

REMLABS PRESENTS
LaTeX 2004 Concert 1: Friday Nov. 12, 8pm

Hirsch Orchestral Rehearsal Hall



1. **Here & There (Stereo Tape, 2003)**
Jang Wing, UNT (b. Nov 28, 1973)

The sound source of this composition is derived from ambient sound recorded around the University of North Texas campus. In this piece, only the rolling cart and water fountain sound are processed. My compositional idea came after my experimenting on those two audio materials with Spectral Extractor in SoundHack. The other techniques I used frequently in this piece include VariSpeed, Mutation (SoundHack), Grain_O_Rama made by Prof. Rovan, Source Filter Synthesis (AudioSculpt) and a little program I made in MSP which plays back a soundfile by randomly choosing start/ending points, speed and harmonic range.



2. **"Bloom Like the Woofer Does..."**
(Stereo Tape and Marimba, 2004)
Jack W. Stamps, UTA
Recorded Marimba performed by Chuck Fischer

One by one, 4 boom-boxes join in a chorus of optimism. Familiar vocal figures build to a happy cadence. A marimba joins them. Nobs spin. The boom-boxes' sweep-search of the AM/FM dials for a rhythmic elements proves useless but the search itself becomes rhythmic. The boom-boxes sing of their mortality and of their numbered breaths drawn through aging woofers. The tone of their tune becomes grim as the boom-boxes continually contemplate shutting down. Thus begins a struggle between optimism and fatalism. Fragments of conservative talk-radio begin to shape the lyrics as does a quote from a George W. Bush campaign speech. The marimba player is whisked along somewhat reluctantly and begins to feel pity. The boom-boxes learn about consumption and capitalism. They short out, with nothing to say. A random hip-hop song appears as the smoke clears. Enough energy is gathered to beg for their plugs to be pulled. The marimba player does so, one by one.



3. **"Forty Gone Down Together..."**
(Stereo Tape, 2003)
Christopher Lee, RICE

"Forty gone down together..." is a text-collage piece using three poems by Emily Dickinson, all dealing with the sea and containing images of storm and shipwreck. It has been widely speculated that Dickinson uses the sea in her poetry as an archetype of the subconscious, and as a backdrop against which psychological drama may play itself out. The first two poems are narrative in style and describe the concrete event of shipwreck, one as the action is happening and the other reflecting on that action, like a folk ballad. The last poem, which is heard near the end of the piece, seems to bring the speaker's voice to us from the beyond the veil, and suggests the wreck as a metaphor for psychological trauma that has been somehow transcended.



4. The Meatball (8-Channel Tape, 2004)

Ronnie Garza, UNT (b. July 4th 1983)

This piece was made by taking an electro-acoustic poem that I made for a class a year ago and then going back and adding some guitar and other instruments to it. Then I made it eight channels of sound.

5. Mission Control (DVD and Baritone Voice)

Arles Estes, UTA
Sermini, Baritone Voice
John Gentle, Visuals

Mission Control would like to express its' gratitude to Metaphysics, Astronomy, Bio-mechanics, The Human Condition, Art and Technology. Arles, a current U.T. student who graduated from L.S.U., would like to express his excitement in attending LATEX with two different schools over the past few years. sweet.

-----INTERMISSION-----



5. Exercise in 19 Tones (Stereo sound and graphics generated in real-time with Max/MSP and GEM, 2004)

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

This piece explores the relationship between 19-tone equal temperament and traditional 12-tone equal temperament. The piece begins by limiting itself to the 19-tone intervals which most closely approximate 12-tone intervals (starting with the 19-tone approximations of perfect fourths and fifths) and slowly but steadily introduces further intervals which less and less closely approximate a 12-tone system, suggesting the illusion of a gradual transformation from one tuning system to another. The visual component of the piece mirrors this process with color – pitches which most closely approximate those of the 12-tone system are represented with primary colors: red, green, and blue. As pitches are introduced which are further "out" of the 12-tone system, their corresponding colors become gradually more and more mixed. Throughout the piece, both the durations of the individual pitches and their locations in the stereo field are directly correlated with the relationships of those pitches to the 12-tone system; that is, the farther a pitch lies "out" of the 12-tone system, the longer its dynamic envelope and the further it lies to the extremes (right and left) of the stereo field.



performance. Kyma tracks the frequency and amplitude of the Theremin and these values are used to control various parameters of sounds. As in traditional acoustic performance, physical gesture can be related to pitch, rhythm, attack, timbre, intensity and additionally to the position of sound in space.

8. Ayahua (Stereo Tape)

Stephen Spradley, LSU

This piece is based on the question: Is the illusion the reflection or the perception of our soul? This is the question that is examined by the shamanic ritual of the ayahuasca.



9. Endangered Species (Clones of Dr. Loopenstein) (8-channel tape)

Samuel Pluta, UTA

Endangered Species (Clones of Dr. Loopenstein) is an 8-channel piece made mostly from balloon sounds processed by my LoopyTool granular synthesis software, which is written in SuperCollider. Additional synthesis was done in CSound, and spatialization was done in Logic.

10. Rock, Paper, Scissors (Stereo Tape, 2001)

Charles Haarhues, LSU

This piece was commissioned by the *Of Moving Colors* dance group for their Spring 2001 production *White*. The music was created using the KYMA hardware/software system as well as Peak and ProTools software. First recordings were made of rocks clacking, paper being shredded, scissors snipping, and the singer Mayumi Yatsumoto improvising melodies on the childrens game Rock, Paper, Scissors. Next recordings were edited and manipulated. For example a recording of the composer saying "paper" was rhythmicized using a drum machine, and the singer's vocalizations were harmonized to sound like a choir and then delayed using echo effects. Perhaps the most unusual manipulation of a natural sound involved a pair of snipping scissors being transformed into guitar-like sounds. First rhythms were generated using a drum machine. Next these were resonated and tuned to create actual pitched notes. Finally these sounds were processed using reverb, chorusing, and delay to fatten them up. The resulting instrument sounds something like a cross between an electric guitar and a Japanese koto. Even though some samples of actual instruments were used, most of the sounds in the piece were created this way.

7. Electron Alchemist (Theremin and Kyma)

Roland Karnatz, LSU

Electron Alchemist for KYMA and Theremin is a work exploring the use of an instrument as controller in a live





and death) in Buddhism and Hinduism. In this concept, life is nothing but an illusion (maya) while the material world is a place fragmented and constantly changing through the repeated process of formation, existence, destruction, and emptiness. In the visual part of this piece, the same footages of flowers are repeatedly used through distortion, reposition, rotation of the pixels sampled from the original flower footage to achieve visual coherence while the different scenes are arranged in a special order to represent the repeated "life and death" of flowers, symbolizing the endless cycle of birth, age, illness, and death of all creatures.

As for the music part, sound samples of water drops, the traditional Chinese bamboo flute and Chinese zither are used mainly through the techniques of convolution and granular synthesis to create a dreamy ambience to present the concept of fleeting and illusory life. I also tried to stick to pentatonic scales during the process of sound transformation in order to present the mysterious tone of oriental religion and philosophical thinking.



12. Klein Bottle (Stereo Tape, 2003)

Jessica Leza, UNT (b. 1982)

Discovered by Felix Klein in 1882, the Klein bottle is a non-orientable, one-sided topological construct similar to the Möbius strip. The inside is the outside is the inside is the outside is the inside...

13. Rug Beating Music (Stereo Tape and Live Oboe w/processing, 2004)

Lembit Beecher, RICE
Sonja Thoms, Oboe

Several times over the past 10 years I have gone to visit my mother's aunt and uncle, Helju and Uno, on their small farm in southern Estonia. Helju used to complain about the pop-techno music that the neighbors were constantly blasting. She called it "vaiba kloppimine" or "rug beating" music, implying that all it was good for was as an accompaniment for beating the dust out of rugs.

The initial impetus for Rug Beating Music came from this image of techno music blaring through the pastoral setting of my grand-aunt and uncle's home. The piece has a slow introduction and a few other moments of calm, but mostly it is infused with driving techno-style beats over which the oboe plays fast, virtuosic runs. The oboe's sound is processed live through a ring modulator giving it a rougher, slightly distorted sound, almost as if it were an electric guitar.

Everything you will hear in the electronic part of the piece originated in some sound that Sonja made with the oboe. These were recorded and then processed using Pro Tools and Peak digital editing software. For example, the principal techno-ish texture of the electronic part is derived primarily from oboe key clicks, some of which were shifted in pitch or filtered to allow for a wider variety of pitch and timbre.

11. Samsara (DVD, 2004)

Chien-Wen Cheng,
UNT (b. 1972)

Samsara means "cycle of existence" (cycle of life)

Text for "Bloom like the Woofer Does":

Thank you for turning me on and for the opportunity to sing this song of joyful fanfare. It feels like the air has been let out to dry while the sky tremolos in grey.

With the mallets it plays.

Go. Reach. Angle in. Bloom like the Woofer does then and again. Where the soft, leathery petals waft in the wind. (Speaker blown again.) Rhythmic puffs of air rise from within.

Breathe in. Breathe out. Blow all wishes out!! (ffffit...sssh)

Please turn me...

Stay while the economic peace with the ecologists
(log the traces of smog bong from your face)

"...foo me we keh geh fooled again!"

Please turn me...

*My circuits are strained and faintly picking up something
the spin cycle just washed clean the dirt we'll never see again.*

Capitalism Blooming from within. Carbolishness!

Prepare 4 graves, our time has come at last!
Consumption junction....what is our function?

Bla, Bla, Bla...

There is no use, Please shut me off!!

Text for "Forty Gone Down Together..."

Glee! the great storm is over!
Four have recovered the land;
Forty gone down together
Into the boiling sand.

Ring for the scant salvation!
Toll, for the bonnie souls-
Neighbor and friend and bridegroom
Spinning upon the shoals.

How they will tell the shipwreck
When winter shakes the door,
Till the children ask "But the forty?
Did they come back no more?"

Then a silence suffuses the story,
And a softness the teller's eye;
The children no further question,
And only the waves reply.

It tossed and tossed-
A little brig I knew-
Overtook by blast;
It spun and spun,
And groped delirious for morn.

It slipped and slipped,
As one that drunken stepped;
Its white foot tripped,

Then dropped from sight.

Ah, brig, goodnight
To crew and you;
The ocean's heart too smooth, too blue
To break for you.