KAZUHIRO JO

Kazuhiro Jo is a Japanese sound artist and researcher with background in acoustic design and in interaction design educated at Kyushu Institute of Design and the University of Tokyo. He is currently working as a Research Fellow at Digital Media, Culture Lab, Newcastle University. He is also a member of a participatory sound performance project The SINE WAVE ORCHESTRA <http://swo.jp/>, an image sound processing software platform Monalisa <http://monalisa-au.org/plog/>, an auditory design performance project AEO, and a co-organizer of dorkbot Tokyo <http://dorkbot.org/dorkbottokyo/>. He has been awarded grants and support from Prix Ars Electronica, IPA Exploratory Software Project, and Japanese Government Overseas Study Program for Artists.

Talk Part 1: Current state of Digital Media, Culture Lab, Newcastle University

In first part of my talk, I would like to talk about our current state of Digital Media, Culture Lab, Newcastle University. We presents our latest projects, we-create, Dry Run, and Chiptune Music Band. I also briefly refer to our current PhD Research lead by students.

we-create is the ethic of the world being created by YouTube, MySpace, facebook and Wikipedia. The we-create programme, in the long term, aims to harness this power to make cultural production and presentation more open and egalitarian, developing a programme of work and development which aims to explore the possibilities of creating art via online collaborations, together with linking up all the plasma screens in participating cultural venues across the North East with the Live Site in Middlesbrough.

Dry Run is a participatory online artwork and interactive audiovisual gallery installation, based on the interface between data generated by runners whilst training, combined with their emotional and psychological responses to the process.

Chiptune Music Band is a public workshop and subsequent performance, inviting attendees to explore localized energy generation, public sound performance and DIY power where participants build a small tonal sensor driven sound making circuit, itself powered by an alternative energy source.

Talk Part 2: The Music One Participates: From Practices of The SINE WAVE ORCHESTRA

In second part of my talk, I would like to talk about my idea of the music one participates based on our continuous practices of a participatory sound performance project "The SINE WAVE ORCHESTRA". This talk is based on a recent published paper [Jo et al, 2008].

The SINE WAVE ORCHESTRA (SWO) is a participatory sound performance project that has been performing at various exhibitions, for both long and short periods of time since 2002 [http://swo.jp/]. The authors have served as the core organizers of the project. Under the basic concept that each participant plays a sine wave by changing its frequency, volume, position, and/or duration, people are invited to create a sea of sine waves as a collective sound representation.

Barthes [Barthes, 1977] divided music into two categories: music one listens to and music one plays. Music one plays occurs when people subjectively engage in the creation of sound, while one listens to has only a subordinate role. Music one listens to occurs when people engage passively to the sound representation by listening. Barthes argues that from the arrival of bourgeois democracy, those who relate with these two music came to be distinguished as the performer and the listener. In SWO works, the boundary between the performer and the listener is blurred. Each participant is a

performer to other participants, and is also a listener to other participants. Referring to his definitions, we may call our practice as a music one participates.

Although all SWO works use the same sound source (i.e. sine waves), each
SWO work employs different instruments with different temporal, physical, environmental, and procedural settings. The differences result in different styles of collective sound representation. This talk examines five of SWO works and discusses which elements affect how people create collective sound representations. Our initial explorations reveal a number of considerations for the music one participates.

REFERENCE

R. Barthes, Musica pratica. In Image -- Music -- Text, Hill and Wang, New York, (1977) pp. 149-154.

K. Jo, K. Furudate, D. Ishida, M. Noguchi, Transition of instruments in The SINE WAVE ORCHESTRA, ACM Computers in Entertainment, Vol.6, 4 (Dec. 2008) pp.1-18.

Performance: Lighting Wave / Colored Noise

In my performance, I will show two contrastive instruments “Lighting Wave” with photosensitive sine wave objects coming from The SINE WAVE ORCHESTRA and Colored Noise with an isolated white noise generator.

*For my performance, I appreciate if I could have a light stand, a desk, a microphone, an audio output, and a PA system with an analog mixer.

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Thank you in advance for your help and look forward to see you in next week.