CELL was originally written for Artist Exchange, a project lead by Katelyn Sanchez, Megan AuYeung, Ashley Kim and Jan-Matthew Sevilla that sought to bring artists from every part of the university together for a performance. *cell* takes inspiration from the play, *The Crucible,* by Arthur Miller. The piece plays individual words from the play in random orders. The interest of the piece is found with the counterpoint created by the text samples between the four laptops.

—*Cameron Johnston*

CHROMA SOUNDS The Red Green Blue (RGB) model is an additive process in which these three colors are added to each other to create a vast array of possible spectral hues. This is the fundamental process to the visual component of *chroma sounds.* The stream of data that controls the specific combinations of these colors, which is manipulated by one of four players, also controls the pitch content of a synth voice in three distinct registers. The remaining three players are assigned one color from the RGB set, and respond to their perception of how their color is behaving in the visual display. The result is a melding of both a technical and intuitive synthesis of sound and sight.

—*Sean Jones*

UPCOMING EVENTS
 *Events marked with an asterisk are free with a valid **Music Major Pass***

**BOB COLE
CONSERVATORY
OF MUSIC**
CALIFORNIA STATE UNIVERSITY, LONG BEACH

For ticket information please call **562.985.7000** or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY

THE **BOB COLE CONSERVATORY OF MUSIC** AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:

LAPTOP ENSEMBLE

MARTIN HERMAN, DIRECTOR
MATTHEW LOURTIE, ASSISTANT DIRECTOR

WEDNESDAY, MAY 2, 2018 8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

artsy fartsy ....David García Saldaña

Installation in DRH lobby

inner musics...David García Saldaña

"...what am i..." for Tuba and Max/MSP .... Cameron Johnston

Cameron Johnston—tuba

Decode ....Daniel Kim

cell .... Cameron Johnston

Katelyn Sanchez—choreography
in collaboration with Alexandra Rix—dancer

chroma sounds .... Sean Jones

CSULB Laptop Ensemble:
Martin Herman—director, Matthew Lourtie—assistant director

Luis Aguilar
Cameron Johnston
Sean Jones
Daniel Kim
Alysia Michelle James
Daniel García Saldaña

PROGRAM NOTES

ARTSY FARTSY
A piece of sound installation, *artsy fartsy,* uses the video game environment to reveal musical motives/ideas that underlie the environment. In this game, the performer (synonymous with the "player") can control a cursor by means of using a Nintendo Wii Balance Board. In the same way that sound production relies on the production and manipulation of a sound by means of fine kinesthetic coordination, *arsty fartsy* allows the non-musician to create music by coordinating one's balance. In doing so, it begs the question, "what is the role of the 21st century musician?"

—David Saldaña

INNER MUSICS
This piece, *inner musics*, for reciter and four laptop stations, asks the question, "is the core of language based on music?" The reciter initiates the piece with the freedom to choose source texts from which they

perform. This audio is live-captured and interpreted by the Max/MSP patch's analysis object, *sigmund~*, which estimates the content's nearest MIDI values and stores them in a list. With this base level of information, the text has become transmuted, taken from lead to gold, or at least somewhere in that process. The ensemble now has the choice to apply different musical parameters to their stored MIDI patterns and unveil the texts' hidden inner musics and communally develop away from a semantic lexicon.

—David Saldaña

"...WHAT AM I..."
is inspired by an emotional part of my life. The piece itself deals with the live manipulation of the tuba timbre using Max in two ways. The first is through triggering a vocaloid with the tuba; the second a series of effects emulating how an effect pedal works on an electric guitar. The piece is designed to be a duet between the laptop and a tuba player. One of the goals is to elevate the laptop to more than just a manipulator of sound, but instead to its own instrument, interacting independently with the tuba.

—Cameron Johnston

DECODE
is a game for two against a digital villain. This generative music focuses on exploring sounds heard from human interaction through limited non-verbal communication. In *Decode*, a player performs live patching and is tasked to discover methods of escape under pressure of time. Their partner can only give hints using codes. The piece naturally evolves as players go through trial and error to work with each other, and sometimes, from those struggles, arise interesting sounds. As a challenge to myself, I wanted players and audience who are watching to learn something new about Max in this unique live patching experience.

—Daniel Kim