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## **Sound Media 2 – Project Plan**

### Outline

I aim to create a multimedia performance work as my major Sound Media project. This piece will also incorporate the work from my Multimedia Authoring final project. This performance will combine dancing, multiple channels of sound (both composed and 'created' live) and lighting effects. My goal is to bring these elements together in a strongly structured and coherent piece.

### Concept

I was amongst the audience at *Gathering Ground*<sup>1</sup> at Redfern in May, 2008, when I saw a group of Aboriginal dancers performing. I was impressed by the impact of their piece, particularly because of its 'elemental' quality. The power of their dance relied upon what seemed to be a physical connection with the environment around them.

This is the key point for my concept. In each strand of this work, I would like to keep referring back to the physical world – especially the natural environment – even though high technology is being used. Each of the sound elements will be created from found sounds (regardless of later processing) and all triggered sections (both sound and light) should be clearly connected to physical movement.

In doing this, I hope to make the technology involved with this work more transparent. Ideally, I would like the audience to connect with the dance and the dancers alone – the audio and visual elements should be entirely complimentary and unobtrusive.

### Research

The physical interaction within this piece will be the created within my Multimedia Authoring class. However, there is some overlap, as the interactivity controls will be triggering a number of sounds. Because of my past experience with Ableton Live, as well as the nature of the program, it seems the natural choice for triggering samples in a live environment. I have already done proof of concept tests via OSCulator<sup>2</sup>, by taking data from a Wii remote and sending it to Ableton Live as a MIDI signal<sup>3</sup>.

I have also looked at many varying works, which incorporate similar technology or concepts, like that in *Echo* by United Visual Artists<sup>4</sup>, *ID-i/o* by Somaya Langley<sup>5</sup>, *Body Navigation* by Recoil Performance Group<sup>6</sup> and *Pi* by Seeper<sup>7</sup>. Each of these approach my own goal of removing the technological barrier between performance and audience.

As a 'proof of concept' exercise, further to the drumming with Wii remotes mentioned previously, I have created a basic Ableton Live project, which takes additional parameters from the Wii remote. This project

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1 [www.gatheringground.org](http://www.gatheringground.org)

2 [www.osculator.net](http://www.osculator.net)

3 [kodama.angrypixel.org/2009/07/advanced-multimedia-authoring-week-02/](http://kodama.angrypixel.org/2009/07/advanced-multimedia-authoring-week-02/)

4 [www.uva.co.uk/archives/48](http://www.uva.co.uk/archives/48)

5 [www.criticalsenses.com/idio/](http://www.criticalsenses.com/idio/)

6 [3xw.ole.kristensen.name/works/body-navigation/](http://3xw.ole.kristensen.name/works/body-navigation/)

7 [www.memo.tv/projects/pi\\_glastonbury\\_2008](http://www.memo.tv/projects/pi_glastonbury_2008)

uses buttons to trigger samples and gestures to alter DSP effects, all whilst a separate clip is playing continuously. Whilst being a relatively simple setup, this helps to understand how the final project will fit together.

### Direction in Sound

I envisage that my time in Sound Media will be spent creating and processing sound within Pro Tools. Even though all sound will be transferred to Ableton Live for performance, I would like to take advantage of the recording studios and equipment at COFA.

Raw audio will be catalogued from a mixture of sound recorded in the studios and sound captured by field recorders for outside sources. These will then be processed in Pro Tools, to either become loops/samples for triggering in Ableton Live, or to be used as part of a composition that will also be transferred to Ableton Live for playback.

I would also like to pan sound between four output channels. Ableton Live does not have the surround capabilities of Pro Tools, so this may be a simple matter of automating routing between four separate outputs in Ableton Live, rather than surround mixing within Pro Tools.

### Potential Issues

At this point, the major technical issues I am expecting for the sound section of this project will be around the 'mastering' stage. It will be important that although the sounds being used in this piece will be separate (both physically because of multi-channel panning, and within the software for live triggering), that they sit well in a mix together. I would like the audience to feel as though they are a part of the performance space, rather than simply hearing sounds coming from different speakers.

Perhaps a less technical – but equally important – consideration will be to create a sound work that compliments the dancers. If I am able to work with Aboriginal people, this will become a more pressing issue, as I would need to take on board any cultural sensitivities and adapt my work to them. However, regardless of the performers I work with, I would like the sound to be a supportive structure for them to build upon, rather than the main focus of the piece.