

## Duo pantoMorf & CREATE Ensemble workshop and concert

### Project description

By

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### Workshop

Jan 14-16, 2013

### Performance

Jan 16, 2013, Lotte Lehman Hall, Department of Music, University of California Santa Barbara (UCSB), Santa Barbara, USA

Imaginary Imitation, by Per Anders Nilsson, performed by all

Pencil Fields, by Palle Dahlstedt, performed by Palle Dahlstedt

Dynamic Triads I, II, III & IV, by Palle Dahlstedt, performed by the CREATE Ensemble

Duo pantoMorf – electronic free improvisation, Palle Dahlstedt & Per Anders Nilsson

Duo pantoMorf & Matt Wright - electronic free improvisation

The CREATE Ensemble is an ensemble at the UCSB consisting of mostly postgraduate electronic music students, led by Matt Wright. Participants this time were: Fernando Rincón Estrada, Charlie Roberts, Luke Taylor, Tim Wood, Karl Yerkes & Matt Wright

The concert was co-organized with the UCSB Corwin Chair in music composition, Professor Clarence Barlow.

### Description

In January 2013, Palle Dahlstedt and Per Anders Nilsson were invited to do a workshop with at the University of California Santa Barbara, together with their postgraduate student ensemble CREATE. The focus was on improvisation technologies, where three days were spent learning and rehearsing a series of pieces based on computer-mediated interaction models (Dynamic Triads) and generative scores (Imaginary Imitation). All kinds of instruments were used, including lots of electronics, banjo, voice and various ethnic instruments.

The improvisation works we performed are based on software systems developed by us, which gives the musicians various clues about how to play, when and what, to various degrees of precision. For example, the work *Imaginary Imitation* by Per Anders Nilsson is based on ideas by John Cage. In some of his pieces, he only provided instructions about when to play, but not what to play. Or sometimes instructions about what to play, and a given time interval in which it may happen. Here, each musician has an indicator on a big screen, giving one second of warning before you should play, and then clearly showing how long you are allowed to go on. These indicators are decided randomly. This way of giving musicians a task to follow, can be very helpful to get them to play outside of the

habitual patterns. Also, since you never know when you are supposed to play next, you have to be alert all the time.

In the work or improvisation concept *Dynamic Triads*, by Palle Dahlstedt, musicians perform in and together with a very intricate dynamic system, where all sounds have many meanings. They are heard in the room, they are stored for future use, and the replays some of the neighbors stored sounds, effectively letting you perform on other musicians sounds, in real time. So you both provide sound to, say, your left neighbor, and play on the sounds that your right neighbor has provided. And at the same time everything you play is also heard in the room.

These students at doctoral level had not encountered this kind of improvisation before, but performed very well, and gave very positive response after the workshop and concert. The instruments they used were quite unusual, and provided a very fresh sound compared to previous implementations and workshops.

The final performances and improvisations utilize advanced technologies for real-time intimate gestural control of sound synthesis, developed by Palle Dahlstedt and Per Anders Nilsson.

### **Sound and video examples**

Recordings of the whole concert is attached, with each work in a separate file.