

Keo Improvisation for sensor instrument Qgo

Chikashi Miyama

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Biographical information

Chikashi Miyama received his BA(2002) and MA(2004) from the Sonology Department, Kunitachi College of Music, Tokyo, Japan and Nachdiplom(2007) from Elektronisches studio, Musik-Akademie der Stadt Basel, Basel, Switzerland. He is currently attending the State University of New York at Buffalo for his ph.D. He has studied under T.Rai, C.Lippe, E.Ona, and G.F.Haas. His works, especially his interactive multimedia works, have been performed at international festivals, such as June in Buffalo 2001 (New york, USA) , Mix '02 (Arhus, Denmark), Musica Viva '03 (Coimbra, Portugal), Realtime/non-realtime electronic music festival (Basel, Switzerland), Next generation'05 (Karlsruhe, Germany), as well as various cities in Japan. His papers about his works and realtime visual processing software "DIPS" have also been accepted by ICMC, and presented at several SIGMUS conferences. Since 2005, he has been performing as a laptop musician, employing his original sensor devices and involving himself in several Media-art activities, such as Dorkbot, Shift-Festival, SPARK, and SGMK workshops. His compositions have received honorable mention in the Residence Prize section of the 30th International Electroacoustic Music Competition Bourges and have been accepted by the International Computer Music Conference in 2004, 2005, 2006 and 2007. Several works of him are published, including the Computer Music Journal Vol.28 DVD by MIT press and the ICMC 2005 official CD.

Description of Piece

"Keo" is a performance for voice improvisation, Qgo sensor instrument, and live electronics. The author attempts to realize three concepts in the work. The first is "dual-layered control," in which the performer improvises phrases by singing and providing sound materials for a computer. Simultaneously, he sends commands to the computer to process vocals using a pair of sensor devices worn on both hands. The second is the connection between the visuality of the performance and the musical gestures. In most parts of the performance, the movement of the sensor instrument and the musical parameters are clearly connected. If the performer moves his hand even slightly, particular aspects of the sound are influenced in an obvious manner. The third is the strong connection between music and theatricality. In several parts of this work, the body motions of the performer not only control the sensor device, but also provide some theatrical meanings. (Photo ; Qgo, sensor instrument)

