



Nima Farzaneh

Rasht Bazaar in Chargah

I developed this concept to summarize all my learnings through 220B assignments and apply them to some familiar concepts in Iranian traditional music. The visual narrative also tends to put the sonic experience in context. The piece starts with a recording of Rasht Bazaar sound (located in northern Iran) to introduce the sonic landscape of the area and an understanding of Farsi language texture (by listening to sellers shouting their products!). The music consists of five layers: rhythm session, generative improv., bassline, piano, and vocal. The rhythm session was developed in my drum machine assignment and it is constructed by looping and overlaying and a thirty second of a decent tombak recording by an unknown person that I found on freesound.org! The drum loops are two and a half second-long slices of the audio sample, stacked and shifted in time. The imperfect synchronization of layers creates some unexpected rhythmic patterns that were unknown to me. The generative improvisation section uses a traditional scale (dastgah) called Chahargah and a programmed time/pitch machine that creates melodic texture. My intention was to use my own aural learnings from the Iranian modal system in a generative form.

Taylor Goss

Thunder Chords

Using live pitch-tracking, granular synthesis, and samples of thunder and rain, this piece straddles the line between natural and synthesized sound.

Tamilore Awosile

La boîte à rythme de la banlieue (Drum machine of the suburbs)
Inspired by Matthew Kassovitz's 1996 film La Haine (Hate)

Jack Xiao

11:55pm

It's 11:55pm and the assignment is due at midnight. With 5 minutes remaining, the chances of success are slim, but the adrenaline of last-minute work kicks in and a desperate attempt for completion will be made. With so much to type in the 5 minutes, every mistake costs both time and sanity. Every typo brings with it an increasing intensity and panic (reflected in the sound). Whether I actually complete the problem or not, at least having something submitted before the deadline is better than nothing at all, right?

Music 220b Final Presentations

March 17, 2022 | Thursday 3:30pm PT
CCRMA Stage (and Zoom), Stanford University

Tatiana Catanzaro	<i>I am sitting in no room</i>
Sammy Park	<i>Digital Wind</i>
Barbara Nerness	<i>Guitar Flight</i>
Daphne Skiff	<i>I'm Not The Same</i>
Elena Stalaker	<i>Water Color Jam</i>
Julia J. Mills	<i>TRIC Live</i>
Joudi Nox	<i>Violent Violin</i>
Richard Viso	<i>Billy Mays is Jimi Hendrix</i>
Xiaomian Yang	<i>I Picked the Stars to Light Up the World</i>
Nicholas Shaheed	<i>"In this place."</i>
Ryan Wixen	<i>Cut-up, Time Out</i>
AJ Fan	<i>Dragon Dancer</i>
Sebastian James	<i>Do what you Love, Love what you Do.</i>
Nima Farzaneh	<i>Rasht Bazaar in Chargah</i>
Taylor Goss	<i>Thunder Chords</i>
Tamilore Awosile	<i>La boîte à rythme de la banlieue</i>
Jack Xiao	<i>11:55pm</i>

Instructors: Ge Wang & Kunwoo Kim (TA)

Tatiana Catanzaro

I am sitting in no room

This audiovisual project is a reflection about the pandemic and the way we struggled to invent other ways of living within this period. I used material of all my past projects in this class, assembling all knowledges and techniques that I have learned so far into this experiment.

The main inspirations that have driven this project were the piece I am sitting in a room, from Alvin Lucier, and Not I, from Samuel Beckett. They permeate all the conception and the aesthetic choices I have made during this process.

Sammy Park

Digital Wind

This instrument is a simulation and expansion of an Aeolian harp, an arrangement of strings activated by the wind. The inspiration for this project came from when I heard my Korean court zither, the jeong'ak-gayageum, being played by the wind during a typhoon passing through Seoul in the summer of 2018. The tuning of the 5 digital strings corresponds to the central octave of the zither, and the colors correspond to the traditional Korean theory of associating specific colors with strings on the zither.

Barbara Nerness

Guitar Flight

Guitar Flight sets the guitar free to fly through space, surfing on shifting currents of feedback, delay, and timbre.

Daphne Skiff

I'm Not The Same

PHOTOSENSITIVITY WARNING:

features flashing images for extended periods in a dark room.

Imagine you had the chance to sing a duet with who you used to be, only you've slightly grown apart in pitch over the years. What would that song sound like? I'm Not The Same is an attempt to bring sine waves and beat frequencies not only to our ears, but to our eyes and touch. Sine waves are the most simple waves on many levels, but this piece argues that simplicity doesn't preclude viscerality. At times the experience can be overwhelming visually, so you're invited to close your eyes and let the flickering light, sound, and vibration wash over you.

Elena Stalnaker

Water Color Jam

I created this piece as an antidote to week 10. In class last Monday, I had the empowering realization that I could do whatever I wanted for this project, and what I wanted was to improvise vocally, play with granular synthesis, and paint water colors on the CCRMA balcony.

Julia J. Mills

TRIC Live

The TRIC (terminal-responsive instrument classes) system is a collection of algorithmic composition instruments in Chuck designed to work together and respond to live parameter changes.

Joudi Nox

Violent Violin

Richard Viso

Billy Mays is Jimi Hendrix

Xiaomian Yang

I Picked the Stars to Light Up the World

In a village shrouded by a mysterious fog, darkness permeates through space. But the villagers found different ways to see their world. Most carry walking sticks to feel the texture of spaces around them. They use speech to distinguish each other. But their most prized ability is echolocation. Using tongue clicks, they create mental images of the world around them. Life goes on like this until one villager decides to venture out, to find sources of light from the distant stars. This piece creates a soundscape of a fairytale. It explores a world missing one of the most important senses, sight, and imagines the aftermath of bringing a new sense to a world.

Nicholas Shaheed

"In this place."

Ryan Wixen

Cut-up, Time Out

This piece deconstructs jazz through sampling and visualizes its reembody components. In doing so, it uses the temporality of jazz and our perception of time to deconstruct each other, a process culminated by the visuals as they reanimate the sonic remains by transfiguring them into a new medium. This piece gives a skew perspective on jazz and questions how we listen to music by taking it out of time and into the visual domain.

AJ Fan

Dragon Dancer

Sebastian James

Do what you Love, Love what you Do

All sound is performed live using the keyboard as a drum pad. The audio is controlled using Chuck and the visuals were created with C++/OpenGL and Processing.