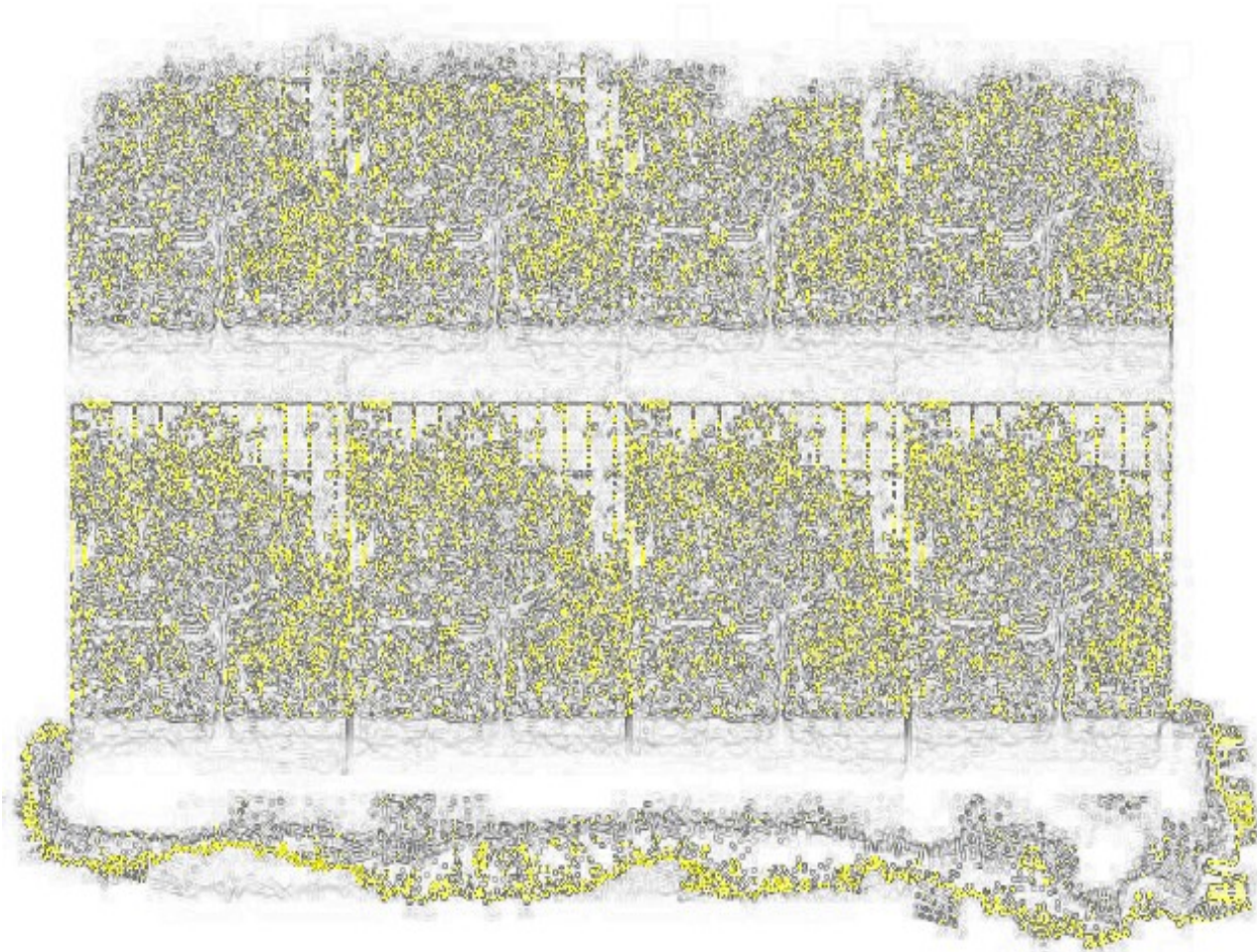

contemporary indo-european performance involving interaction
with nature in real-time. focusing on the movements.

to sing a forest



to sing a forest

to sing a forest

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info, audio & links are constantly updated on-line at: www.ooish.com/tosingaforest

pdf version: Oct 2006

concept

to Sing a forest is a performance, an organic movement with three musicians, three trees and a dancer. Indo-European improvisation involving European & Mexican nature forming micro-tonal textures and unpredictable natural rhythms. Real-time interaction with living trees allows the artist to be directly affected and influenced by nature beyond his artistic interpretations. The tree's movement can also affect the characteristics, the direction & the spatial placing for the performer's sound. It affects the general tonality and the beat of the resulting music.

Movements are the unifying force in this performance.



To express these subtle movements in nature, subtle meetings occur:

sound

an Italian experimental dhrupad singer (**Amelia Cuni**) allows a tree in Italy to bend her tune with a micro-tonal drone. a non-linear Israeli percussionist (**Oori Shalev**) allow the gentle breeze to override him. a multi-sounding American guitarist (**Seth Josel**) allows a tree in Mexico to govern his sound.

dance

an original contemporary Japanese dancer (**Junko Wada**) conforms to the "movement regions" governed by the dance of a tree in Berlin.

light

Computer controlled light is gently used to create visual motion and shades the movements, creating another layer for experiencing and perceiving "flow".

technology

Wide array of sensing methods are used in this project in order to add "*natural interaction points*" into the factors affecting the resulting art.

From the small acceleration sensor on the tip of a tree in Mexico to the one on the singer's right hand, we aim to input as much expressions of natural movements into the computer to be mixed into the sonic and visual result.

..and they all interact into -one- single result.
a flow. movement.

The four methods in which the tree's movements affect the performers are inter-linked between them, therefore - involving.
Convolution then happens.

Sotavento project (2006, www.sotaventos.de) - By the collaboration with "[the tilt](#)" group in Berlin, we already have real-time access to three active trees on the internet, in Florence (**Italy**), Berlin (**Germany**) and San Luis Potosi (**Mexico**).

musicians

Oori Shalev **tabla, frame drum, software, hardware**

www.ooish.com



Musician, sound artist and computer integration specialist. born in Israel, now residing in Berlin.

Plays drum set, tabla and percussions.

He has performed in different fields with various groups and artists, such as: free-jazz (tabula rasa, sergey letov, dave dove), contemporary classic (carlos sandoval - Lange Nacht der Museen), mid-east groove (anat zoe tuvya - Morgenland festival), blues (rosa king - Shantipi festival), sound installations (the-tilt).

As a part of 'the-tilt' group, he designed the tree interaction network (in 'Sotavento') and has preformed with the trees in VI Festival de San Luis using tabla and digital processing.

Currently, he develops and combines sensing hardware, computer software and customized tuned-percussions in his sonic journeys.

Example of related previous work:

TiLT 3

Several layers of independent slightly-modified regular pulses for Tabla, Sensored gloves and trees. Inspired by "Rock piece" of Pauline Oliveros.

Oori Shalev, Tabla-Percussion, laptop / Carlos Sandoval Sensored gloves and laptop

Premiered — May 1st 2006, Further performances: Queretaro City, Mexico, May 12th

Amelia Cuni **voice, gesture controls**

www.ameliacuni.de



Singer, composer and performer.

She has trained her voice and musical skills in India, according to the tradition of DHRUPAD singing and KATHAK dance.

Her present work includes contemporary and experimental music collaborations with several artists of international repute such as Terry Riley, Werner Durand and David Toop.

She is engaged in the transmission of the knowledge she has acquired from her gurus and teaches Indian singing at the Vicenza Conservatory in Italy.

She is based in Berlin.

Example of related previous work:

With Werner Durand and various visual artists (**Fred Pommerehen Yvonne Mohr, Uli Sigg**), she collaborates also on the multimedia performance **ASHTAYAMA-Song of Hours**, presented at the Podewil in Berlin (1999), ZKM in Karlsruhe (2000), Institute for Contemporary Arts in London, Tropical Museum in Amsterdam (2001), Düsseldorfer Altstadt Herbst (Tanzhaus NRW, 2002), Ijsbreker in Amsterdam (2003), Other Minds festival at the Yerba Buena Theater in San Francisco, Stimmenfestival 2005 in Basel, Serralves Museum for Contemporary Arts in Porto 2006.

Seth Josel guitars & processing

josel.sheerpluck.de



originally from New York, now residing in Berlin - has become one of the leading instrumental pioneers of his generation.

As a soloist he has concertized in Belgium, Germany, Great Britain, France, Israel, Italy, The Netherlands, Switzerland, the US and Canada.

He has performed as a guest with leading orchestras and ensembles of Europe, including the BBC Symphony Orchestra (London), the Deutsches Symphonie Orchester Berlin, the South German Radio Choir, the Staatskapelle Berlin and the Schönberg Ensemble of Amsterdam, and has appeared at several major European festivals including the Salzburg Festspiele, Ars Musica, Donaueschingen, The Holland Festival, Munich Biennale and London's South Bank Festival. From 1991 till 2000 he was a permanent member of the Ensemble Musikfabrik NRW

Example of related previous work:

Josel has worked in a variety of contexts and situations, also involving free improvised music as well as the interpretation of "open" forms.

In this arena he has had the great privilege to work with some of the outstanding personalities of our day, including Anton Lukoszevics, Ulrich Krieger, Ray Kaszynski, David Moss, Frank Gratkowski, Melvyn Poore and David First.

dancer

Junko Wada

www.junkowada.de

movement

Born in Tokyo (1955). Since 1999 she lives and works in Berlin.

She developed her first dances together with sound artist Akio Suzuki: "Ha-Na" 1-11(1985-92 in Tokyo, Genova, Milano,Roma, Auckland/ New Zealand, Melbourne, Adelaide, Darwin, Museo de Arte de San Paulo, Stedelijik Museum Amsterdam.)

She organized 3 festivals "Festivity on the Ancient Hill " Kyoto(1991, 93 , 96)

1998/99 she had a grant at Schloß Solitude, Stuttgart and 2000 at DieHöge, Bremen.

She worked with Hans Peter Kuhn on "Chidori I-IV" (1995-2005), "Who´s afraid of anything", "Tanz auf dem Spiegelteich" (2000),

"Mittwoch" (2001) at Sonambiente Festival Berlin, Adelaide Festival and many other places and with Rolf Julius on "Soba field", "kakehash

8 Stunden" at Akademie der Künste Berlin, Künstlerhaus Bethanien Berlin and Asian Art Museum San Francisco.



Recently she developed performances with a large number of fellow artist including "Junko Wada am Arbeitsplatz Gelbe Musik" (2001) a

six days work process and "Process Vol.2 – Relection <Punkt und Linie Berlin> (2003) at Haus der Kulturen der Welt and other sites in

Berlin. Part of the latter project was the publishing of the book "Chidori"

She participated in 3 productions of german choreographer Sasha Waltz: "Dialogue 99/II", Jüdisches Museum Berlin, "noBody" Schaubühne

Berlin and "Dialogue 04" at Palast der Republik Berlin. She performed at <Global Players>BankArt Yokohama (2005), at "Percusos(NaPaisagem)-

Museu Serralves, Porto (Portugal) with Akio Suzuki (2005) and at the Donaueschinger Musiktage together with Gordon Moahan (2005).

Audio

] track 1



micro-tonal drone controlled by a mexican tree's movements.

[excerpt 1](#) {6:55, 13mb}

] track 2



first structure

[excerpt 1](#) {4:45, 9mb}

[excerpt 2](#) {2:27, 5mb}

[excerpt 3](#) {2:22, 4mb}

] track 3



third structure

[excerpt 1](#) {1:47, 3mb}

* **note:** these recordings are a stereo "*mix-down*" and do not represent the surround movements.

* **on-line audio samples:** available on-line at www.ooish.com/tosingaforest/audio.htm

technology

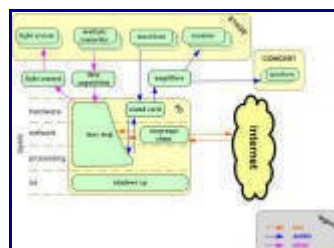
This project combines various technologies in order to deepen the real-time interaction-potential between "**person & nature**" and between "**persons**".

To explore the sonic possibilities of these complex (*yet, sometimes very subtle*) movements and their influences on the resulting music.

The development and ways of using these custom sensing methods is an on-going and accumulative part of our project.

Brief summary of the current tools:

Performer's Gesture Acquisition



hardware

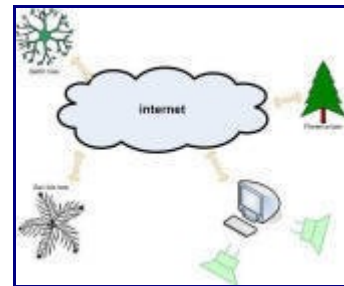


- **acceleration** and **tilt** sensors for Amelia's hand motions
- **FSR** pressure sensors for Oori's body movements
- **Strain gauges** for Oori's frame drum [system connections](#)
- Custom **foot** controllers
- **video** tracking for Junko
- **Aurduino**, data acquisition board ([www](#))

software

- **Pure Data** for gesture analysis and artistic interpretations ([www](#))
- **EyesWeb** for video tracking ([www](#))

Nature interaction



software

- **Pure data** for artistic interpretations, spatial placing and sound transformations
- **Internet** for real-time access to the the tree's movements
- **oscgrou**p by Ross Bencina ([www](#))

These streams of data are provided by: '**Sotavento**' a project of '**the-tilt**' group (berlin). ([www](#))

hardware

- **pc, multi-channel audio interface** and **dsp**
- midi-controlled **lexicon** multi-processor
- **surround** speakers
- custom computer controlled **light objects**

stage - audio and visual

These audio & visual enhancement are used to enhance the audience's perception of the different movements:

a movement of the a branch on a tree and the movement of the performer's body gestures.

sound

This performance is built for 4-channel surround.

Each musician's placing in space is affected by the movement of the wind, by the other musicians and by himself. The positioning and the movement direction of sound are independent for each element (3 musicians, 3 trees, 1 dancer).

light

Computer controlled light is gently used in two manners:

first, to create visual motion and shades of the main movements, creating another layer for experiencing and perceiving "flow".

Second method is by using light as a "natural real-time chirography" for the dancer to interact with and to be lead by.

Needed technical resources:

- Internet connection via LAN cable, minimum bandwidth of 64Kbps (equivalent to ISDN)
(optional – when not available, we use current recordings from trees' sensors)
- DMX controllable light system
- 2 x stereo PA system for audience surround.
- Complete technical rider will be sent prior to the performance.

contact

— **residence**

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10243 Berlin
Germany

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+49-(0)1520 831 99 28 : cellular

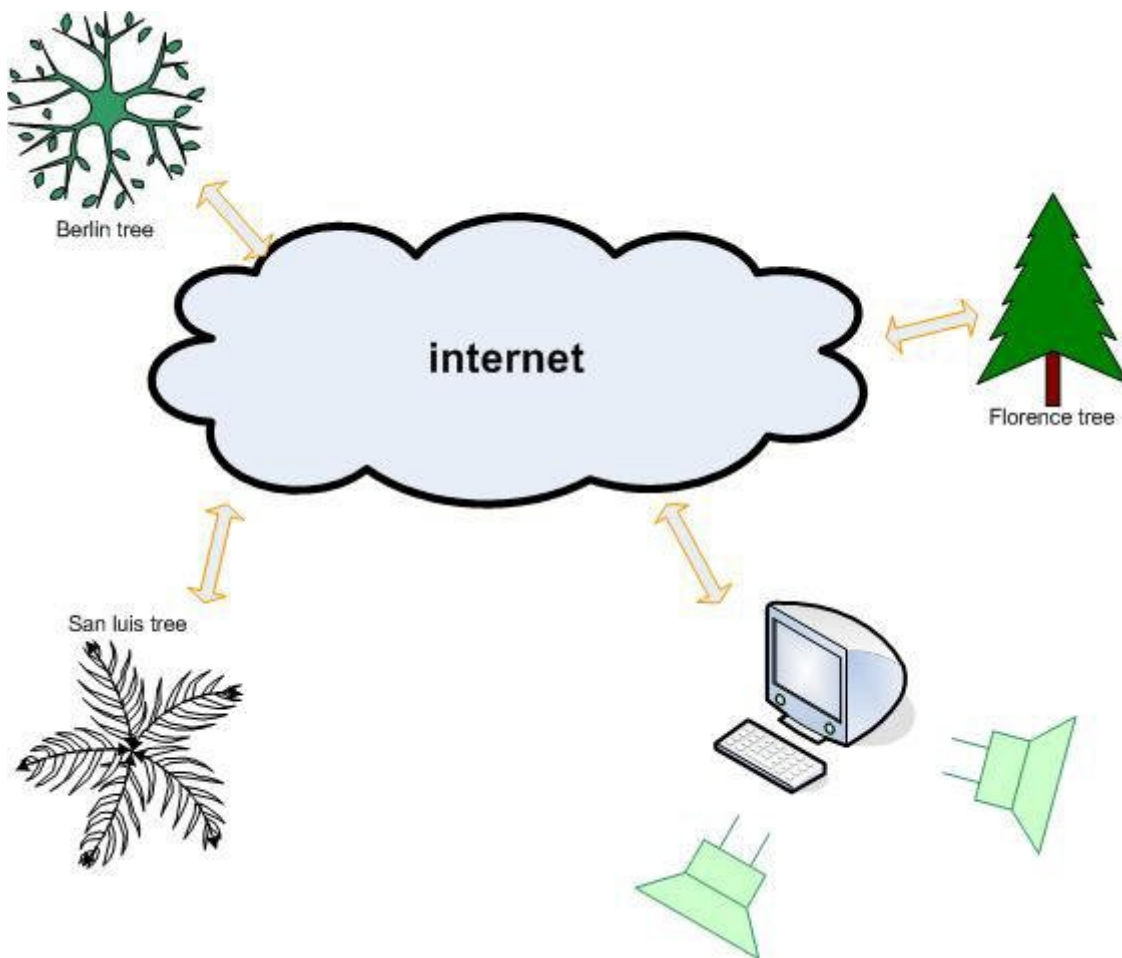
— **email:**

o@ooish.com

— **project's web site:**

www.ooish.com/tosingaforest

connectivity illustration



system illustration

