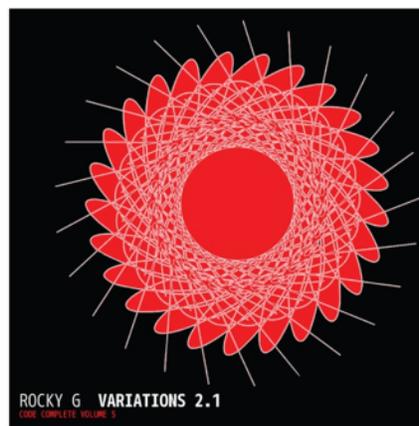
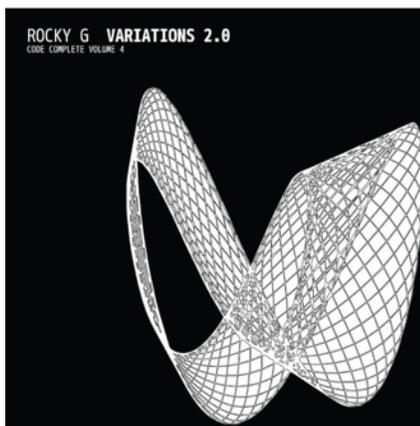
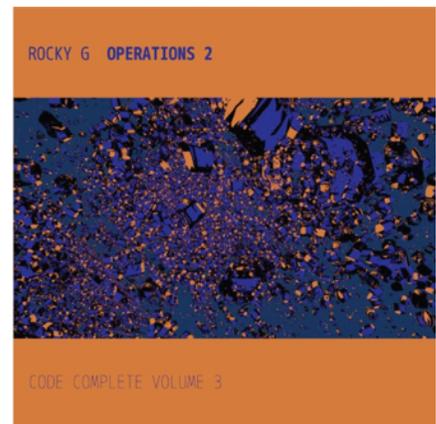
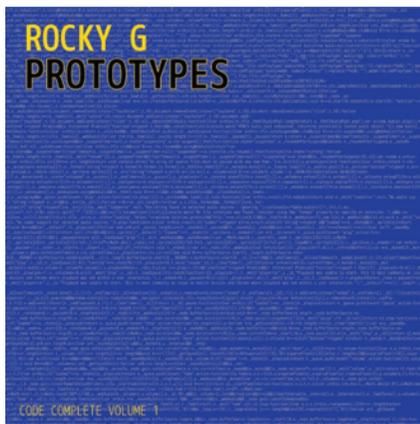


Rocky G: Code Complete



- released on Fool Skool (<http://foolskool.com>)
- release date: 10 May 2019
- available worldwide on [Spotify](#), [Apple Music](#), [Soundcloud](#), and other fine digital services
- for more information contact Rocky G | rocky@foolskool.com | 416 703 9536

Canadian multimedia artist **Rocky G** releases his first recordings in nine years, the six-album set ***Code Complete***.

While the recordings span a creative period of eight years, they all share two elements: Rocky wrote all the software with the multimedia platform Max/MSP, and then improvised on that software to lay down the tracks in the studio.

The music is influenced by Rocky's participation in Toronto noise scene of the late oughts, as well as the audiovisual performance practices he experienced at the Mutek and Elektra festivals in Montréal around that time.

continued...

Rocky G on **Code Complete**

Volume 1: **Prototypes**

“On *Prototypes* I experimented with a wide variety of coding techniques that were new to me, hence the title. Chief among these was a method of audio rate sequencing that I found in a Max patch that was circulating, supposedly the work of Autechre. This method enables rock-solid timing in Max, which is frequently problematic but a necessity for dance music.”

Volumes 2 & 3: **Operations 1, 2**

“*Operations* originated as an audiovisual performance piece (read more about that [here](#)). My sound design goals were to explore FM synthesis, and be able to manipulate sequences on the fly. I took the live software into the studio and improvised the tracks on *Operations 1* and *2* in about two weeks of sessions.”

Volumes 4 & 5: **Variations 2.0, 2.1**

“For *Variations 2* I rejigged multiplayer performance software I'd written for my improv techno ensemble G Group (read more about G Group [here](#)), making it suitable for playing solo in the studio. This software incorporated the sample set I had used on my previous albums *Orchestrion* and *Variations 1*.”

Volume 6: **Autoludes**

“With *Autoludes* I deployed a further iteration of the G Group software, one that emphasized synthesis over sampling. The main feature of this software is the ability to sift random notes into traditional keys or modes, hence the more tonal harmonic scheme.”

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