

## Cort Lippe

### Program Notes

*Collaboratie met UPIC* was created in 1982 during the Middleburg, Netherlands New Music Festival using the *UPIC* system, which was developed by the composer Iannis Xenakis in 1977 at his Paris research center *CEMAMu*. As a name for a computer music system, *UPIC* comprises an acronym nested in an acronym: *Unité Polyagogique Informatique du CEMAMu* (*Centre d'Etudes de Mathématique et Automatique Musicales*). The *UPIC* was an interesting development in the history of computer music. It comprised a digitizing tablet connected to a computer that allowed users to design waveforms and envelopes graphically and use them to design/compose music. Macro and micro-time were tightly linked so that anything could be expanded or contracted to become music, waveforms, or amplitude envelopes. Thus, direct connections could be made between information that was less than 100 milliseconds in duration up to information lasting a couple of hours. Furthermore, the plasticity of the designs allowed for various algorithmic transformations both in and outside time (a typically Xenakian concept). Since all materials (waveforms, envelopes, and music) existed as visual representations, as a kind of electroacoustic score, data could easily be shared between projects as abstract material. *Collaboratie met UPIC* (a Dutch title simply meaning "Collaboration with the UPIC") was created with materials developed during a two-week workshop with the system, in which a number of composers collaborated, sharing, editing, and hacking materials in a collective sense. This piece is one result, or variant, of a compositional strategy, originally developed by the Japanese composer Takayuki Rai, reflecting the openness and plasticity of materials in temporal, representational, and acoustical domains.

Duration: 5'15"