

LIVE STRUCTURES

Graphical Notation
Perceptible Musical Architecture

Linda Bouchard

Online Lectures Virtual Workshops

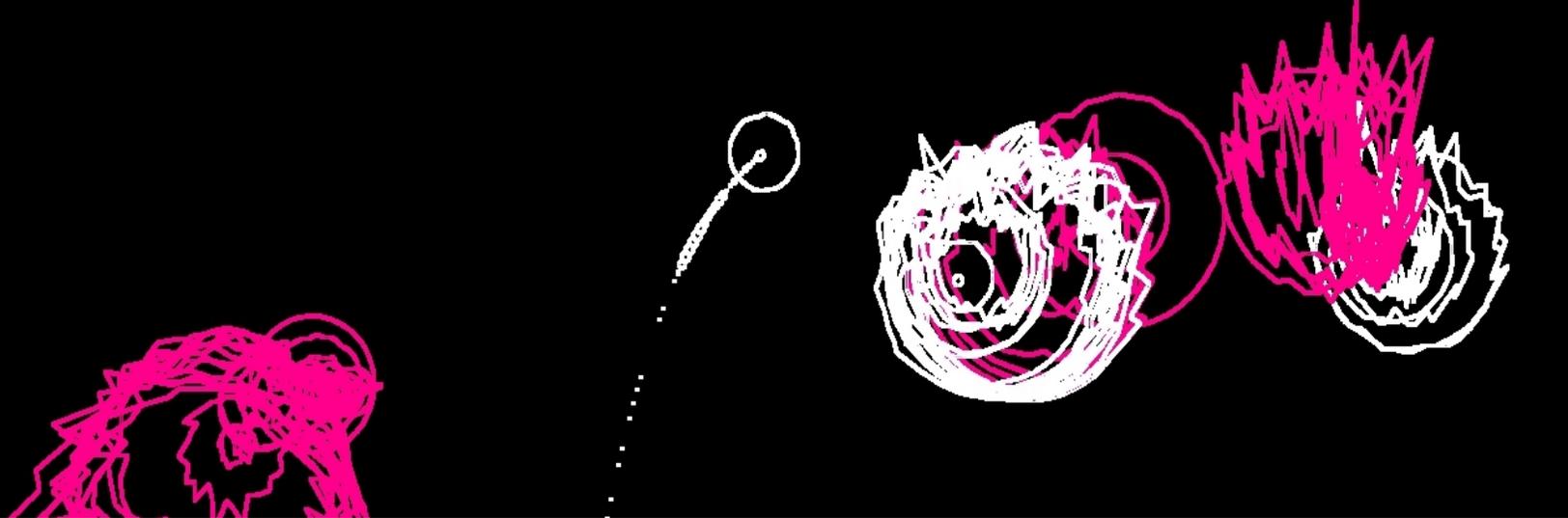
Composer Linda Bouchard has been working on the Live Structures project since 2017 with the initial support of a two-year grant from the Canada Council for the arts .

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 reveal 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.



Online Lectures

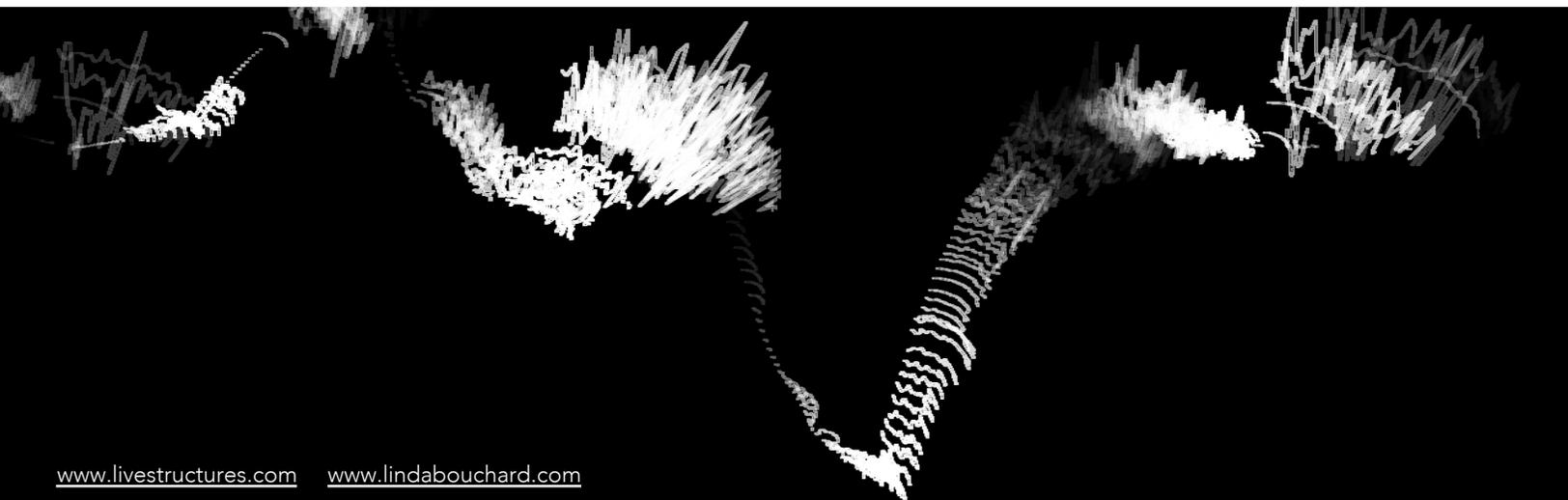
This duration of this presentation is flexible, but it is typically one-hour long: 40-minutes followed by a 20-minutes Q&A.

The composer demonstrates the evolution of the project, the development of the tools through several examples with excerpts from actual compositions. The composer shares several sources of media with the use of a media mixer. Bouchard chooses the words "Orchestration as Design" to describe musical structures that are mostly based on textural events. The graphical notation tool Ocular Scores™ expresses perceptible sonic architecture.

Virtual Workshops

This workshop is designed to last between 60 to 90 minutes and can be presented as a follow up to the lecture listed above or it can be presented as a stand-alone event.

The composer introduces the Ocular Scores™ tool and its application through specific examples, covering visualization and documentation of performance and real-time scores. This session is presented in collaboration with a live musician – performing in a different location – to demonstrate the musical paradigms offered by Ocular Scores™. Participants will be invited to send sound files of their own, which will be processed in a graphical score, showcasing all the ways in which the musical paradigms offered by Ocular Scores™ function in real time and as a tool to create printed scores.



BIOGRAPHY

Born in Québec, Canada, Linda Bouchard has been an active composer, orchestrator, conductor, mentor and producer for more than thirty-five years.

Winner of both Composer of the Year from the Conseil Québécois de la Musique and the Joseph S. Stauffer Prize from the Canada Council for the Arts in 1999, Bouchard received the Fleck Fellowship from The Banff Centre in fall 2015 and the Davidson Award from the Victoria Symphony Orchestra in Canada in 2017.



Her honors in the United States include first prizes at the Princeton Composition Contest, the Indiana State Competition, and the National Association of Composers USA Contest and a Fromm Music Foundation Award from Harvard University.

In 1977 Bouchard went to Bennington College in the USA to study composition with Henry Brant. She lived in New York City from 1979 to 1990, where she composed, led new music ensembles, and made orchestral arrangements for The Washington Ballet, Orchestra of St. Luke's, and various churches in the New York metropolitan area. She was assistant conductor for New York Children's Free Opera from 1985 to 1988 and was a guest conductor for the Orchestra of St. Luke's, the American Dance Festival, the New York New Music Ensemble, the Absolute Music Group, and the New Music Consort. In 1991, Bouchard returned to Montréal in time for the world premiere of her composition *Elan* with the Orchestre Métropolitain during the New Music America Festival. She was composer-in-residence from 1992 to 1995 with the National Arts Centre Orchestra in Ottawa, Canada. In 1997, she moved to San Francisco, where she resides with her husband and son.

In 2001, Bouchard was invited to participate at IRCAM's Stage d'Informatique Musicale in Paris. Since then, she has pursued her interest in the intersection of traditional artistic practices and new technologies. In 2005, Bouchard founded New Experimental Music, Art and Production (NEXMAP), a nonprofit arts organization that explores this evolving artistic landscape. She acted as artistic director until January 2016. Bouchard was a visiting professor at UC Berkeley during spring 2016. Since 2000, Bouchard has been creating multimedia works while continuing to compose music for the concert hall.

PERFORMERS



PHOTO CREDIT: ULI TEMPLIN

KYLE BRUCKMANN

Oakland, CA-based composer/performer Kyle Bruckmann's work extends from a classical foundation into gray areas encompassing free jazz, electronic music and post-punk rock. He is a member of acclaimed new music collective sfSound, the San Francisco Contemporary Music Players, Eco Ensemble, Splinter Reeds, and Quinteto Latino. He has worked with the San Francisco Symphony and most of the area's regional orchestras while remaining active in an international community of improvisers and sound artists. From 1996-2003, he was a fixture in Chicago's experimental music underground; long-term affiliations include the electro-acoustic duo EKG, the art-punk monstrosity Lozenge, and the Creative Music quintet Wrack.

<http://kylebruckmann.com/>

LORI FREEDMAN

Lori Freedman is known internationally for her provocative and creative performances. As an interpreter of written music for clarinet hundreds of works have been dedicated to and/or premiered by her. While managing a full performance schedule (more than 75 concerts a year), making recordings, touring and leading workshops, Freedman has also been receiving commissions to write music for an eclectic group of artists from all over the world. In 2017 she was elected to be a Fellow of the Royal Society of Canada for "outstanding artistic achievement," twenty years after having received the Freddie Stone Award (1998) for the "demonstration of outstanding leadership, integrity and excellence in the area of contemporary music and jazz." Her most recent feature recordings include On No On (Mode Records), Bridge (Collection QB), Plumb (Barnyard Records), 3 and À un moment donné (Ambiances Magnétiques), Huskless! (Artifact Music), See Sawand Thin Air (Wig).

<http://lorifreedman.com/en/accueil>



PHOTO CREDIT: FIMAV 2014 MARTIN MORISSETTE



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FRANÇOIS HOULE

Clarinetist François Houle has established himself as one of today's most inventive musicians. Inspired by collaborations with the world's top musical innovators, François has developed a unique improvisational language, virtuosic and rich with sonic embellishment and technical extensions. A sought after soloist and chamber musician, he has actively expanded the clarinet's repertoire by commissioning some of today's leading Canadian and international composers and premiering over one hundred new works. François's contribution to the Canadian and international improvised music scene spans three decades, with extensive touring at major festivals around the world. A prolific recording artist, earning multiple Juno Award and West Coast Music Award nominations, he has been listed on numerous occasions in Downbeat magazine's Readers and Critics' Polls as "Talent Deserving Wider Recognition" and "Rising Star".

<https://www.francoishoule.ca/>



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CHARLOTTE HUG

Swiss-born Charlotte Hug is an inter-media artist, composer, improviser and musician of the extreme. Her innovative solo performances in distinctive locations have created an international furor. With her inter-medial compositions, room-scores and Son-Icons (visual sounds) she created a new genre of multidisciplinary music and art. Hug has reinvented the viola. Her specialty is also a blend of viola and vocals into hybrid sounds. Having completed her studies in fine arts and classical music she won divers awards such as "artist-residencies in London, Paris, Berlin, Johannesburg, Shanghai. She was "artiste étoile" (star artist) at the world-renown Lucerne Festival and nominated for the Classic:Next – Innovation Award 2019. Hug is fully active as a concert performer, soloist, composer and conductor of her own works at major festivals worldwide. She is head of the international postgraduate studies Creation & Scenario in Music at the Zurich University of the Arts.

<http://www.charlottehug.ch/>