

Department of Music  
Stanford University

CCRMA

# TRANSITIONS 2012

Friday, September 28  
The Knoll Courtyard  
CCRMA

I\*nteractive  
E\*lectronic  
M\*usic

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.

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# PROGRAM

**break, me California (2012)** Kurt James Werner

**Fragment String (2012)** Spencer Salazar

Roberto Morales-Manzanares, *piano*

**unam!Improvisación**

Chris Chafe, *celletto*

John Granzow, *daxophone*

Rob Hamilton, *resonance guitar*

Roberto Morales-Manzanares, *flute, piano, electronics*

**It's OK (2012)** Michael Wilson

Michael Wilson, *Micro Wilsynth*

**Realignments (2011)** Amar Chaudhary  
for live electronics

**Tiki Taka (2012)** Mayank Sanganeria

for multi-channel tape and live diffusion

**Shimmering Horizons (2012)** Kurt James Werner  
for two electric guitar and iPad processing  
Mayank Sanganeria

**The World (2012)** Cecilia Wu  
24-channel surround remix

## ABOUT THE ARTISTS (cont.)

**Kurt James Werner** is a composer of electro-acoustic / acousmatic (&c.) music, author of digital signal processing code & compositional algorithms (see Grani+, boots&cats&&&, &c.), avid circuit-bender, & graduate student pursuing a Ph.D. in Computer-Based Music Theory and Acoustics at Stanford University's Center for Computer Research in Music and Acoustics. His music references elements of algorithmic / generative composition, breakbeat, chiptunes, musique concrète, circuit-bending, & (granular & otherwise) synthesis, in juxtaposition & superimposition, directly & indirectly. He holds a recent Bachelor of Science in General Engineering (with a secondary field in Acoustics) & Bachelor of Music in Composition/Theory from the University of Illinois at Urbana-Champaign.

**Michael J. Wilson** will be starting work soon as a special contract employee at Yamaha Corporation, focused on vocal synthesis. He is a recent graduate of the MA/MST program at CCRMA and holds a BS in Computer Science from Caltech. He is broadly interested in audio synthesis and acoustics.

**Spencer Salazar** is a doctoral student at Stanford's CCRMA, researching computer-based forms of music performance and experience. In his past he has created new software and hardware interfaces for the Chuck audio programming language, developed prototype consumer electronics for top technology companies, architected large-scale social music interactions for Smule, an iPhone application developer, and composed for laptop and mobile phone ensembles.

**Mayank Sanganeria** is an MA/MST at CCRMA. His interests have been primarily in jazz but have slowly expanded to include electronic music since coming to CCRMA last year.

**Cecilia Wu** is a second year master's student in the Music, Science and Technology program at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, where she focuses on computer-generated music, computer-assisted composition, and audio engineering. Cecilia also serves as a researcher and international coordinator at the Shangri-La Folk Music Preservation Association. As a musician, she received an award from the California State Assembly for her contributions as a good role model in sharing Chinese culture.

## ABOUT THE ARTISTS (cont.)

John is now working with The Deckle Group, an artist collective preoccupied with drawing sound. Instruments are devised that use sensors to closely couple mark-making with synthesis schemes. The result is a composition and performance platform generating real time scores that may be interpreted in subsequent performances. During a three month residency at Cite Internationale des Arts in Paris, John exhibited a series of drawings that retain traces of their temporal and sonic past faintly amplified through the paper. This culminated in a large scale show at La Condition des Soies in Lyon.

**Rob Hamilton** is actively engaged in the composition of contemporary electroacoustic musics as well as the development of interactive musical systems for performance and composition. Mr. Hamilton holds degrees from Stanford University, Dartmouth College, and the Peabody Institute of The Johns Hopkins University with additional studies at Le Centre de Création Musicale de Iannis Xenakis (CCMIX) and L'Ecole Normale de Musique de Paris with the EAMA. Recent works include Tele-Harmonium for piano and interactive UT3OSC performer, Dichotomous Harmonies for 1,000 iPhone Leaf Trombones, Dei Due Mondi for 8 Sirikata performers, Triages for six instruments and computer and i have four pictures of you sleeping for violin +- electronics. Rob is currently pursuing his Ph.D. in Computer-based Music Theory and Acoustics at Stanford University's CCRMA working with Chris Chafe as well as acting as CCRMA's Concert Coordinator. His research interests include novel platforms for electroacoustic composition and performance, the definition and implementation of flexible parameter-spaces for interactive musical systems, and systems for real-time musical data-exchange.

**Roberto Morales-Manzanares** was born in Mexico City. He started his musical training in national folkloric music, learning harps from Veracruz, Michoacán and Chiapas, as well as different kinds of flutes from several regions. Morales completed a Ph.D in composition at UC Berkeley. At the music school Escuela Superior de Música, he finished his professional studies on flute, piano and composition. As a composer, he has written music for theatre, dance, movies, TV and radio, been commissioned and participated in festivals in Europe, US, Mexico and Latin-America. As an interpreter, Morales-Manzanares has participated on his own and with other composers in forums of Jazz, Popular, Folkloric and New Music in Mexico, Latin-America, USA and Europe. As a researcher, he has participated in different national and international conferences such as ICMC, International Joint Conference on Artificial Intelligence IJCAI and Symposium on Arts and Technology. He has received awards from Banamer-Rockefeller Foundation, UCMEXUS, Canada Council for the Arts and Fondo Nacional para la Cultura y las Artes (FONCA). Currently, he is the director of the Laboratorio de Informática Musical (LIM) at Guanajuato, Mexico, where he teaches composition, electronic music, digital art and music and mathematics. Mr. Morales is currently a member of the "Sistema Nacional de Creadores".

## PROGRAM NOTES

### **break, me California (2012)**

Kurt James Werner

Dig your own grave. "break me, California" is a grave dug with bird communication, circuit-bent / FM-modelled devices, errata / ephemera, &c. Iterative disassembly techniques orchestrate organic / chaotic growth around a highly imperfect kernel.

Read/hear more @ [ccrma.stanford.edu/~kwerner](http://ccrma.stanford.edu/~kwerner) & [kurtjameswerner.bandcamp.com](http://kurtjameswerner.bandcamp.com).

### **Fragment String (2012)**

Spencer Salazar

Cloning, replicating, facsimilating, the fragment string dutifully mimics, in diminished hue, the exertions of superior artists. May it seek a voice; is it purely an implement; is there a ghost in the machine?

### **It's OK (2012)**

Michael Wilson

"It's OK" is the third live performance piece composed for the Micro Wilsynth -- a real-time software synthesizer written from the ground up in C++. One voice of the piece is controlled by a MIDI keyboard controller, and a software MIDI sequencer (MusE 2.0) controls additional accompanying voices. The composition itself is an amalgamation of a few themes, old and new, and is in some sense the composer's way of saying "goodbye" to CCRMA. But it's not a sad piece; transitions are a natural part of life. It's OK!

### **Realignments (2011)**

Amar Chaudhary

Realignments was an original composition for Amar's 2011 UC Regents' Lecturer appointment sponsored by the Center for New Music and Audio Technologies (CNMAT). It was conceived as an exploration of timbral and phrasing possibilities of both surround speakers and CNMAT's unique dodehedral speaker system. Clouds of ever changing harmonics envelope the listener while pointed sounds radiate and "shoot out" from the dodecahedron. The piece has since been adapted for other environments, including a performance at TheaterLab in New York, and now for the massive multichannel system in this concert.

## PROGRAM NOTES (cont.)

### Tiki Taka (2012)

Mayank Sanganeria

"Tiki Taka" is Mayank's maiden exploration, under Kurt Werner's navigation, into the expanse of electronic music composition. Diffuse10 is used to control the diffusion of various sounds among the multiple channels in real time.

### Shimmering Horizons (2012)

Kurt James Werner  
Mayank Sanganeria

"Shimmering Horizons" are created from fragmented, temporally manipulated, and reconstructed sonic material (plucks, strums, and less typical excitations).

**PediProc**, the new foot-controlled granular processing app by Mayank Sanganeria and Kurt James Werner, will be available soon.

### The World (2012)

Cecilia Wu

Composition, Arrangement, Recording, Performance and Mixing by: Cecilia Wu  
Synthesizer Solo by: Michael J. Wilson  
Guitar: Jay Kadis

This is a 24 channel 3D surround sound remix piece especially for the transitions concert 2012. The Lyrics are from a poem written by the spiritual leader of Tibet, his Holiness the 17th Gyalwang Karmapa.

--English Translation of the poem--

*World, we live and die on your lap.  
On you, we play out all our woes and joys.  
You are our home, an old ancient one.  
Forever we cherish you; we could not bear your loss.  
We wish to transform you into the pure realm of our dreams.  
Into a field where all creatures live without prejudice and all are equal.  
We wish to transform you into a loving warm gentle goddess.  
Our wish to embrace you is unchangeably steadfast.  
To that end be the ground which sustains us all.  
Do not show us the dark side of your character,  
And we too will transform you,  
All your corners into fertile fields of peace and happiness.  
May the harvest of joyfulness and freedom's million sweet scents  
fulfill our limitless infinite wishes.  
So we pray*

## ABOUT THE ARTISTS

**Chris Chafe** is a composer, improviser, cellist, and music researcher with an interest in computers and interactive performance. He has been a long-term denizen of the Center for Computer Research in Music and Acoustics where he is the center's director and teaches computer music courses. Three year-long periods have been spent at IRCAM, Paris, and The Banff Centre making music and developing methods for computer sound synthesis. The SoundWIRE project launched in 2000 involves real-time Internet concertizing with collaborators the world over. New tools for playing music together and research into latency factors continue to evolve. An active performer either on the net or physically present, his music is heard in Europe, the Americas and Asia. The five countries "Resonations" concert was hosted by the United Nations in Nov., 2009. CD's of works are available from Centaur Records. Gallery and museum music installations are continuing into their second decade with biological, medical and environmental "musifications" featured as the result of collaborations with artists, scientists and MD's. Recent new works include TQ11 "tomato quintet" for the transLife:media Festival at the National Art Museum of China and Phasor for contrabass and electronics.

**Amar Chaudhary** is a composer and performer specializing in contemporary and electronic music, a visual artist, and a developer of advanced software for creativity. He studied music at the Westchester Conservatory of Music and Yale University before coming to CNMAT in Berkeley to peruse advanced studies in music technology, receiving a PhD in 2001. Amar now performs regularly around the Bay Area and beyond, both solo and with various bands and ensembles. His musical work combines custom electronics and mobile devices with acoustic folk instruments and toy instruments to produce unique combinations of timbre and narrative. He has been most recently exploring the medium of silent film with live music, using digital video and animation

**John Granzow's** combined interest in acoustics, perception, instrument design and composition, has led him to pursue his Ph.D. in a place where such fields are fused, the Center for Computer Research in Music and Acoustics at Stanford. He investigates contexts in which action can influence auditory perception. In his Master's work he found that covert vocal strategies are used by some listeners to determine relative pitch, when the stimuli is bistable.

His interest in embodied cognition and perception informs his creative work, where relationships between movement, vision and sound are explored. At the Banff Centre, he made a series of daxophones using a construction algorithm devised to foreground the relationship between morphing geometries and corresponding changes in timbre. These daxophones have been played by Chris Chafe in networked performances at CCRMA as well as many international festivals. John also designed, built and performed on a long-wire instrument with Chris Chafe for Pauline Oliveros' Tower Ring concert. The instrument was installed in the Anne Hamilton Tower at the Oliver Ranch, in 2010.