

Per Anders Nilsson, Author/composer
Erik Jeppsson, Video/producer

The Hour Record Game

Can sport and art be amalgamated into a coherent work? A point of departure is *simulacra* of third order, where the simulacrum precedes the original and the distinction between reality and representation vanishes. We aim to fuse past, present and future times into one reality, with reference to Merleau-Ponty who states that present time is a fixed point in time that is dependent of all other times to be determined.

The original in this simulacrum is the *Hour record* for bicycle, which is to ride as long as possible in one hour on an oval track. An official record attempt is under strict surveillance, and in order to beat the record the athlete has to prepare for months and years, and it demands performing on the edge of physical and mental capacity.

In the original, present and future times are “visible”, while past time is implicit in the record of historic and current records, which contextualizes and gives meaning to the challenge. This performance challenges a cyclist to ride on a trainer at vo_2 max for one hour, which is real, tough, and achievable, since the goal is relative individual capacity rather than an absolute reference. A video that shows images of the past while a number of percussionists are playing will symbolize all historic *Hour record* attempts in the present time. Electronic music synthesizes present and future times such when the cyclist is on schedule and focused a perfect fifth is heard, the most consonant interval. Being behind schedule will cause frequencies to fluctuate, which create interferences that signalize lack of focus and/or fatigue.

The cyclist embodies past, present, and future times: to succeed with the challenge that demands to be present and focused, the task relates to past records, and the goal is fixed by point in the future. A former record holder, Scotch Graeme Obree, writes: “Where it had been a battle against the black-line, it was now a battle against myself to not lose my rhythm, as the effort needed to sustain my ride got greater and greater. I was up on the record, though, and I would go on and on, no matter what – even if I thought about failure [...]” Obviously, he was aware of the context and the goal during his struggle in present time. However, in this performance all tenses are represented and visible in artistic works, whereas the cyclist’s performance are physical and representative at the same time. In all, this make up for one reality that consists of composed and “real” reality.

Brief Bios of Authors

Per Anders Nilsson (1954). PhD./Professor, vice prefect for research at Academy and Music and Drama at University of Gothenburg. Improvising electronic musician and electroacoustic music composer, in addition a devoted cyclist with a history as a leader in Swedish cycling clubs. Studied saxophone and electroacoustic music from 1981-87 at the School of Music at University of Gothenburg. In 2011 he finished his PhD thesis *A Field of Possibilities: Designing and Playing Digital Musical Instruments*. Has been played at several ICMC conferences: Aarhus, Banff, Thessaloniki, Beijing and Miami as well as been commissioned at GRM, Paris with *La gamme voiture XM* by GRM in 1999. Has also been a visiting scholar at CNMAT in Berkeley, CREATE in Santa Barbara, and CCRMA at Stanford. Nilsson was music coordinator for ICMC 2002. Nilsson is currently working in Palle Dahlstedt's research project *Creative Performance* supported by Swedish Research Council. In addition he has also released a number of phonogram, among many Beam Stone on British PSI, and the latest issue California Connection on LJ Records are mention worthy.

Erik Jeppsson (1960). Technical Director at Academy of Music and Drama at University of Gothenburg. Active as a musician and sound engineer since the early 80s. Continued working in the field of theatre and made sound and light designs for, among others, Gothenburg City Theatre, Pusterviksteatern and Theatre Sörmland. Studied documentary filmmaking at the Nordic Folk High School, Biskops-Arnö and with several photography courses at the Photo Academy at Gothenburg University. Jeppsson has produced, directed, made sound design, cut, photographed and animated short and documentary film since 2000, a number of these productions with screenings on Swedish National Television, as well as festival screenings in Göteborg International Film Festival, Tempo Documentary Festival in Stockholm, Viscult, Joensuu (Finland), Zlin Film Festival (Czech Republic), Cinemajoven, Valencia (Spain) and Calibre 35, Munich (Germany). Jeppsson also works with photography, video art and visual depictions and has appeared in performances at Angered Theatre, Gothenburg City Theatre, Studio Emad Eddin (Cairo, Egypt), and in the Swedish Church. Jeppsson has been represented with video works in the Museum of World Culture and in the Gothenburg Museum of Art.

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Technical requirements

Sound

A high quality public address system in stereo with sub bass
6 microphones for percussion and cyclist
Line boxes for the electronic music
Four stage monitors

Video

A screen for video, minimum 5 x 3 meters
Video projector minimum 5000 ANSI-lumen

Light

4 pcs. 500 W Fresnel w. barndoors
4 pcs. 575 W Profile S4J Zoom
8 ch. Dimmer
Light console
4 pcs. Light Stands Manfrotto 007 w. short bars
Cables

Misc.

Monark 939E test bike (with built in power meter)
Two tables: for the laptop musician and live video mixing
Warm-up space for the cyclist

Venue

Preferable the concert hall or a theatre.

Additional participants

Four percussion players, (students from HSM).
A sound engineer is required for set-up and performance