L8Nite Performance

Rainbow Bridge - 7 electronic essays from Tokyo.

iPad controlled realtime immersive audio performance.

This performance seeks to raise the following question : acoustic music is based on carefully controlled gestures. Electronic music span both instrumental (real and imitated) and non-instrumental gestures (fx computer keyboards). Can an iPad be an intuitive interface to immersive audio systems, including generation and spatialisation of musical material? This project adapts a particular approach to electronic music practice, a sole performer on stage controlling an entire 3D setup from a touch-based device. iPad because as a common, user friendly and wireless device it allows for free stage positioning during performance.

An acoustic portrait of the metropol of Tokyo is expressed in 7 electronic essays or musical studies each with a limited musical material. Tokyo is a metropol with a giant network of subways and waterways slicing the city in many neighbourhoods, vast highways in 3 floors, sky bound neonlights pushing the day into the night, 4-way zebra-crossings seamlessly merging crowds of people; Interspersed with small islands of green peacefulness, shrines celebrating natural wonders, gentle parks for the mind to rest. Small and large spaces in one symbolised by the giant Rainbow Bridge connecting a modern neighbourhood of skyscrapers with an artificial tropical island enclosed by a citybeach. Diversity bound together by an invisible “bridge”.

Each essay unfolds a timbral texture in space. Each exploration is coded with a special performance-oriented graphical user interfaces.

Primary study purposes:

iPad-gesture as a genuine instrument to “play” electronic music.
how can spatiality be “composed” from simple audiosources.

Secondary purposes:

find meaningful “mapping” strategies between gesture - sound - space
and explore GUIs as a “guide”in live performance of electronic music.

connect iPad remotely to a mac, that generates and spatialise soundsources,
and iPad screen to Mac screen to projector (visual feedback to audience).

Textures are built from simple elements (sinetones, clicks, filters) shaped as harmonic overtones, subharmonics, and phase-modulated interferences. Typical iPad gestures explored include finger touch, swipe, pinch, rotate, tap, tilt, pointing. Space concepts includes static 3D locations, circling, layering, rotation, perforating, scrambling.

The 7 electronic essays are a tribute to my electronic music friends in Tokyo, who are all into gesture controlled electronics, and the immersive metropol of Tokyo.

Composed following a stay in Tokyo 2022 using the MaxMSP software and the Mira iPad-app. Spatialised using Spat5 for RDAMs 3D speaker system.

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Educated in instrumental and electronic composition at the Royal Danish Academy of Music (Copenhagen) by Ib Nørholm and Ivar Frounberg, privately with Jan W. Morthenson (Stockholm), as well as computer composition at the Institut voor Sonologie in The Hague and at IRCAM (Paris), where he was also employed as a composer-researcher and teacher.

He has a keen interest in the physical / acoustic nature of instruments, as well as the phenomenology behind natural sounds. "To penetrate the sound, to be able to compose it" is his real encouragement to use modern technology in connection with composing.

Since 2001 he teaches at the Royal Danish Academy of Music in Electro-Acoustic Composition and in 2007-2015 at the South Danish Academy of Music in 3D sound. He has conducted several artistic development projects at IRCAM (Paris) and RDAM (Copenhagen) and established a permanent 3D spherical speakersystem for educational and concert use.