

FUTURE MUSIC OREGON
The Computer Music Center
at the University of Oregon School of Music
<http://www.uoregon.edu/~fmo>

Future Music Oregon is dedicated to the exploration of sound and its creation, and to the innovative use of computers and other recent technologies to create expressive music and media compositions. To this end we embrace our roles as both a focus of educational and creative pursuits. Student composers working in the FMO studios have been tremendously successful having their work presented at national and international experimental music and new media festivals. In addition to establishing a creative and intellectually stimulating environment for education, FMO sponsors a concert series featuring new electroacoustic music. Past guest artists have included noted composers of electroacoustic music such as Scott Wyatt, James Paul Sain, James Dashow, Stephen David Beck, Carl Stone, Russell Pinkston, Allen Strange, Carla Scaletti, Eric Chasalow, John Chowning, Burton Beerman, Barry Truax, Dennis Miller, Chris Chafe, Gary Lee Nelson, Mark Applebaum, Michael Alcorn, Brian Belet, Peter Terry and Gioacchino Rossini.

If you would like more information about Future Music Oregon or would like to support the work at Future Music Oregon, you may contact Jeffrey Stolet at the School of Music or via e-mail at: stolet@darkwing.uoregon.edu.

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SPECIAL THANKS

We would like to thank Sony Disc Manufacturing for their exceptional and significant gifts to the School of Music. We also received the valuable support from a number of other wonderful individuals and groups. We wish to take this moment to thank them.

Anonymous Donors (3)
Fabulous Tweeter Brothers
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108th Season, 124th program



SCHOOL OF MUSIC AND DANCE

Room 163 Music
8:00 p.m.

Saturday evening
May 3, 2008

**FUTURE MUSIC
OREGON**

Jeffrey Stolet, director

with guest artist

Carla Scaletti, composer



UNIVERSITY OF OREGON

PROGRAM

Tangled Timelines Carla Scaletti
for cross-strung harp and Kyma
Carla Scaletti, harp

A Northwest Passage Kameron Johnson
for stereo digital audio

Placeless Garden Brett Wartchow
for game and MIDI controllers and
multimedia performance environment
Brett Wartchow, game and MIDI controller master

3 Mvmts. Beyond Enclosure Eric Passarge, Audio
Transmission Brian Knowles, Video
Battle of 1 and 0
Phase Structure

Frog Pool Farm Carla Scaletti
for Kyma solo

Lament Carla Scaletti
for narrator processed through Kyma
Carla Scaletti, narrator

INTERMISSION

SlipStick Carla Scaletti
for Kyma controlled by Continuum Fingerboard
Carla Scaletti, Continuum Fingerboard

Leaping Logic Ryan Wiggans
for stereo digital audio

Imaginary Layer Paul Turowski
for cello and electronics
Joseph Howe, cello
Paul Turowski, Wacom Tablet and electronics

Cyclonic Carla Scaletti
for Kyma solo

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which we as citizens of the United States should remember. All sounds are generated from recorded presidential speeches modified through a Kyma system and assembled on Pro Tools.

Cyclonic

Inspired by the awesome power of the weather and by the National Weather Service weather alert signals on NOAA Weather Radio, *Cyclonic* plays at the edges between events as recorded, events as experienced, events as remembered, and events as imagined.

Cyclonic takes its name from the rotational motion associated with powerful storms. All pitches in the piece were derived from the frequencies in the alert signal, and the concept of a Cycle is abstracted in various ways ranging from an endlessly accelerating pan to endless (cyclic) increases in the pitches of synthetically generated sirens and filterbanks processing synthetic wind.

This piece was commissioned in celebration of the 50th Anniversary of the Experimental Music Studios, founded by Lejaren Hiller at the University of Illinois at Urbana-Champaign in 1958.

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ABOUT TONIGHT'S GUEST ARTIST

Composer, software developer, and entrepreneur **Carla Scaletti** is the president of Symbolic Sound Corporation and the author of several books on the Kyma sound design language

Prior to launching Symbolic Sound Corporation, she was an adjunct professor on the University of Illinois School of Music faculty, where she taught courses and seminars in computer music, and a researcher with the CERL Sound Group, where she did pioneering research into data sonification. Prior to that, she was the principal harpist in the Lubbock and the New Mexico Symphony Orchestras (but that was before she discovered an ARP 2600 synthesizer in a temporary barrack studio at Texas Tech University).

She has a doctorate in music and a masters degree in computer science from the University of Illinois at Urbana-Champaign, a masters of music from Texas Tech University, and she graduated magna cum laude from the University of New Mexico. In 2003, she won the Distinguished Alumnae Award from Texas Tech University for 'invaluable contributions to the field of music'.

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singing in reckless defiance of surrounding predators. Then you notice that it's not just the frogs, but all of us -- all living things in the pond called Earth -- singing "I'm here" and struggling toward the light, against the entropy trying to draw us back into the mud.

Over the course of the piece, there is a gradual evolution from recorded to purely synthetic frogs and from "natural" to musically manipulated sounds. Starting from a recording of frogs in an erstwhile farm pond (now an office park), I analyzed the impulse response of a single frog chirp and used granular synthesis and processing to generate synthetic frogs whose parameters could be manipulated. Endlessly rising Shepard-tone filter banks and self-similar elaborations of the frogs' pitches are iterative processes of emergence from the mud, while spectral morphs between frog and human-generated sound establish a connection between the frogs and the rest of us.

Lament

Narrator processed through Kyma

Poet Alice Thorner ponders the connections between memory and the physical brain in a universe where "nothing ever disappears". *Lament* was the first piece written for Kyma (back when it was running on the Platypus: the precursor to the first Capybara).

SlipStick, for Kyma controlled by Continuum Fingerboard

We tend to use the word "friction" in a pejorative sense as in, "Your independent thinking is causing a lot of *friction* in the group." But without friction, there would be no love, there would be no forward progress, there would be no vocal utterances, and there would be no music! This is to celebrate friction and all the things that slip and stick.

All sounds for the piece are generated in Kyma by an algorithm modeling a mass at the end of a spring being dragged across a surface that has friction. You can hear it sticking in place for a while as the spring tension builds up and then suddenly slipping (and sometimes oscillating back and forth) when the tension overcomes the friction. Part of the experiment was to create an instrument that would not make any sound without movement. No sound is generated unless you are *moving* your fingers across the Continuum surface (sometimes heating up your fingertips).

Leaping Logic

This work is a self-appointed compositional assignment written specifically for the 60x60 project, where it was accepted into the Pacific Rim Mix and debuted on April 18th, 2008. In the piece, I wish to express my deeply complex emotions of the Iraq Conflict and exhibit lessons

PROGRAM NOTES

Tangled Timelines, for cross-strung harp and Kyma

When looking through old papers or visiting your hometown, there can be a disturbing sense that you are crossing your own timeline, that you might turn a corner and run into your former self.

Tangled Timelines uses time functions that are read at rates determined by those same functions. Audio input from the harp controls filter bandwidths, triggers panning shapes, controls when the piece moves from one section to the next, and is live-analyzed and resynthesized to have a lower more powerful sound. Pitches were derived from the self-modified time functions.

A Northwest Passage

A digital audio soundscape composition that illustrates a mystical journey through natural and supernatural environments where the manifestations of lush green forests, crystal mountain streams, awakening spirits, and lingering wildlife prevail.

Placeless Garden

Originally conceived as a fully immersive art installation, this "concert version" of *Placeless Garden* is a multimedia composition that uses a custom designed interactive hardware and software system to perform sonic and visual material in real-time. This material is impressionistic in character and features uniquely designed sounds as well as video footage of natural elements and dancers performing improvised and choreographed movement. In the concert version, the piece progresses through a series of audiovisual tableaux at varying levels of intensity. This material can be freely improvised using a laptop computer, joystick and MIDI controller in conjunction with custom software applications

3 Mvmts. Beyond Enclosure

-*Transmission*

-*Battle of 1 and 0*

-*Phase Structure*

These three movements form a collaborative effort to express concepts that are difficult to express with words. The piece might represent things such as empty space, microcosmic structure, macrocosmic structure, or other dimensions hidden to our senses.

Frog Pool Farm

Close your eyes and imagine yourself on the banks of a steamy moonlit pond in mid-summer. Gradually, the mud along the banks evolves into frogs, each one struggling upwards toward the full moon, desperately

singing in reckless defiance of surrounding predators. Then you notice that it's not just the frogs, but all of us -- all living things in the pond called Earth -- singing "I'm here" and struggling toward the light, against the entropy trying to draw us back into the mud.

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