

## Projet DYCI2,

### WP4 Intégration, expérimentation, validation et retour d'usage

#### SP4.1 Expérimentation, évaluation, dissémination

### Rapport de livrable :

#### L4.1.2 Colloque International Improvisation et nouvelles technologies.

Livrable	Date	Contributeurs	Rédacteurs	Contenu
L4.1.2 Version 01	Juillet 2018	G. Assayag (Ircam-STMS)	J. Nika	Colloque et festival international. Rapport.

#### Résumé

*Ce document présente la le workshop – festival international ImproTech Paris-Philly 2017 organisé les 11-13 décembre 2017 par les partenaires de DYCI2 avec un ensemble de grandes institutions française et nord-américaines et consacré à la recherche scientifique et artistique en improvisation computationnelle.*

#### Répertoire de développement logiciel collaboratif

n/a

#### Adresse du livrable logiciel

n/a

#### Présentation

#### ImproTech Paris-Philly

<http://ikparisphilly.ircam.fr/>

La série des ImproTech obéit à la logique de l'équipe Représentations Musicales : continuité

de la recherche scientifique et de la recherche musicale en action et en interaction permanentes, ouverture esthétique, échanges internationaux, découverte des avant-gardes et des jeunes scènes articulant recherche et art en cohérence avec la reconnaissance des icônes ayant marqué plusieurs générations. Et une arythmie correspondant à notre appréciation conjoncturelle du meilleur moment, des meilleurs chercheurs, des meilleurs musiciens : manière de dire que nous organisons ImproTech quand et où cela nous chante.

De cette série liée aux musiques improvisées, la première édition (pas encore nommée) voit le jour en 2004 comme marathon jamais-vu de midi à minuit à l'Espace de projection, atelier-concert liée aux journées « Science and Music Computing » organisés pour la première fois à l'Ircam et devenu depuis une des grandes conférences internationales du domaine. Se succèdent Steve Coleman, Roscoe Mitchell, Coldcut du label Ninja Tune, Bernard Lubat, dans un joyeux mélange avec des musiciens de l'EIC tels Benny Sluchin. A un moment où l'Ircam n'est pas encore complètement décrispé sur le plan des genres et des esthétiques, c'est une irruption libératrice et inédite de l'improvisation libre, de l'intelligence artificielle et des algorithmes live pour l'interaction improvisée, des scènes « actuelles » électroniques préfigurant notamment les futurs Ircam Live et trouvant à tâtons leurs liens avec la culture de l'écriture contemporaine.

Il faut attendre 2012 pour l'édition ImproTech Paris-New-York qui rassemble l'Ircam, New-York University, Columbia University et un de nouveau un concert marathon dans la salle mythique Roulette, associant les monstres sacrés George Lewis, Steve Coleman, ou Geri Allen aux étoiles montantes Vijay Iyer, Steve Lehman, Mari Kimura, Raphael Imbert et au monde des interprètes contemporains tels Lori Freedman, Margaret Lancaster ou Esther Lamneck, avec une variété de systèmes technologiques, d'algorithmes créatifs, de dispositifs d'IA exposés dans les conférences et dans les concerts.

L'édition 2017, qui a eu lieu les 11, 12 et 13 décembre 2017, est dédiée à la ville de Philadelphie, qui a abrité certains parmi les plus grands des musiciens et formations américains de Coltrane à Sun Ra, avec 66 participants chercheurs et musiciens représentant un échantillon éblouissant de ce qui se fait aujourd'hui en la matière, avec le soutien notable de l'Agence Nationale de la Recherche et du Collegium Musicae, et du réseau des plus grandes universités américaines de Princeton à NYU en passant par Berkeley, CalArts ou Stanford, renforçant encore l'idée du continuum des recherches scientifiques et musicales. De nouveau, en plus des conférences, démos, hands-on, performances, deux concerts marathons rassembleront lundi et mercredi 35 musiciens / chercheurs sur les scènes de deux salles emblématiques de Philadelphie.

Je tiens à remercier pour la mise en place de cet événement Sylvie Benoit, membre du comité d'organisation, ainsi que les équipes du Forum et de la Communication, qui ont fait un travail formidable de dissémination, sans oublier le pôle Web, l'IMR et les services financiers qui ont tout fait pour faciliter la réalisation d'un grand événement hors les murs avec tous les problèmes concrets qu'on imagine.

Durant cette édition, L'interaction improvisée entre diverses formes d' »intelligences » biologiques et numériques (comprendre intelligence au sens de « agir d'intelligence, se connaître / s'entendre ») a en réalité tourné à une mise à jour générale des problématiques de recherche musicale, impliquant tout aussi bien la composition, la improvisation, le renouveau des formes d'écriture et de concert, la créativité au sens large impliquant l'exploratoire des algorithmes et de l'apprentissage. Aujourd'hui, les notions d'écriture, de performance, de forme, d'improvisation sont difficilement séparables, surtout à l'aune des interactions « intelligentes » avec la technologie. Les concepts de de relations de sujets humains et digitaux aux objets de l'environnement et aux espaces de configuration

physiques, symboliques, représentatifs ou purement abstraits sont désormais clairement posés et tracent des voies d'exploration passionnantes pour les prochaines années.

Quelques moments de très haute intensité, le discours du musicien, activiste politique et écrivain célébré Bob Ostertag, le duo impromptu de ce dernier avec Roscoe Mitchell, figure tutélaire qui nous accompagne depuis le début, le duo de Moor Mother avec Madam Data brillants représentants de la jeune scène politico-poético-électronique, l'émouvant hommage / table ronde à David Wessel avec la projection de son dernier concert à ImproTech NY et les inénarrables traductions en temps-réel par votre serviteur des intraduisibles réactions « poïélitiques » de Bernard Lubat, la présentation de la guitare HyVibe avec DM Hotep le guitariste du légendaire Sun Ra, le pianiste du même, Farid Barron qui clôt le concert par une improvisation au pied levé de 25 minutes réécrivant toute l'histoire du jazz, la très haute énergie de concerts marathons impliquant plus de 12 setups complexes indépendants préparés sur scène et qui doivent s'enchaîner sans faillir, pendant que workshops, conférences, démos, performances s'enchaînent du matin au soir, constituent des souvenirs inoubliables.

#### **Quelques highlights de cette édition :**

*« Composer, performer, historian, instrument builder, journalist, activist, kayak instructor, Bob Ostertag's work cannot easily be summarized or pigeon-holed. He has published more than twenty CDs of music, two DVDs, and five books. His writings on contemporary politics have been published on every continent and in many languages. Electronic instruments of his own design are at the cutting edge of both music and video performance technology. He has performed at music, film, and multi-media festivals around the globe. His radically diverse collaborators include the Kronos Quartet, postmodernist John Zorn, heavy metal star Mike Patton, transgender cabaret star Justin Vivian Bond, British guitar innovator Fred Frith, Quebecois film maker Pierre Hébert, EDM star Rrose, jazz legend Anthony Braxton and many others. He is rumored to have connections to the shadowy media guerrilla group The Yes Men... »*

*« As the founding member of the critically acclaimed Antipop Consortium, HPrizm aka High Priest (beats, composer, futurist, mc, producer) has consistently challenged all artistic boundaries. In the course of his career, Prizm has shared stages with a wide array of artists, ranging from The Roots to Radiohead, Mos Def, Vijay Iyer, Public Enemy, Beastie Boys, (...). As a composer, his pieces have been installed in the Whitney Biennial (NYC) as well as the Mazzoli Gallery (Berlin). Most recently, along with the Antipop Consortium, Prizm has collaborated with legendary film director David Lynch (...). »*

*« Matmos have released over ten albums on labels such as Matador and Thrill Jockey. They also have a history of rich collaborations with artists like Bjork, Antony, So Percussion, Terry Riley, The Kronos Quartet »*

*« David Rosenboom ... has become one of the leading lights of interactive computer composition." (The Village Voice). Recently lauded in The New York Times as an "avatar of experimental music," David Rosenboom is a composer-performer, interdisciplinary artist, author and educator, who over five decades has explored the spontaneous evolution of musical forms, multidisciplinary composition and performance, unique languages for improvisation, cross-cultural collaborations, performance art and literature, interactive multi-media and new instrument technologies, art-science research and philosophy, and extended musical interface with the human nervous system. »*

*«Camae Ayewa is an interdisciplinary artist based in Philadelphia. Moor Mother (Goddess) is her low fi/dark rap/chill step/ blk girl blues/witch rap/coffee shop riot gurl songs/southern girl dittys/black ghost songs/love chants/african warrior spells/kongo hoodoo/holly hill Mississippi root jams/project housing bop/baptism jazz/quantum futurism/anthropology of conscience/superdefstar gospel/Lima dream music/slaveship punk/soultronic beats/death poems project, with which she has toured worldwide and performed at numerous festivals »*

*« KEROAÄN is a collaborative research project between IAN M FRASER and REED EVAN ROSENBERG exploring composition of electronic music by an artificial intelligence. Pieces are diffused in real time with no human intervention whatsoever as the machine agent manipulates the qualities of chosen non-standard synthesis and microsound techniques. In live diffusions, the machine agent additionally controls laser apertures and an array of strobe lighting which collectively act as a visual projection of the agent's internal state as it structures the performance. A distinctly non-human logic pervades the resultant arrangements of chaotic sounds and high-intensity lighting, presenting an immersive, alien environment. »*

*« Pierre Couprie was born in 1970, he studied instrumental composition, electroacoustic music, musical analysis, and free improvisation at Bordeaux Conservatory. He is an associate professor in digital pedagogy/computer music and a researcher at Sorbonne University (Research Institute in Musicology Lab). His research fields are the musical analysis and the representation of electroacoustic music. He also develops tools for research (iAnalyse, EAnalysis) or musical performance. In 2015, he won the Quartz Max Mathews Price of technological innovation for his musical analysis software. As an improviser, he is a member of The Phonogénistes and The National Electroacoustic Orchestra (ONE). »*

*«LaDonna Smith is an American violinist, violist, vocalist, teacher, and musical impresario. A veteran of the Alabama's legendary Surrealist scene, she has spent four decades pioneering and promoting the field of free improvisation as an art-form capable of ecstatic and explosive emotions, clarity, lyricism and raw human expression.... She has performed with Anthony Braxton, Peter Brotzmann, Derek Bailey, Evan Parker, Peter Kowald, Henry Kaiser, John Zorn, Andrea Centazzo, Dave Liebman, Anne LeBaron, Misha Feigin, Shaking Ray Levis, Rova Saxophone Quartet, and Susan Alcorn. Her discography includes recordings on Ictus, Tzadik, Table of the Elements, Leo Records, Meniscus, and Ishtar. »*

*« Chris Watford is a Boston/New York based bassoonist concerned with the expansion of the instrument's capabilities. Praised for giving "smooth varnish" (Boston Globe) to his performances with a "clear consistent tone," Watford works to advance the instrument's relevance within diverse contexts. As a specialist in contemporary music, his performances transcend traditional practice to explore the limits of microtonality, extended techniques, improvisation and electroacoustics. ... Watford has worked closely with such leading composers as Salvatore Sciarrino, Pierluigi Billone, Tristan Murail, Franck Bedrossian, Christian Wolff, John Harbison, and Elliott Carter. He is a member of Boston's acclaimed new-music sinfonietta Sound Icon »*

*« Scott Deal, Performer, composer and media artist Scott Deal engages new works of computer interactivity, networked systems, media, and percussion. Hailed as "a riveting performer" who "displays phenomenal virtuosity", he has performed at venues worldwide as a soloist and with groups that include ART GRID, Another Language, Digital Worlds Institute, Callithumpian Consort, and the Percussion Group Cincinnati. His recording of*

Pulitzer Prize/Grammy Award-winning composer John Luther Adams' *Four Thousand Holes*, for piano, percussion, and electronics was listed in *New Yorker Magazine's* and WNYC's 2011 Top Ten Classical Picks. »

« Rudresh Mahanthappa, Hailed by Pitchfork as "jaw-dropping... one of the finest saxophonists going," alto saxophonist, composer and educator Rudresh Mahanthappa is widely known as one of the premier voices in jazz of the 21st century. He has over a dozen albums to his credit, including the acclaimed *Bird Calls*, which topped many critics' best-of-year lists for 2015 and was hailed by PopMatters as "complex, rhythmically vital, free in spirit while still criss-crossed with mutating structures." Rudresh has been named alto saxophonist of the year for six of seven years running in *Downbeat Magazine's International Critics' Polls* (2011-2013, 2015-2017), and for five consecutive years by the *Jazz Journalists' Association* (2009-2013) and again in 2016. He won alto saxophonist of the year in the 2016 *JazzTimes Magazine Critics' Poll* and was named the *Village Voice's "Best Jazz Artist"* in 2015. »

« Ashley Tini is a percussionist, hair-stylist and former graffiti artist born and currently based in South Philadelphia. Her work seeks to create altered states by challenging concepts of ritual and their relation to time and place. Equally versed in 20th and 21st century concert music, free improvisation, Ghanaian Ewe, and Central African Pygmy music. Tini is invested in music that refracts folkloric concepts through contemporary contexts. As a percussionist, she has recorded and performed the works of George Crumb, Pauline Oliveros, Mauricio Kagel, Phillip Glass, *So Percussion*, Mohammad Fairouz, Stuart Saunders Smith, Milford Graves, Susie Ibarra, Matthew Welch, Dave Molk and Sarah Hennies »

« Adam Vidiksis is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose music often explores sound, science, and the intersection of humankind with the machines we build. Critics have called his music "mesmerizing", "dramatic", "striking" (*Philadelphia Weekly*), "notable", "catchy" (*WQHS*), "magical" (*Local Arts Live*), and "special" (*Percussive Notes*), and have noted that Vidiksis provides "an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece's shape for being caught up in each moment" (*Philadelphia Inquirer*) »

« Matt Wright. Dr. Matthew Wright is a media systems designer, improvising composer/musician, computer music researcher, and the Technical Director of Stanford's Center for Computer Research in Music and Acoustics (CCRMA). He was the Musical Systems Designer at U.C. Berkeley's Center for New Music and Audio Technology (CNMAT) from 1993-2008, where he became known for his promotion of the Sound Description Interchange Format (SDIF) and Open Sound Control (OSC) standards, as well as his work with real-time mapping of musical gestures to sound synthesis. »

Lire plus à <http://ikparisphilly.ircam.fr/pages/participants.html>

#### **Les appréciations des participants sont sans commentaires :**

*Dear All:*

*Many, many thanks to everyone for the wonderful memories in Philadelphia. The music was amazing and inspiring.*

*I look so much forward to new adventures.*

*All the best,*

*Roscoe Mitchell*

*Fabulous get-together! Thanks for putting all of this together! Have a good break!*

*Best,*

*Tae Hong Park*

*It was a pleasure to take part in this world-class event with all of you!*

*Wonderful presentations and performances all around.*

*Thank you to Eugene, Gérard and everyone who worked so hard to make ImproTech Paris-Philly 2017 a success.*

*Sandy James*

*KUDOS and thank you for putting together a fabulous event.*

*Great music, interesting lectures. Enjoyed meeting you all and looking forward to the next IMPROTECH!!!*

*LaDonna Smith*

*This was a wonderful opportunity to learn, exchange, and create! Thanks to everyone who had a role in making this happen.*

*Onward!*

*David Rosenboom*

*An amazing few days, and such a privilege to be part of it.*

*Heartfelt thanks to all who worked so hard to make it happen.*

*Matthew Goodheart*

*I was only there for Monday evening; it was a wonderful, immersive, and enlightening experience. My gratitude to all the incredible musicians who performed and to everyone who made this possible.*

*Thanks*

*and*

*Until we see each other again,*

*Susan Alcorn*

*Yes, it was really fun to participate. Kudos to everybody who was involved in organizing this. It was a great combination of interesting talks and outstanding performances. I also enjoyed the opportunity to hear so many first-hand stories about the beginning of IRCAM, David Wessel's work and the new directions this work has led to.*

*Best wishes,*

*Jonas*

*Dear all,*

*What a wonderful event. It was a pleasure to see everyone and to meet those of you I didn't know previously. Much thanks to the organizing committee for all their hard work putting everything together, and for inviting me and BEEP to perform.*

*I look forward to seeing you all again sometime soon.*

*All best,  
Adam*

## **Organisation**

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Pr. Pierre Couprie, Paris-Sorbonne - IReMus Lab  
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Hugues Vinet, Head Innovation and Research Resources Dpt, Ircam  
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ImproTech Paris - Philly 2017 (IK-PP) is brought by Ircam (DYCI2 project), Collegium Musicae (Public actions 2017-18), djazz (Jazz augmenté project), IReMus and University of Pennsylvania.

## **Funders**

**IK-PP is directly supported** financially by Sorbonne Universités (Action financée par Sorbonne Universités), Agence Nationale de la Recherche (Grant ANR-14-CE24-0002-01) and Région Nouvelle Aquitaine - Cultures connectées.

**IK-PP gets a variety of support** or sponsoring from :

Cultural Services of the French Embassy & FACE Foundation

New York University, Pr. Tae Hong Park

Studio de Création et de Recherche en Informatique et Musique Électroacoustique (SCRIME), Pr. Györgi Kurtàg

California Institute of Arts (CalArts), Pr. David Rosenboom

Drexel University (ExCITe Center), Pr. Youngmoo Kim

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HyVibe, Adrien Mamou Mani, CEO

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Clarkville, West Philly