

Dr. James Paul Sain

Professor & FEMS Director

Andrew Babcock, Garrett Hecker, Zach Lovitch, & Rob Seaback

Graduate Assistants

**PROGRAM**

Friday, 1 November 2013 • 7:30pm • MUB 101

**Spaceworm**

*interactive audio-visual installation*

*Andrew Babcock*

**Looping Zone**

*Garrett Hecker*

**BabyBirdBeat**

*Benjamin O'Brien*

**Adam and His Toy Piano**

*Part I: Assembly*

*Part II: Realization*

*Adam Scott Neal, toy piano  
Zach Lovitch, "toys" (modular synthesizer)*

*Zach Lovitch*

**Parallax**

*Paul Koonce*

**sequence (bloom)**

*Rob Seaback*

**Andrew Babcock** is a 4th year PhD student in music composition at the University of Florida. Previously, he earned his MA in music composition at the University at Buffalo and his BA in music from Hamilton College in Clinton, NY.

**Looping Zone** - The *Looping Zone* is for looping and unlooping only. This work is an etude written for Max/MSP and controller that explores textures that result from changing loop parameters such as speed or min/max loop points. Various other automated effects are present in the patch such as filters and ring modulation. This work is the first in a series of explorations I will be making that use controllers to manipulate computer generated sounds.

**Garrett Austin Hecker** is a composer and percussionist from South Florida. His music explores stylistic hybridity, rhythmic complexity, socio-political subjects, and humor. He is currently pursuing his PhD in Composition at the University of Florida, where he also completed his MM. He earned his BM in Composition from University of Miami. He has primarily studied composition with James Paul Sain, Paul Koonce, Paul Richards, and Scott Stinson. Hecker's music has been performed in Florida, North Carolina, and New Hampshire.

**BabyBirdBeat** is an étude inspired by a quote from artist Bruce Nauman: "And sometimes the question that you pose or the project that you start yourself turns into something else, you know, but at least it gets you started." (Art21, 2001)

**Benjamin O'Brien** composes, researches, and performs acoustic and electro-acoustic music. He is a Doctoral Fellow in Music Composition at the University of Florida. He holds a MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. He performs regularly with the international laptop quartet Glitch Lich.

**Adam and His Toy Piano** - Is music about the memory of time or the unrelenting present moment? Both? Something else entirely? Can a representation of something be that very thing? What delights are left for something fixed in perfection?

Fragments taken from chapters on indeterminate composition in the Robert P. Morgan educational text: *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* form the toy piano's modular score while patch cables are used to configure the synthesizer as a "score."

All this can't stop the wars, can't make the old younger, or lower the price of bread... **Zach Lovitch** received his B.M. and M.M. from CSU Long Beach, studying primarily with Justus Matthews and Martin Herman. His creative work has, seemingly, been obsessed with appropriation and experimentation.

**Adam Scott Neal** (b. 1981, Atlanta) is a composer whose work embraces a range of artistic engagement including acoustic and electroacoustic composition, video, electronics tinkering, and improvisation.

**Paul Koonce** is a professor of composition at the University of Florida. His music focuses upon issues of representation and perception in electroacoustic sound. He studied composition at the University of Illinois, and the University of California, San Diego where he received the Ph.D. in Music. Previous positions include Moorhead State University and Princeton University.

**sequence (bloom)** is akin to a vocalise, executed with a careful ear to the internal (spectral) characteristics of sources, their spatial implications, and gestural profiles. The traditional context of voice and piano is extended into a digital surrealism: vocal fragments pulse with rapid precision and disperse in different virtual spaces, or become spectrally frozen - displacing the source identity through gradual shifts between tone and noise elements that comprise the spectra of source sounds. The work does not aim to transform the digitally mediated "duo" far beyond its familiar nature, but rather to present an exaggerated performance that draws attention to its own acoustic/electronic hybridity.

**Rob Seaback** is a composer and guitarist working primarily in the electroacoustic genre. He holds a B.S. in Music Technology from Northeastern University, an M.A. in Composition from Mills College, and is currently a Ph.D. Fellow at the University of Florida.

UNBALANCED CONNECTION 52

# death of hearing tissue

The Florida Electroacoustic Music Studio (FEMS) is designed to support electroacoustic music composition and research. The primary focus of the facility is in the furtherance of contemporary art music. Courses are offered at both the graduate and undergraduate level in topics such as the history and literature of electroacoustic music as well as the composition of electroacoustic music utilizing MIDI, hard disc recording and editing, direct-digital software synthesis systems, and real-time interactive applications.

UnBalanced Connection (UnBalCon) is a series of two annual concerts aimed at presenting the most recent work of both established and emerging composers in the electroacoustic music community. It is hoped that by presenting these works on a state-of-the-art sound system in a comfortable venue that the compositions become more attractive and interesting to the audience.

*For further information contact Dr. James Paul Sain at: (352) 273-3176 • [jsain@ufl.edu](mailto:jsain@ufl.edu) • <http://emu.music.ufl.es/>*

1 November 2013  
Room 101 Music  
Building  
7:30pm

**schoolofmusic**  
university of florida + college of fine arts