NOISE FLOOR

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ESCOLA SUPERIOR DE MÚSICA DE LISBOA (ESML)

Acousmatic, Audiovisual & Performative Concerts
Paper sessions

PROGRAMME

This chapter serves a dual purpose: firstly, to compile and present an extensive collection of existing research on turntablism, providing a timeline of academic interest; and secondly, to shed light on the contemporary facets of turntablism and some of the individuals that are moving their development forward. By delving into these emerging practices, the chapter aims to reignite scholarly engagement. Bridging historical perspectives with contemporary developments, it seeks to invigorate academic interest and inspire further exploration into this dynamic field of musical expression.

Manoli Moriaty is a music producer, performer, and scholar. Initiated into the UK's early 2000s free-party culture, he started DJing at squats and teknivals with local soundsystems. During his music studies in Manchester, he played a key role in launching Hit n' Run and Illuminaughty, and went to support renowned Techno and Drum & Bass artists. His published research explores the synergy between sonic and performance arts, delving into polydisciplinary collaborative environments through Human-computer interaction methodologies. Recently, he conducted ethnographic studies of emerging DJ technologies and the communities shaping new forms of turntablism and datablism. He holds a PhD from the University of Salford and is a lecturer in music production at Liverpool Hope University.

Tyg: A Single-Screen Environment for "Couch Co-Op" Multiplayer Music-Making

Chris Payne, Mat Dalgleish, Chris Headleand
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This paper presents Tyg, a single-screen multiplayer audiovisual environment that contains a shared musical instrument system that, after Harraway (1985) and Bidima's (2012) take on Deleuze, we consider a machine. Implemented in Unreal Engine, this has been designed to enable exploration of and around collaborative real-time creation, multisensory experience, and what we term the "toy-to-instrument" continuum.

Relevant examples of real-time collaborative creation date back as far as The Hub (Gresham-Lancaster, 1998) and Sensorband (Bongers and Sensorband, 1998), and there has been significant subsequent work in the area (Symons, 2023; Vallis et al., 2012; Jordà, 2005a). Drawing on recent ideas in HCI around entanglement (Mudd, 2023; Andersen et al., 2020) and earlier work around player roles (Weinberg, 1998), our focus is on player-player and player-machine interconnections and interdependencies in a shared virtual space. As part of this, we give a brief overview of two initial compositional structures intended to explore group interaction and improvisation dynamics.

While the opacity of much computer-based music performance is well established (Cascone, 2003), video games are almost inherently multisensory (Donohue et al., 2010). We examine design solutions to the problem of readable sonic causality from player and audience perspectives, and outline our approach to multisensory feedback more generally.

The toy-to-instrument continuum relates to a combination of expectations around player engagement, the breadth of sonic possibilities, and the accessibility of (deliberate) sound-making. If sound toys are "quick but shallow", many traditional musical instruments are "slow but deep" (Jordà, 2005b). We discuss how Tyg challenges this easy continuum by combining aspects usually found at its extremes.

Through discussion of these aspects, the paper seeks to contribute to the ongoing discourse on the intersection of computers and music, multiplayer music systems, and group dynamics in a shared virtual musical environment. It also sets the stage for future research directions. "

Dr. Chris Payne has had a lifelong interest in games, programming, and music, and initially worked as a music producer, releasing numerous singles and performing internationally. Chris is currently a Lecturer in Games Design at Staffordshire University.

Dr. Mat Dalgleish has designed audio-related systems for the last fifteen years, with twin interests in accessibility and procedural generation. He is a Senior Lecturer in Game Sound and Technical Design at Staffordshire University.

Prof. Chris Headleand is a National Teaching Fellow, digital innovation specialist, and experienced VR developer, with interests including serious games. He is Head of Games Development at Staffordshire University.

Paper Session B2

Following the Flight of the Monarchs

Rob Mackay
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'Following the Flight of the Monarchs', is an interdisciplinary acoustic ecology project bringing together artists and scientists, connecting with ecosystems and communities along the migration routes of monarch butterflies as they travel the 3,000-mile journey between Mexico and Canada each year.

Streamboxes are being installed along the monarch butterfly migration routes between Canada and Mexico. These livestream the soundscapes of these different ecosystems 24/7 via the Locus Sonus Soundmap (http://locusonus.org/soundmap/051/). The first of the boxes was successfully installed in the Cerro Pelón UNESCO monarch butterfly reserve in Mexico in 2018, and a subsequent one installed at Point Pelee National Park in Canada in 2019. The streams are being used for ecosystem monitoring as well as integrating into artworks which are raising awareness of the issues the monarchs face, whose numbers have declined by nearly 90% over the past two decades.

'Following the Flight of the Monarchs has produced creative works that enable people to connect with places and ecosystems across the monarchs' migration route, through immersive audiovisual technology and telematic audiovisual links, for a visceral experience. Installations include performances by Rob Mackay and collaborators in monarch habitats, interacting with nonhuman agents and hyperobjects and revealing deeper and more entangled webs of interconnectedness. This approach has been extended through live telematic performances, inviting human (musicians, poets, video artists) and nonhuman (actors within the biophony across the monarchs' migration routes) agencies to interact in a process described by Bennett as 'thing-power' – an inevitable process of entanglement with environment, as that which is seemingly outside of us comes in, to act upon and be acted upon