

Puzzle Pieces

Dr. Paul Schuette, DMA
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Program Note

Puzzle Pieces was commissioned by The Stockhausen Response Project for pianist Brianna Madske

As a composer of electroacoustic music, the figure of Stockhausen - the indelible German (or Sirius-ian?) explorer, technician, and mystic philosopher of 20th century music - looms large. In *Mikrophonie I* (the specific work that we were asked to respond to), Stockhausen breaks ground that the medium of electroacoustic music has in some ways been responding to ever since. From a technical standpoint, as one might surmise from the title, this work elevated the status of the microphone from a passive piece of hardware to an instrument capable of an extremely subtle range of expressive gestures. In fact to perform the work, one must become something of a virtuoso microphone performer in order to execute Stockhausen's incredibly detailed notation for the instrument. This perceptive restructuring liberated the status of electronics in music by putting the 'microphonist' on the same plane as the violinist. From this perspective, all of my music, which seeks to integrate electronics in nuanced and novel ways in order to enhance the range of expressive possibilities, is made possible by Stockhausen's contributions.

Mikrophonie I is also a primary example of another of Stockhausen's influential ideas: moment form. Simply put, Stockhausen's conception of a moment form is one in which, "no developmental direction can be predicted with certainty from the present one." Far from a license for piecemeal composition, Stockhausen was searching for a means to restructure the dimensions of music. By calling our attention to the 'Now', he seeks to, "make vertical slices, as it were, that cut through a horizontal temporal conception to a timelessness I call eternity: an eternity that does not begin at the end of time but is attainable in every moment. I am speaking of musical forms in which apparently nothing less is being attempted than to explode (even to overthrow) the temporal concept." By seeking to expand upon the dimensional planes in which the structural logic of the piece is projected, *Puzzle Pieces* is my humble attempt to expand upon the implications of Stockhausen's 'Now'.

Intended Venue: Evening concert

Duration: 13'00"

Instrumentation: Piano and live electronics

Performer: Dr. Brianna Matzke, DMA (can attend)

Paul Schuette - Bio

Paul Schuette is a composer, sound artist, improviser, programmer, and educator living and working in Philadelphia, PA. According to Citybeat Cincinnati, he creates "works of art that address multiple senses simultaneously and thoughtfully, no matter the context." His work and pedagogy explore the potential for technology to enhance art and music in meaningful ways. Interested in writing complex music with simple resources, he describes his current compositional aesthetic as 'simple complexity'. Through the use of simple materials, he hopes to make complex forms accessible by presenting listeners with conceptions that they can see, remember, manipulate, and, ultimately, 'understand' by merely listening. Paul's gallery work, including his collaboration with painter Mary Laube (aka The Warp Whistle Project) has been exhibited in Chicago, Cincinnati, Bloomington-Normal, Detroit, and Daejeon, Korea. Recent musical collaborators include Percussion Group Cincinnati, Quinn Collins, Brianna Matzke, Erica Dicker, Zach Larabee, and Eric Derr. Paul has been a resident artist at VCCA, the Ucross Foundation, Signal Culture, and the Experimental Sound Studio. His music has been performed at numerous universities and at venues including the Contemporary Arts Center (Cincinnati), Loughheed-Kofoed Festival of the Arts, PASIC, Constellations (Chicago), New Music Gathering, NIME, SEAMUS, Cincinnati Fringe Festival, NYC Electroacoustic Music Festival, Soundcrawl:Nashville, Intermedia Arts Festival (Indianapolis), Taff's Art Center (Columbia, SC), and the Midwest Composer's Forum, among others.

Brianna Matzke - Bio

Dr. Brianna Matzke's dynamic pianism shows "a sense of refinement, flair, and technical prowess" (clevelandclassical.com).. An avid performer and commissioner of new music, she has collaborated with many composers, including Michael Fiday, Elliot Cole, Marc Mellits, Mark Mothersbaugh, Douglas Knehans, Molly Joyce, Alexandra Du Bois, D. J. Sparr, Nate May, Tyler Eschendahl, Dylan Sheridan, Stephanie Ann Boyd, Paul Schuette, Danny Clay, Jennifer Jolley, Carrie Magin, Evan Williams, Paul Poston, Bryan Percoco, Trevor Gomes, and Lindsey Jacob.

Her ongoing commissioning initiative, called The Response Project, has premiered five new works for solo piano and electronics written in response to *Microphonie I* by Karlheinz Stockhausen, and will present five new works for violin and piano in 2017, written in response to the phrase, "on behalf."

In addition to performing, Brianna is a dedicated music educator and pedagogue. A Nationally Certified Teacher of Music (NCTM), she has served on the faculties of the Oberlin Conservatory, Interlochen Arts Camp, Wilmington College, Thomas More College, and the University of Cincinnati College-Conservatory of Music Preparatory Department. As an educator, Brianna believes in the power of music to incite positive social change, and she encourages that change by serving as President of the Ohio Music Teachers Association Southwest Division.

She holds degrees from the University of Cincinnati College-Conservatory of Music (CCM) and the University of Kansas.

Technical Requirements:

- stereo playback; microphone on piano running through Max/MSP
- can provide laptop, interface, and MIDI footpedal
- detailed plot contained in score

Setup Time: 30' - including soundcheck

Stage Plot: see score for details

Puzzle Pieces - Program Note

Dr. Paul Schuette, DMA ¹

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Abstract

humble attempt to expand upon the implications of Stockhausen's 'Now'.

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Puzzle Pieces

for solo piano and electronics

Paul Schuette

PERFORMANCE NOTES

Electronics

- The performer should be miked with (at least) a stereo pair of microphones. The sound designer may use more microphones at their discretion.
- A computer equipped with Max/MSP is required to run the audio program. Contact the publisher at www.paulschuette.com for the required patches.
- An audio interface which can facilitate 2 XLR inputs and 2 separate output channels is required
- A MIDI device which enables the use of a foot pedal is also required

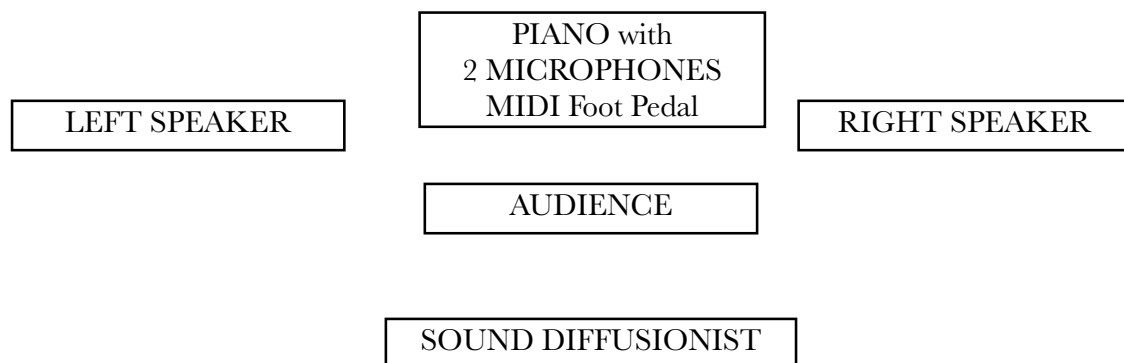
MIDI Pedal Notation and Use

- Each section of the piece corresponds to a specific setting in the patch indicated by the number above the cue.
- Moving between these settings is cued via the MIDI foot pedal
- While notated at the start of each section, the foot pedal should be struck in advance of each section as an ‘eight-note-pickup’ or quasi grace note prior to the downbeat of each section.

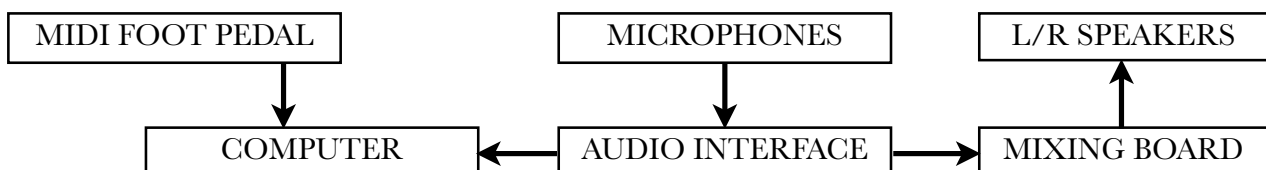
Notation

- Cesuras should be thought of as longer pauses than breath marks - cesuras lasting between 1-3” and breath marks for a beat or half beat in the given tempo.
- Clusters, indicated by block style note-heads, should consist of all black and white keys in the approximate range.

SETUP



SIGNAL ROUTING



PROGRAM NOTES

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Puzzle Pieces

Score

for Brianna Madske

Paul Schuette

♩ = 108, **punchy**

Piano

MIDI Pedal

MIDI Pedal

MIDI Pedal

* B/W cluster - range approx.

MIDI Pedal

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Musical score for measures 26-29. The piece is in 4/4 time. Measure 26 features a complex rhythmic pattern in the right hand with many sixteenth notes and accents. The left hand has a few notes in measures 27 and 28. Measure 29 continues the right-hand pattern.

raucous * B/W cluster - range approx.

Musical score for measures 30-33. Measure 30 starts with a piano (*p*) dynamic and a cluster marked with an asterisk (*). Measure 31 has a fortissimo (*ff*) dynamic. Measures 32 and 33 alternate between *p* and *ff* dynamics. The piece ends with a 4/4 time signature.

A ♩ = 66, woozy

Musical score for measures 34-37. The tempo is marked as ♩ = 66 and the mood as 'woozy'. The piece is in 4/4 time. Measure 34 starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a bass line with a triplet in measure 34.

Musical score for measures 38-40. The right hand has a complex melodic line with many slurs and ties. The left hand has a steady bass line.

rubato

Musical score for measures 41-44. Measure 41 starts with a fortissimo (*fff*) dynamic. Measure 42 has a piano (*ppp*) dynamic. The piece is in 4/4 time. Measures 43 and 44 feature triplets in both hands and a 4/4 time signature.

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Musical score for measures 45-56. The piece is in 5/16 time. The score features a piano part with triplets and dynamic markings of *fff* and *ppp*. The bass line consists of a steady eighth-note accompaniment.

B ♩ = 108, precise - delicate

Musical score for measures 57-63. The tempo is marked *p*. The score includes a section for the right hand labeled "5 una corde (to C)". The time signature changes from 5/16 to 3/4 and then to 3/8.

Musical score for measures 64-72. The tempo is marked *f*. The score features a complex rhythmic pattern with accents and a change in time signature from 3/8 to 4/4 and then to 5/16.

Musical score for measures 73-81. The tempo is marked *rit. (on repeat)* with a tempo of ♩ = 66. The score includes a section for the right hand labeled "5 una corde (to C)". The time signature changes from 5/16 to 2/4 and then to 3/8.

Musical score for measures 82-90. The tempo is marked *accel.*. The score features a complex rhythmic pattern with accents and a change in time signature from 3/8 to 2/4 and then to 3/8.

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83

89 *- a tempo*

95

98 *rit.*

107 $(\text{♩} = 66)$

Puzzle Pieces

accel.

a tempo C // ♩ = 66, majestic

f *ff*

Ped. *tre corde*

8va

♩ = 108, digitally

mf *ff* *mf* *ff*

7

8va

mf *p* *f* *p* *mf*

8vb

8va

ff *p*

8vb

Puzzle Pieces

143 *f* *p* *ff* *p*

147 *ff* *p*

151 *f* *p* *mf* *ff* *p*

155 *ff* *p*

159 *ff* *p* *ff* *mf* $\text{♩} = 66$ *Ped.*

Puzzle Pieces

164

p

Ped.

9

173

p

ff

p

10

177

180

184

Puzzle Pieces

Musical score for measures 187-188. The piece is titled "Puzzle Pieces". It features a piano (p) section with triplets in both hands, transitioning to a fortissimo (ff) section. The notation includes various rhythmic patterns and dynamic markings.

♩ = 108

Musical score for measures 189-191. The tempo is marked as ♩ = 108. The piece continues with fortissimo (ff) dynamics and complex rhythmic patterns, including triplets and sixteenth notes.

Musical score for measures 192-195. The piece features a piano (p) section followed by a fortissimo (ff) section. The notation includes various rhythmic patterns and dynamic markings.

Musical score for measures 196-199. The piece continues with fortissimo (ff) dynamics and complex rhythmic patterns, including triplets and sixteenth notes.

F ♩ = 66 freely

D# *molto rit.*

E

p

E

ppp

12

Musical score for measures 200-203. The piece features a fortissimo (ff) section with a tempo of ♩ = 66, marked "freely". It includes a section marked "molto rit." (molto ritardando) with a fermata over a D# chord, followed by an E chord. The dynamics range from piano (p) to pianissimo (ppp). The piece concludes with a final chord and a double bar line.

♩ = 108, digitally Puzzle Pieces

207 *mf* *ff* *p* *ff*

13

213 *mf* *ff*

219 *p* *ff* *p*

223 *p*

227 *ff* *p* *ff*

Puzzle Pieces

233

Musical score for measures 233-239. The right hand features a melodic line with accents and slurs, while the left hand has a bass line with slurs. Dynamics include *p*, *ff*, and *p*.

240

Musical score for measures 240-247. The right hand contains triplets and slurs, with dynamics *ff*, *mf*, and *p*. The left hand has a bass line with slurs and dynamics *p* and *ff*. Octave markings *8^{va}* and *8^{vb}* are present.

248

Musical score for measures 248-255. The right hand features a complex melodic line with slurs and dynamics *p* and *ff*. The left hand has a bass line with slurs and dynamics *p*.

256

Musical score for measures 256-259. The right hand has a melodic line with slurs and dynamics *p*. The left hand features a bass line with slurs and dynamics *p*.

260

Musical score for measures 260-266. The right hand has a melodic line with slurs and dynamics *ff*, *p*, and *ff*. The left hand features a bass line with slurs and dynamics *ff*, *p*, and *ff*. A triplet is marked in the right hand.

Puzzle Pieces

Musical score for measures 286-288. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 286 features a treble staff with eighth-note triplets and a bass staff with eighth-note triplets. Measures 287 and 288 continue with similar rhythmic patterns.

Musical score for measures 289-292. Measure 289 has eighth-note triplets in both staves. Measure 290 includes a double bar line and a repeat sign. Measures 291 and 292 feature a dense texture of chords in the treble staff, with the label *8va* above the staff, and eighth-note patterns in the bass staff, with the label *8vb* below the staff.

17

Musical score for measures 293-296. Measures 293 and 294 show a complex chordal texture in the treble staff (*8va*) and eighth-note patterns in the bass staff (*8vb*). Measures 295 and 296 continue with similar textures, including a triplet in the treble staff of measure 295.

Musical score for measures 297-302. Measures 297 and 298 feature a treble staff with rests and eighth-note patterns in the bass staff. Measures 299 and 300 have a treble staff with chords (*8va*) and eighth-note patterns in the bass staff (*8vb*). Measures 301 and 302 continue with similar textures.

Musical score for measures 303-306. Measures 303 and 304 show a treble staff with chords (*8va*) and eighth-note patterns in the bass staff (*8vb*). Measures 305 and 306 continue with similar textures, including a triplet in the treble staff of measure 305.

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Musical score for measures 307-314. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line in the left hand and chords in the right hand. The right hand includes triplets and accents. Dynamic markings include *8^{va}* and *8^{vb}*. Measure numbers 307, 308, 309, 310, 311, 312, 313, and 314 are indicated at the start of each measure.

Musical score for measures 315-316. The score continues the piano accompaniment from the previous system. It features a steady eighth-note bass line in the left hand and chords in the right hand. The right hand includes triplets and accents. Dynamic markings include *8^{va}* and *8^{vb}*. Measure numbers 315 and 316 are indicated at the start of each measure.

Cincinnati and Union Pier
2014-15

- Author name: **Kyong Mee Choi**
- Affiliations (if relevant): **Roosevelt University**
- Contact information: kchoi@roosevelt.edu (1-773-910-7157)
- Title of the proposal: *rare yet soft*
- Program notes (1-3 paragraphs): *rare yet soft* explores the subtlety of quoted thematic material from Mahler's Symphony No. 5 Adagietto. The piece has three sections when each quote is introduced in a different context. At the end, the piece shows how subtle influence of this quotation can affect the overall shape of the piece. This piece is dedicated the composer's beloved father, Soon Bong Choi.
- Indication if the performance relates to a separate presentation in the technical program (in this case, please specify the title, authors and submission number of the separate submission): **N/A**
- Intended venue: evening concert, installation, etc.: **Concert**
- Duration and instrumentation: **7 min. 11 seconds** (no instrument)
- Names of performers, if applicable: **N/A**
- Composer / performer bios or a link to where these can be found online

http://www.kyongmeechoi.com/Main_Site/Bio.html

SBCM 2017

Suíte [en]Quadrada

- KairosPania, Orquestra Errante & Luzilei Aliel -

Yonara Dantas¹, Migue Antar², Luzilei Aliel^{2*}

¹ Escola Superior de Artes Celia Helena, Av. São Gabriel, 462 - 01435-000 São Paulo, SP

² Núcleo de Pesquisas em Sonologia (NuSom) – Escola de Comunicações e Artes da Universidade de São Paulo. Av. Prof. Lúcio Martins Rodrigues, 443 – 05508-020 São Paulo, SP

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Abstract (Sinopse)

The performance develops in the wake of dialogues and frictions between three languages: free musical improvisation, acting and live electronics. The performance explores the narrativity imprinted on moving bodies, the visual force of live video recording of these same bodies (triggering the everyday life of the bifurcation between real life and life on the screen) and acoustic and electronic sounds amalgamating the performance. The *Suíte [en] Quadrada* is an achievement of the artistic collective KairosPania, Orquestra Errante & Luzilei Aliel.

1. Program notes

The *Suíte [en]Quadrada* is a variation of the television piece called "Quad" (Beckett, 1980). In this comprovisation (composition + musical improvisation: Aliel et al., 2015; Antar, 2016), we implemented a complex semi adaptive system to organize the scenic processes, free musical improvisation and real-time audio processing. In the *Suíte [en]Quadrada*, self-absorbed figures move in a mathematical way in a square. We use Beckett's work to construct a variation of the initial concept proposing the implementation of contingencies through free improvisation and visual and sound processing.

We aim at a structure of approximation of the three strands proposed in an interdisciplinary process capable of providing singular artistic unfolding. The boundaries between artistic languages are increasingly tenuous. Our research of this premise dialogue between free musical improvisation, acting and audio processing and sound in real time. We consider this type of research pertinent, after all, we do not find a massive academic research that examines alignments and conflicts between free improvisation, sound and visual processing with the performing arts.

Methodologically, we developed a socio-ecological system (SES), that is, a complex adaptive system that is characterized by self-organization and distributed control, (Sibertin-Blanc et al., 2011) for the *Suíte [en]Quadrada*. This system includes multiple agents with diverse and contrasting interests and management objectives, acting at different spatial and temporal levels. In our perspective, this methodology, based on processes of comprovisation, allows us to equate electronic processes, such as real-time sound processing, to artistic expression levels such as free musical improvisation and acting. In this way, the performance uses the capture of the movements of the actors via webcam and algorithms in Pure Data (PD) to process auditory and visual contents causing unfolding the initially acoustic events.

2. Intended venue

Auditorium with space for 17 performers. Preferably with Italian stage (non-exclusive).

*Supported by Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP) - (processo n° 2015/10342-1)