Tanto Mar

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1. PROJECT DESCRIPTION

"*Tanto Mar*" seeks to recreate the properties present in history between Portugal and Brazil, embracing the idea of an aqueous sound that dances and moves as much by cadence as by voluminous waves. The Atlantic Ocean, which separates and unites the two countries, serves as an inspiration for this quadraphonic performance, involving musical instruments and live electronics, where the sounds move through the four speakers. Each speaker symbolizes the paths that the sea travels uninterruptedly, in a unique dance of latitudes and longitudes.

The intersection of sounds occurs through processes of reverberations, spatializations, echoes, modulations and grains that slowly form the sound material, composing, decomposing and manipulating the sound waves. Sound characters such as wind, oars, storms, calm, among others, are metaphorically evidenced through the sound material, creating a kind of rhythmic movement of a caravel at sea. The sounds of "Tanto Mar" move between entropy and chaos, between stillness and tsunami, between starboard and port, culminating in a textural dance where the objective is to take the listener away from electronic processing, and propose a dive in an intensified, attentive, deep and involving listening.

New musical possibilities can happen through the experimentation of new routes, unusual routes and horizons not yet covered. The sea and its imprecise distances represent permanent challenges. "Tanto Mar" seeks to revive the feeling of the Portuguese poet Fernando Pessoa, when he wrote: "*to dream even if it is impossible*".

Fig. 1. Paulo Assis and André Martins, performing live

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2. TECHNICAL NOTES

A nylon acoustic guitar electrified by an electromagnetic pickup coupled inside its body construction serves as input for the sound material that will be manipulated and processed during performance by both musicians. Some software used are: *Max MSP, Ableton Live, LiveProfessor* and *Logic Audio* and *Michael Norris* and *D16 Sigmund* plug-ins.

The piece lasts between four and eight minutes, and is scheduled to be performed on four channels. The musicians will only need the amplification and speakers, providing four audio signals, through the notebook audio interface. The setup assembly consists only of positioning the equipment and passing sound.

3. PROGRAM NOTES

This performance proposal consists of a live electronics improvisation processing an acoustic nylon string guitar, played live in a concert environment, with sound interactions between the two performers.

An environment between acoustic musical instrument and digital instruments, performers, musical improvisation, live-electronics and exploration of the idea of sound. We give the name of a hybrid machine to an interactive musical system that is constituted from the inclusion of digital tools with the objective of favoring sound creation and its subsequent flows in the human-machine relationship. The connection of all these devices, interactively managed by the performer(s) in a given environment, is what we call a ***hybrid machine***. This machine embraces the idea of an acoustic instrument that preserves its original characteristics of construction, materiality, physicality, corporeality, etc., and incorporates the potentialities of adigital instrument, transforming enormously the interaction between musician and instrument.

4. MEDIA LINK(S)

- Audio: https://vimeo.com/327069466

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