Ways of Making People Move
composing, mapping and interpreting using five generation of augmented musical scores.

Notation as Contemporary Music Supplement
Goldsmith, London
October 2013
Richard Huillery
Digital Performance Laboratory
Anglia Ruskin University

Three Streams

Algorithmic decision
physically the intervention into
representation (notation)

(representing musical composition and performance)

Performances

Three generation of performances

Three generation of performances

Three generation of performances
Ways of Making People Move

composing, mapping and interpreting using live
generation of augmented musical scores

Notation in Contemporary Music Symposium
Goldsmiths, London
October 2013

Richard Hoadley
Digital Performance Laboratory
Anglia Ruskin University
8th Feb 63
Notation is a way of making people move. If you lack others, like aggression or persuasion. The notation should do it. This is the most rewarding aspect of work on a notation. Trouble is: Just as you find your sounds are too alien, intended 'for a different culture', you make the same discovery about your beautiful notation: no-one is willing to understand it. No-one moves.

Cornelius Cardew, from Treatise Handbook, 1971
Three Streams

algorithms (patterns)
physicality (via microprocessors, etc.)
representation (notation)

(representing musical composition and performance)
Notation/representation
Richard Hoadley

Four Archetypes, 1995
Notation

- complex semantic and graphic 'language'
- not really suited to non-specialised environments
- many challenges in electronic implementation and display
Why?

- to unify dots and signals: enriching electronic music with live performance and algorithmic patterning [quote]
- to investigate links between ‘technologies’ and approaches: mapping between domains: algorithm and physical gesture into live notation: understanding which gestures have ‘meaning’ and which don’t
- to investigate liveness in music performance and improvisation
- to learn about and analyse compositional processes through automation
- ...as a consequence and to clarify, it's a technique and a tool, just as these compositions are both pieces and experiments
The tools...

provide a structure for the generation of music and/or common practice notation (plus) according to stylistic rules

facilitate communication between SuperCollider and INScore

http://supercollider.sourceforge.net/

http://inscore.sourceforge.net/

http://rhoadley.net/inscore (from April 2014)

eventually, maybe, offer the beginnings of a more standard interface for physical mapping
Peer comment and criticism

- machine musicianship as a compelling reason for using real-time notation
- concern over possible difficulties in keeping track of one's place in the score
- concern over the feasibility of an 'accurate' and structured rendition
- concern over lack of rehearsal, familiarity and even the status of the performer

> musicians who have tried this do not agree with many of these comments
Performances

[to display, or not to display, the notation?]
Gaggle @ Museums, interfaces, spaces, technologies, 2010

www.youtube.com/watch?v=FroFT1vHU0
Triggered, Kings Place, London, 2011

www.youtube.com/watch?v=W3vnuA3torc
The Fluxus Tree, LIPAM, Leeds, September 2012

www.youtube.com/watch?v=wH0mjb-jf8Q
Forthcoming Performances

Calder’s Violin
INTIME Symposium, Coventry
1600 20th October 2013

Quantum²
Ruskin Gallery, Cambridge Festival of Ideas
1930 27th October 2013
Demonstration
Thank you

any questions?

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this presentation is available at
http://rhandley.net/presentations