Movement Study: Responsive Human Environemt

Navid Navab
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Her/his arms are yours to sonify (voice):

- when her arms are down emitte pseudo noisy “PpPhFfowo” sounds and as her arms raise up morph the preview sound into a “Shhhshhhew” sound.
- loudness should approximate to amount of movement (velocity of her hand/arms).
- If you perceive sudden, jagged motion in her arms then abruptly but Explode your voice but do not sustain the explosion sound.
- When the distance between her arms at minimum, whisper the sounds, when they are separate or farther from each other, “open” your sound.
- When you feel needed, embrace silence, become more sparse and visa versa. Listen to others and orchestrate yourself.
- Modulate your sounds and improvise: Add enough complexity to the sounds so that the gesture’s in the dancer’s arms/hands are reflected by your sounds.
- If there are two or more dancers on the floor then either pick one person or otherwise translate this whole system into another relational sound-making system that pays attention to all the bodies at the same time.

Her/his footsteps are yours to sonify (Voice)

- Every Time her foot falls make a short percussive sound.
- Sound ideas: cook bottle being opened, wine bottle popped, tabla, congo, a watermelon falling from the 10th floor, single phonemes, etc.
- The loudness, pitch, duration and timber of your sound should be approximate to the intensity, density, angle and manner of her foot falls (sometimes almost silent, and sometimes explosive)
- Improvise and if you feel like it break away from the one2one relationship between her footfalls and the sounds. Feel free to introduce pseudo-rhythmical patterns into you sounds. Extract rhythmic/temporal patterns from the dancer’s feet and reflect these patterns into rhythmic patterns of your own making. Even Beat-box if you feel the groove in the moment.
- If there are two or more dancers on the floor then either pick one person or otherwise translate this whole system into another relational sound-making
- system that pays attention to all the bodies at the same time.

Torso of a moto-kitten (voice)

- When her torso moves, emit sounds that a motorcycle would make if engine was made out of a kitten.

- Loudness, pitch, timbre and intensity of your sounds should be varied according to the velocity and angle of her torso.
- Embrace silence, and when you feel the need, become more sparse and visa versa. Listen to others and orchestrate yourself.
- Modulate your sounds and improvise: Add enough complexity to the sounds so that the dancer' manner of movement in space is reflected in your sounds.
- If there are two or more dancers on the floor then either pick one person or otherwise translate this whole system into another relational sound-making system that pays attention to all the bodies at the same time.

The whole body (Frog-man):

- Play the frog according the amount of movement and displacement of the whole body in space.
- When the body is moving slowly the frog string should be excited very very sparsely... as the body accelerate so should the frog. If the body is moving fast enough, then the percussive sound of the frogs should also accelerate almost enough to even produce a pitch.
- Notes: use hands to mute the string for varied sound, Pulling on the string increases pitch, the mouth also can be used to color the sounds.
- The loudness, timber, pitch, and density of your frog should be correlated with the velocity, angle, and emotions of the dancer.
- Embrace silence, and when you feel the need, become more sparse and visa versa, modulate, improvise. Listen to others and orchestrate yourself.
- If there are two or more dancers on the floor then either pick one person or otherwise translate this whole system into another relational sound-making system that pays attention to all the bodies at the same time.

Tilting bowl and rolling the ball:

- Hold the singing bowl in hand without muting it with the metallic ball inside the ball. Keep the ball/bowl balanced.
- Subtly tilt the bowl whenever the dancer's body tilt. The amount of tilting should be proportional with the amount the dancer tilt's her body.
- If she rolls on the ground the hold the bowl perpendicular, protect the ball and roll the bowl.

Footsteps (Mbira):

- Every Time her foot falls make a short percussive sound.
- The loudness, pitch, duration and timber of your sound should be approximate to the intensity, density, angle and manner of her foot falls (sometimes almost silent, and sometimes explosive).

- If her feet are scrubbing/sliding on the ground or are intercting with the floor in a non-percussive manner then try to imitate the behaviour on your instrument: Scrub, rub, scratch, rattle, etc.
- Improvise and if you feel like it break away from the one2one relationship between her footfalls and the sounds. Feel free to introduce pseudo-rhythmical patterns into you sounds. Extract rhythmic/temporal patterns from the dancer's feet and reflect these patterns into rhythmic patterns of your own making. Even Beat-box if you feel the groove in the moment.
- If there are two or more dancers on the floor then either pick one person or otherwise translate this whole system into another relational sound-making system that pays attention to all the bodies at the same time.

Head into the wind:

- Only focus on the head
- Play the wind according to the movements and gestures of the head.
- When the head tilts with acceleration increase the pitch and intensity of the wind.
- Embrace silence, and when you feel the need, become more sparse and subtle and visa versa. Listen to others and orchestrate yourself.
- Modulate your sounds and improvise: Let the gestures, expressions and emotions of the dancer's head be reflected by your sounds.

Frog-Legs

- Whenever the distance between the legs increase-decrease let the frog sing.
- Notes: use hands to mute the string for varied sound, Pulling on the string increases pitch, the mouth also can be used to color the sounds.
- The loudness, timbre, pitch, and density of your frog should be correlated with the velocity, angle, and emotions of the dancer legs and the become close or further. If the distance between her legs don't change, remain silent.

Shake it up

- Whenever you perceive a change of spatial direction in the dancer's movement, shake it "once"
- The loudness and density of the shaker should be correlated with the velocity and intensity of the change in direction.

Frog-arms

- focus on the armpit angle only.
- Whenever the angle between the arms and body increase-decrease let the frog sing accordingly.

- Notes: use hands to mute the string for varied sound, Pulling on the string increases pitch, the mouth also can be used to color the sounds.
- The loudness, timbre, pitch, and density of your frog should be correlated with the velocity of the change in angle.
- When the angle is changing slowly the frog string should be excited very very sparsely... as the change in angle becomes more rapid so should the frog.

Bend (chopstick and drum):

- When the whole body bends, pass the chopstick through the drum-skin.
- The loudness, timbre, and density of your chopstick-drum should be correlated with the velocity of the change in the angle of the body.

See Displacement, Spin and Saw

- Pay attention to the displacement of the dancer's body in space.
- Translate the velocity of her movement through space into percussive hits onto the surface of the saw.
- If she moves fast and displaces significantly in space the increase the speed of the hits and eventually scrub the surface of the saw to reflect her movement.
- If you perceive any "spinning" then proportionally scrub and spin the metallic surfaces together.
- The loudness, timbre, density of the sounds you make should be correlated with the amount of movement, displacement and spinning of the dancer.