

Adriana Valls, CGI water

This piece stems from an idea I had to make "water bottle music", when a random man gave me a bottle of water at a 7-11 because he didn't need it. I felt very fortunate to have received this gift and played with it as some sort of commemoration/appreciation. I say "water bottle music" but my intention is not to suggest that this is a piece of music. Undoubtedly, performances, visuals, and physical embodiment of music (dancing and other), exemplify its understanding and enjoyment. All the senses work together to create a narrative or experience. I am tying that over to works like this by adding other elements for context to otherwise very arbitrary sounds. In *CGI water* specifically, I recorded audio and video of several performance takes. In the still image you can see all of the components I used - two bottles of water, a large ceramic cup, snare, chain, a hydrophone that I made, going through a line 6 amp, and being recorded through an off brand SM57 microphone. All of the recording takes were used as raw material from which I cut and rearranged certain pieces, and discarded the rest. Both the audio and the video were processed this way - I consider them each separate compositional lines that are meant to juxtapose each other.



University of North Texas
College of Music

Composition Recital | Fri., November 6, 2020 | 8:00 pm | Courtyard, MEIT & CVAD

Sonic Murals II

- Lonesome Valley (abridged) (2020) Franklyn Monk
- Landscape Without Horizon (2017) Jordan Fuchs
 Jordan Fuchs and Yeajeon Choi, directors • Jordan Fuchs, producer
 Yeajeon Choi, editor • Kara Beadle, Tiffany Bierly, Yeajeon Choi,
 Jordan Fuchs, camera operators • Kara Beadle, Tiffany Bierly, dancers
 Andy Russ, music • Dayna Morgan, lighting design
- buccalcavity inversion (2020) Rachel Weaver
- branch—splinter—moss (2020) Zach Thomas
- Fruscio (2016) Sungji Hong
 Kelley Barnett, piccolo
- I am not from here (2019) Maria Villanueva
- Toad Piece (2020) Morgan Grasham
- Music for Sitting 03 (2020) Conner Simmons
- Riant (2020) Garrison Gerard
 MOD[ular] Ensemble
 Heather Bynum, clarinet • Connie Frigo, saxophone
 Josh Bynum, trombone • Andrew Blair, percussion
 Greg Hankins, piano • Peter Van Zandt Lane, recording engineer
- Forged Effervescence (2020) Christopher Poovey
- CGI water (2018) Adriana Valls

Franklyn Monk, Lonesome Valley (abridged)

Lonesome Valley is the final installment of my *Final Breath* triptych. It's an ambient/drone soundscape exploring how we face death alone. It's named in honor of the traditional American folk song.

Jordan Fuchs, Landscape Without Horizon

A collaboration between Jordan Fuchs and Yeajeon Choi, with sound design by composer Andy Russ, *Landscape Without Horizon* is a 5-minute videodance of engaging gravitational incongruities. Using a body-mounted video camera, *Landscape Without Horizon* features two dancers, Kara Beadle and Tiffany Bierly, exploring weight-sharing, balance and multiple support surfaces in a white space without clear differentiation between wall, floor and ceiling.

Rachel Weaver, buccalcavity inversion

Cold air trapped in the canyon and topped by a layer of warm air, in combination with moisture and condensation, form the phenomenon referred to as the full cloud inversion; layered with the "buccalcavity" soundscape from the blendways sound art album *biodrone*. blendways is mixed media multisensory ecological reveries including soundscape ecology, sound collage, ambient music, field recordings, zines, future news, and nous news. The disintegration is occurring. The decay is creeping. This burial ground in desuetude.

Zach Thomas, branch—splinter—moss

The materials in this work are objects desperately seeking abstraction; formal fragments collapsing into features, tangles into threads and fibers, reformed as contours and lines of a synthetic image. Sounds are continually resynthesized and compounded from their own matter as if shaped in a kiln. This work is a study of sound in a constantly shifting space, exploring the physics of material animated by its ever-changing environment.

Sungji Hong, Fruscio

The title *Fruscio* (*Rustling*) reflects the behavior of the music in the work. The inspiration for this piece is from the nature surrounded by I-Park Foundation in East Haddam, Connecticut. It was composed during the I-Park's Residency under collaboration with Ensemble MISE-EN in August 2016. *Fruscio* was first performed by Kelley Barnett during the Sound of Stockholm Festival at the Kulturhuset Stadsteatern in Stockholm on November 10, 2016. It lasts about 5 minutes and is scored for piccolo.

Morgan Grasham, Toad Piece

Toad Piece is part of a larger work called *Terra Fabrica*, which explores interspecies relationships in a time of precarious ecological balancing. Created during quarantine for the COVID-19 pandemic, the work questions ways in which nature is becoming increasingly fabricated and intervened upon, and observes some of the effects. This project aims to make sense of the current situation by exploring a narrative of uncertainty and mixed realities that represent the surreality of the moment.

Conner Simmons, Music for Sitting 03

Music for Sitting 03 is a part of a series of pieces focused on a certain meditative stillness and simplicity. #03 in particular consists of 9 sine waves at frequencies derived from the harmonic series fading in and out in relation to the golden ratio. For the visual accompaniment, I assigned each sine wave to affect a certain parameter of the video, to create a visual interpretation which was directly informed by and aligned with the auditory component.

Garrison Gerard, Riant

Riant is a non-linear composition built around collaborative improvisation. The work incorporates a conductor with a motion control that is used to control the live processing of the ensemble. Speed, orientation, and trajectory all control different elements of the electronic processing, subverting the usual power balance between the conductor and the resulting sound. This is also balanced in the composition itself with the individual performers being given considerable freedom to shape the realized piece.

Christopher Poovey, Forged Effervescence

Forged Effervescence is an exploration of synthesized metals created to showcase my modal synthesis VST Bellforge. The piece develops on the ideas of envelope shape, resonance, and inharmonic timbre through the transformation and juxtaposition of a large pool of sound sources created entirely through modal synthesis.