



Concert 2

TRANSITIONS 2015



PROGRAM

Would You Like Fry With That?

Elliot Kermit-Canfield

Particle

Shu Yu Lin

Decay

TΔPE GHØST

Electric Counterpoint

Steve Reich, arr. Tim O'Brien

Taqsim

Matt Wright

Gnosisong

Chris Chafe

And

String Theory

PROGRAM NOTES

Would You Like Fry With That?

Elliot Kermit-Canfield

(2015 World Premier) "It's that guttural growl, as a Valley girl might sound if she'd been shouting herself hoarse at a rave all night." --Naomi Wolf

Particle

Shu Yu Lin

(2015 World Premier) The concept of this piece was initially conceived of as a sequence of narrative images. These images showed numerous particles' transformations during which particles evolve from a previous centroid particle. Furthermore, these changes naturally related a story. Thus, I used this story as the reference for the piece, Particle.

Decay

TAPE GHØST

Electric Counterpoint

Steve Reich, arr. Tim O'Brien

A 1987 piece by Steve Reich, originally written for live guitar and tape, which consisted of several recorded guitar and bass guitar parts. This rendition goes even more electric, ditching the tape for an ambisonic mix of FM synthesis instruments. While the score remains the same as the original, the dimensions of timbre and spatialization are explored in an attempt to provide a new perspective on the piece.

Taqsim

Matt Wright

(2015 World Premier) In middle eastern music a *taqsim* is a solo melodic improvisation. This piece asserts a common ground between a traditional *taqsim* played on the *oud* (fretless middle eastern lute) in *maqam rast* and the expanded tonal and timbral possibilities of computer generated sound. Much of the pitch material is based on the pure 4/3 interval often used to tune the *oud's* strings, also sometimes transposed down several octaves to the perceptual regime of rhythm.

Gnosisong

Chris Chafe

What would it be like to hear and see the rhythms of a human's thinking mind? Recent advances in neuroscience led by Dr. Josef Parvizi make it possible to record nerve cells firing inside a living brain intracranially. The resulting data is rich to behold, yet its meaning remains a challenge to decode.

With this 15.1 channel audio and video art installation *Gnosisong*, Chris Chafe and Greg Niemeyer attempt to show the drama of the thinking brain. Sonifications and animations show parts of thoughts resonating with each other, at times coming together, at times drifting apart. The installation premiered in the *Centro de Cultura Digital* in Mexico City on Aug 28, 2015. A 10-minute excerpt of the 21-minute installation is accompanied by live cello improvisation.

The project is all art rather than neuroscience, as it aims to bring viewers closer to the mystery of thought. As one viewer at the Mexico City premiere stated: "The more I watch this movie, the more I love my mind".

STRING THEORY

ABOUT THE ARTISTS

Elliot Kermit-Canfield is a sound engineer, composer, and researcher currently pursuing his PhD at CCRMA. He holds degrees in music theory and music technology from Penn State University, where he wrote his thesis on spatialization in the music of Iannis Xenakis, as well as a degree in music, science, and technology from CCRMA. He is fascinated by strange and interesting sounds and dabbles in all forms of audio.

Shu Yu is a composer. She holds a Master's degree in Music, Science and Technology from Stanford University and a Bachelor's degree in Theory Composition from National Taiwan Normal University in Taipei, Taiwan. www.shuyulin.info

TAPE GHØST is the minimal techno side project of CCRMA graduate student David Grunzweig. The piece is performed on a TR-8 drum machine, TB-3 bassline synth, and using ableton for effects and mixing. The piece focuses on exploring the sonic possibilities of a limited set of instruments to create club oriented music.

Tim O'Brien is in his second year of the Ph.D. program at CCRMA. His interests include spatial audio, signal processing, and music information retrieval. He previously completed the MA at CCRMA, as well as a BS in physics at the University of Virginia.

Dr. Matthew Wright is a media systems designer, improvising composer/musician, computer music researcher, and very happily CCRMA's Technical Director since August. Previously he worked at UC Berkeley's Center for New Music and Audio Technology (CNMAT), did his PhD here at CCRMA with a dissertation on computer modeling of the perception of musical rhythm: "The Shape of an Instant: Measuring and Modeling Perceptual Attack Time with Probability Density Functions", spent a year as a visiting research fellow at the University of Victoria on the theme of "Computational Ethnomusicology," and served as Research Director of UC Santa Barbara's Center for Research in Electronic Arts and Technology (CREATE).

Chris Chafe is a composer, improviser, and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). At IRCAM (Paris) and The Banff Centre (Alberta), he pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's SoundWIRE project involves live concertizing with musicians the world over

String Theory - Instruments, Electronics, and Real-Time Ambisonics:

Maia Donachy - Violin

Angela Lee - Cello

Cecilia Ojcius - Vocals, Bass

Wisam Reid - Guitar, Piano

Xiaohan Zhang - Graphics

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Cameras and other recording equipment are prohibited.

Please ensure that your pager, cellular phone and watch alarm are turned off.

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