

It's the score, stupid!?

A transition from contemporary percussion score
to audiovisual electro-acoustic improvisation

Living Scores

- Introducing Learn & Live
- Case Study: Loops
 - Study trajectory and `lsl.clicktrack`
 - Multidisciplinary interpretation
 - Intermedia 1: 'Loops'
 - Multi- to interdisciplinary: `lsl.lpsr`
 - Intermedia 2: 'Error #2'

Living Scores

learn

live

look

Living Scores



learn

- Improving study of contemporary (percussion) music
- Combining theoretical knowledge with practical solutions
- Sharing experience
- www.living-scores.com/learn



Vlaanderen
In Actie
Pact 2020



Met steun van de
Vlaamse overheid



Living Scores



- Multimedia-interpretation of contemporary percussion repertoire
- Interdisciplinary performance strategies
- Impact on experience

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Loops II - Philippe Hurel

Gérer l'Hétérogène

- French composer
- spectralism + classical variation
- loops: repetition within continuous transformation
- focus on process and transparency



à Eric Poyart et Jean Geoffroy

LOOPS II

pour vibraphone

Philippe HUREL

♩ = 60

f *1/2 Ped.* *Ped.* *long* *f* *p*

f *1/2 Ped.* *Ped.* *ff* *1/2 Ped.*

trancher

1/2 Ped.

peu à peu *ralf.* *♩ = 50*

abandonner progressivement les accents *p* *pp*

trancher *1/2 Ped.*

(cresc.) *1/2 Ped.*

3x

6x

abandonner progressivement les accents

f *pp*

cresc.

(cresc.) *f*

5x

accroître de plus en plus les notes indiquées *f* *pp* *f* *pp*

abandonner les accents peu à peu *accél.* *ppp* *cresc.* *1/2 Ped.*

(accél.)

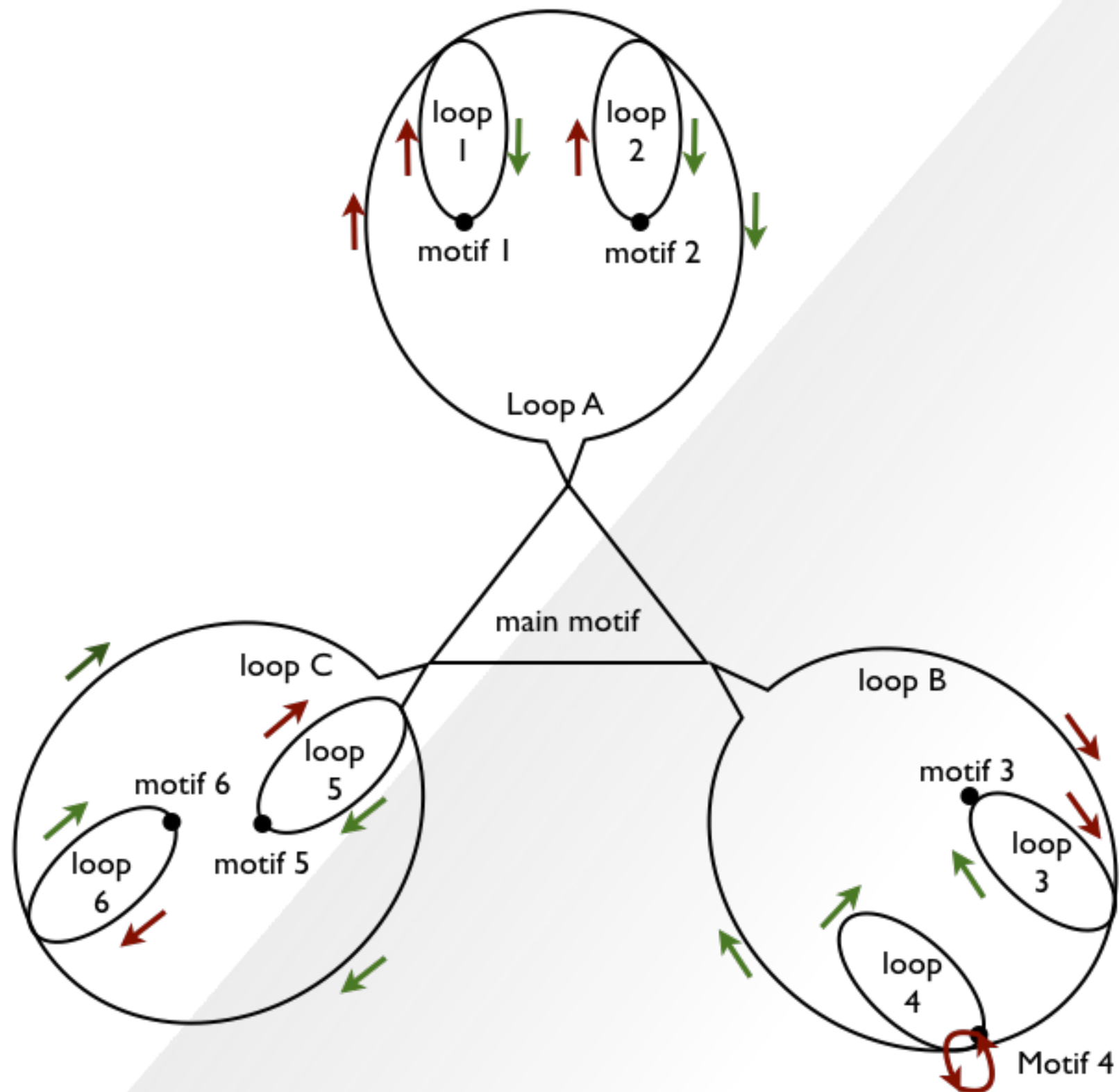
(cresc.) *Ped.* *1/2 Ped.*

(accél.) *♩ = 60*

(cresc.) *f* *ff*

Overview of the Transformations

parameter	constructive	regressive
melody	addition	diminution
dynamics	loud / crescendo	soft / diminuendo
rhythm	diminution / density raised	augmentation / density lowered
tempo	accelerando / fast	ritardando / slow
curve	fluent	capricious
register	ascend	descend
range	larger	smaller
articulation	towards legato	towards staccato



↗ = constructive period
↘ = regressive period

à Eric Puyot et Jean Gauthier

LOOPS II

pour vibrathone.

Philippe HUREL

LOOPS II

pour vibraphone

Philippe HUREL

60

6-219

4-19

5-30

6-34

5-29

7-32

7-217

12

18

24

33

37

4-19

5-30

6-34

7-217

8-34

9-30

10-30

11-30

12-30

13-30

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3

40 *abandonner progressivement les accords*

44 *abandonner progressivement les accords* **RW 1: 5-13** **IC4** **pp** **3-1**

51 *cresc.*

54 *(cresc.)* **Motief 2** **6-243** **5-19** **5-2**

57

60 *accroître de plus en plus les notes indiquées* **5x** **f pp f pp**

61 **f pp f pp f pp f** *abandonner les accords peu à peu* **ppp** **IC4** *cresc.*

65 *(cresc.)* **Ped.**

69 *(cresc.)* **f** **ff**

Loops II - Loop A - Loop 1

residue



3x32n to 3x32n

constructive period



3x32n to 1x32n



16n to 32n



3x32n to 1x32n



32n to 32n sextuplet



32n to 32n sextuplet



32n to 32n quintuplet: 1 semitone down



32n quintuplet to 32n sextuplet



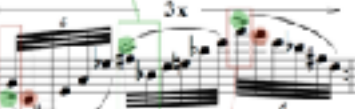
32n to 32n triplet



32n sextuplet to 32n



32n to 32n sextuplet



3x32n to 3x32n

motive 1

addition Bb4

addition F#4

addition C4
diminution F5 → transition to D5?

addition B5 D5

addition Eb5 Ab5

addition G#4 E5 C6

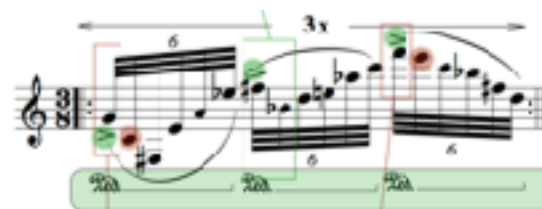
addition F6

addition A4 E6 C6 Db5 F#5 D5

diminution B5

diminution C#1 Bb

motive 1

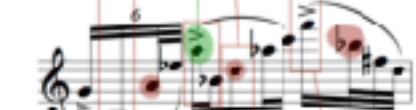


1x32n sextuplet to 2x32n sextuplet



1x32n sextuplet to 2x32n sextuplet

3 semitones up



2x32n sextuplet to 3x32n sextuplet

16n to 4x32n triplet



4x32n sextuplet to 16n triplet



3x32n sextuplet to 16n triplet

1x32n sextuplet to 2x32n sextuplet



32n sextuplet to 16n triplet



16n triplet to 8n



abandonner progressivement les accents



residue (last bar)

diminution C4 E6

diminution C4 E5 C6

diminution A4 D5 Bb5

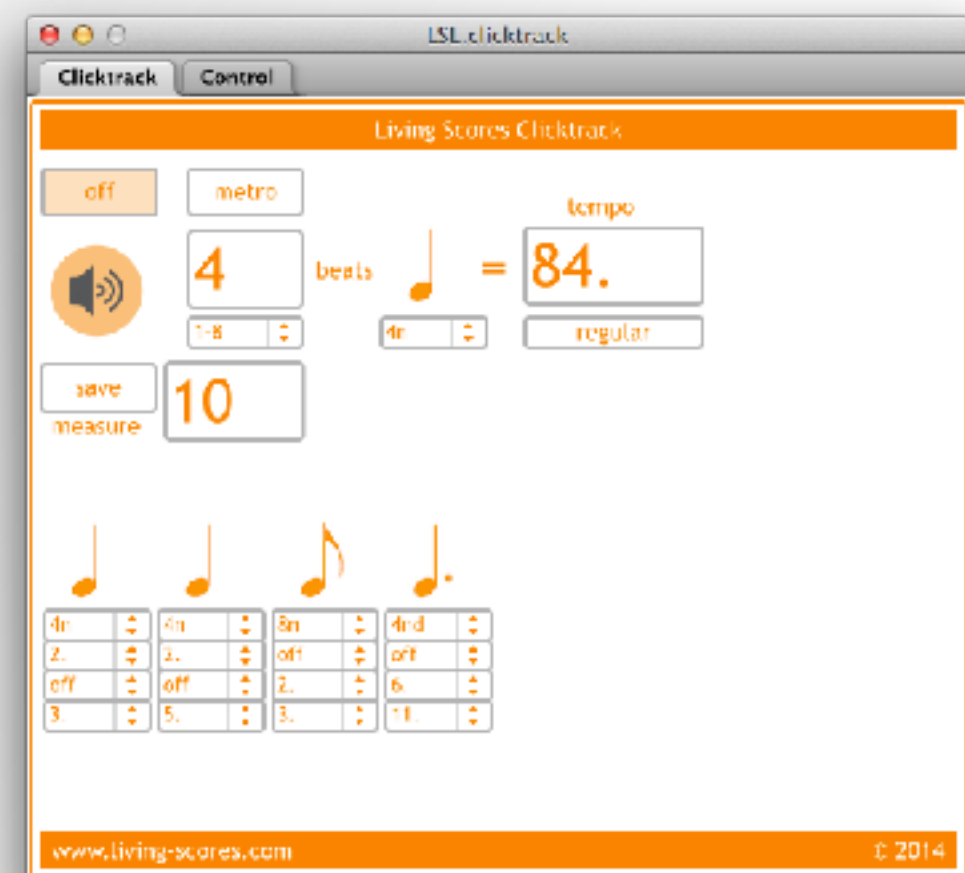
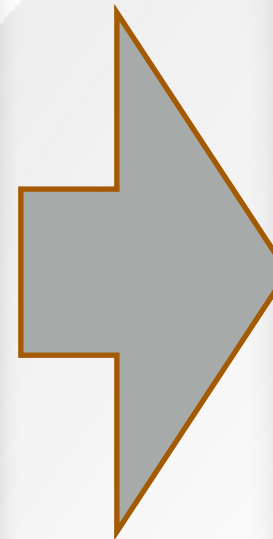
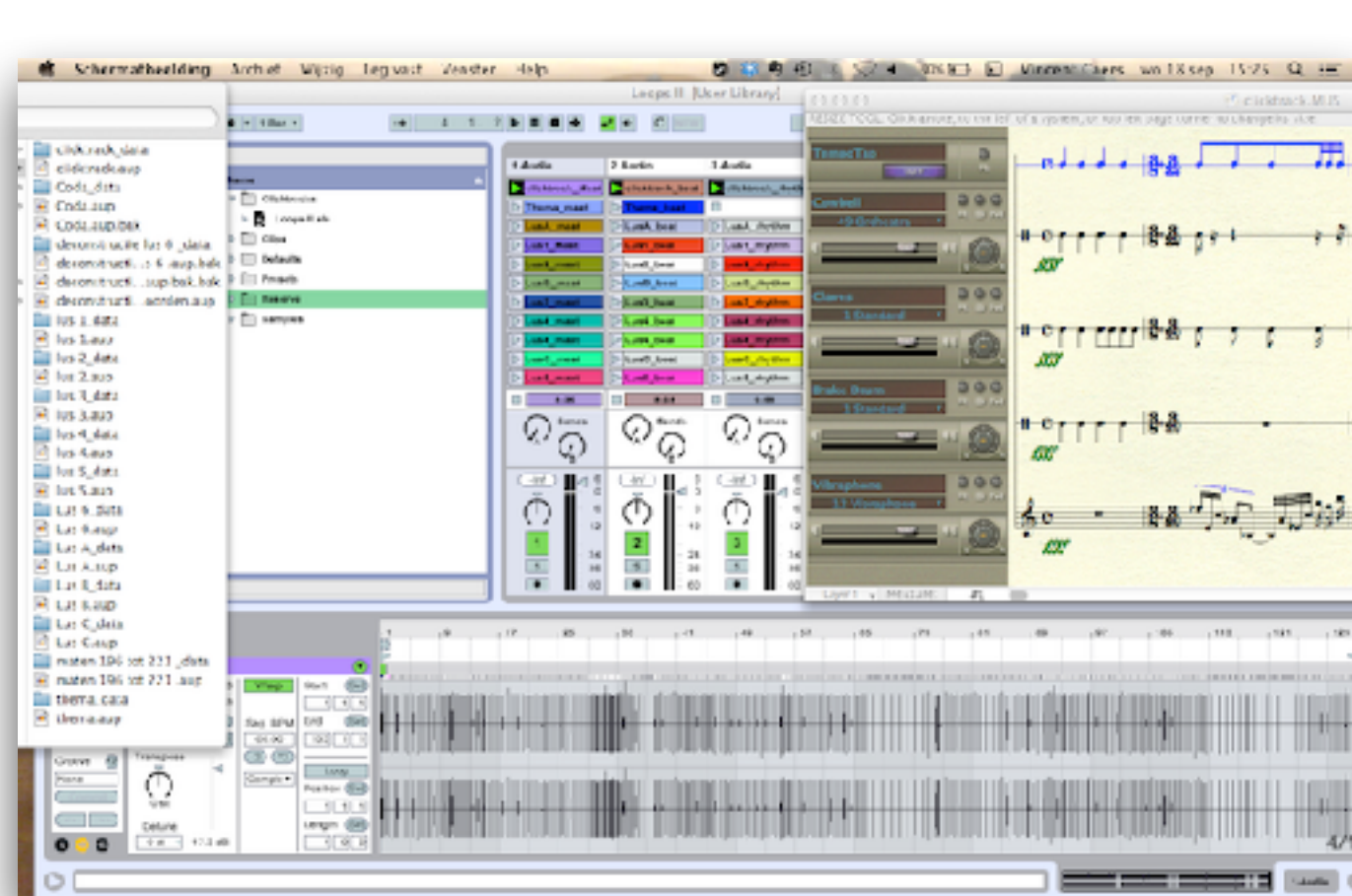
diminution C6

diminution F#3 Eb5 Bb4 Ab5 F#5 D5
addition C#4 F#5

1) jouer 6 fois la mesure en diminuant progressivement les notes non accentuées jusqu'à rien.

A partir de la 4^{me} fois, faire apparaître progressivement les notes entre parenthèses de rien à *f*

lsl.clicktrack



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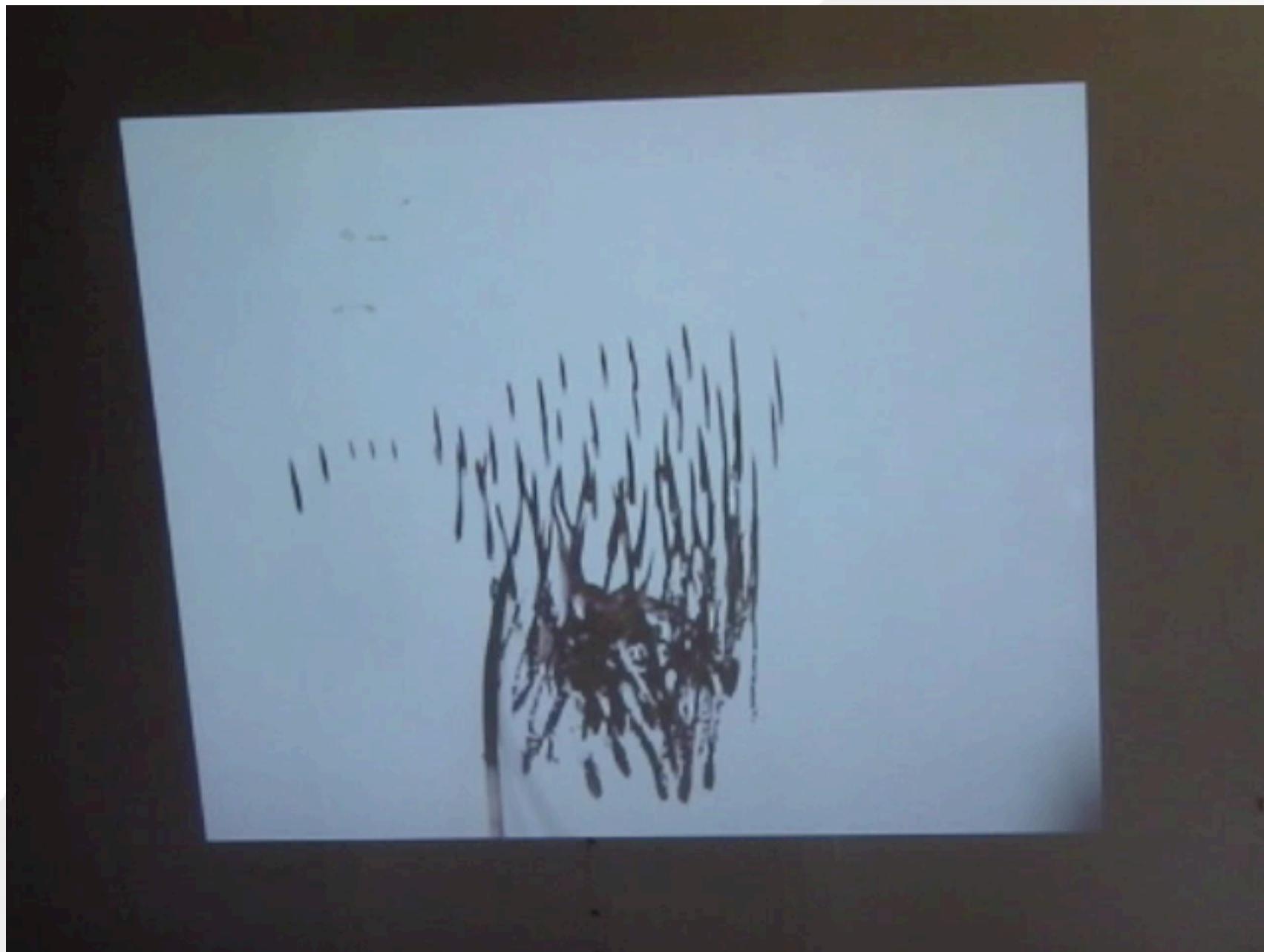
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Multidisciplinary interpretation?

- **Meaning?** (Meyer, 1956; Tan, Pfordresher, & Harré, 2010; Zbikowski, 2002), **semiotics** (Maeder & Reybrouck, 2015; Monelle, 1992; Tarasti, 2002), **embodiment** (Leman, 2010; Leman & Maes, 2014; Schiavio, Menin, & Matyja, 2014)
- **Medium?** (Elleström et al., 2010; Mitchell, 1986, 2005; Wolf, 2011; Wolff, 1999)
- **Music in multimedia? ‘Congruence-association Model’** (S.-L. (Editor) Tan, Cohen, Lipscomb, & Kendall, 2013), **Models of multimedia** (Chion, 1994; Cook, 2000), **metaphor** (Lakoff & Johnson, 1980, 2003) **& conceptual blending** (Fauconnier & Turner, 1998, 2002; Feyaerts, 2013; Veale, Feyaerts, & Forceville, 2013), **Neural Theory of Language** (Feldman, 2006)
- **Artist theories?** (Whitney, 1980; Kandinsky, 1911, Wagner, Mondriaan, etc.)

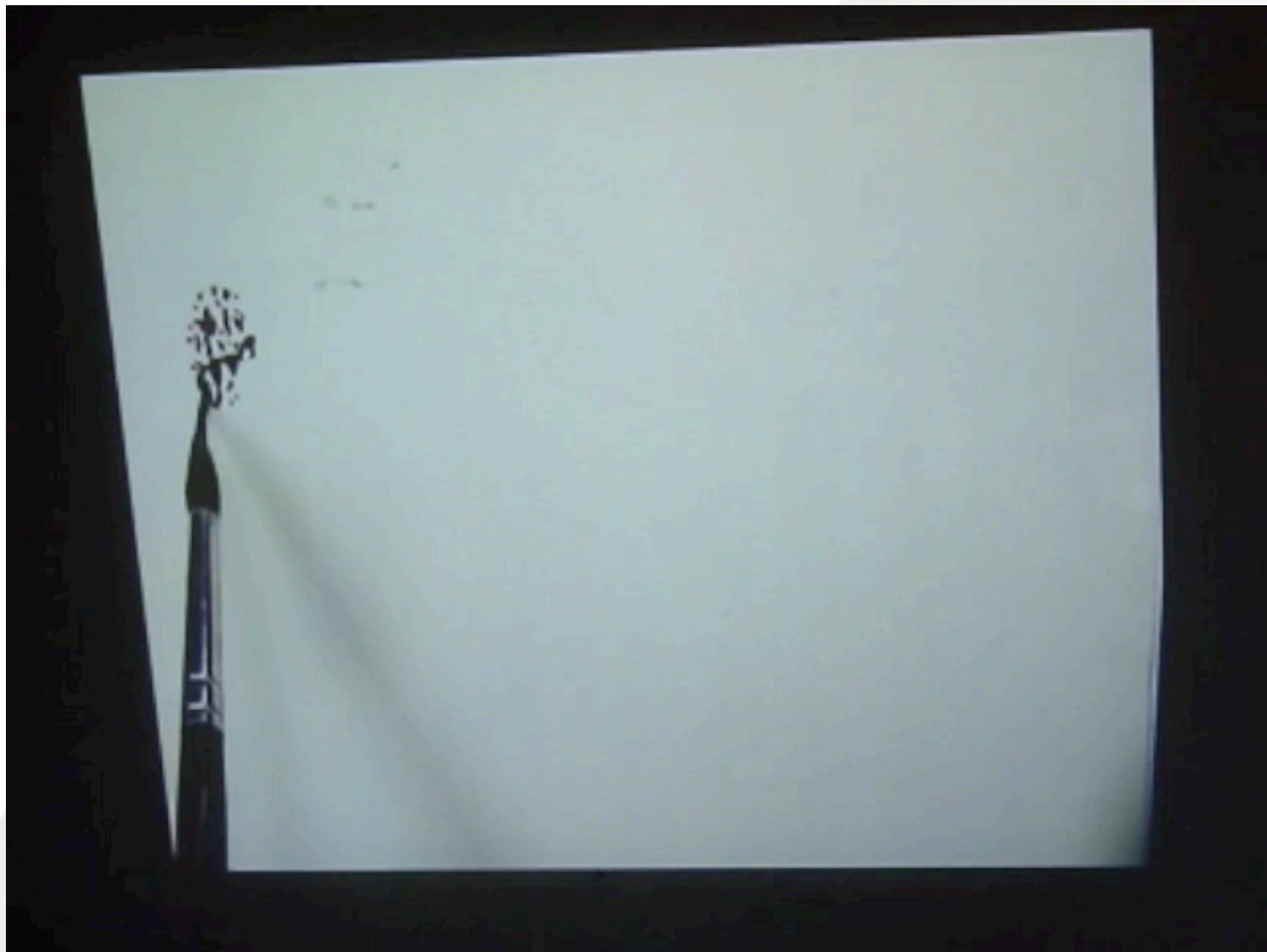
Multimedial interpretation

First phase: 1-on-1



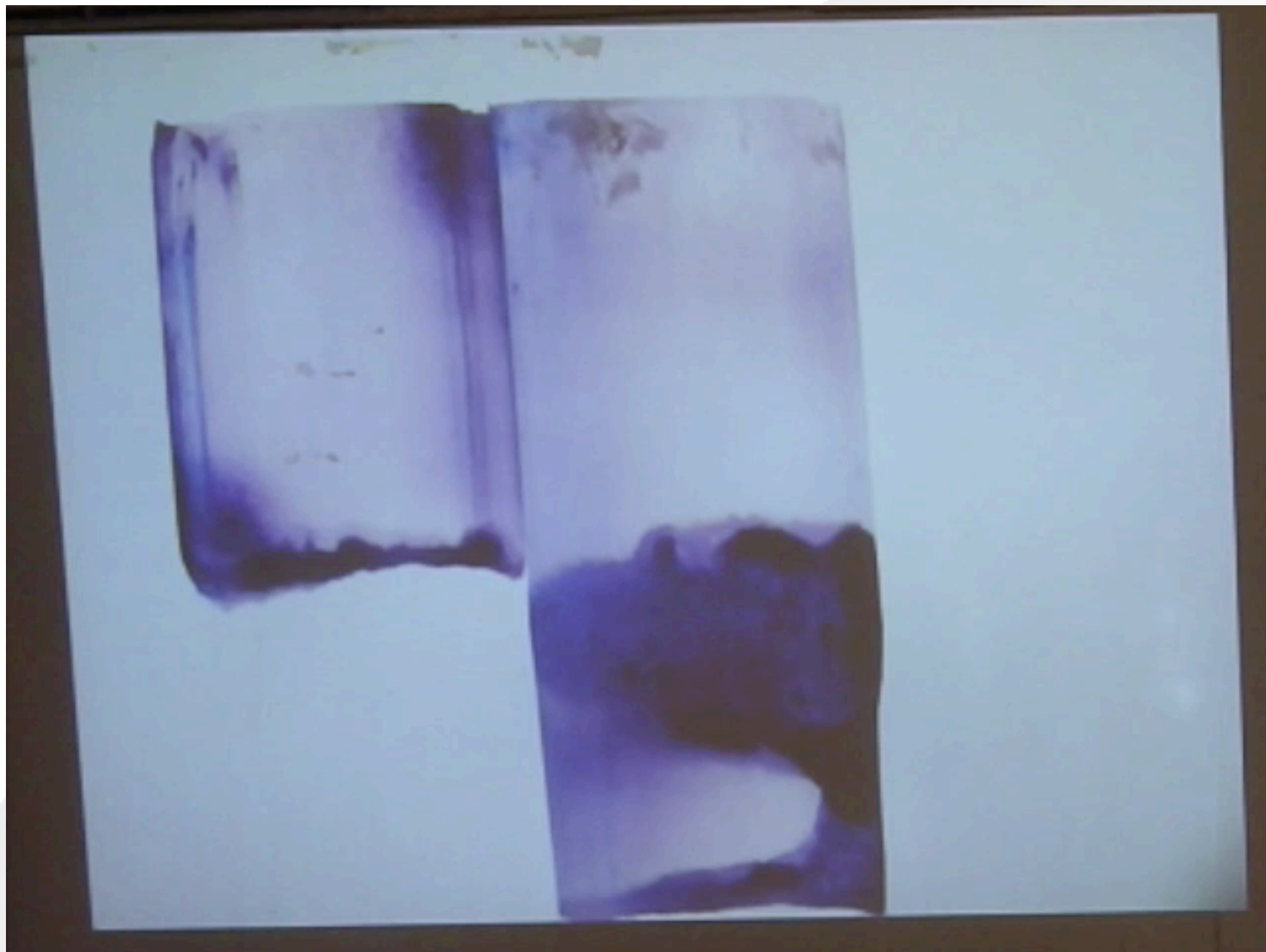
Multimedial interpretation

Second phase: micro- to meso-level



Multimedial interpretation

Third Phase Macro- and supra-level



Multimedial Interpretation

Theme and process



Intermedia 1: 'Loops'

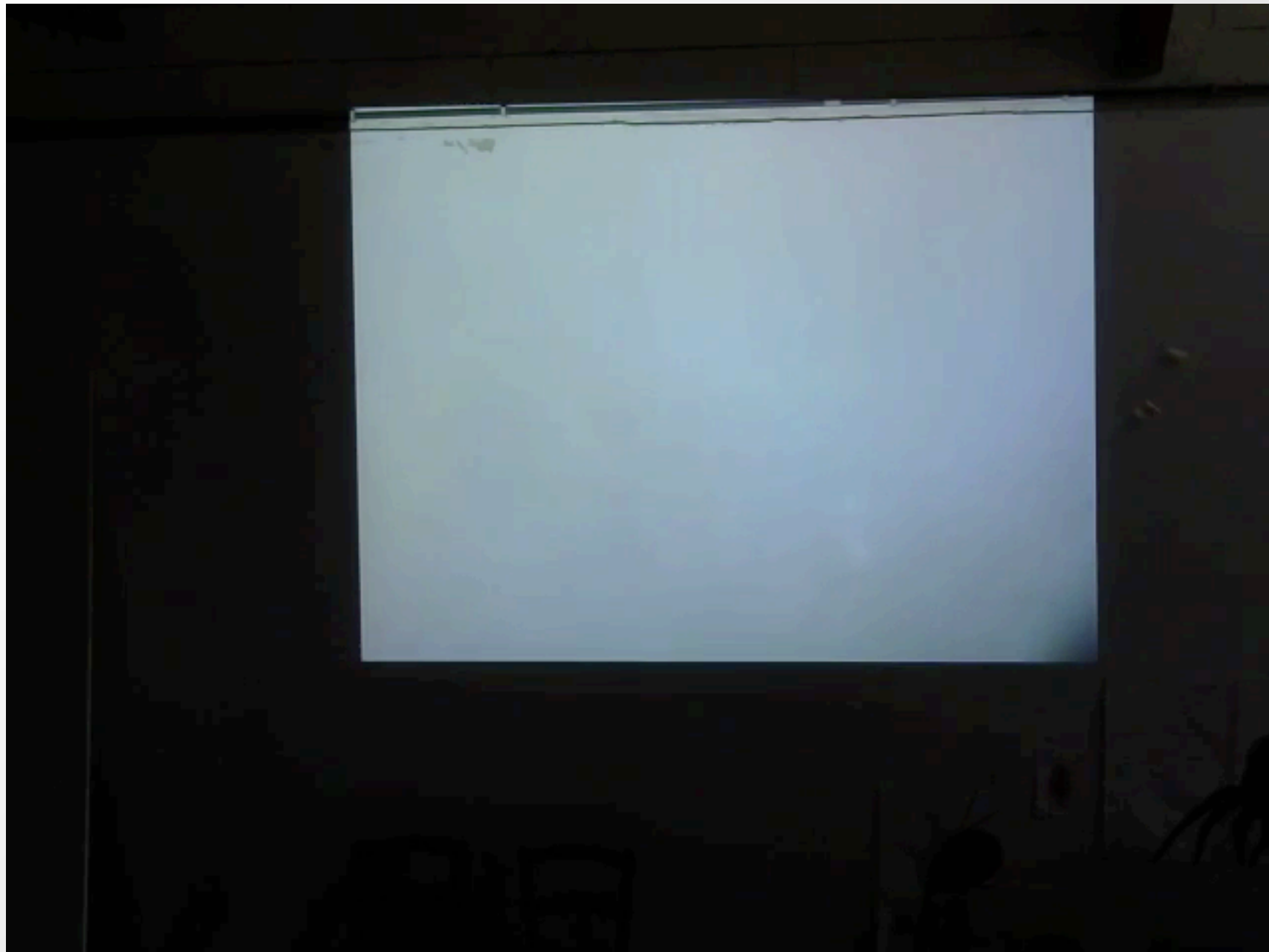




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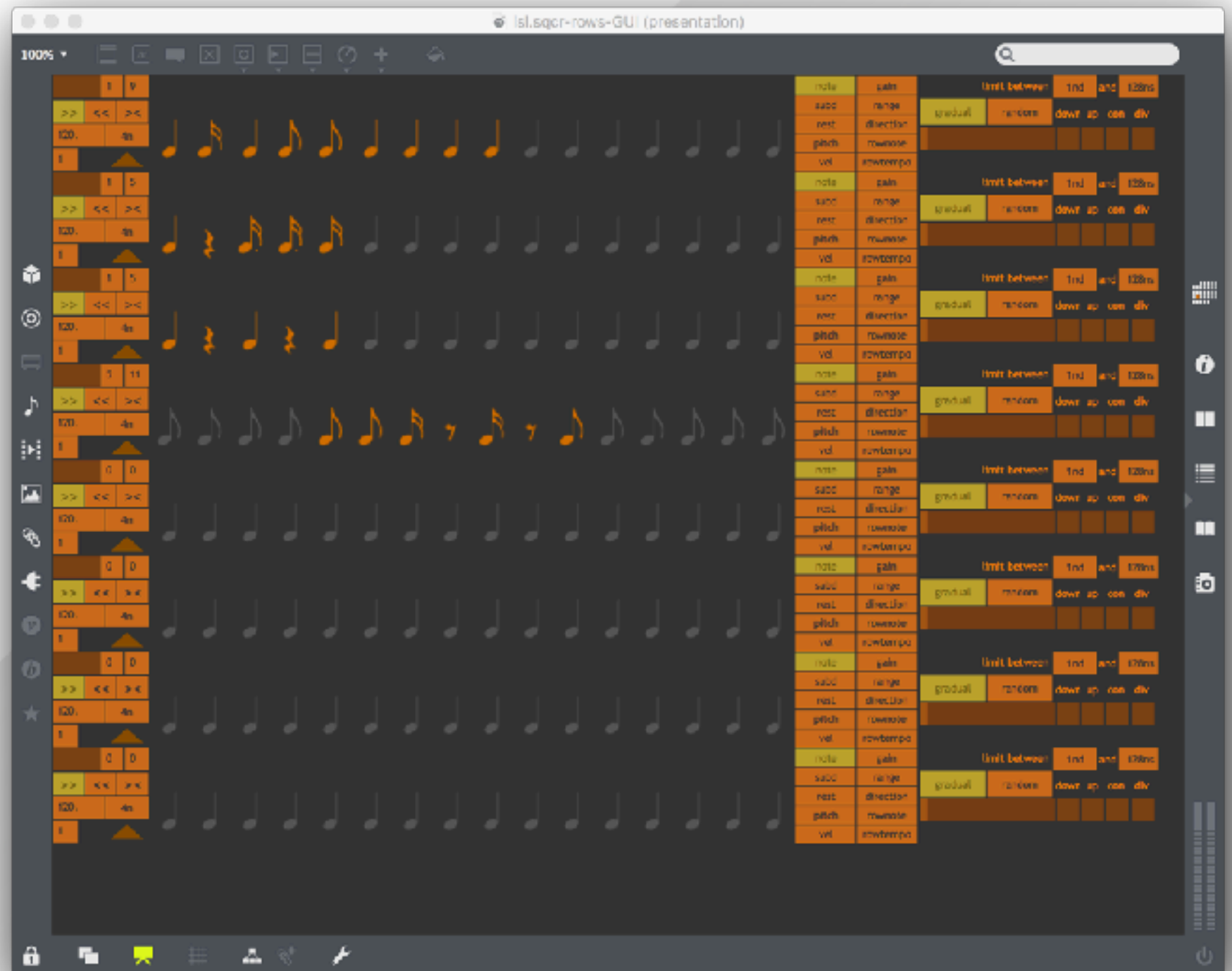
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Multimedial Improvisation?



lsl.lpsr

- Generative sequencer on micro-level
- Improvisation meso-level
- Create slow evolution on macro-level

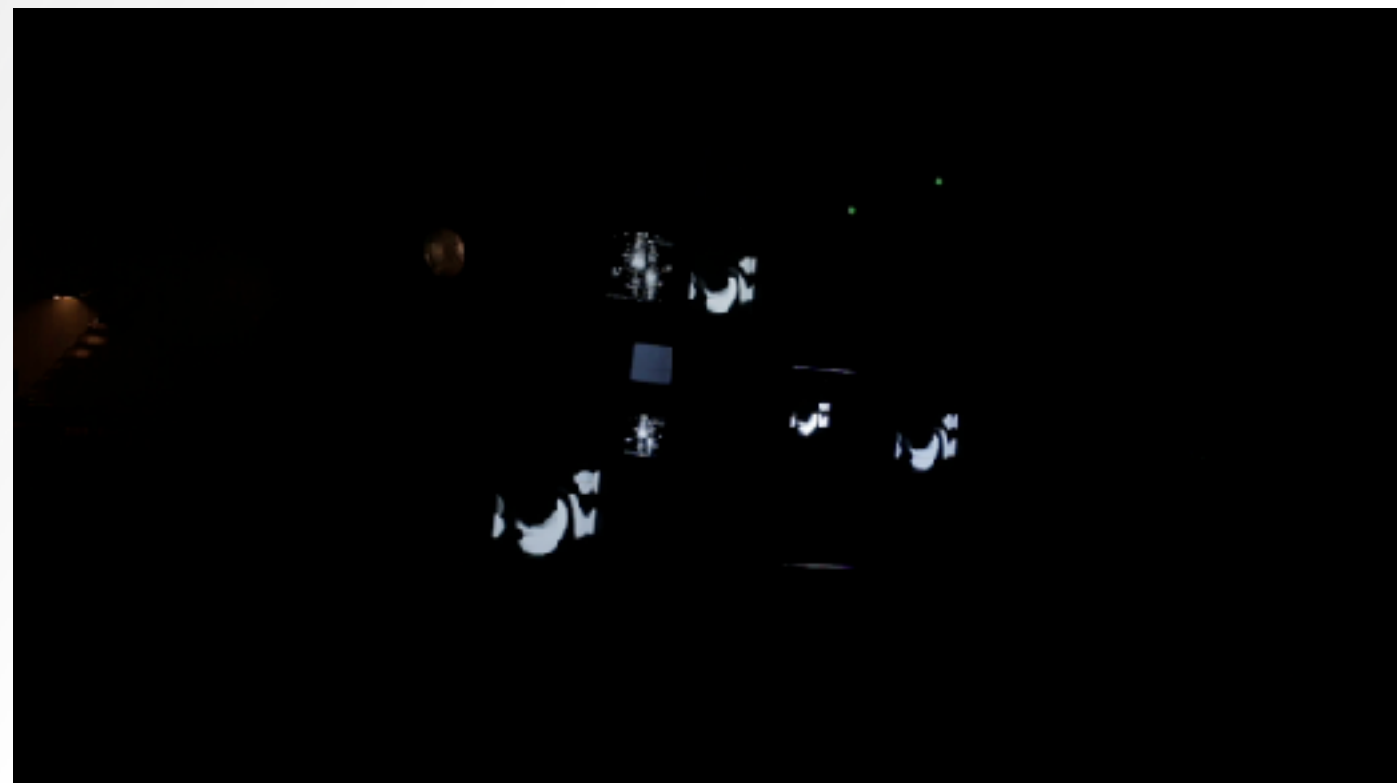


lsl.lpsr





Intermedia 2: 'Error #2'



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Thank You!

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