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Abstract: some general considerations on live electronics music practice. independent research. tiago morais morgado 2016.

Michel Waisvisz, states in Rewind, Michel Waisvisz: The Man and the Hands, **Elizabeth Dykstra-Erickson** and **Jonathan Arnowitz** “Musicians deal with processes that have a life of their own—a string is a pretty wild thing and it takes a while to come to grips with it; you learn to engage with it. A real player knows that it will never be fully under control, and the art is somewhere in the middle. Sometimes you have a tight grip, or a loose grip; in between is the art. DJs perform, although their “performance” is limited. It’s important to make the distinction between total control and traditional instruments. I like the word interaction, engagement; it’s more emotional.”.

Indeed, from a phenomenological point of sight, if we bear the fact that sometimes the best instruments for us to play are those which are within a sense limited, because every instrument is in the end limited within a sense, and it’s up to us within a practice to master it, and push it forward. a pair of wiimotes or a gamepad are not an instrument until their sensor data is collected into a computer, or something else, and mapped to control a specific output. however an instrument like a violin or a viola, are quite complex instruments, yet limited, and they already produce sound on their own, while not even plugged to a stomp box or to maxmsp, ableton, or supercollider. so to create a mean, even with limitations, something which you can master, and have fun while playing it on the long run, is quite difficult and even complex.

at the same time, creating an instrument that by augmenting something that is already there, doesn’t force you to adapt, is quite difficult. that’s why i consider, within a sense, that having limited setups

which you can play with can be a good thing, while at the same time, trying to bring them together. and making them work as a whole. in that sense mapping a wiimote to the scrubbing position of very large buffers can work very well, specially if you accumulate and interpolate data. however in the case of a violin and a viola, a succession of large delay lines, mapped to slow pace oscillators, or even a granular delay mapped to some sort of feature extraction, is complemented with some basic filters, and dsp algorithms, something that can be quite effective, specially if put together in a larger context, with presets, and so on so forth.

at the same time the idea of building system out of systems, can be a good thing, and keeping things modular, can be a way, of creating and recreating ecosystems that you can end up playing with, that's why i consider, within a sense that keeping and saving every single piece of code you make is quite important, specially if you do it on a organised way. seeing computer music not as a entropic cosmological of approaching things from an ontological fashion, but rather as a practice, while focusing on a desired sense of musical outcome and seeing tools as a mean to create something, while focusing on process as a conceptual framework, almost in a dual/non-dual way of seeing things.

An instrument which is too simple may seem toy-like and may only have a limited musical potential. Therefore, effort must be made to ensure that these instruments offer 'No ceiling on virtuosity' (Wessel & Wright, 2002). One method of doing this could be the use of complex mappings such as those discussed by Hunt (2000). By having some simple musical functions (such as pitch selection and modulation) controlled by gestures determined using the methods described here and more complex musical functions (such as timbral modifications) controlled by the interaction of various gestural parameters it may be possible to create an instrument which is both easy to use and also offers much potential for musical creation and exploration. (Marshall, Hartshorn, Wanderley, and Levitin, 2009, p. 252 - paraphrased from younes riad - Towards a design of a versatile instrument for live electronic music -2013)

the predeceasing statement aligns with some of my previous assumptions. indeed, having an instrument which simple, but allows you a total sense of engagement within flow and interaction, is the hardest part of such a process. wether some approaches, in this regard can seem to be more effective, some others are quite limited, and even push you back. if in the case of playing within an acoustic instrument, something like have the instrument setup with a proper microphone (i.e. dpa 4066 or dpa 4099), can have a tremendous impact on the way as you end up sounding, and reviewed by a luthier, while at the same time going throughout proper hardware, and a good dsp algorithm, can make the entire difference, although the way as the patch is configured is equally important, in the case of something like a live electronics performance, having nice sounds, and having a properly design interface, properly mapped to a desired output is, indeed, quintessential. however i think that the maggot concern, being able of creating a kaleidoscope kind of instrument, that while being simple can set you into flow, in one hand. in another hand focusing on live electronics, as a mean to construct a music output that is relevant and making every single piece sounding unique within a sense is equally important.

One way to define instrumental virtuosity would be to say that it is the ability to instantly access any technique, sound, note, fingering, or timbre available on one's instrument. It is the facility to move between loud and soft, high and low, noisy and clear, rich and thin sounds – at will and at any moment. A trumpet virtuoso, for instance, can move between a crystal clear note in the highest register to a subtone to a split tone in an instant and with total ease. (Pluta, 2012, p. 3). in that sense pushing, and exploring a notion up to its own limit is actually quite important. it's only about coming to a stage in which, by iterating cyclicly and recursively, throughout canons, techniques, concepts, and topologies, you are able to become versatile as a musician. i think that having a wide variety of resources, in several tools, is in the important, and sometimes, it's not about being virtuos in all these tools. it's about mastering a specific one, or small number of them and applying transferrable skills to other tools. in that sense, the more you develop yourself as an musician is important. but in the end it's not about focusing on the code within thyself, but focusing, on a musical idea. sometimes also

recovering old ideas is not a bad thing, and coming to realize something specific is sometimes about driving complexity into simplicity into complexity, into simplicity in a almost endless loop. if you look into a specific example of a musician like david sylvian, who is probably one of my biggest references, it's not about the complexity of materials that you put out, but on its eloquence in a sense and in the way they fit together, the way as they intertwine, and come to a stage, in which they make sense as a whole. in that sense the work of laetitia sonami with the ladies gloves, is for me a huge influence.