

General Information for Improvisation, KromoZone Performance System

Submitted by Timothy Place and Stephan Moore

Duration: 8-10 minutes

Performers:

Stephan Moore, Timothy Place, T. J. Lindgren, Dan Nass: various acoustic and electronic instruments, audio manipulation, sound spatialization, KromoZone interaction/intraaction
Rich Jamie: video manipulation, KromoZone interaction/intraaction
Mina Cheon: dance, KromoZone interaction/intraaction

Venue Preference:

The ideal location for our performance would be the Merrill Ellis Intermedia Theatre. It would be a priviledge to showcase our material in a performance space such as this, which perfectly matches our needs. We would indeed use projection on all three walls simultaneously as well as 8 channels (plus bass) of audio for spatialization.

Equipment:

* indicates that we need this to be provided for us.

** indicates that we would like this to be provided, but it is not essential.

unmarked items will be provided by us.

1 Macintosh 8600/200MHz with Radius video card

1 Macintosh 8600/250MHz with MOTU Timepiece AV

2 Macintosh 7500/100MHz

2 Macintosh G4 computers

1 Macintosh G3/450MHz computer with Digidesign hardware and 888 I/O interface

1 Macintosh PB G3/292MHz computer

1 Macintosh Performa 450 computer (KromoZone Master Router)

12 Macintosh all-in-one (Plus, SE, and Classic model) computers (Audience Interface machines)

3 ethernet hubs (networking)

3 fastpaths (to connect the all-in-ones to the network)

** 1 ethernet connection to the outside world (WWW) with static IP address.

2 video cameras, 3 VCRs, 3 Televisions

[as available] video mixing board(s)

several submixers

lots of various cables

** several microphones

* projection equipment (included in room as mentioned above)

* audio speakers/monitors (included in room as mentioned above)

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Biographical Information for Improvisation, KromoZone Performance System

Timothy Place is currently pursuing graduate studies at the University of Missouri-Kansas City with Jim Mobberley, Paul Rudy, and Chen-Yi. His primary interest is in expanding the possibilities of instruments with the use of real time signal processing technology. Among the recent festivals he has been performed at are: the opening piece for the 1999 International Trombone Festival, and opening piece (Chinese Food) for the 1999 SEAMUS National Conference in San Jose. Tim is currently Composer-in-Residence at the Paseo Academy of the Arts in Kansas City.

Stephan Moore is a sound artist whose recent works fall into the categories of installation, collaborative performance art, and DSP-assisted live improvisation. His current interests include his work on KromoZone, a networked multi-disciplinary performance system. Since recently spending a year as an instructor and graduate student at the Peabody Institute, he has served as the chief audio engineer for the nationally-syndicated public radio program SOUNDPRINT, and as an on-site trainer for Sonic Solutions. Stephan currently teaches sound courses in the Video Department at the Maryland Institute, College of Art, and is the New Media Director at Polk Audio, Inc.

Program Notes for Improvisation, KromoZone Performance System

NAMES WITHHELD ON THIS PAGE FOR ADJUDICATION PURPOSES
PLEASE INCLUDE THIS SHEET WITH THE RECORDING DURING ADJUDICATION!

A note on the recording:

These two recordings were made during an open rehearsal on 2/27/99. We have had more successful (and more sophisticated) performances since then, most notably an extended public performance on 5/8/99. However, none of these has been suitably documented. Therefore, this recording is submitted as a first example, and can be followed by other recordings, as they become available, at your request.

KromoZone: A Real-Time, Networked, Interactive/Intraactive, Multi-Disciplinary, Computer-based Performance System

KromoZone is a real-time interactive/intraactive computer based performance system with a dual emphasis on (1) collaboration with artists in various disciplines and (2) alternative sources for sound and control input that determine the musical outcome which is spatialized over 8 channels in real-time.

This performance involves a group of performers who compose and manipulate audio, video, and dance in real time. All elements are interconnected via ethernet interfaced within the Max/MSP environment. This allows for information at any station to be passed to any other station for control, monitoring, reinterpretation, and processing. One station's parameters can effect the manipulation of video on another station for example, creating not only interaction between performers, but intraaction where performers can actually get 'inside' each other's instruments and affect the output.

The expanded palette of input sources uses traditional elements such as live musical instruments, MIDI controllers, and computer user interfaces (mice, keyboards), as well as less traditional sources. These include audience interaction, outside participation via the internet, and the performance space's ambient sonic environment which is a primary source for audio manipulation and sampling by the performers. Input is gathered from the dancer(s) in the performance with a video camera interfaced with a computer running Big Eye to track motion vectors and trajectories and map them onto control data on the network.

Spatialization is controlled over 8 channels in real-time with Max/MSP and a Digidesign 888 audio interface. Real-time Video I/O is run off of a Radius video card with 3 discrete inputs and outputs for simultaneous projection on three projection surfaces. Audio manipulation is widely varied, some techniques used include real-time granular synthesis, live sampling and playback, real-time phase vocoding and convolving, as well as other techniques.

Musical form is imposed upon the real-time process by means of pre-performance agreement. This calls for basic textures, dynamics, and sound material, the details of which are composed in real-time by the performers and their interactions. As collaborative composition system, all performers (including audience and internet performers) can affect the musical composition and the subtleties of its form and transitions.