Electroacoustic Music & Dance

Students and faculty from School of Music, AME & School of Film, Dance and Theatre

April 2nd, 2016 | 7:30pm

PROGRAM

soundcrape | for percussion and electronics  
LISA ATKINSON, music & percussion

Captivating Prosody  
DAVID OLARTE, co-choreography/dance,  
RICARDO ALVAREZ, co-choreography/dance &  
JUSTIN KENNEDY, music

Canal Once Again  
CAMERON ROBELLO, music

Moving into Stillness  
MELISSA BRITT, choreography/dance &  
KAYLA TOMOOKA, dance  
MARY FOGARTY, dance  
TONY (YNOT) DENARO, dance  
SAMUEL PENA, music

Impetum  
BRICE JOHNSON, music

Echoes  
KAYLEE OREM, choreography/dance/music

O Rubor Sanguinis  
ARIELLE LEMKE, choreography/dance  
SANDRA SCHOENEWALD, choreography/dance  
AUBREE GARRETT, choreography/dance &  
ANDREW SMITH, music

SRBCP  
GIL DORI, music

Hey Baby  
NICOLA ROUGH, choreography/dance &  
BETHANY BROWN, music

Futuristic Old Soul  
ANTONIO RAYNOR, music

Araxia / Beautiful Secrets  
JAMEY GARNER, choreography, GRANT JAHN, music &  
OLIVIA POULTER, dance
**Bikrokosmos**

ZACHARY JONES, music

**EarthScraper**

MIGUEL PEDRAZA, choreography/dance &
KEVIN VILALTA, music

**soundscape | for percussion and electronics**, strives to explore the boundaries between acoustic and electronic sound to create a visceral landscape of familiar and unfamiliar sounds.

LISA ATKINSON is a composer based out of Tempe, Arizona. Atkinson attends Arizona State University studying music composition with Kotoka Suzuki. Previously, she has studied with Jody Rockmaker, James DeMars, and Douglas Harbin. Additionally Atkinson has studied percussion under Simone Mancuso and performs with the Arizona Contemporary Music Ensemble and the Contemporary Percussion Ensemble. Atkinson is avid in the pursuit and promotion of new music. As such, she strives to create engaging, meaningful performances that push her personal aesthetic boundaries.

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**Captivating Prosody**

Listening to the sound of John F. Kennedy’s speeches, removed from their meaning and content, there is a captivating aesthetic that emerges through the prosody of his words. This fixed media piece focuses on the musical manner with which Kennedy spoke and not really on the content of his words.

Every sound in this musical composition is an audio sample, whether unaltered or heavily altered, of the famous JFK speech at Rice University regarding the U.S. space program and the moon. The structure and rhythm of the piece come from an analysis of the prosody found in the following passage:

“We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too.”

As for the dance, the choreographers write, “We are curious about vocal sound and its magnetic quality in attention and rhythmic patterns. How do we embody what we think we hear, and reduce its rhythmic quality to its singular beat/s? What do these relationships look like on stage, or in culture, or in ourselves?”

DAVID OLARTE (co-choreographer and dancer) is an urban Latin dancer who has been performing and teaching Salsa dance for the past 15 years. David has performed and taught workshops both nationally and internationally with the Seaon ‘Stylists’ Dance company and as director and founder
for STILO Dance. STILO represented USA at the 2013 World Latin Dance Cup in Miami, FL placing 3rd in the Salsa Team Division. As an ASU graduate student, David is broadening his movement vocabulary to create a unique Latin fusion style while researching pedagogical frameworks that investigate transformative community practices through movement and their transformative characteristics in partner-work. David is currently a third year masters student completing a MFA in Dance and MA in the School of Social Transformation. David was recently awarded the Arizona Latin Dance Achievement Award for his continuous effort to support and develop the Arizona Latin Dance Community.

RICARDO ALVAREZ (co-choreographer and dancer) is a 3rd-year MFA Dance candidate at Arizona State University, with a concentration in Interdisciplinary Digital Media and Performance, and is a recipient of the Reach for the Stars Fellowship from ASU for his research in the field of dance and technology. Prior to arriving to ASU, Alvarez resided in Washington, D.C. for eight years where he performed and collaborated as a dancer and digital artist with the internationally renown Dana Tai Soon Burgess Dance Company. He also served as Senior Graphic Designer at the John F. Kennedy Center for the Performing Arts and Art Director or at the Tony Award-Winning Shakespeare Theatre Company. His award-winning video work has been screened in national art galleries and film festivals. He is honored to have been selected as a recipient of the Northern Trust/Piper Graduate Enrichment Award from the Arizona Community Foundation for the thesis production of It's My Party, an evening length multimedia dance theatre event.

JUSTIN LEO KENNEDY is a composer, overtone singer, and laptop performer. He is attracted to music dealing with visceral rhythms, emotionally intense material, and timbres that are either gutturally raw or uniquely delicate. Justin’s work has been heard at venues such as Disneyland, Phoenix Art Museum, and Naru Arts Center in South Korea. His music has been selected for various festivals and conferences including SEAMUS 2016, MUSLAB Mexico City 2015, Bloomington Naadam 2015, the Southwest Electronic Music Events Festival 2014, and the 2013 Spoleto Festival in Italy. He recently performed alongside Simone Mancuso, Garth Paine, and IRCAM Artist Diemo Schwarz for the Music Prisms Contemporary Music Series. He’s written contracts for events with Kronos String Quartet and Elixir Piano Trio in addition to writing a grant for the Los Angeles Percussion Quartet. He currently serves as Co-Director for the Laptop Orchestra of Arizona State, helping the group secure performances across the U.S., release its first album (featuring two tracks of Justin's), and promote the album through various media outlets such as FOX 10 News. He has composition degrees from Chicago College of Performing Arts (B.M.) and CSU Long Beach (M.M.). Currently, he is a D.M.A. student at Arizona State University.

**Canal Once Again**

A deeply personal piece, Canal Once Again captures the composer’s favorite summer night pass time: Bicycling the Phoenix area canals. The piece depicts a selection of scenes with sounds collected on an actual ride on the consolidated canal, from north east Mesa to Freestone Park in Gilbert.

CAMERON ROBELLO is a composer and guitarist. His compositional output includes both a variety of works for small chamber ensembles, including a string quartet, brass quintet and saxophone quartet, and fixed media electronic pieces. Mr. Robello’s music has been featured in Arizona State University’s 2016 Lux Undergraduate Creative Review Magazine. In addition to his studies at ASU, Cameron serves as an enlisted member of the United States Marine Corps Reserve.

**Moving into Stillness**
This piece is about the human phenomenon of over-thinking and the search for peace of mind. The work began by dramatically stretching the audio of the following words: “So in the same way that a muddy turbulent pools quiets itself when left alone, you have to know how to leave your mind alone” (Alan Watts).

With the exception of the drums, every other sound added in the creation of this piece is an audio sample from an Alan Watts lecture addressing the vicious cycles of the mind. The final piece demonstrates the artists’ struggle in allowing the mind to be quiet,… if only for moment, before it begins to stir again.

SAMUEL PENA is a community musician and educator whose passion for connecting with people from diverse backgrounds serves as a catalyst for his work in diverse community musical practices. Although Samuel connected with hip-hop culture and music as a child, he noticed that his K-12 school music experiences did not relate to his own socio-cultural background. Ultimately, this disconnect fueled his passion to reach others through participatory and accessible music-making opportunities that speak to their own interests and experiences. Guided by two common themes—groove music and people-centered collaboration—Samuel’s research and practices on these themes can be seen in the participatory beat making and folkloric percussion workshops he organizes and in the academic research he conducts.

Samuel maintains an active performance career in multiple ensembles in Phoenix. He is the founder and director of AZ Beat Lab, an organization that teaches beat making to youth in a collaborative, process driven approach and explores both electronic and folkloric rhythmic styles. At Arizona State University, he serves as the music director for the Urban Arts Ensemble where he co-facilitates improvisation of urban music and movement for musicians and dancers. Additionally, Samuel serves as Assistant Director of Urban Sol, a cross-institute initiative of ASU’s Herberger Institute for Design and the Arts to promote the urban arts culture and the importance of their contribution to teaching and research of the arts. He is currently pursuing the Masters in Music Education degree at ASU with an emphasis on community and participatory music. He intends to continue sharing creative spaces with the community in order to gain a better understanding of how people around the world use Hip-Hop and Urban Arts to communicate. To this end, Samuel hopes to continue being a voice for building responsible communities that promote understanding and respect among various people through music and dance.

MELISSA BRITT is an educator, socially-engaged practitioner, choreographer and performer. Currently, as a Professor of Practice, she specializes in urban movement theories/practices and has been building the urban arts curriculum since 2010. Most recently, she designed the newly launched BA in Performance and Movement-Urban Arts track situated within the School of Film, Dance and Theatre. Britt is the Director and co-founder of Urban Sol, an inter-disciplinary collaboration between urban arts practitioners and the faculty and students of the Herberger Institute for Design and the Arts. Urban Sol harnesses university resources to create safe, sanctioned, equipped spaces for local and national artists and the urban arts community to meet and share their work in open and participatory ways. As a scholar, Britt’s research interests and pedagogical approaches include urban performance practices, global perspectives of hip hop/urban, community engagement, cross-disciplinary collaboration within performance, improvisation, placemaking, and social justice in performance. Britt has danced and choreographed for the WNBA Phoenix Mercury Hip Hop Squad, Phoenix Suns Dance Team and the first co-ed hip hop squad for the NBA, the Phoenix Solar Squad. She has performed and choreographed with professional dance companies Nebellen, Conder Dance, BeKind Project and EPIK Dance Co., a street fusion dance company. While with EPIK, she assisted with multiple full-length performances, teaching residencies, and developed teaching curricula. She has also competed on local, national and international levels in House and Open Styles categories.
MARY FOGARTY is a dance scholar and cultural sociologist. An enthusiast of hip-hop culture, Fogarty has collaborated on projects with dance companies, neuroscientists, hip-hop dancers and community organizations around the world. Formally an invited Visiting Scholar at New York University and Arizona State University, she has been invited to give public talks and keynote addresses at academic conferences on four continents. Fogarty is currently an Assistant Professor of Dance at York University, Toronto, Canada.

A Canadian who spent time in the U.K. to earn a PhD from the University of Edinburgh in Music and to lecture in Dance at the University of East London, Fogarty’s interests span across the arts. Her recent anthology with Mark Evans, Movies, Moves and Music: The Sonic World of Dance Films (2016) draws on her interdisciplinary background and interest in those aspects of culture that are often treated as trivial or humorous. She also has degrees in film studies and popular culture. Passionate to have hip-hop dance and culture taken seriously in the academy, Fogarty is currently collaborating on a book project with co-author Ken Swift, a second generation b-boy from New York City known as the “epitome” of the dance, and co-editing an anthology, The [Oxford] Handbook of Hip-Hop Dance Studies, with Imani Kai Johnson.

Fogarty has recently published book chapters in the prestigious Routledge Reader on the Sociology of Music (Shepherd and Devine 2015), The Oxford Handbook of Dance and the Popular Screen (Blanco Borelli 2014), and Ageing and Youth Cultures: Music, Style and Identity (Hodkinson and Bennett 2012).

ANTHONY DENARO a.k.a. YNOT is one of a small number of Bboys today that carry inside them what many believe to be the “true essence” of the dance. The Philadelphia representative started out as a jazz musician who discovered the music of James Brown and Hip Hop culture soon after. He quickly got deep into the dancing aspect of it (b-boyin’) and became a student of Rock Steady Crew’s Crazy Legs and Mr. Wiggles. Ynot then joined up with the Rock Steady Crew and has traveled all over the world representing the artform! He is most known for his rhythmic approach which has earned him respect from his peers and pioneers of the dance. Through his humble nature and love of the art form he focuses on traveling and teaching workshops in studios and schools across the U.S. and the world. Ynot has built up a reputation as an inspirational dancer of today and dedicates his time to sharing the knowledge he has gained on his path through his career.

**impetum** is latin for invasion or attack. Originally conceived as a work that explores the notion of extraterrestrial beings and far off worlds, I have come to realize that this piece is more of a commentary on the human race, and our strong desires to conquer. Unfortunately, our need to control and seek power has lead us to overrun our planet and to even seek beyond our atmosphere, to the potential colonization of other worlds. As I see it, the phrase “we are not alone” may very well relate to the cosmos more than it does us.

BRICE L JOHNSON (b. Greencastle, IN) found music at a young age. Inspired by its potential for creative expression, Brice chose to pursue music as his vocation and attended Indiana Wesleyan University in 2007 where he studied Music Composition and Percussion Performance. While attending IWU he recived multiple honors such as the Jerry Franks Memorial Scholarship, Ruth Moshier Scholarship, IWU Music Scholarship (composition), and an IWU Music Service Grant. In 2011, he attended Butler University in pursuit of his Masters in Composition. At Butler he was warded a tuition stipend as Graduate Assistant for the Composition Department. He is now attending Arizona State University in pursuit of his Doctorate of Musical Arts in Composition. Brice has received multiple commissions for new works, including a comission from the Fort Smith Symphony Orchestra, to be premiered in May of 2016. Brice’s primary instructors have been: Michael Schelle, Rodney Rogers, James DeMars, Jody Rockmaker, Frank Felice, Craig Hetrick, Todd Syswerda, and Marc Wooldridge. Brice is also an avid percussionist, having performed with many ensembles including: The Indianapolis Symphony Orchestra, The Marion Philharmonic Orchestra, Beef & Boards Dinner Theatre, The Jordan College of the Arts Composers Orchestra, the Butler...
Graduate Percussion Quartet, The Indiana Wesleyan University Symphony Orchestra and Wind Ensemble, and the IWU Percussion Ensemble. As a musician Brice has strived to relate the enduring relationships of life and faith, to his music. He is focused on committing to his calling and has found that trust is vital in truly expressing himself and the art form he wishes to convey. Creativity, in his opinion, is a gift that should not be squandered, but should be nurtured and brought to its full potential. Brice spends much of his spare time with his loving wife, Samantha, friends, and family.

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Echoes

This piece is a realization of an earlier text/poem written by the composer. It is an expression of the personal challenge of fighting old destructive habits, and how the relationship found when truly becoming lost in the awe and mystery of God, and the friendship she has with Jesus frees the mind into a state of total peace and joy.

Echoes of the past creep within my reach
but my eyes are set on you my King
so I'll slip away and become lost in you forever

KAYLEE OREM has a diverse background in both dance and music. She grew up dancing as a member Of Dance Motion Performing Company where she was trained in various forms of dance. After high school Kaylee shifted gears from the dance world, becoming a film major at Scottsdale Community College. However, she quickly realized she had a fonder interest in music, and decided to begin taking piano lessons and music classes at SCC. While becoming accustomed to the music major world she found a way to cling to her dancing roots through SCC’s musical theater course that performed song and dance in a cabaret style. It was in these years she found herself fascinated with music theory and became a theory and composition major. Transferring to ASU Kaylee continued as a theory and composition major with an emphasis in theory. In her studies at ASU she has taken a strong interest in world music, especially African drum, as well as electronic music. Kaylee will graduate this May with her Bachelor of Music in Theory and Composition.

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The setting of O Rubor Sanguinis reimagines a melody by the medieval composer Hildegard von Bingen (1098 - 1179) through the combination of early music theory and the stylistic clichés of popular electronic music. The distorted, synthesized bass line functions as a through-composed cantus firmus, over which the sung melodic material is elaborated in passages of fugato and three voice counterpoint.

This choreography is based on a quote by Hildegard Von Bingen. The quote reads “Everything is in God, but God is not in everything”. Each of the performers interpreted their understand of Hildegard's quote and created movement to reflect her words.

ARIELLE LEMKE is a first year Dance Education student at Arizona State University. She hopes to eventually teach and choreograph for students in public school.

SANDRA SHOENEWALD is a First-Year Undergraduate Dance Major and is a part of Barrett, the Honors College. She has lived in Williamstown, New Jersey her entire life, but has had the opportunity to travel the world. Sandra has been dancing she was three years old and attended a vocational-technical high school for dance before coming to college. She is looking forward to continuing to create work and exploring her interests.

AUBREE GARRETT is a first year Dance major student at ASU. She is interested in the fusion of contemporary and urban practices. She hopes to choreograph, teach and also own her own company or studio.
ANDREW LESLEY SMITH is a classical guitarist with an interest in both new music and very old music. As a professional concert guitarist, he has recently performed at the Tempe Center for the Arts, The David and Gladys Wright House, the Georgetown Music Festival Salon Concert Series, and the Southwestern University Guest Artist Concert Series with guitarist Alexander Dunn. He has previously been awarded travel grants to perform and study in Spain and Quebec. In addition to performing his own compositions for solo guitar, Andrew frequently collaborates with composers to develop and premier new music on the guitar. Andrew is currently a graduate Teaching Assistant at Arizona State University where he studies under Frank Koonce.

SRBCP is a sonic realization of a Bob Cobbing poem. Both parts of this electronic text piece, which relate to the poem’s eye version and ear version, utilize the same recorded material: tenor Joel Wolcott reading Cobbing’s Are Your Children Safe in the Sea.

GIL DORI is an avid composer, interested in electronic music, laptop performance, indeterminacy, proportional procedures, and Jewish music. The latter was the topic of the course Gil taught at Arizona State University, and he currently is the artistic director of Can There Be Music After Auschwitz?, a curated concert series about music and the Holocaust. Gil’s music has been performed internationally, and his works have been selected for MUSLAB, New York City Electroacoustic Music Festival, SEAMUS National Conference, Balance/Unbalance, Explore!, PARMA Music Festival, Electronic Music Midwest Festival, and SCI conferences. He is the recipient of the Joan Frazer Judaism and the Arts Award for his piece Vanitas, and the winner of the Itay Weiner Composition Competition for his piece Two Nights. Gil recently received the Schwartz Scholars Fund Grant to support his research on the Holocaust inspired works by Arik Shapiro, and the Graduate Research and Support Program Grant to support the performance of his doctoral dissertation piece “by my death…”, for laptop ensemble and chamber ensemble. Gil is Doctor of Musical Arts student at ASU. He holds a Bachelor of Arts degree from Haifa University, Israel, where he graduated summa cum laude, and a Master of Music degree from ASU. Oded Zehavi, Garth Paine, and Glenn Hackbarth are among Gil’s primary composition teachers, as well as Kotoka Suzuki who chairs Gil’s D.M.A. committee.

Hey Baby was compiled from a series of interviews I conducted of women’s experiences with sexism, including violence towards women. The voices are distorted; the female voices regain their power as the piece progresses.

NICOLA ROUGH is a senior studying Marketing at the W.P. Carey School of Business and Barrett, the Honors College. While she is no longer studying dance, she spent the majority of her life practicing tap, jazz, and classical ballet. Nicola hopes to remain involved in the arts community upon graduating from ASU, seeking adult dance classes or volunteer dance education. Bethany Brown is a senior composition and filmmaking practices student at ASU whose work evokes nostalgia, elements of minimalism, aleatoric music, and film scores. She relishes collaboration and is excited to be creating with her longtime friend Nicola!

Futuristic Old Soul

This piece delivers a balance of futuristic sounds, using a modern style arrangement, while incorporating an “Old School” vibe. This composition pays respect to Hip Hop, in its short life span, recognizing the changes throughout the decades, and its importance to the music industry.
ANTONIO RAYNOR is a Junior in the Arts, Media+Engineering program. Since 6th grade, he has trained in multiple instruments including Trumpet, French Horn, Euphonium, Snare Drum, and Drum Set. After high school, Antonio joined the Marine Corps in 2008. After receiving his Honorable Discharge, he began his Undergraduate studies in Fall 2013. Antonio began using Digital Audio Workstations to compose music in February 2013. Learning programs such as FL Studio, Logic Pro, and Pro Tools, he strives to become an audio producer/engineer in the Rap/R&B genres. Antonio plans to graduate in Spring 2017.

Beautiful Secrets (dance)

Moved by the question of what is between death and rebirth....the place in between.....and inspired by the loss of loved ones.... Danced by Olivia Poulter

JAMEY GARNER is a dance artist, educator, student, and adventurer. Combining postmodern contemporary dance with elements of mysticism, she investigates ritual and transformation. While in Minneapolis, MN, she had the pleasure of co-founding and co-directing Three Dances with Brinsley Davis and Suzanne Wiltgen, along with performing in the works of several Twin Cities-based artists. Jamey graduated with a Bachelor of Arts in Psychology from Gustavus Adolphus College in St. Peter, MN. She is pursuing a Master of Fine Arts in Dance at Arizona State University.

Ataraxia (music)

The Greek word, ataraxia, is defined as “calmness untroubled by mental or emotional disquiet”. The word was used by the Greek philosophers, Pyrrho and Epicurus, to describe a tranquil state of happiness achieved when worries of the unknown, be they the future, death, afterlife, etc, are dispelled. This piece is a meditation on this state of serenity. Electronic sounds are paired with thunderstorm samples to create a calm, timeless state in which one can reflect on life and death to help achieve ataraxia.

GRANT JAHN is a composer and clarinetist based in Tempe, Arizona. He has had works premiered by students at the University of Arizona, Arizona State University, the Arizona Repertory Singers, and the Mosaic saxophone quartet, including a premiere at the North American Saxophone Alliance Region 2 Conference in 2015. Jahn has composed several new works for solo clarinet that utilize extended techniques with the goal of bringing new sounds to contemporary audiences in practical and motivic ways. In addition, Jahn has written works for brass quintet, saxophone quartet, string quartet, flute, voice, full SATB choir, fixed and interactive electronics, and film, including the score to the full-length feature film, “Lucky U Ranch” that premiered in 2015 in Tucson, AZ. Jahn is currently pursuing his Bachelor of Music in Music Composition at Arizona State University and has studied under the direction of composers Dr. Jody Rockmaker, Dr. Kotoka Suzuki, Dr. Doug Harbin, and Dr. Rodney Rogers.

Bikrokosmos

This piece was produced from a handful of recorded and manipulated bicycle sounds.

ZACHARY JONES is a composer, classical pianist, rock drummer, guitar noodler, and published scholar from Bethlehem, PA. Zach permeates his music with rock, alternative, and post-rock influences, and he frames his music in a way that seeks to convey some kind of emotional experience. He enjoys hockey, dark colors, and adventures.
EarthScraper is simply an examination of the microscopic world of a flower. It explores the balance between the delicate outer visual layer and the violent and raw power of the organism struggling to survive with roots “scraping” the earth. The sounds are generated from an electric guitar and several percussion instruments. Text read is from the poem “The Flowers” by Aldous Huxley.

KEVIN VILLALTA, a composer based in the Southwest, has worked with talented chamber ensembles, writing music for Mobius Trio, Mana Quartet, New Keys, Nonsemble 6, Friction Quartet, sfSound and Kronos Quartet among others. His music is an amalgamation of compositional processes and experiments with texture and rhythm. Graphic scores, electro-acoustic works, tape, indigenous music from Central and South America, and extended techniques all make up the DNA of his music. Kevin is a graduate of the San Francisco Conservatory of Music where he obtained his BM in Music Composition, studying under the guidance of Dan Becker. He is currently studying music composition with Dr. Rodney Rogers at the Herberger School of Music.