

Dafna Naphtali

Workshops and Talks / 2013

WORKSHOP: LIVE SOUND PROCESSING STRATEGIES

“Live Sound Processing” alters and affects the sounds of acoustic instruments live in performance, with the goal of creating new sounds with their own unique identity in the musical tableau of the performance. Although the difference between “Live Sound Processing” and other electronic music practices has often been misunderstood by audiences (or even many musicians), in recent years it is no longer simply the domain of a live sound engineer in the back of the room but is also accepted as a role for composer or performer on stage and both performers and audiences have become more savvy about and can recognize many of the techniques as they have become ubiquitous in many musical genres.

This workshop will explore various live sound processing techniques and strategies through performance, lecture and presentation, and gives participants a foundation to develop their own work. The lecture/presentation will be given by Dafna Naphtali (who uses live sound processing in her work since 1995). The lecture/workshop was first given at Harvestworks in NY May 12th <http://www.harvestworks.org/may-12-live-sound-processing-strategies/> with Satoshi Takeishi (percussion) and Robert Dick (flutes). – students are invited to bring their (acoustic) instruments and participate hands-on.

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WORKSHOP: LAPTOP-LIVE ELECTRONICS ORCHESTRA

By the beginning of the 21st century circuit bending, no-input mixers, laptops, analogue circuitry, network sniffers and many other creative ways to produce sounds electronically have become a normal way of expression for the artistic community. We can see electronics as instruments among other instruments, but larger ensembles are seldom built entirely from circuit-benders or laptop musicians. This workshop can be used as preparation for a performance of an orchestra of electronic musicians for between 10 and 15 people, and is based on exercises used in Naphtali's Electronic Music Performance and Laptop orchestra course at New York University

VOICE ACTIVATED WORKSHOP \ VOICE & ELECTRONICS

This workshop is for adventurous people ages 10 and up (singers and non-singers alike) who want to use their voices and electronics to make fun and unconventional music.

We will learn basic vocal warm-ups and then explore how to use our voices for music/sound with microphones/electronics, delays, and other kinds of electronics processing to make fun and compelling music, using physical gestures with Wii controllers, other devices, and even smartphones to control rhythm, tempo, melody and other aspects of a musical composition or improvisation, as well as the parameters of electronic and electro-acoustic sounds. Workshop was given Nov. 2013 in Burgos Spain as part of Festival Audio Tangente in Burgos which focused on the human voice and live electronics/processing, and is part of a larger project of Naphtali's to bring contemporary vocal music and electronics to new audiences.

ARTIST TALK: {KALEID-O-PHONE} – LIVE SOUND PROCESSING AS INSTRUMENT

Dafna Naphtali discusses her compositions and projects since 1995 when she first started using live sound processing on all the instruments in her ensembles as well as her voice. In projects as diverse as What is it Like to be a Bat ? (digital chamber punk with Kitty Brazelton), to chamber music, to avant-jazz improvisations and in open form compositions, and recent work for vocal sextet and electronics and LEMUR music robots. Dafna's work has twice been commissioned by American Composers Forum and supported by NYFA, NYSCA, American Music Center and Franklin Furnace. <http://www.dafna.info>

ARTIST TALK: AESTHETICS AND APPROACHES TO MULTI-CHANNEL SOUND

Dafna Naphtali was a programmer for Engine 27, a 16-channel sound gallery in New York for several years in the early 2000's, and gained much experience and perspective on the various and possible aesthetic approaches to working with multi-channel systems. She later continued work on her own projects and presented her work in performance at Diapason Gallery, Issue Project Room (Floating Points Festival '05 and '10) and most recently in Hamburg at the Hochschule for Musik und Theater in a hands-on workshop and performance using their 220 speaker Wavefield Synthesis system. This workshop gives an overview and history of various techniques including point-source, ambisonic, 3-D audio and surround (as well as Wavefield Synthesis. Requires a sound system with a minimum of 5.1 (6 speakers), but preferably with a minimum of 10 speakers.

WORKSHOP: Human Voice & Interaction

This workshop will look at the use of voice in interactive sound projects and interactive media both as an input / control source (i.e. voice activated experiences), and as content (as sound source). Through a combination of lecture and students activities, participants use the human voice (preferably their own) as a primary element in short live performance experiments, to incorporate pre-recorded sound or as a control source for live performance. Depending on length of workshop, topics include:

v Human voice & audio processing: how processing can create various physical and abstract effects, how it can change the sense of space, emotion, gender, and identity. A look at the human vocal ability to mimic and create non-human sound. There will be both discussion as well as hands-on learning about compression / pitch shifting / spectral modification / autotune etc.

v How the voice works: The mechanics of vocal production and the human vocal apparatus. Discussion/lecture and readings from the literature in vocal science and pedagogy and acoustic phonology. Moving away from the intellectual, I also plan to give the class some basic vocal and breath training as well.

v Building interaction using the human voice: A look at work using and choosing the best audio from the voice for triggers and control – text, pitch, volume, spectral information, amount of activity, etc, will all be investigated and used.(examples will

use Max/MSP but the students can program in whichever program is best suited for their projects).

v How the voice is used today: A survey and comparison of the use of the voice in experimental sound works and theater, western and non-western singing and vocalising, with a special focus on the unusual. (readings from 21st century voice by Michael Edward Edgerton)