

# Open Band: Audiotype

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## ABSTRACT

Open Band is a collective performance, that deals with a contradiction of the social media, that is the apartness of the individual on their devices social media, to propose a collective sound intervention, were a conductor interacts with the audience through an anonymous chat interface that converts text into sound messages. In this version, we are working only with web audio synthesis, based on an idea of audio typography.

## 1. DESCRIPTION



Figure 1: Concept image of the project

We are trying to build a participatory environment based on Eco's idea of open work [3]. New technologies are providing medium to several of works dealing with participation issues and smart phones usage in performances as such as Mood Conductor [4], Open Symphony [7, 6], Crowd in Cloud [1] and TweetDreams [5].

For this version of our performance, we are proposing a piece called "Audio Type", played only with web audio

synthesis, in which each letter is converted into a sound based on spectral drawing of the shapes of the letters. The "letters" will be made by blocks of noises, solenoids and glissandi, based on a graphical score composed for this piece, as shown on figure 2. This piece is based on the concept of Metafont by Donald Knuth [2], with typographical variables converted into sound aspects.

In a closed Wi-Fi network, everyone in the audience is invited to enter a website address, where there's an input for text messages. Once one message is sent, it's sent back to everyone and played in every connected device as a sequence of sounds, like musical phrases, with very low latency. On Figure 1 there's a concept image for the project. Each letter is translated into a sound, and the words are played as sound sequences. As people join the conversation, the sound layer becomes more dense and entropic.

The audience will be responsible to give rhythm and turn on frequencies for each letter sent, while the conductors will change frequencies in real time, adding a melodic and dynamic structure to piece.

### 1.1 Duration

15 minutes

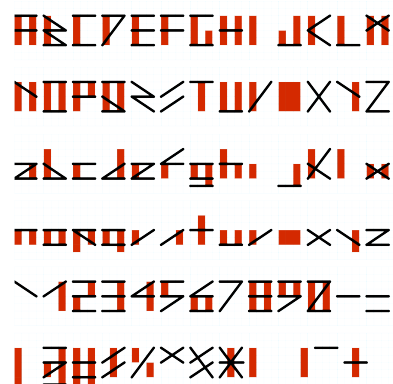


Figure 2: Graphical scores for the letters to be converted into sound. The red blocks represent noise synthesis, and the black lines solenoids and glissandi.

## 2. SPACE REQUIREMENTS

For this performance, we need a space with video projection and PA, can be any concert hall, but the piece can be suited also for public spaces if is night. Usually takes from 15 to 20 minutes long, if is necessary can be shortened. We will provide a Wifi router and a closed network for the



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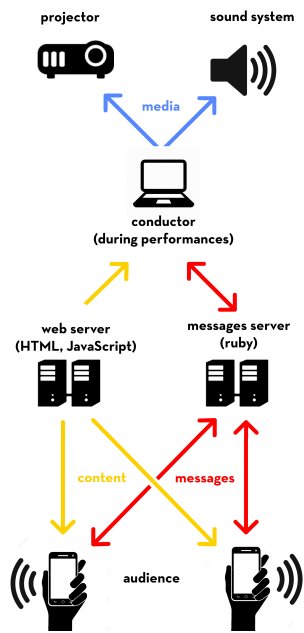


Figure 3: Overview of the performance

audience join the performance.

### 3. PERFORMERS

As a participatory music performance, the audience will be the major responsible for the playing in the performance. There will be one conductor, that will be responsible to change the base frequencies played during the performance, as well other sound variables, between preprogrammed values and will also be responsible to end the performance after 15 minutes.

### 4. FEASIBILITY

Open Band has been performed in different occasions, with different audience profiles and responses such:

- Bigorna Festival, in a public square, where the majority of the audience was formed by young graduate students of Music Production course, who collaborated producing of one of the samples packs, the public was euphoric and started to bully themselves;

- Conference of Music Performers Association, where the audience was formed almost entirely of music researchers and performers, many of them on traditional music, the public keep asking question about the references for the samples and experienced with meaningless rhythmic phrases; <https://www.youtube.com/watch?v=NOWapLq6eiU>

- Transmission to Rádio Grave web radio, with public from students syndicate on Architecture University playing to an online audience, where the radio staff started to play as the readio had went to a black hole and the universe was reset; <https://soundcloud.com/asss/banda-aberta-na-radiograve-reset-do-universo> – Computer Music Concert, where the audience was mostly formed by computer science students, one of them realized that was possible to insert CSS and HTML code in the chat, and the audience started to put things on movement on and to draw shapes into the chat with livecoding; <https://www.youtube.com/watch?v=xs23z1IfPfY>

- Festival Audio Insurgência, with an audience of musicians and fans from São Paulo noise music scene. That was the only time we did without projection on the chat on screen, so people could occupy all the place’s space with their cellphones, bringing the sound also to exterior. <https://www.youtube.com/watch?v=DpCuU41tWM8> This version with web audio synthesis was not performed yet, and was just tested within closed contexts within our research group.

## 5. PERFORMER

### 5.1 Ariane Stolfi

Architect, composer, programmer and musician, transits between languages and disciplines. Doctorate candidate on Sonology (ECA-USP), researching interactive interfaces on web technologies, makes installations and performances such "Hexagrama essa é pra tocar" and "Cromocinética". Has joined festivals such Submidialogias, #DisExperimental, Tecnoxamanism, Virada Cultural, Bigorna, Dissonantes e Música?, maintains finetanks.com experimental net label and collaborates with Sonora.me feminist collective.

## 6. ACKNOWLEDGMENTS

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