42PERCENT NOIR is a new live performance project consisting of two music and visual artists that have collaborated closely for a long time. The project combines acoustic piano playing with digital sound and visual art. On stage, the two sides are merged together to form a performance that explores the interesting relationship between sound, vision, and live-interaction in the modern world.

1. INTRODUCTION

The piano is one of the most emotional and gesture based instrument, and hence have a very dominant character in an intimate performance. This domination presents an interesting challenge when it is combined alongside visualization. The challenge arises from the fact that visualization frequently contains automatic elements manifesting some lack of liveness. Thus the audience might lose some of the experience of the visual content and be solely engaged with the pianist.

By analogy, in the fast-developing world, with the benefits of new technologies, new challenges appear in the collision between the digital and the real world. In our performance, we explore this relationship between the piano as the real world and the visualization as the digital world. And the musicvisual pieces were composed to confront actual/current discussions, which are heavily affected by technology such as globalization, immigration, and AI.

Here in this performance, we wish to perform our original compositions combining piano music, visuals and sounds, together as one piece, in order to bridge the strong relationship between the acoustic and digitalised elements onstage. On stage, we use our homemade programs to create and process the sound scape and visual scape in real time. The piano notes (tone, velocity, and signal) are detected and transmitted to form a visualization that is constantly influenced during the piano playing. Programs were coded for each tune for real time processing and visualization. This allows an interesting interaction between the pianist and the Visual player on stage. For example, in one piece (see link no. (i) in section 5), the acoustic notes made by the pianist control a virtual character’s mood, and movement, which results in interesting feedback between the pianist and the virtual character (Eloul and Gil (2016)).

Additionally, we create virtual music performance interfaces that rely on human gestures. For example, a stochastic piano machine (see link no. (ii) in section 5), where the performer can create music piano phrases in real time by controlling simple parameters such as randomness and note density in a very experimental but surprising way.

The performance can be a very engaging and multi-sense experience. We believe that technology revolution is not a frightening word in the traditional acoustic music. In fact, we wish to show that the right use of technology in live performance can increase the performativity level, which will result in more ways to the artist/performer express them-self and to approach a variety of audience in larger spectrum of music genres.

2. BIOGRAPHY

42 PERCENT NOIR is a project consisting of two artists, Gil Zissu and Shaltiel Eloul. They met five years ago, in an electronicrock music group, recorded the album Colourful Cows and performed on tour in 2013. In the group they developed a homemade live performance method which was presented NIME2014 (Eloul et al. (2016)). Gil and Shaltiel moved to continue their studies in London and Oxford in 2013, and in the meantime, created together the performance ‘Dag is a DJ’.
They performed at the Kinetica Art Fair, London in October, 2014. The project was reviewed in VICE and a scientific article relating to this project is now published in the Leonardo Music Journal, MIT press (Eloul et al. (2016)).
3. IMAGES

Figure 1: 'Introducing Philip' (A duet of human and stochastic piano machine program we developed for live performance). We have created an interface program that makes piano melodies from stochastic algorithm. The performer controls the program parameters in real time to create interesting piano melodies. We will perform one song with this program along with visualization and electronic samples.
Figure 2: 'Introducing Philip' (A duet of human and stochastic piano machine program we developed for live performance). We have created an interface program that makes piano melodies from stochastic algorithm. The performer controls the program parameters in real time to create interesting piano melodies. We will perform one song with this program along with visualization and electronic samples.
Figure 3: Exhibition Trial II- On stage, the piano notes are translated into shapes curves and surfaces by algorithm that finds interesting points in a pre-recorded film, and evolves in real time. The algorithm works for any film. Therefore, we record a film just on the way to the performance, capturing the cultural and local places to give high intimacy and engagement with the local audience.
4. PERFORMANCE FORMATS

Our main performance is a recital (20 minutes) which is our priority. Also we are flexible to other combining it with a presentation (extra 8 minutes) or a workshop. Technical and Logistical Requirements: Piano, Sound system with stereo output. Floor plan of the performance is schemed below:

42PERCENT NOIR

Floor Plan

1 - Visual and sound stand: includes, one laptop, one keyboard, one player and sound-card. (Two electric socket, HDMI send to the projector, and audio send to output).
2 - Piano stand: a piano, stand for microphone, and one laptop.
3 - Audience space.
4 - Preferable location for speakers.
5 - Small stand and light on the piano

Screen
5. LIST OF DEMOS

5.1. Documentation of the performance


5.2. Online Activity


REFERENCES

