

FMO

Future Music Oregon

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featuring
FMO Composers

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Hub Hub

for custom-made interface – clear box

Fang Wan and OEDO

THE OREGON ELECTRONIC DEVICE ORCHESTRA (OEDO)

Connor Ciccone, David Daniels, Octavio Dowling, Caleb Johnen
Yue Pan, Kara Reghenzani, Lexi Slovik, Meg Spivey, Catharine Yang
Fang Wan, Director

How Do You Feel?

for custom 4.1 surround sound system fixed media

Yifan Wu

鬼哭 Wailing Ghosts

for voice, opera gong, bells and live electronics,
Li Tao, performer

Li Tao

Giant Dipper

for Gametrak and Kyma

Mei-Ling Lee, performer

Mei-ling Lee

INTERMISSION

Chinese instrument pipa, baoding ball and a singing phrase from Huadan, a female role in Beijing opera. By interacting with the Leap Motion position data of the two hands are sent to Kyma sound producing algorithm, the performer is able to control musical parameters of the audio recordings in real-time. The interactive composition tries to bring you to various musical scenes in and out as the composition unfolds.

Tied Threads - *Tied Threads* is an interactive composition for two Gametrak controllers, custom software created in Max and Symbolic Sound's Kyma. The title of the piece reflects two layers of meanings: first, the performance actions of the piece concentrated to pulling out and tying up the strings from the Gametrak controllers; second, *Tied Threads* is derived from a Chinese idiom “丝丝入扣”, which can be translated as “all threads neatly tied up.” “丝丝入扣” has the metaphoric meaning of doing things with meticulous care and flawless artistry, and often used to describe literature, artistic work, and music that are regarded as exquisite, deliberate and vivid.

The piece has three sections – by coordinating microphone stands and two Gametrak controllers into three different physical placements, unique data streams, performance actions, and sound control mechanisms are created. Audio materials used in *Tied Threads* are recordings of shakuhachi, bamboo flutes, guqin, woodblocks, and processed mechanical sound.

Giant Dipper - Remember roller coaster rides? The blistering up and down, left and right motion of the ride compels one's thoughts to be only in that moment.

How many times might you imagine yourself on a roller coaster ride and enjoy the excitement completely, feeling the butterflies inside you?

"Welcome to the Giant Dipper. During your ride, please sit up straight and keep your arms and legs inside the carriage at all times. Thank you!"

A Need to be Free -This piece began as an exploration in instrument interface design for the Kinect, a motion sensing input device for the Xbox entertainment system. Unsatisfied with the invisible nature of the Kinect interface on its own, I wanted to make something more tactile and physically responsive. The resulting flexible fabric screen brought a sense of restraint and confinement. The sounds produced by the performer's actions of stretching and prodding the fabric interface embody this feeling, a need to be free.

Elapse/Relapse - Society has shaped time into a strict, linear entity that dictates our daily lives. I wanted to explore the concept of time in this piece by warping our perception of time. The wind-up metronome is a conventional timekeeper that normally controls the tempo; in this case, it will be controlling the rate at which time elapses and then relapses as it is processed through an Audio Unit plug-in I designed called "Delazed."

Huadan's Whisper - Huadan's whisper is an interactive composition for Leap Motion, custom software created in Max and Symbolic Sound Kyma. The main sound materials are audio recordings of

A Need to be Free
for Kinect and custom built fabric interface
Zachary Boyt, performer

Zachary Boyt

Elapse/Relapse
for metronome, music box, Ableton Live and Max/MSP
Lexi Slovik, performer

Lexi Slovik

Huadan's Whisper
for Leap Motion, custom software and Kyma
Fang Wan, performer

Fang Wan

Tied Threads
for two Gametraks, custom software and Kyma
Peiyue Lu, performer

Peiyue Lu

Hub Hub - The Oregon Electronic Device Orchestra Winter 2019 interlaces sounds, gestures, and space to explore a live interactive musical performance. The ensemble plays a custom-made non-contact interface called Clear Box using a time of flight distance sensor. Clear Box is designed and built by Fang Wan, the director of OEDO Winter 2019. By making various hand movements, the performers shape sounds and create music without touching the interface. The formation of the ensemble transfigures — individuals, duos, and groups — in different sections of the composition, creating tides of sound.

How Do You Feel? - *for custom 4.1 digital audio multichannel format* is a fixed media composition with video for custom 4.1 digital audio multichannel intermedia listening environment. This project is an experimental intermedia composition project, focusing on sounds' 3-dimensional spatialization design. The designation "4.1" refers to the 4 discrete, full bandwidth (20-20kHz) channels – front left, front right, & rear left, rear right – and the ".1" refers to the wearable loudspeaker that can be worn around human's neck. (for this composition, I chose to use the wearable loudspeaker "SoundWear" manufactured by Bose, the transmission frequency band of operation is 2400 – 2483.5MHz.) The piece begins from a lifelike scene and then unfolds into different abstract sections. The spatialization sound design is mainly completed in the Symbolic Sound Kyma sound synthesis environment. For the production of this composition, I chose to use Ableton Live for playback video and audio channels configuration with the speakers and SoundWear devices. When the primary sound object is moving in three-dimensional virtual space, Kyma reports and sends the object's X, Y, Z axis data to custom software created using Processing

programming language through OSC (Open Sound Control) protocol. Visual representation of the sound object is generated in Processing and is controlled in real time using X, Y, Z data sent from Kyma. The recordings of the sound objects include the sound of walking, open and close doors, paper rubbing, rocks clicking, raining, and thunder, etc. For this project, my goals are to study 3-dimensional spatialization sound design using Kyma system as well as to design the surround speaker configuration with the latest wearable loudspeakers (2018 version) with the conventional quad multichannel speaker placement.

鬼哭 Wailing Ghosts - Taken from a story by the same title in *聊斋志异 Strange Tales from a Chinese Studio* (1740) published in Qing dynasty China by 蒲松龄 Pu Songling (1640 ~ 1715), *鬼哭 Wailing Ghosts* explores different live processing aspects of voice and non-pitched instruments in addition to acoustic and theatrical performance. The piece employs text-painting through live and synthetic timbres to portray a narrative heard in Mandarin and Sanskrit such that even those unfamiliar with these natural languages can comprehend. The text used is mostly from the above tale with an added Buddhism mantra of Ksitigarbha at the end.

Summary of the tale: At the time of the Xie Qian troubles, the residences of the nobility were all commandeered by the rebels including the residence of Commissioner Wang. When the government eventually retook the town, every porch was strewn with corpses and blood flowed from every doorway. Since then, Wang frequently saw ghosts in the day and night, hearing the ghosts wailing in various corners of the house. He eventually ordered a lengthy ritual performed to depart the wandering souls. Ever since, the hauntings ceased.