SEAMUS NEWSLETTER
SOCIETY FOR ELECTRO-ACOUSTIC MUSIC IN THE UNITED STATES

2006, July, Issue 3

In this July issue of the SEAMUS Newsletter, we'd like to bring attention to a few innovators in our midst that are making a difference to the electro-acoustic community through their creative approaches. As the Newsletter strives to involve more members in its production, you'll also find a book review of Priscilla McLean's new book by Elainie Lillios, a review of the Lemur by Brian Willkie, and a variety of interesting links to control devices by Jacob Barton that should provide the reader with more than a few interesting 'diversions'. We'd also like to thank 1999 SEAMUS Award Honoree, Pauline Oliveros for sharing her experience with the FrogPad. (Ed.)

ANNOUNCEMENT: SEAMUS 2007: MARCH 8-10, 2007

Christopher Hopkins at Iowa State University wants to let SEAMUS members know that the submissions deadline for SEAMUS 2007 materials has been extended to **October 16, 2006**. He also would like to point out that there are two steps for submission of materials: (1) media for submissions are to be mailed to the address given in the Call for Works (conference website menu: Call), and (2) supporting information for each submission is to be supplied by filling out and submitting a form on the SEAMUS'07 website (website menu: Submit). An alternate method to download and return a text file is provided. Both steps need to be completed by the deadline for submissions to be scheduled for adjudication. Electronic media (CD/DVD/scores) *should be marked* with composer/author and title—anonymity of submissions will be handled in the adjudication process.

Chris asks that members review the submission form ahead of the deadline to familiarize themselves with the type of information requested, advising that it is especially important to the adjudication process that contact information is correct, student status is identified, and accurate technical descriptions and timings are supplied. A receipt for submission will be returned via the email address supplied on the form, once both the submission form and materials have been received. Please allow a few days, as this is a manual process. Members should note that because adjudication will take place in the same venue as used for the conference, multichannel works may be supplied as a ProTools session or Digital Performer project. Nonetheless, submission of an additional two-track fold down on CD is recommended as a security precaution.

Finally, Chris would like to announce the addition of Jeremy Baguyos, double bass, to the list of performers available through the conference. Members may review the current list of performers using the People page of conference website, and are advised to do so prior to submitting scores that would require conference-supplied performers.

SEAMUS '07 Website: www.music.iastate.edu/seamus/
Email: seamus07@iastate.edu

Timothy Place Jesse Allison

ELECTROTAP

www.electrotap.com

The research into sensors as generators of control data for audio extends back many years, yet for quite a while, digitally sampled dynamic sensors weren't commonly available. The relatively slow speeds of the interfaces often limited interaction to on/off switched states. In recent years, a few innovators in this field are changing all of that by making their work available to others. Timothy Place and Jesse Allison founded Electrotap. I was first attracted to their work with sensors, but they have bigger ideas for their company that you'll hear about in this interview with Jesse Allison. We'd like to thank him for spending a few minutes answering questions for the SEAMUS Newsletter. We'd also want to extend our warmest congratulations to the Place family on the birth of their daughter, Annika Charlotte Place. (Ed.)

Q. Can you tell us a little bit about the history of ElectroTap? What ideas led to you and Tim to form a company?

JA: Tim and I met at Grad school at UMKC (University of Missouri at Kansas City) in 2000 and he had been giving away "Tap.tools" for quite awhile. Over the next few years we collaborated on a number of interactive installations each time attempting to make the interaction more engaging by trying different sensors, and various ways of capturing the data. Over the course of these installations we tried a number of ways of encoding the sensor data as analog audio and using the audio interface to capture it. Although we were able to surmount a number of issues, we finally decided that to do things the way we wanted to, we would have to sample the sensors ourselves and transmit the data. That brings us to Electrotap. We had gathered a lot of information about making computer art interactive and had been thinking about ways to share it. Also, we needed a way to fund further research and development for the "Teabox" and we found that the best way to do that would be to set up a company to sell it.

Q. How long did it take to realize this idea?

JA: In 2004, Tim and I took "Tap.tools" and "Jade" out of Silicon Prairie Intermedia and established Electrotap L.L.C. We started off with an incredibly small budget and began development on the "Teabox" in January of 2004. Over the course of the next 9 months we dove into the intricacies of setting up and running a business including articles of organization, Tax ID's, business type, accounting, etc. At the same time we were learning how to develop for the microprocessor we had chosen and how to work with PC Boards and surface mount parts. After a very short amount of time, we decided that to do things well we had to raise money. One business plan and a lot of discussion later, we had raised the funds to manufacture our first set of interfaces.

(ElectroTap Interview with Jesse Allison, continued)

It was a bit of a shock to us how much lead-time there was in actually getting the product manufactured. We had finished alpha and beta testing and starting manufacturing rolling around the end of July, but the earliest we could get things back was in October/November. It worked out well though as we had time to work up a decent array of sensors to sell with the Teabox as well as get the company a little more organized - financially, web site, credit card processing, user manuals, promotional material, etc.

All in all, that first year was the biggest learning experience of my life. I've read since then that 3 people is a good number to start a company with and looking back, a third person would have been a God-send.

Q. How do the backgrounds you and Tim bring to ElectroTap complement each other?

When we established Electrotap, we had the idea that Tim would be the software engineer and I would be centered on hardware. Fortunately for both of us, although we are both centered in those areas, we are able to function in both areas as well as web design, accounting, writing documents, proofreading, and graphic design, for example. I think the business has succeeded thus far because when something has come up, we can dole out the responsibility to whoever is ready to deal with it.

I think Tim had a much better understanding at the outset of what our company was going to be. He talked about it being like a co-op where we could bring together many individuals on projects and use the company to promote and distribute them. Now that "Hipno" has been completed for Cycling '74 and the "Hemispheres" are being distributed for Stephan Moore, I'm beginning to understand how it is going to work and am fairly excited about it. Now I just need to find time to work on projects!

Q. What kinds of obstacles have you faced?

One problem we ran into was not living near each other. When we developed the "Teabox" I drove 45 minutes to and from Tim's house to work on the hardware. Tim has done a ton of work to set up our server to support us both working on software at home, setting up an SVN repository for the business and web applications for blogging and other important functions. Now that I have the hardware side of the business in Muncie, IN and Tim is in Kansas City, MO, this has become even more important.

Q. Who are your intended users?

All of our products are focused on giving digital artists an extended palette to work with. We've had people inquire about them for all sorts of other uses, from tradeshow displays to smart houses, but the company is really built around what Tim and I want to do in our own artistic work so providing it to other artists will always be our focus.

We were lucky that Tim had already developed a lot of name recognition with Tap.tools. That helped out a lot in giving legitimacy to our new venture. We posted a number of announcements to various discussion lists, sent out flyers, and both presented papers at and sponsored a few conferences. Besides that, we rely a lot on word of mouth from people who have used our products.

Q. What kind of feedback are you getting from users?

We've been getting great feedback from our users - both commendations and recommendations about how to make things more useful. I think that because we develop the products for ourselves to use, usually trying to solve some problem we've run into, they tend to resonate with other like-minded individuals.

(ElectroTap Interview with Jesse Allison, continued)

Q. How do you see your company will develop in the future?

We are currently working on making our company easier to manage and flexible enough to go in whatever direction seems most useful at the time. I'm sure that we will continue working on new sensors, interfaces with both ADC and DAC's, and wherever the wind takes our individual artistic goals. We've discussed all sorts of things we'd like to develop, but finding the time will be the biggest inhibitor which makes streamlining the business aspects of the company that much more important. We've been continually paying off our initial business setup debt and once that is taken care of we will have a lot more flexibility in the research and development areas.

Right now things for the company are looking bright. Now that Tim is working for Cycling '74 and I am teaching at Ball State University, we are still ironing out just what the company is going to be. We've already realized our goal for providing an outlet for the things that we develop and are attempting with our fairly active blog and articles pages to make the website a resource for people who are interested in making interactive electronic art. I don't know where things will go over the next few years, but Tim and I are both devoted to developing field of interactive electronic art and Electrotap has been a wonderful outlet for the things that like to do.

FrogPad
www.FrogPad.com

Linda Marroquin, Frogpad CEO tells us that, “FrogPad’s one-handed, ergonomic keypad solves the problem of accurate, fast, mobile text and data entry for a multitude of devices--tablet PCs, wireless PDA’s, smart cell phones, GPS devices, and wearable computers.”

Pauline Oliveros, 1999 SEAMUS Award Honoree, writes, "I have a FrogPad. This ingenious one-handed keyboard is very easy to learn and makes all keys of a two handed keyboard accessible to either the right or left hand. The key arrangement is very accommodating to the hand with the most used keys the most accessible and the rest easily accessible too. If you want to program key strokes or even type as you perform for triggering or data flow sequences, the FrogPad offers a nice solution for keyboard interface and leaves a hand free for other functions. (Right or left-handed versions are available). I have a blue tooth version of the keyboard and experience a slight bit of latency, however there is a USB2 version as well. I plan to incorporate the FrogPad in my next projects."

Have you ever wished you could type all of your commands using only one hand while leaving the other hand free to control something else?

If so, maybe you should take a look at the FrogPad.

JACOB’S LINKS 1

For over a century now, fresh and tasty alternatives to the hard-to-learn but ubiquitous Halberstadt keyboard layout (7-white, 5-black) have been talked about. Many have built isomorphic keyboards, in which each interval looks the same no matter where transposed.

Try it with this Flash applet: http://improvise.free.fr/bosanquet/bosanquet.html

When I first saw the video demonstration of the monome on their website, I told Joe Lake that it reminded me of an analog programmable touch sequencer on steroids. This device has been getting a lot of attention from the electronic music community. Brian Crabtree and Joe Lake, two members from the monome development team, took a few minutes to share their vision with the SEAMUS Newsletter. (Ed.)

monome

www.monome.org

Brian Crabtree
Kelli Cain
Joe Lake
Jason Voytilla
David Bryniar Franzson
Peter Segerstrom

Q. Can you give us some background on the monome project? How did it all start?

JL: Brian Crabtree, who performs under the name tehn (http://nnnnnnnn.org), originally conceived of the "40h" at UCSD when his quest to find the ideal performance tool was foiled by a profound lack of interesting commercial controllers. Brian built the first prototype, a 16x16 grid that communicated over MIDI, unfortunately named "The Bitbox", later shortened to simply "The Box", our first year at CalArts.

"The Box" quickly gained notoriety in the LA music scene through tehn's performances. Daedelus (Alfred Darling) was fortunate enough to tour with a prototype of the 16x16 version. Complimenting his inventive music style, the interface helped catapult Daedelus onto the cover of several hip and trendy electronic music magazines, in part because it was more interesting to watch someone dance over a box of flashing lights than it is to stare at a compromised Apple logo on the back of an iBook.

This generated more interest for "The Box", and Brian received more requests for units. In the summer of 2005, Brian decided to found monome and do a short run of 200 8x8 units. At the time I was working at Buchla & Associates doing some of the programming for the 200e and for an LA based audio software startup prototyping in Max/MSP. Brian asked me to help with the firmware and write desktop applications for monome. In October, Brian and Kelli moved from Pasadena to Philadelphia, where they set up shop in a coffin factory in South Kensington converted into expansive artists' lofts. Two months after that I moved to New York.

Brian and Kelli our now finishing production on the first run of units and will begin the second run in the next month or so. The 100h (16x16 version) is now in the planning stages. We have two other top-secret projects in the works, and we've been talking with Buchla & Associates about doing a Buchla/monome collaboration.

Q. How did all of you meet each other?

JL: Brian, Kelli, and I met at CalArts. Brian and I were both in the composition/new media (now experimental sound practices) MFA program. Kelli, who joined us our second year, was in the experimental animation MFA program. Kelli knew Jay from Drexel University, I believe. Brian and Peter Segerstrom were best friends at UCSD. David Franzson is the fiancé of one of my best friends from high school and was at Stanford when I was living in Palo Alto.

(**monome** interview with Joe Lake and Brian Crabtree continued)

Q. What roles do each of you play in the organization as a whole?

JL: The skill sets/backgrounds of the members of monome compliment each other well. Brian is more or less a renaissance man. He came up with the concept; did the circuit design, PC board layout, product design; wrote a significant chunk of the firmware; and writes most of the Max patches we distribute with 40h. Kelli does some product design and graphic design, researches components and production methods, and, being by far the most organized among us, coordinates with companies who do our manufacturing, shipping, supply parts, etc. I like to program (at least I like embedded programming) so I make all the software that cannot be made in Max/MSP. Jay Voytilla does product design, CADs parts we need fabricated, helps choose materials, and coordinates manufacturing at a plastics plant outside of Philadelphia. Peter Segerstrom is a Max genius. He makes us patches and cleans up our patches. David Franszon makes extremely complicated Pd patches for us and oversees our forum and wiki.

Q. How did people find out about the product? Did you market it?

JL: We haven't actually done any advertising yet. One day Brian put up a video of himself using 40h with three different Max patches he wrote. Two days later it was on engadget.com. From there it spread to several other tech and electronic music websites and a number of blogs. I guess maybe you would call that viral marketing, although the whole thing was pretty accidental.

We also had a booth at the Maker Faire. The Maker Faire is the world's greatest nerd festival. It's hosted by Make Magazine (a DIY hacker magazine published by O'Reilly). The Maker Faire had everything from radio-controlled blimps to modified bicycles to independent clothing designers to a seven-foot-tall robot giraffe. We loved it and it gave some of the people who saw the video a chance to play with 40h in person.

We have nine magazines now that want to publish reviews of 40h. Once mapd is polished and we have some tutorials for hooking 40h up to other commercial software (Ableton Live, Logic, Reason, etc.), we'll put 40h in the hands of those reviewers. I don't think we ever intend to (or will be able to afford to) pay for advertising.

Q. What do you hear from people using 40h?

JL: I think most users are extremely satisfied. Some are content making music with the software we've provided with 40h. Some have gotten really into the "you can do anything" mindset, written their own software, and actually taken apart the hardware. Some users have written libraries for using 40h with other software like processing.

Some users who were not familiar with Max/MSP, Pd, or SuperCollider have been frustrated by the amount of work required in learning these tools to get the most out of 40h. We've tried to be helpful as have other users on our forum, and we're confident those who invest the time will eventually be totally stoked about 40h.

BC: A lot of feeling good about what we're doing is wrapped up in identity. Proper representation is difficult--most consumers have been trained to be suspect of high-priced technology toys with ideologies attached to them. It's important for us to attempt to inform people about the realities of production and the implications of many of the currently accepted economic models. I'd like to also mention our interest and commitment to sustainable business practices, especially given current American business ethics, which make us nervous about calling ourselves a ‘company’.

(**monome** interview with Joe Lake and Brian Crabtree continued)

Q: Point well taken - can you tell us a little more about your organizational philosophy?

BC: I'd like to stress the open-source element, something that big music gear companies are definitely not interested in (especially the open firmware part.) Where others seek to protect their IP we'd rather encourage similar projects, the spread of knowledge, and a rich community. Early indications show success.

Joe, Kelli, and I spent a lot of time narrowing down a concise description of our philosophy, excerpted below from the website:

we aim to refine the way people consider interface.

we seek less complex, more versatile tools: accessible, yet fundamentally adaptable. we believe these parameters are most directly achieved through minimalistic design, enabling users to more quickly discover new ways to work, play, and connect. we see flexibility not as a feature, but as a foundation.

we strive for economic and ecological sustainability. careful design practice allows us to contribute to culture and preserve the environment by choosing domestic, high-quality, and responsible providers and production facilities. we acknowledge that our future will depend on our ability to support and maintain a local, regenerative economy.

we choose not to outsource production in cases where it supports controversial governments, exploits workers, and leads to destructive environmental practices. by working with small, local companies we hope to foster long-term relationships, gain more insight and control over production, and actually witness our products' progression. as a result we engage in continuous and responsive design. we choose to support companies who share our values; companies who provide living wages, clean and safe working environments, and high quality goods.

careful, minimalist design and durable materials ensure our objects will survive throughout their creative potential. packaging is kept to a minimum and is recyclable.

we believe that open source is commercially viable and mutually beneficial for our collective and the consumer. in opening our software we eliminate wasteful, redundant coding for ourselves by incorporating proven libraries and frameworks. we in turn provide these same benefits to others who wish to incorporate our development efforts into their projects. we believe distributed development leads to more stable software and more creative application design. we believe open applications provide more flexibility for users to adapt tools to their specific needs, encourage creative use of software and hardware, and produce a greater diversity output from users.

we seek to actively facilitate community participation and encourage sharing.

we are a collective community.

JACOB'S LINKS 2

My interest in alternative controllers has grown out of a yearning for the emancipation of pitch: the freedom to slide anywhere, as on, say, a theremin, as well as the freedom to choose from a staggering number of discrete microtonal scales. Fortunately for those like me who, for whatever reason, aren't currently building their own dream controller, devices like these are becoming increasingly commercially available.

The Persephone (www.monstersynths.com) is a ribbon controller (and analogue synthesizer) in the tradition of the Ondes Martenot, and is functional as a MIDI controller.

As is the Continuum Fingerboard (www.hakenaudio.com/Continuum), whose ridged playing surface boasts (fully slideable!) 16-note polyphony (as if you had that many fingers!).

The MIDI SpaceAxe (www.electrokraft.com) is guitar-inspired, with a touch-sensitive fingerboard capable of emitting a "cascade" of MIDI notes as you slide your finger around.

This is nothing at all like Reed Ghazala's circuit-bent Gaiatar: (www.anti-theory.com/sales/sales_gallery/t/main.html) which employs hyper-aleatoric lasers in lieu of MIDI.

HARDWARE REVIEW
"Lemur" by Brian Willkie

One of the most inane tasks I've yet discovered is trying to adjust a graphical knob or fader with a mouse or track pad. The motion itself is awkward, and with only one pointer you can forget about adjusting multiple objects simultaneously. Apparently JazzMutant and Cycling '74 believe there are enough people who feel the same way to make it worth their while to do something about it; hence the advent of the "Lemur".

I really like the Lemur. It's a multi-touch screen controller with user programmable GUI objects like knobs, buttons, and faders, as well as some novel objects. It optionally sends OpenSoundControl (OSC) or MIDI over an Ethernet connection and comes with code examples for Max and SuperCollider. The accompanying editor software, the Jazz Editor, makes it really easy for my friends and I to create custom user interfaces for live performances.

Version 1.5 Public Beta recently released
www.jazzmutant.com

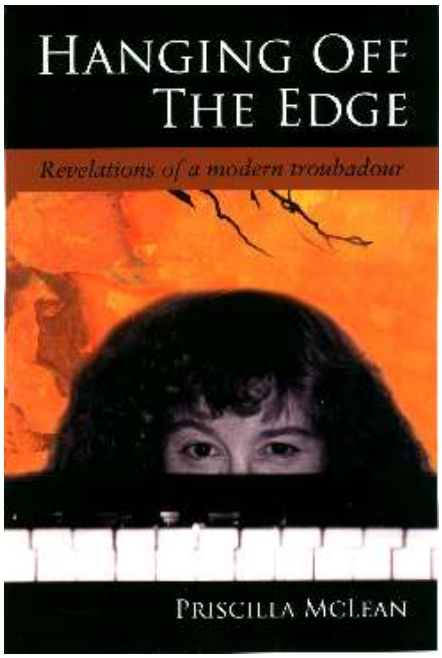
In one example interface we used a multi-ball object to control the azimuth and radius of a multi-channel ambisonic algorithm. The multi-ball object is a square/rectangle with a user-defined number of balls. When moved, each ball sends its coordinates. Once set in motion, the balls bounced around the screen and the corresponding audio channels bounced around the recital hall. Later we added an on-screen fader to adjust the "friction." It took less than 10 minutes to put the interface together (including the time to read the manual). It took substantially longer to figure out how to map the Cartesian coordinates to azimuth and radius and substantially longer still to uncover our user error in the ambisonic code.

The Lemur is an extremely flexible tool that's really easy to use. It will liberate you from the tyranny of the pointer and let you get on with creating music (or at least debugging your DSP code). I can't wait to build my multi-channel sampler and filter chain controller interface...

JACOB'S LINKS 3

Starr Labs (www.starrlabs.com) has built some remarkable controllers: the Ztar with its rows of extra-thin keys, a digital fret board of sorts; a touch-sensitive flamenco tap guitar; the Microzone, a gigantic generalized keyboard, with up to 810 keys! Only $8800...

A start-up Australian company (www.thumtronics.com) is building small (and inexpensive!) keyboards with an isomorphic layout of button-shaped keys, but they aren't selling them quite yet. Speaking of Australia, Clatterbox (www.clatterbox.net.au) looks like a notable node of experimental instrument building.



Hanging Off the Edge– Revelations of a Modern Troubadour

By Priscilla McLean

Published by iUniverse (http://www.iuniverse.com)
ISBN: 0-595-37548-0 (Paperback)

A Review by Elainie Lillios

Attention SEAMUS Members: Take a much-needed respite from those dry, lifeless technical manuals and read **Priscilla McLean's *Hanging Off the Edge– Revelations of a Modern Troubadour***. You'll thank yourself for doing so, and you'll also thank Priscilla McLean for sharing a lifetime of creative anecdotes and experiences as a composer, performer, and collaborator throughout the changing tides of artistic "feast and famine".

The book's rear cover provides a fitting synopsis, stating that "***Hanging Off the Edge*** is an extraordinary journey into the mind and life of one of America's most creative women, Priscilla McLean. McLean shares her precarious cliff-edge existence as a classical avant-garde troubadour and the day-by-day tour of the world through Europe, Asia, and Australia. She also writes of her touching story, from growing up in a middle-class family fallen on hard times during World War II to her seemingly settled life as a college professor's wife. McLean's quotes from her extensive journals, kept over a twenty-five-year span of time, give an immediacy and poignancy to ***Hanging Off the Edge***. Mingled with these memories are original short poems, philosophical thoughts on the artist's life, and a whole section where McLean explores how, over the span of thirty-five years, thirteen special musical creations were born and placed before the world."

Truly this book has a great deal to offer musicians and non-musicians alike, all of whom will find a common ground in McLean's personal journey through life and music-making. The book's multiple sections flow easily from one to another as McLean incorporates factual historical information, recounts colorful "travel-log" anecdotes, and weaves an autobiographical tale of her musical and personal growth with an amazing depth of character, honesty, and optimism. Throughout ***Hanging off the Edge***, McLean illustrates her willingness to embrace new things and reveals her vociferous drive to listen, investigate, discover, and create. She also expertly demonstrates a keen ability to unite seemingly disparate elements, generating unique compositions borne equally from strong musical training and creative imaginings.

As I read ***Hanging Off the Edge***, my admiration for Priscilla McLean grew. Priscilla McLean is a woman who embodies the true artist -- proudly celebrating her successes, passionately embracing her creative inspirations, and shamelessly admitting her fears and shortcomings to the entire community–in print no less! The book is a true testimony from someone who has discovered that which means the most to her, who then charges forth, embracing each new challenge with true artistic freedom and experimentation.

Hanging Off the Edge would make a great common reading project for a composition class or seminar, or for a women's studies course. Assign this book to your students and design a curriculum incorporating the wonderful listening excerpts discussed in Chapter 3 that are available free via the American Music Center's "New Music Jukebox" website at http://www.newmusicjukebox.org/composers/. Expand the book's relevance by programming a McLean Mix event, including a special class lecture/discussion by Priscilla McLean. Doing so will create a true multi-leveled learning environment, providing students with an opportunity to read about and then experience first-hand this important contributor to the American electronic music culture.

(***Hanging Off the Edge review continued***)
I'm convinced that Priscilla McLean is one of the most creative, well-traveled, and under-appreciated woman composers of our time. I recommend reading *Hanging off the Edge* as a means to gain an appreciation for this courageous modern-day musical troubadour. You might just find Priscilla McLean's *"joie de créer"* contagious – I certainly did!

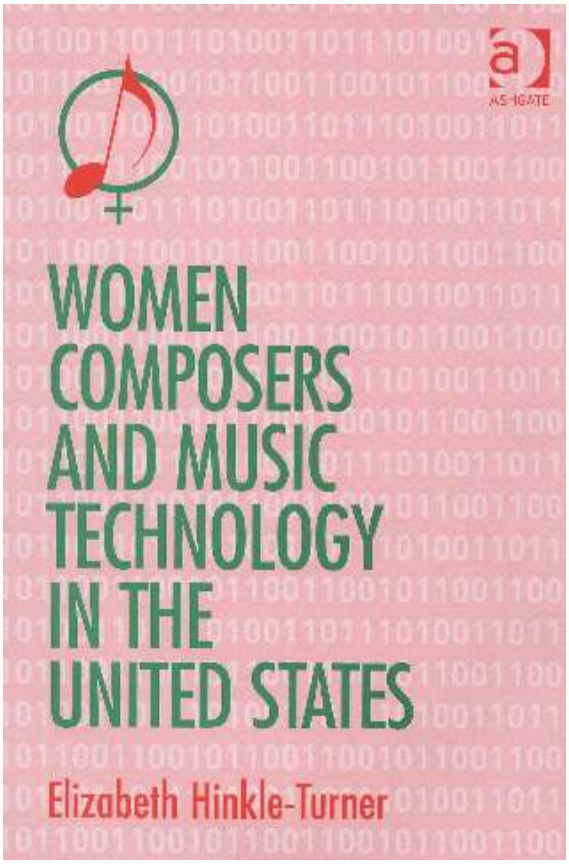
Book with CD of musical excerpts (CD nested in book)
is available through:

Priscilla McLean
55 Coon Brook Rd.
Petersburgh, NY 12138
email: mclmix@cisbec.net
Link: http://members.cisbec.net/mclmix/hanging.html

$41.95 (Hard) and $31.95 (Soft),
plus postage/handling of $5.05
All checks to the author must be made in U.S. dollars.

Priscilla McLean

SEAMUS MEMBER NEW BOOK RELEASE:



Women Composers and Music Technology In the United States: Crossing the Line

Elizabeth Hinkle-Turner, University of North Texas
Ashgate Publishing (www.ashgate.com)

This book is the most definitive attempt to date to discuss the achievements of women as composers of experimental and avant-garde music from the 1930s to the present day. Using a wealth of primary material, it also explores currently relevant issues in gender and technology. Drawing out the relationships between composers and their working environments, and between teachers and students, Elizabeth Hinkle-Turner discusses the contribution of women composers to electroacoustic music. Includes a bibliography and discography covering the work of ninety composers.

Contents: Introduction; Precedents and pioneers; A generation of growth and influence; Continued promise for the future; In the spotlight: role models rise in the mainstream; Finding their visual voice: composers explore multimedia technology; Where are we now?; Sources for electroacoustic music by women; Selected discography; Bibliography; Index. January 2006 c. 310 pages Hardback 0 7546 0461 6 $79.95 (U.S. dollars)

SEAMUS MEMBER NEW CD RELEASES:

Available at www.islandmusic.org/Pages/store.html or www.cdemusic.org

Ghost Strings by Pat Strange
New music for violin and electronics by Pablo Furman, Jeff Stolet, Brian Belet, LaDonna Smith and Allen Strange
IMG MEDIA 0201

Ghost Tracks by Allen Strange
A 25-year retrospective
of music for recorded media

IMG MEDIA 0202

JACOB'S LINKS 4

Years ago, New York's Leon Gruenbaum invented a "relativistic" MIDI controller: the Samchillian Tip Tip Tip Cheeepeeeee (www.samchillian.com). The keys are mapped to relative changes in pitch (e.g. +1 or -2) instead of absolute pitches. Although the instrument seems to be one-of-a-kind, software is available that turns your computer keyboard into one.

Finally, try some MIDI controllers modeled after bagpipes:
(www.deger.com) (www.arrakis.es/~jpresedo/midig/mgengl.html).

SEAMUS ANNOUNCEMENT

From SEAMUS President, RUSSELL PINKSTON

The SEAMUS Board of Directors is inviting applications for the position of SEAMUS Webmaster. The SEAMUS Webmaster is appointed by and serves at the pleasure of the SEAMUS Board of Directors. Like all positions on the SEAMUS Board, it is a volunteer, unpaid position. It is an important job, a significant responsibility, and potentially, a lot of work. But it offers valuable professional experience and an opportunity to help shape the future direction of SEAMUS, both through the expansion of our online services and through participation as a voting member of the Board.

Job Description:
To some extent, the nature of the SEAMUS Webmaster position will depend on the background, abilities, and interests of the individual who is appointed, and the Board would like to encourage individual creativity and personal initiative as much as possible. However, there are certain ongoing responsibilities associated with the job. These include:

1) Maintaining the current SEAMUS web site. For the most part, this involves keeping the content up-to-date in the various sections, fixing problems as they may arise, and serving as the primary contact person for the Board and the membership on all issues associated with the site. It also involves posting official SEAMUS announcements and other organizational news in a timely manner.

2) Overseeing the continued development and expansion of the web site. The nature and scope of this part of the job will largely depend on the interests and abilities of the new Webmaster, as well as on his/her available time. There is a budget for web development, so it is not essential that the Webmaster do the actual coding. However, it is assumed that the Webmaster will oversee the design and implementation of any new features, and serve as the official liaison between the SEAMUS Board and any development companies we may contract with. In addition, there are certain new features that are already planned, but not yet started, including a SEAMUS performer database and a SEAMUS online store (for CD sales, other merchandise).

3) Serving on the SEAMUS Board of Directors. This involves attending the annual Board Meeting and General Membership Meeting at the SEAMUS National Conference, and participating in email discussions and online meetings throughout the year.

DEADLINE FOR APPLICATIONS: August 15th.

For more information, please contact me directly by email. If you are interested in applying for this position, please send me an email summarizing your experience and qualifications. We would like to appoint our new Webmaster by September 1st.

For SEAMUS Membership Dues and Inquiries Contact:
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PO BOX 272
MILLTOWN, NJ 08850
EMAIL: SEAMUS_MEMBERSHIP@EARTHLINK.NET

All other mail should be sent to:
SEAMUS
22815 FRAMPTON AVE.
TORRANCE, CA 90501-5034

SEAMUS MEMBER NEWS

MICHAEL ANGELL won the Hultgren Biennial Prize-Tuscaloosa for solo cello works with his ***Sonata for Cello and Soundfile***. The work was voted a finalist by a selection committee from a field of international applicants. It was selected the winner of the Tuscaloosa prize by audience members at a recital of the finalists' works, at the University of Alabama Recital Hall. Soloist, Craig Hultgren, has also recently played the work in Atlanta, Birmingham, and Cleveland.

Angell's ***Sojourn*** for piano, percussion, and soundfile, has been selected for inclusion on the SCI Performers Recording Series, sponsored by the Society of Composers, Incorporated. In addition to making the recording, pianist Jeri-Mae G. Astolfi will be performing the work several times throughout 2007.

JON APPLETON taught a course called ***Composition for Instruments and Electronics*** at CCRMA at Stanford University in Spring, 2006. This summer he is teaching a graduate seminar at Dartmouth College on music cognition. Next year he will direct a composition project at the University of Sydney Conservatorium of Music where students will record and use sounds, speech and music from Sydney, Australia's ethnic neighborhoods.

LARRY AUSTIN recently completed a commissioned work, ***Les Flûtes de Pan: Hommage à Debussy*** for flute (piccolo), octophonic computer music, and dancers. The piece was commissioned by New York City-based flutist Jacqueline Martelle and will be premiered by her at an Austin solo concert at the Experimental Intermedia Foundation, New York, March 15, 2007. In fall, 2006, a concert of Austin's octophonic computer music will be presented at Northern Illinois University on September 16 as part of a special institute devoted to the works of John Cage and Buckminster Fuller. In October 2006, Austin will participate in the Electronic Music Midwest Festival at Lewis University with a performance by saxophonist Stephen Duke of Austin's prize-winning work, ***BluesAx***, for saxophonist and computer music. In December, Austin will tour the UK with concerts and talks in London, Manchester, Hull and elsewhere. Austin is currently working on a commission for a piano-plus-computer work for New York City-based pianist Joseph Kubera.

FRED DE SENA will have ***Directed Ambience*** for harp and digital audio performed at a concert of electronic music from the University of Miami, and at LIPM (Labrotorio de Investigacion y Produccion Musical) in Buenos Aires, Argentina. His ***Gated Ballade*** a work for two oboes, bassoon and digital audio, will be premiered at the 2006 International Double Reed Society Conference at Ball State University.

In June, **DAVID HEUSER** won the Fauxharmonic Orchestra's 2006 Orchestral Composition Contest for ***A Screaming Comes Across the Sky***. The piece was commission in 2005 for the Texas Music Festival Orchestra through an Immanuel and Helen Olshan Texas Music Festival "New Texas Overture" Commission, and was premiered in July 2005 by the Texas Music Festival Orchestra under conductor Carl St. Clair. The Fauxharmonic Orchestra's mission is to use digital instruments to bring together the best of music performance technology with exceptionally skilled conductors and composers to create the best possible performances of orchestral music.

ELIZABETH HINKLE-TURNER served as a composer-in-residence March 23-25 at Muhlenberg College in Allentown, Pennsylvania. She taught classes and had a recital of her musical work presented. She holds a Doctor of Musical Arts in music composition from the University of Illinois at Urbana-Champaign. Additionally, Hinkle-Turner's video composition ***Finish Line*** was presented at the Collin County Community College Spring Creek Campus on April 26 and at Texas A&M University on May 1. ***Finish Line*** also was presented at the International Congress on Women in Music at Florida International University, Miami on May 12 where Hinkle-Turner presented the paper ***Hear Me Now: the Implication and Significance of the Female Composer's Voice as Sound Source in Her Electroacoustic Music***.

MEMBER NEWS CONTINUED

Several interdisciplinary works – compositions combined with original paintings by **JEFFREY HOOVER** - were performed at Illinois Central College, East Peoria, Illinois on April 21, 2006. Music for piano included ***Final Light***, ***MindScape***, ***Etude-Millennium***, performed by Irina Feoktistova. ***Into the Night***, ***Spirit of Light***, and ***Epiphany Vigil at Gethsemane Abbey*** were performed by Jeffrey Hoover, soprano saxophone, and Irina Feoksitova, piano. Michael Hull performed ***Blue Wizard***, for guitar. During the concert, images of the paintings were projected while the musicians played the music.

Accessible Contemporary Music, directed by Seth Boustead, premiered ***Dancing in the Park*** for large mixed chamber ensemble, April 23, 2006 at the Green Mill in Chicago. The composition was created in collaboration with the ACM ensemble members. Hoover composed and sent the music by installments via the Internet and the ensemble recorded the music. The composition evolved in response to the recordings and comments from the musicians. A chamber orchestra version, with expanded instrumentation, is planned in the future. The recordings, musician and composer comments can be found at:
http://www.acmusic.org/composeralive.html

Duo Ahlert & Schwab (Daniel Ahlert and Birgit Schwab) performed ***American Tango*** for mandolin and guitar, on June 11, 2006 at the Evangelisch-reformierte Kirche Konzerte, in Borkum, and on June 16, 2006 at the St. Georgen Kapelle in Bernau bei Berlin, Germany. Hoover has completed a new work for solo mandolin, for Daniel Ahlert, called Inner Rhythm. There are also six related interpretive paintings of the same title by Hoover.

ERIC LYON writes, "I will join the staff of the Sonic Arts Research Centre (SARC) at Queen's University Belfast this fall."

DENNIS MILLER'S work, ***Moving Target*** (2004), will be included in a show entitled Abstract Visual Music, to be held in New York City from July 7th to the 15th. The show, sponsored by the New York Digital Salon, will be at Sonic Frames, 132 West 21 Street, 7th floor, and is free and open to the public. Miller's newest work, ***Circles and Rounds*** (2006), will be screened at the Anthology Film Archives in New York on August 16th. In addition, Miller's DVD compilation, ***Seven Animations***, is now available from NetFlix and Amazon.Com.

Dennis also had two works selected for this year's SIGGRAPH conference, to be held in August in Boston. ***Reflect***, a short animation with original music, will be screened in the Electronic Theatre, and ***Introspection***, a still graphic image, will be on display in the Art Gallery.

JAMES MOBBERLY writes, "This summer I'm working on a couple of new electroacoustic pieces: 1) A multi-movement work for piano and CD playback, commissioned by the Fromm Foundation, for pianist Tony de Mare; 2) A 10-12 minute work for 'cello and CD playback, supported by a Faculty Research Grant from the University of Missouri-Kansas City, for 'cellist Carter Enyeart."

DAVID MOONEY has completed his large-scale work, ***_Jocks: A fixed music opera in the fourth person for disintegrating tape and digital audio workstation***. The CD and accompanying 60-page book are available as a private release on a "share music" basis. For details and mp3 selections, see: www.city-net.com/~moko/jocks.html

PAULINE OLIVEROS presented her paper ***Improvising with Spaces*** and ***Moving Spaces***, a 5.1 surround piece, at the May meeting of the Acoustical Society of America in Providence Rhode Island.

MEMBER NEWS CONTINUED

Recent concerts presented by **VIVIAN ADELBERG RUDOW** include an open rehearsal on April 22 of ***JOURNEY OF WATERS II*** (words by Grace Cavalieri) at St Anne's Church, Annapolis, Maryland with the Annapolis Chamber Orchestra & Chorus, J. Ernest Green, Conductor. This was followed by an April 23 concert of ***JOURNEY OF WATERS II*** at Har Sinai Congregation, Owings Mills, Maryland with the Annapolis Chamber Orchestra and women chorale voices, J. Ernest Green, conductor. ***JOURNEY OF WATERS II*** is dedicated to Sidney M. Friedberg. On April 30, 2006, pianist Ruth Rose presented ***DAWN'S JOURNEY***, in memory of Dawn Culbertson, at An Die Musik in Baltimore, Maryland (live piano version with CD).

ALLEN STRANGE writes, "I have just been selected as Composer-in-Residence of the Bainbridge Island Symphony Orchestra, Bainbridge Island, Washington (sort of like being appointed head cook at the local McDonalds - but what the heck - it's a community thing!)"

JUDITH SHATIN'S *Penelope's Song*, for amplified viola and electronics, was performed by Korey Konkol at the International Viola Congress in Montreal on 6/09/06. Timothy Summers at the Musikhuset Lille Sal in Aarhus, Denmark premiered a version of Penelope's Song for amplified violin and electronics on 3/28/06. Her ***Grito del Corazon*** has received numerous performances including three in a scoring for flute, violin, cello, piano and percussion plus electronics and video performed by the NeXT Ensemble at the Cincinnati College Conservatory (4/17/06), University of Minnesota (4/22/06) and St. Cloud State University (4/21/06). ***For the Birds***, for amplified cello and electronics, made from birdsong from the Yellowstone region was premiered by Madeleine Shapiro on TechnoSonics VI at the University of Virginia on 11/3/05, and was performed at t the Museum of Design in New York City on 4/20/06. Shatin's ***Elijah's Chariot*** for string quartet and electronics, commissioned and toured in America, Asia, Europe and the Mideast by the Kronos Quartet, was performed by the Cassatt Quartet on four programs organized by the Seal Bay Festival in Maine at the Round Top Center for the Arts (6/11/06); the Boat House in Belfast (6/12/06); the Smith Hokanson Hall in Vinalhaven (6/13) and at the Gallery Barn in Ogunquit (6/14/06). ***Elijah's Chariot*** was also performed at the Katz Theatre of the Pittsburgh Jewish Community Center on a program presented by the Pittsburgh Jewish Music Festival on 6/3/06. It was called "...the instrumental pinnacle...a symphonic poem" by the Pittsburgh Post-Gazette.

MAURICE WRIGHT will spend part of the summer in Istanbul as a guest of the Center for Advanced Music Research (Müzik Ileri Arastirmalar Merkezi, aka MIAM) at Istanbul Technical University.

SEAMUS NEWSLETTER CONTRIBUTORS

JACOB BARTON, author of JACOB'S LINKS, is a senior composition student at Rice University. He is the primary inventor of the udderbot, a new slide woodwind instrument. A 2006 recipient of a BMI Student Composer Award, Jacob intends to compose new connections among things, thoughts, and people.

Review contributor **ELAINIE LILLIOS** is an electroacoustic composer who has been a SEAMUS member for 12 years. She currently serves as Associate Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio. Those wishing to know more may visit her website at: http://mustec.bgsu.edu/~lillios/

BRIAN WILLKIE is seeking his Ph.D. from Louisiana State University where he works with Dr. Stephen Beck in the Electroacoustic Studio and the Laboratory for Creative Arts and Technologies (LCAT). His works have been performed in Japan, Argentina, the U.K. and regionally in the Southeastern U.S. and are published by Dorn Publishing. Brian received his Masters and Bachelors degrees in composition from the University of Georgia at Athens and studied in Paris at the Center for the Composition of Music Iannis Xenakis (formerly Les Ateliers UPIC). Current projects include the Immersive Computer Audio Sound Theater (ICAST), sonification, and spatialization.

PAULINE OLIVEROS'S life as a composer, performer and humanitarian is about opening her own and others' sensibilities to the many facets of sound. Since the 1960's she has influenced American Music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Many credit her with being the founder of present day meditative music. All of Oliveros' work emphasizes musicianship, attention strategies, and improvisational skills. For a more complete introduction to her work, here is a link to her website: http://www.deeplistening.org/pauline/

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If you have suggestions, comments, or criticisms about the SEAMUS Newsletter, or would like to get involved in its production, please email **KURT STALLMANN** at seamusnews@rice.edu