

# MIROIRS I

**Hybrid environments of collective creation:  
composition, improvisation and live electronics**

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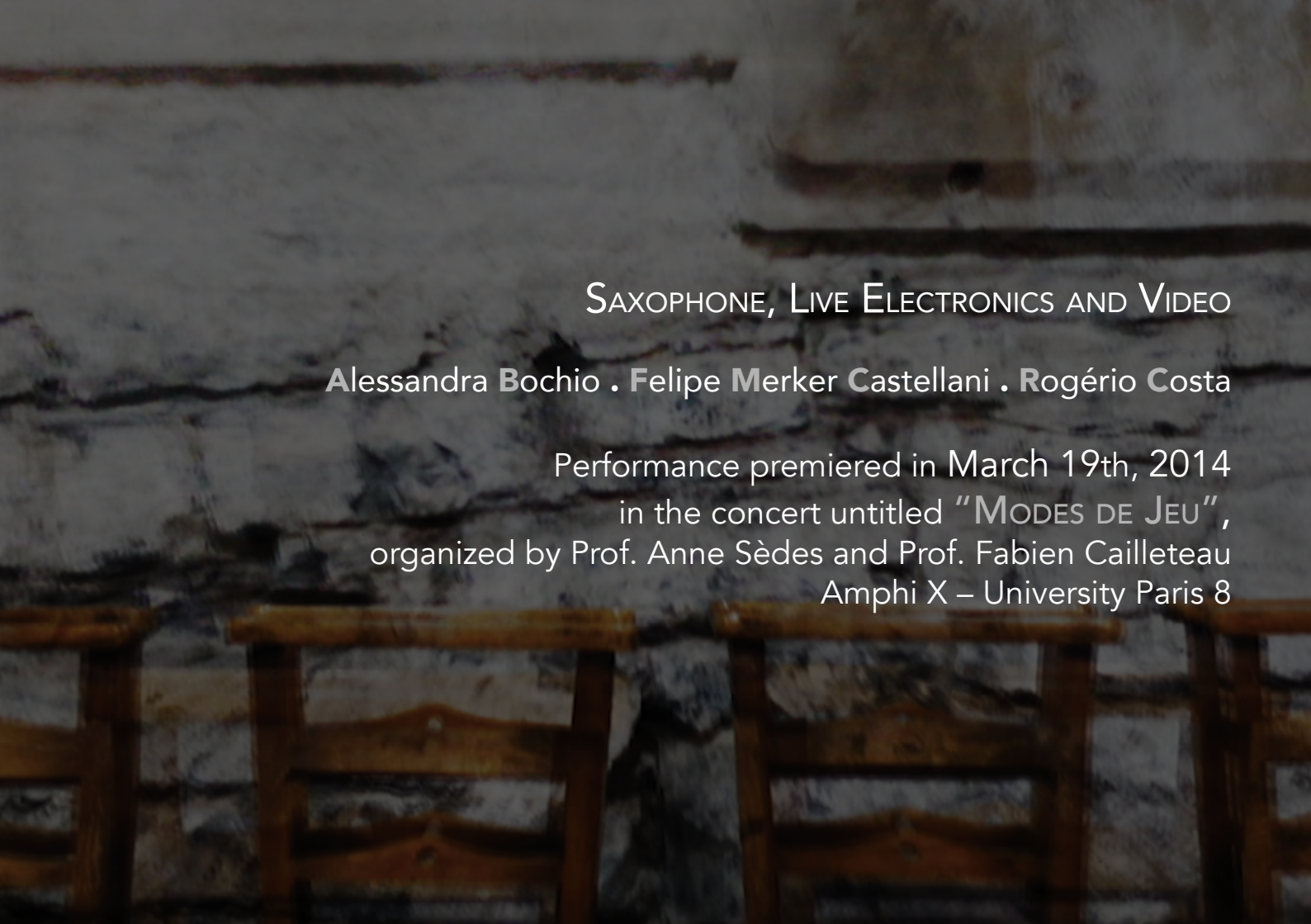
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SAXOPHONE, LIVE ELECTRONICS AND VIDEO

Alessandra Bochio . Felipe Merker Castellani . Rogério Costa

Performance premiered in March 19th, 2014  
in the concert untitled "MODES DE JEU",  
organized by Prof. Anne Sèdes and Prof. Fabien Cailleteau  
Amphi X – University Paris 8



# COMPOSITION

**D**EFINITION OF THE COLLECTIVE ENVIRONMENT OF COMPOSITION: IMPROVISATION AS A TOOL FOR EXPERIMENTATION AND GENERATION OF SOUND AND VISUAL MATERIALS.

**S**OUND MATERIALS: INSTRUMENTAL RESOURCES, ELECTROACOUSTIC TREATMENTS AND "SPACES OF INTERACTION"

**V**ISUAL MATERIALS: CONTENTS CREATED IN DEFERRED TIME, LIVE CAMERA AND VARIOUS FORMS OF IMAGE-SOUND RELATIONSHIP;

**T**RANSITIONS BETWEEN DIFFERENT CONFIGURATIONS: CONTINUOUS PROCESSES, BREAKS AND "CURVES" OF TEMPORAL EVOLUTION.

# VISUAL MATERIALS

**D**EFERRED TIME: FRAGMENTATION, REPETITION AND OVERLAPPING LAYERS (CONTROL OF THE LEVELS OF TRANSPARENCY, TIME DELAY AND DISTORTION OF THE IMAGE)

**R**EAL TIME: GRANULATION, MIXING AND TEMPORAL FILTERS

**I**NCLUSION OF THE IMAGE OF THE PERFORMER "ON STAGE", ALONG WITH THE VISUAL CONTENT.



# IMPROVISATION

IMPROVISATION IS THE BASIC BEHAVIOUR FOR THE SAXOPHONIST AND ALSO FOR THE PERFORMERS WHO OPERATE THE SOUND AND VISUAL PROCESSING. GLOBAL DEFINITION X LOCAL FREEDOM

IMPROVISATION MAKES POSSIBLE AN ENHANCING OF MUTUAL INFLUENCES AMONG PERFORMERS AND BETWEEN INSTRUMENTAL, ELECTROACOUSTIC AND AUDIO-VISUAL DISCOURSES.

# COMPOSITION AND IMPROVISATION: HYBRID ENVIRONMENT

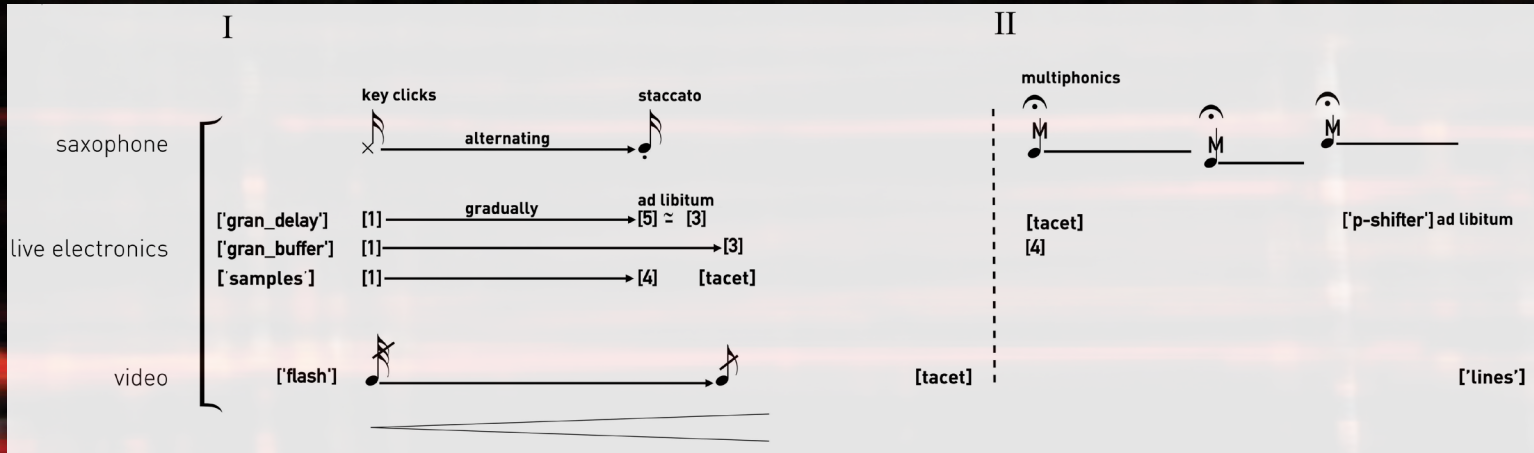
**E**PHEMERAL WORK: DEPENDENT ON THE ACTION OF A SPECIFIC GROUP OF ARTISTS: IMPOSSIBILITY OF REPRODUCTION;

**W**ORK AS A NETWORK OF INTERACTIONS (BETWEEN THE PERFORMERS, BETWEEN INSTRUMENTAL AND ELECTROACOUSTIC PROCEDURES; BETWEEN THE VISUAL AND SONOROUS DIMENSIONS): IMPOSSIBILITY OF REPRESENTATION IN A SINGLE MEDIUM.

**T**IME AND SPACE SPECIFIC, THE WORK IS "PRODUCED" AT EACH TIME: IDEA OF A MACHINE DESIGNED FOR ARTISTIC CREATION.

**E**MPHASIS ON SOUND IMMERSION, THANKS TO AN INTENSIFIED KIND OF LISTENING, INTERACTION AND PLAYFULNESS.

# GRAPHICAL AND SCHEMATIC REPRESENTATION OF THE BEGINNING OF THE PERFORMANCE



**E**ACH SECTION OF **M**IROIRS **I** CAN BE CONSIDERED AS A SPACE FOR INTERACTION, DYNAMIC AND COMPLEX. **T**HE GLOBAL FEATURES ARE DEFINED AS AN OPEN AND MALLEABLE FORM AND EACH PERFORMANCE HAS A DIFFERENT RESULT DUE TO LOCAL AND SPECIFIC ACTIONS OF THE PERFORMERS.



# OBJECTIVES

REFLECT ON THIS PROBLEMATIC FIELD OF HYBRID ENVIRONMENT OF ARTISTIC CREATION AND PERFORMANCE FROM THREE MAIN ASPECTS:

- 1) SOUND IMMERSION;
- 2) SYNTACTIC CONSISTENCY AND FLOW PERFORMANCE;
- 3) ACTION OF THE PERFORMERS.



# SOUND IMMERSION

IN FREE IMPROVISATION, SOUNDS (AND NOT "NOTES") ARE PRODUCED IN REAL TIME. SOUND PARADIGM VERSUS NOTE PARADIGM.

STRATEGIES: INTENSIFIED AND MICROPHONIC LISTENING, INTERACTION, EMPIRICISM AND EXTENDED INSTRUMENTAL TECHNIQUES;

«IN RECENT YEARS, ELECTRONICS RESOURCES ALLOW US A MICROPHONIC HEARING OF SOUND. THE INTERIOR OF SOUND THAT WAS HIDDEN AND OBSCURED BY CENTURIES OF ESSENTIALLY MACROPHONIC MUSICAL PRACTICES IS FINALLY DELIVERED TO OUR AMAZEMENT» (GRISEY, APUD BARRIÈRE, 1991, P. 352).



# SYNTACTIC CONSISTENCY OF THE FLUX OF PERFORMANCE

**T**HE VARIOUS ELECTROACOUSTIC SOUND TREATMENTS ARE CHOSEN AND CRAFTED FROM MORPHOLOGICAL CHARACTERISTICS OF INSTRUMENTAL MATERIALS (CONVERGENCE). E.G. NOISE OF KEYS AND STACCATOS - RHYTHMIC MULTIPLICATION: GRANULATION BASED ON DELAY LINES. MULTIPHONICS - INTENSIFICATION OF DISTORTION: PITCH SHIFTERS. THE SYNTACTIC CONSISTENCE IS NOT BASED IN ANY TRADITIONAL OR PRE-ESTABLISHED MUSICAL SYSTEM OR FORM.

**'POLYPHONIC'** SOUND-IMAGE RELATIONSHIP: NOT ILLUSTRATIVE, INCLUDING DIVERGENT POINTS OF TEMPORALITIES AND OCCASIONAL SYNCHRONICITY.

**S**earch by instability and provisional balance;

**E**MPHASIS ON REAL-TIME: ACCEPTANCE OF INACCURACY, OF THE UNEXPECTED, AFFIRMATION AND VALORISATION OF THE POTENCY OF ERROR AND RISK.



# ACTION OF THE PERFORMERS

**F**OR THE SAXOPHONIST, THE INSTRUMENT FUNCTIONS AS AN EXTENSION OF HIS BODY (INSTRUMENTAL GESTURE AND PHYSICALITY).

**M**ANIPULATIONS IN REAL TIME OF THE AUDIO-VISUAL TREATMENTS ALWAYS IN RELATION TO THE IMMEDIATE PERCEPTION OF THE FLOW OF THE PERFORMANCE - ALLOW BUILDING DYNAMIC SPACES OF INTERACTION;

**I**N PERFORMANCES CONCEIVED AS A KIND OF GAME, REHEARSALS AIMS TO IMPROVE THE INTERACTION BETWEEN THE "PLAYERS" (PLAYFUL ASPECT);

**I**N THIS PROCESS THERE IS A RISK OF CRYSTALLIZATION OF FORMULAS OR PROCEDURES. **B**UT ALSO, IT CAN HAPPEN A CONTINUOUS INCORPORATION OF NEW IDEAS.



# CONCLUSION

**F**INALLY, EMERGES THE IDEA OF ARTISTIC CREATION, SHAPED AS A PATHWAY, FULL OF IRREVERSIBILITIES. **A**LTHOUGH THIS PATHWAY CAN BE SET GLOBALLY, IT SETS UP OCCASIONALLY ERRATICALLY, IN THE MANNER OF A PROCESSUAL MOBILE, WHERE TRADITIONAL MUSICAL PARAMETERS (NOTES, MELODIES, HARMONIES, FORM ETC.) GIVE RISE TO OTHERS SUCH AS ENERGY, GESTURE AND DIRECTION.