

## ABOUT GUEST ARTIST

**Masayuki Akamatsu** is a Professor in Sound/Media Arts at the International Academy of Media Arts and Sciences and Institute of Advanced Media Arts and Sciences in Gifu, Japan. He has exhibited multimedia electronic installations and performed throughout the world, and is also a member of The Breadboard Band, a group that performs electronic music made from circuits on solderless breadboards.

His numerous installations incorporate sound, visual manipulations, and many other forms of mixed media.

He has written several books on the Max/MSP/Jitter sound/visual processing language, and he has also written quite a few of his own objects for use with Max/MSP/Jitter.

His software creations incorporate unconventional applications for interfacing existing hardware functions in unexpected ways (for example, using the Sudden Motion Sensor on a PowerBook as a way to control parameters in Max, interfacing the Wii Remote and iPhone with Max, etc.).

Most recently his work has focused on writing software applications that exploit the possibilities of the iPhone, a device that he sees as being an important step in the evolution of computing.

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**Season 115, Program 55**



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

**FMO**  
Future Music Oregon

Jeffrey Stolet, director  
Chet Udell, faculty

GUEST ARTIST  
Masayuki Akamatsu

**Thelma Schnitzer Hall** (Room 163)  
Saturday, March 5, 2016 | 7 p.m.



**Djorolen** Ted Schera  
For stereo fixed media

**Melee** (a 4-player game) OEDO  
Realtime performance  
Oregon Electronic Device Orchestra, Director, Chet Udell  
Owen Kozec, Peiyue Lu, Tom Greenwood, Chet Udell

**Something New** Paige Nicolopoulos  
For stereo fixed media

**Through the Light** Olga Oseth  
For Kyma and flashlights  
Performer, Olga Oseth

—INTERMISSION ONE—

**Enterface** Chi Wang  
For iPad and Kyma  
Performer, Chi Wang

**What of Time?** Gray Samuelson  
For stereo fixed media

**Midnight** Tom Greenwood  
For eight channel fixed media

**unFamiliar** Zachary Boyt  
For Gametrak and Kyma  
Performer, Zachary Boyt

—INTERMISSION TWO—

**Channeling Rachmaninoff** Steve Joslin  
For Lux Codex and Kyma  
Performer, Steve Joslin

**Strike** Peiyue Lu  
For stereo fixed media

**Kafka-Chanz on the Table** Masayuki Akamatsu  
For approximately 50 iPhones

Rachmaninoff – performing Rachmaninoff. All sounds were derived solely from the audio recording of this composition. Visuals are controlled in real-time.

This performance premieres a new data-driven interface, the Lux Codex. Lux Codex (light code) is a type of projector that uses three colors of light to reinterpret music from paper rolls made for player pianos. By detecting projected light through these rolls, the Lux Codex transforms the physical code from the piano roll into robust data streams used to control aspects of the sonic and visual elements of the live performance. The Lux Codex was designed by Steve Joslin for the sole purpose of reinterpreting piano rolls in real-time.

**Strike** Peiyue Lu

*Strike* is a composition that unfolds as a narrative structure and is based on transformations of different kinds of traditional Chinese drums and female vocal forms. I was inspired by a traditional Chinese Military Opera called Havoc in Heaven, which tells the story of a monkey sage who leads a group of monkeys against the rule of the Emperor in heaven. Havoc in Heaven has also become a common expression used to describe a person who has instinctive characteristic of conflict or possesses a rebellious heart.

**Kafka-Chanz on the Table** (2016) Masayuki Akamatsu

*Kafka-Chanz on the Table* is a music performance for dozens of mobile devices, and played as interactions between and among devices and a player's improvisations. Each device generates sound while communicating via a cloud network and produces music cooperatively or competitively on the whole. It is an electronic music produced by a digital signal processing and speakers but it is also considered as a unplugged acoustic music because it is not required any cables and power supplies. The visual formation is like an orchestra with a conductor but it is not a bureaucratic organization. It's, so to speak, realized as a distributed autonomous natural phenomenon. The conceptual idea is based on novels such as Franz Kafka's In the Penal Colony, Agatha Christie's Cards on the Table and Tetsuko Kuroyanagi's Totto-Chan: The Little Girl at the Window.

**Djorolen**

Ted Schera

*Djorolen*, meaning “sorrow” or “anxiety” in Bambara, uses primarily audio samples from the piece of the same title by *Oumou Sangaré* and Béla Fleck in addition to a few other recorded sounds. The piece is meant as an exploration of the story given by *Sangaré* in the original text:

The worried songbird cries out in the forest,  
The worried songbird, her thoughts go far away,  
The worried songbird cries out in the forest.

**Melee (a 4-player game)**

OEDO

The Electronic Device Orchestra investigates the performance of game controllers as musical instruments in this chip-tune-styled, Super Smash Bros video game inspired composition. Players cooperate with other players over Local Area Network (LAN) by synchronizing rhythms, harmonies, melodic fragments, and contributing musical elements, or they can attack other players by sending a signal that “deals damage,” painfully silencing everyone else. Our sounds are driven with video game console chip emulators, home-made waveforms, and samples from the various video game characters of each player (Luigi, Chun-Li, Sonic, and Donkey Kong). The structure of the game/composition progresses through various character feature, mini-boss, and free-for-all sections. When enough damage is done, the game is over.

**Something New**

Paige Nicolopoulos

I’ve always thought that the best ideas come when least expected, and that’s happened with *Something New*. While working on this piece in the studio for the first time, I used a throwaway working title for this fresh new idea, hence “*Something New*.” As the piece evolved, the attachment to the title grew on me and my throwaway title wouldn’t be thrown out after all. It has been my intention to create a full and complex sound from just a few sound sources – three to be exact. I hope you enjoy experiencing this piece as I have enjoyed creating it.

**Through the Light**

Olga Oseth

“Outer light strikes the surface,  
But inner light strikes the soul,  
Through which we may give an end to darkness.”  
-Dr. Zik

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**Enterface**

Chi Wang

The physical contact between the human touch and a surface generate interactions. In this piece, the interaction between fingers and iPad screen result in a live electronic music composition. Through the composition, the performer control musical parameters in real time however at the same time the performance is shaped by sound been generated. The iPad as a controlling interface mutates algorithms during the performance however remain the same in its appearance.

**What of Time?**

Gray Samuelson

Time is the perpetuation of life. It keeps things moving and gives us purpose, direction, and motivation. Along with the certainty of time, there is also an aspect of the unknown. This piece was created around the concept of time using excerpts from the poem Time Xxi written by Khalil Gibran. The composition auditorily explores some preconceptions of time; playing on the randomness, scarcity, complexity, and unknowingness of time.

**Midnight**

Tom Greenwood

The name of this piece derives from the source material that I used to create it. All of the material can be found lying around a house. Imagine falling asleep in the living room and having a vivid dream. Noises from the outside world creep their way inside of your brain and are warped and mangled into something magical.

unFamiliar is a musical journey inspired by the familiar, yet exotic imagery produced by scanning electron microscopes. Source material for this piece was derived from recording everyday environments using an ambisonic microphone, producing a full-sphere surround sound recording. In this way, the natural spatialization and timbre has been preserved, while the combination of the Gametrak entertainment controller and Symbolic Sound Kyma system allows the performer to explore, dissect, and narrate a level of microscopic detail otherwise unheard.

**Channeling Rachmaninoff**

Steve Joslin

Rachmaninoff's Prelude in C# Minor is deconstructed using light. Data derived from a player piano roll of Rachmaninoff's Prelude in C# Minor is used to reinterpret an audio recording of the composer performing his own piece. In this way, Rachmaninoff is mapped onto a recording of

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