



Negotiating the musical work II. Computer-Performer interaction in relation to Composer-Performer interaction.

DTPA 2006

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Overview



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Overview

- Pre-study for a new work for guitar and computer -



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- Pre-study for a new work for guitar and computer -
- a study of the inter-relations between composer and performer.



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- Analysis of a video recording of a composer/performer session.



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- Summary



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Introduction

Purpose and Conditions



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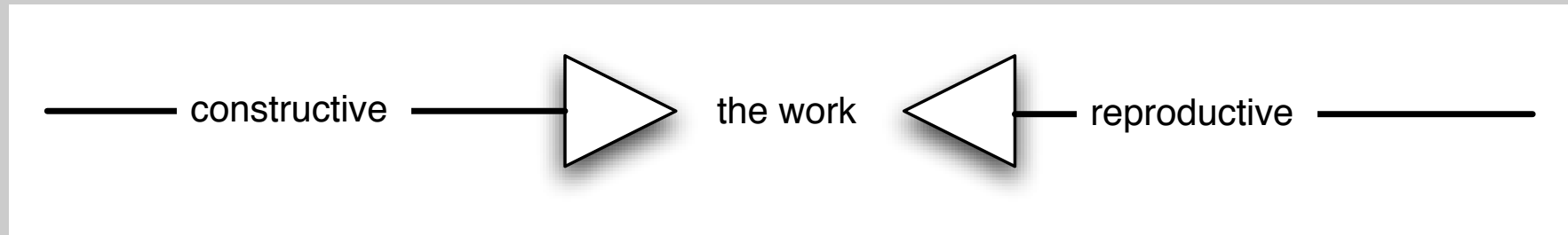
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Construction - Reproduction / Composer - Performer



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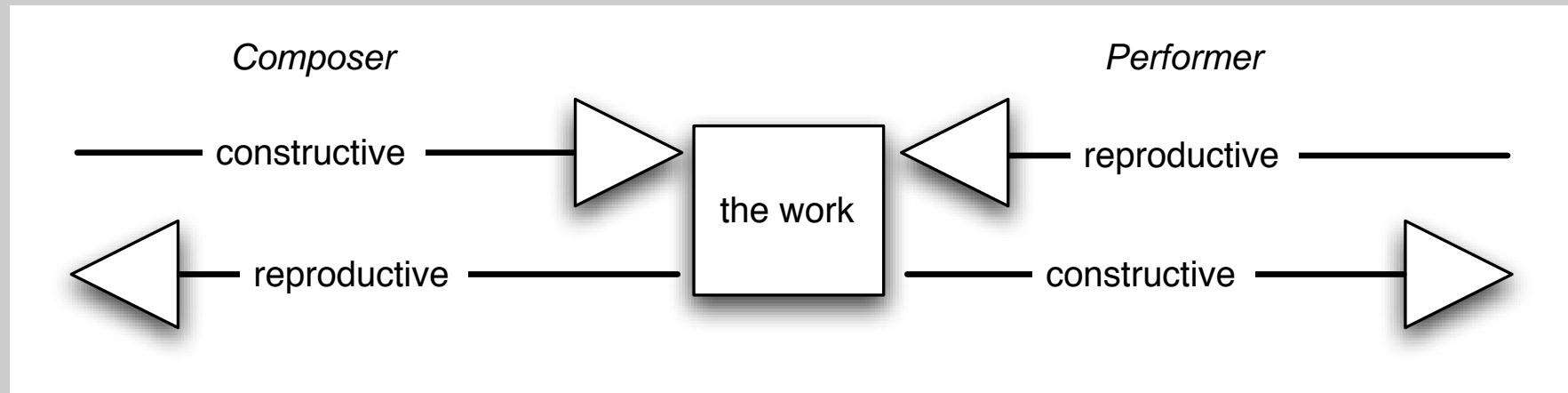
Traditional view





Construction - Reproduction / Composer - Performer

Ricoeur





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Semiological approach.



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Semiological approach.

Musical semiology

- Analytical understanding of the musical work in its entirety.



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The notion of a 'single, well-defined item of information to be transmitted, all the rest being simply noise' is 'dangerously inaccurate and misleading as soon as we move from the artificial communication of information to a concrete act of human communication as a total social fact.' [Molino, 1990]



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Duchamp: *two poles, the artist and the viewer. The intention of the artist holds no significance to the viewer.*

Valéry: *'there is no guarantee of a direct correspondance between the effect produced by a work of art and the intentions of its creator'.*



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The three dimensions



The three dimensions

...recognizing, elaborating, and articulating the three relatively autonomous levels (poietic, neutral and esthetic) facilitates knowledge of all processes unleashed by the musical work, from the moment of the work's conception, passing through its 'writing down', to its performance.

[Nattiez, 1990]



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A model of analysis on three levels:

- the poietic - the constructive phase
- the esthetic - the interpretative phase
- the neutral - the trace

Method



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Musical semiology.

Drawing on Nattiez and Molino and their idea of tripartition.



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Qualitative research.

Using a qualitative method when approaching the complex area of machine-musician interaction.



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Verbatim transcription of the video.

Doing a verbatim transcription of video documentation from which a graph was extracted.



Example page of transcription.

	Verbatim transcription of the video	Comments
	First clip: ~1 min	
1		
2	Stefan: "Yes...Where were we?"	Love appears a bit restless, while waiting for Stefan to finish writing.
3	<i>Trying out a phrase, then turning to</i>	
4	<i>the sheet of music to write the phrase</i>	
5	<i>down. Apart from tapping his fingers</i>	
6	<i>on his legs, Love is passive while</i>	
7	<i>Stefan is writing,</i>	
8		
9		
10		
11	<i>Stefan puts the pen on the music stand.</i>	
12	Stefan: "So the motif so far would be":	Stefan turns Love waiting for response
13	<i>Stefan reads the newly notated phrase</i>	or some kind of feedback on the
14	<i>on the instrument, and turns to Love</i>	suggested material. However, Love's
15	Love: "mmm" (<i>nodding</i>)	response is not very articulate.
16	Stefan: "should we have these last as	He seems not to be very engaged at
17	well?"	this moment.
18		



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Empirical study

background



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- Boundaries between composing and performing.



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Intentions

- Real-time processing
- Boundaries between composing and performing.
- Not a *typical* collaboration...



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Transcription / Interpretation



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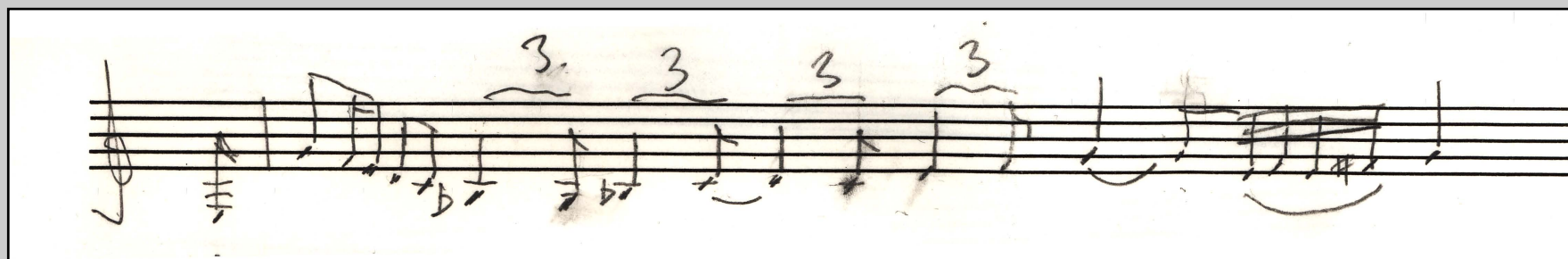
Transcription / Interpretation

Purpose of the documented session: To work out variations on the melody...



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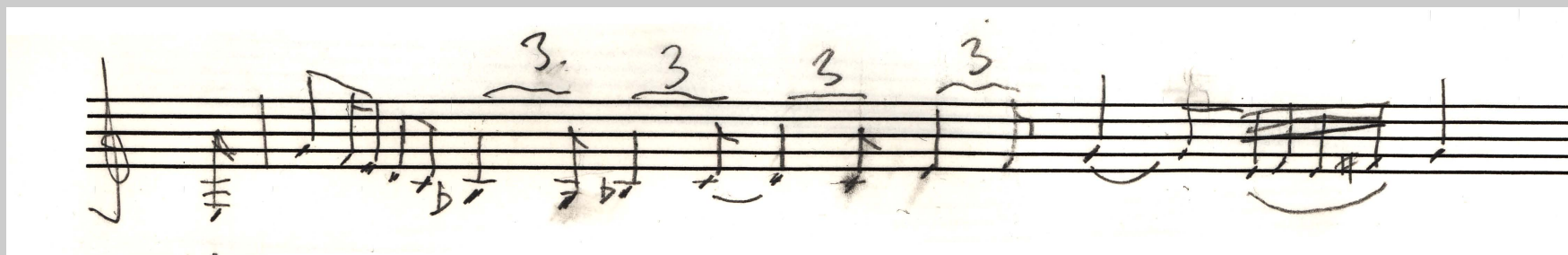
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Love Mangs first notation of the melody derived from the sound file.

Transcription / Interpretation

Purpose of the documented session: To work out variations on the melody...

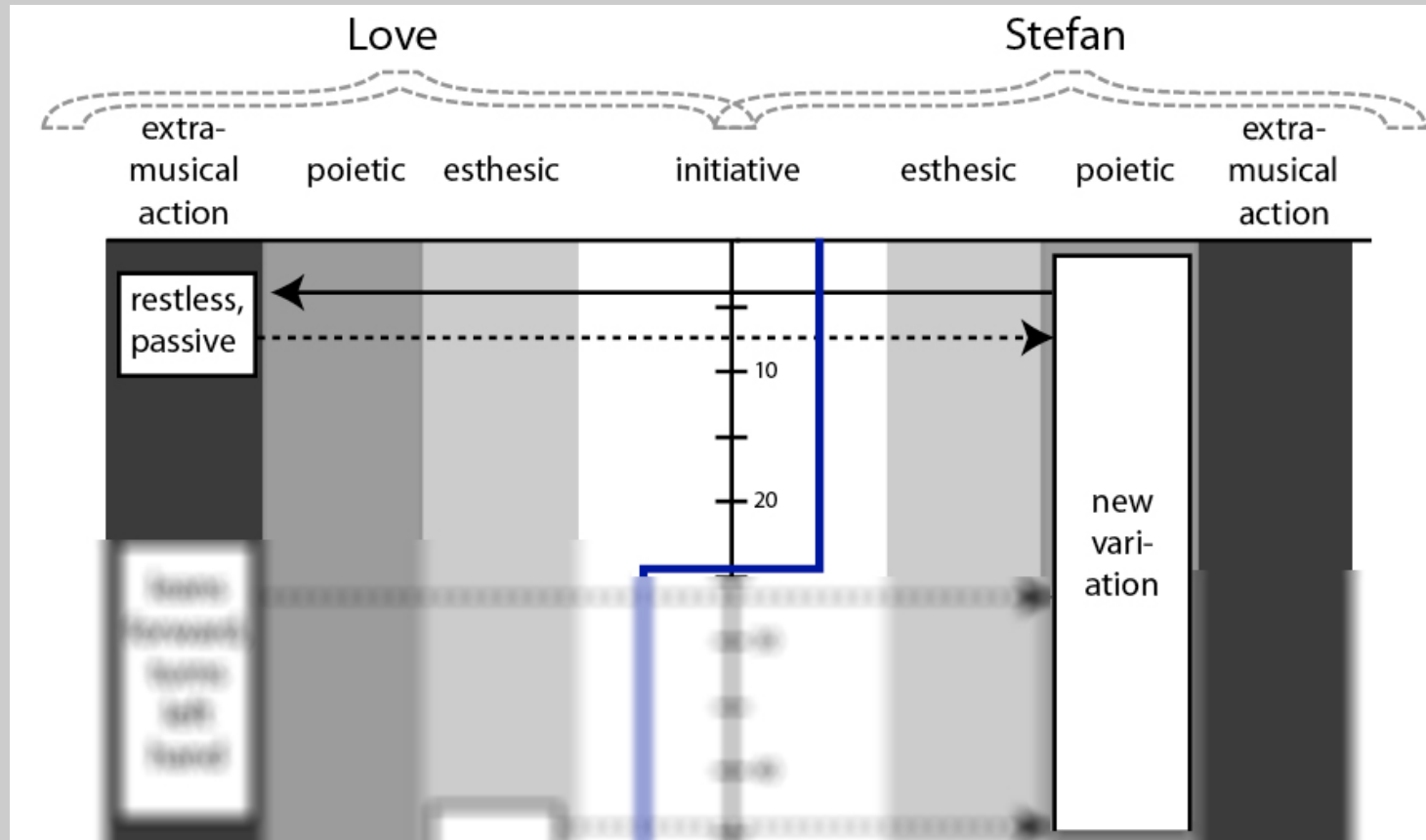


Love Mangs first notation of the melody derived from the sound file.

An action performed in the poietic domain as a result of working with the material in the esthetic domain but with 'knowledge of the poietics of the work'.

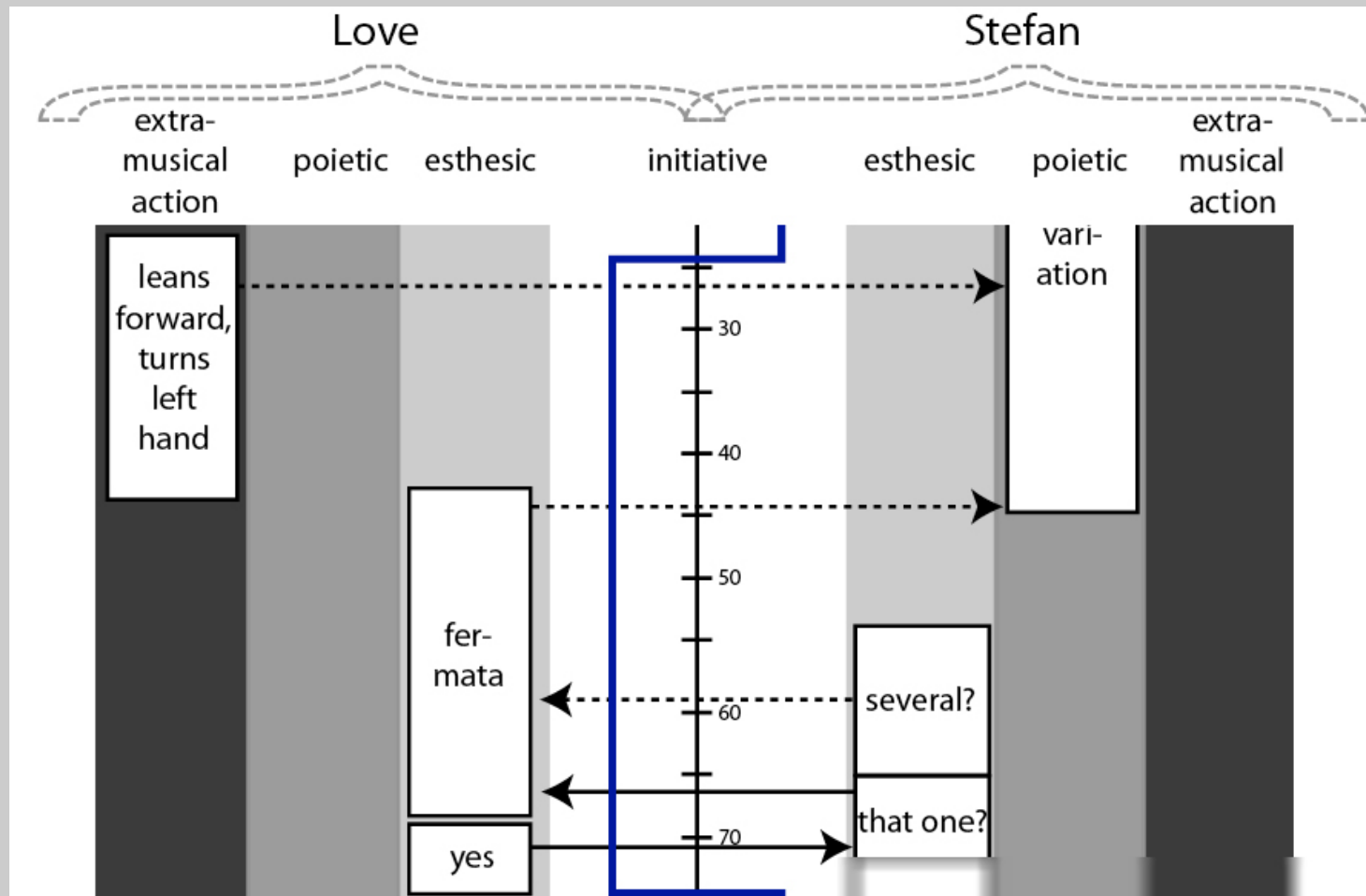


First video clip - graph





Second video clip





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Whose work? Whose performance?



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Whose work? Whose performance?

Swapping of the roles?



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Swapping of the roles?

Roles of composer and performer overlap.



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Conclusions from the analysis of the video:

- Composition is in itself made up of a complex interaction between esthetic and poietic processes.



Whose work? Whose performance?

Swapping of the roles?

Roles of composer and performer overlap.

Conclusions from the analysis of the video:

- Composition is in itself made up of a complex interaction between esthetic and poietic processes.
- Performers similarly oscillate between these two modes of artistic activity.

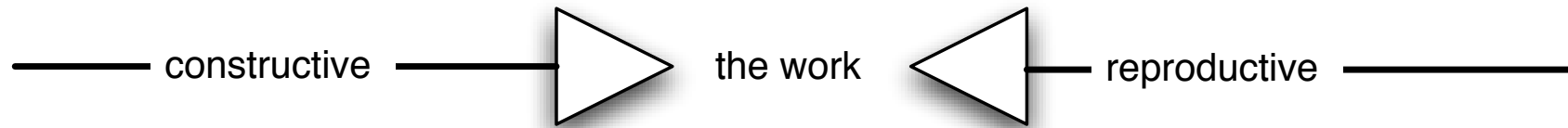


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Construction - Reproduction (2)

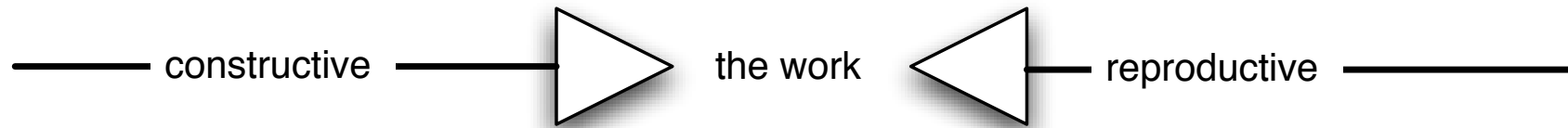


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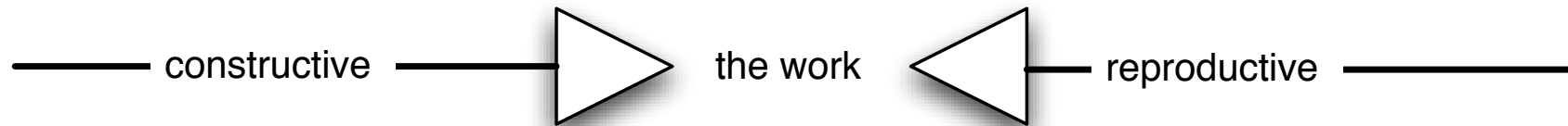


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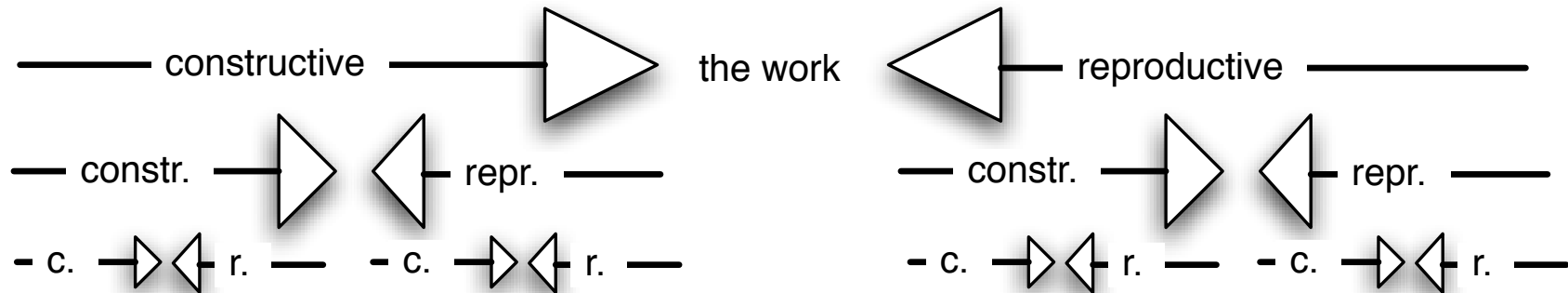


Our experience of a more non-static inter-relation.

Construction - Reproduction (2)



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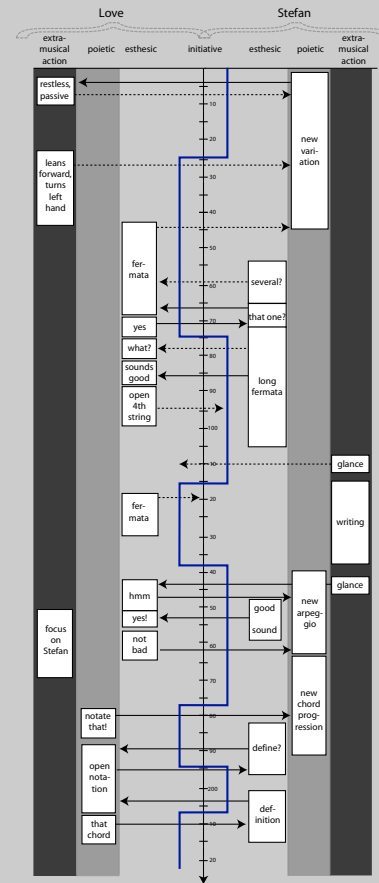


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Computer-Musician interaction.



Computer-Musician interaction.





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Reflections on the results from the video analysis.



Computer-Musician interaction.

Reflections on the results from the video analysis.

- Noise in communication is not a problem.



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- Direction is more important than synchronicity.



Computer-Musician interaction.

Reflections on the results from the video analysis.

- Noise in communication is not a problem.
- Direction is more important than synchronicity.
- The initiative can shift independently of the esthetic and poietic processes.



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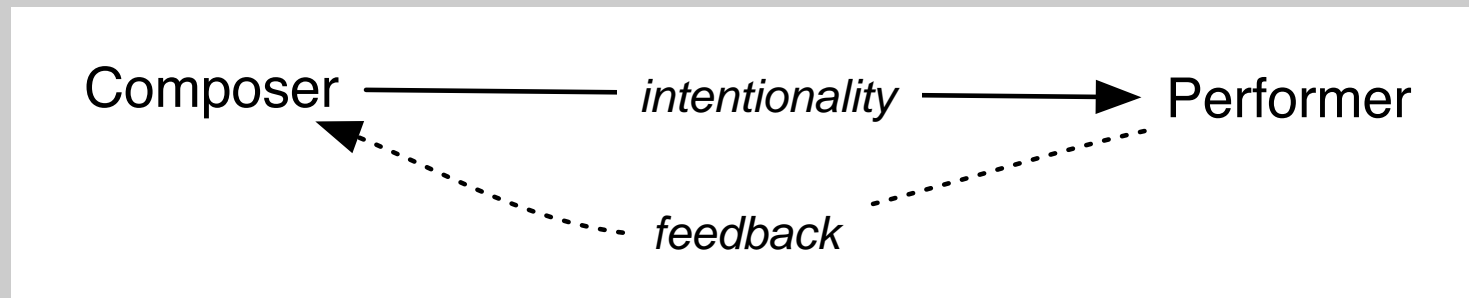
Deconstructing the idea of the composer

Intentionality - Creative force.



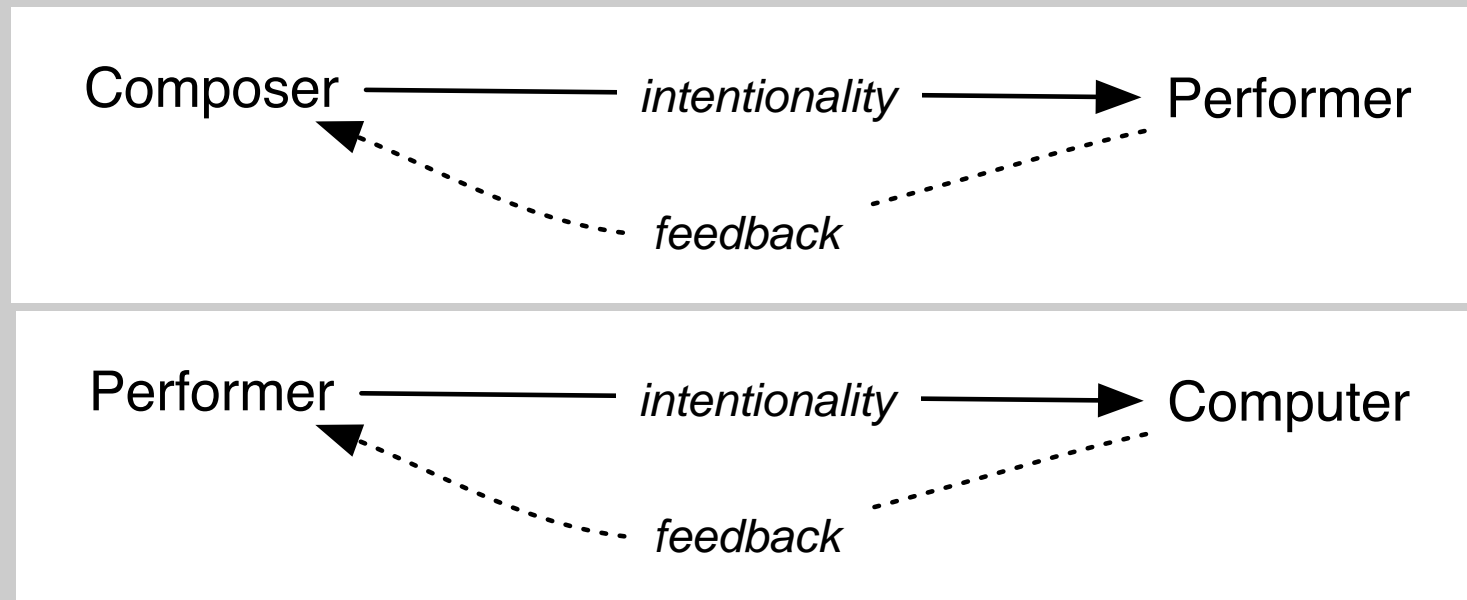
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Deconstructing the idea of the composer

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References

- [Frisk and Östersjö, 2006] Frisk, H. and Östersjö, S. (2006). Negotiating the musical work. an empirical study on the inter-relation between composition, interpretation and performance. Accepted for presentation at EMS06.
- [Molino, 1975] Molino, J. (1975). Fait musical et sémiologie de la musique. *Musique en Jeu*, (17):37–62.
- [Molino, 1990] Molino, J. (1990). Musical fact and the semiology of music. *Music Analysis*, 9(2):113–156. Blackwell Publishing. Translation by J. A. Underwood. The original article was published in [[Molino, 1975](#)].
- [Nattiez, 1990] Nattiez, J.-J. (1990). *Music and Discourse - Toward a Semiology of Music*. Princeton University Press. Translation by Carolyn Abbate.