

NIME 06 Special Guests

Vista, Tricot

Mari Kimura

For violin and interactive system

As a solo performer, I find it mysteriously captivating to wear two musical identities at once. My interest in these kinds of multi-musical identities has led me to develop interactive works that aim not at extending the violin but rather at splitting my musical identity. I try to slightly disorient myself aurally and physically.

In *Vista*, I challenge my own improvisational performance technique by using certain pitch and rhythm schemes, to deliberately play tricks on my ears and confuse my musical psyche. *Vista* was originally recorded as a "duo" in which I over-dubbed my own improvisation. The creative process of the recording, during which I got slightly disoriented, inspired me to create this interactive version. The solo violin is processed by and interacts with the computer in real-time, and no recorded or sampled materials are used. Nevertheless, the virtual "other" violin takes on a life of its own and, through feedback, becomes quite a disorienting and challenging partner.

I find it challenging to develop this kind of mental agility along with physical virtuosity, and find that it ultimately expands my vocabulary as a composer with real-time interactive computer, as a violinist, and as an improviser.

Tricot (lit: "Knitting") is an interactive improvisation work for violin and computer. For several years, I have been mainly focusing on writing interactive works with quite a specific and predetermined compositional structure. *Tricot* is a departure from my usual schemes. I am giving the computer freedom of choice on how to respond musically, as well as the right to participate in creating the overall musical structure with me. Although these "choices" are still created (programmed) in the first place by myself, they are quite unpredictable and depend a lot on the particular interaction during the performance. In this way, I am forced to encounter and interact with the computer's musical and structural choices.

While my previous work *Vista* is more acoustic interaction, playing on one's own auditory illusion, in *Tricot* I see myself weaving in and out of musical threads and patterns created by the computer, and together we converse and come up with a new creative environment.

Trio Improvisation

George Lewis and Alexander von Schlippenbach

For piano, trombone, and two interactive computer pianists (*Yamaha Disklaviers*)

This is an open improvisation for two people and two computer pianists, both of which are running a version of an interactive music system designed by George Lewis and programmed in Max/MSP by Damon Holzborn. In this work, the improvisers are engaged in dialogue with a computer-driven, interactive "virtual improviser." As with Lewis's earlier work, *Rainbow Family* (commissioned by Ircam and premiered in 1984), a computer program analyzes aspects of a performance in real-time and uses that analysis to guide the generation of complex responses to the musician's playing, while also establishing its own independent generative and analytic behavior. The improvised musical encounter is constructed as a negotiation between players, some of whom are people, others not—a subject-subject model of discourse, rather than a stimulus/response setup. The pianos and the people improvise the music in real-time, accompanying, dialoguing, and negotiating among each other. No pre-stored motives or themes are used by any of the players at any point in the performance.