



Musique Concrète and Electroacoustic at

CCRMA



Tonight's program will feature works by Stanford composers, works from the GRM repertoire and performances by the Belgian Beatboxer Roxorloops.

PROGRAM

Eros bleu (3', 1980, excerpt)	François Bayle
Roll tape	Evelyne Gayou & Roxorloops
Transportation study n° 1 (5', 2010)	Luke Dahl
N-Bomb (5', 2010)	Jason Sadural
Interpretation I (2', 2010)	Dohi Moon & Roxorloops
L'Œil écoute (3'35, 1973, excerpt)	Bernard Parmegiani
Klangraum 1a (4', 2010)	Bjorn Erlach
Closer To The Oblivion (2', 2010)	Grahame Lesh
My nipples are bleeding the sky (6', 2010)	Chris Vega
La trace d'un pas humide (excerpt)	Evelyne Gayou & Roxorloops
Dunas (5', 2010)	Marisol Jimenez
Far West News (1998, excerpt)	Luc Ferrari & Roxorloops
Junkr (4', 2010)	Kurt Isaacson
Still (2010, excerpt)	Benjamin Tighpen & Roxorloops
Engine (5', 2010)	Michael Berger

**Music 154 - Composition and Performance of Music with
Electronics (Evelyne Gayou), and
Music 222 - Sound in Space (Fernando Lopez-Lezcano)**

Musique Concrète

Musique Concrète was invented in 1948 by Pierre Schaeffer, a French engineer and musician, who directed the technical department at the Radio Française - French National Radio Broadcasting. Aesthetically, the roots of Musique Concrète came from Futurism and Surrealism, and also from Varèse and Debussy. Notice that this new kind of music was able to arise in the 20th century only because of the technical breakthrough of recording. Consequently the first inventors and artists worked in Radio studios. Schaeffer founded the Groupe de Recherches Musicales (GRM), which is still active today in Paris. The name of "musique concrète" changed with time: it became Musique Experimentale then Electroacoustic, Acousmatic and is now called Electro – mostly in Europe.

Musique concrète means that you concretely transform the recorded sounds — all kind of sounds, even classical instrumental recordings — with your hands, under the direction of your ears, which gives the so called theory of "making and listening" and the notion of the "sound object." Contrary to Western classical music, which comes after a predictive score, musique concrète or electroacoustic is an oral tradition where the composer uses all sound criteria, including: timbre, allure, profile, grain, color, dynamics, and movement in space. *Evelyne Gayou*

PROGRAM NOTES

Eros bleu, 3' (excerpt), 1980

François Bayle

Roll tape

Evelyne Gayou & Roxorloops

Transportation study n° 1, 5', 2010

Luke Dahl

For some reason I associate musique concrete with the recorded sounds of trains, which in turn I associate with urban transportation. Since moving to San Francisco recently, my two principle modes of transportation have been CalTrain and my Bicycle. This piece, intended to join this tradition, is made entirely from the sounds of my bicycle.

N-bomb, 5', 2010

Jason Sadural

I've always been fascinated with the way that atomic-bombs explode. Convection currents and gravity acting on an exploding particle creates huge mushroom clouds with symmetrical and intricate patterns when viewed from afar and from close, no one has lived to talk about it but many movies of our generation have tried to depict it in many different ways. This piece is my sound-in-space representation of the physical and social impacts of many atomic bombs (hence N-bombs) exploding at different time evolution under different physical conditions.

Interpretation I, 2'

Dohi Moon & Roxorloops

This piece is based on the collage technique and is about humor in music. Enjoy!

L'Œil écoute, 3'35, 1973, excerpt

Bernard Parmegiani

Klangraum 1 A, 4', 2010

Björn Erlach

The material for the piece is created by sorting very small sections of recorded sounds. The concatenated snippets of the original waveforms contribute their organic nature to the resulting sounds while the dynamic evolution is altered beyond recognition.

Close To The Oblivion, 4', 2010

Grahame Lesh

Closer In The Oblivion is a short piece inspired by the shaking of my keychain. The other sounds include a running shower and the opening of a beer can.

My nipples are bleeding the sky, 6', 2010

Chris Vega

Program note: Don't Wait

La trace d'un pas humide, 2001

Evelyne Gayou & Roxorloops

Dunas, 5', 2010

Marisol Jimenez

Dunas is the first of a series of pieces entitled "*Cantos del Arena!*" inspired by the concepts of multiplicity of Henri Bergson and the "rhizome" of Gilles Deleuze. The music is also an extension of a larger work entitled Portal Rizomático that is a sound and visual installation, currently presented at the CCRMA entrance. This work presents a continuous heterogeneous sound and visual mass with no beginning or ending, nor a specific narrative, but a flux or succession of intensities that remain connected.

Far West News – Grand Canyon, 1998 (excerpt) Luc Ferrari & Roxorloops

Junkr, 4', 2010

Kurt Isaacson

Junkr is basically an experiment in spatial juxtaposition. The texture is intentionally dominated by very low, drone-like material derived from gong samples. This drone's presence, though dynamic and ever-changing, resists discreet spatial "identities" and processes -- instead becoming a disquieting, stubborn, nearly-maddening hum in the listener's ear. In contrast, a myriad of brief inter-connected gestures whiz above this obstinate foundation, each with a distinct shape and clear "path." The coexistence of highly differentiated material thereby underscores the individuality of each layer while, together, forming the boundaries and landscape of this particular sound world.

Still, 4' (excerpt), 2010

Benjamin Tihgpen & Roxorloops

Engine, 5', 2010

Michael Berger

Engine is an exploration of rhythm and of the dilapidated mechanical processes of the recent world. It is diffused through a gaussian distribution algorithm written recently by the composer that is controlled by a "Madcatz Real World Golf" game controller.

No food, drink or smoking is permitted in the building.
Cameras and other recording equipment are prohibited.
Please ensure that your pager, cellular phone and watch alarm are turned off.

<http://ccrma.stanford.edu/concerts/>
