



University of Michigan

NIME LATE NIGHTS

May 23, 2012 9:00pm
Necto

Program

The Theremin Orchestra **Mercedes Blasco**
*Mercedes Blasco (voice, Theremin controllers, EMS synth), Thessia Machado
and Sonia Megías (voice, Theremin instrument)*

Stelaextraction **Alexander Dupuis**
Alexander Dupuis (Yerbanaut)

Fieldwork **Christopher Burns**
Christopher Burns (electric guitar), Andrew Bishop (winds)

four fragments— **Yuta Uozumi, Keisuke Oyama**
A Performance for Swarming Robotics **Jun Tomioka, Hiromi Okamoto,**
Takayuki Kimura

Sandbox#3.6 **Pierre Alexandre Tremblay**

DaisyLab, a Phonetic **Nicolas d’Alessandro**
Deconstruction of Humankind **Diemo Schwarz**
*Nicolas d’Alessandro (HandSketch, iPad),
Diemo Schwarz (CataRT, gestural controllers)*

The NIME 2012 Organizing Committee would like to thank Roger Arnett for engineering and logistical support, Karen Alexa for administration and managing finances.

The NIME concerts are being produced with the assistance of three recent University of Michigan graduates: Nicholas Nagurka, Michael Musick and Colin Fulton. Thanks also to our sponsors and to all the NIME volunteers who helped make these concerts possible.

Special thanks to the staff and management of Necto for generously supporting the NIME Late Nights concert series.

Audio at Necto is provided by THS Audio.

***The Theremin Orchestra*.....Mercedes Blasco**

The Theremin Orchestra is a composition for three voices and a modular system of four spheres with built-in Theremin Sensors. Two of those spheres will control different effects on the voices and the rest will be played as Theremin instruments. The performance is presented as a sound event where initially the three voices appear raw and naked and as the composition unfolds the voices will be increasingly distorted through different effects applied with the Theremin controllers. In the climax of its progression the other two Theremin balls will become audible merging their sound with the mesh of vocal reshaped sources, not allowing to distinguish where the human ends and the machine starts.

*Trained as a Telecommunications Engineer, **Merche Blasco** developed in parallel to her studies a more creative path related with music, video, installation and performance. She created her alter ego "Burbuja" as a vehicle for her own musical exploration and since its conception she has collaborated with artists like Lucy Orta, Chicks on Speed or Cristian Vogel. Her album debut was presented in Sonar 2007 and has been touring in different cities in Europe, USA and Canada. She is currently a MPS Candidate in ITP/NYU where she is mainly researching about new tools for Electronic Music Performance.*

***Thessia Machado**, Brazil/NY, investigates the physicality of sound and its effect on our perception of space. Many of her recent sculptures and installations function also as unorthodox instruments – pieces that have a real-time, live component. The expressive potential is active and changeable as the viewer interacts and performs with it. Thessia's installations and video pieces have been exhibited in New York, London, Philadelphia, Paris, Amsterdam, Dublin, Berlin and Athens.*

***Sonia Megias** was born on June 20th 1982 in Almansa, Spain. Since she was a kid, she has been abducted by the arts, nature and spirituality. Even today, some years later, she tries to interweave these beautiful disciplines, with the goal of transmit to the world her perception of Beauty or True. Thanks to the intensity of her musical production, she finds herself living in New York since 2010, on the Fulbright and a NYU Steinhardt grants. Here, she combines her studies at the New York University with the compositions of her last commissioned pieces.*

***Stelaextraction*.....Alexander Dupuis**

Stelaextraction uses the electronic extension capabilities of the Yerbanaut to construct a musical composition through self-reference across different timescales. The Yerbanaut is a custom electro-acoustic kalimba built from a yerba mate gourd, with the tines placed in a circular pattern rather than the usual horizontal arrangement. Its sensors are intended to make use of this new

arrangement, with force-sensitive buttons giving the otherwise inert left hand expressive capabilities, and a distance sensor allowing the right hand's motion to determine aspects of the processing. In Stelaextraction, all acoustic and processed sounds are recorded to a single buffer, the contents of which can be scrubbed through using the right hand's distance sensor. In this way, past musical gestures can be explored and then re-explored, with the recursive processing developing self-similar musical patterns over the course of the piece.

Alexander Dupuis develops real-time audiovisual feedback systems mediated by performers, sensors, musicians, matrices, bodies, scores, games, and environments. He also composes, arranges and performs sounds for guitars, liturgies, chamber groups, horse duos, microwave cookbooks, and celebrity voices. He graduated from Brown University's MEME program as an undergraduate in 2010, and is now in his second year of the Digital Musics masters program at Dartmouth College.

Fieldwork..... Christopher Burns

Fieldwork is a software environment for improvised performance with electronic sound and animation. Two musicians' sounding performances are fed into the system, and analyzed for pitch, rhythm, and timbral change. When the software recognizes a sharp contrast in one performer's textures or gestures, it reflects this change by transforming the sound of the other musician's performance. Not only are the musicians responding to one another as in conventional improvisation, but they are also able to directly modify their duo partner's sound through the software. *Fieldwork* emphasizes rapid, glitchy, and polyrhythmic distortions of the musician's performances, and establishes unpredictable feedback processes that encourage unexpected improvisational relationships between the performers and computer.

Christopher Burns is a composer, improviser, and multimedia artist. His music weaves energetic gestures and gritty, rough-hewn textures into densely layered surfaces. As an improviser, he combines an idiosyncratic approach to the electric guitar with custom software instruments for sound manipulation, audio synthesis, and digital animation. His performances emphasize directionality and trajectory, superimposing and intercutting a variety of evolving processes to create form. Christopher teaches at the University of Wisconsin-Milwaukee; for more information, visit sfsound.org/~cburns.

Andrew Bishop is a versatile multi-instrumentalist, composer, improviser, educator and scholar comfortable in a wide variety of musical idioms. He maintains a national and international career and serves as an Assistant Professor of Jazz and Contemporary Improvisation at the University of Michigan. As a composer and arranger he has received over 20 commissions,

numerous residencies and awards and recognition from ASCAP, the Chicago Symphony Orchestra, the Andrew W. Mellon Foundation, the National Endowment for the Arts, Chamber Music of America and a nomination from the American Academy of Arts and Letters. He earned five degrees in music including a D.M.A. in music composition from the University of Michigan.

Yuta Uozumi, Keisuke Oyama
four fragments—
A Performance for Swarming Robotics Jun Tomioka, Hiromi Okamoto,
Takayuki Kimura

This performance aims to approach the next style of “mashup” and/or “Cut- up” via fusion of paradigms of artificial-life and turntable. We developed a system named “SoniCell” to realize it. SoniCell employs four robots called “cell”. Each cell behaves as a metaphor of life based on a simple interaction model with prey-predator relationship. Each cell is assigned a music-track in the manner of turntable. Therefore, the system reconstructs and mixes the music-tracks via cells’ interactions and performers’ interventions. In this framework, the aspects of the system and performers interactions and cells’ internal-states create structures of sounds and music from different tracks.

Yuta Uozumi, Ph.D., a sound artist and agent-base composer was born in the suburbs of Osaka, Japan. He started computer music at the age of fifteen. He received his Ph.D. from Keio University SFC Graduate School of Media and Governance. He is studying Multi-Agent based dynamic composition with computer or human ensembles. He is researching and teaching at Tokyo University of Technology.

Keisuke Oyama, was born in Kumamoto, Japan on September 19, 1986. When he was 18, moved to Tokyo to study jazz theory. After starting his career as a jazz musician, he participated various sessions as a guitarist. Furthermore, his interest covered electro acoustic in the career. He was enrolled at Keio University Shonan Fujisawa Campus (SFC) to learn method and technique of computer music and media art in 2009.

Sandbox#3.6. Pierre Alexandre Tremblay

A bass guitar and a laptop.

No sequence, no set list, no programme, no gizmo, no intention, no fire-works, no meaning, no feature, no beat, no argument, no nothing.

Just this very moment with my meta-instrument: a third sandbox in which I play in public for the sixth time, here, whatever happens.

Pierre Alexandre Tremblay (Montréal, 1975) is a composer and a performer on bass guitar and sound processing devices, in solo and within the groups ars circa musicæ (Paris, France), de type inconnu (Montréal, Québec), and Splice (London, UK). His music is mainly released by Empreintes DIGITALes and Ora. He is Reader in Composition and Improvisation at the University of Huddersfield (UK) where he also is Director of the Electronic Music Studios. www.pierrealalexandretremblay.com

DaisyLab, a Phonetic
Deconstruction of Humankind Nicolas d’Alessandro
Diemo Schwarz

DaisyLab is a duet performance for two new interfaces for musical expression that have in common the ability to generate versatile vocal material. Diemo Schwarz’s instrument uses a variety of sensors on the top of corpus-based concatenative synthesis, which has been fed with voice sounds for this performance. Nicolas d’Alessandro plays the HandSketch interface over the new MAGE speech synthesizer, bringing tangible inputs to an emerging speech synthesis technique. Both systems have been submitted as long papers for this 2012 edition of NIME. Together these two performers explore the boundaries between vocal and non-vocal sonic spaces, aiming at deconstructing the humankind’s most ubiquitous communicative channel through a compositionally directed improvisation, a “comprovisation.”

Nicolas d’Alessandro holds a PhD in Applied Sciences from the University of Mons. For the last decade, he is working in the gestural control of speech and singing synthesis. He has created the MaxMBROLA object and the HandSketch singing instrument. He recently realized a postdoc in the MAGIC lab on the DiVA project (S. Fels). He is also an active performer with guitar and invented instruments. He recently created the Vox Tactum ensemble for mobile chamber music.

Diemo Schwarz is a researcher and developer in the Real Time Music Interaction team IMTR at Ircam, composer of electronic music, and musician on drums and laptop. He holds a PhD in computer science applied to music. His compositions and live performances explore the possibilities of corpus-based concatenative synthesis to re-contextualise any sound source by rearranging sound units into a new musical framework using interactive navigation through a sound space.