

Nada Presents

Scott L Miller
Michael M Flora
Pooch Karton

Saturday, October 27, 2018
Center For Performing Arts

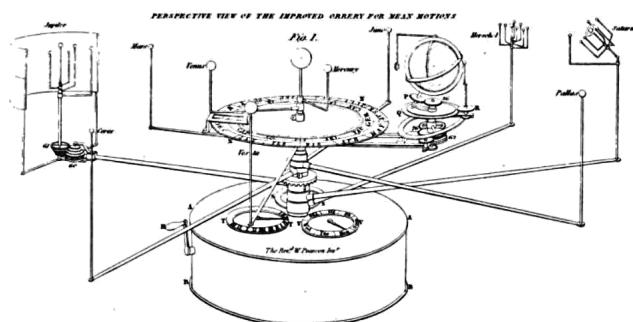


Scott L. Miller

For over a decade, a lot of my work has used *ecosystemic* programming, which means approaching any performance or presentation space as a sonic ecosystem. Computer programming "listens" to the behavior of sound in the space via microphones. The constant stream of data gathered is used to determine how to generate sound or process the sound in the space. These generated or processed sounds are introduced into the sonic ecosystem with speakers. This creates a feedback loop of autonomous systems (sounds) that influence each other's existence. These individual systems seek a balance of existence. It is a dynamic, sometimes precarious balance, that can be upset with the introduction of a new sound or a change in a present one. My works tonight are all the product of some sonic ecosystem, whether inside the box (computer), inspired by the ambient sounds of a specific landscape, or the ecosystem of sound in tonight's performance space.

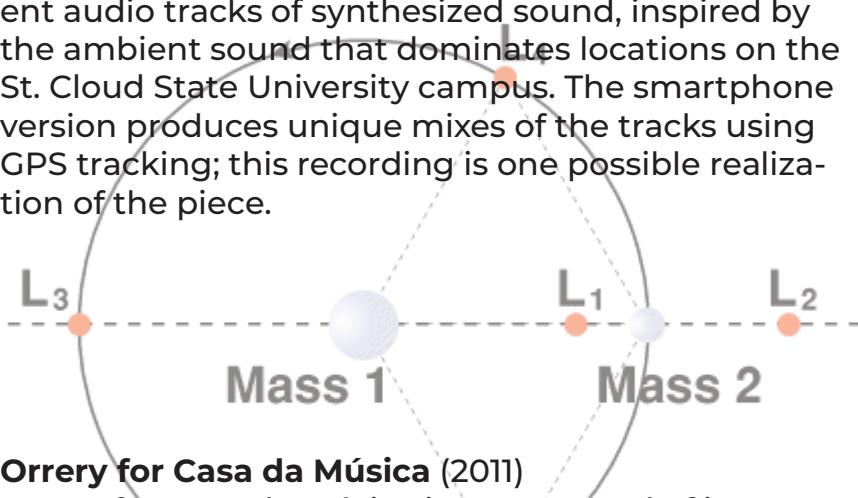
Solstice Orrery (2016)

An orrery is a mechanical, clockwork model of the solar system that demonstrates the relative, sometimes complex, and seemingly autonomous motions of the sun, planets and moons. Several sounds in this work are mechanically programmed to respond to the sonic behavior of each other.



SonAR Study I: St. Cloud State University (2018)

The Sonic Augmented Reality (SonAR) project explores the artistic potential of smartphone-based music connected to the environment of its locale. This connection is inspirational, logistic, and literal. The music of SonAR Study I is composed of 10 different audio tracks of synthesized sound, inspired by the ambient sound that dominates locations on the St. Cloud State University campus. The smartphone version produces unique mixes of the tracks using GPS tracking; this recording is one possible realization of the piece.



Orrery for Casa da Música (2011)

Orrery for Casa da Música is constructed of interactive sound objects modeled on astrophysical phenomena, such as planets, moons, binary stars, pulsars, comets, and Lagrange points. Imagine a mechanically programmed orrery that includes free agents, elements that interact with the sonic behavior of the space. The sonic ecology of the performance space defines the behavior, relative motion and sonic transformation of these sound objects, creating a unique universe at the moment of its creation (performance). Like the universe of our everyday experience, we are immersed--a part of the experience--and we define the beginning(s) and ending(s) through our comprehension of disparate elements whose existence and relationships extend beyond the boundaries of our perception.

Supported in part by the American Composers Forum through the 2018 McKnight Composer Fellowship Program.



Michael M. Flora - Work (2017-2018)

I will be presenting a collection of short works developed between 2017-2018. Although developed separately, these works exhibit an intersection between electroacoustic music, computer music, and sound art. My approach to the construction of these works has been guided by both algorithmic and spectro-morphological* composition techniques, while utilizing an array of digital synthesis and processing methods.

As is typical of my work, there is no underlying conceptual focus. Instead, the focus of my work is strictly on sound and its formal and aesthetic possibilities. Common foundations of sound design include: spatiability, color, texture, and/or shape.

*Smalley D. (1986) Spectro-morphology and Structuring Processes. In: Emmerson S. (eds) *The Language of Electroacoustic Music*. Palgrave Macmillan, London

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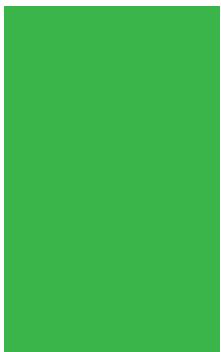
of a mass whose physics do not correspond to what is known. Active particles swarm over the void of our understanding. There are no immediate requirements when confronted with what is alien. In that space, we are open, mindless but already on a trajectory towards a new state of being.



. The idea of creating logical systems that introduce complexities that overwhelm our

novel being.

object? When constantly in flux, events overwhelm our predictions



What use can an object that constantly transforms have? Can such systems that introduce complexities that overwhelm our senses is a step towards a a thing still be considered an

Nada

Nada was established in 2011 as a medium for publishing and distributing subversive musics and sound works.

Nada occasionally hosts concerts/radio broadcasts/art events/happenings in Minneapolis, MN.

"There is nothing else but sound, all that exists is vibration."
—Zbigniew Karkowski

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