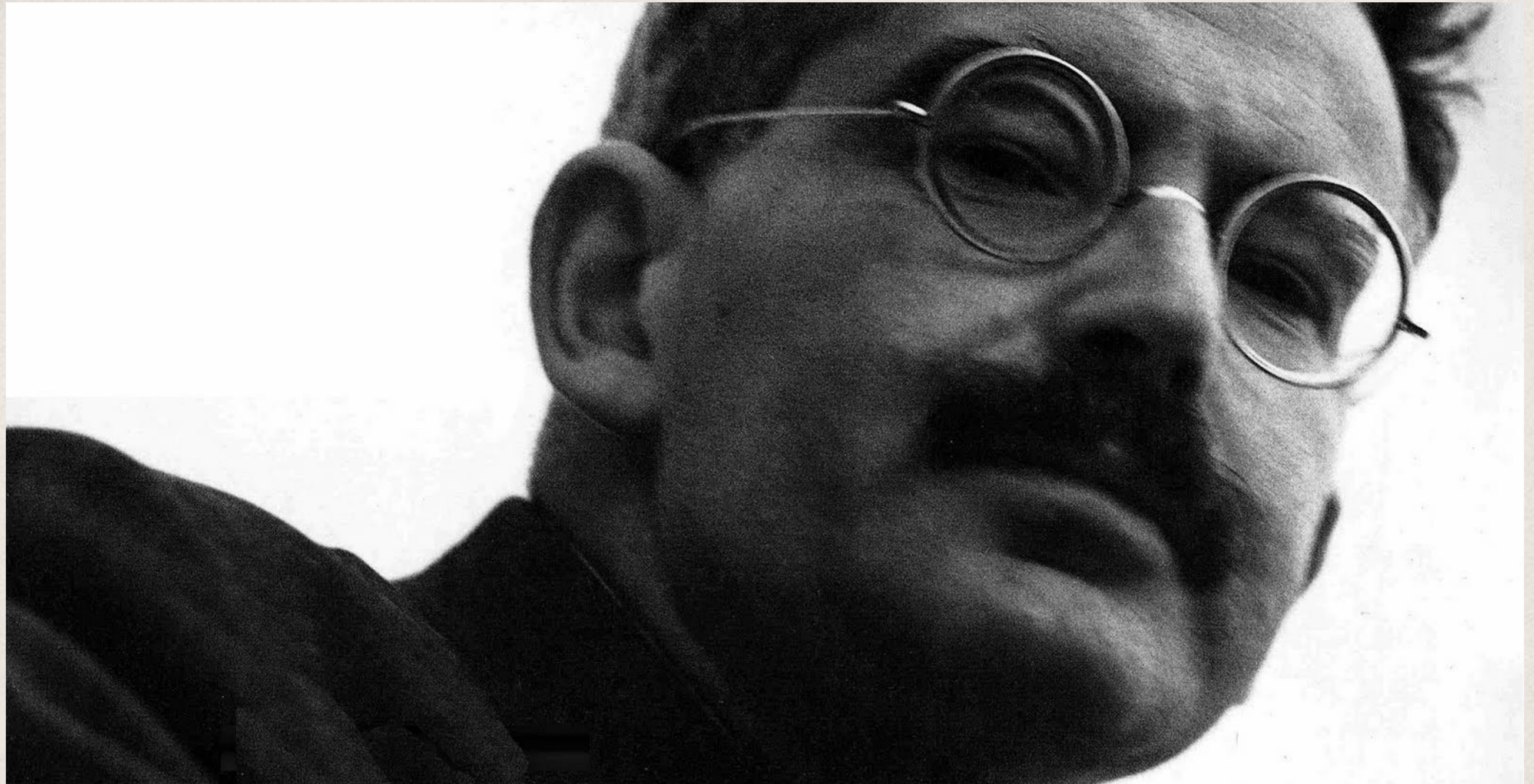


Improvisation and Reproduction

A modest plea for methodical madness

Nuno Atalaia - Royal Conservatory The Hague

Lyon 19 - 04 - 2013



Walter Benjamin (1892 - 1940)

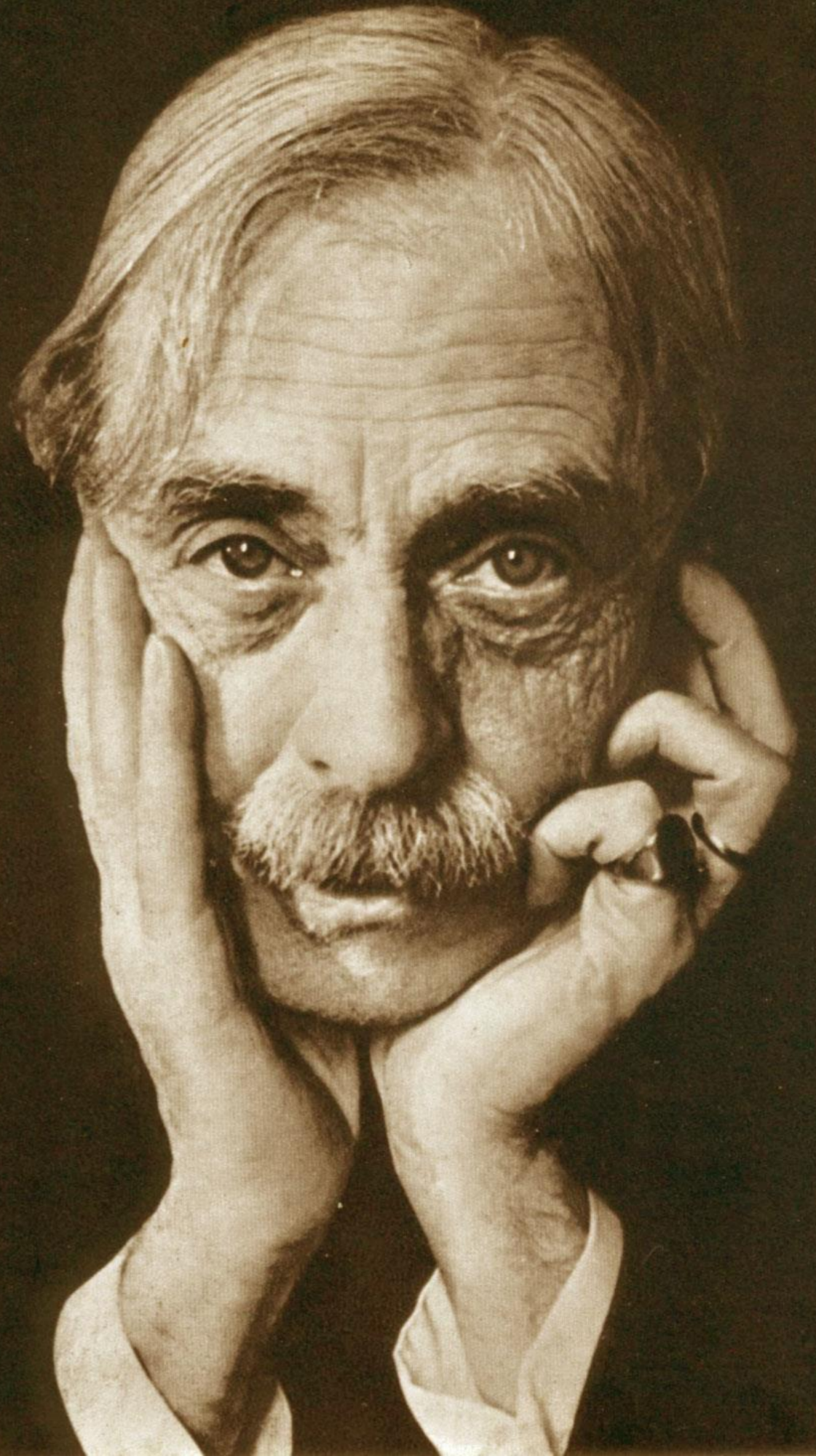
Lyon 19 - 04 - 2013

Paul Valéry

(1871 - 1945)

The conquest of Ubiquity

“For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art”



The work of Art in the Age of its Technological Reproduction (1936)

“One of the foremost tasks (*aufgaben*) of art has always been the creation of a demand, which could be fully satisfied only later.”



- ❖ Overcoming of traditional concepts
 - ❖ Creativity, genius, mystery...
- ❖ The loss of the artwork's aura
 - ❖ “What withers in the age of technological reproduction of the work of art is the latter's aura”
- ❖ Detachment of the artwork from tradition
- ❖ From ritual value and practices into the political

Giovanni Bassano (1558 -1617) *Ricercate, Passagi et Cadentie*

- Composer and instrumentalist
- St. Mark's Basilica, Venice
- Pedagogical treatise
 - Ganassi, Rognone, Dalla Casa
- Diminution improvisation
- Path to tonality



Ricercata
Seconda.

A handwritten musical score for a piece titled "Ricercata Seconda". The score is written on 12 staves, with the first staff beginning with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are numerous accidentals (sharps, flats, naturals) and dynamic markings (p, f, z) throughout the piece. The score concludes with a double bar line and a repeat sign. Below the main body of the score, there are three additional empty staves.



zefennaun glur. Allo modo.

Ricercata
Seconda.

This image shows a handwritten musical score for a piece titled "Ricercata Seconda." The score is written on 12 staves, arranged in a single column. The notation is complex, featuring a variety of note values, rests, and accidentals. The first staff begins with a treble clef and a common time signature (C). The subsequent staves use a mix of clefs, including treble, alto, and bass clefs, indicating a polyphonic texture. The notation is dense, with many beamed notes and complex rhythmic patterns. The piece concludes with a double bar line on the 12th staff, followed by three empty staves at the bottom of the page.

Solmization and Poliphony

- ❖ Modes

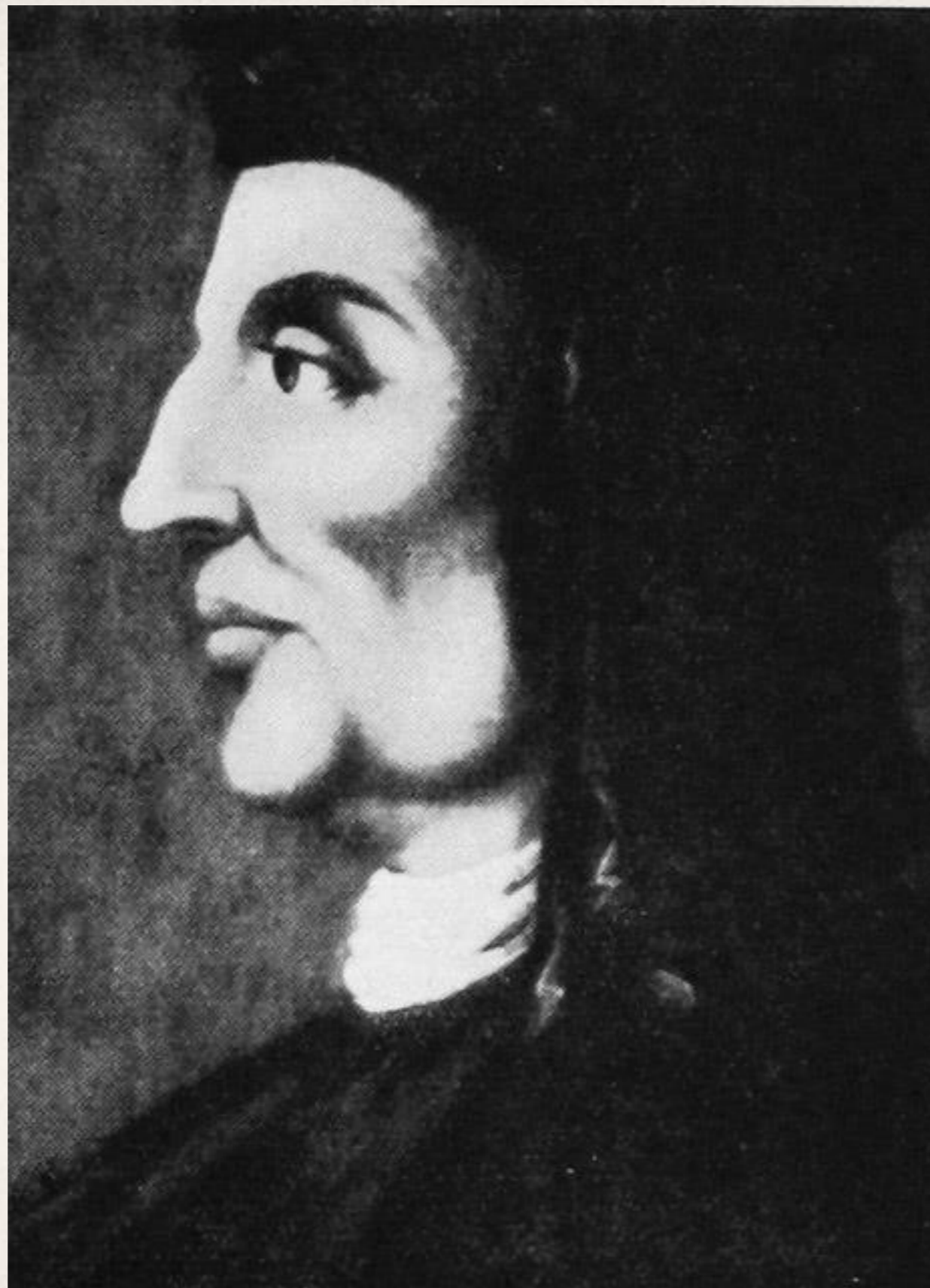
- ❖ Four numbers - Four modes

- ❖ Hexachords

- ❖ Three letters - Natural, soft and hard hexachords

- ❖ Counterpoint

- ❖ Three symbols - Three cadential tones



D. ADRIANO WILLAERT. MAE^o DI CAP^o DI S. M^aCO
IN VENEZIA
1527





Requiem

Adieu mes amours

Adieu mes amours

Adieu mes amours



R I C E R C A T E P A S S A G G I E T

C A D E N T I E.

Per poterli essercitar nel diminuir terminatamente con ogni sorte
d'Istrumento: & anco diuersi passaggi per
la semplice uoce.

D I G I O V A N N I B A S S A N O

*Musico Dell'Illustrissima Signoria di Venetia,
nouamente composte, & date in luce.*



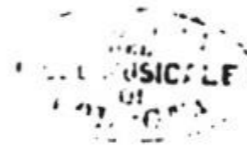
CON PRIVILEGGIO.



IN VENETIA

Appresso Giacomo Vincenzi, & Ricciardo Amadino, compagni.

M D LXXXV.







“Just as the entire mode of existence of human collectives changes over long historical periods, so too does their mode of perception”