



UNIVERSITY OF
FLORIDA

School of Music

Florida Electroacoustic Music Studio

College of Fine Arts

presents

UNBALCON 27

OPCODE ERROR

Joo Won Park, Graduate Assistant & Concert Curator
James Paul Sain, Associate Professor & FEMS Director
Paul Koonce, Associate Professor
Sam Hamm, Doctoral Fellow & FEMF Assistant Director

Friday, 20 February 2004, 8pm
MUB 120

Gospel for eight-channel tape

Sammuel J. Hamm, Jr.

My Florida Christmas

Sa Woo Lee

Exchange Value

Ryan Spence

Night Rain

Chan Ji Kim

Rule III

Paul Koonce

⌘ Interval ⌘

5 Seconds for eight-channel live processing

Kyle Evans

Under 21

Russell Brown

Responsorium for eight-channel tape

Andre Bartetzki

Dictionary for Films Tank Closeup (REDUX) for six-channel tape

Patrick Pagano

73th Event of the 2003/2004 Season

Program Notes

Gospel - Ideas for this piece originated in some thoughts I had while attending my paternal grandfather's funeral in late 2002 near Birmingham, AL. I had never acknowledged southern gospel music as an indigenous music that influenced me, but that day, as I listened to my lesbian cousin sing a hymn during the traditional Baptist service, I realized that it was. Just as she found a way to reconcile her faith and her lifestyle, I understood that I, too, could seek means of bridging the music that was all around me as I grew up in central Alabama with the music that I create now. For me, gospel music is not about faith or dogma, but simply exists as a familiar set of sounds and musical relationships. **Samuel J. Hamm, Jr.** (b. 1968) is a composer of electronic, acoustic, and mixed-media music within a variety of genres including concert music, theatre, and dance, with a particular focus upon live-performance interaction between musicians and technology. His works have been performed in the United States, Europe, and South America, and have been selected for radio broadcast in the United States and South America. Sam holds a B.M. in Composition from the University of Alabama (1991), and a M.M. in Composition from the University of Florida (1995). Sam has also studied composition with Cort Lippe at the University of Buffalo. Currently, he is a Doctoral Fellow at the University of Florida, where he is working toward the Ph.D. in Composition under the guidance of Dr. James Paul Sain. Sam also serves as Associate Director of the Florida Electroacoustic Music Festival.

My Florida Christmas - I arrived in Florida on Christmas morning. I can't forget the complex feelings of that day. This piece expresses this complexity and the isolation I felt using granular synthesis techniques. As for the sound resources, I recorded and used sounds from my daily space (school & house). **Sa Woo Lee** is a graduate of the Mechanical Engineering Department at Yonsei University, Korea. His piece "Tired" performed at LITSK 2003 in Princeton University. He is majoring Music Technology at the Korean National University of Arts (KNUA). Currently, he is an exchange student at the University of Florida.

Exchange Value is a piece created to compare the changing social and intimate experience of "home spaces" and "commercial spaces." The work articulates the tension between these spaces as the separation between them, and the personal significance attached to each, becomes increasingly difficult to distinguish. It is a piece which represents the current shift in the symbolic qualities of these spaces as they take on new cultural and individual meanings; being permanently destabilized in a transnational shift towards a globalized economic and social organization. The ambience of a Victorian "home" and a major "commercial" retail outlet at peak checkout time are the soundscapes explored and compared for this piece. The work focuses on the sounds that encode the experiences of these spaces into memory: footsteps, the opening of windows, bedroom doors, cash registers, shopping carts and the scanning of products. Each acoustic event is isolated for its own aesthetic, sentimental, and personal symbolism. **Ryan Spence** is currently finishing a B.A. Degree in Sociology and studying alternative electronic and digital processing/control techniques under Dr. James Paul Sain at the University of Florida. He has performed under names such as A Tellurian Bedtime Model Hypothesis and B.O.R. in experimental/electronic/dance performances in West Palm Beach, Ft. Lauderdale, Orlando, and Gainesville, Florida. Currently he is working in/on a project called "Men's Shoes" and studying the compositional capabilities of MAX/MSP

Night-Rain was created by in Csound. Night-Rain removes the hot air slowly from the remaining daytime heat. This piece is based on synthetic sounds that create rhythmic phrase, noise, frequent starts and stops, different dynamics and repeated long sine waves as an expression of Night-Rain. **Chan Ji Kim**, a native of Korea, earned her BA at E-Wha Women's University in Seoul, Korea and her MA at New York University, where she studied composition with Dr. Ron Mazurek and Dr. Dinu Ghezzo. Her music has been released on CD and has aired on KBS radio in Korea. She has traveled to Budapest and Romania where her piece for flute and tape was performed for the World Music Days in 1999. Chan Ji Kim has been commissioned by NYU Dance Department where she composed a work for the Millennium 2000 Concert. Her chamber piece and multimedia piece were performed at the Summer Music Festival in Florence and Assisi, Italy in 2000, 2001 and 2002, and on the INMC 2003 concert series in Romania. She is the 1999/2000 recipient for best composer of the INMC (International New Music Consortium). Her electroacoustic music has been performed at FEMF (Florida Electroacoustic Music Festival) in 2002 and 2003, and many dance concerts and chamber music concerts in the New York area. Currently she is a teaching assistant in the Ph.D. in music composition program at the University of Florida where she is studying with Dr. James Paul Sain, Dr. Paul Koonce, and Dr. Paul Richards.

Rule III - This piece is a flash from the past, my first electroacoustic piece, composed in 1975 when I was 19 years old. It was made in a classic musique-concrete studio of the day consisting of three two-track, two-speed, open reel tape recorders, a microphone, recording tape, razor blades and splicing tape. The work uses two source sounds created with a wooden ruler, the first produced by slapping the ruler on a tabletop, and the second produced by vibrating the ruler off the edge of a table. Using variations in playback speed and direction, I made a tape library of 120 sounds; the piece was composed by splicing together sequences of sounds re-recorded from the library resource. The short work carries the vestige of an unintentional sonata form, the development section of which ends with a section of flanging created in classic tape studio fashion. (Before electronic flanging devices, composers wishing to create the classic flange/comb filter sound used two tape machines playing nearly-synchronized copies of a recording; the trick was to apply just the right amount of thumb pressure to the flanges of the tape reels so that the two machines would gradually become synchronized to within a 1000th of a second or less; hence the term, "flanging.>"). **Paul Koonce** (b.1956, U.S.A.) studied composition at the University of Illinois, and the University of California, San Diego where he received the Ph.D. in Music. His music focuses upon issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, with a particular emphasis on the synthesis of tools for exploring the parallels between musical and environmental sound phenomena. Recent work has turned to the use of data gloves and their use in the real-time compositional/improvisational control of virtual instruments. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, and the International Computer Music Association. His music is available on the SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, and Mode records labels.

For my first foray into computer-generated composition, I wanted **5 seconds** to represent a synthesis of organic and synthetic elements. To remove myself from this equation, I wrote a program that captures five seconds of audio and algorithmically generates layering and mixing information. The result is a blend of nature and technology, where the composer is as much a witness the birth of the piece as the listener is. **Kyle Evans** is a graduating senior in the Digital Arts and Sciences program in the college of Computer Engineering at UF. After coming off of his summer internship at National Public Radio, he pursued work on his senior project focusing on image to audio correspondence. Evans' work has been heard on NPR's Intern Edition, Gator Growl 2002, and at the Yokohama Japan Triennale 2002. His undergraduate work included studies with Dr. James Paul Sain and Dr. Paul Basler.

The pitch material in **Under21** is similar to my acoustic music. However, in the electronic medium I had the opportunity to explore timbre differently, more specifically, by having complete control of all harmonics. Against this slow, morphing foundation are quicker, sometimes percussive sounds to act as a sort of counterpoint. **Russell Brown** is currently pursuing an M.M. in Music Composition at the University of Florida. As a member of the Society of Composers, Russell's works have been performed on local concerts, the Region IV conference and most recently the National Student Conference. Russell also holds an M.M in Music Performance from The Ohio State University and a B.M in Music Performance from Valdosta State University. His composition teachers include: Dr. James Paul Sain, Dr. Paul Richards, and Dr. Thomas Wells.

Responsorium - The piece deals with the idea of response as an archetype in music and physics. and develops mono-, dia- and multilogues on different levels of space and time. *response*: an answer; an oracular answer; an answer made by the congregation to the minister or priest during divine service; a reponsory; a reaction; sympathetic; the ratio of the output to the input level of a transmission system to any particular frequency (from The Chambers Dictionary) responsorial: a responsorial chant emphasizes the "response" between a soloist and the choir. Responsorial chants tend to be extremely elaborate, particularly in their second section (known as the verse) where the soloist performs the bulk of the musical material and the choir enters only at the end (Medieval Music Glossary). The impulse response $h(n)$ of a linear time-invariant system is the inverse Fourier-transformed transfer function $H(w)$. The system is therefore also completely described by its impulse response. **Andre Bartetzki** was born in Berlin in 1962. He studied sound engineering at the Hochschule für Musik in Berlin. During his studies, he began to set up a studio for electroacoustic music at the Hochschule, and between 1992 and 2002 he has lectured there and directed the studio. He has also given lectures and workshops in sound synthesis and algorithmic composition at several universities and academies in Germany. In 1999 he started to work at the electroacoustic studio at the Musikhochschule and at the Media Arts faculty of the Bauhaus-University in Weimar. His works were performed at international festivals for contemporary and electroacoustic music such as the Kryptonale Berlin, the ICMC, the BIMESP Sao Paulo or the SICMF Seoul.

Dictionary for Films Taken Closeup (REDUX) is the 8 channel version of a work originally performed in real-time. I spent a year or so completely obsessed with real-time performances with some kind of controller and while initially I enjoyed it, it quickly felt very gimmicky and eventually completely boring. So, I returned to NON-real-time sound sculpture using PVNation- a set of phase vocoders written for OSX command line and CMIX. I was tired of using MAX/MSP for everything and needed to let go of the digital peer pressure of using it. I began subjecting a voice sample of Marcel Duchamp saying "Dictionary for films taken closeup" to a strenuous amount of processing and scripting using basic Perl, Python and Bash scripts. I was trying to fold into the sounds not just what he was saying, but why he was saying it and what he was really trying to convey. I like the idea of a closeup in music as well as the traditional visual definition. I wanted to create at least one definition inside that dictionary with this piece. **Patrick Pagano** is a Graduate Student in Digital Arts and Sciences, a software developer, a Digital Filmmaker and Director of the South East Just Intonation Society.

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.

http://emu.music.ufl.edu/fems_concerts.html

13th Annual Florida Electroacoustic Music Festival - this year's festival will be held April 1-3, 2004, in the University of Florida Center for the Performing Arts Black Box Theater. This year's composer-in-residence is Alvin Lucier. This event includes ten concerts of new electroacoustic music from an international array of composers. Several paper session and workshops will also be given. All events are free and open to the public. For more information:

<http://emu.music.ufl.edu/femf/>

We would like to thank our corporate sponsors for their generous support of the electroacoustic music program – Z-Systems, Tactex, MIDIMan, Lucid Technology, Lexicon, Sims Music & Sound.

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UNBALANCED CONNECTION 27

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20 February 2004
Room 120 Music Building
8pm

