

REAL-TIME COMPROVISATION NOTATION STRATEGIES IN ZSCORE

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ABSTRACT

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1. INTRODUCTION

Composed and improvised music are often regarded as a mutually exclusive music-making categories. In practice, however, it is not possible to define a clear boundary between composed and improvised. Bhagwati [1] argues that no score can totally determine all aspects of a musical performance and some elements of music making will always be contingent. Likewise, a performer's free improvisation is built on years of practice and performance stemming from a particular tradition and aesthetic context. A free improviser also adheres to a set of rules and regulations, although they might be imperceptible to a performer. It follows that any music performance lays somewhere on the

spectrum between composed and improvised and, therefore, is a form of comprovisation. This paper considers music-making strategies which intentionally sit in the middle of the comprovisation spectrum.

A difference between composed and improvised can also be observed how music-making decisions are made and by whom. Traditionally, a piece of music is created through a decisions making process defining what sound or action will be performed and at what time.

2. REFERENCES

- [1] S. Bhagwati, "Comprovisation – concepts and techniques," *Re) Thinking Improvisation: Artistic explorations and conceptual writing*, pp. 99–103, 2013.

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