



Digital Interactive Sound & Intermedia Studio

Arts Fusion • Center for the Arts • CCTAD • Music • SOPAC • SOVA

2011 DISIS Spring Event Lecture Series

Arts Armory • April 8th, 2011 • 10AM-1PM



Brad Garton

Brad Garton (b. 1957) received his PhD in music composition at Princeton University in 1989. He is currently a Professor on the composition faculty of Columbia University, where he also serves as Director of the Computer Music Center. His recent work has focused upon the real-time use of music performance models. He is an active composer and music software developer, co-authoring the computer music language RTcmix. He has written a number of 'language objects' for Max/MSP, melding the capabilities of diverse music and general-purpose programming languages with the extensive music and graphics processing of the Max platform. He has worked as consultant on the design and installation of computer music facilities throughout the world.

• • •

Process Improvisation • A discussion of methods using various algorithmic compositional techniques to achieve musical goals, especially within real-time performance contexts. Dr. Garton will cover various tools and software environments he has developed through the years, including the music-composition language RTcmix and its latest incarnation on mobile computing platforms. The presentation will also highlight the ways in which these different programming approaches affect our creative imagination.



Peter Kinn

Peter Kinn (b. 1978) is a writer and digital music and media artist. He is creator and editor of the sites [createdigitalmusic](#), [createdigitalmotion](#), and [noisepages](#) online magazines and communities for people using technology to produce music and visuals. His writing has also appeared in *Macworld*, *Make*, *Keyboard*, *Wax Poetics*, *Popular Science*, and other venues, and he is the author of *Real World Digital Audio* (Peachpit). A classically-trained musician, he works with music and visuals live, often incorporating software of his own creation. He teaches at Parsons The New School for Design, and is completing a PhD in music composition at The City University of New York Graduate Center, where he studied with composer Tania Leon.

• • •

GEOMETRIES OF MUSIC: Reimagining the score • Notation has long been a way of connecting unseen musical structures to the visual. But they've become so ubiquitous that sometimes it's easy to forget what they mean, what they display and what remains ephemeral, or to assume that their left-right, linear progression through musical time is the only way to imagine music. The computer presents an opportunity to explore other ideas easily and concretely, and even for music that is non-linear, interactive, and improvisational.



Dave Phillips

Dave Phillips (b. 1951) is a musician, author, journalist, teacher living in Findlay, OH. His studies include classical guitar with Sophocles Papas and music composition with Michael Jon Fink. His works include pieces for traditional ensembles and music generated by and for the computer. He has been composing with Csound since 1989.

• • •

Notes On Recent Developments In Linux Audio

• The past few years have seen great improvements in the Linux audio software ecosystem. In the following presentation Mr. Phillips will point out some of the most important developments, as well as offer some critique regarding the future of Linux audio development, including an overview of various pieces of software - Ardour3, Mixbus, QTractor, and others - in use.