



UNIVERSITY OF OREGON

**SCHOOL OF MUSIC AND DANCE**

FUTURE MUSIC OREGON

**Scott Wyatt**

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**Season 112, Program 92**

**Beall Concert Hall**  
**Saturday, May 4, 2013, 7 p.m.**



***My Inner Self - Original and Remixed*** Gabriel Montufar  
Performance composition for Wacom Tablet,  
Custom interface device, and Kyma

Gabriel Montufar, performer

***all sink*** (2012-13) [7:10] Scott Wyatt  
electroacoustic music designed  
for eight-channel performance

***On a Roll*** (2004) [8:21] Scott Wyatt  
electroacoustic music designed  
for eight-channel performance

***The Echo of Marble*** Hua Sun  
iPad multiTouch Interface and Kyma

Hua Sun, performer

***All At Risk*** (2004) [8:57] Scott Wyatt  
video presentation with electroacoustic  
music designed for 5.1 performance

### Post Concert Music

The Oregon Electronic Device Orchestra (OEDO) under the  
direction of Chet Udell will be performing in the School of Music  
Courtyard immediately following the formal program.

**Scott A. Wyatt**, Professor Emeritus of Music Composition, is the director of the University of Illinois Experimental Music Studios. Among numerous other honors that he has received, he was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music competition in Bourges, France and a finalist in the 1989 International Electro-Acoustic Music Competition in Bourges, France. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and among others, several 1996-2006 grants for the development of a specific compositional and live performance methodology for use with eight-channel sound design and acousmatic sound diffusion performance. His current research is on the development and application of positional three-dimensional audio imaging for multi-channel audio. He served as president of the Society for Electro-Acoustic Music in the United States (SEAMUS) from 1989 until 1996, and he remains on its Board of Directors, while also continuing to serve as director, engineer and producer of the Music from SEAMUS compact disc recording series. His compositions are recorded on Capstone, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, Music from SEAMUS, UBRES, and VERIATZA recordings.

**The Echo of Marble** – Each sound must have its story, but how many stories are truly listened to? A simple dropping of a marble creates beautiful melodies and harmonies, however, how many people can be aware the ephemeral aspects of this sonic event? The Echo of Marble is mainly composed with many recordings of dropping marbles in a glass bowl, and it is these sounds unique characteristics that I use to tell a sonic narrative. Using the Kyma sound design system, the mystery of the marble sounds that include harmonies and pitches are revealed by amplifying and duplicating the sonic waves of the marble. To perform this piece I use an iPad that is running the TouchOSC app as a controller to perform the story of marble.

**All At Risk** attempts to share some of the feelings I had when recently reading email messages from a news correspondent friend who had been sent to Iraq to cover ongoing events there. The email was sent to his family who, in-turn, shared it with me. I have left out the much more graphic moments as I feel the excess gore, pain and suffering would detract from the basic message of this piece. The stress and overall sense of helplessness I felt when reading his email, along with a better sense of the amount of danger that those in Iraq face on a minute-by-minute basis, is what motivated the creation of this work. I wish to express my appreciation to ABC News correspondent Brian Rooney and his family for sharing his email.

- SW

**My Inner Self - Original and Remixed** - I believe that true music is that which comes from the heart and soul of the musician. Many different styles and genres exist, from academic to popular, yet in the end it is all about the sound and the experience. I believe that there truly are no barriers or divisions in music, there is just music.

*My Inner Self - Original and Remixed*, is what I as a composer and a performer believe to come from my 'musical self.' The piece exists in electronic form because since I can remember, I have always been intrigued by the intricate possibilities of sound and rhythm in electronic music, especially electronic dance music (EDM). I believe that EDM has a special magic to it. Letting the thumping kick, deep bass, and intricate contrapuntal loops of EDM get inside your ear and mind can take you through a journey that not only can be heard, but also felt.

*My Inner Self - Original and Remixed* is divided into three movements. The first is the original piece titled *My Inner Self*, composed for Kyma and Wacom tablet, where I explore the human voice as a solo performance instrument, presenting it as if it were an acoustic instrument with all its nuance.

The second movement is an ambient remix of the original piece, where I explore *My Inner Self* through a different lense, and that acts a transition from the original piece to the third movement. I perform this movement live with a wireless controller device that I have been developing (and originally

built together with Nathan Asman and Nayla Mehdi) called *The Cube*. *The Cube* wireless controller is my intent in making the showcasing of electronic dance music be more performative and interacting with the audience.

The third movement is precisely that, an electronic dance music remix of *My Inner Self* for live performance with *The Cube* and *Ableton Live*. This movement also includes software in *Max for Live* that I have designed to create real-time random rhythmic patterns and real time random control patterns. Through the aid of this software I am able to offer real-time compositional elements in my remix, which, in this specific case, instantly creates rhythmic patterns from a sample I have taken from the melodic line of *My Inner Self*, and which I can control the pitch of using *The Cube*.

The three movements are means of exploring one 'world of sound' through different perspectives and styles, breaking barriers through 'genres' and showcasing the content for what it is, music.

*My Inner Self - Original and Remixed* is my terminal creative project for my Master's degree in Intermedia Music Technology at the University of Oregon. I would like to give special and heartfelt thanks to my advisor Dr. Jeffrey Stolet and to Dr. Chester Udell, whom have opened my mind to new possibilities in music through their amazing knowledge and who have guided me in this process. I would also like to thank all my friends in the Intermedia Music Technology program from whom I have learned amazing things, especially my classmates Nathan Asman and Nayla Mehdi. Finally, I would like to thank my wife

for always being there in this process and who has given me extreme support and confidence; this would not have been possible without her, and of course, I cannot forget my dog Maggie who came with us from Ecuador, who can always lick away any creative mind-blocks!

***all sink*** - Unlike some of the more serious themes of my previous compositions, *all sink* is nothing more than a light-hearted sonic exploration of the sounds of my dishwashing skills. All material for the piece was derived from sounds recorded in and around the kitchen sink. All sounds were recorded at home, followed by processing and assembly into an eight-channel performance environment within the University of Illinois Experimental Music Studios.

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***On a Roll*** is a work designed specifically for, and recorded in an eight-channel environment and was realized within the University of Illinois Experimental Music Studios. Unique miking and channel distribution techniques, along with three-dimensional encoding techniques were incorporated to enhance the spatialization and sonic imaging for the piece. Sonically, the obvious is not what it seems. As a challenge to myself with regard to sound design, the art of Foley was used to create illusions of rolling objects (sonic icons) that you may recognize; hence there are no recordings of actual rolling objects until the last few seconds of the piece.

- SW