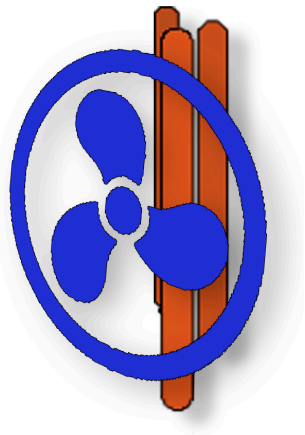


Composición Colectiva VI

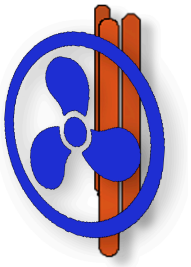
Vos, el Viento y el Sonido

© 2015 - Nicolás Arnáez

Composición Colectiva VI

Vos, el Viento y el Sonido

© 2015 Nicolás Arnáez



Description

Composición Colectiva VI: Vos, el Viento y el Sonido [Collective Composition VI: You, the Wind and the Sound] is an interactive sound installation based on the live processing of the sound of eight different material-made wind chimes; each one of them has a microphone that captures its sounding vibration, this signal is sent to a computer which is in charge of processing and modifying the sound in real-time and play it in a three-dimensional ambisonic audio system. This audio system is set up by placing four speakers on the ceiling and four speakers on the floor, one in each corner of a room, this set up allows sounds to travel on the space through left and right, front and back, up and down and any combinations of this axes. Processed sounds are located in specific places of the room while others are attached to a specific translation trajectory and speed. There is a ninth wind chime that is located outside the main entrance of the room, this one is not part of the piece directly, it has been built to call the attention of people passing by, and for preparing the atmosphere of the experience, it has no microphone, it has attached three light bulbs (Red-Green-Blue) and a built-in fan.

Interactivity

Inside the main room, the interactive part of the piece is presented in two modes:

1. There are four electric fans in the room (hidden if possible) that are activated through a control panel based on four buttons, each button controls a fan. The auditor plays by pushing these buttons as he/she wishes.

2. The auditor is invited also, to step inside the room and play with the pendulum of each wind chime with his/her hands.

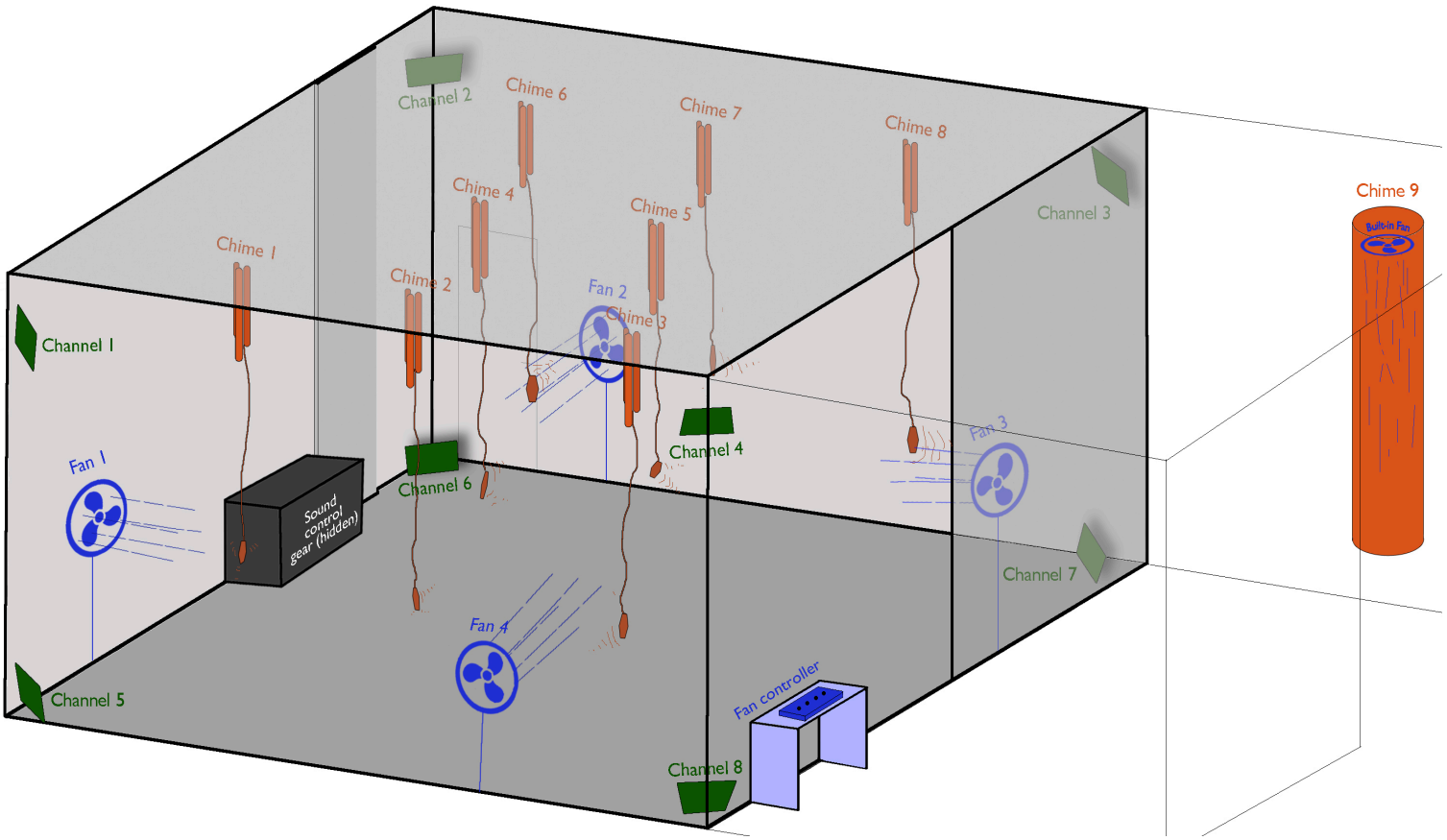
The experience

The wind is the first connection between the auditor and the piece, while there is nobody in the room there is no sound, when somebody press the buttons on what is called a “Fans Controller Panel” (located on the entrance of the room) air start flowing, this wind flow move different combinations of wind chime’s pendulums which triggers their characteristic sounds. At the same time, these sounds are augmented by a computerized process that modifies them in real-time, as well as it adds a three-dimensional spatialization component.

The second connection between auditor and piece is made physically, when the auditor goes inside the room and moves individually each wind chime’s pendulum. By doing this, he/she can explore the functioning of each device by manipulating them freely and precisely; this manipulation is acquired by just moving the pendulum strategically: hits’ hardness of the chimes will mean louder or softer overall amplitude, also this exploration allows them to control the amount of hits per moment (controlling the textural density); all this variations will impact differently on the level of reaction of the computer system.

When the version 2.0 of the piece is performed, there is a light component: each wind chime is illuminated closely with a LED-DMX spotlight with a specific color, the light response is tightly joined with the individual sound processing of that particular device.

Diagram



Technical ride

- Computer loaded with the piece's software. *
- Audio interface 8 inputs 8 outputs minimum (Focuswrite Scarlett 18i20). *
- USB-DMX interface (DMXKing ultraDMX micro) *
- Fan Controller Panel. *
- 4 electric fans. *
- 9 wind chimes. *
- 5 condenser microphones. *
    - 2 Audio-technica AT 2021.
    - 2 AKG C1000.
    - 1 AKG 414B.
- Tape, screws, nails, tools. *

- 3 condenser microphones. **
- 8 powered speakers between 60 to 100 watts (they must be same brand and model). **
- XLR cables: Approximately 20 x 25’ and 10 x 10’ (or similar). **
- Power bars: 15 x 4’ (or similar) with two or more outlets. **
- Power extensions: Approximately 30 x 25’ (50’ can replace some couple of 25’ ones). **
- 8 DMX-LED spotlight type (they must be same brand and model). **
- 4 mounting wall hardware for speakers (for channels 1, 2, 3 and 4). **
- 4 tables/mounting systems for fans. **
- A table for placing the Fan Controller Panel. **
- A table and clothing for the sound control gear. **
- Printed signs as follows, colors and layout to be decided by the venue, use the attached logo ( ) freely **:
    - On the main entrance (take the first page of this document as an example):

      Composición Colectiva VI: (Medium font)
      Vos, el Viento y el Sonido (Large font)
      [Collective Composition VI: You, the Wind and the Sound] (Little font)
      by Nicolás Arnáez (Very little font)

    - Somewhere before the “Fan Controller Panel”, near the entrance.

      Explore the voice of different airstreams, interact with the aural movement of the wind, immerse yourself on a space where you control the sonic strength of an imaginary soundscape.

    - Besides the “Fan Controller Panel”

      1. Push the buttons and hear.
      2. Help yourself inside, use your hands and play, please be gentle with the devices.

* *May be provided by the artist.*

*** Provided by the venue. If not available this equipment will be rented.*

In case it is necessary for the organization for more printing or promotion material:

Artist Statement.

The main goal of my series known as *Composiciones Colectivas* [Collective Compositions] is to have the auditor been also performer and composer, the interactivity between person and piece is what allows the music to exist.

Number VI: *Vos, el Viento y el Sonido* [You, the Wind and the Sound] is an interactive sound installation based on the live processing of the sound of eight different material-made wind chimes; each one of them has a microphone that captures its sounding vibration, this signal is sent to a computer which is in charge of processing and modifying the sound in real-time and play it in a three-dimensional ambisonic audio system. This audio system is set up by placing four speakers on the ceiling and four speakers on the floor, one in each corner of a room, this set up allows sounds to travel on the space through left and right, front and back, up and down and any combinations of this axes. Processed sounds are located in specific places of the room while others are attached to a specific translation trajectory and speed.

Auditors have two options for interacting with the piece, first by using a fan control panel that produces controlled wind flows inside the room, and second by going inside the room and exploring the sonority capabilities of each wind chime with their own hands.

Thanks so much for your interest on this piece.