



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

FMO

Future Music Oregon

Jeff Stolet, director
Chet Udell, faculty

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Season 114, Program 67

Thelma Schnitzer Hall
Saturday, March 7, 2015 | 7 p.m.



Wax Teeth

for Network Ensemble

OEDO

Oregon Electronic Device Orchestra members:Nathan Asman, Zachary Boyt, Jinshuo Feng,
Matthew Ferrandino, Steve Joslin, Tim Mansell
Brian Sloss, Fang Wan, Chi Wang**Director:** Chet Udell**In Jeff's Word's**

Stereo fixed media

Ayo Adeusi

Hitchhiker

Stereo fixed media

Connor Eagleton

Breeze

for Wacom tablet and Kyma

Olga Oseth, performer

Olga Oseth

Aftershocks

Stereo fixed media

Connor Sheehan

The Hex

Eight-channel fixed media

Adam Shanley

Carla Voce – Tales of the Secret Voicefor Gametrak interface and videographic and sound-producing
algorithms

Steve Joslin

Steve Joslin, performer

system these original audio recordings are modified and transformed using the powerful algorithms the Kyma environment offers. Using these modified sounds the composer maintained the original cultural characteristics of southern Chinese folk dance. The piece begins with the sound of one voice, then the textures and groove evolves to a more complex texture with the rhythm and emotion intensifying.

When Strange Birds Passing Meet began as an electro-acoustic work for fixed media, clarinet, percussion and soundscape. Much of my music asks questions of the relationship between nature and music, in this case natural soundscapes and musical utterance. After its initial premiere I revised the work, refocusing the relationship between elements of the natural soundscape. A single key center (the pastoral key of F) provides a tonal blanket, in which all other elements are wrapped. The piece acts as a wave of elemental energy, evoking many sounds of the natural world. The sounds of waves and water, birds and insects, and human music weave within each other in a sometimes dense and layered counterpoint. My own field recordings are juxtaposed with sounds that evoke nature but are completely synthesized. My hope is that the piece will inspire questions of how sound and music mediates and informs our relationships with each other and the natural world.

INTERMISSION

the harmony traveling around the room in varying directions, usually taking 36 or (6 * 6) seconds to make a full rotation. Timbres throughout the work mark sections moving from pitched sounds to non-pitched sounds and back again before fading out as the harmonies glide back to the place the entire work started, completing one trip around the Eastern Hexatonic pole.

奥菲莉娅 (Ophelia) is a multi-channel real-time interactive composition for Wacom Tablet and Symbolic Sound Kyma. The performer can chose to use “Wacom Pen” or finger to apply X, Y and Z data on the tablet and control musical parameters as well as re-synthesizing analyzed voice recording samples in real time. The audio recording upon which the sounds of the composition are based is the voice of Marie-Caroline Pons reciting the poem *Ophelia* by Arthur Rimbaud.

One Time Only is a piece for fixed audio based on an odd cinematic concept I had of a children’s toy miraculously becoming a time machine/teleportation device. I couldn’t tell you precisely where the device takes the protagonist here, but I imagined it as a prehistoric jungle of sorts, with creatures lurking behind bushes, examining the newfound intruder. With sounds of scuttling and sweeping metal, I tried to bring a sense of fear and paranoia to the unnamed protagonist, who would be double-taking in every direction at the odd sounds of the world he/she has landed in. Before he/she knows it, however, the device has taken him/her back to his/her respective time and place, never to return again. Could it have all just been a dream?!? DUN DUN DUN...

Dance of Three Folk Singers is based on the audio recording of a woman speaking three words. By using Kyma sound synthesis

奥菲莉娅 (Ophelia)
for Wacom tablet and Kyma
Chi Wang, performer

Chi Wang

One Time Only
Stereo fixed media

Joey Lieberman

Dance of Three Folk Singers
Stereo fixed media

Jinshuo Feng

When Strange Birds Passing Meet
Stereo fixed media

Justin Ralls

Deadly Melange
for audio, video and real-time performance
Nick Hoffman, performer

Nick Hoffman

Wax Teeth is a play of one of the earliest network-based works for computer music ensemble called “Wax Lips.” In Wax Lips, members of the ensemble could upload melodic sequences to a network hub to create a motivic imitative effect where melodies would spread like germs throughout the ensemble. In pointing back to this early piece, we are also sharing a great deal of musical data (including motivic sequences) that affect each individual’s sound. The performance actions of one person may affect the sound of all instruments in the group. Other major parameters like tempo are collectively controlled by the entire group and require coordinated movements to be successful. We also introduced a “Rude” signal, where any individual may send an impulse that silences everyone in the ensemble except for the “Rude” person. We’d like to think we’re a bit fiercer than lips; we’re fighters, not lovers. But not too fierce. . . ergo, *Wax Teeth*.

In Jeff’s Words... is a piece for fixed media in 8-channel surround sound. The title of this piece describes it both literally and metaphorically. Literally because the primary sound source is a sample of Professor Jeff Stolet’s voice speaking and metaphorically because the piece is a production of my experimentation in Symbolic Sound’s Kyma with expert instruction and valuable advice from Professor Stolet. So relax and let Jeff’s words take you on this journey.

Hitchhiker is a fixed media composition written for 8 channels of audio that focuses on development through minor changes over time. It is written in a style that relies heavily upon formal aspects of minimalist music. Nearly all of the audio samples used in the making of this piece are taken from the playing of an Mbira, more commonly known as a thumb piano. Therefore, this piece takes the listener

on a slowly developing, intricate journey completely driven by a thumb. The listener can discern three distinct sections: a growing introduction, a more stagnant, yet driving development, and a boisterous conclusion.

Breeze is a composition for Kyma and Wacom tablet. The piece is based on a single audio recording of a bell that I made in Lubeck, Germany this past fall. Inspired by this beel, I was able to transform this single audio recording into many varied copies to create the musical fabric.

Aftershocks is a piece for stereo fixed media composed using Symbolic Sound’s Kyma 7. Using a limited palette of only three (albeit heavily processed) sound sources, *Aftershocks* attempts to explore the violent nature of earthquakes and their aftershocks, as well as the serenity found in between the tremors.

The Hex is an exploration of parsimonious voice-leading where the six chords making up the harmonic foundation of the piece are each separated by only a single half-step. In total there are only 6 pitches used in the harmony, all members of the [0 1 4] hexatonic scale, which is a scale comprised of alternating minor 2nds and minor 3rds. The harmonies take 36 seconds to traverse the single half-step between harmonies, a sort of pitch-phasing not unlike the rhythmic phasing of Steve Reich’s early works.

Each sound was created from samples taken from plucking or scraping one of six guitar strings. Being that the piece is an 8-channel fixed media work I took full advantage of the possibilities of pitch motion through physical space, with different voices of