All pieces performed by: Owen Campbell, Justin Crowell, Rishi Daftuar, Sivan Jacobovitz, Devin Kerr, Eric Lapointe, Colin Neville, Matthew Steele, Raphael Szymanski, Nathan Zukoff, Colin Zyskowski.

Additional performance and roadie (aka instructor): Georg Essl

Publicity: Steve Crang, Nicole Casal Moore
Finances: Kelly Cormier
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The Michigan Mobile Phone Ensemble is presenting its premiere public concert featuring all new works by students in Performing Arts Technology and Electrical Engineering and Computer Science at the University of Michigan.

The ensemble was developed during a new multi-disciplinary course taught during the Fall 2009 semester. It merges engineering practices, mobile phone programming, and sound synthesis with new music performance, composition and interactive media arts. Students designed and developed their own new mobile phone instruments and composed new electronic music works exploring the creative potential of their own technical creations.

THE MICHIGAN MOBILE PHONE ENSEMBLE

The Premiere Final Projects Concert

Wednesday, December 9, 2009
University of Michigan, Ann Arbor
E.V. Moore Building, Britton Recital Hall
8:00 p.m.

Shepard's Escher (2009)	Colin Neville & Owen Campbell
Controlling the Conversation (2009)	Matt Steele
Owen's Lament (2009)	Owen Campbell & Colin Zyskowski
Feedback Etude (2009)	Raphael Szymanski & Rishi Daftuar
The Infinitesimal Ballad of Roy G. Biv (2009)	Devin Kerr & Eric Lapointe
"Self-Spoken" (2009)	Justin Crowell

Shepard's Escher

Apparent infinite upward and downward motion was a staple of MC Escher's work. Roger Shepard discovered that we can have the perception of perpetually ascending or descending sounds. Shepard's Escher reenacts both the perpetual spatial motion and the sound of Shepard tones.

Controlling the Conversation

"Controlling the Conversation" utilizes the range of instruments created during the semester. Directions were composed on a graphical score and directed by Matt Steele. This piece explores the conversational aspect of music-making, especially when confronted with problems like "this instrument does not make pitched sounds very well," " it also doesn't have a great way to control rhythmic values," and " what the heck, it's just a bunch of noise!" However, like many conversations people engage in, how much is the interaction between individuals and how much is influenced by outside forces?

Owen's Lament

This is an ambient piece based on chord structures written by Owen Campbell. It is performed similar to a round with each performer adding on to the notes played by the previous performer. The piece begins as a single note played by one person, and develops one note at a time into a lush cloud with the entire ensemble playing in chorus. The harmonic structures that are created become overwhelmingly thick while remaining pleasant, even beautiful.

Feedback Etude

Feedback Etude is a composition that focuses on the harmonic relationship of feedback between multiple mobile phone instruments. The song utilizes a locking-pitch feedback instrument written for the iPhone/iPod Touch. Though the score denotes specific notes to be played, the musicians are instructed to interpret where that pitch is located on the instrument. The result is a mesmerizing and noisy feedback cluster. Furthermore, the musicians can control how much feedback is applied to each individual note by tilting the device allowing for a large variety of individual creative expression within the context of the ensemble. Feedback Etude re-contextualizes normative noisy thoughts of feedback and allows it to exist as a harmonic and melodic tool.

The Infinitesimal Ballad of Roy G. Biv

This mobile phone instrument piece is based on sample loops and colors. Each sample loop is linked to a specific color. The sounds from the instrument as well as their relation with light are elements incorporated into the work. Physical movements and gestures of the performers influence the playback of the loops, the colors, and dynamics. Localization of sound, determined by the performers' positions on stage, elicits strange and interesting effects.

"Self-Spoken"

Self-Spoken draws from Steve Reich's early tape-loop and phasing pieces. Words uttered from machines provide a mirror for language, exacerbating the disembodiment of speech. Manipulation makes plain the complexity of timbre, pitch, and speed inherent in seemingly simplistic vocalization. Interactions are strange--hear them over and over.