Towards a Latin American NIME Network

SBCM 2021

Juan Martinez Avila - Mexico - University of Nottingham

João Tragtenberg - Brazil - Universidade Federal de Pernambuco

Filipe Calegario - Brazil - Universidade Federal de Pernambuco

Juan Ramos - Argentina - Universidad Nacional de Quilmes

Martin Matus Lerner - Argentina - Universidad Nacional de Quilmes

Isabela Corintha - Brazil - Universidade de Aveiro

Javier Jaimovich - Chile - Universidad de Chile

Teodoro Dannemann - Chile - Queen Mary University of London

Patricia Cadavid - Colombia - Kunstuniversität Linz

Ximena Alarcón - Colombia - Artista/Investigadora Independiente

Adnan Marquez-Borbon - Mexico - Universidad Autónoma de Baja California

Miguel Ortiz - Mexico - Queen's University Belfast

Hugo Solis - Mexico - Universidad Autónoma Metropolitana

Introduce yourselves

In the chat write:

- Your name
- Where you are from?
- Where are you based?
- e-mail

Welcome!

- Workshop goals
- Code of conduct
- Workshop schedule
- Introduction (What is NIME? Who are we?)

Workshop goals

- To establish a LATAM NIME Network
- To explore ways of collaborating and communicating with each other
- To share resources, knowledge and translate existing repositories
- To have regional NIME gatherings, events, chapters and publications
- To survey what the community wants to do

Code of conduct

PLEASE:

- Use an appropriate username so that we can identify you by your name.
- Raise your hand and respect people's turns to speak.
- Mute your microphone unless it is your turn to speak to avoid noise.
- When your camera is on, make sure you are facing the camera, visible, with good lightning and background, and dressed appropriately.
- Avoid using offensive language. Any kind of harassment, bullying or hateful speech will not be tolerated.

A multilingual workshop

- For inclusivity we will facilitate people's expression in their native language.
- We have a few trilingual moderators (proficient in English, Portuguese, and Spanish) so **support for simultaneous translation is limited, and not possible beyond these three languages.**

A multilingual workshop

If you choose to speak your native language we ask you to please:

- Speak at a moderate pace
- Avoid colloquial language
- Ask others if what you said was clear
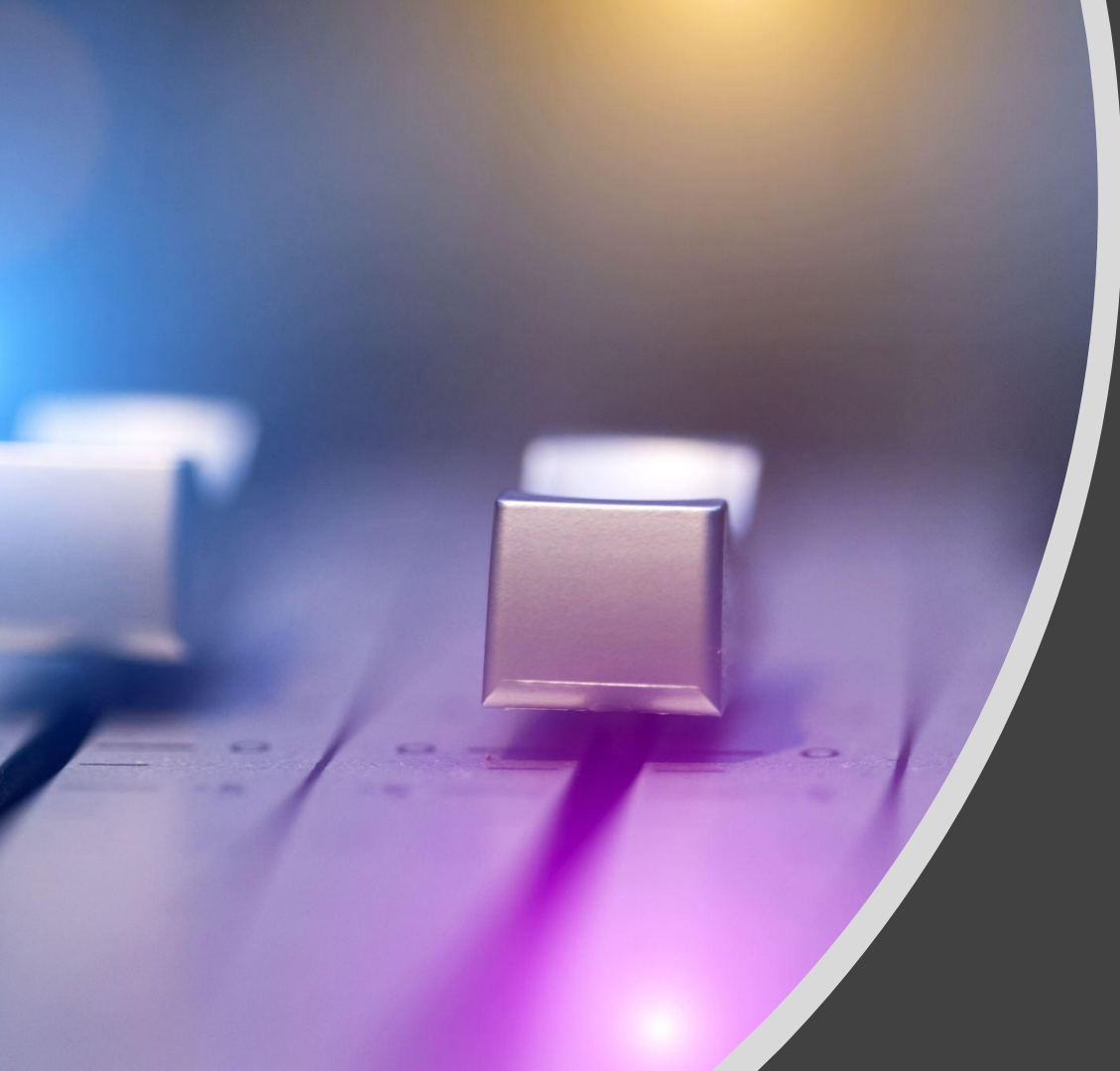- Allow the translator to intervene if necessary

If you have trouble understanding someone's native language:

- Do not interrupt the speaker
- Raise your hand
- Type "translation please" in the chat

ACTIVITY	DURATION	CHAIR
WELCOME	10 mins	JUAN PABLO
INTRODUCTION	30 mins	MIGUEL
BREAK	5 mins	
INTRO TO DISCUSSION	5 mins	JOÃO
THEME + BREAK	30 + 5 mins	?
THEME + BREAK	30 + 5 mins	?
THEME + BREAK	30 + 10 mins	?
PLENARY DISCUSSION	30 mins	?
BREAK	10 mins	
NEXT STEPS	30 mins	?
CONCLUSION	10 mins	?

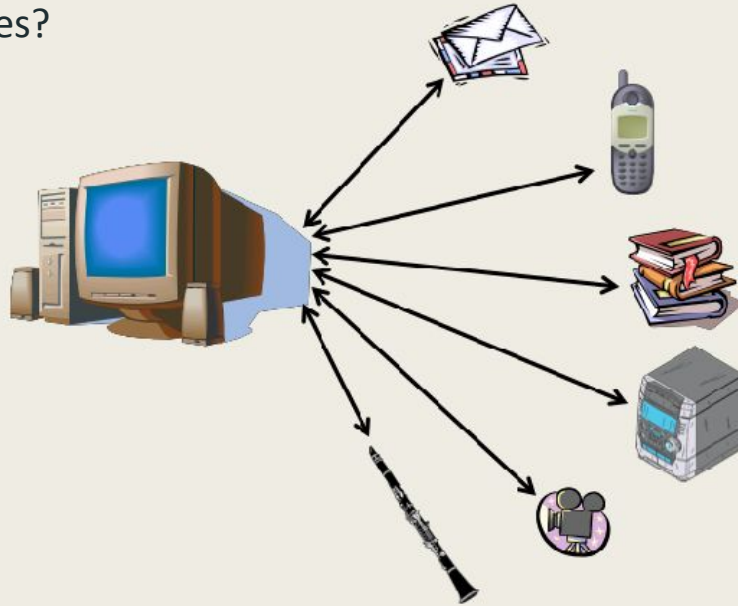# Introduction

What is NIME about?

New Interfaces for Musical Expression

Computers offer a wide range of sound and music creation opportunities.

Multiple Interactions

How can we create new interfaces to play computers in a way that is appropriate to human brains & bodies?

A Brief History of NIME

"New Interfaces for Musical Expression"
First organized as a workshop of ACM CHI'2001
Experience Music Project - Seattle, April, 2001
Lectures/Discussions/Demos/Performances

A Brief History of NIME

NIME-02 - Media Lab Europe, Dublin in May 2002
Conference-scale event with similar format to the
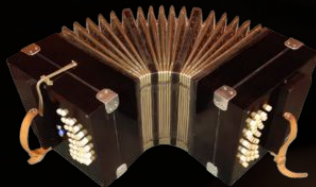NIME-01 workshop

NIME Themes

- Novel controllers & interfaces
- Performance & composition with new interfaces
- Interfaces for collaborative performance
- Real-time gestural control of music
- Interfaces for musical novices & education
- Cognition in Musical Interface Design
- Haptic & force feedback in musical control
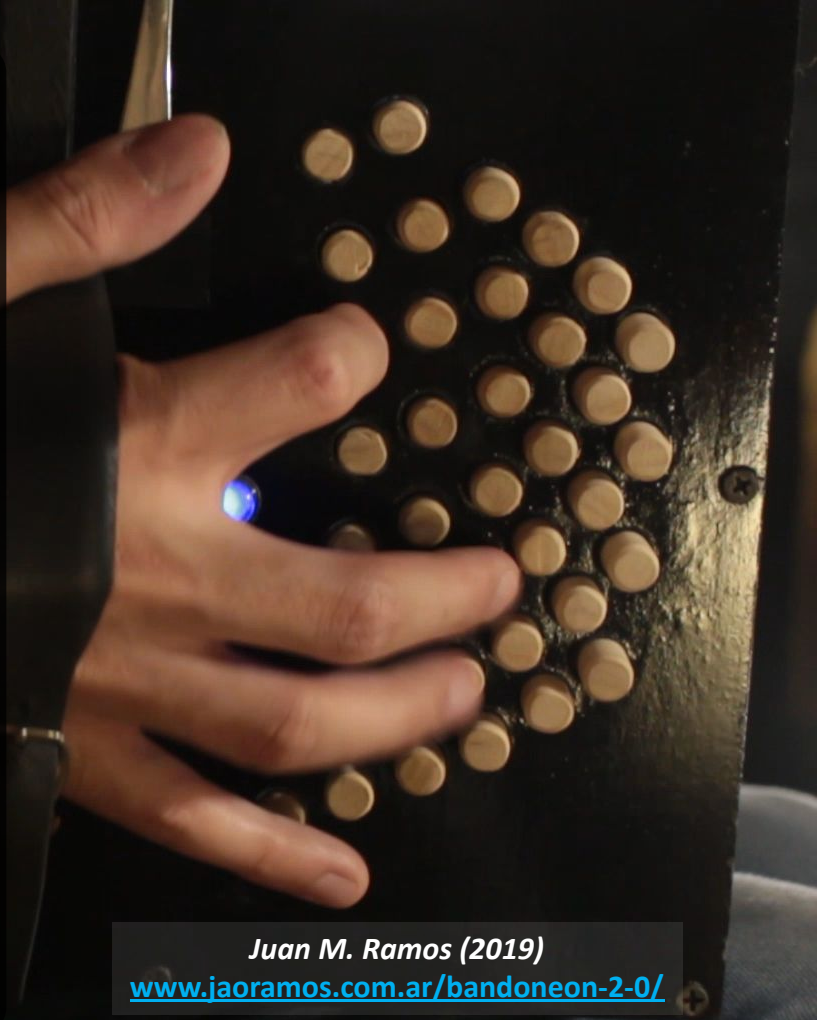- Artistic, cultural, and social impact

PROYECTO

Bandoneón
2.0

Bandoneón "Alfa"

🇪🇸   En el Proyecto Bandoneón 2.0, músicos y científicos de diversas áreas estudiamos las características del bandoneón, con el fin de diseñar y producir *bandoneones electrónicos* accesibles para la comunidad. Contamos con un prototipo llamado *"Alfa"*, y estamos trabajando intensamente en el diseño de un nuevo prototipo más avanzado llamado *"Ástor"*.

🇧🇷   No projeto Bandoneón 2.0, músicos e cientistas de diversas áreas estudam as características do bandoneon, a fim de projetar e produzir *bandoneons eletrônicos* acessíveis à comunidade. Temos um protótipo chamado "Alfa" e estamos trabalhando intensamente no design de um novo protótipo mais avançado chamado "Ástor".

🇬🇧   In the Bandoneon 2.0 Project, musicians and scientists from various areas study the characteristics of the bandoneon, in order to design and produce *electronic bandoneons* accessible to the community. We have a prototype called *"Alfa"*, and we are working intensively on the design of a more advanced prototype called *"Ástor"*.
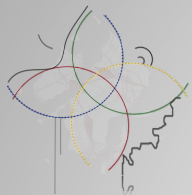
Juan M. Ramos (2019)
www.jaoramos.com.ar/bandoneon-2-0/

Xolar
(*circuit bending*)
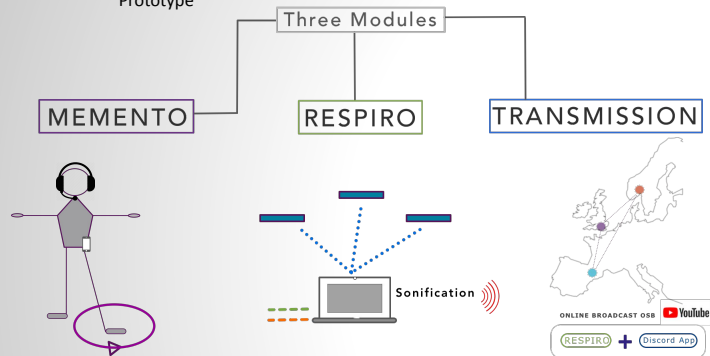
Martin Matus Lerner

Xolar is an electronic musical instrument modified by circuit bending techniques. It is based on an old Casio keyboard purchased second hand, which has been restored and hacked. Xolar is also a tribute to the work of Xul Solar, since on a visual level the keyboard is inspired by pianos intervened by the Argentine artist between 1930 and 1950.

INTIMAL by Ximena Alarcón

A physical/virtual embodied system of Interfaces for Relational Listening in Telematic Sonic Performance
Un sistema físico/virtual incorporado de Interfaces para Escucha Relacional en Performance Telemático Sonoro
Um sistema físico-virtual incorporado para escuta relacional para a Performance Sônica Telemática
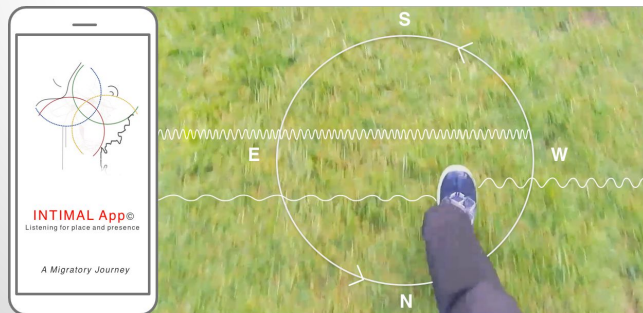
2017-2019: INTIMAL System Prototype

Three Modules

MEMENTO   RESPIRO   TRANSMISSION

Sonification

ONLINE BROADCAST OSB ▶ YouTube

RESPIRO + Discord App

Telematic Sonic Performance:
Oslo, London, Barcelona, 2019

12' Documentary:
https://vimeo.com/512586450

2021: INTIMAL App©

A Migratory Journey

Un Viaje Migratorio

Escuchando por lugar y presencia

Listening for place and presence

INTIMAL App©
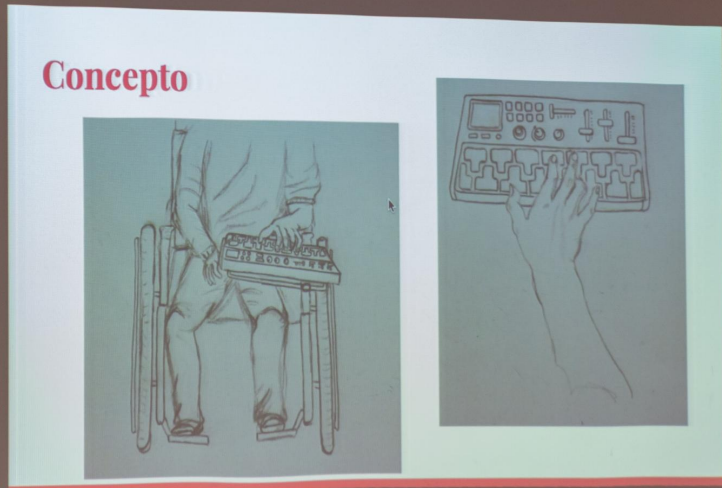Listening for place and presence

A Migratory Journey

S
E   W
N

4' demo: https://vimeo.com/554809254

THE STUDIO BATH SPA UNIVERSITY

Design for accessible Music Making. (Luthiers S XXI)

Teodoro Danneman

https://luthiersxxi.home.blog/

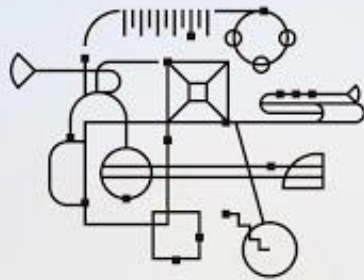# TumTá: a Digital Dance and Music Instrument inspired by Brazilian Traditions

João Tragtenberg
Helder Vasconcelos
Filipe Calegario

https://batebit.cc/instrumento/tumta/

probatio: a physical and functional prototyping toolkit for digital musical instruments

Filipe Calegario

https://probat.io

Soma Design for NIME

Juan Martinez Avila

Not every digital musical instrument seeks to create a close relationship between body and instrument, but even for the many that do, the design process often focuses heavily on technical and sonic factors, with relatively less attention to the bodily experience of the performer. We propose soma design as an alternative approach to explore this space. The soma method aims to attune the sensibilities of designers, as well as their experience of their body, and make use of these notions as a resource for creative aesthetic design.

Martinez Avila, Juan P, Tsaknaki, Vasiliki, Karpashevich, Pavel, Windlin, Charles, Valenti, Niklas, Höök, Kristina, McPherson, Andrew, & Benford, Steve. (2020). Soma Design for NIME. Proceedings of the International Conference on New Interfaces for Musical Expression, 489–494. https://doi.org/10.5281/zenodo.4813491

Wizard of Oz performance with soma-based instruments.

Playing DMIs: the Problem of Learning

When compared to traditional musical instruments, Digital Musical Interfaces (DMI) have several hundred years of further development. One aspect, for example, are the established music pedagogies for learning to play a violin.

In contrast, DMIs shows the beginning of such methods, but these are often derived from traditional teaching-learning approaches. Thus it is relevant within the NIME context to ask, *how do we learn to play these new instruments / interfaces?*

This problem lies in whether there is a body of repertoire, performance practices, expert performers, and other forms of documentation that propel forwards the development of musical practice.

One way forward, is to look at the process of learning, particularly *collaborative learning and other alternative pedagogies*, as a way to foster comunities of practice that quickly help mature the practices surrounding a particular DMI.

Marquez-Borbon, A. (2020). Collaborative Learning with Interactive Music Systems. In *Proceedings of the International Conference on New Interfaces for Musical Expression.*
Marquez-Borbon, A. & Martinez Avila, J. P. (2018). The Problem of DMI Adoption and Longevity: Envisioning a NIME Performance Pedagogy. In *Proceedings of the International Conference on New Interfaces for Musical Expression.*
 Gurevich, M., Stapleton, P., & Marquez-Borbon, A. (2010). Style and Constraint in Electronic Musical Instruments. *In Proceedings of the International Conference on New Interfaces for Musical Expression.*
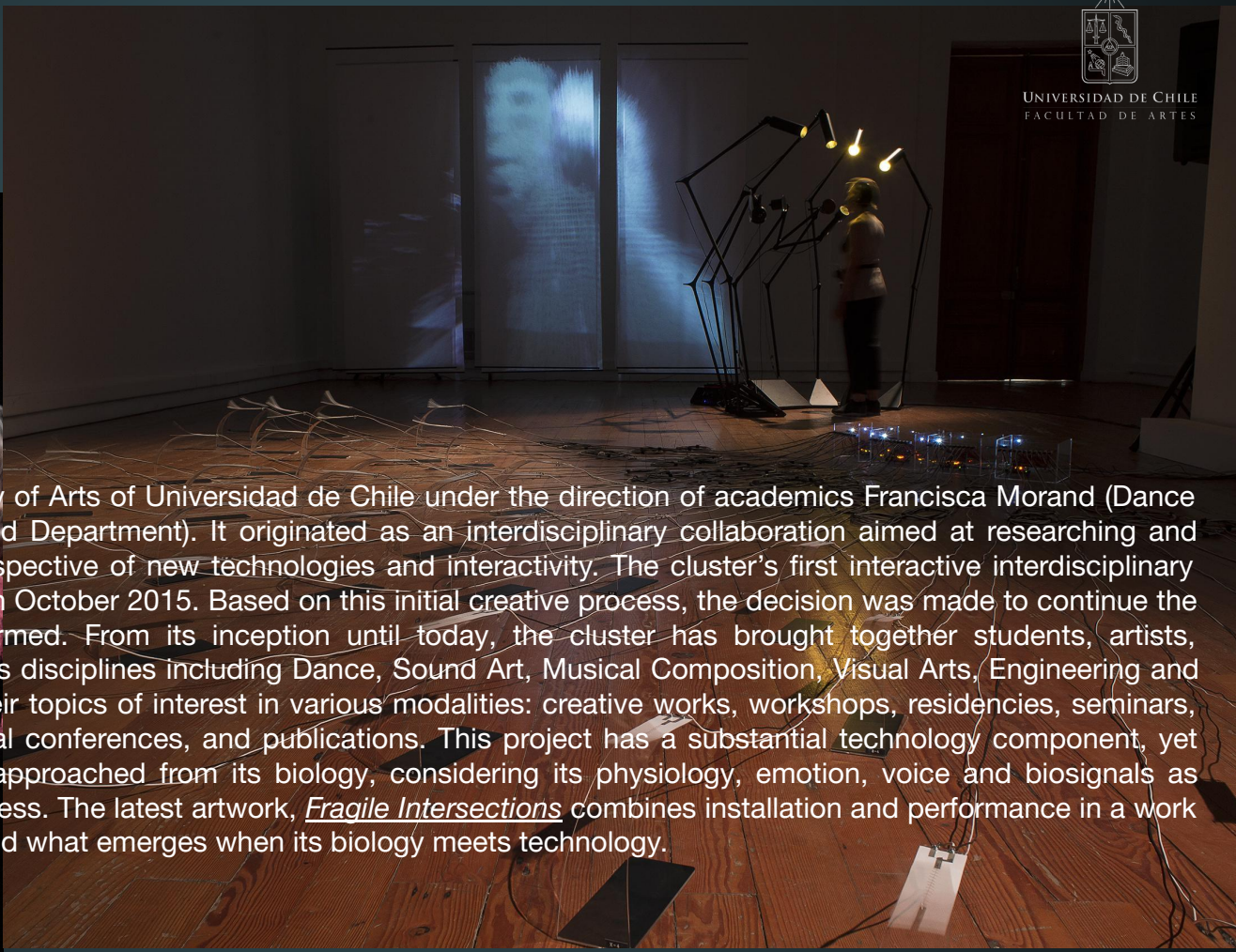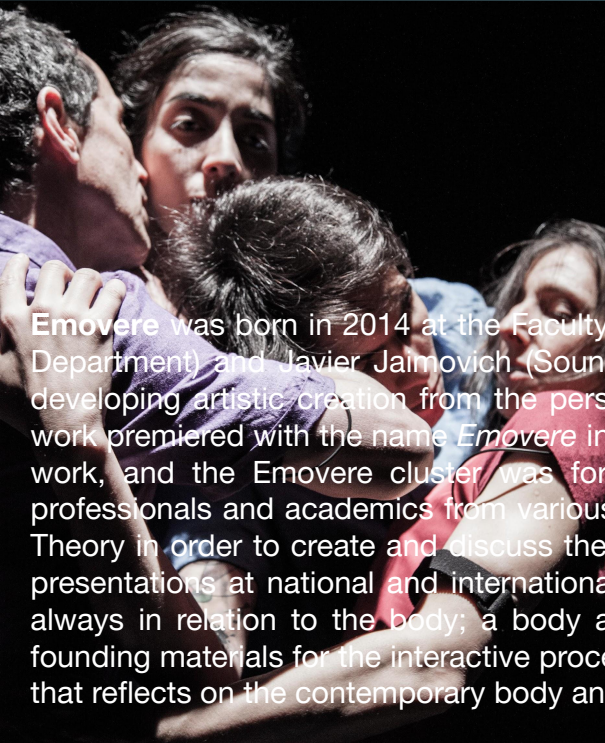
EMOVERE

Javier Jaimovich
Francisca Morand

Emovere was born in 2014 at the Faculty of Arts of Universidad de Chile under the direction of academics Francisca Morand (Dance Department) and Javier Jaimovich (Sound Department). It originated as an interdisciplinary collaboration aimed at researching and developing artistic creation from the perspective of new technologies and interactivity. The cluster's first interactive interdisciplinary work premiered with the name *Emovere* in October 2015. Based on this initial creative process, the decision was made to continue the work, and the Emovere cluster was formed. From its inception until today, the cluster has brought together students, artists, professionals and academics from various disciplines including Dance, Sound Art, Musical Composition, Visual Arts, Engineering and Theory in order to create and discuss their topics of interest in various modalities: creative works, workshops, residencies, seminars, presentations at national and international conferences, and publications. This project has a substantial technology component, yet always in relation to the body; a body approached from its biology, considering its physiology, emotion, voice and biosignals as founding materials for the interactive process. The latest artwork, *Fragile Intersections* combines installation and performance in a work that reflects on the contemporary body and what emerges when its biology meets technology.

www.emovere.cl

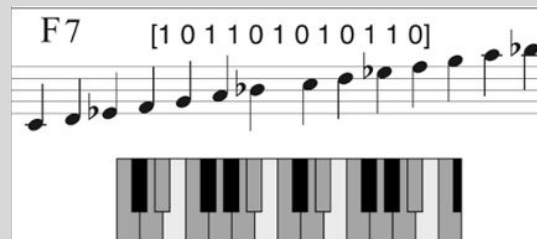(Electronic Khipu)

Patricia Cadavid

Isabela Corintha

AMIGO is a digital musical instrument to learn to improvise melodies through note suggestions. Gradation colors (from yellow to red) guides the user on a physical keyboard mounted with a LED stripe. AMIGO assists users in the selection of pitch content in a treble melodic line which is superimposed to an automatically generated basso ostinato, extracted from the MIDI input file. To this end, it indicates in the LED stripe the distribution of probabilities of all notes in a range of one octave according to the stylistic information of a musical example.

I. Corintha, G. Cabral, G. Bernardes. AMIGO: An Assistive Musical Instrument to Engage, Learn and Create Music. In: *Proceedings of the international conference on New Interfaces for Musical Expression,* 2019.*NIME'19.* DOI: 10.13140/RG.2.2.11358.38728

AM-I-BLUES fosters a musical understanding and expressiveness of melodic improvisation within the blues/jazz idiom without music theory knowledge. The major novelty of *AM-I-BLUES*, in comparison to existing illuminating keyboards, is the use of a generative system, which provides harmonic sequence on-the-fly, to which multiple solutions for note selection are provided for melodic creation.

I. Corintha, L. Outeiro, R. Dias, G. Bernardes. AM-I-BLUES: An Interactive Digital Music Instrument for Guiding Novice Pianist in the Improvisation of Jazz Melodies. Advances in Design, Music and Arts, Vol. 9, 689-698. Springer, 2020. DOI: 10.1007/978-3-030-55700-3_48

P.S. The projects are interrelated. A new version of the software is coming up.

DISCUSSION

Breakout Discussions

We will move into separate breakout rooms for 1 ½ hours (approximately).

You will be randomly allocated to a **Zoom** breakout room with other participants where you will discuss the following 3 topics:

- Establishing a LATAM NIME network
- Exploring LATAM NIME perspectives
- Next Steps for LATAM

We will use **Miro** to generate ideas about these topics.
(Look at your participant guide for the link!)

Establishing a LATAM NIME Network

TEAM 1

Establishing a LATAM NIME Network

Building stronger ties

Mentorship programmes

Developing NIME pedagogies for LATAM

Anything we missed?

TEAM 2

Establishing a LATAM NIME Network

Building stronger ties

Mentorship programmes

Developing NIME pedagogies for LATAM

Anything we missed?

TEAM 3

Establishing a LATAM NIME Network

Building stronger ties

Mentorship programmes

Developing NIME pedagogies for LATAM

Anything we missed?

Exploring LATAM NIME perspectives

Next Steps for LATAM

Break (10 mins)

PLENARY

(10 minutes per team)

Break (10 mins)

NEXT STEPS

CONCLUSION

Finishing remarks

Thanks for attending!

Let's stay in touch! If you haven't please drop your e-mail in the chat.

Join our Discord server: https://discord.gg/aYTub4pz

Please take a moment to fill out our survey:
https://forms.gle/5DsC7tvJ64VKb6Q3A