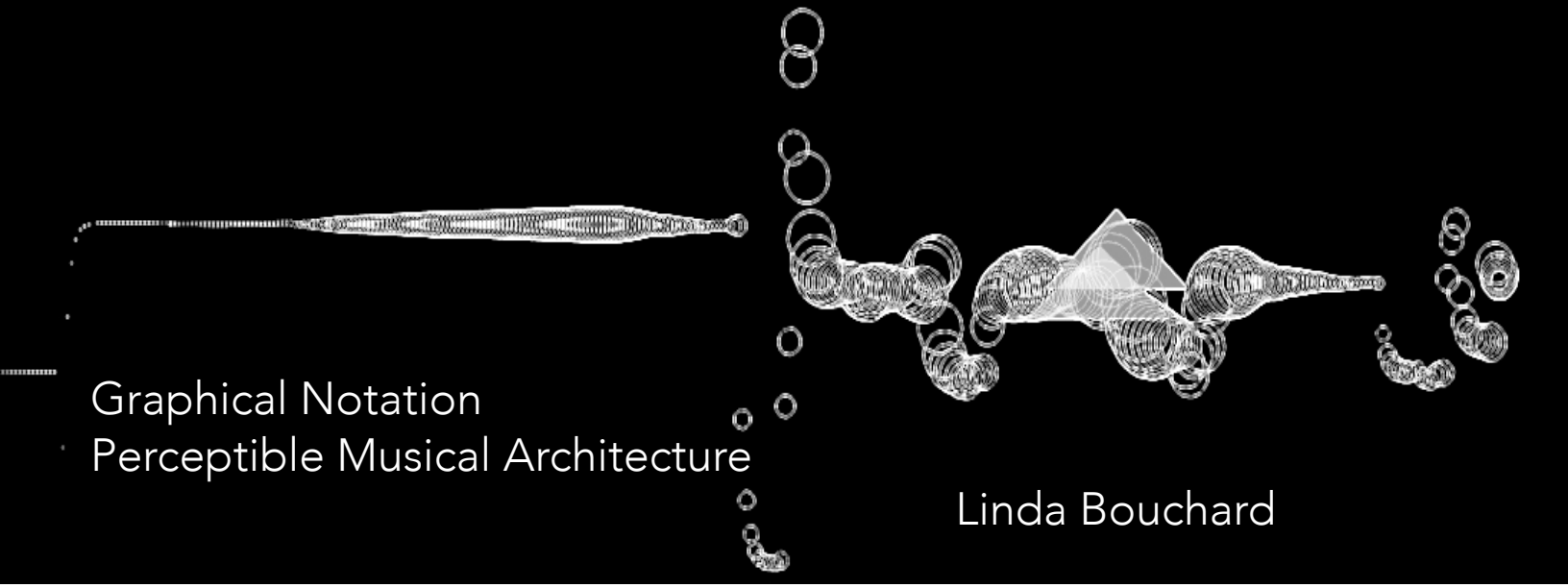
LIVE STRUCTURES



Graphical Notation
Perceptible Musical Architecture

Linda Bouchard

ABOUT LIVE STRUCTURES
Lectures | Workshops | Performances

Canadian composer Linda Bouchard has been working on Live Structures since 2017 with the initial support of a two-year grant from the Canada Council for the arts.

Live Structures explores the interpretation of analytical data into musical parameters. Much of the research took place during an artist residency at Matralab, Concordia University, in Montreal Quebec, Canada, where she collaborated with designer Joseph Browne to develop Ocular Scores™, a custom tool that creates graphical scores from the analysis of complex sounds and textures.

To date three iterations of Ocular Scores™ have been created, addressing the ability to draw: a) shapes and images that are replicable; b) transcriptions of a musical performance that reveals musical events, and c) real-time images which can be manipulated in a live performance and interactive setting. The beta version of this graphical notation platform has been developed in close collaborations with expert performers from Montreal, Vancouver, San Francisco, and Zurich.

In 2019, Bouchard was invited to give demonstrations and lectures on Live Structures and Ocular Scores™ at the festival MNM in Montreal, Quebec; the Banff Center for the Arts in Canada; the TENOR Conference in Melbourne, Australia; the German society for Music Theory Conference at the Zurich University for the Arts; and CNMAT, UC Berkeley in California.

In 2020, pre-covid19, Bouchard had lectures and performances on the calendar for the IRCAM Forum Hors les Murs in Montreal; the ISCM Festival 2020 in New Zealand; and at the IX International FIMM Festival held at the National University of Quilmes, Buenos Aires, Argentina.

www.livestructures.com www.lindabouchard.com

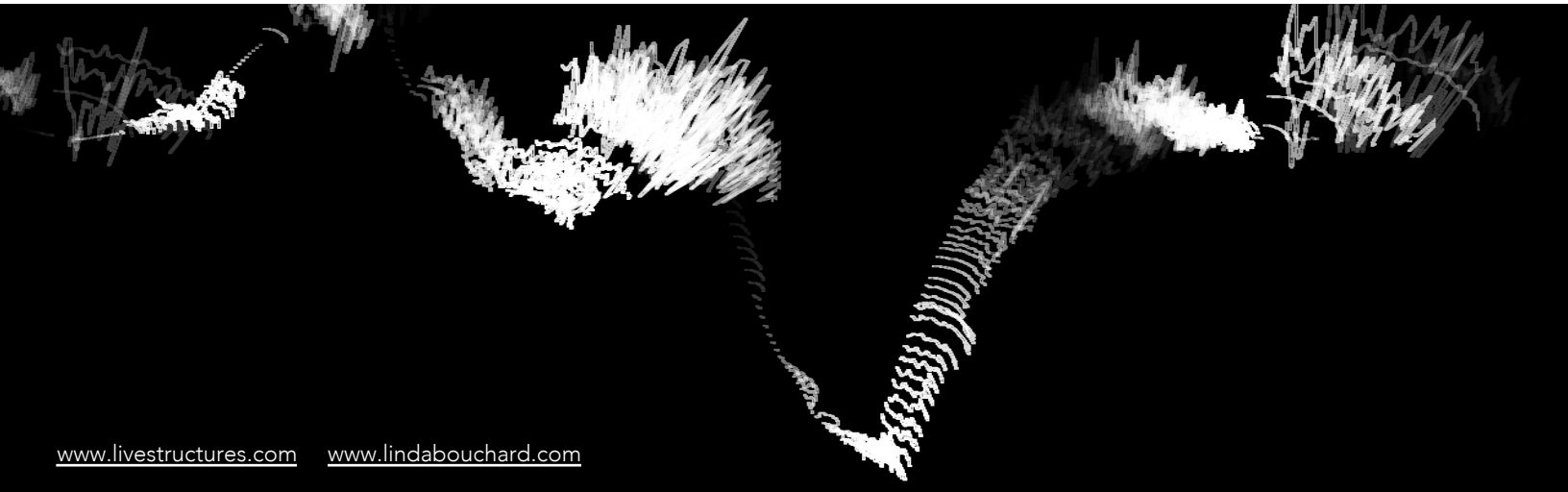
Formal Presentations

Talks and formal presentations are typically 20-minute followed by a 10-minute Q&A.
The composer demonstrates the evolution of her project, the development of the tools through several examples with excerpts from actual compositions.

Workshops-Presentations

Workshops typically last 90 minutes.
The composer quickly demonstrates the evolution of her project and the development of the tools through several examples. With the participation of a live musician – an expert improviser, she demonstrates the musical paradigms offered by Ocular Scores™.

The presentation culminates in a "hands-on" interactive workshop where participants will be invited to interact with the graphical notation in an informal setting.



LIVE STRUCTURES

PERFORMANCES

Linda Bouchard has composed several works that utilize Ocular Scores™. Each work explores a different paradigm in the exploration of graphical notation and real-time scrolling scores. The composer controls the live processing of sound and images during the performances. Each of those works would require 3 x 1.5-hour rehearsals with local musicians.

DROP
For solo improviser and electronics

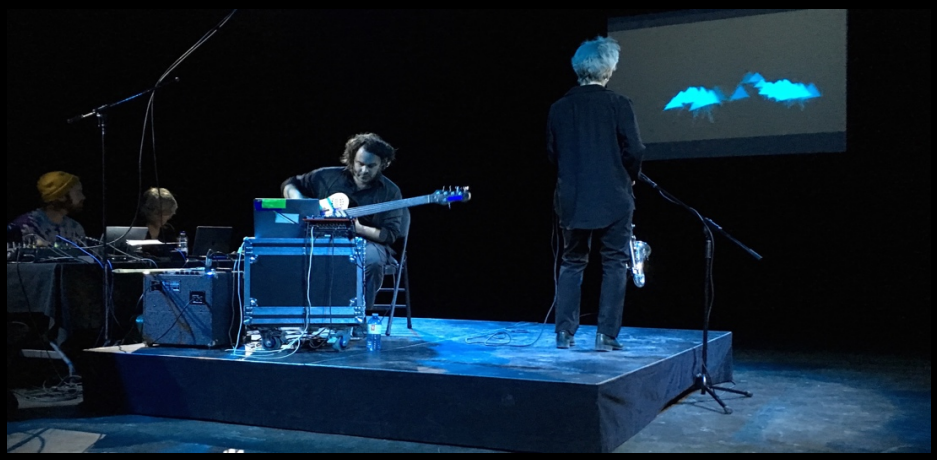
Over the years, I have composed more than thirteen works inspired by water in its various physical forms, each time taking a different angle and exploring the very intimate and interdependent human relation to water. For this work, the musician performs from a graphic score created from the analysis of different water sounds: droplets, waves, ice-breaking, etc.

Lately, I have become increasingly interested in the notion of interpretation. Do we retain the essence of elements through spontaneous translation? My exploration of "interpretation" has led me to challenge performers and push them into new places they might not have gone on their own. Yet, the musical world — the language and the impulses — belong to the performer.

Link to live performances here

MURMURATION | MURMURE

for two improvisers



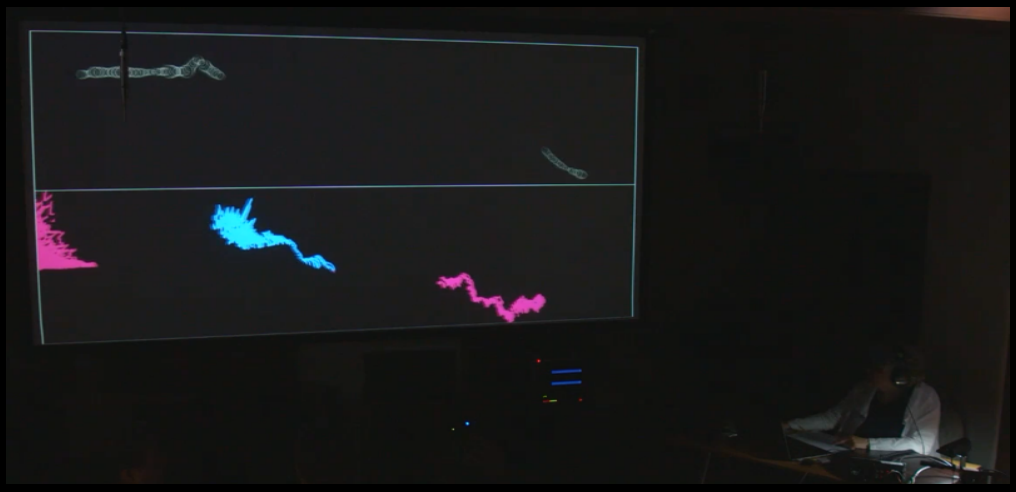
Murmuration | Murmure is a "live structure composition" for two improvisers who each interpret the other's music in a live setting using the custom software tool Ocular Scores™. Two visual scores, which are a visual interpretation of each improviser, are projected on large screens for the performers and the audience to see. The images of the score are created in real-time from the analysis of their live performance.

The composer controls the structure of the work by manipulating also in real-time, with the help of presets, the graphic notation system (shapes) and the flow and density of the work, which unfolds as a collaborative improvisation and a committed interpretation of musical code.

Link to live performances here

GAGGLE

For two improvisers



In GAGGLE, the graphic scores that are projected are created from a sound file that is also accompanying the musicians.

In GAGGLE the composer is using a stereo sound file that was created from pre-recorded sounds of the two musicians from a previous project. The composer created two different mono sound files, and each musician performs the visual score that is created from one specific sound file. The score is created following a set of presets that are being launched at specific moments during the piece.

Link to live performance here

DROP v6

for six improvisers

DROP V6 is a version of DROP for solo instrument. It is an Open Form composition for a solo woodwind improviser and a chamber ensemble of improvisers accompanied with sound files. The total duration is flexible: between 2 minutes to approximately 25 minutes.

The woodwind instrument can be any of the following reed instruments: oboe, English horn, soprano sax, alto sax, tenor sax, clarinet or bass clarinet. The chamber ensemble can be made of unamplified string instruments such as violin, viola, cello, contrabass, guitar, mandolin, and prepared piano or inside the piano

The ensemble plays from the same score, projected or on coordinated iPads. This version of DROP has not been premiered yet.