



MUSIC :: & :: GAMES

The Future of Fun 1983 (2006)
for laptop orchestra
Scott Smallwood

Echo::Canyon (2013)
for UDKOSC
Rob Hamilton
Chris Platz

mor addelmet arismethe (2012)
Kurt James Werner

ChucK Chuck Rocket (2006)
for laptop orchestra
Ge Wang
Scott Smallwood

“...”
for saxophone and tape
Jeremy Wagner, saxophone
Samuel Burt

GLG (2012)
Kurt James Werner

On The Floor (2005)
for flute and live electronics
Scot Smallwood

GG Music (2013)
Mark Cerqueira
Spencer Salazar
Ge Wang

CCRMA Stage

April, 25, 2013, 8:00 PM

ABOUT THE ARTISTS

Composer **Samuel Burt** is one of the essential volunteer organizers of the [High Zero Festival](#) the same non profit that runs the weekly [Red Room Series](#). He has been teaching electronic music to high school students for four years, music theory for one. In 2007, he helped found [After Now](#) with Asha Srinivasan, Brian Sacawa, Mark Lackey, Andrew Cole, C.R. Kasprzyk, and Rose Burt.

Mark Cerqueira is a Software Engineer at Smule, a mobile application startup focused on building social music experiences. He graduated from Princeton University where he researched improvements for networked laptop orchestra performances and created the Laptop Orchestra Network Toolkit. He has extensive experience developing for the iOS and Android platforms, including applications such as Magic Piano and Sing Karaoke.

Chris Platz is an artist, teacher, & entrepreneur working in games and technology for over 10 years. Currently he teaches at the Art Institute of California - San Francisco in Game Art and Design & Media Arts and Animation. Academically he spent several years in research at Stanford University as an Artist in Residence at Stanford's Computer Graphics & assisted with several SIGGRAPH technical papers on modeling, rendering, and animation.

Scott Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. At the age of 10, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. He listens and makes recordings and observations of places and objects, and draws the resulting sounds into compositions and performances. Ranging from sonic photographs, studio compositions, instrumental pieces, sound installations, and improvisations, the resulting pieces are often textural, always mindful of space and subtlety.

Jeremy Wagner is a composer, performer, tinkerer and sonic artist living and working in the Bay Area. Pursuing an abiding fascination in the elaborate complexities of the physical world, he specializes in the creation of physio-aural constructions emanating from a tradition of imaginative inquiry and thoughtful experimentation. As a performer, his work spans a wide range of traditional, contemporary and experimental work, while as a composer his compositions probe the limits of human virtuosity, at all times striving to illuminate the struggle of the human being against the situation into which they are placed.

Ge Wang is an Assistant Professor at Stanford University in the Center for Computer Research in Music and Acoustics (CCRMA), and researches programming languages and interactive software systems for computer music, mobile and social music, and education at the intersection of computer science and music. Ge is the author of the ChucK audio programming language, the founding director of the Stanford Laptop Orchestra (SLOrk) and of the Stanford Mobile Phone Orchestra (MoPhO). Concurrently, Ge is the Co-founder and Chief Creative of Smule, and the designer of the iPhone's Ocarina and Magic Piano, reaching more than 25 million users. He has presented his research and music in over 100 venues.

Kurt James Werner is a composer of electro-acoustic / acousmatic (&c.) music, author of digital signal processing code & compositional algorithms, avid circuit-bender, & graduate student Ph.D. candidate in Computer-Based Music Theory and Acoustics (CBMTA) at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA, pronounced "karma"). His music references elements of algorithmic / generative composition, breakbeat, chiptunes, musique concrète, circuit-bending, & (granular & otherwise) synthesis, in juxtaposition & superimposition, directly & indirectly.

PROGRAM NOTES

The Future of Fun 1983 (2006)

Scott Smallwood

When I was 13, I saved up quarters every chance I got so that I had enough to play games in the local arcade. In addition to enjoying the games, I loved the sound of the composite arcade environment. The video arcade soundscape of that era, 1983, is now lost to us. It was a unique soundscape, before samples were widely used, and all sound effects were of relatively low resolution. There is nothing quite like the sound of dozens of these vintage arcade machines in the same space, as they sing in a mixed chorus of 8-bit digital sounds: sound effects, melodic fragments and tunes, electronic leitmotifs, and cartoonish gun pops and laser beams. Using software programmed to emulate the hardware of those games, we attempt to recreate this lost soundscape.

GG Music (2013)

Mark Cerqueira, Spencer Salazar, and Ge Wang

GG Music examines the possibilities of using a popular real-time strategy computer game as the interface to a rich musical environment. In GG Music, two players go head-to-head in a competitive match of StarCraft 2, observed by a third performer. As they develop economies and wage battles against each other, SoundCraft (a custom software package created with the Starcraft 2 Editor, Ruby, and the ChuckK audio programming language) collects gameplay data, which is extensively sonified in real-time. The sonification rises and falls with the development of the ongoing match, exploring the relationship between StarCraft's gameplay mechanics and musical performance.

ChuckK Chuck Rocket (2006)

Ge Wang and Scott Smallwood

(thanks to Ananya Misra for additional programming)

This piece is a study in creating games scenarios in which the music produced are part of an interactive sound composition. In this game, based on the Sega Dreamcast's Chu Chu Rocket, mice are released onto a large grid-like game board. Each player controls a piece of this grid, and is able to create sonic routes for the running mice by placing arrows and sound objects in their path. Player can create musical mazes, routing and trapping groups of mice into loops with different timbres and rhythms, synchronized globally across the entire grid. Additionally, players can send/receive mice to/from their neighbors through network "portals"; hence the mice are actually shared social commodity throughout the entire group. Created in the ChuckK programming language (hence the name), ChuckK Chuck Rockets explores the intersection of game mechanics and group music-making.

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/>

PROGRAM NOTES

On The Floor (2005)

Scott Smallwood

On the Floor is a piece whose sound is a side-effect of the process of turning the ensemble into a group of individual gamers. The first in a series of pieces to explore gaming and individual representations of similar sounds, this piece recreates the soundscape of a casino. Written entirely in ChuckK, each instrument is a virtual slot machine. Each player begins with a certain number of credits, and simply plays the game until he or she is out of money. The program emulates the sound of a slot machine, but after a threshold is reached, the sound world changes, becoming more abstract. So, as players begin to lose money, the soundscape changes from being a specific place to being a sonic abstraction of that space. Strategies exist for staying in the game longer by betting more or less credits. If more credits are bet each round, the odds are slightly less, but the payoff can be much more. The conductor has the ability to monitor the group, and to affect the odds of any specific player. In this way, the conductor may extend or shorten the length of the piece by keeping tabs on players who are winning or losing too much.

GLG

Kurt James Werner

The sights & sounds of one particular classic arcade game & a general aesthetic of malfunction inspired this audio/visual piece. Read about the techniques used to create this piece (including code-assisted data bending, cathode ray tube emulation, &c.) @ my online research journal: kurtjameswerner.tumblr.com/tagged/galaga.

“...”

Samuel Burt

“...” or *Ellipses* was inspired by early Japanese role playing video game sound tracks and the music of Ethiopia. It is a blending of consonance and dissonance in a complexly procedural rhythmic framework. Despite the technicalities of construction, the work sounds playful, organic, and light, with subtle rewards for those who are willing to listen more deeply.

ECHO::CANYON (2013)

Rob Hamilton and Chris Platz

GG Music examines the possibilities of using a popular real-time strategy computer game as the interface to a rich musical environment. I

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Kurt James Werner

This song (from my album "schism method") began as a classical guitar improvisation, and eventually morphed into an exploration of algorithmic drum programming (see [boots&cats&&&](#)) & the audio limitations of the Nintendo Entertainment System. Hear more [@kurtjameswerner.bandcamp.com](http://kurtjameswerner.bandcamp.com)