

Intermedia Workshop Final Project

Cecilia Wu
Chris Carlson
Derek Tingle
Elie Nouné
Eoin Callery
Jiffer Harriman
JP Wright
Kevin Chau
Laura Steenberge
Linden Melvin
Lulu DeBoer
Lydia Zodda
Mayank Sangneria
Spencer Salazar
Steve Henderson

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*The Center for Computer Research
in Music and Acoustics (CCRMA)*

Installations

The Barrack's Workshop

by Eoin Callery

The piece recreates my (very doctored) audio and visual image of several motifs/machines/scenes of Flann O'Brien's *The Third Policeman*. The audio is an extraction and transposition of the upper partials of an Irish traditional tune and an open microphone omitting feedback – the observer will experience subtle shifts in the sound as they move through the space. The observer may explore the space visually if they choose.

MirrorriM

by Linden Melvin

MirrorriM explores the mystery that arises when a mirror does not respond the way we might expect. Instead of using the exact reflection of an audience member, MirrorriM uses the shadow of audience members to create parallel representations of their actions. These actions are processed (using Jitter) and displayed adjacent to the original shadow. What happens when the audience member tries to control the adjacent shadow? What confusion arises when our actions are not mirrored as we would expect? The Disklavier plays gently in the background, responding to actions that occur in the room.

Couriers

by Derek Tingle

Couriers is a collective exploration of the overlooked and overheard minutia of a commonplace. In the form of an unguided tour with suggested foci, Couriers is an invitation to examine your physical surroundings and a digital compilation of others' observations.

Harmonically Yours.

by Elie Nouné

How does Music 'look' like? How can we visualize Harmony, or the relationship between different pitches? The Harmonograph is a mechanical device invented in the 19th century that generates Lissajous curves portraying the degree of harmony between two simultaneous notes. Come and enjoy the magical shapes programmatically generated when the Disklavier is being played.

Installations

Sonic Canvas

by Mayank Sangneria

Sonic Canvas is an exploration in creating visual art, not by manipulating paints on a canvas with hands but by creating sounds which in turn, create the artwork. Should the sound dominate the visuals? Should the visuals dictate what sounds you end up playing? Explore...

Points Of Perspective

by Jiffer Harriman

Even the most mundane thing can take on interest and meaning depending how you look at it. Stand in different places, rearrange things, how does your view change? How does the sound change? How does your perspective change? Please don't hesitate to interact with this piece by sliding the chain to new positions. This piece uses anaglyph 3d shadows to provide a stereoscopic effect. Try with the 3D glasses on and off.

please don't touch

by Lydia Zodda

please don't touch examines the duality of modern technology as both a source of connection and isolation between people. Special thanks to Joel Chapman, Kevin Chau, Jennifer Chernick, Andrew Forsyth, Miriam Swords Kalk, Ben Laboy, Linden Melvin, Spencer Salazar, Scott Seki, Annie Sherman, and Ge Wang for providing their devices and/or faces for this piece.

Glass Cage

by Lulu DeBoer

Glass Cage is a visual commentary of marine life in captivity.

Self.init()

by Chris Carlson

Cape May, 1983.

Performances

A Strange Journey

by Kevin Chau

Fractal images are mind-boggling. They are so rich in details regardless of the level of magnification, which can easily lead us to the notion of infinity and eternity. Fractals appear everywhere in nature: from galaxies, landscapes, living things, to crystal formation; yet they are often governed by relatively simple set of mathematical equations. The goal of my video presentation is to introduce you to a strange journey into the fantasy world of 3D Fractals. The software I used to create this was Mandelbulb 3D and After Effects. I will cover some of the technical aspects/issues with a brief presentation that follows.

The Green Light

by Cecilia Wu

This is a spiritual music production with a visual art video generated by After Effect and performed with a live meditation. Cecilia composed, performed and produced the music and created the video. At the same time, Cecilia invited several classmates and lecturer to play different instruments for this piece and she really appreciates their collaboration.

Spatializing Time

by JP Wright

Still images from various slit-screening techniques, & 3D audio accompaniment.

Room

by Spencer Salazar

I'm slowly going crazy in here.

Untitled

by Laura Steenberge

Text here.

Projections

by Stephen Henderson

Projections explores the emotional space that we navigate when we think of how others think of us. Using real life, personal experiences from interviews with friends and family as the basis for the visuals and audio, projections opens the world of the inner thought process of reacting to what we feel is being projected upon us and how it is that we project onto others and ourselves.

Bios

Eoin Callery was born in Dublin Ireland in 1978 and is now living in California. He often writes small ensembles and electro-acoustic pieces, but he has also written and collaborated on sound and music for theater. Many of his pieces focus on an aspect of the physicality of the performers and/or their instruments, or aspects of the performance space; examples can be found on-

<http://vimeo.com/eoincallery/>

He received a BMus from University College Cork Ireland in 2008 and an MA in composition from Wesleyan University Connecticut in 2010. Currently he is pursuing a DMA at Stanford University.

Kevin Chau is a first year Master of Arts in Music, Science, and Technology student at CCRMA. In his former life, Kevin was an Electrical Engineer specializing in the field of MEMS (Micro Electro Mechanical Systems). His current interest is in pushing the envelope of computer technologies for music composition and performance, so he can continue to stay behind the stage.

Elie Nouné is a second year Masters student at CCRMA from Beirut, Lebanon, where he grew up with a passion for Math and Music. He is investigating the relationship between magical numbers and eargasmic sounds.

Derek Tingle was raised in the south, colleged in east, digressed in the rockies, studies in the west and may never live in the midwest. He is interested in the creative possibilities of our exponentially growing digital histories.

JP Wright is a Senior Management Science & Engineering.

Christopher Carlson is a second year Master's student at CCRMA. He aims to design and build software, hardware, and interactive experiences that enable composers, performers, and gallery participants to step into the roles of curator and observer simultaneously. His work focuses on providing opportunities for users to interact with live audio input, pre-recorded sounds, and synthesized material in new and unexpected ways. Recent projects include Borderlands, an audiovisual interface for granular synthesis, PCO, a sound and light installation based on the behavior of synchronous fireflies, and RE_, a musical collaboration with the Stanford Dance Department. Please visit www.modulationindex.com to learn more about his work.

Lulu DeBoer is 3rd year film student minoring in Music Science Technology. She grew up in rural East Texas. Inspiration for this piece came from working long hours alone as a lifeguard to a pool that no one visited. She is half Kiribati and half Dutch.

Jiffer Harrison is a 2nd year Music, Science and Technology Masters student at CCRMA. He is interested in the combination of real-world acoustic sounds with computer generated and processed sounds.

Mayank Sanganeria is a 1st year Music, Science and Technology Masters student at CCRMA. He is currently fascinated by the new interfaces for creating digital art and is exploring how to translate fluency in a particular domain to create art in another.

Bios

Stephen Henderson is a co-term masters student in Music, Science and Technology from Hana, Maui Hawaii. He is interested in Sacred Ritualistic Music and Cognition, as well as Audio Engineering, Social Media and Geriatrics. He currently serves as the Musical Director for the Organizing Committee for the Arts, as a Student Curator for Stanford Lively Arts, and as a technical assistant for the CCRMA stage. He wishes that an ocean with really warm water were nearby so that surfing could be integrated into his daily life... but alas, he will have to wait until he returns to Hawaii after graduation to start a production company to make that dream a reality.

Linden Melvin is a co-terminal student in Music, Science, and Technology. During his time at Stanford, Linden has been a member of several performance groups including the Stanford Chamber Chorale, the Stanford Fleet Street Singers, and the Stanford Laptop Orchestra. After graduation, Linden will be traveling to Greece to attend the annual International Conference on Music Perception and Cognition (ICMPC) to speak about his experiment involving pitch retention.

Lydia Zodda is a co-terminal Master's student in Music, Science, and Technology. Last year, she graduated with a degree in Music with a concentration in Vocal Performance. At Stanford, she has been involved with the Stanford Chamber Chorale, Stanford Opera Workshop, and the Stanford Institute for Creativity and the Arts. Academically, Lydia is interested in how people perceive singing; artistically, she is passionate about collaborative performance and promoting new works by young composers.

Spencer Salazar is a doctoral student at Stanford CCRMA, researching computer-based forms of music performance and experience. In the past he has created new software and hardware interfaces for the ChuckK audio programming language, developed prototype consumer electronics for top technology companies, architected large-scale social music interactions for Smule, an iPhone application developer, and composed for laptop and mobile phone ensembles.

Originally from China, **Cecilia Wu** earned her Bachelor degree of Art in Fashion Design from Beijing Institute of Fashion Technology in 2000. Upon winning in the Asian Beat amateur band contest in Beijing, where she sang and played keyboard/piano with her band, Universal Music identified her talent and asked her to join its forces in Hong Kong as a music producer/ songwriter. Her professional career continued with EMI Records. A frequent commuter between the two metropolises ever since, she has been involved in virtually every aspect of music production, from songwriting to talent identification, licensing, and management. Cecilia released her first spiritual music album, Clean Your Heart, in 2010. Please visit www.wuxiaoci.com to learn more about her previous works. Presently, Cecilia is a first year master student of Music, Science and Technology at CCRMA, where she focuses on computer-generated music, computer-assisted composition, and audio engineering/ recording.