LISTENING ROOM

Kitchen <-> Miniature(s) (2005-6), by Fernando Lopez-Lezcano

Chamber of the Late Half-Hour (2005), by Bruno Ruviaro and Juan-Pablo Caceres

fractale (2010), by Visda Goudarzi

Let It Ride (2010), by Michael J. Wilson

fractale is a multichannel tape piece to explore several ways in which music may exhibit fractal characteristics. It's dedicated to the father of fractal geometry, Benoît Mandelbrot who passed away last month. "The term fractal was coined by Benoît Mandelbrot in 1975 and was derived from the Latin fractus meaning "broken" or "fractured." A mathematical fractal is based on an equation that undergoes iteration, a form of feedback based on recursion." (Wikipedia)

Let It Ride uses a single polyphonic model implementing the Karplus-Strong string synthesis algorithm. It was composed as a musical statement for a course.

Chamber of the Late Half-Hour is a collaborative composition. The composers recorded two sessions of their own live-electronics improvisation. The material obtained was then re-worked into a fixed 4-channel acousmatic composition between June and July 2005.

Kitchen <-> Miniature(s). A good quality sound recorder and a kitchen. Humanity tuned to common shapes and sizes that create shared resonances I have come to recognize everywhere there is a kitchen. These tightly chained miniatures explore a few of the many kitchen utensils and small appliances that I recorded (that is, anything that would fit with me inside my bedroom closet). Featured prominently through the piece is the mechanical timer of a toaster oven, as well as cookie sheets, plates, trivets, the klanging sound and inner resonances of the lid of a wok and many more kitchen instruments. More than 3000 lines of Common Lisp code are used to create large scale forms and detailed sound processing. Without Bill Schottstaedt's CLM (Common Lisp Music), Juan Pampin's ATS (Analysis, Transformation and Synthesis) and Rick Taube's Common Music this piece would not have existed. Grani (a granular synthesis software instrument) and other old software friends I have created over the years helped as well.

CCRMA ENTRANCE

Pulb

(2010)

by Dohi Moon and Bjoern Erlach

Pulb is an installation in which the strings on a piano soundboard are excited by waterdrops from the ceiling.

STUDIO C

Match My Music!

(2010)

by Javier Sanchez

Match My Music! is an iPad/iPhone/iPodTouch game. It is inspired by the classic memory game but uses music instead of images to recognize and match items. You will improve your hearing, memory and attention skills while rediscovering your own music.

The game uses random songs from your iPod Music Library, which allows you to enjoy your own music while playing the game.

You will find 10 different levels for the iPad version and 5 levels for the iPhone/iPod Touch version. Attention is important, especially when you have 300 items to match!!

Try it out, and you will be surprised how fast you can recognize a music item, even if you have thousands of songs in your music library. Our brain is really amazing!

You can play alone or compete with another player, but remember that each device uses its own music library! Try to play with your friend's device to see how fast you are matching music that you have never heard before.

Special care has been taken with the app graphic content. Background images, customized buttons and other details give the user an incredible experience while playing. The artwork has been created by Fernando Arahuetes. The artist shows some samples of his watercolor series of San Francisco Castro neighborhood.

More information about the author at: www.arahuetes.com

I hope that you enjoy playing the game so much as I did developing it, try it now!!
More info: https://ccrma.stanford.edu/~jsanchez

CCARH

Live Electronic Dance Music

by Luke Dahl

Original house and minimal techno (with a bias towards tonality) performed live using hardware and software instruments.

Jungle & Dub Music

by Locky

Playing dub-influenced rhythms from the UK:
a mix of Dubstep/Jungle/Drum & Bass.
Low frequencies should encourage feeling as much as listening.

IDS – Dubstep

by Carr Wilkerson

Discover the world of IDS.

CCRMA CLASSROOM

Artikulator Jam

(2010)

by Mike Rotondo & Luke Iannini

Artikulator is an experimental instrument/composition tool for iPad which lets you "paint" music. It removes the quantization in time and pitch enforced by traditional notation and many instruments, letting the player easily create interesting and organic sounds with natural hand gestures. Our focus in creating Artikulator is on strengthening the relationship between physical motion, graphical representation and sonic realization, by which we hope to enable a different way of think about and creating music.

ELEVATOR

Musizieren im Fahrstuhl

(2010)

by Edgar Berdahl

String-U-Topia is a portable haptic musical instrument that enables a performer to interact with virtual strings. Digital waveguides simulate the vibrations of the strings, which concurrently provide both sound output and haptic (mechanical) force feedback. Due to the haptic feedback, it is not necessary for the performer to look at the string interface because the performer can feel the strings.

String-U-Topia is implemented using the Satellite CCRMA platform developed for the Music 250A class, which is especially designed for rapidly prototyping sonic interactions. It subsumes the popular Arduino architecture and incorporates a small chip running Linux that can execute floating point operations natively. The platform includes audio codecs and is fully autonomous, making it easier to prototype electronic sound artifacts
that will stand the test of time.

S.A.I.L. LOUNGE

Cloud Veins

(2010)

by

Chris Carlson

This set consists of a mix of compositions from my experimental electronic music project "Cloud Veins," which melds found sounds, angular bursts of noise, processed voice, and mangled acoustic and electronic instrumentation.

CCRMA STAGE

Dinosaur Skin (Piel de Dinosaurio)

(2010)

by

Fernando Lopez-Lezcano

El Dinosaurio was finished in 1981.
It is an analog patch cord programmable modular synthesizer. Its single, lonely voice becomes the mad spatialized chorus of a dinosaur herd when piped through a computer with custom software and multiple speakers.

SEMINAR ROOM

Excursion Into Mixed Reality

(2009)

by

Hunter McCurry

Every day we interact with the digital world of computers and electronic media, which we consider to be distinct from our experience in the physical world. Excursion Into Mixed Reality explores the permeable boundary between these 'realities' by harnessing physical motion to create meaningful digital representations. A participant becomes the musical performer of a meta-instrument that extends bodily gestures into the realms of sound and video. Through a form of play and exploration, one can navigate the constantly shifting and parameterized digital environments that comprise the work. By linking different forms of media, the piece reveals underlying gestural similarities between motion, imagery and sound.