

REMLABS PRESENTS
LaTex 2004 Concert 2: Saturday Nov. 13, 1pm

Hirsch Orchestral Rehearsal Hall



1. Kitchen Music (Stereo Tape w/Dance, 2003-4)

Dan Sedgwick, RICE (b. Feb 8, 1981)

Helen Cloots, choreography

Ashley Martin, Danielle Mouledoux, Kathleen Shergy, Anisha Srinivasan; dancers



2. Emotion Recollected in Tranquility (Stereo Tape)

Brian Wilkie, LSU



3. Squishy Touch (Stereo Tape w/Amplified Live Bass, 2004)

David Garner, RICE

Shawn Conley, Bass

Shel Silverstein, Text

I started with a recording of Shel Silverstein reading his poem. Next, I chopped the recording up into pieces as small as consonants and processed them. The performer is playing guided improvisation.

4. "Spectres" (Stereo Tape, 2004)

Thomas Dempster, UTA (b. 1980)

This piece represents what happens when a middle C on a piano wants to be the C string on a cello.

Or: this piece is what happens when a composer wants a piano to become a cello, and rather than tinker with instrumental DNA, he uses Csound, MSP, and GRM Tools in a cold, windowless laboratory.

But: this piece has nothing to do with pianos or cellos, so get those impure thoughts out of your head.



5. "foum, or Xenharmonic Variations on Mozart, for microtonal player piano" (Stereo Tape, 2003-4) Jacob Barton, RICE (b. 1985)

"Xenharmonic" is a term coined by Ivor Darreg to mean "foreign sounding," specifically to describe music that sounds altogether unlike 12-tone equal-tempered music. In this case we hear xenharmonics in the form of equal divisions of the octave between 12 and 19. "Variations" are made by way of stylistic changes to the theme while preserving its basic form. Since aside from 12, only 19 contains a recognizable diatonic scale, "mutilations" might be more accurate. However, it is particularly silly to hold a xenharmonic tuning up to a 12-equal yardstick, a kind of thinking that a piece like this unfortunately invites. It is suggested to try to hear each tuning for what it is, not what it ain't. "Mozart" refers to W.A. Mozart, who wrote a minuet and trio (the trio is not used here) at the age of six. Until I can find the time to build an acoustic "microtonal player piano," this digital realization will have to do.



6. Les Acrobatics (DVD) Barrett Johnson, LSU (b. 1960)

Les Acrobatics is an audio/video parade of processed sounds varying between percussive, short (vertical) sounds and linear sounds. Sampled sounds were manipulated digitally through three primary methods in Csound: "pvoc", "pvcross", and "granule". Two audio samples were processed through "pvoc" and "pvcross" each, while four audio samples were processed using "granule". The processed sounds were then manipulated using DECK & PEAK. During the short work several audio vignettes appear culminating in a sound process of hurrying and accumulating events.

The actual source sounds and the associated process are:

Process	Source
Granule:	rustling silverware in drawer crinkling aluminum foil cooking pans rotated opening & closing coffee mug
Pvoc:	glass harmonica (wine glass) tapping on crystal glass
Pvcross:	dripping water cabinet door shutting dishwasher door shutting

-----INTERMISSION-----



en la Oreja (Stereo Tape, 2004)

Camilo Salazar, UNT (b. Oct 27, 1978)

La Madone Sixtine, ou L'oreille à la madone (1958), by Salvador Dali is a painting that is exhibited at the Metropolitan Museum in New York City. I found that painting while visiting the museum. By that time I had decided to write an interactive piece, but I had not decided the concept for it. Dali's painting was a perfect source to start building a concept for the piece. *La Madone Sixtine, ou L'oreille à la madone* shows pointillist techniques as well as some abstract and concrete elements. It was conceptually perfect for the purpose of the piece because all the contrasting elements. *Tiene Mugre en la Oreja* is a study/ piece composed with the purpose of developing the concept and the sound sources for the interactive piece. The aesthetic of the piece relies on the painting by Dali. I took some of the most important aesthetic elements of the painting to develop the concept; I tried to represent with sounds some of the visual elements of *La Madone Sixtine*.

The sound sources were taken from a study for guitar, which will become a longer piece for acoustic guitar part that will be performed live in the interactive piece. *Tiene Mugre en la Oreja* was realized at the Center for Experimental Music & Intermedia (CEMI) of the University of North Texas, College of Music between March and April 2004.

8. Pendulum (Stereo Tape, 2004)

John Dribus, UNT (b. Aug 21, 1977)



Pendulum was written in 2004, using sounds from found objects which I recorded at my home in Denton, TX. Although some of the sounds remain in recognizable form and others are altered to beyond recognition, almost every sound retains clear rhythmic features. Pendulum is a study in time. Although events generally unfold very slowly, surface features with frenetic or even frantic movement often rise to the surface. It is this type of juxtaposition of different realms of time that drives this piece onward. At times, the surface textures disappear completely, revealing the naked purity of the swinging pendulum..

9. "Talking to the Mirror" (Stereo Tape with live violin, 2003)

Phillip Miller, RICE

Dorian Vandenberg-Rodes, violin

The piece utilizes only pre-recorded violin sounds - apart from the live performer - which have been processed in Pro Tools. The various strata are superimposed, resulting in a multi-layered "dialogue" between the live performer and the processed material.



Matt Thies

7. Tiene Mugre



Trey Smith

(Stereo Tape)

Matt Thies and Trey Smith, UTA

This piece was essentially molded out of about fifty ideas, none of which directly made it into the piece. Well, except for one, the use of a piano. In Trey's garage live two different trashed pianos, which we abused with small pieces of metal, a bat, massage balls, a small mallet, bits of soldering wire, nails, and fingers, Eric Archer recorded these abuses with an orchestral stereo mic, and a neve pre-amp. Matt then took these recordings, processed them with csound, soundhack, and another program I can't recall the name of. These processed samples were then given to Trey, along with a selection of banjo and sheep samples, which were not processed. Trey played begun exploring compositional possibilities utilizing these samples, Ableton Live, and Cycling 74's Pluggo. Eventually Matt and Trey sat down and recorded a roughly thirty minute long improvisation utilizing this set-up a slowly crafted this piece out of the improvisation. We feel the end result to be something lo-fi, irreverent, and confrontational in some respects. Most of all we had fun, and so we want you to have fun. Take none of it seriously, and bask in its goofiness. . . oh, and thank you for listening..



11. Ensphered Fragments (5.1 Surround Sound, 2004)

Joe Patrick, LSU (b. 1976)

12. Rain (Stereo Tape and Live Slide Guitar, 2004)

David Garner, RICE
Shawn Conley, Slide Guitar

Notes: see #3.



13. Metadisco 2 (DVD, 2004))

Kristi McGarity, UTA (b. Aug 28, 1974)

The original "Metadisco," the first true electroacoustic piece I ever wrote, was a recontextualization of clichéd percussion and analog synthesizer sounds from early-nineties techno dance music. To mark the tenth anniversary of the original piece's composition, I decided to revisit the idea and create a sequel.

10. Balbucias