



UNIVERSITY OF
FLORIDA

School of Music

College of Fine Arts

The Florida Electroacoustic Music Studio

presents

UNBALCON 37

fusion reaction

James Paul Sain, Professor & FEMS Director

Paul Koonce, Associate Professor

Joo Won Park, Graduate Assistant & FEMS Assistant Director

Suk Jun Kim, Juan Carlos Martínez & Chester Udell, Graduate Assistants

Matthew McCabe, Concert Curator

Friday, 13 October 2006, 7:30pm • MUB 120

Prison Songs

Walking on Ice

Electronic Paradise

Hot Point Heavy Cycle

Matthew McCabe

Sa Woo Lee

Ted Todoroff

Ty Flowers

⊙ 10-minute Interval ⊙

Encounter

InBetweenTheStatic

Kata for human and drum computer

Reversible Jacket

I. Forward

II. Backward

III. All Together

Hide and Seek

Jeremy Hill

Kalin Stanojev

The Viirus (Adam Batley)

Joo Won Park

Imogen Heap

LXXXIVth Event of the 2006/2007 Season

Program Notes and Featured Composers

Prison Songs Recently I've become very interested in American Roots music, listening to historical recordings and playing and singing some of the music myself, and setting out to explore this music in the Electroacoustic medium. The source recording heard here was taken by the legendary Alan Lomax during his prison recording sessions of the 1950's. I focused on the sound world that undoubtedly occurred "behind" the recordings, though: The joyful strains of *Mighty Bright Light* bookend the heart of the piece in attempt to portray the tension and lack of release present beneath the surface. These elements are noticeably missing from the recordings Lomax made. He was, no doubt, unable to record the actual situations in which the songs were sung. By placing these two sound worlds next to each other, mirroring the poetic device of imagism, I hope to provoke a reconsideration of the singing, as well as reveal the hidden lives of the men who sung the songs -- criminals, yet human beings, too. **Prison Songs** was commissioned by the University of Richmond and Third Practice. The samples are used with permission. **Matthew McCabe** completed his undergraduate work at the University of Richmond in 2001, and served on the music department staff there until 2003. In 2005 he completed his Master's degree at BGSU, and is now a Ph.D. student at UF where he teaches the introductory Music Technology class. He is also an active songwriter and multi-instrumentalist. His music is available on the Centaur and Everglade labels.

Walking on Ice I imagined a girl who is walking carefully and slowly on a thin sheet of ice. I tried to express her careful gestures and inner psychological tension musically. Fragmentary gestures such as tremolo, repeated notes, and random scalar "walks" are repeated and accumulate throughout the piece, resulting in simultaneous layers which are processed in various ways. These fragmentary gestures are connected by scalar passages. **Sa Woo Lee** holds a B.M. in Engineering from Yonsei University, Korea, and a M.M. in Music Technology from the Korean National University of Arts. Currently, he is pursuing an M.M. in Music Composition at the University of Florida.

Electronic Paradise, utilizes four concrete sounds (recorded from distinct household sources) and simple cutting, pasting, panning, mixing, and reverse techniques to immerse the listener in a world of static and a barrage of incoming signals, representing the hectic hustle-and-bustle and perceptual overload of everyday life. Suddenly, a certain "channel" is found, and as the noise begins to fade away, the very same static heard throughout is remanipulated to create the sensation of a quiet island paradise. This piece is intended to express the belief that we possess extremely capable minds, and that this world and our life experiences are only what we make them to be. **Ted J. Todoroff** was born and raised in Miami, and is pursuing a Business Management degree with minors in Entrepreneurship and Music at the UF. A member of the Introduction to Electroacoustic Music class and the Music and Entertainment Industries Student Association, music is his most passionate personal interest. As a self-taught musician, he enjoys singing and playing guitar, bass, and drums, and spending time composing, arranging, producing, recording, and performing live. He hopes to secure a profession in the world of music business and perhaps one day found an entertainment firm of his own.

Hot Point Heavy Cycle The piece is meant to reflect the combinations of a number of harsh percussive elements, while demonstrating some feedback experiments utilizing the limiter built into a DAT recorder. I used the sound of a broken washing machine, coupled with a Hammond organ played simultaneously into a microphone that was hooked into a set of computer speakers. The track is one long organ track with some percussive diversions. It's angry, ugly, and noisy, but I hope it holds together.

Encounter This work is all about an encounter with noise. During this piece the listener goes on a walk during which he has several flirtatious encounters with noise. As the listener goes on this walk, he experiences a series of encounters that ultimately leads to the noisy entity teasing, approaching and eventually flirting and pushing limits. These events include a couple of intense encounters, and ultimately there is a sort of rejection and letting go as the listener walks away and the piece ends. **Jeremy Hill** is a graduate student studying architectural acoustics at UF. Born and raised in Chicago, he is a very passionate scratch artist and practices, composes, and creates scratch instrumental music. He has put out an album called *Spydrr - Araknophonograph*, and has been trying to put out his second album *Backwordz Evolution*. Scratching is his passion and scratch music is what he tries and strives to create, express, evolve and better define.

In Between the Static experiments with electrical noises that surround us everyday. Recordings were made of various electrical units under proper usage. This work suggests what it may be like to bring the background noise of our electrically saturated lives to the forefront. We could listen in and see that there is much more going on that we normally perceive. **Kalin Stanojev** is a fifth year DAS engineering major at UF. His focus is in the relationship between sound and video art. He has performed locally in numerous groups since growing up in Gainesville and plans to continue on to grad school at UF.

Kata (for Human and Drum Computer) began as a work of sound in which synthesized drum sounds, spatializing audio effects, and linear rhythms were used to illustrate balance, force, form, motion, and spatial awareness with respect to the human body. Now, as a completed work, *Kata* inspires me to focus on my own body by helping me disregard the physical constraints of reality, the mental constraints of my mind, and the minds of others. Through it, I find a great solace that motivates me to move with greater freedom and less familiarity while expressing more of which I am unable to speak.

The part I play is that of a man who is only limited by his own form of discipline. **Adam Batley** is from a mid-western town surrounded by cornfields in Illinois. He creates works of sound inspired by modern electronic music, with a great emphasis on that which is equally dance music as it is listening music. He currently lives in Gainesville and working toward completing a degree at Santa Fe Community College. He aspires to pursue a career that has absolutely nothing to do with music. His first album, *Sorry for the Delay*, will be available in late 2006. For more information about his work as **The Viirus**, visit www.theviirus.com.

Reversible Jacket is a short palindrome piece for tape. The process of making a palindrome was simple and transparent. The first movement was flipped backward to create the second movement using "reverse" function of an audio editing program, and the two movements had been added vertically to create the third movement. Thus, the third movement itself sounds the same when played forward and backward. The result is a study in absolute retrograde not only in terms of pitch, but also in the realm of pulse and timbre. In addition, composer challenges audiences to find the phrase "I got a reversible jacket" embedded within multiple layers of non-verbal vocal sounds. **Joo Won Park** is a composer and researcher whose music and audio applications have been featured at the Florida Electroacoustic Music Festival, SEAMUS, Seoul International Computer Music Festival, and ICMC, as well as in print in *Electronic Musician* and *The Csound Book*. He is currently a PhD student at UF, where he studies with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from the Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production, under the direction of Richard Boulanger. Joo Won is also the associate director of the Florida Electroacoustic Music Festival and teaches undergraduate and graduate music courses. His music is available on the ICMC2004 DVD and from spectrumpress.com.

Hide and Seek is a strange and beautiful artifact of popular music, offering excellent examples of thoughtful lyrics, sonic uniformity, beautiful singing, and technological capability. Though using a very simple chord progression, the piece transcends its basic materials. The single tool used here, a phase vocoder, harmonizes and expands Heap's vocal abilities, both detracting from our perception of the singer's human embodiment, and enhancing both the sense of meaning and the musical effect on the listener. It also stands out, as a result of the phase vocoding process, as a rare example of a popular music song using Just Intonation. Though the "robot voice" may seem alienating, Heap's work here proves that the strength of the musical impulse cuts through and technology allows us to express ourselves in unique, beautiful, and stirring ways. Experiencing this piece with others only strengthens its effect, offering the perfect closing work for *Unbalanced Connection*. (program note by *Matthew McCabe*). **Imogen Heap** is 29-year old British singer/songwriter whose album *Speak for Yourself* has sold more than 200,000 copies in the United States alone.

The Florida Electroacoustic Music Studio (FEMS) is designed to support electroacoustic music composition and research. The primary focus of the facility is in the furtherance of contemporary art music. Courses are offered at both the graduate and undergraduate level in topics such as the history and literature of electroacoustic music as well as the composition of electroacoustic music utilizing MIDI, hard disc recording and editing, direct-digital software synthesis systems, and real-time interactive applications.

UnBalanced Connection (UnBalCon) is a series of four annual concerts aimed at presenting the most recent work of both established and emerging composers in the electroacoustic music community. It is hoped that by presenting these works on a state-of-the-art sound system in a comfortable venue that the compositions become more attractive and interesting to the audience.

16th Annual Florida Electroacoustic Music Festival - this year's festival will be held April 12-14, 2007, in the University of Florida Center for the Performing Arts Black Box Theater. This year's composer-in-residence is Charles Dodge. This event includes ten concerts of new electroacoustic music from an international array of composers. All events are free and open to the public. For more information: <http://emu.music.ufl.edu/femf/>

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presents

UNBALANCED CONNECTION 37

Fusion Reaction

13 October 2006
Room 120 Music Building
730pm