

ARTDOC - AN EXPERIMENTAL ARCHIVE AND A TOOL FOR ARTISTIC RESEARCH

Henrik Frisk, Docent and Associate Professor

henrik.frisk@kmh.se



Royal Col
of Music
Stockhol

WHAT IS IT TO DOCUMENT A MUSICAL WORK?

- Record it?
- Describe it?
- Represent it?
- Given the method:
 - what is lost?
 - what is gained?
- A documentation is a transformation.

METHODS FOR DOCUMENTATION

- An archived score is relatively easy to represent accurately but is a poor representation of the actual music.
- A recording of a performance is an accurate representation of the sound but a poor representation of the material performance.
- How may a sustainable archive for artistic research and artistic practice be structured such that it avoids the risk that the archiving force hides important aspects of the data?

IN ARTISTIC RESEARCH THE MATERIAL BASIS OF THE ARTISTIC PRACTICE MAY BE BOTH DATA AND RESULT

- Unsatisfying in this context: both aspects are difficult to represent.
- It is necessary to critically examine the relations between artistic practice in music and its possible representations in various forms for archives

WORK MODELS

A WORK CENTERED VIEW

- The work is the result and the result is the work. In music this can be the sounding trace, or sometimes just the score, or the media.
- In this case a recording may be a decent documentation.

A PROCESS ORIENTED VIEW

- The putting together of the material is an integral part of the identity of the work.
- A recording of the result misses out on some of the important aspects.

OPEN WORKS

- The open work as a concept is part of an aesthetic movement since the 60s (See Umberto Eco, *The Open Work*)
- The more radical version is the *work-in-movement*:
“It invites us to identify inside the category of ‘open’ works a further, more restricted classification of works which can be defined as ‘works in movement’, because they characteristically consist of unplanned or physically incomplete structural units.”
(Eco, 1968)

A1

10-str. Guitar

Musical score for 10-string guitar, measures 7-16. The score includes time signatures of 3/4, 4/4, 7/8, 3/4, and 11/16. Dynamics range from *mf* to *f*. Performance markings include 'VII', 'V', and '11:12'.

Interaction

Computer

Interaction and Computer tracks showing audio waveforms and MIDI data for measures 7-16. Labels include 'ped', 'sndfile -> A-a.1', 'sndfile -> 2', and 'sndfile -> A-b'.

THE PROBLEM



Musical score for piano, measures 11-16. The score includes time signatures of 11/16, 4/4, 8/8, 7/8, and 3/4. Dynamics range from *p* to *f*. Performance markings include 'sul pont.', 'a.n.', and 'pre-bend'.

(ped)

REPETITION REPEATS ALL OTHER REPETITIONS

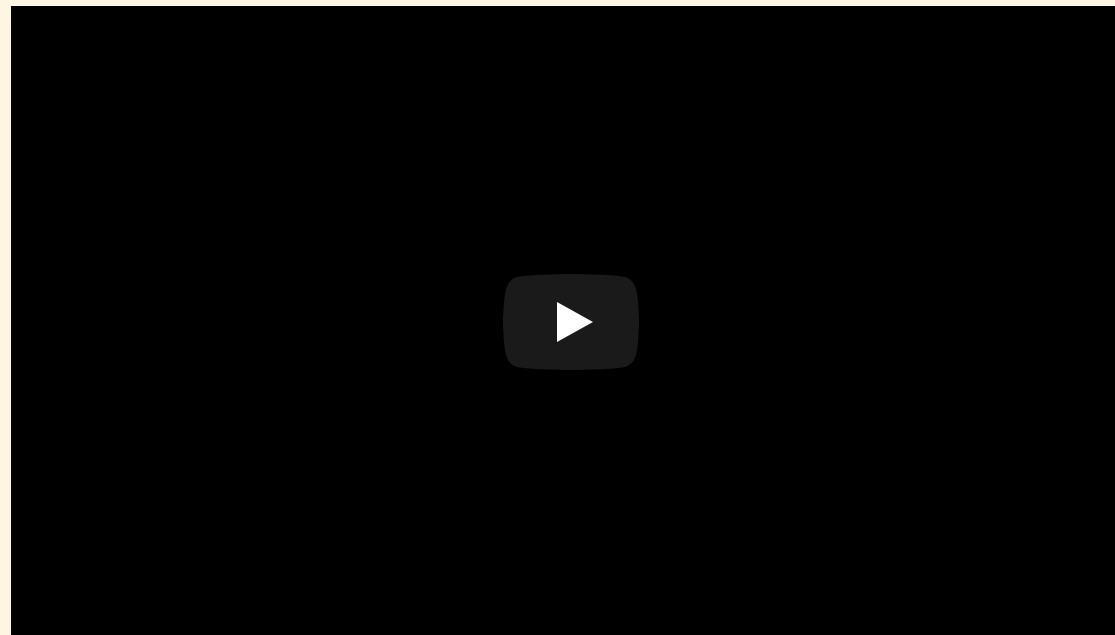
The image displays a musical score for guitar, featuring a piano and a guitar part. The piano part is written in treble clef, and the guitar part is in bass clef. The score includes various musical notations such as chords, scales, and dynamics. A repetition sign is present, indicating that the following section is repeated. The section is labeled 'B4' and contains a guitar-specific notation 'R.H. (p)' and a dynamic marking 'mp'. The score is annotated with circled numbers (1-8) and letters (IV, VII, V) indicating specific points of interest or techniques. A 'ped.' marking is also visible. Below the main score, there are two waveform-like representations of the guitar signal, labeled 'sndfile -> B-b.2 (contd.)' and 'sndfile -> B-c', which correspond to different parts of the score.

Commissioned by and developed in collaboration with Swedish guitarist Stefan Östersjö.

REPETITION REPEATS ALL OTHER REPETITIONS

- Has seen at least three distinct versions
- Has been performed > 15 times in America, Europe and Asia
- Has appeared on two different CDs
- Yet, it has not found its definite form

SYMPHONIE DIAGONALE



<https://youtu.be/zyoXQuCQn1s>

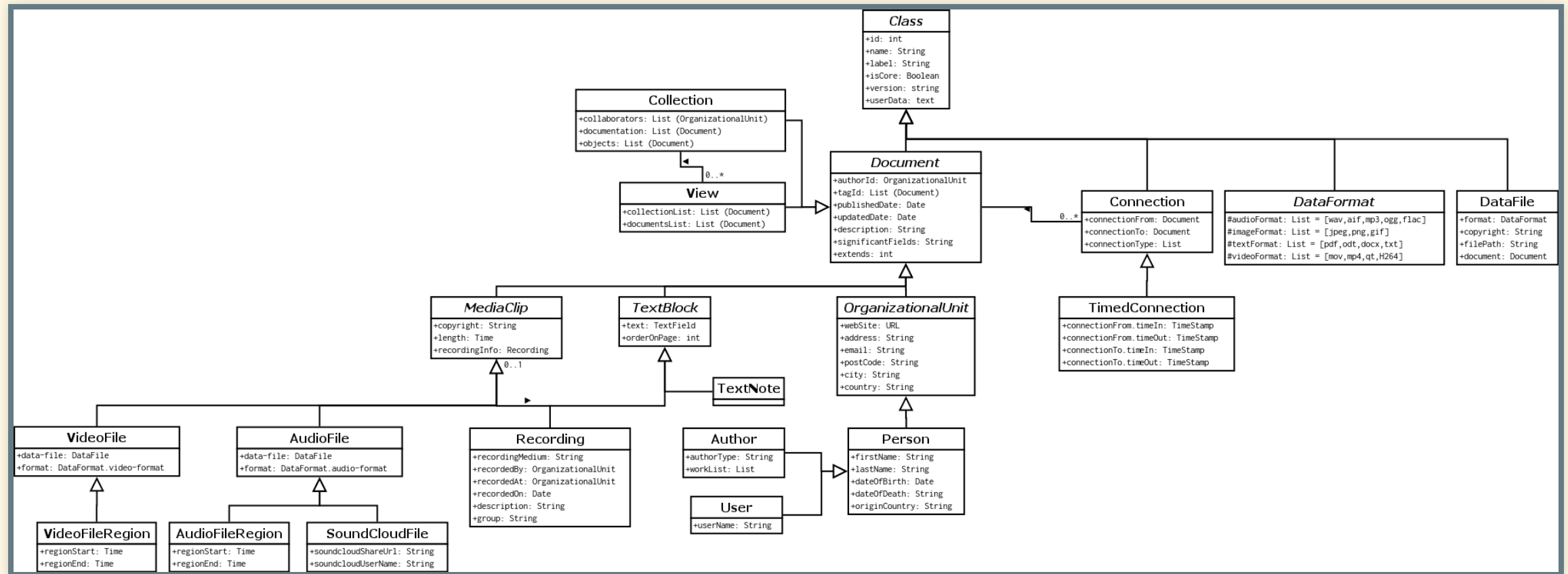
THE WORK'S IDENTITY?

- no such thing as an ultimate performance, or rendering of the work
- the work is a realizable potential
- each performance makes possible a new work and this development is the true nature of the work's identity

ITS DOCUMENTATION?

- How can this incremental process be documented to allow the work-in-movement to continue to move and not just repeat itself?
- Is an archive that archives in order to allow for change possible or even desirable?
- Usually, the point of the archive is to preserve.

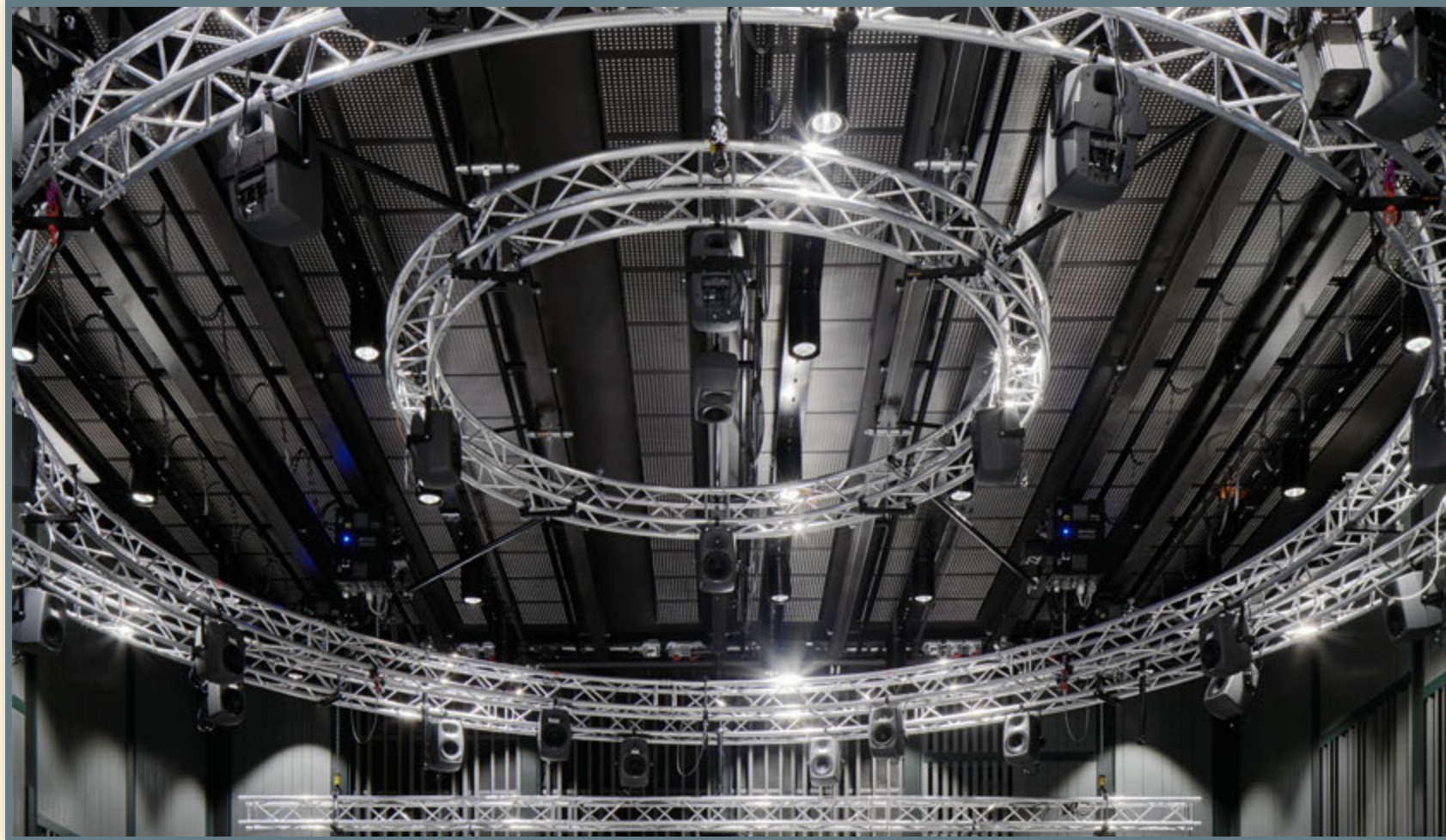
DOCUMENTATION CLASSES



THE ARCHIVE - THE CONNECTION CLASS

```
<Class xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance">
  <cname>Connection</cname>
  <parent>Class</parent>
  <description>A child class to Document describing
  any kind of connection between two nodes within the system.
  The id of the connected classes are the references
  </description>
  <documentation>Documentation for this class</documentation>
  <attributes>
    <connection-from type="Ref"
      refclass="Document"
      desc="Connection from"
      edit="1" required="1"/>
    <connection-to type="Ref"
      refclass="Document"
      desc="Connection to"
      edit="1" required="1"/>
    <connection-type type="select"
      desc="Type of connection"
      edit="1" required="1"/>
  </attributes>
</Class>
```


APPLICATION



Documenting works composed for, or adapted to, the Klangkuppeln at KMH in a sustainable manner:

A SCRATCH ON THE SURFACE

- The question of how to best document the intense creative forces that digital technology allows for is without doubt one of the important ones in the upcoming decades.
- The question of the archiving force of the archive needs to be taken into account.
- The need to archive can be personal, institutional, political, economical, etc. These different needs are often **not** in sync.

FUTURE WORK

- Make a stable implementation
- Test it in a number of different configurations and for different purposes
- Much more...

THANK YOU!

Questions?

