

Performance, Metaphor and Data Mapping Strategies

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Abstract

The use of alternative musical control interfaces in performance offers daunting challenges and exciting opportunities for musicians. Conceptions of mobile musical forms, where the sequence of formal parts are not specified or are temporally flexible, also seem perfectly suited to computer-based or algorithmic compositional and performance design. My composition *Tokyo Lick* demonstrates a concept that I call "algorithm flipping," where the specific algorithm(s) governing the response to incoming data from infrared MIDI controller changes rapidly. I perform this piece by moving my hands through two invisible infrared spheres, directing data derived from the motions to algorithms residing in customized interactive software created in the Max multimedia programming environment. Every note is performed in real-time, and the algorithmic changes are achieved through my explicit intervention. Integrated with the discussion about performance technique and data mapping will be an examination of subjective metaphor as it applies to the performance and technical structure of the *Tokyo Lick*.

オルタナティブなインターフェースの使用は、演奏者の大胆な挑戦を可能にする。シンセモジュールと2台の赤外線MIDIコントローラー+MIDIペダル、MAXプログラムを使用した自作「Tokyo Lick」。 “アルゴリズム・フリッピング” というコンセプトを持つこの作品を通じて、そのテクニックと思想を語る。