



Negotiating the musical work I. Studies in interaction and communication - theory and method.

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Overview



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Overview

- Developing hybrid methods for artistic research.



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- Developing hybrid methods for artistic research.
- The ontology of the musical work.



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- Summary



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Introduction

Purpose of the study.



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- The musical work before its ultimate notation and performance.



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Purpose of the study.

- The musical work before its ultimate notation and performance.
- Mixed media music.
- Wish to gain a deeper understanding of the underlying processes in the communication between the composer and the performer.
- Making use of this knowledge when constructing interactive performance systems.



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The ontology of the musical work



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- The technology of notation and computer programming.



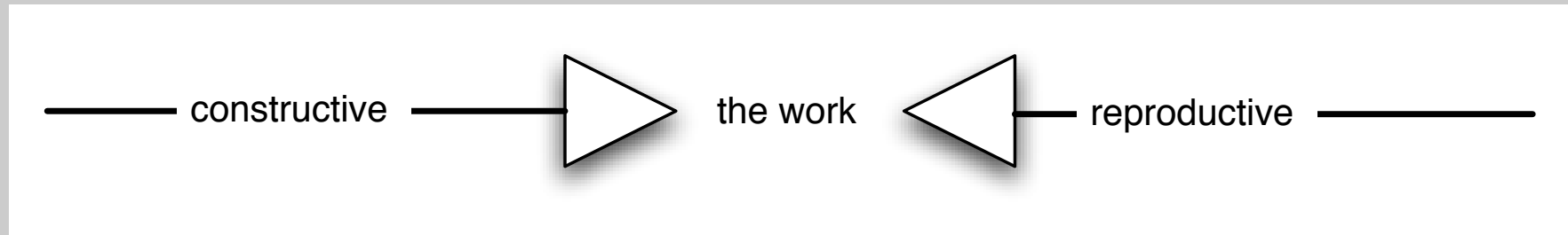
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Construction - Reproduction / Composer - Performer



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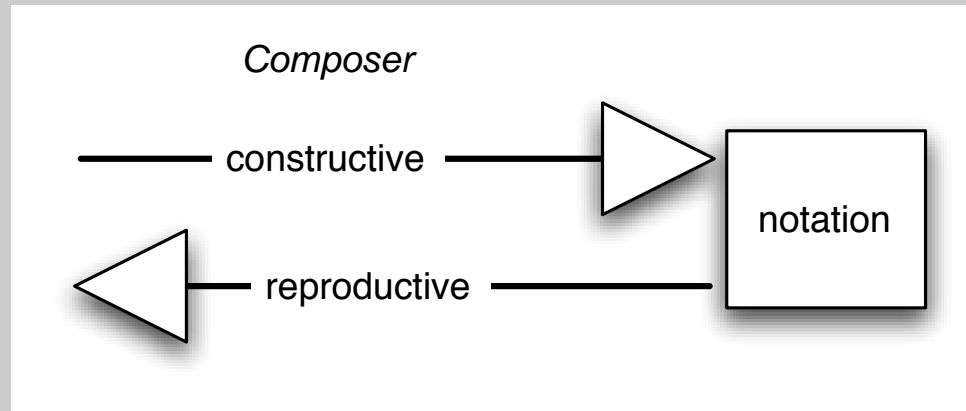
Traditional view





Construction - Reproduction / Composer - Performer

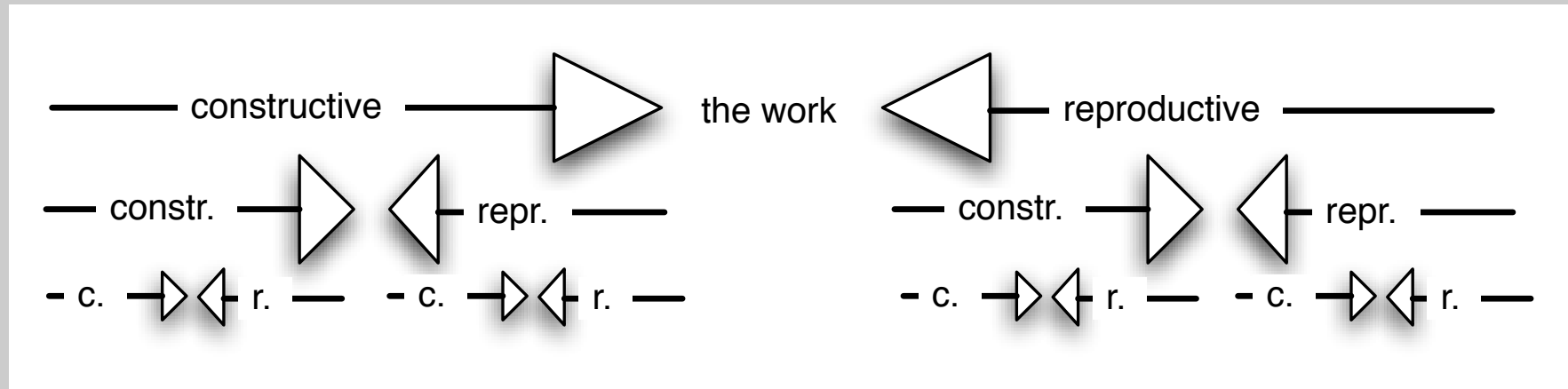
Paul Ricoeur [[Ricoeur, 1991](#)]





Construction - Reproduction / Composer - Performer

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





Methodology - hybrid methods.

- Musical semiology.

Drawing on Nattiez and Molino and their idea of tripartition -
poietic - *neutral* - *esthesis*



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- Qualitative research. Theoretical sampling vs. hermeneutics.

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



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Gadamer's notion of *Vorverstehen*; any kind of interpretation (of texts) involves an anticipated understanding of the analyzed object. [Gadamer, 1960]
Using a qualitative method when approaching the complex area of machine-musician interaction.
- Verbatim transcription of the video.
Doing a verbatim transcription of video documentation from which a graph was extracted.



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Semiological approach.



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Background to musical semiology



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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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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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- A subculture created by composer/performer interaction?



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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.

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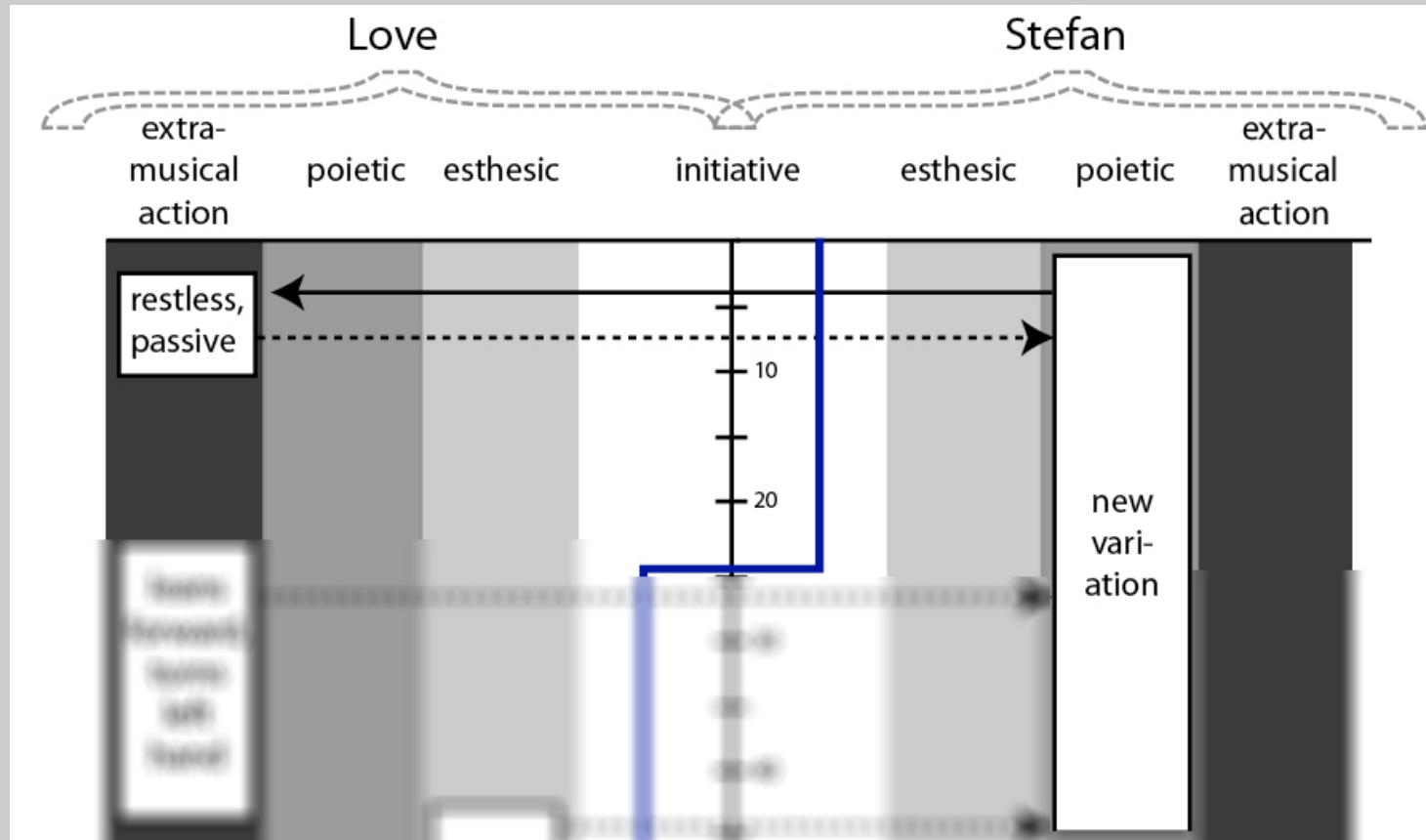
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A model of analysis on three levels:

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

The graph the communication.



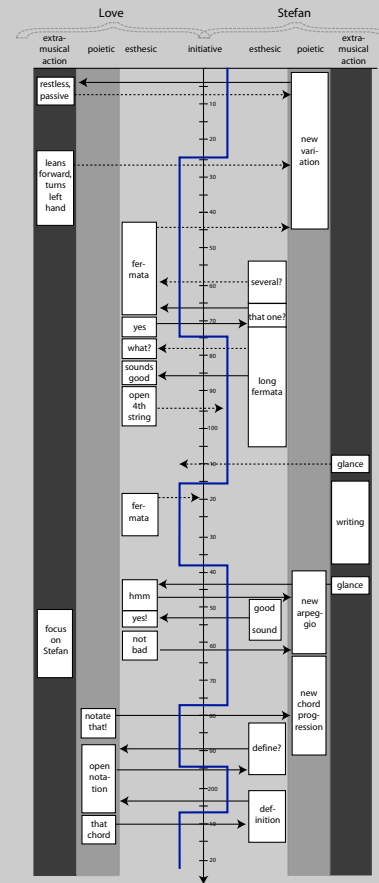


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Whose work? Whose performance?



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Swapping of the roles?



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Roles of composer and performer overlap.



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Conclusions from the analysis of the video:

- Composition may be regarded as 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 may be regarded as 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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Computer-Musician interaction.

Reflections on the results of the empirical study.



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- Noise in communication is not a problem.



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Computer-Musician interaction.

Reflections on the results of the empirical study.

- 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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Current and future work.

- Interactive processes between composer and performer.



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- *Repetition repeats all other repetitions* for 10-stringed guitar and computer.
First version completed.



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First version completed.
- The open form.
- Interaction between performer and computer.



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