> 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**

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

Three Streams

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

(representing musical composition and performance)

Notation/representation

Performances

[to display, or not to display, the notation?]

Forthcoming Performances

Calder's Violin
INTIME Symposium, Coventry
16:00 18th October 2013

Quantum7
Ruskin Gallery, Cambridge Festival of Ideas
19:00 27th October 2013

Demonstration

Thank you

any questions?

contact:
richard.hoadley@anglia.ac.uk
or
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this presentation is available at
http://fluxlabs.net/presentations

Ways of Making People Move

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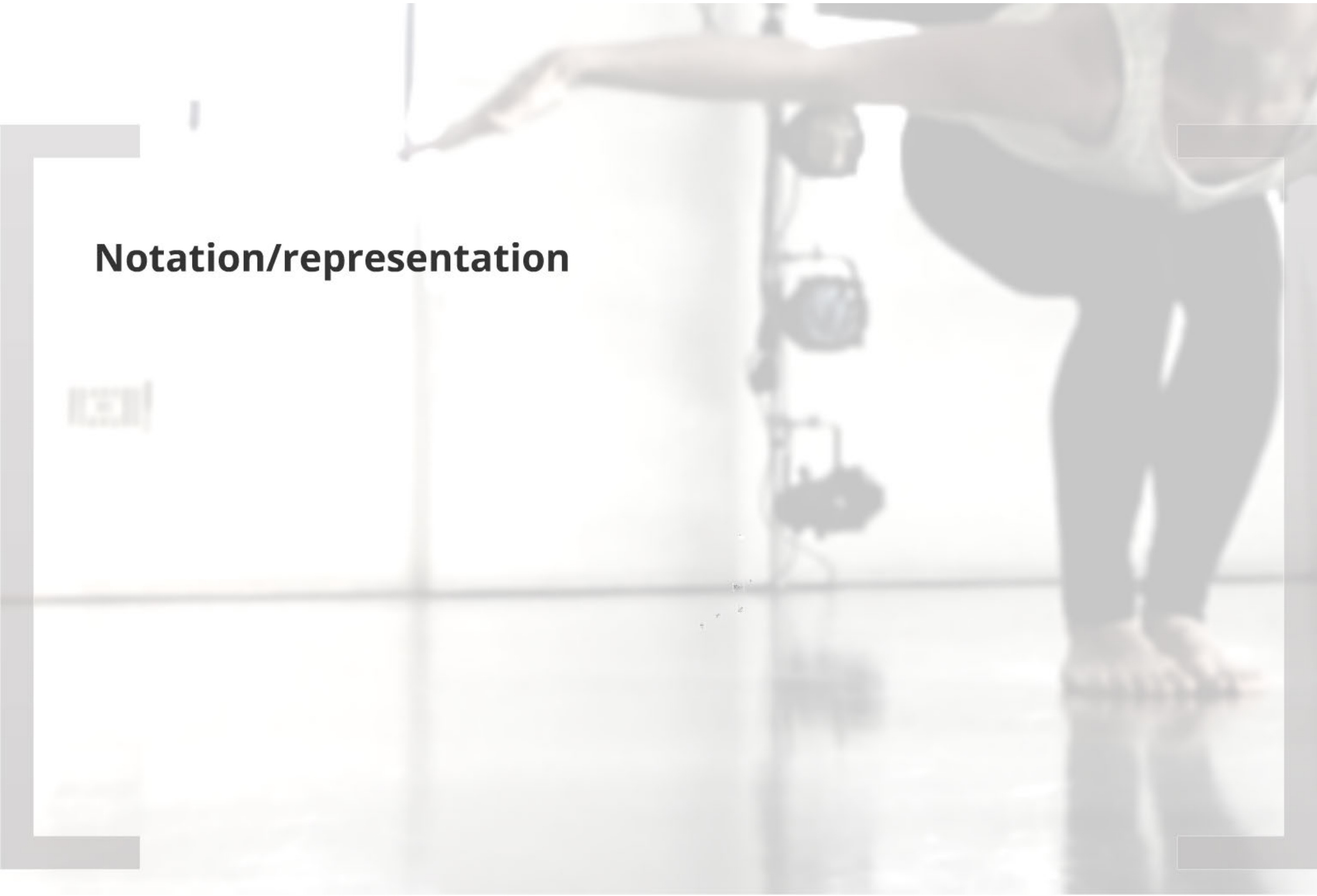
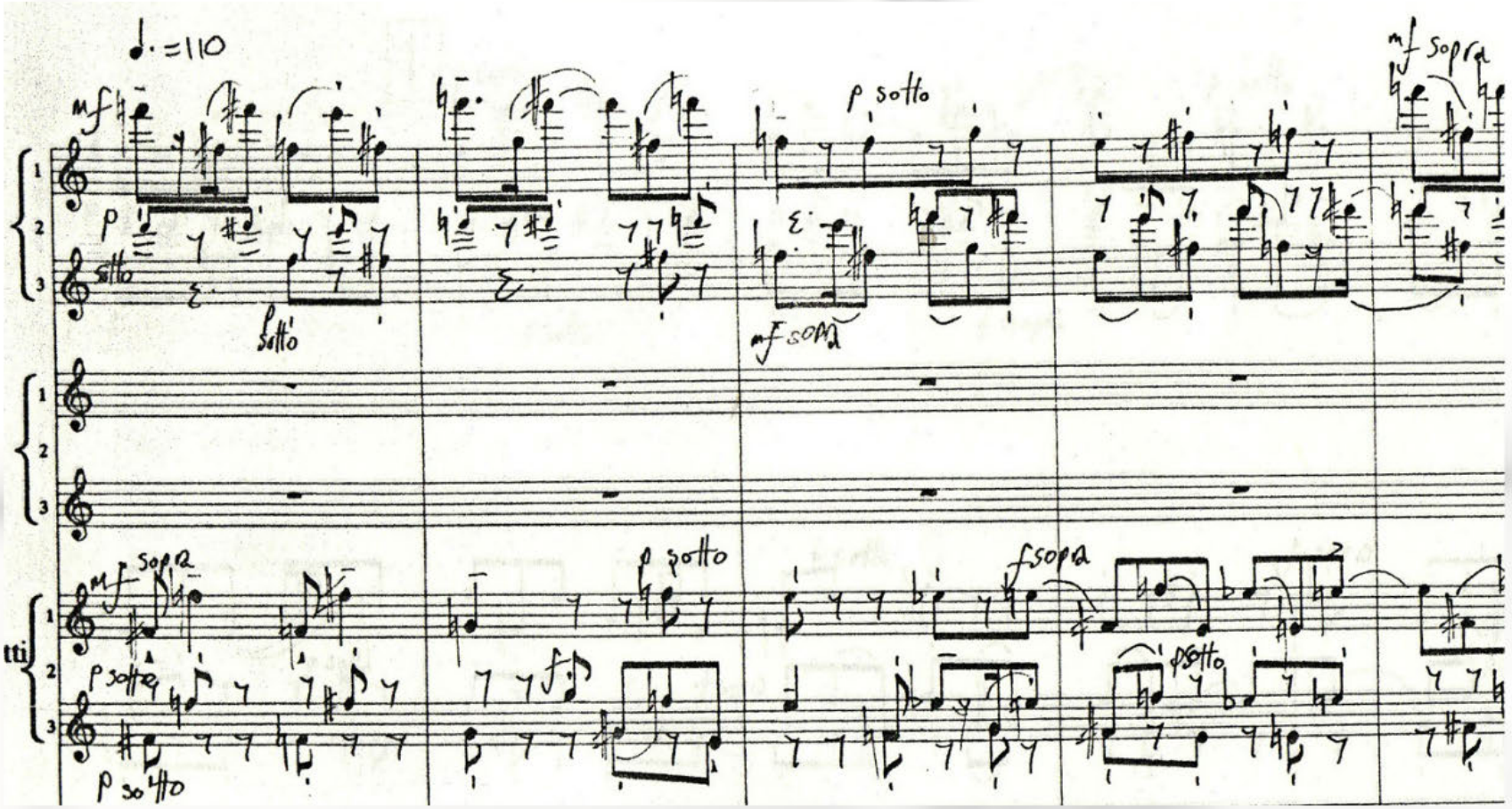


Notation/representation

Richard Hoadley

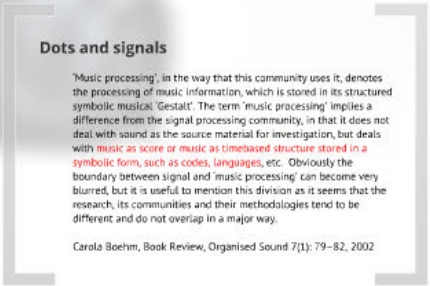
Four Archetypes, 1995



Notation

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

Why?



Dots and signals

'Music processing', in the way that this community uses it, denotes the processing of music information, which is stored in its structured symbolic musical 'Gestalt'. The term 'music processing' implies a difference from the signal processing community, in that it does not deal with sound as the source material for investigation, but deals with music as score or music as timebased structure stored in a symbolic form, such as codes, languages, etc. Obviously the boundary between signal and 'music processing' can become very blurred, but it is useful to mention this division as it seems that the research, its communities and their methodologies tend to be different and do not overlap in a major way.

Carola Boehm, Book Review, Organised Sound 7(1): 79–82, 2002

- 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

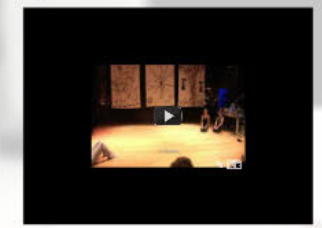
Gaggle @ HCI conference, Cambridge 2009

Gaggle v2

The Fluxus Tree, LIPAM, Leeds, September 2012

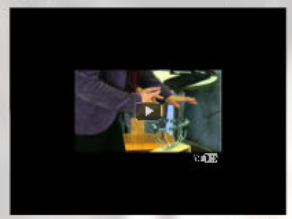
The Fluxus Tree, Intime Syposium, Coventry University, 2012

Triggered, Kings Place, London, 2011



Public Interactions with the Fluxus Tree at the Cambridge Festival of Ideas, October 2012

Gaggle @ Museums, interfaces, spaces, technologies, 2010



Quantum², Sensations Festival, Empty Shop, Meadows Shopping Centre, Chelmsford, Saturday September 28th 2013

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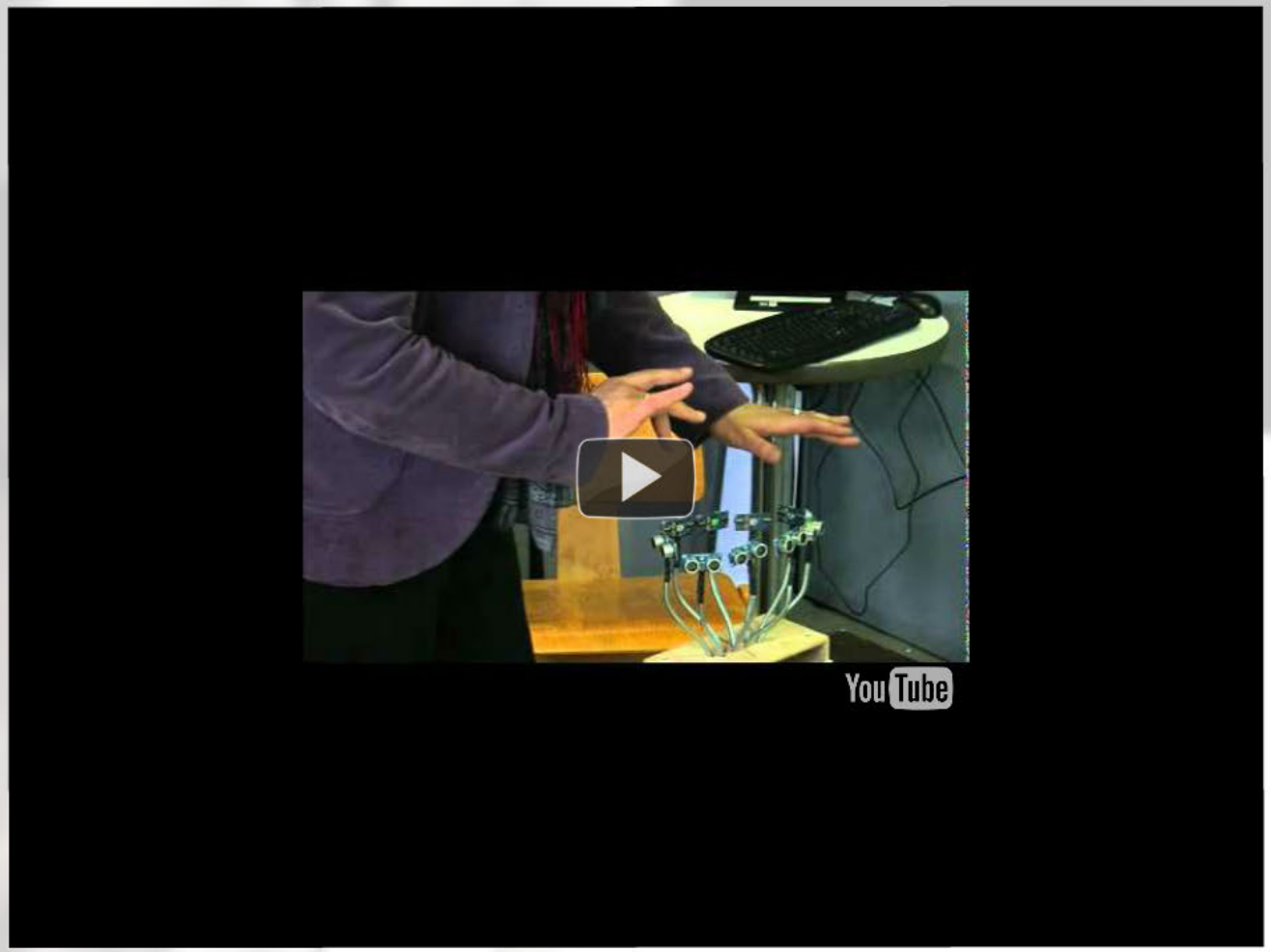
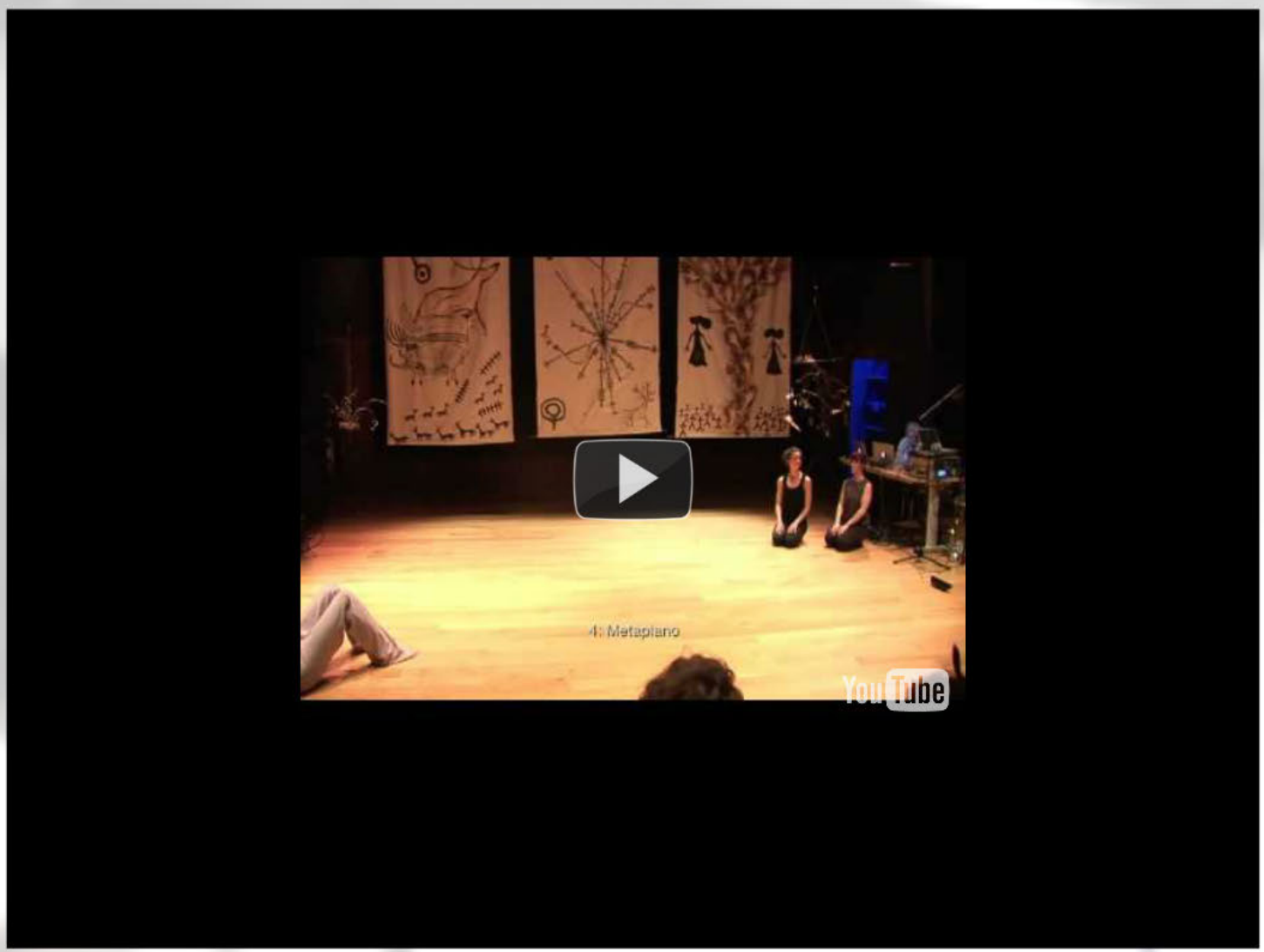


www.youtube.com/watch?v=FroFT1vHU0

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

Quantum², Sensations Festival, Empty Shop, Meadows Shopping Centre, Chelmsford, Saturday September 28th 2013

www.youtube.com/watch?v=-mq6ejdP0hg

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