**LECTURE (1)**    **Interaction with computers**


Embryo (1985)    14'12
stikord:
    breakthrough piece – first piece for ea-from the Royal Danish Academy –
    relating to the growth of an embryon -
    work at the Xenakis studio in Paris (L'upic) -




Songlines ( traces of dreams) (1997)    13'40
stikord:
    commision from Bodil for interactive piece – reuse of ballet – the ballet
    capture of gestural patterns to control soundprocessing
    interactivity in regard to follow the violin
    (as opposed to violin following the tape)
    what happens?




Soundart <> Musique Acousmatique
Lasse Marhaug:
stikord:




Logogriphes (2003)    17'57 (uddrag)
stikord:
    spatial drama – interaction in realtime soundprocessing (Max/MSP)
    open form (other pieces: Ulyssis-central section, end of …to arrive ao)

**LECTURE (2)**          **Compositional attitudes and strategies**


The work-process
Methology
Formalization of compositional techniques


<u>The work-process (1)</u>

EKS: start Alvin Lucier…(let it run silently)

Stravinsky: inspiration – transpiration

Xenakis: Fundamental phases of a musical work:
      (1) initial conceptions
      (2) definition of the sonic entities (f.ex the given instruments)
      (3) definition of the transformations
          (arrangements of these in lexicographic time)
      (4) mikrocomposition (choice and fixing of relations between (2) and (3))
      (5) sequential programming (of (3) and (4))
      (6) implementation of calculations
      (7) final symbolic result
      (8) sonic realisation

EKS:  Alvin Lucier (at a later state)

My wiev:
      (1) initial idea – a basic concept or kernel
      (2) structure – generation of matherial (in-time <> 'library')
      (3) inspiration and calculated intuition (Feldman)
      (4) writing – analysis – generation (feedback-loop)
      (5) differentiation/nuancing
      (6) articulation

The work-process (2)

1.  initial idea – a basic concept or kernel

Why Alvin Lucier?
–   examples:
      LaMonte Young (the perfect fifth to be held for a long time)
      Ivar Frounberg: Ilerqorsutin (1978) voice and doubblebass          PLAY?

2.  structure – generation of matherial (in-time <> 'library')

-   basic structures: the given instruments, given duration, given performance
      ---
-   in-time structures: row generation and transformations
-   'library' of instanses of a model (f.ex a hexacordal chord)

3.  inspiration and calculated intuition

-   inspiration (Jonathan Harvey)
-   calculated intuition (Morton Feldman)

4.  writing – analysis – generation (feedback-loop)

- how to overcome when you get stucked…

5.  differentiation/nuancing

6.  articulation

EKS. from Ivar Frounberg: Voyelles I-II (1999)
(1) wowels
(2) hierarchical o-u-a-i-y structure
-   wowel-formants -> fundamental pitch
-   fundamental pitch -> tempo
-   balanced modulation of spectres
-   hexachord-structure (determined by virtual fundamentals)
-   aggregation of hexachord
(3) calculaed intuition?
(4) writing – analysis – generation
(5) + (6)  example copied…

Formalization of compositional techniques
>     Tristan Murails generalisation of the linear function
>     ➔   generalisation
>     ➔   mapping – scaling -
>     ➔   repræsentation


>     Use of Computer Aided Composition (CAC) in relation to intuition


## Methology

- theory
- theorybased composition
- modelbased composition
- investigation approach
- open/intuition

theory
>     Bach/Palestrina counterpoint            abstract exercises

theorybased composition
>     Row-techniques, hierarchical,           'library'-oriented
>     deterministic                            the will (or the force)
>                                              of the matherial

modelbased composition
>     esthetic models                          soundart (ProTools)
>     (the Grieg piano concerto)               from visual arts

investigation approach
>     What if?                                 What if?
>     rearranging/composing                    experimenting
>     re-mix                                   'naïve' use of techniques
>                                              woithout regarding implications


open/intuition
>     un-conscious                             Xenakis basal soundmodel
>     sound-surface

**LECTURE (3)**    **Pieces reflecting the change in cultural environment**


1. hour
death of Morton Feldman gave rise to:
  other echoes inhabit the garden (1988)  9'42
and allowed a change in focus:
  …to arrive where we started (1993)  17'35




2. hour
development of elements from existing compositions
  A Dirge: other echoes innhabit the garden -score
  Epitome I (1999)    13'13

Giacinto Scelsi in memoriam



3. hour
moving to another country, new experiences:
  Prélude – Voyage – Jotunheim (2002)  18'46