

ST. CLOUD STATE UNIVERSITY
DEPARTMENT OF MUSIC

Presents

New Media – New Works

*This concert features works by
students of new media who studied
Electronic Sound (MUSM 433) and
Advanced Composition (MUSM 401)
in the Fall 2009 semester.*

JANUARY 29, 2010 • 7:00 PM
RUTH GANT RECITAL HALL
PERFORMING ARTS CENTER

Program

mind trapAbhash Shrestha

This song is an acousmatic piece. It is my final project of my New Media class “electronic music”. For audience to perceive the music in general, I would advise to not expect how the piece would continue but rather to enjoy every moment of sound that has been put in this piece. This piece of music is particularly set for listeners to experience the soul sound itself and the melody it generates. This piece is about exploring the feelings created in our minds with the sounds that seemed so common before.

Consonant DissonanceSeth Adams

Consonant Dissonance is an acousmatic experiment in the manipulation of sound to the point of making the source unrecognizable. The piece uses manipulation and space as the syntax of the music. The consonances used are Ss, Eh, T, and Ha. I decided to work with only these sounds as I have learned that there are almost limitless expressions available within a single sound. The piece begins with a statement of the source material and moves through light manipulations including pitch shifting, filtering, reversing, splicing, and looping. Time shifting is used to create background as well as the previously mentioned manipulations. The overall form is similar to an ABA structure. The first and last sections use material that can be recognized as manipulations of the source, while the B section avoids any use of a clear source.

A distant Rhythm David Kent

I wanted to create a piece that grows in a very subtle way. This piece opens with a simple rhythm. The rhythm at first seems far off in the distance. As time goes on more sounds are added and the simple rhythm becomes more complex. At the same time the rhythm sounds as if it is getting closer and closer. These two aspects together create the subtle crescendo that I was looking for.

Industrialize Shaw, Brett

Industrialize is an Unaltered/Edited soundscape, in that, it uses unprocessed recorded objects from around the St. Cloud, Twin Cities, and Kansas City areas that were then edited into sequence. This is piece that depicts the expansion of the industrialized world, overtaking the rural, country areas of the world. It concludes with a possible outcome of continuous aggressive expansion across the landscape.

Black MagicNicholas Hendrickson

Black Magic is a stereo fixed media composition in which all the sound samples came from recordings of the voice. Several of the samples were edited to intentionally hide or mask the source of the sound thereby sending the listener on an adventure that could not be experienced through a live vocal performance.

Solarium Paul Joachim

Solarium is a quadraphonic fixed media composition. Using both computer generated and recorded sounds, it presents an aural interpretation of the sun.

Hydro Electric Clay 1Timothy Taylor

Radio Operator: Cole Schmidlapp
Synthetic Sound Operator: Tim Taylor
Tape Sound: Rehydrating Clay

An interactive media performance.

Some Fabric and a Few Pieces of BoneScott Miller

Some Fabric and a Few Pieces of Bone is defined by the coexistence of four independent elements. The first element is a through-composed electroacoustic part, a series of sonic gestures whose spatial location is determined by the behavior of sound in the performance space. The other three elements are akin to “fabrics” of sound, which occupy discrete locations in the sonic environment. They transform, often by rippling and flowing, in response to sonic events in the performance space, occasionally assuming spectral qualities (the shape, if you will, much like pressing your face against a drape or curtain) of these sonic events. This work is typically presented as an interactive real-time electronics work. The fixed-media version is based on a performance in my studio, but is more than simply an archive of a performance. It is edited and mixed as a memory of a performance—inaccurate and flawed as memories are—to be projected on a different space as the specter of the original.

The ShipKristian Twombly

The Ship is a work that is simultaneously solo and ensemble, live and fixed, electronic and acoustic. Like a photocopy of a photocopy, The Ship requires that a successful performance be recorded so that subsequent performances have a tape accompaniment. At various times, the performer interacts with the recorded performance; at others, the performer acts independently of the accompaniment.