Gassmann Electronic Music Series and 21Century Creativity presents

LISTEN TO THE MOTION 2023
Friday, January 27, 2023, 8 p.m.
Experimental Media Performance Lab (xMPL), Claire Trevor School of the Arts

In collaboration with the Cognitive Anteater Robotics Laboratory (CARL) and the Master of Software Engineering Capstone Project, UCI Department of Computer Science.

PROGRAM

Guest performance by CARL with Mari Kimura (violin) and Fabricio Cavero (ceramic water flute)
Joseph Young Lee and Amir Mohaddesi from the CS department for CARL

Jiryis Ballan: *Drawing with the Buzuq* (2023)
This work represents my first musical performance without my physical instrument - the Buzuq. Instead, I use visual media as a device to guide the triggering and processing of Buzuq samples; in effect, I present an innovative, semi-virtual manifestation of my traditional acoustic instrument. My improvisatory drawing parallels compositional process, wherein the speed, energy, and quality of hand gestures are translated into sonic information. This motion data, as captured by the MUGIC® motion sensor, manipulates different timbral and technical aspects of conventional Buzuq sound; techniques such as bowing, fritting, and pressure-differential string vibrations are evoked via digital means.

Chieh Huang: *Betweenness* (2023)
Betweenness is a state of mind of errantry and exile. The piece describes my chaotic journey and draws the imaginary of the past, presence, and future.
"Thought draws the imaginary of the past: a knowledge becoming. One cannot stop it to access it nor isolate it to transmit it. It is sharing one can never not retain, nor ever, in standing still, boast about." - Edouard Glissant.

Steven Lewis: *Sensory Percussion Piece #5* (2023)
This is my initial attempt at designing a piece that situates the performer within this particular assemblage of digital technologies, one which features Sunhouse Sensory Percussion, Computer Vision, and Interactive Computer Music Software. To control the behavior of various sound processing modules and virtual instruments, the performer must navigate their relational position and musical function amongst this collection of tools, primarily through the use of improvisation and interacting with (learning) the behavior and design of the video interface in real-time. The most consequential interactive technology in this assemblage is the Computer Vision, as the audio from the virtual devices is instantiated or processed through an analysis of body movement.

Oliver Brown: *Run, Chase* (2023)
Programmed in Max MSP and using MUGIC® motion sensor technology, *Run, Chase* (2023) is a generative performance artwork for cricket bat, ball-on-string and live electronics. The piece explores vernacularity and familiarity, juxtaposing radio-filtered recorded audio with synthesised, Americanised, clunky pronunciations of cricket's characteristic jargon. The primary gestural device repeated throughout *Run, Chase* is a common cricket training exercise; this highly technical action is analogous to instrumental scale practice. Tiny variations in the gesture's execution—as interpreted through MUGIC®'s continuous data stream—lead to increasingly pronounced sonic inflections. *Run, Chase* challenges distinctions between the 'staged' and the 'real'; the audible and the comprehensible; the private and the performative. The work is simultaneously physically demanding and irreverent, offering provocations regarding the socio-cultural significances of aspiration, dis-/re-location, and referentiality.

Fabricio Cavero: *Katana Taki* (2023)

This piece is inspired by historical fiction, about the possible arrival of Samurais to America before European colonization. In this story… a samurai ship arrives without any survivors somewhere on the Pacific Coast of America, the continent. From all the objects that they found in the alien ship, they were fascinated with a Katana, which belonged to a lineage of great Samurais. They took the Katana and gave it to their most beloved healer and warrior, who decides to talk to the Katana in his dreams and says:

Tusuyniykita yachachiway, takisqayki	Teach me your dance, I will sing for you
Takiykita yachachiway, tususqayki	Teach me your singing, I will dance for you

To this, the Katana replies, singing:

Yume No Naka No Yume	A dream within a dream

This piece is part of what I envision to be my main work in doctoral school, an opera inspired by ancient traditions and diverse technologies. With this work, I want to share my fascination for pre-Columbian history without feeling restrained from connecting with other traditions that resonate with "my journey".

This piece is dedicated to all the amazing stories that we will never hear.

William Fastenow: *Mugical Libs* (2022)
Performed by James Ilgenfritz (bass)

Mugical Libs, a _____(adjective)_____ piece written by William David Fastenow, takes us on a journey back in _____(noun)_____. Remember those _____(adjective)_____ little word games we used to play when we were _____(age)_____? Those _____(adjective)_____ games are getting a new lease on _____(noun)_____. In this version of the _____(noun)_____, a CatchBox throwable microphone is equipped with a state-of-the-art _____(adjective)_____ MUGIC® sensor. When you throw the CatchBox _____(adverb)_____, watch out… things can get _____(adjective)_____. And when you talk into it, be careful! What you say might just come back to _____(verb)_____ you. But don't just sit back and _____(verb)_____, raise that _____(body part)_____ and get involved. The piece is the _____(superlative)_____ when the audience really gets into it!

LISTEN TO THE MOTION features the work of PhD students from the Integrated Composition, Improvisation, and Technology (ICIT) program using a motion sensor called MUGIC® (Music/User Gesture Interface Control) designed by Mari Kimura. The MUGIC® device is a small, wireless WIFI device that can be worn as a wearable or embedded within objects, eliminating disciplinary boundaries and inspiring new forms of arts and collaborations. The current prototype of MUGIC® was developed at Calit2@UCI through the Multidisciplinary Design Program (MDP). **LISTEN TO THE MOTION** is a culmination of the "Composing with Sensors" seminar Mari has been teaching every year at ICIT since 2017, when Mari joined UCI. Commercialized in September 2020 in the middle of the pandemic, MUGIC® is now used outside of UCI by musicians, artists, and students from around the world, including The Juilliard School; Manhattan School of Music; Harvard University; Universities of Toronto, Chicago, and Miami; Peabody Institute at Johns Hopkins; Japan Institute of Technology; and the Universität der Künste Berlin. For more information, please visit https://mugicmotion.com/.