mimoidalaube for T-Stick

Michal Seta

Description

mimoidalaube is a comprovisation for T-Stick, a Digital Musical Instrument (DMI). It uses the Spranino version of the T-Stick, which is the smallest in this instrument family, and houses the following sensors: gyroscope, acceleromenter, magnetometer, piezo, as well as pressure an 12 touch sensors. It is an evolution of a DMI that has been in constant development for over a decade. This composition is a fruit of my participation in the second composer's workshop for T-Stick, led and supervised by the inventors of the instrument, Joseph Malloch and D. Andrew Stewart. It was an exciting opportunity to incorporate a DMI into my current practice of comprovisation. In recent times, I have been using a video game approach as a vehicle to music comprovisation and performance. Today's game engines fit well my interest in physical modeling as a mediator in human-computer interaction, visual scores and visualization in the context of live musical performance. I use different techniques of game mechanics and interaction in order to shape the musical material. The visual composition serves both as a form of a score, which invites and guides physical gesture and, at the same time, conveys information about the state of the composition. The public is a witness to the audio-visual feedback between the performer and the work.

This piece is, in a way, a tribute to the T-Stick, the object. I will be, inevitably, using some of the gestural vocabulary established in the practice of composition of it, alongside a *mise en scène* using the impressions that this object might evoke. The T-Stick is being used as a game controller, in the sense that the movements executed with the object have direct repercussions in the 3D virtual world displayed on the screen. By using the physics engine, I model different behaviours that shape the evolution of the piece. Although I am using tools and approaches usually associated with video game design, there is almost no game logic, other than outcomes of the interaction with the simulated physics. The prominent logic is towards orienting the musical material while the visual components are to help the performer, and the

audience, to unfold the piece. It consists of mostly pitched synthetic sounds and a few field recordings of electronic devices, electrical machinery and interference. The synthetic sounds are divided in 4 families: 1) long drones with varying complex spectra, 2) long simple drones with subtle modulation, 3) short sounds, moderately rich and 4) very short grains. All pitched materials are arranged in 12-tone chords of varying density creating both swarming and sparse textures. All audio events use space dynamically. The spatial configuration scales to any number and position of speakers. The audio-visual material in this iteration of the piece is in 3D but visually it is represented as a 2D projection into a rectangular screen. The visual component is inspired by the practice of asemic writing[1] and consists of mostly layered 2D drawings that are animated with physics with some dynamic camera effects (depth of field, perspective changes and minor aberrations)
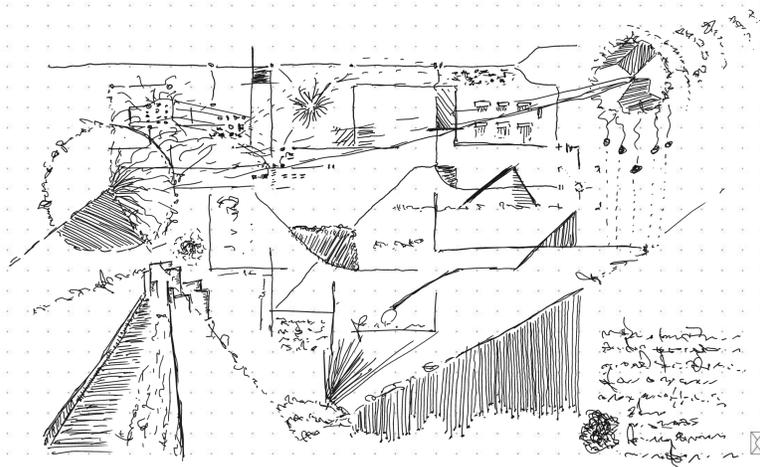

Figure 1: Concept drawing

The piece runs on a single Linux computer, sound is synthesized, manipulated and spatialized by SATIE[2], a SuperCollider Quark. The visual component is driven by Godot[3] game engine.

As of the time of writing this submission, the composition is not finished yet, but it is scheduled for its premiere on February 11, 2020. As I am unable

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[1]https://en.wikipedia.org/wiki/Asemic_writing

[2]https://gitlab.com/sat-metalab/SATIE

[3]https://godotengine.org

to provide an example of this piece at the time of submission, I refer you to some recent works of mine:

- `https://vimeo.com/313227401` - another video game piece (presented at LAC2019)

- `https://silentrecords.bandcamp.com/track/underecover` - the shortest piece on my album but I encourage you to "drop a needle" on all tracks

- feel free to explore `http://djiamnot.xyz/works`

Bio

I'm a sound artist, improviser and coder (in any order) flirting with various media. I co-founded an electroacoustic improv band No One Receiving band, as well as UniSecs, a duet of spoken word and electroacoustic music. As a coder, I fueled works by other artists (and my own) and currently I work as a researcher/developer at SAT's Metalab. I have ventured into interactive art installations with [IR]rationnel, commissioned by the Montreal Science Center and award-winning Re-Collect, shown in North America, Europe and the the Middle-East. My short film [*]nScape was selected for the first Drone Cinema Film Festival and was followed by several music releases in fairly rapid succession, mainly on Silent Records label.