Dialogue with my Doppelgänger

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D is for
Disklavier

D is for Doodling

D is for Dialogue

D is for
Digitally-enabled
piano

M is for
Man and Machine

D is for Discovery grant

Professor Andrew Brown (QCGU):

"For me the interesting part of human-software musical improvisation is the stimulation of human creativity with fairly minimal automated input. In some of the research we have been doing with an Australian Research Council Discovery grant, we have been examining the notion of a reflexive approach to creativity, that is, via a system that reflects back at the performer – in a slightly distorted way– their own inputs. …

Much interactive computer music software works with extensive computational machinery, that is, with complicated algorithmic systems. Part of what we are interested in with our research is 'how simple can it be?'. …

And so we have been experimenting with the notion of just employing simple reflections of what musicians play. … In a way what we are doing with simple echoing strategies is assuming that musicality is already there in the human performed data, and the computer software just has to grab bits of it and throw it back out during its performance."

M is for
Mirror

D is for
Double

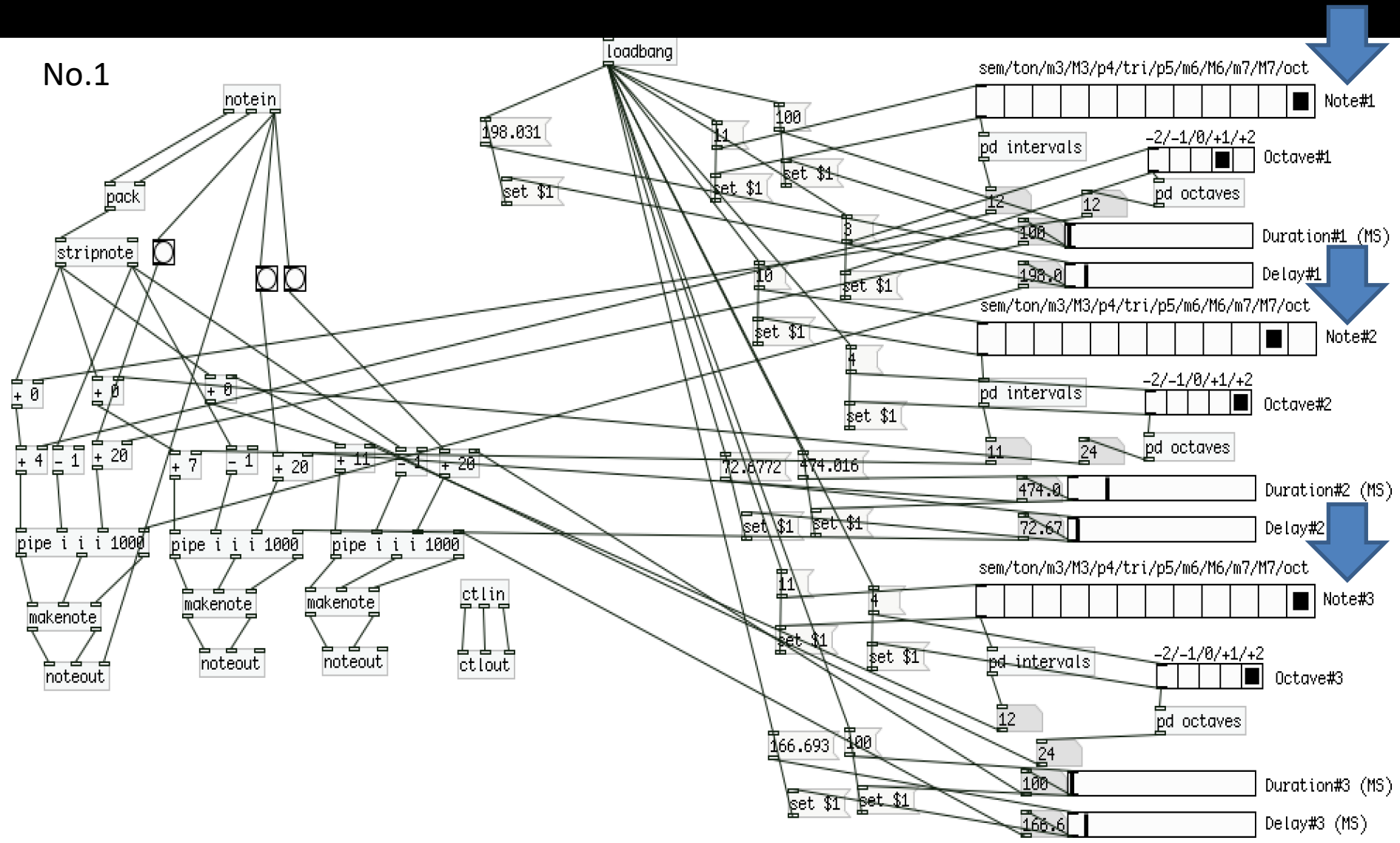
D is for
Double canon

D is for Duet

Jean-Claude Risset's *Duet for One Pianist* (1989)

"explored the performative possibilities made available to pianists through the augmentation of emotive human musical gesture with the precise reactive and computational capabilities afforded by computer-based musical systems."
(https://chrysinanou.wordpress.com/portfolio/duet-for-one-pianist/)

D is for (Pure) Data (PD)



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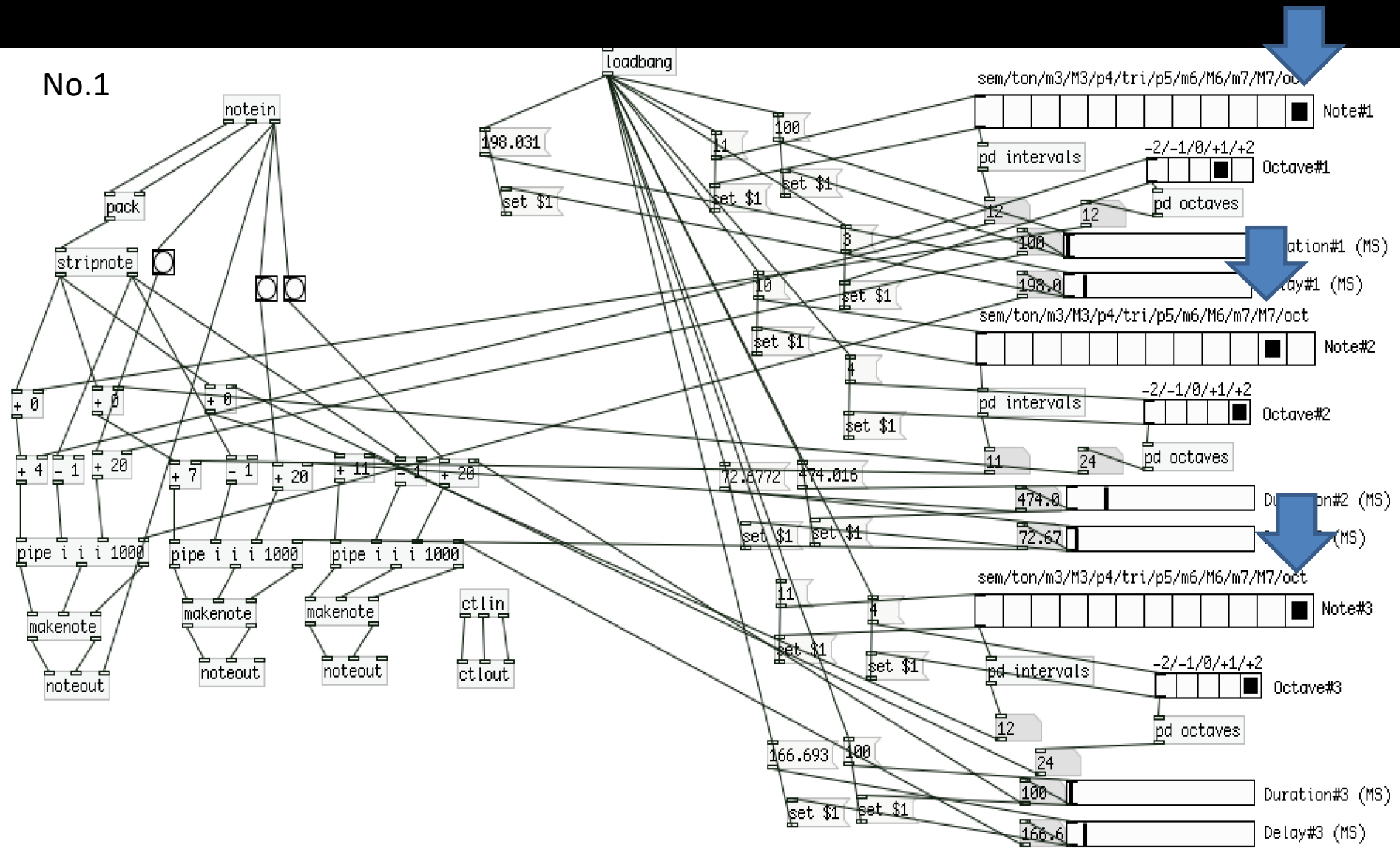

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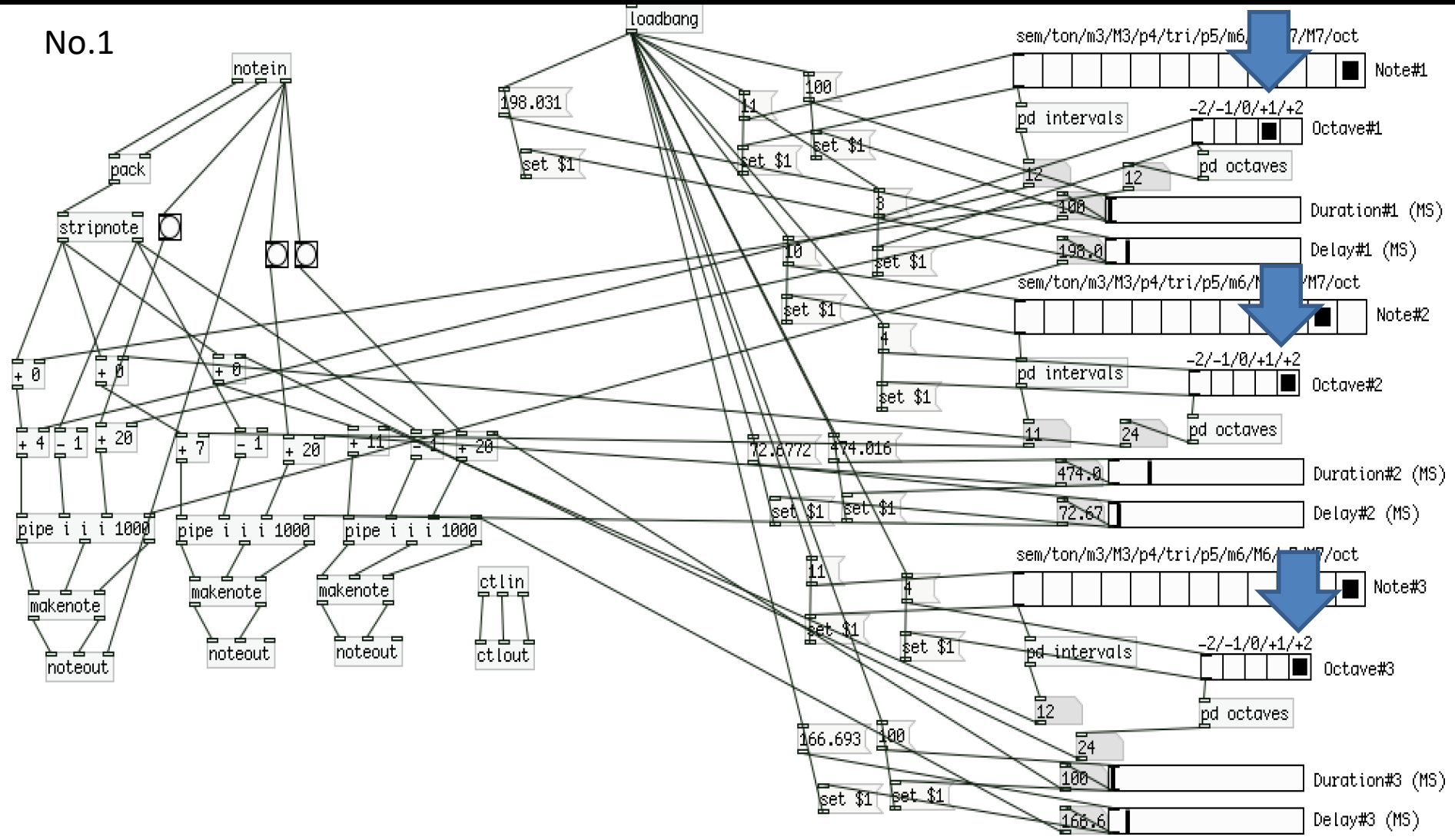

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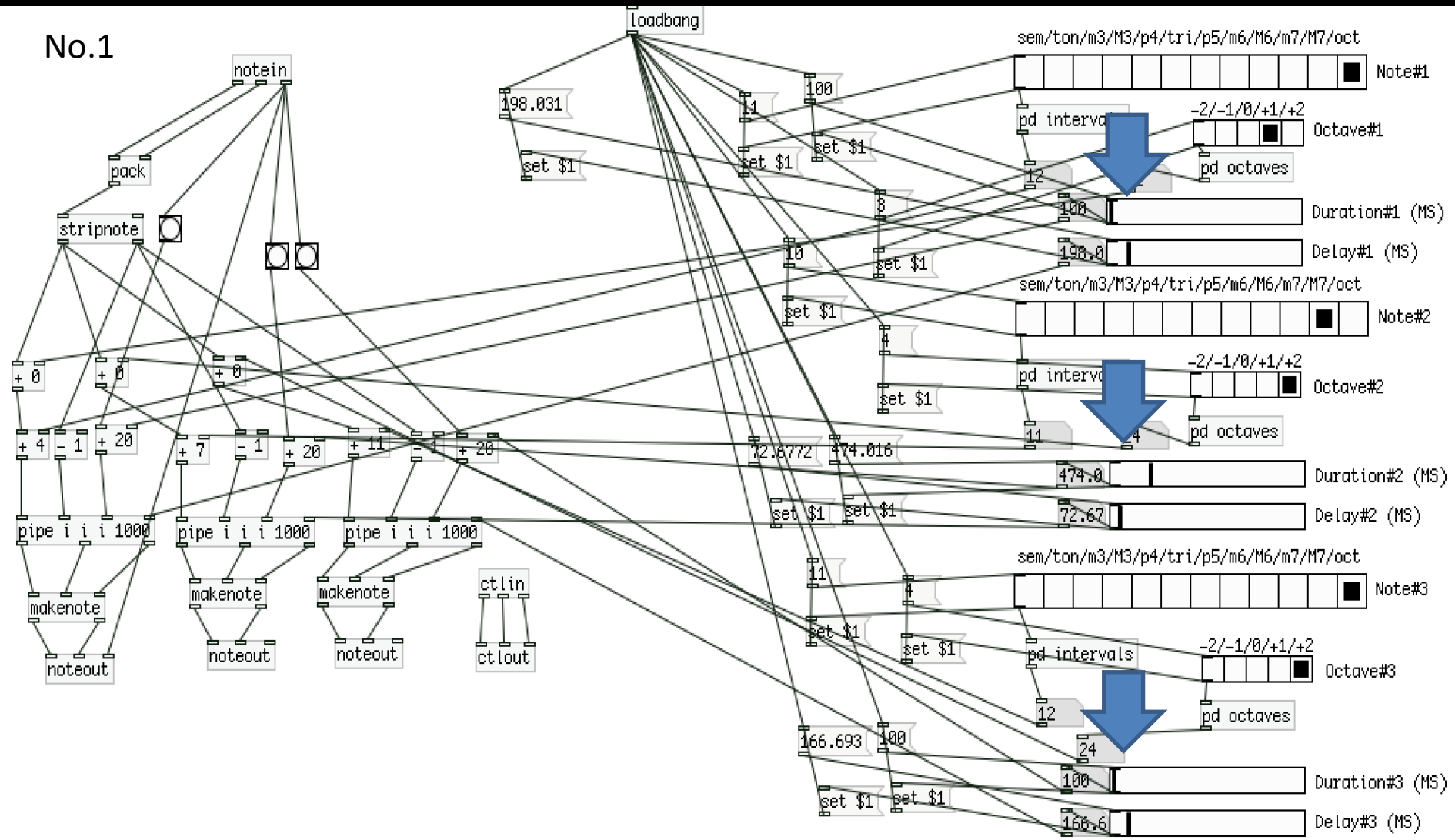
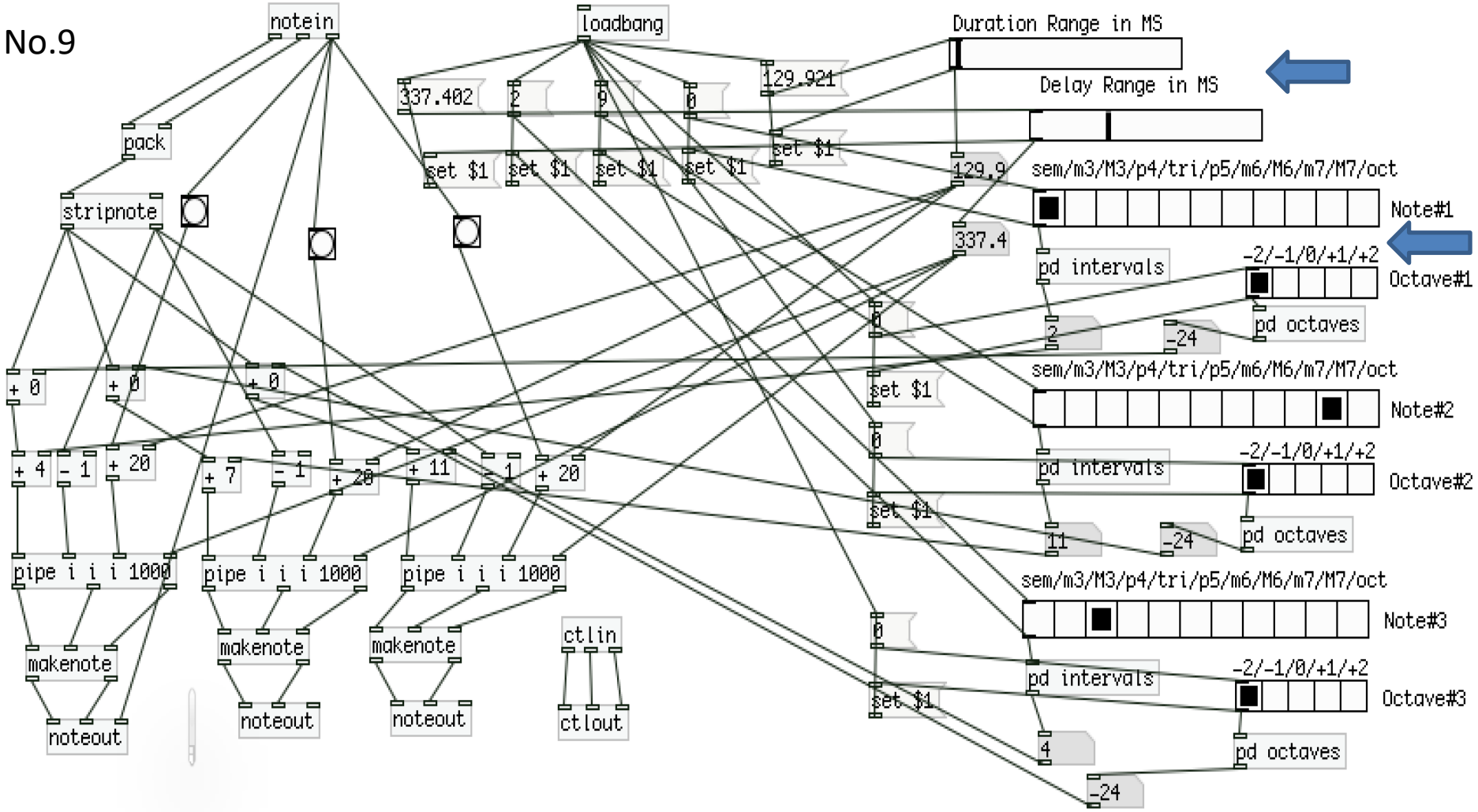
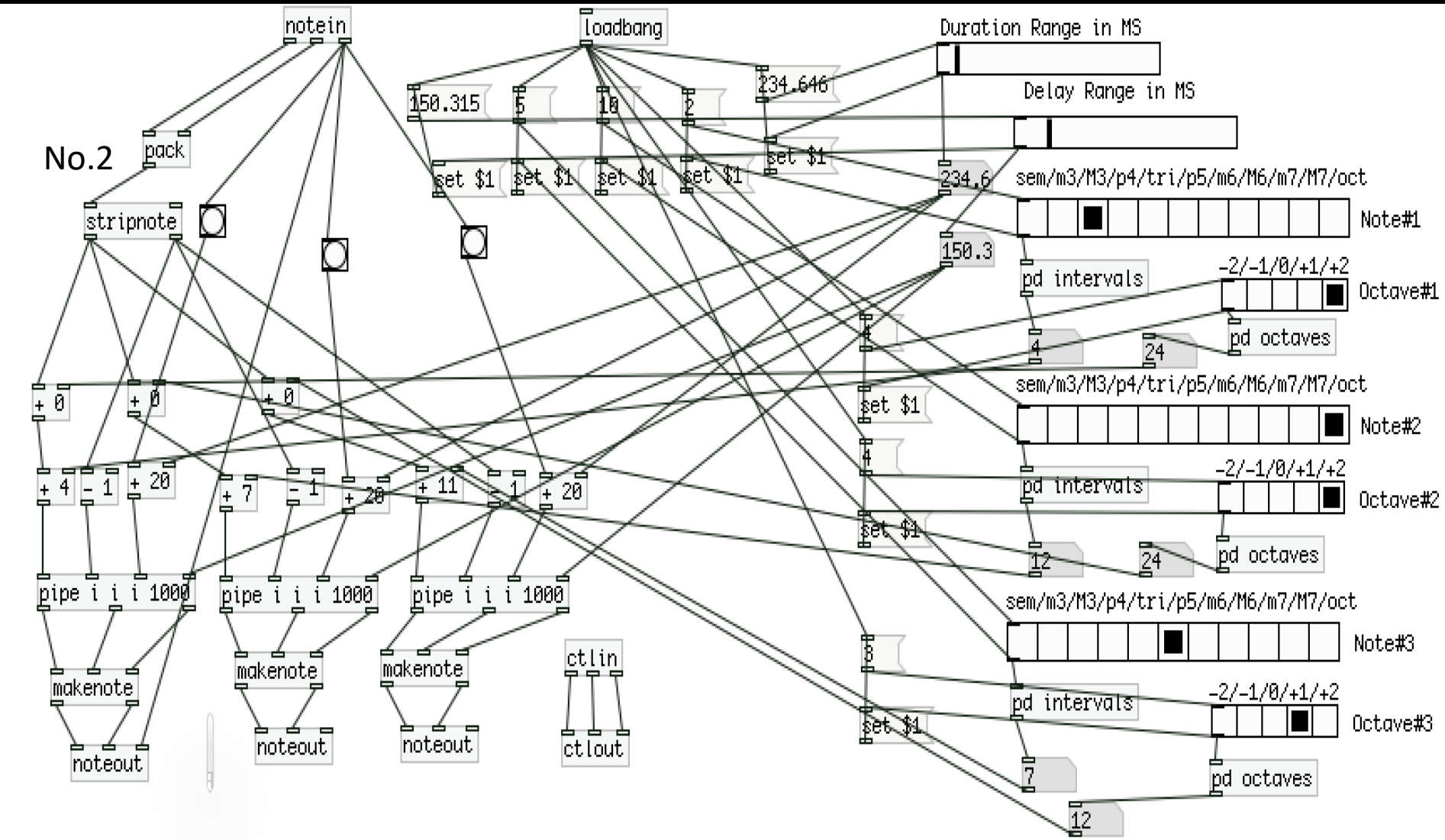


D is for Duration, Delay (and Dynamics)

No.9



Major triads

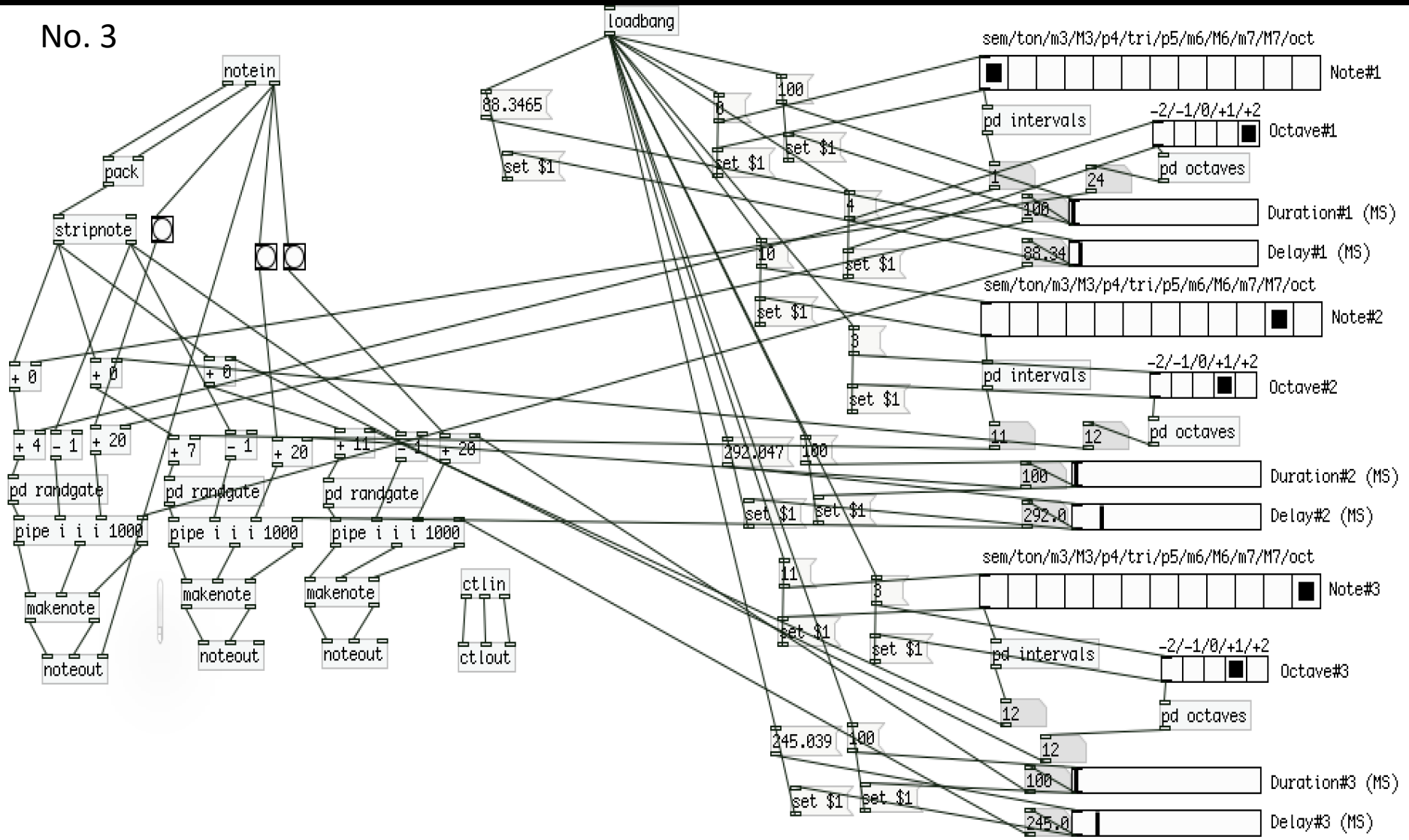


D is for
Deterministic

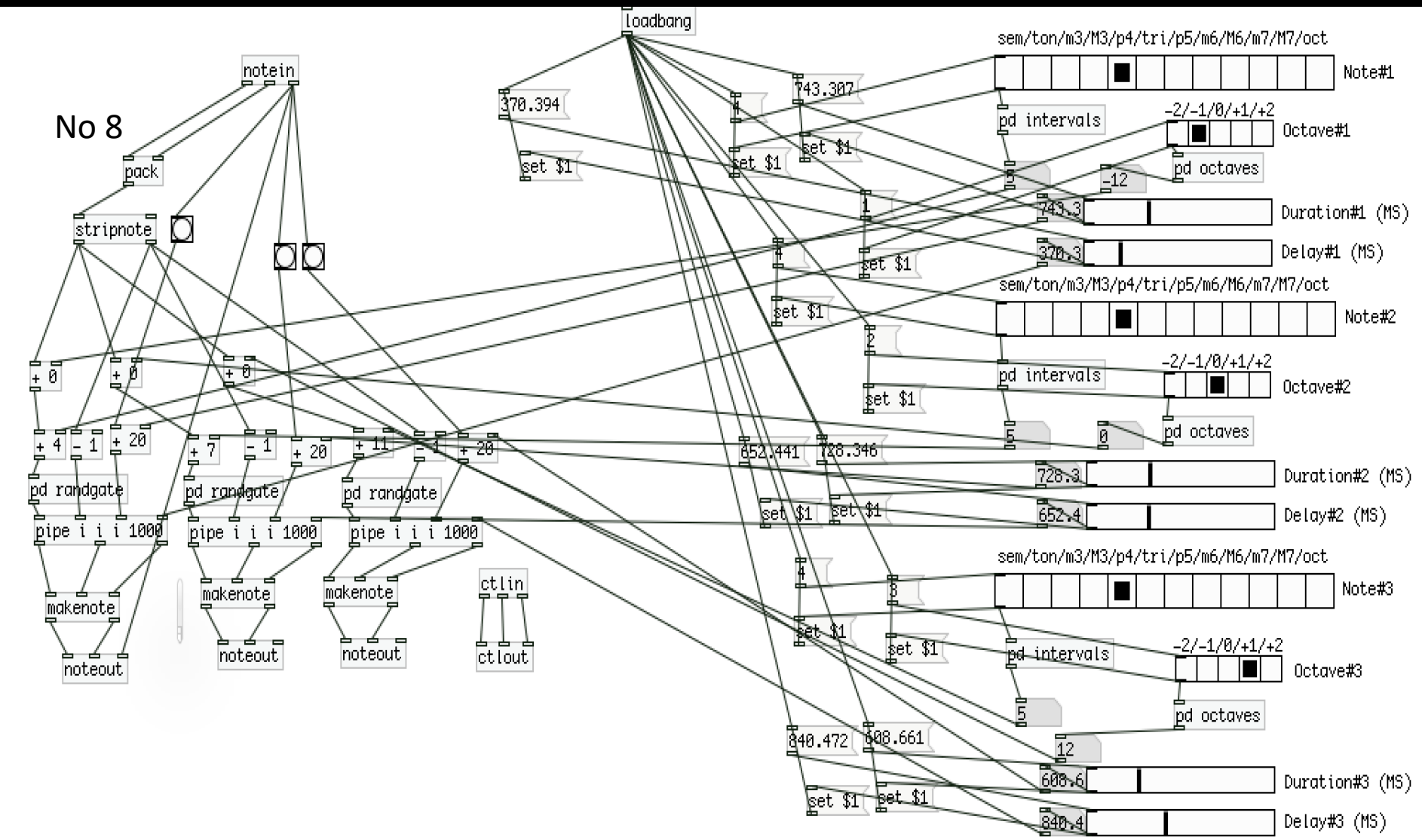
D is also for
Density
(of feedback)

D is for Different Degrees of Delay

No. 3



4ths
at randomised registers and uneven delays



D is for
Duo pianos

D is for
Doppelgänger

What sort of music could one make with this instrument(s)?

What sort of music could I make with this instrument(s)?

A few words about *Doppelgängers*

Relationships between a person and his/her double

A personification of death

An omen of impending doom

Relationships between a person and his/her double

Share similar memories
and feelings

Relationships between a person and his/her double

- May share appearance but opposite in character
- Evil Twin, Alter Ego or split personality

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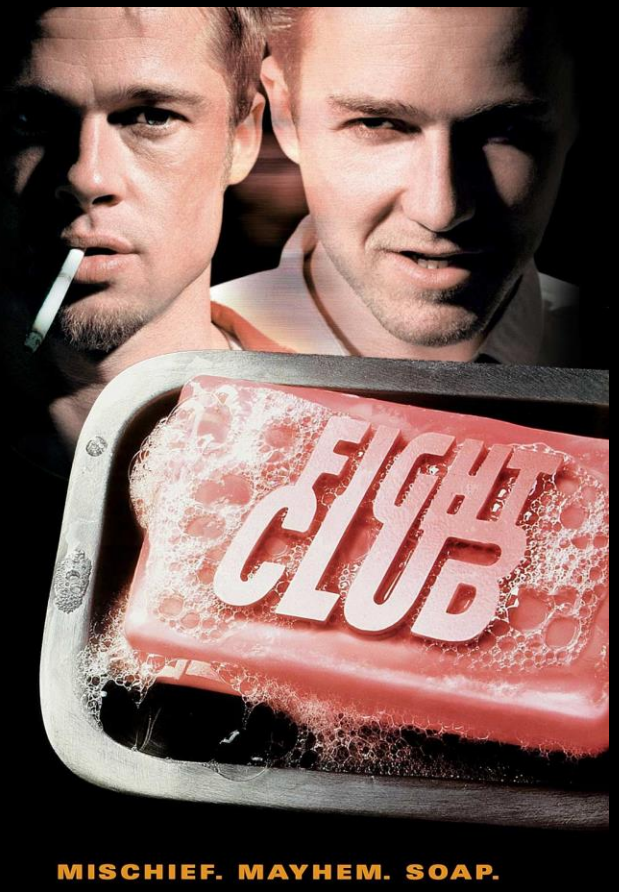

Relationships between a person and his/her double

- May share appearance but opposite in character
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Relationships between a person and his/her double

Two films in 2013

Based on José Saramago's 2002 novel titled *The Double*.

Two films in 2013

D is for Dostoyevsky

A rich literary tradition includes

Poems by

- Shelley
- Heine (set by Schubert)

Novels/novellas/stories by

- Jean Paul — *Siebenkäs* (1796)
- Edgar Allen Poe — *William Wilson* (1839)
- Dostoyevsky — *The Double* (1846/1866)

What sort of music could I make with this instrument(s)?

more postmodernism
than modernism

Doppelgänger Sweet

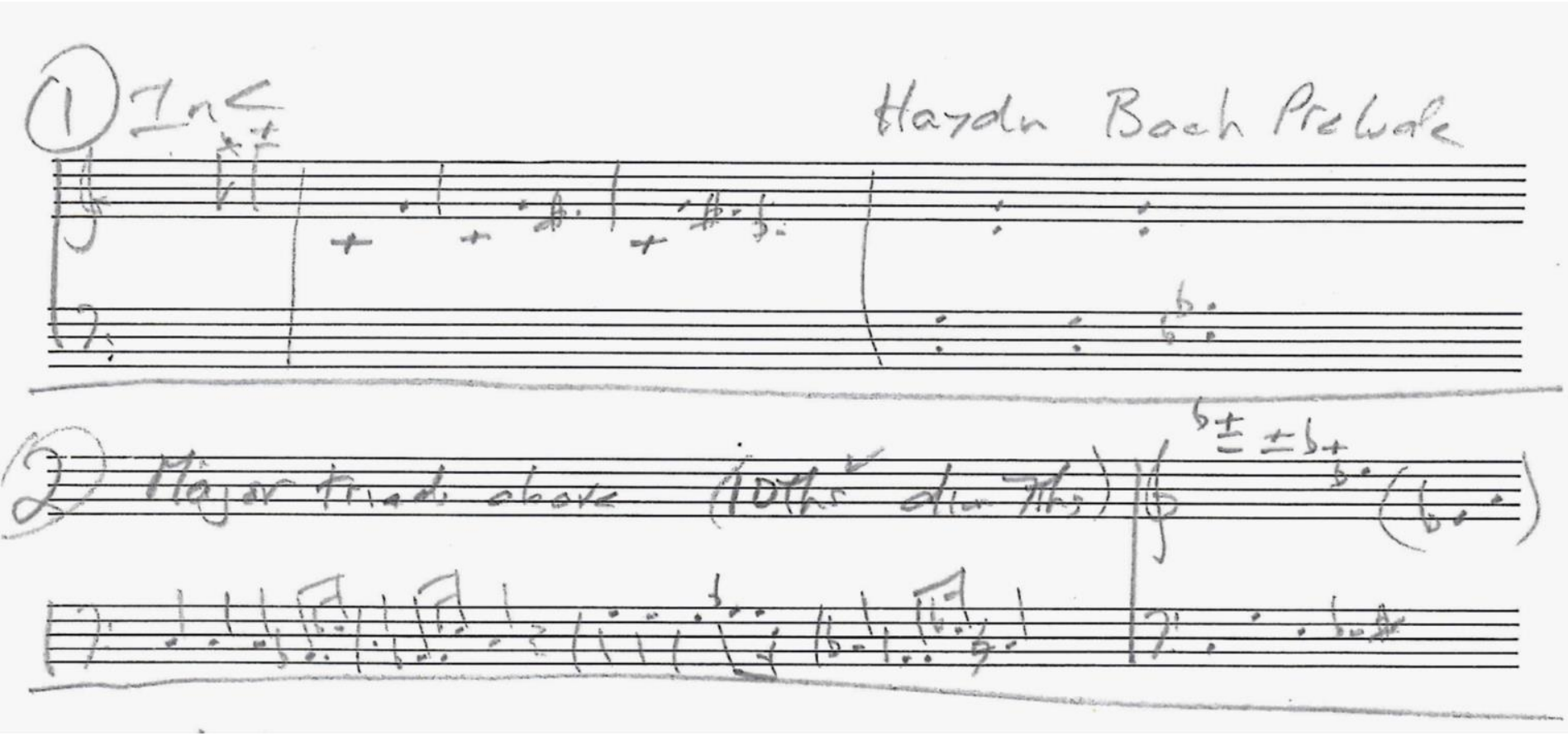
1 In C
2 Major Triads
3 Alberti
4 Real Fast
5 Minor Thirds
6 Waltz
7 "I do, I don't"
8 Premonition (Overwhelmed)
9 Underwhelmed
10 Whelmed

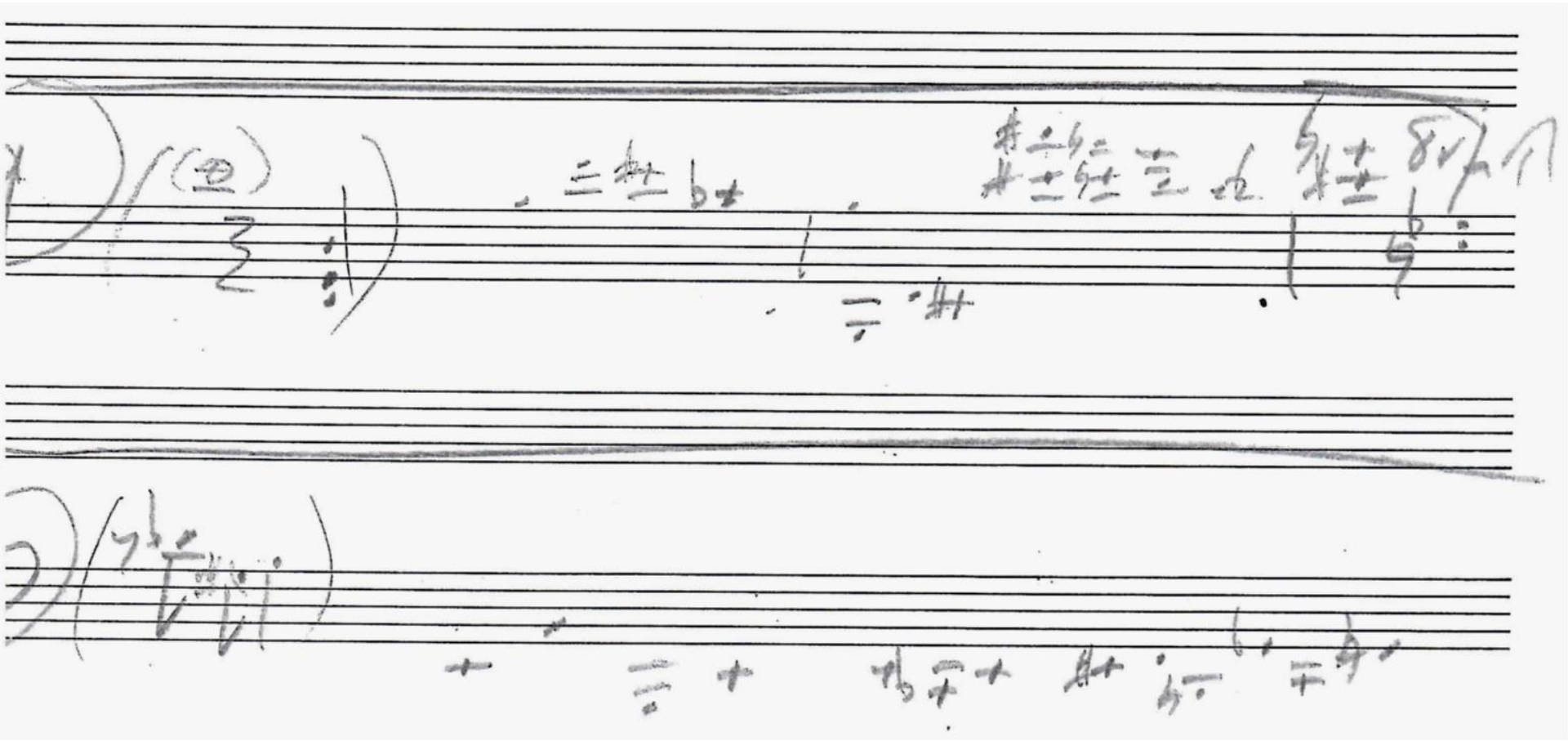
“I Do, I Don’t”

P is for Pre-Performance Planning

D is for
Decisions
(spontaneous and
pre-meditated ones)

D is for
Disclosure


Haydn Bach Prelude
1
2
Major triad above (10ths above 7ths)



Bruce Ellis Benson's
The improvisation of musical Dialogue:

(Cambridge, 2003).

"While the very idea of a 'planned improvisation' sounds almost like an oxymoron, there is no reason to think that being spontaneous is incompatible with thinking about what one will play or even practising ahead of time. Clearly the question of spontaneity is more one of degree – how *much* a particular improvisation is planned in advance and how much happens 'in the moment' - than a purely qualitative difference." (p.141)

“jazz musicians ... have often recognised that improvisation -or at least what they consider to be good improvisation - is never merely spontaneous” (Benson, 2003, p. 142)

Duke Ellington:

“There has never been anybody who has blown even two bars worth listening to who didn’t have some idea about what he was going to play, before he started.” (p.142)

"As odd as it may sound, the musician who is most prepared – not only in terms of having thought about what is to be played but even having played various possibilities – is most able to be spontaneous. It is when one is already prepared that one feels free to go beyond the confines of the prepared (with the assurance that one can always fall back on them if necessary)." (Benson, 2003, pp. 142-143)

D is for
Different
responses

D is for Differences of Degree

D is for Drunkenness

“I was confined to the present, as heroes are or drunkards; eclipsed for the moment, my past no longer projected before me that shadow of itself which we call our future; placing the goal of my life no longer in the realisation of the dreams of that past, but in the felicity of the present moment, I could see nothing now of what lay beyond it. So that, by a contradiction which, however, was only apparent, it was at the very moment in which I was tasting an unfamiliar pleasure, feeling that my life might yet be happy, in which it should have become more precious in my sight; it was at this very moment that, delivered from the anxieties which my life had hitherto contrived to suggest to me, I unhesitatingly abandoned it to the chance of an accident.”

(Marcel Proust from Within a budding grove)