artefacts of presence for violin, video and live electronics

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1 PROGRAM NOTES

artefacts of presence uses archival material from a folk music archive and was part of the larger project addressing composition with archival material. In this piece, I used transcriptions of archival material to adapt to violin writing and techniques. I also use an extended bow attachment which is comprised of a minibee accelerometer whose speed and direction of movement influences digital sound processes of the violinist. The performative presence of the violinist on stage is established through a musical dialogue with the protagonists of the archival footage.

2 PROJECT DESCRIPTION

artefacts of presence uses archival material from a folk music archive and was part of a larger project addressing composition with archival material. In artefacts of presence, I used transcriptions of archival material to adapt to violin writing and techniques. In order to establish a performative presence of the violinist on stage, I simulated a musical dialogue between the violinist and the protagonists of the archival footage. The work is based on three archival video recordings, and one audio recording of a famous Ukrainian diaspora fiddle player, Pavlo Humeniuk: 'Hraj, abo hrozshi widdaj' ('Play or give back the money'; Humeniuk, 2015).

In this piece I use idiomatic bowing gestures to also control processing of the electronic samples when the violinist uses air-bowing movements, manipulating looped sample of the opening of 'Hraj, abo hrozshi widdaj'. The movements act on processing the audio, which speeds up and slows down the sample. The audio processing is possible because the bow is attached to a minibee accelerometer sensor (see Figure 1).

In artefacts of presence manipulations of the audio sample play a central role in gestural composition of the piece. Here, I was playing with the imperfect materiality of the video material, which may be seen as glitchy and disintegrating. Through the presence of the violinist, I was also concerned with setting up the embodiment of the fiddle playing tradition heard and seen in the archival materials of the piece. Thus, after establishing the role of the violinist through conventional playing with idiomatic gestures, a subversion of bowing gestures occurs when the sample becomes manipulated by the violinist's air-bowed movements. In this moment, bowing with gestural control processes to affect the samples heard could signify a variety of meanings. Here, the play with temporality of the archival audio signified playing with memory and its imperfections. In this piece, gestural sample manipulations challenged.

the fixed nature of archival recordings by re-examining, juxtaposing and composing with them, perhaps as one

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does with memories that cannot be recalled accurately.

3 PERFORMANCE NOTES

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