Dalla musica alla matematica: invito al viaggio

terza parte

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Pattern ritmici nella musica afro-cubana

El cinquillo (Fig. 1)  

El trecillo (Fig 2)
Qual è il ritmo più regolare?
Il Bembé (o Abadja): un pattern ritmico ‘ottimale’ [maximally even]

Ritmi asimmetrici nelle tradizioni oralie africane: clap your hands!

Simha Arom
Marc Chemillier
Dalla musica alla matematica: canoni ritmici a mosaico


« …il résulte de tout cela que les différentes sonorités se mélangent ou s’opposent de manières très diverses, jamais au même moment ni au même endroit […]. C’est du désordre organisé »

Un canone ritmico a mosaico a tre voci di periodo 12
Un canone melodico-ritmico a mosaico a quattro voci e periodo 16
I vari tipi di canoni ritmici a mosaico
I vari tipi di canoni ritmici a mosaico
I vari tipi di canoni ritmici a mosaico
Canoni senza periodicità interna (canoni di Vuza)
Canone melodico-ritmico di Vuza

Dan Tudor Vuza  Anatol Vieru

Perspectives of New Music
Clapping Music

Clapping Music (1972)

The performance begins and ends with both performers in unison at bars 1 and 3. The number of repeats of each line should be fixed at twelve rounds per bar. Since the first performed part does not change, it is up to the second performer to change from one line to the next. The second performer should try to keep his or her clapping where it is written, i.e., on the first beat of each measure, but on the second part of the group of three claps, so that his or her beat always falls on a new beat of some new clapping pattern.

The choice of particular clapping sound, i.e., with clapped fist or hand, is left up to the performer. Whichever sound is chosen, both performers should try to get the same one so that their two parts will blend to produce one overall resulting pattern.
Clapping Music: e e c a a e e a c c c

CLAPPING MUSIC
FOR TWO PERFORMERS

The performers begin and end with both performers in silence and are not.

The number of repeats of each line should be

The first performer's part does not change, it is up to the second performer to repeat.

The second performer should try to keep his or her clapping where it is written, i.e., on the first beat of each measure and on the first beat of the group of three claps, so that his clapping always falls on a new beat of downbeat.

The choice of a particular clapping sound, i.e., with or without hands, is left up to the performer. Whenever the last clapper is chosen, both performers should try to get the same one so that their parts will blend to produce one usual resulting pattern.

Clapping Music (1972)
Clapping Music: esercizio minimalista sulle permutazioni cicliche

CLAPPING MUSIC
FOR TWO PERFORMERS

The performance begins and ends with both performers in unison at bar 3. The number of repeats of each line should be filled at twelve notes per bar. Since the first performer part does not change, it is up to the second performer to repeat from bar 3 to the start. The second performer should try to keep his or her rhythm where it is written in, on the first beat of each measure and on the first beat of the group of three claps, so that his deposited always falls on a new beat of drum with unchanging pattern.

The choice of a particular clapping sound, i.e., with clapped or fisted hands, is left up to the performers. Whatever takes preference, both performers should try to get the same one so that their two parts will blend to produce one musical resulting pattern.

Clapping Music (1972)
Clapping Music: e e c a a a e a c c c

Clapping Music

For Two Performers

The performance begins and ends with both performers in unison at bar 1. The number of repetitions of each line should be fixed at twelve separate sections. Since the first performance part does not change, it is up to the second performer to vary from the bars to the next. The second performer should try to keep his or her clapping where it is written, i.e., on the first beat of each measure, and on the first beat of the group of three claps, so that his or her beat always falls on a new beat of the unchanging pattern.

The choice of a particular clapping sound, i.e., with claps at list beat is left up to the performer. However, if there is choice, both performers should try to get the same one so that their two parts will blend to produce one overall repeating pattern.

Clapping Music (1972)
Clapping Music: esercizio minimalista sulle permutazioni cicliche
Clapping Music: e e c a a e e a c c c c

Clapping Music

For Two Performers

Gerubach's Scrolling Score Project

Gerubach's Scrolling Score Project

YouTube.com/Gerubach

Clapping Music (1972)
Grazie dell’attenzione!