

London International Piano Symposium

13-15 February 2015, Royal College of Music

keywords: cross-domain expression, motor skills, collaboration, live notation, algorithmic composition

Dynamic cross-domain expression: notation, interpretation, technology and performance

Lecture Recital: lecture by Richard Hoadley, recital by Philip Mead

It seems natural for the human imagination to think creatively across domains: people can choose to imagine music that accompanies actions, although how this happens is not understood technically. There is evidence that cross-domain thinking is at the heart of creative activity and this practice-based research investigates this hypothesis.

Hoadley and Mead have been fascinated by cross-domain links for many years, with an emphasis on live performance and cross-domain expression, integration and collaboration. Most recently, Mead has collaborated with artists Michael Wright and Van t' Hoog in 'Orpheus Trio', improvising six contrasting interpretations of a seven minute video. Hoadley has collaborated for a number of years with the choreographer Jane Turner and her dance company 'Turning Worlds', creating experimental and cross-domain pieces such as, most recently, 'Quantum Canticorum' which investigates translations from dance into audio and live-generated and performed music notation.

This lecture-recital interrogates these issues and demonstrates possible solutions. The nature and use of dynamic notation will be investigated. Live notation, the use of which has steadily gained in momentum over the last few years as associated technologies have improved, provides a unique way of synchronising performance with generated audio in real-time, as well as of taking advantage of performers' instrumental virtuosity and motor skills alongside other performance tools such as novel forms of notation. It provides a unique and flexible way of communicating with performers and brings novel perspectives to notions of accuracy, sight-reading and improvisation.

A number of novel techniques involving live notations will be demonstrated, including uses of and extensions to common practice notation using unconventional graphic enhancements, movement, machine listening, text and image. Mead will encounter these and demonstrate methods of using them to inspire expression.

Richard Hoadley

Digital Performance Laboratory

Anglia Ruskin University

research@rhoadley.net (address for correspondence)

Philip Mead

University of Hertfordshire