



The Library

UC SAN DIEGO

Head Over Heels

March 31, 2016
5 minutes, 48 seconds

Speakers: Steven Leffue, Anne Gehman, Grady Kestler

Transcribed by: Hanaa Moosavi

[IDEAS Performance Series](#)

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Time	Transcription
0:00	[Music]
0:03	[IDEAS Initiative for Digital Exploration of Arts + Sciences]
0:08	[HEAD OVER HEELS THURSDAY, MARCH 31, 2016 GRADY KESTLER WITH GUEST SAXAPHONIST STEVEN LEFFUE AND DANCE PERFORMER, ANNE GEHMAN]*
0:14	Steven Leffue: Liam says that improvisation is just— it's composition but on a very short, a very fast short timeframe, so it's just permeations of time of composition.
00:32	[Music]
01:57	Anne Gehman: For this particular project, it was about the space it was about bodies contending with this giant thing, and how do we continue to maintain the essence of humanity in the space with this giant thing, and all of this other stuff going on. And I think that the way that we navigated that was through how— how we saw each other and worked through spaces that were actually a little more hidden in this space because this enlivens so much. So it was something about the polarity of that, playing with the polarity of that.
03:12	[Music]
04:04	Grady Kestler: So as you probably heard there was electronics involved, and the electronics are not just a simple modification of the audio signal that was coming from the saxophone— actually we spent, me and Steven Leffue, the saxophonist, spent a large part of our summer designing and implementing and building an intelligent system that was able to sense and react to what the saxophonist was doing and so among those sensory items are how loud he was playing or how fast he was playing and so we took those and we mapped them to control parameters and so we have these very different layers of controls. We found that as we played it generated these musical structures and so a lot of what— what contributes to the structure and form of the piece is actually generated from this machine. We came to this piece eighteen months ago with a totally different idea, and then about four or five weeks ago when our schedules freed up, we rethought it and decided to expand on what we had already built and so part of it was generating graphics that— that were interpreting what the machine was outputting and putting them up on the wall and also bringing onboard a choreographer or dancer that has a Myo armband. The idea of the armband is to control the graphics and the sound and to have this interactive improvisatory performance that was between machine, saxophonist, choreographer.
5:39	[Music]

*Spelled as written. Saxophonist and performer may have been misspelled.