

Title: Displacements

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1. PROGRAM NOTES

Displacements is a music and video performance that thematizes the recording of walks in public spaces (a relatively recent and popular genre of videos on streaming platforms). In a place built to organize human displacements, a moving observer registers passing bodies: their directions, flows and speeds superimposed on the shades and forms of the environment are the visual information that feed an algorithmic composition based on shifts of space, time and color. The music, likewise algorithmic and mainly synthetic (but also including transformations of the sound captured by the footage), modulates its visual counterpart by providing an ethereal atmosphere uncorrelated with the expected soundscape. Having first been taken to the location and time of the movie scene, the audience is then dragged into a space of abstract sounds and images.

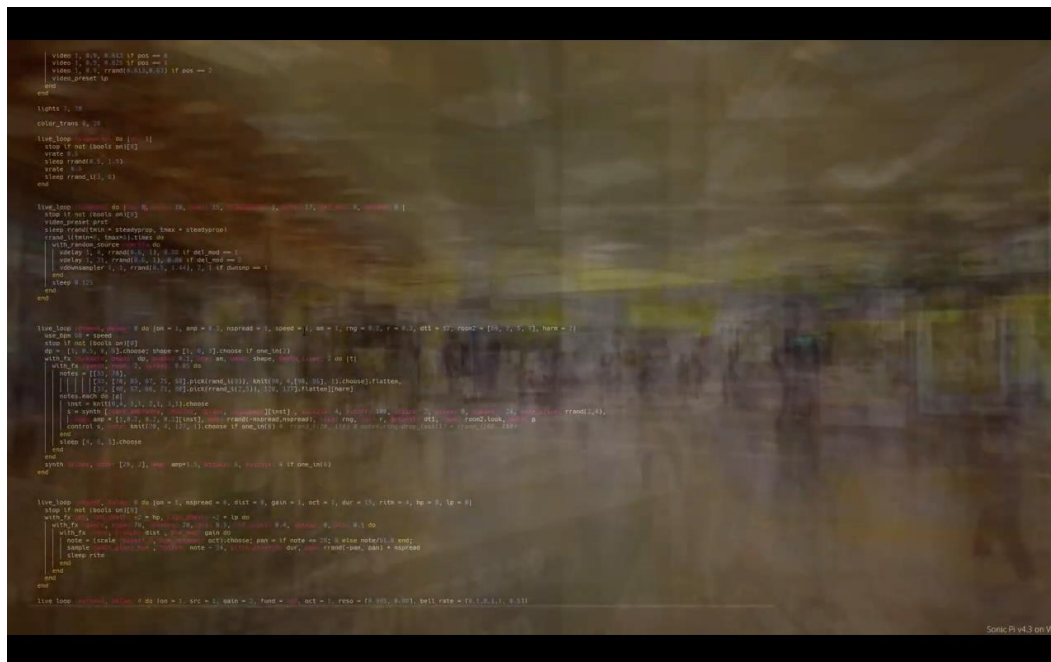


Fig. 1. An example of the video display captured from a performance of *Displacements*

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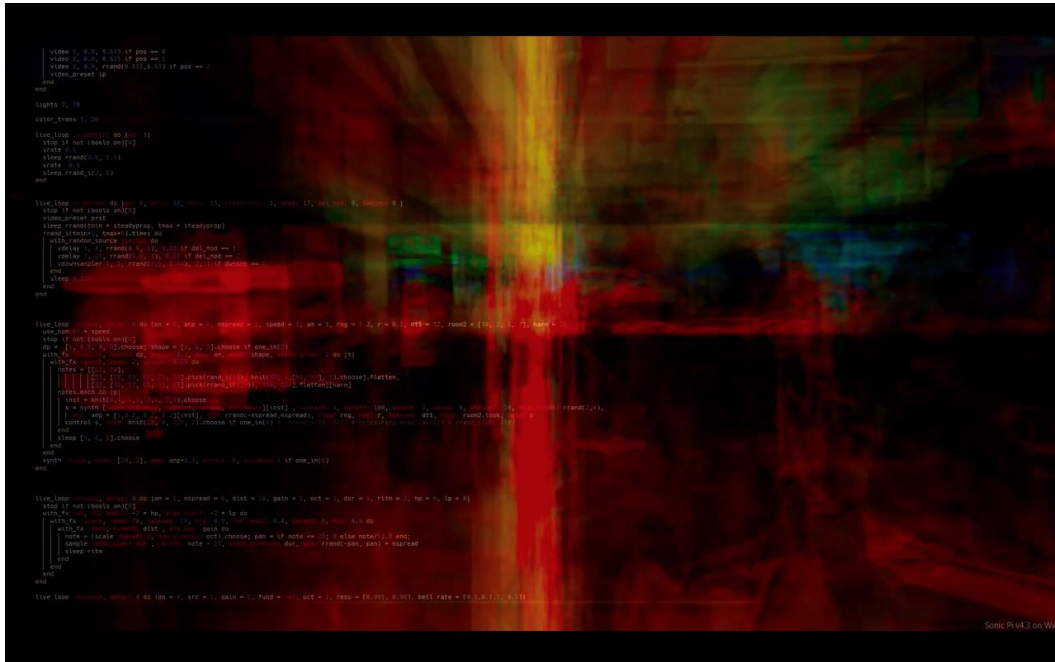


Fig. 2. A second example captured from the video display of a performance of *Displacements*

2. PROJECT DESCRIPTION

Displacements is a product of an artistic research that investigates the creation and performance of multimedia compositions in which music plays a central role.

The work was conceived as an “algorithmic interpretation” of the material provided by the footage of a walk. It alludes to principles of the live coding practice in which algorithms that are the underlying structure of an artwork (and carry the creative decisions of its author/performer) are exhibited to the audience; such an attitude that carries both ethical and aesthetic implications: the first concerns the free sharing of technical and artistic knowledge, and the second the incorporation of computer code as an aestheticized component of the artwork, as well as an interface through which live performative actions take place [1][2].

The work can also be understood as an open and changeable algorithmic composition (rather than a truly, from scratch, live coding performance), as it is based on a pre-prepared source code and its performance happens in an improvised way, through editing and running its code without a predetermined temporal structure.

3. PERFORMANCE NOTES

The proposed work is performed through the live editing of a pre-prepared computer code that is exhibited on the video screen and which controls the processes for music and video generation/transformation, making available to the audience the performer's decisions as well as the algorithmic structure of the work.

The expected environment for the work presentation is a theater or auditorium stage containing a stereo sound system and a large screen for video projection. The performer stands at the front of the stage performing with a laptop on a table while the audiovisual result is projected to the audience (on the screen, behind the performer, and through the audio system).

4. MEDIA LINKS

The links below lead to a video that demonstrates a performance of *Displacements*. The media was captured from the computer screen and its audio output. Please note that the performance of this work is improvised, so each presentation can vary significantly:

<https://youtu.be/SOY63MnF7GE>

https://drive.google.com/drive/folders/1QUK-KdDz6u5q4GQ3xKJYzHgKB6BUf4MK?usp=share_link

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ETHICAL STANDARDS

No known conflicts of interest exist.

REFERENCES

- [1] R. F. Forment and A. McLean, *How Live is Live Coding? The case of Tidal's Longest Night*. Proceedings of the 19th Sound and Music Computing Conference, June 5-12th, Saint-Étienne (France), 2022.
- [2] T. Magnusson. Herding cats: observing live coding in the wild. *Computer Music Journal*, 38 (1). pp. 8-16, 2014.