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Computing the Arts & Humanities Lecture Series

Sound and Sense; Beyond SenSurround

Scott A. Wyatt, director, University of Illinois Experimental Music Studios

Professor of Music Composition

Johnston Hall 338

February 22, 2007 - 01:30 pm

Abstract:

With surround audio systems being in so many homes, cars, and offices, why would anyone leave the comfort of their High Definition media centers to attend a concert of classical music or contemporary art music? Is concert music, where audience members are separated from the performers on stage, an antiquated paradigm? Are today's artists, audio engineers, composers, and producers keeping up with or aware of the artistic options given to us through research and technology? Has the art world embraced the entertainment industry archetypes and vice versa? With accessible media applications widely available to the masses has art and our concept of art been devalued or enhanced? Scott Wyatt, a composer having worked with multi-channel audio formats and systems for more than 30 years, will share information, observations, and experiences.

Speaker's Bio:

Scott Wyatt, Professor of Composition, is the director of the University of Illinois Experimental Music Studios. Among other honors that he has received, he was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music competition in Bourges, France and a finalist in the 1989 International Electro-Acoustic Music Competition in Bourges, France. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and among others, several 1996-2004 grants for the development of a specific compositional and live performance methodology for use with multi-channel sound diffusion and projection. His current research is on the development and application of positional three-dimensional audio imaging for multi-channel audio. He served as president of the Society for Electro-Acoustic Music in the United States (SEAMUS) from 1989 until 1996, and he remains on its Board of Directors. His compositions are recorded on Capstone, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, SEAMUS, UBRES and VERIATZA recordings.

Refreshments will be served.

This lecture has a reception.

