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Dis-Patch: Practice as. . . Practice and Research

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Abstract

Dis-Patch is the title of a dance work that was partly the outcome of research into ways in which movement in space might successfully correlate to the parameters of sound. The process of making the work in workshops, rehearsals and performance both altered our view of, and added to the background research. It became evident in this process that certain outcomes, whilst alien to musically conventional ears, were nevertheless valid and interesting sonic translations of the choreography. The performance demonstrated how issues within and between disciplines can be re-problematised through the creative and innovative use of technology.

It is our contention that in this work is evidence for a disseminable “knowledge increase” that is intrinsic to “The Work”, a primary assessable criteria in traditional text-based research (Biggs. 2002, Melrose. 2002). The question that is central to any assessment of intrinsic knowledge in a work of art is *how* the work demonstrates or explains this knowledge. And this question is examined in light of our reading of *Dis-Patch*.

Extrinsic to *Dis-Patch* were a number of other contextualising influences by which spectators were able to inform their interpretation of the work. Program notes, an informal verbal explanation of some of the enabling technology, the venue and its attendant architecture, ritual, expectation and the broader cultural context of performance/concert-going.

Introduction

The following sections are written by composer Jonathan Mustard.

Dis-Patch was first performed at the Loft theatre at Queensland University of Technology, Brisbane, in June 2004. It is a work for three dancers, live video projection and music. The video and the sound are manipulated in real-time using the data from two video cameras that ‘watch’ the dancers on stage. The video/computer system tracks certain colours in the environment and returns data about the position of these colours, such as horizontal and vertical position, height, length and area. These colours are variously painted onto the performers as part of the performance or embedded in their costumes. Positional (topographical) data is mapped to control a range of parameters that are output to sound or video projection. Thus the performers movement in space manipulates other media.

As a translation of choreography into music, the work may be said to include artifacts of dance culture that have no equivalent in music in much the same way that a literal translation of words (or indeed phrases and sentences) in one language to another may not convey the same meaning in the other language because of the changed cultural

context. As a combination of disciplines within the same temporal frame, these cultural differences appeared to some to be reconciled. They were not necessarily resolved, but the experience of co-habitation through and over time made them less strange. This shift from strangeness to familiarity over time is typical of the way in which original and innovative work is experienced; experienced by performers and experienced/received by an audience.

1 Process

The process began as a collaboration between the composer and the choreographer via phone and mail with the composer describing various mapping procedures and system capabilities to the choreographer. The choreographer had seen a similar system in operation that was used for a previous work by the composer and suggested a larger-scale piece could be made using several dancers under U.V. light. The choreographer began by creating a number of short movement phrases using the *Life Forms* program and these were sent to the composer to use as simulations for testing and refining the system. While the colour-tracking system and mapping procedures were being implemented in Perth with the simulations, the choreographer began developing the movement phrases in Brisbane with the dancers. The two came together in the week prior to the scheduled performance season to complete the work including all the elements of lighting, staging, costuming and production for which a larger creative team was employed.

Unlike many dance productions, this work required early implementation of light and costume in the performance space in order to work with the system 'live', to further refine its handling of parameter scaling, instrumentation and *global conditioning*¹ and to amend elements of staging and choreography in the lead up to performances. Although the dancers had a general understanding that their movements influenced the sonic outcome it was felt unnecessary and possibly even counterproductive to explain a high level of detail as to how their movements manipulated sound. This was a significant departure from usual practice where dancers are normally required to learn the system in order to play it like a musical instrument (Coniglio, M. 1999, Mustard, J. 2003). The intention behind this system was that almost any choreography that included the composition of movement in space over time as a primary consideration would be a suitable candidate for translation into sound. i.e. movement topography is the primary determinant of change in the sound system. This approach, for a number of reasons, was felt to enable the dancers the freedom to concentrate on what they do best; that is, move their bodies without feeling *responsible* for the sonic result. What was not anticipated was the degree to which the result influenced the dancers' subsequent movement, in particular, energy, tempo and articulation (legato/staccato movement etc).

Similarly, despite the composer's knowledge of the system, there were unexpected musical results from the distribution of the various colours in space. In both cases, our immediate subjective response was to try to fix the problem, but in some instances the unintended artefacts were left to 'play out' to see/hear whether they could be used and replicated in future. So sometimes the dancers were left to respond to the sound intuitively and at others were encouraged to fight against their subjective responses. We

¹ *Global conditioning* simply refers to a set of variables like tempo ambit, instrumentation, pitch-scale and mapping that may be changed at structural points within a work.

grew to appreciate some of the more peculiar artefacts of sound as part of a new aesthetic frame and tried to use it to our advantage. It was always envisioned that there would be some unexpected results as the mapping procedures are well documented to produce these artefacts (Rovan, Wanderley et al. 1997, Winkler. 1995). Mapping strategy, that is the mapping of topographical data from video input to sound parameter output, combines both the “one-to-one” and “divergent” or “one-to-many” paradigms (Rovan, Wanderley et al. 1997).

Thus the process of making the work involved research in order to acquire the necessary knowledge and skills to make the piece. This in itself is not unusual for any work of art, however the contentious point is then how is this research made explicable in an experience of the work.

2 Strangers in the Night

While the work’s makers became acclimatised to this strange translating device it was pretty clear that an audience, or at least many audience members, would be challenged by the piece. A large portion of the work takes place in near darkness and the only light is that reflected from parts of the dancers that have U.V sensitive materials on them and light from the video projection. The audience does not see a whole figure for almost 5 minutes into the piece, but rather, a face or a limb or perhaps the outline of a figure.



Each section of the work, and there are four main sections, uses different mappings of visual data to sound parameters. This has the effect of reducing predictability of sight to sound correlation so that the audience does not get acclimatised for long. However, certain correlations do become clearer over time within each section: for example; a central pitch is mapped from the centre of the horizontal plane of a colour in space in the second section, but mapped from the centre of the vertical plane of a colour in the third and so on. Although it is possible to perceive these correlations with some effort over time, it is not a pre-requisite for understanding or appreciating the work. Perception of the specifics of the correlations might be an interesting game to play, but is only as enlightening as knowing how a car works, not where it might be going or who the occupants are. What is fairly clear is the general sense that the performers are manipulating the sound and that we are witnesses to a transposition of elements of the choreography into sound.

What was not translated and those elements of the choreography that did not affect sound in some way led to a curious disjunction that heightened tension between sight and sound and a desire on the part of (this) spectator(s) to fill in the gaps. Like conversations in a Virginia Woolf novel, the things that are left unsaid are at least as important as the things that are spoken. And in the same way that characters in a novel become habituated to the unspoken, we fill in the gaps with our own meaning from the point of view of our own desires and context until the next change of events disturbs our frame of reference (e.g. *To The Lighthouse*).

I have intentionally resorted to the rhetorical devices of metaphor and simile here as there seems to be no other way in language to fully explain the experience of the work and the knowledge it embodies. Those elements above that describe the technical details of the work within the contributing disciplines – pitch, tempo, articulation etc – deconstruct or reverse engineer some of the mechanics involved in the process and the performance, describing a *thin* conception of practice (Luntley. M. 2001. p 65-68) but as yet there is no adequate language to describe what is happening when the various media come together. What may be required is a language of hybrid disciplines that can explain for the assessment of practice as research *how* knowledge is embedded or embodied in hybrid work (Melrose. 2002).

Alternatively or additionally a pheno-text/geno-text reading might show how those lacunae, hesitations, repressions and subversions reveal what lies below the surface;

what drives lie behind the work (Kristeva in Dame, J. 1998). The makers of original work will always be engaged in this struggle for the right words to describe the knowledge embedded in the work. Even when a vocabulary can be established, it is often only available (sensible) to those who themselves are deeply embedded in the practice. For those who are outside the discipline, this poses the problem of how to critically assess the work if they have not in some way experienced it. Even with the experience of the work, the full extent of the knowledge embedded in it may not be



appreciated. This is not to say that it is not there and not assessable, just that non-practitioners will have a more limited insight to the work.

And even when a rich vocabulary develops to replace the demonstrative articulation of the musical properties the teacher is interested in, understanding that vocabulary still requires an immersion in the practices of music making (Luntley. M. 2001. p 65-68).

Even as *Dis-Patch* progresses from darkness into full light over some 27 minutes, some of us will remain more or less in the dark, strangers on the brink of familiarity.

3 *Dis-Patch* dis-course

One of the ways in which the music for *Dis-Patch* enters into the broader global discussion on, for example, the use of alternative controllers is its heavy reliance on sounds based on traditional western acoustic instruments. These sounds have a high indexicality, meaning that the gestures normally associated with producing them are relatively familiar – force-based gestures like pushing, pulling (on a violin bow) and blowing (down a length of tube), trajectory-based (point, put, glide) and pattern-based (chew, walk, repeat things) gestures (Choi, 2000). Much practical research in this field aims to replicate the general principles of the gestures involved in traditional sound production onto alternate controllers and to emulate the levels of control and complexity over sound that an instrumentalist attains through many years of practice. This same approach and with the same general aim of greater/finer expressivity is often used in the context of dancer-manipulated controllers. *Dis-Patch*, because of its use of topographical data, searches for its expressivity in the translation of large-scale choreographic structures rather than the movements of individual limbs. The “gestural primitives” at work in *Dis-Patch* are spatial and relational as well as trajectory and pattern responsive.

As mentioned above, the way in which the spatial relationships between colours are mapped to sound alters from time to time. This is equivalent to exchanging, for example, a force-based gesture with a trajectory-based gesture or even two opposing force-based gestures. This hardly makes sense in a traditional instrumental paradigm, but makes for fascinating and cogent variations in sound for the same choreographic material. The sum of these performed attitudes however, results in a number of perceptual associations and dissociations.

On the one hand, many of the sounds that are made have an association with gestures co-extensive with traditional orchestral instruments and, by association, the highly prescriptive cultural, historical and political framework of the orchestra. In addition, the trajectory of these sounds i.e. what the sounds do to “make music”, is predicated upon the relationship of colours in space; a dissociative phenomena decoupling sound from its historical gesture and re-coupling / reconfiguring the sounds within a new gestural context and by extension a new historical context. And on the other hand, what the sounds do to “make music” further dissociates or de-couples the sound from its traditional context. This happens when a particular instrumental sound is forced to ‘play’ outside its traditional capabilities; beyond the limits of instrumental technique or physique. A trumpet sound played in the register of a tuba does not sound like a trumpet until we hear it rise into its natural register.

The transition from not-trumpet to trumpet produces, or can produce a quite sharp ontological disturbance. The belief I had about the sound heard initially is undermined by subsequent events. The disturbance operates in both directions – ie trumpet to not-trumpet. The fact that I might know a priori that the trumpet is synthesised and therefore not bound to the usual physical constraints of a normal trumpet might blunt my level of disturbance, but is unlikely to mitigate it entirely. In another generation, whose primary experience of trumpet sounds is a mediated one, my listener may be entirely unmoved – I think we are very quickly approaching this situation. What it also

tells me is that the trumpet's political economy has been altered from its traditional prescribed boundaries to limits bounded only by the access and availability of the technology, the limits of the technology itself, the degree to which I may exercise my imagination and the ever-proliferating modes of (product) disbursement. In other words, I have an almost limitless ability to transgress the historical trumpet and all the other sounds that mimic traditional instruments.

4 To be confirmed

All works can be said to contain some kind of knowledge and many works set out to demonstrate a particular hermeneutic. Regardless of intention, a work of either kind may embody a disseminable knowledge and possibly an original one at that. *Dis-Patch* grew incrementally from personal practice and research in a particular area of inquiry, but was not intended specifically to demonstrate that research. One of the aims of the work was to take a limited set of content from a single medium (choreography) and express that content across several other media (sound and video) simultaneously. It was never envisioned that these secondary media would be 'slaves' to the principal, but would exert their own 'will' or 'force' on the content. Thus the translation of choreography into sound is translated via the filter of a compositional 'will' and similarly the video projection reconfigures the choreographic content on its own terms. We have taken a traditional aesthetic – unity of content – and developed this content over diverse media. That this might be said to parallel some kind of Nietzschean plurality – a dynamic play of 'forces' and at the same time be experienced and understood as such, remains to be confirmed (Deleuze, G. 1962. p 6-27). Whether the work says anything new, either about hybridised and mediated practice or about the individual artistic practices that make up the whole also remains to be confirmed. Whether the work is experienced as re-problematising the relationship between music and dance in particular, or between collaborations of specialist disciplines generally, remains to be confirmed.

Whether any particular example of knowledge is made explicit by the performance of them in non-languages (alternate texts) can only be confirmed by agreement. This agreement might be societal and historical (as in the case of the 'great works of art') or it might be by one's peers or supervisors in an institutional context. As yet there has been no *formal* assessment by peers or supervisors in an institutional context.

5 The choreographer's and dancers' experience of the process

The following section is written by choreographer, Chrissie Parrott

This work was approached with enormous enthusiasm; I was excited to be heading into unfamiliar research territory with unknown performance outcomes.

Audience expectation was not initially a concern. This could have something to do with that fact that the new work would be presented on a university campus and as part of a setting up phase of a new performance venue, in this case *The Loft* a wired black box, 15 x 20 x 15. The space informed the work as much as did the disciplines of dance, lighting, design, and music.

The composer became a partner with the computer to set up choreographic parameters and the choreographer was concerned with manipulating sound parameters through the

filter of her movement vocabulary. The dancers wearing specially designed costumes became a 'virtual orchestra'. The outcome was a true connection between all these mediums, as they responded constantly to be influenced by, and in turn influence each other.

Structurally I moved away from my usual architectural framework that includes the golden mean, existence of coda and specific placement of dancers in time and location.

The more I work with innovators like Jonathan Mustard there is evidence that my structures are becoming less rigid and in turn more innovative.

5.1 Research and preparation.

The studio development proceeded at a medium pace. My intention was to create enough movement that could be used as fodder for the collaboration, I was prepping and patching in movement that had the potential to shift in a variety of ways and respond intuitively to the collaboration process. I set aside three weeks part time prior to moving into the theatre space and the arrival of the composer. This gave the dancers time to work through the aesthetic and assimilate movement ideas into their bodies.

I used movement vocabulary from a set of *life forms* files, then continued with this 'digital aesthetic' to create variations and developed ideas in anticipation of costuming and the overall look of the work. Then there was a process of collaboration with the dancers once the basic vocabulary was formed. We used retrograding, cutting and pasting, dismembering and deconstructing of movement phrases by swapping singular body articulations from one movement phrase to another.

The three dancers that worked on this project were familiar with my process and have worked with *life forms* so there was an understanding that the process would slow down once we started working with live technology.

5.2 Correspon Dance

The composer spent time creating sound systems ready to be activated by colour and the dancers' movement during the set up time prior to the workshop and development phase.

The choreographer developed animated movement files using *life forms* key framing software and built them into a short movie representing limbs moving independently in space. The body parts were mapped in RGB² colour range to simulate the three colour options that would be worn by the dancers. I hoped this would be useful as a basic tool for the composer. The correspondence continued with email and telephone conversations over a three-month time span. This did prove useful as both collaborators had to articulate their intentions clearly in writing and continually check in with each other that we were on track.

5.3 Second phase research and preparation for performance

5.3.1 Calibrating

² RGB is the Red, Green and Blue colour range used by *Jitter* and other video processing software.

Once the composer arrived we started the 'bump in process' in the venue.

We found ourselves in a privileged situation. We were allocated three weeks in the venue prior to opening for a thorough investigation of the work. The initial part of the collaboration was spent calibrating the space, targeting colour, locating the placement of the two ultraviolet cannons [lights], and checking the response of fluoro fabrics and paints in the black space in order to establish the most effective response from the video feed.

This meant that dancers were working in darkness for long hours wearing their costumes to locate and define areas in which the sound was most effective. Designer Shaaron Boughen purchased specific fabrics - silks, shag piles and fluoro synthetics. There was an in-depth process of testing and discovering how these particular colours and fabrics were read by the video cameras, sent back to the software and finally read as sound.

We found that we had to overlay some of the fabrics with paints and this directed the costume design to a certain extent.

5.3.2 No rules

It became apparent to all involved that we were in an open process where it was up to the composer to inform the choreographer and dancers regarding the spatial boundaries and the choreographer to inform the designer and dancers regarding the changes on a daily and sometimes half-daily basis.

There were two or three days of mis-match of *dis-patch*. Real negotiation took place, but there were unpredicted situations that were frustrating for the dancers and collaborators. The frustration in this case was symptomatic of the dancers' sense of ownership in the project.

At this stage of the process, the performers had to wait for the technology and experimentation to take priority, as opposed to the more common scenario where the dancer is expected and expects to be drilling the work ready for a polished performance that relies on their interpretation of a choreographer's work. Having to make choreographic changes on the run meant that the original movement dynamic was momentarily lost for the dancers. A sense of vulnerability and disorientation was heightened by the unfamiliar process that is part of an engagement with live technology and unusual working environments.

5.4 Pre-performance phase

I observed here also that the strange territory that they were experiencing had a lot to do with the sound. It took three or four days for the dancers to feel the real experience of actually creating the sound through their placement on stage and the changing of colours and costume.

Generally speaking, sound will support the dance or even precede it. In traditional settings, an experienced dancer has the ability to anticipate the sound and respond with movement well before the audience. Through rehearsal and repetition the ear becomes accustomed to an intuitive sense of timing. In this case it is the movement that pre-empted the sound by a nanosecond, the dancer has to drive the sound and not search for impetus within the music to support the pace and dynamic of the movement. During

performances, some audience members were experiencing the opposite effect and perceived the sound as pre-empting the movement.

Light deprivation played a role in the continuing difficulties of this phase, as it was imperative that we worked in near darkness in order for the technology to be effective.

This made it difficult for the dancers to feel a sense of progression toward performance and created levels of tension knowing that the work was drawing closer to audience scrutiny.

5.4.1 Seeing the procedure work in a 'real world' situation.

Two days prior to opening there was a breakthrough with the technology. The composer had now had enough time to develop additional musical material and variations and the costumes were in their final stages. It was apparent at this stage that we had something unique and beautiful to build on before the opening performance.

The costumes were superb, and the closest realisation of an idea that I have ever experienced with a designer. One set of dresses were most successful with a series of zips and folds and moveable parts where the dancers were able to reveal and hide segments of coloured and pleated silks.

6 Context of practice

The following sections are written by Jonathan Mustard.

Extrinsic to *Dis-Patch* were a number of contextualising influences by which spectators were able to inform their interpretation of the work. Program notes, an informal verbal explanation of some of the enabling technology, the venue and its attendant architecture, ritual, expectation and the broader cultural context of performance/concert-going.

Program note

"...this new work engages with dance-oriented technology in new ways to explore the nexus between compositional and choreographic processes. Using colour-tracking technology, aspects of choreography manipulate sound through the filter of a unique compositional system that translates movement in space to sound in real time. Although various motion-sensing technologies have been around for quite some time, they have primarily been used to manipulate sound in ways that strive to reflect the traditional performance paradigms of instrumental practice. The system that lies behind *Dis-Patch* aims for a transposition of choreography into sound that is filtered more by compositional and design concerns. This highlights the often-uneasy relationship between music and dance, where one or the other tends to dominate in terms of cultural perceptions. The effect of *Dis-Patch* is not unlike the effect that is experienced when reading a translation where certain norms in one culture have no parallel in the other. The result can be an invigorating re-alignment of values and expectations. It is hoped that *Dis-patch* goes some way towards a new alignment between dance and music and in the process crosses the cultural divide.

The use of ultraviolet in this piece is a way of creating a stable environment for the colour-tracking that drives the work and necessarily references our experience of U.V. as it has been used since the '60's, but extends the aesthetic framework beyond the psychedelic or the surreal. The first section explores the time-honoured activity of painting the body, but is it a body preparing for war or

seduction? Whichever battle is engaged is prefaced by this ritual. The second section of the piece takes as inspiration the rituals of fish and other animals who display their colours to communicate emotions, physical states and territorial possession. Part three further explores the movement vocabulary established in the first sections in almost every permutation possible for the three dancers while they progressively change all or parts of their costuming. The colour changes in the costuming are reflected in the sound by changes in instrumentation, texture and mapping procedures.

Finally, as the work lights come up, the dancers bodies are revealed for what they really are and the system is destabilised so that chance lighting artefacts in the environment are just as likely to affect the colour-tracking system as the flesh-tones and rehearsal clothes of the dancers. The system is 'Dis-Patched', which refers also to the programming environment of 'patching' that the system is created from."

For the benefit of those in the audience who chose not to read or cannot for whatever reason, the above program note was reinforced by a brief informal account of how the system worked, but with the caveat, for everyone's benefit, that it was not necessary to try and precisely follow the system's workings in order to appreciate the work.

In spite of this contextualising caution it is not proposed that research equivalence is dependant on "the tyranny of certain conventional registers of ... writing in the Arts, over those mixed mode practices" (Melrose. 2002). Rather, that there were many elements in the work itself to explicate, through a freer association of a given set of allusions (a method[ology] unavailable to conventional research) to problematise the issues within and between the represented disciplines *and* that the schema of a supporting context will attend even the most aesthetically oriented artwork just as there is a supporting context for traditional research; ie academic guidelines, peer/supervisor assessment and public dissemination. The support for the audience's interpretation of the performance in this instance was about their empowerment, but, like some academic papers that may be read and are nevertheless opaque even to a relatively informed reader, not all 'readers' of the performance will be able to understand or appreciate the work in every detail.

7 Context of Research

While artists may satisfy, at least in part, the traditional requirements for research by showing or proving intrinsic knowledge, as arts practitioners, we believe we must critique the grounds on which these obligations must be satisfied. These grounds, historically, are based in western, male-dominated institutions answerable to the imperatives of capitalist product relations. While there is some sense in which the forces mentioned here are exerted to a greater or lesser extent, their influence is still significant. There can be little doubt for example that the amount of knowledge, as a product that universities make in the Australian environment, has an impact on their budgets. In other words, knowledge is exchanged for value – it is commodified. With many universities eager to deepen their relationship with a private enterprise whose principal goal is making more profit through increased or smarter productivity, there will be pressure for research funding to be tied to these outcomes. The danger here is that the majority of funding will be narrowed to market-driven, practical outcomes at the expense of pure research and research that is less immediately commodifiable.

An examination of artists' motivation for institutional acceptance or recognition must also be made, particularly in the light of some recent work whose maker was guided in their practice by principles that may be viewed as an attempt to satisfy these institutional demands (Cologni, E. 2003). Practice such as this needs to be constructed very carefully so as not to compromise the integrity of the maker and the made.

Typical motivations include the promise of tenure or artist residencies. These forms of economic benefit for the artist are often conditional on research outcomes. For the artist who may not be an experienced academic researcher, the prospect held out by the sublimation of their practice as research becomes very attractive. There is no intent here to denigrate any artist attempting to demonstrate embedded knowledge or the notion that there can be diversity of language in research, simply that practitioners must be honest and self-critical about their motivation for institutional accreditation.

8 Conclusion

It is difficult if not impossible to be conclusive about whether *Dis-Patch* is an example of practice as research. The artists know what research and knowledge is embedded, but they may only guess whether this is explicable to other knowledgeable practitioners. The extent to which non-lingual forms of expression may signify any one thing explicitly is doubtful. The jury on whether dance, music or image constitutes a language or system of related signs that is broadly understood is still out and until this question is resolved, the question of conveying even ambiguous or multiple meaning in these forms of expression will be controversial.

However, these forms are, nevertheless forms of expression in the broader sense of being things made by humans and as such have the potential to carry meaning within the framework of similarly formed things. Music is understood in relation to other music and dance to other dances etc... If we accept that a work is original or innovative in terms of other similarly formed work, then perhaps it can be accepted that research has probably occurred for it to come into being.

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Jonathan Mustard lives and works in Perth as a freelance composer / musician and has gained a reputation as one of Perth's most innovative composers writing many works for mixed media, as well as more traditional instrumental and vocal pieces for



dance, theatre, concert and stage. He has been involved in several major dance productions with well-known choreographers and with dance graduates of the W.A. Academy of Performing Arts. He is active in the field of hybrid arts, performance, theatre and education. In '02 he was commissioned by Barking Gecko Theatre for their Festival of Perth offering -"Sarena's Song", Chrissie Parrott and the Link Dance Company's season at the Playhouse Theatre in Perth and Dance House in

Melbourne and for their tour of the Avignon Off festival for 2003. In 2004 he was commissioned by TasDance to compose the full-length dance work "Swimming the Luna Sea" that was premiered in Launceston in April and toured Hobart and Melbourne to much critical acclaim. Later that year saw the premier of another collaboration with choreographer Chrissie Parrott, 'Dis-Patch', using a unique real-time computer colour tracking system that 'translates' choreography into sound. Parrott and Mustard have been preselected to present the next instalment of this work (Trans Send) in the Monaco Dance Forum in December.

Further resources on Jonathan Mustard see also

http://www.soca.ecu.edu.au/students/masters/Jonathan_Mustard
and the Australia Music Centre Website at <http://www.amcoz.com.au>

Chrissie Parrott's distinctive and widely recognized choreographic style draws equally upon her foundations in classical dance and the richness of the 20th Century contemporary dance vocabulary. She has created a repertoire of over 60 works - most particularly within the context of the Chrissie Parrott Dance Company [CPDC] which include 'Terra', 'Life Love & Beauty', 'Tower', 'Terminal Velocity' and 'Deco Dance'. Choreographic commissions include works for WA Ballet, Australian Dance Theatre, Queensland Ballet Sydney Theatre Company Tasdance, Sinfionetta de Lorraine France, Theater Vorpommern in the Baltic city of Stralsund. Tanze Forum Cologne touring to the Avignon festival in France. Chrissie danced with the Western Australian Ballet, One Extra Company - Sydney dancer where she was also Assistant Director, Festival Ballet Nici de Monte Carlo - Basel, Switzerland, Crameer Balletten - Stockholm, and Tanz Forum - Cologne. Chrissie's outstanding and sustained contribution to contemporary dance-associated arts has been significantly acknowledged by the presentation of the **Sydney Myer Performing Arts Award**, *National recognition of an outstanding choreographic contribution*, the **Swan Gold Award**, *for outstanding theatre development* **Sound Australia Award**, *for a continuous commitment to commissioning of Australian composers and live music in performance* **Western Australian Citizen of the Year Award**, *entertainment and the arts* she is also a **Centenary Medal Recipient**. Chrissie was awarded a three year Research Fellowship by ArtsWA, to investigate the implications and use of motion capture

technology within the context of dance. Her research into the various sciences associated with the process of motion capture led her to spend time in the world's leading commercial motion capture studio 'Medialab' in Paris. She spent time working in the production studio and captured 45 minutes of her own choreographic data. From this data a short animated film 'ON THE WING' was made using a 3D avatar, modeled in Perth. Chrissie's interest in new technologies attracted commissions to create several works using LifeForms® choreographic software, WAAPA@ECU [Hawk] [Hawk II] and Tasdance [Virtual K@ontours] QUT Pixelated Sea LINK Dance company Cyg.net. The latest works in collaboration with Jonathan Mustard include Swimming the Luna Sea, Divining, Cyg.net and Dis Patch. Since September 2001 Chrissie has held the position of Senior Research Fellow with WAAPA@ECU and was Founding Director of its graduate dance company Link.