Dynamic cross-domain expression:
notation, interpretation, technology and performance

Music and/as Process study day/conference/mini-festival

Goldsmiths, June 2015

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This presentation is available here: **http://rhoadley.net/presentations/process.pdf**

v0.02

Interdisciplinarity

Both of us have an interest in **interdisciplinarity**, **collaboration** and **cross-domain expression**.

I'm particularly interested in **live notation** which has a unique effect on musical composition - joining **dots** with **signals** and **fixed, written performance** in the classical western tradition with **improvisation**.

Wright & Van 't Hoog Video 'Orpheus Trio' Philip Mead Piano Improvisation Six Iterations

Artists **Michael Wright** & **Henriëtte Van 't Hoog** Video *Orpheus Trio* with **Philip Mead** *piano improvisation*.

Orpheus trio was created from short video clips of every day phenomena orchestrated to create a concrete art animation (of seven minutes duration). Philip Mead generated six improvised iterations responding to the artwork, each one exploiting a different potential of the piano.

online
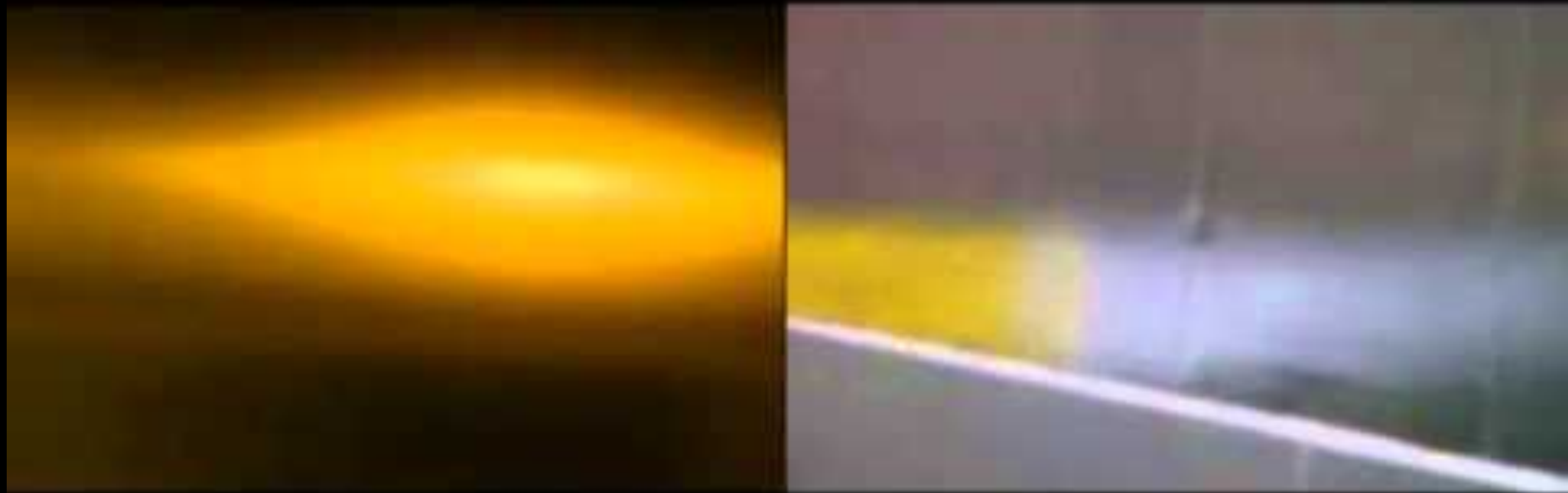
What are expressive domains?

This presentation demonstrates one aspect of **practice-led** research which seeks to **translate** between **expressive domains** using **technology**. An expressive domain is a form of artistic expression such as **music**, **dance**, **text**, or **images and patterns**. Information is taken from one domain and translated into another in **real-time** allowing **synchronous** performance. Music is **already cross-domain**: it is formed of **physical action** to create **patterns**.

❝ I haven't practiced dancing, I just copy the music❞

Three research streams

1. algorithms (patterning)

2. physical computing (real world interaction)

3. notation/representation (and therefore performance and interpretation)

Live Notation

This presentation focuses on **live notation**, its **possibilities** and **difficulties**.

Live notation's development has gained in momentum over the last few years as associated technologies have improved.

MaxScore (Didkovsky), **Bach Project** (Aghostini and Ghisi)(both **MaxMSP** based and in part CAC systems), **Lilypond** and other more bespoke systems. I use **SuperCollider** and **INScore** (Fober).

There is currently **no** widely accepted solution.

Features of Live Notation

- importance of exploitation of performers instrumental **virtuosity** and learned response

- balance between fixed notated performance and **improvisation**

- **synchronisation** with multi-domain live performance

Features of Live Notation

- **novel** forms of notation, no longer **fixed** on the page, (although this has its own issues).

- the results don't have to be **all one way** or another, you can mix precise, pre-composed music with **graphics** and **text**.

- it is straightforward to add or remove elements - the 'live' score can itself be **finalised** or **fluid**.

The tools

• provide a structure for the **generation** of music and/or common practice **notation** as well as **graphical** elements

• facilitate communication between **SuperCollider** and **INScore**

• offer the beginnings of a more standard interface for **physical mapping** and **live notation**

which are located...

- https://github.com/supercollider/supercollider

- http://inscore.sourceforge.net/
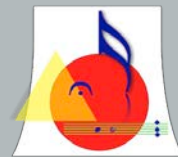
- http://rhoadley.net/inscore (on request)

Performances: **System Demonstration**, Natural History Museum, London, June 2014

Semaphore, Cambridge, October 2014

Lost in translation - problems and questions?

• The score is designed to be what it is: **leave it alone!**

• The importance of **automation** in enabling more complex behaviour at higher levels, as in performance.

• Is this a **tool** - or a **composition**?

• What about **interpretation**?

• Live notation: is it too **difficult** to play?

• x, y and z maps to pitch, duration, amplitude, chordal complexity, timbre? Is this all too **simplistic**? (Yes)

• technicalities: how best to implement **rotation** and display the resulting 'live' notation.

• How do I feel about **losing control**: what about if I 'come across' a particularly **beautiful version**. Can I save it? (Currently no, except for taking a screen shot). Should I be able to?

Forthcoming events

- *Performance of 'How To Play the Piano in 88 Notes'* by Philip Mead, Music as Process Conference, Goldsmiths, London, 6th June 2015

- *Performance of 'Semaphore'* for dancers and musicians, 9th July, Cardiff Contemporary Festival, M.A.D.E. Gallery, Cardiff

- **Semaphore** plus **new piece**, workshop and demo at Festival of Ideas, Cambridge, Saturday 31st October 2015, then at the following venues:

- New Cut Arts, Halesworth, Suffolk

- Colchester Arts Centre

- WestAcre Theatre, Norfolk

- Conway Hall, Holborn

Thank you and demonstration

any questions?

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this presentation is available at
http://rhoadley.net/presentations
as **process.pdf**

video recordings of past performances are at **rhoadley.net/youtube**
and **rhoadley.net/vimeo**