

Psychology in the Cognitive and Brain Science Graduate Program at the University of Nevada, Reno.

The video of **Atlas of Uncertainty** is based on the representation of 4 Classical elements, that typically refer to the concepts in Ancient Greece of earth, water, fire, earth and aether, which were proposed to explain the nature and complexity of all matter in terms of simpler substances. The music that accompany the video is a sonic continuum ranging from unaltered natural sounds to entirely new sounds - or, more poetically -- from the real world to the realm of the imagination.

"Atlas of Uncertainty" is an electronic music video in which a microcosm of sounds, explored through some csound interfaces, becomes the hyletic universe of the work.

Heterogeneous sound materials are explored through various techniques (granular, subtractive). The sounds and the images are here combined in well identifiable gesture."

Massimo Vito Avantaggiato took a degree in Electroacoustic Composition with full marks (Milan Conservatoire) and a degree as a Sound Engineer (Regione Lombardia). He also studied composition at Conservatorio della Svizzera Italiana. Finalist in some composition and video competitions, he has recently participated at the following call for works:

- BIENNALE DI VENEZIA 2019, Venezia, Italy;
- CIM 2018, Colloqui di Informatica Musicale, Conservatorio Tomadini di Udine, Italy;
- ICMC 2019, New York, USA;
- ICMC 2018, Seoul, South Korea;
- FILE 2018, San Paolo, Brasil;
- ECHOFLUXX 18, PRAGUE (CZ);
- NYCEMF 2018, New York, USA;
- EMS Symposium 2018, Florence;
- Noisefloor 2018, Staffordshire University, Stoke-on-Trent, England;
- BIENNALE ARTE ROMART 2017, Rome, Italy - finalist;
- DME 2017, Portugal;
- ESPACE DU SON 2017 SPATIALIZATION COMPETITION, Bruxelles, Belgium (finalist);
- Csound Conference 2017 (Montevideo, Uruguay); "

On the Permanence of Water While the human necessity for water is an obvious fact of life, our appreciation of its natural presence and movement in our lives is not always readily apparent. After reviewing videos I captured during my travels in the Midwest, I couldn't help but notice that all of the videos without people were of water. It turns out I had been subconsciously seeking out the various sounds, motions, and states of water. I decided to create a piece which would allow me to reflectively travel through these moments, viewing the scenes from different angles, slowing down or speeding up the natural movements, and slightly manipulating the sonic and visual landscape. The Leap Motion controller became the perfect tool for this meditative navigation. With the Leap Motion the performer can move through each scene by gliding their hand North, South, East, or West, selecting and morphing among four videos of each scene creating a cubist depiction of each moment. By traveling up or down the performer can progress through the scene quickly or slowly. The shape of the hand also causes slight

sound modulations, altering the environment as one is helpless to do in an observation of the natural world.

Ryan Olivier (b. 1985), who grew up in the southern United States, is a composer and multimedia artist. His current focus is the real-time incorporation of visualized electronic music with live performers. An Assistant Professor of Music at Indiana University South Bend, Ryan teaches courses in interdisciplinary composition, music theory, and directs the electronic ensemble, the Audio-Visual Collective. Previously Ryan taught at Temple University and St. Joseph's University in Philadelphia. Ryan holds a bachelors degree in music composition from Loyola University New Orleans as well as a doctorate from Temple University.
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To See in Color "I'm colorblind---I don't see race" is an incredibly tone-deaf statement uttered by some to appear empathetic to people outside their race. The obvious problem with the statement is that it treats the color of someone's skin as something that needs to be ignored. As a reaction against the aforementioned statement, I wanted to celebrate what it means to see in color. After all, we express our personal and cultural identities through colors in many ways.

If you think about it, seeing in color is a remarkable thing. We are perceptive to a minuscule frequency band of light, which allows us to exist in a vibrant world. *To See in Color* probes the anatomy of the eye by tracing the path that light takes before the image information is transmitted to our brains. The music was composed after I constructed the video, in which I attempted to create soundscapes to enhance the imagery of the video. For instance, I incorporate samples from a set of chromatic desk bells to represent rays of light. As the video zooms in on the cellular level, I establish an alien world using samples from a dog chew toy.

Phillip Sink Phillip received bachelor's degrees in music composition/theory and music education from Appalachian State University and master's degrees in music composition and music theory pedagogy from Michigan State University where he served as a graduate assistant in music theory. Phillip was a doctoral fellow at the Jacobs School of Music where he earned a doctoral degree (DM) in music composition with minors in electronic music and music theory. In 2016-2017, he was a Post-Doctoral Fellow of Music Composition at the University of Missouri. He now serves as Assistant Professor of Music Composition Theory at Northern Illinois University.

Chain Link feeds a variety of digital signal processing chains—consisting of modules linked together logically, temporally, and whimsically—with sounds made by agitating, disturbing, striking, rubbing, bowing, squeezing, brushing up against, and otherwise making segments of steel mesh uncomfortable. Sometimes a saxophone could be involved.

Devoted to exploring and furthering the intersections of music and technology, **Eric Honour's** work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, SEAMUS, Spark, FEMF, BEAF, EMM, and others. A member of the Athens Saxophone Quartet and noted soloist specializing in performing with electronics, he

appears regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions.

Honour's music has been described as "fast, frenetic, and fiendishly difficult" and performed around the world by such notable artists as Quintet Attacca, Winston Choi, Stephan Vermeersch, Shanna Gutierrez, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on the Innova, Centaur, Ravello, Irritable Hedgehog, Orpheus Classical Music, Everview, North Star Appli, and E.M.E. Action labels, as well as on numerous independent releases.

Kalakshetra Conjurations: Sanskriti Summonings This piece is the first in a series of three for treble instruments and tape; the pre-recorded material incorporates sounds recorded at Kalakshetra in Chennai, India as well as other locations in Delhi/New Delhi and Jaipur.

A native of Stafford, Virginia, **Melika M. Fitzhugh** (A.B. Harvard-Radcliffe, M.M. Longy School of Music of Bard College) studied conducting and composition with Thomas G. Everett, Beverly Taylor, James Yannatos, Roger Marsh, Jeff Stadelman, and, most recently, John Howell Morrison. Mel's compositions have been performed internationally by the Brouwer Trio, Radcliffe Choral Society, Berit Strong, John Tyson, Miyuki Tsurutani, and Aldo Abreu. The artist, who has composed music for film and stage, was a member Just In Time Composers and Players and is currently a member of world & early music ensembles Urban Myth, Balkan Fields, and the Quilisma Consort.

Sarah Jane Young served as Principal Flute in the Amman Symphony & Flute Professor at the National Music Conservatory. She performs with the Tallahassee & Pensacola Symphony Orchestras, in addition to the Bold City Contemporary Ensemble. She is a founding member for chamber ensembles What is Noise, Duo Velocipede, Coreopsis Quintet, & Traverso Colore. She teaches at Bethune-Cookman University and the University of West Florida.