
TEREMÍN – CREATION DOSSIER



Disclaimer: This is a piece I am creating in parallel to my formation in Rogelio Rivel and all information is in development!

Teremín is an individual piece in which I work with depth cameras to create stage effects reacting to body language; It's a piece that whose body language transits between urban dance and circus acrobatics.

Sound is the main effect and the dramaturgy is developed through the interaction with movement.

To a great degree this focus on sound effects is conditioned by the availability of the equipment but I'm

slowly including interactive visual effects like projection mapping on the floor and light FX.

I make use of an Orbbec Gemini 366L camera as well as TouchDesigner software to create these effects.

[TouchDesigner](#) is a program utilized by DJs and installation artists to generate audiovisuals during their performance. It's based on node visual programming (Can see in the image).

INTENTION

The piece looks to present the pleasure and beauty in transitive, dynamic movement, tainted of different emotional moments; Through a character that discovers this space with curiosity and play.

Sensations: Epiphany, satisfaction, heights, solitude/margination/diversion, human condition.

I seek dialogue between interpreter-audio-interpreter.

MOTOR



The baggage of movement and experiences of the interpreter. The gags that could come about off the audiovisual effects.

PRINCIPAL IDEA

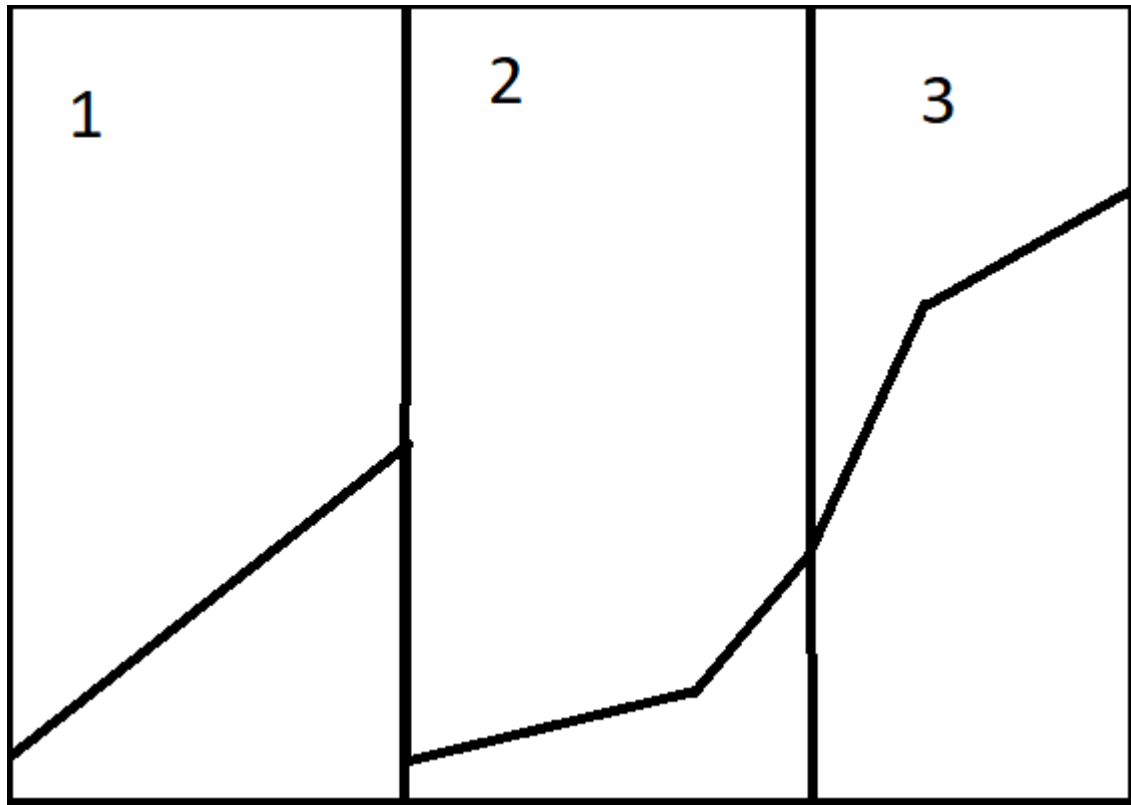
The thematic pivots around game in solitude or company, margination, and self enjoyment that can come about in these moments through movement, sound and musicality.

UNIVERSE, IMAGINARY

There is not concrete scenography in the space, more so ethereal and suggested through what occurs on stage.

Oniric, a series of disconnected dreams. If there was to be storytelling it would be abstract, through different scenes, each with the audiovisual effects.

STRUCTURE AND RHYTHM OF THE PEICE



1. **Discovery, flight, joy**
2. **Fall, solitude**
3. **Reconnection with joy from this solitude:** From movement in of itself, rediscovery of the potential within movement. With a bittersweet ending, calmed happiness.

Currently there is an act of scenic marking of the space delimited by the camera (That is just one right now) with a bit of clowning. Its followed by a movement sequence with the effect, and a repetition of such sequence along the song Madame Butterfly from Giacomo Puccini.

I look for a scenic rhythm that leaves space for high and low intensity peaks, emotionality and speed of movement; Taking into account here that the technical conditions of the element, in this case a depth camera, can condition or restrict the type of movement to develop.

SCENIC SPACE (ALL THIS IS OUT OF DATE PROBABLY)

8x8m. Minimum adaptable to 6x6m.

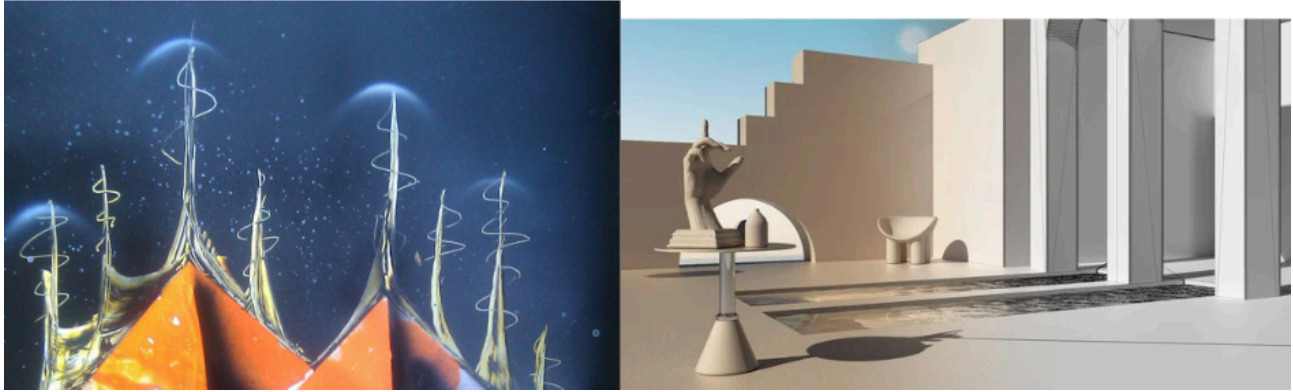
I draw a trapeze on stage that represents the field of view of the camera and all movement with reactive effects happens inside it. Despite that, during the solo, I exit and enter this trapeze as a scenic tool.

In the back wall there will preferably be a backdrop or uniform surface to create contrast facilitating body tracking. With multiple cameras lateral backdrops would be needed aswell.

The lighting level can be a complete black-out since the cameras are assisted by infrared light and thus work in darkness. There could be problems with high intensity lights aiming directly on the lens or cameras aiming at sunlight in open spaces, but there's research to do in this regard.

I have worked this number on ambient light and an overhead focus light on an improv sequence next to the laptop which is on stage and its been a working formula.

SCENOGRAPHY



Objects on stage would be limited or null to facilitate movement and its recording. There are solely some duct tape marks on the floor delimiting the camera's field of view, besides a night stand outside the trapeze that I use to interact with the laptop right now.

MATERIALS UTILIZED

Laptop

Camera *Kinect V2 / Orbbec Gemini 336L*

Night stand

Duct tape

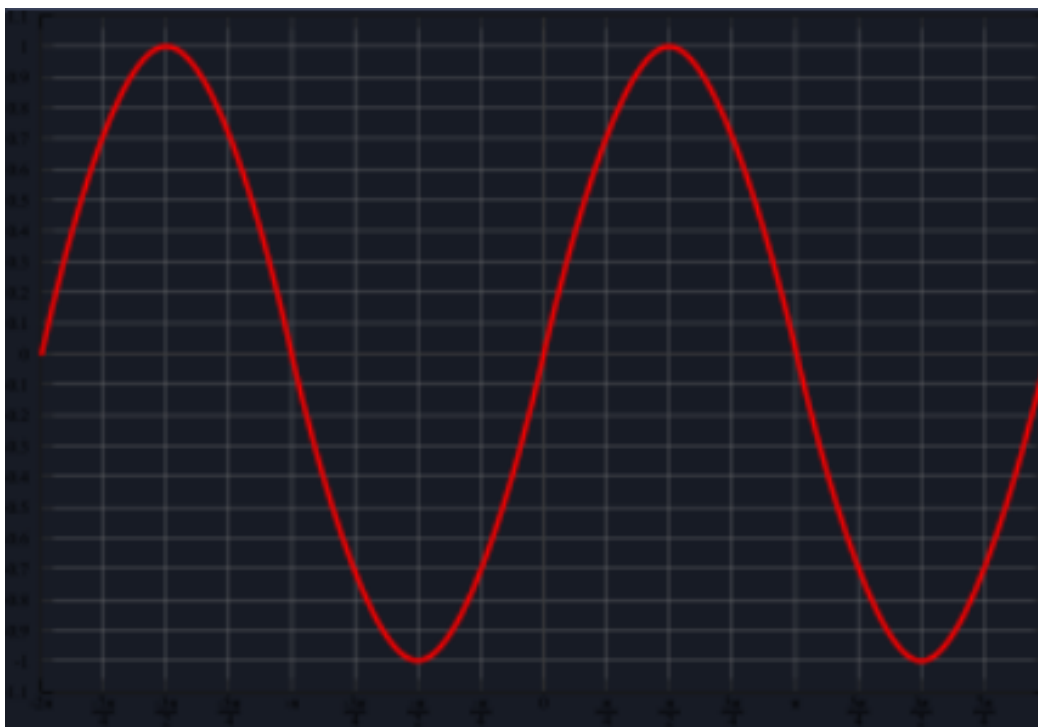
VESTUARY

I opt for comfortable clothing for acrodance and such that it generates as little bumps on the body silhouette as possible for a nitid body tracking. Uniform and saturated colours

SOUND AMBIENCE

In the 1st act, all sound is intervened or generated as a reaction to scenic movement through the camera's recording.

The main effect simply modulates and audio frequency in pitch as a function of the vertical height of the interpreter. Modular sound synth is a whole artistic discipline within music and I'm hoping there are many effects to research and discover!



In the current scripture there is a 2nd act of musical interpretation without live effects. A structured improvisation to a song. At last, a third act in which a live song is modulated in pitch to deform it through movement. The intention is to use opera music or some sort of music with a strong vocal component, in such a way that it interacts interestingly with this modulation. Other proposals would be ambient music or music that gives way to movement.

<https://www.youtube.com/watch?v=806rF54zgwc>

<https://www.youtube.com/watch?v=PzoctG9Qn94>

<https://www.youtube.com/watch?v=xjZLHVY8yK8>

REFERENTS

Adrien Mondot & Claire B. Their work in general walks in this intersection and for a long time.

<https://www.am-cb.net/>

Freq modulation is a classic audio synth technique and developed in the music industry as well as retro games (In many cases as a result of the lack of computational resources of the time), with consoles like the NES having in-built support to create tracks just like an audio synth!

<https://www.youtube.com/watch?v=vvBl3YUBUyY>

https://es.wikipedia.org/wiki/S%C3%ADntesis_por_modulaci%C3%B3n_de_frecuencias

In general one can find many experiments in the internet looking for 'live mocap', 'interactive mocap installation', etc.

<https://www.youtube.com/watch?v=PaJhKxqBh9o>

Example of using Kinect cameras to create audio synth.

<https://www.youtube.com/watch?v=smlSVHGA4Sc>

ESSENCE

A game and corporal exploration that puts on stage the duality of height in movement and attempts to give them character.