

Artistic Proposal for SBCM 2017

“Allure”, a *machinic* performance

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Abstract

Our goal is an artistic performance from the constitution of a complex and diversified environment, convenient for theoretical and practical research on free improvisation. We seek to add theoretical reflection to a type of improvisation that takes place in a hybrid environment that includes, besides traditional musical instruments - acoustic or electronic - other apparatuses and technological tools. The connection of all these devices dynamically and interactively engaged by performers in a given space-time environment is what we call the "hybrid machine" here. This complex environment, which includes all and any sound as raw material, prioritizes the use of new technological digital resources of a mobile character that contribute to enrich the creation plan and interaction between the musicians. At the SBCM 2017 congress, we propose a demonstration of the "operation" of this complex environment through improvisation performance, acoustic instruments, interfaces, mobile computers, microphones, control pedals and the performance environment itself.

1. The creative performer

One of our research goals is to put into practice the idea of a creative performer who moves away from rigid musical systems and idiomatic borders, inserted in the complex scenario of a hybrid machine in which it is one more among the various components. For this reason, it is important to enable the performers, their respective acoustic instruments, mobile computers, interfaces, microphones, software,

control pedals, amplifiers, in an environment of free improvisation.

2. “Allure”, a *machinic* performance

Structured from our work as a researcher, composer and performer, in the field of the arts and who work in the line of Sonology in the area of Processes of Sound Creation of PPGMUS-USP, the idea of "hybrid machine" (comprising, as previously mentioned, Performers, acoustic instruments, mobile computers, microphones, interfaces, controller pedals, software and amplifiers) is central to our ongoing PhD project.

The research project is based on the following premise: we start from the perception that free improvisation "confronts" music as a machine that opens itself to new and infinite updates, maintaining the desire not to submit to languages and systems, without, however, ignore that it is impossible to start from a zero degree. Thus, in the present project, these individual hybrid machines are fed by the

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knowledge base (cf. Pressing, 1987¹) of the performer, in our interactions with this acoustic / digital environment, being possible to describe the potentialities of each element and set, observing the continuous transformations in which there are unfolding of the sound flux and its molecular variations, often imperceptible at first, but which are constituted during the performances and which are observed later in possible records and from analytical processes.



3. “Allure” - program notes

Through the creation of a hybrid machine, where the performer seeks to relate to the interfaces, softwares, applications, controllers and musical instrument both in the production of sound and in its manipulation, in addition to the dual relation with the other sounds that are coming from the acoustic instrument and the processed sound material, *feedbacking* by the sounds and musical gestures covered during the performance.

Instrumentation: acoustic/electric guitar, digital interfaces, Macbook and iPad.

Approximate performance time: 20 minutes.

4. Short biography

André L. Martins: Professor, composer and researcher, graduated in guitar from LACM (Los Angeles College of Music), is currently PhD student in Music at USP, having 4 albums of instrumental music released. He is a Master of Arts from USP, and participates in Nusom

(*Núcleo de Pesquisas em Sonologia*). His current doctoral research (2016 - present) deals with the composition and use of hybrid machines in free improvisation, which encompasses acoustic and digital.

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5. Setup time and input list

Setup time: about 30-40 minutes.

Technical requirements:

- 2 active speakers
- 1 mixer, 4 or 8 channels
- 2 outlet points

See the stage plot attached on a separate file.

6. Intended venue

Evening concert

¹ BORGIO, David; KAISER, Jeff (2010): *Beyond the Ventres: Musical Avant-Gardes since 1950*, p.1. Available at: <http://btc.web.auth.gr/>