

Swish 'n' Break

Geschlagene-Natur

Maurizio Goina, Pietro Polotti & Sarah Taylor

Swish 'n' Break, geschlagene-Natur is a work based on the project EGGS (Elementary Gestalts for Gesture Sonification). The main idea in EGGS is to use sound as a representation of gestures either in an artistic/performing context or in social situations.

In the case of a stage context, working with a professional performer/dancer, the sound is meant as an effect of the choreographic gesture and a representation of her/his gestural expressiveness. It's what we call a "choreophone".

The work was presented at SMC, the 7th Sound and Music Computing conference: <http://smc2010.smcnetwork.org/concerts.htm#concert4>. Swish 'n' Break is conceived as an improvisation on a predefined outline of sounds and gestures.

The **sounds** used in this performance are all derived from the Freesound project and retrieved by means of a number of keywords defined in advance, in the spirit of a *programmatic music* compositional approach. The keywords are:

- 1) Swish
- 2) Nature (Air – Water – Fire – Earth)
- 3) Break

The choice of the keywords determines the overall structure of the performance, which is fixed and divided in three sections. The Nature section, the richest in sounds, is conceived as a gradual passage from a natural open-air soundscape to an indoor soundscape.

Within each section, the sound-gesture mapping is configured according to the general principles of simplicity underlying the EGGS project. These are based on a cinematic interpretation of gesture that is decomposed into segments belonging to four categories: three typologies of segments plus the case of the inversion of direction. The categories are:

- Clockwise (CW)
- Counterclockwise (CCW)
- Straight (S)
- Direction inversion (I)

An expressive layer is added by means of a mapping between the dynamic of gesture and the dynamic and other parameters of sounds.

Within certain constraints, the live electronics interpreters can change the mapping of the sound as well as the quality of the dynamic response of the system, engaging a controlled improvisation-based dialogue with the performer/dancer.

The Freesound sounds employed in Swish 'n' Break includes the following Freesound contributors:

Cyril Laurier / <http://mtg.upf.edu/people/claurier>
Dynamicell / www.axiom-crux.net/
ERH / www.myspace.com/sinuspiralmusic
Homejrande
reinsamba
RHumphries
sarana / www.sanaracreations.fi
suonho / <http://www.myspace.com/suonho>.

Authors bios

Maurizio Goina (Trieste, Italy, 1966) is a viola player and an audio-visual composer. He studied electronic music and audio-visual composition with Roberto Doati and Paolo Pachini at the School of Music and New Technologies, Conservatory of Trieste, Italy.

Some of his works were performed at concerts, conferences and festivals in several countries. Some examples are: the ICMC 2005 (International Computer Music Conference) in Barcelona - Spain, the 2005 "MANCA" International Festival of Contemporary Music in Nice - France, the 2005 "Asolo International Film Festival" in Asolo - Italy, the 2006 "Antimatter" Underground Film Festival in Victoria - Canada, the 2006 "Spark" Festival of Electronic Music and Art in Minneapolis - USA, the 2008 "404" Ars Electronica Festival in Trieste - Italy, the 2008 "Mestre Film Festival" at the Candiani Cultural Centre in Mestre - Italy, the 2010 "Catodica" international video-art exhibition in Trieste.

In the 2007 he was awarded the National Art's Prize (IT) - section electronic music and new technologies, in the 2008 a first prize ex aequo of the video competition "Francesco Pasinetti" in Venice, Italy. In 2009 was selected at "Les Concours Internationaux de Bourges", France - section "Music for dance and theatre".

Currently he is developing, together with Pietro Polotti and the collaboration of Sarah Taylor, the EGGS system (Elementary Gestalts for Gesture Sonification), a system for gesture sonification, taking inspiration from the Bauhaus' ideas and Paul Klee's investigation into forms and pictorial representation.

Pietro Polotti received a musical education, studying piano, composition and electronic music, and attaining the corresponding three diplomas in the Conservatory of Trieste, Milan and Venice, respectively. He also got a degree in physics from the University of Trieste. In 2002, he obtained a Ph.D. in communication systems from the EPFL (Ecole Polytechnique Federale de Lausanne, Switzerland) with a thesis on a new method for sound synthesis based on wavelet transforms, denoted Fractal Additive Synthesis.

Presently, he teaches Electronic Music at the Conservatory "G. Tartini" of Trieste, Italy. He also collaborates with the University of Verona as sound designer within the European project NIW (Natural Interactive Walking – www.niwproject.eu). Recently, he was also part of the Interaction research group at the University IUAV of Venice and took part to the EU project CLOSED (Closing the Loop Of Sound Evaluation and Design – closed.ircam.fr). In the past, he was employed by the Polytechnic School of Milan as part of the IST European project TAI-CHI (Tangible Acoustic Interfaces for Computer Human Interaction – www.taichi.cf.ac.uk), working on acoustic-based in-solid localization and characterization methods for interaction design.

In general, during the last years, his interests moved from digital sound processing towards sonic interaction design and interactive arts focused on sound. He is part of the Gamelunch group – www.soundobject.org/BasicSID/Gamelunch. In 2008, he started with Maurizio Goina the EGGS project (Elementary Gestalts for Gesture Sonification – www.visualsonic.eu).

Sarah Taylor, Dancer, Choreographer trained at the Australian Ballet School (Degree in Dance), in Classical, Cunningham and Graham, Scholarship student to Martha Graham school in New York, where she also studied in depth Cunningham and Horton techniques. Work in Israel dancing choreographies by John Butler, Matthew Diamond, Lar Lubovitch, Laura Dean, Oscar Arias, Hans Van Manen, Choo San Gogh, Ohad Narin among others.

Collaborations in the field of choreography and dance assistance include, Compagnia Gelabert /Azzopardi, Barcelona (16 productions), Balletto Di Toscana, Arena di Verona, Maggio Musicale Fiorentino, Paolo Grassi School (Milan), Komische Oper (Berlin), World Madness Festival (Münster), Charles Atlas (Videodance production), Deutsche Oper (Berlin).

Presently, full time, choreographic assistant to Balletto di Roma (Rome). Sarah holds an ongoing passion for using dance as a form of therapy for mentally sick patients and continues to collaborate with the Sycorax Theater group in Münster.