

Lars Kynde

Documentation & Links

‘Vandmand’

2017

A project by Lars Kynde and Mariska de Groot for the Elsinore Girls Marching Band, performed in the Danish Museum of Science and Technology.

A carefully designed spinning tonewheel projects on the floor and forms the instrument that 30 girls of the marching band play together. Each holding a light-to-sound transducer in the one hand and a speaker in the other creating different sound sculptures depending on the movement they make and the patterns they position.

Research, composition and execution for this project was made possible with the support of Stroom Den Haag, Fonds Podiumkunsten, Creative Industries Fund and Danish Arts Foundation.

Link to the performance documentations: click here: <https://vimeo.com/242136891>

Link to Vandmand at iii website: click here: <http://instrumentinventors.org/work/vandmand/>



Performance at the Danish Museum of Science and Technology (2017, Elsinore Denmark)

‘Pulsende Piber’

2016

The project takes its starting point in Christian Liljedahl and Tobias Lukassen’s research in the pulse-jet technology, which was invented during 2nd world war by the Germans to send V1-bombers against England.

A pulse-jet is the simplest jet motor possible. Explosions occurs in a chamber, and because of the resonant properties of the exhaust and intake pipes, each explosion triggers the next. The frequency of the pulse jet is determined by the length and width of the exhaust and intake pipes.

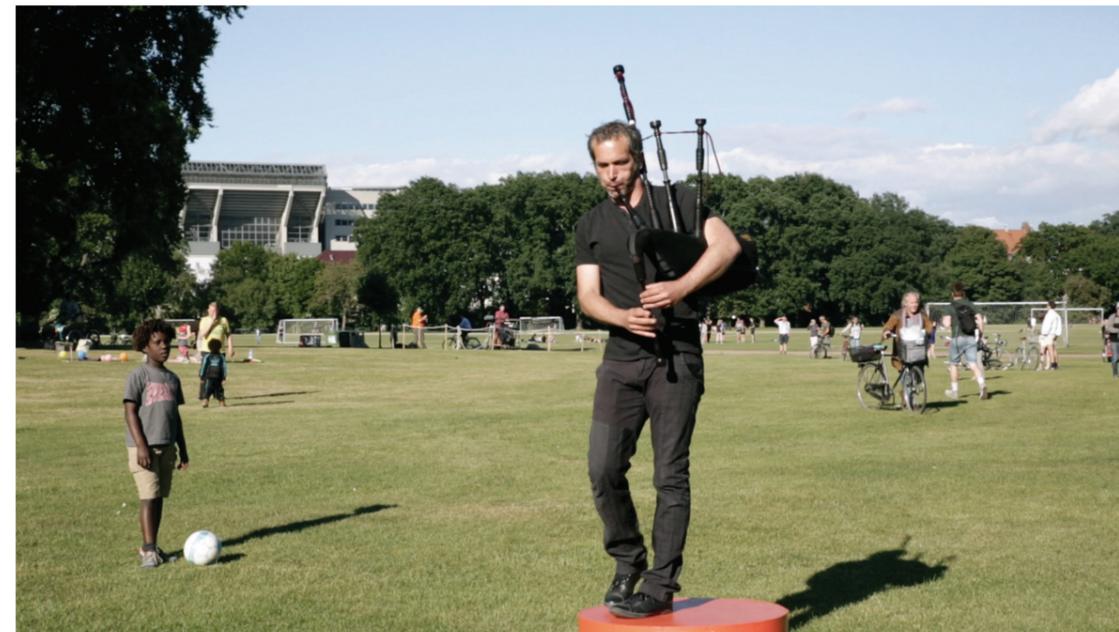
The jet engines can due to their loud sound be heard over large distances thus making the speed of sound perceivable. Inspired from renaissance visual anamorphosis effects, this piece aim at creating a similar audio-anamorphosis. The rhythm will sound “correct” at only one particular spot in between sound sources of great distance. At all other places the rhythm will sound distorted because of the relatively slow motion of sound.

In this work, the bagpipe is playing a duo with a giant version of itself. The bag pipe walks in a composed pattern on an open area. In each corner of the area there is placed big powerful pipes instruments: The pulse-jet trombones. The three pulse-jet trombones are arranged in a distance-pattern that creates rhythmical harmony and disharmony depending of the listeners position in relation to the pulse-jets and the bagpipe player. The musical score includes a mapped route for the bagpipe-player to walk through the sonic landscape.

Link to the performance documentations: click here: <https://www.youtube.com/watch?v=kmrR9yFe5vg>



Performance at Sand Songs – playing the elements at the Zandmotor, Instrument Inventors Initiative (2016, The Hague, The Netherlands)



Performance at Fælledparken, Klang festival (2016, Copenhagen, Denmark)

‘Tasteful Turntable’

2014 to 2016

How does sound affect our perception of food? And how does taste affect our experience of music? Tasteful Turntable is a sensuous performance that explores this sense-interference between music and gastronomy.

The performance takes place around a slowly rotating dining table designed to let the guests experience parallel stimuli through the ears and mouth. Different small dishes containing only one bite each are carefully positioned on the table, and four guests wearing headphones are seated around it. As the table slowly turns, the guests taste the flavors and listen to a synchronised music composition coherent with the position of the foods and their tastes.

For the composer, the tastes are used side by side with the sounds in the score. For the chef, the sounds are used to flavour the other ingredients.

Thematic Statement

The past few years, there has been a boom in scientific research in the area of how sound affects the taste of our food. Commercially there has also been large interest from Heston Blumenthal in 1997 introduced his iPod-enhanced seafood dish, Sound of the Sea, and till today where Ben & Jerry’s is considering a sonic range of ice-cream flavours. Nevertheless the goal of the Tasteful Turntable is to use this field of research as a medium for artistic expression.

My works often explore different aspects of synesthesia. How does stimulation of one sense affect our perception through another? I am particularly interested in how music inspires our sense of sight, taste and smell, and in what manner our experience through these senses alters the perception and creation of the music.

Tasteful Turntable is furthering this interdisciplinary research with a team of collaborators; (Composer Nikolaj Kynde, Chef Mette Martinussen, Food-artist Augusta Sørensen, and Ceramic artist Giulia Crispiani).

Produced by Wundergrund on Tour in collaboration with the Copenhagen Cooking Festival. The development of Tasteful Turntable was supported by the Creative Industries Fund NL within instrument inventors initiative’s 2014 research and production program focusing on “non-data based technologies, embodied knowledge and returning to the senses”. Further supported by the STROOM pro projects subsidy. In 2015 supported by the Danish Art Workshops.

Link to the performance documentations: click here: <https://vimeo.com/204211788>



Performance at Restaurant 1th, Wundergrund festival (2014, Copenhagen, Denmark)



Performance at November Music, (2015 Den Bosch, Netherlands)



Performance at Musica OORtredders (2016 Neerpelt, Belgium)

Composition Machine, 'Wandelende Tak' Series

2010 to 2013

Over the past 10 years, I have been building and designing composition machines. The idea of the composition machines is on one hand to exhibit specific compositional structures by giving them a physical form as mechanical machines, on the other hand to create new limits and possibilities to the composer as an alternative to those possibilities and limitations found in the classical instruments and notation system.

'Answer to Nancarrow' is the latest work from Wandelende Tak series, which primarily uses conveyor belt functions. Nancarrow is fascinating, because through out his life, he insisted in composing music with such a rhythmical complexity that no human could play it. He wrote his music for player pianos (automatic mechanical pianos that reproduce music written on rolls of perforate paper) and hereby he achieved very high rhythmical accuracy, but also very limited variety of timbre. The compositions are structurally intriguing and has become a study object for contemporary composers, but the sounding music lacks a human side as it is interpreted by machines rather than musicians.

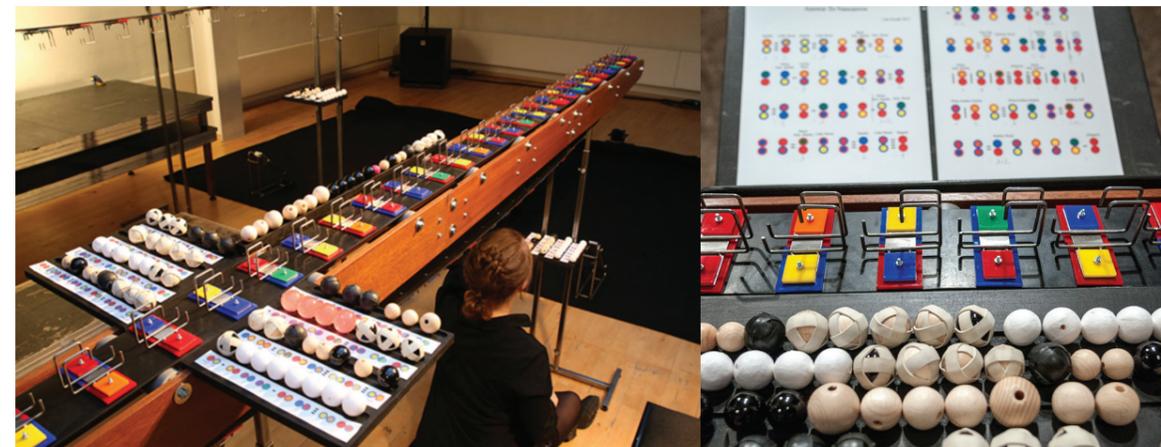
In my answer to him, I have reflected upon some of these topics. I have replaced the rolls of paper with a new mechanical system with belt conveyors and translated one of Nancarrow's complex canons into colours, shapes, and movement. When performers play the new machine as an instrument, the old structure is expressed with a new human relation between performers, music and audience.

The performers install marbles on the belt conveyor according to a series of printed graphical scores corresponding to the belt in colours and shapes. At the end of the belt, the marbles fall down and hit tuned metal bars. In this process the audience can read the music before it sounds by watching the patterns of marbles on the belt. When all players perform their tasks synchronised they act together like one big clockwork, and the result is rhythmical and harmonic progressions when the marbles fall onto the tuned metal parts.

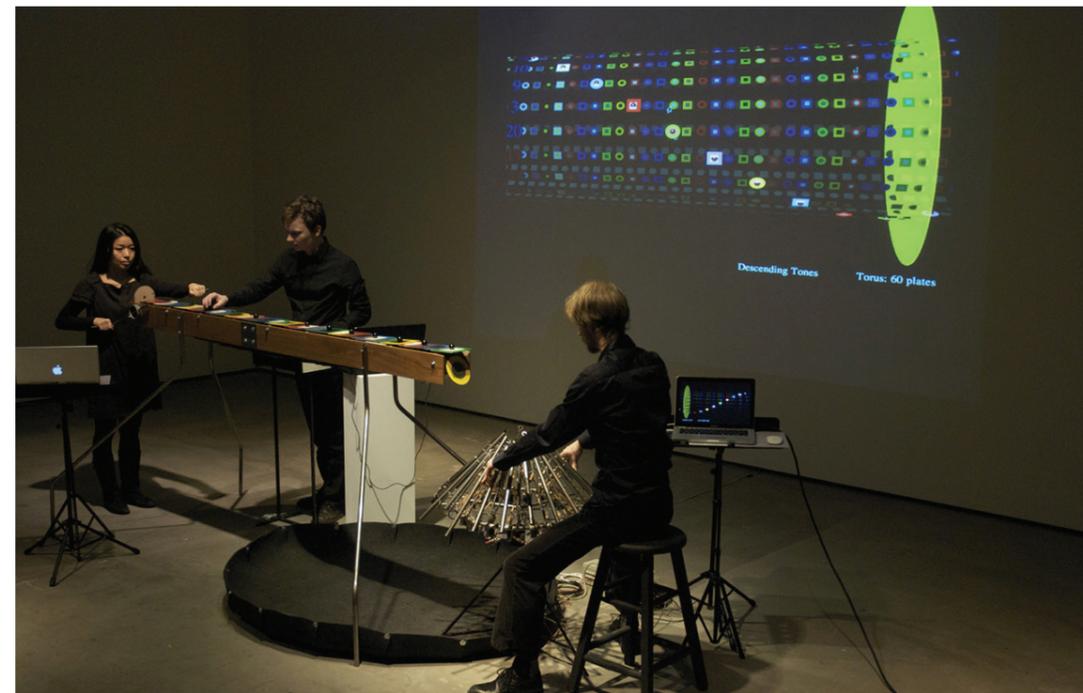
Link to the performance documentations: click here: <https://www.youtube.com/watch?v=X97bmrGniNc>



'Answer to Nancarrow'
Performance at November
Mucic (2013 Den Bosch
Netherlands)



Performance at
Klang Festival
Copenhagen, DK
2013



Performance at Tokyo
Wonder Site (2012 Japan).
This is compisition
machine no 4 – B.

List of the Links

Homepage:

www.larskynde.dk

Links to videos

'Vand Mand' Performance documentation:

<https://vimeo.com/242136891>

'Pulsende Piber' Performance documentation:

<https://www.youtube.com/watch?v=kmrR9yFe5vg>

'Tasteful Turntable' Performance documentation:

<https://vimeo.com/204211788>

Composition Machine 'Wandelend Tak' Serie, Performance documentations:

<https://www.youtube.com/watch?v=X97bmrGniNc>