

All pieces performed by: Robert Alexander, Michael Kim, Michael Main, Shaagnik Mukherji, Elizabeth Paris, Anton Pugh, Ricardo Rodriguez-Laureano, Paul Sokolik, Scott Wagner, and Yefei Wang.

Backup performance, direction and roadie (aka instructor):
Georg Essl

Publicity: Steve Crang
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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 Final Class Concert

Thursday, April 21, 2011
University of Michigan, Ann Arbor
Stamps Auditorium
8:00 p.m.

There is no I in Guitar (2011)

Lizzie Paris,
Ricardo Rodriguez
& Scott Wagner

Pipeline (2011)

Ricardo Rodriguez,
Paul Sokolik &
Shaagnik Mukherji

Prosperity of Transcience (2011)

Yefei Wang

Spatial Storm (2011)

Paul Sokolik

Glow-Music (2011)

Robert Alexander,
Anton Pugh, Lizzie Paris,
Scott Wagner, Mike Main

Spinning (2011)

Robert Alexander &
Anton Pugh

There is no I in Guitar

Strum explores the use of teamwork in music. It takes the guitar, a traditionally single-player instrument, and divides the work into two different tasks: the left hand and the right. Each right hand player is assigned to a string and touches a virtual fret board at appropriate intervals to change the notes. The touch and release actions send messages to the left hand instrument via an OSC network. The left hand performer then can excite the strings that he would like to play, whether by strumming or picking.

Pipeline

Sound often is transported like pipelines. Components join and leave in the flow of progression. This piece attempts to make this metaphor literal by lining up the evolution of sound processing as the contributions of individual parts. While pipelines force a uniform flow, there can be inner turmoil, turbulence and complexity. The sound exemplifies this friction between being together and having nothing but a common direction and a common confinement in common. The sounds are manipulated interactively allowing change in tempo, reverberance and dissonant disruption.

Prosperity of Transcience

This piece describes the ancient story of an ordinary soldier. He loves his homeland and his life is in peace. When a war broke out and another country invaded his hometown, he joined his neighbors and fought a brutal and tragic war. Although he survived, the town he loved so much was reduced to ruins and everybody he knows, including the one he once dreamed of, was either dead or never found. The sad emotion, together with the feeling when seeing the sharp contrast of his hometown before and

after the war, adds to the musical power the mobile instruments express. In this piece, there is mobile version of piano, fighting sound generator, and the simulation of the ancient Zheng harp, rendering the taste of both sweetness and bitterness in the feeling for a remote land.

Spatial Storm

Experience the virtual power and beauty of a storm. Tranquility prefigures the calm before the storm. As the storm grows near, sparks of light emerge from the dark, gradually increasing the intensity of nature. The first drips of rain fall. Thunder, lightning, and chaos are sure to follow. After several moments of disorder, the tension will lift and the storm passes. The resonating effects of the storm will still be felt, but gradually die down as the sound of nature vanish into the dark. Once over, no trace remains of the pandemonium that just occurred.

Glow-Music

For this piece, we're painting sound with light. Each device uses its camera to detect the color of incoming light. The colors are then transformed into different tones depending on the brightness of the light. Light becomes the cause of sound and the driver of musical expression.

Spinning

Synaesthetic rotary phonics, straight from the dominant to the tonic. Twirling your mind, light up and rewind. Searching for bliss, when this piece you find. Our interaction metaphors open doors, we decide to refrain from boring verse/chorus. When it comes to OSC, we're straight to the Macs. Dropping the groove~, coming straight outta MAX.