

Extraits du livre de Mark J. Butler, *Playing with Something That Runs. Technology, Improvisation, and Composition in DJ and Laptop Performance*, Oxford University Press, 2014.

p. 11 *Methodology and Disciplinary Orientations* → description très précise de la **méthode**
« The methodologies employed are interdisciplinary as well, involving **field research, musical analysis, video analysis, and critical inquiry** into a range of issues. »

Chapter 2: Performing Performance: Interface Design, Liveness, and Listener Orientation

p. 65 « What do we see when we look at a performer's actions? Above all else, movement. On the basis of the movements that we see, we might interpret the performance along lines such as the following: **the performer is the person creating the sounds that we hear**; the performer is **producing and shaping sound through movements** such as x, y, and z (imagine various sound-producing actions); the performer is **responding to the music physically**; the performer is expressing **emotional involvement**, the character of the composition, virtuosity, grace, or other affects that are valued in the relevant musical and cultural context; and finally, the ways in which the performer moves reflect both a gestural vocabulary common to his or her instrument and a uniquely personal set of characteristic motions. »

p. 102 → « voir » la performance = **lisibilité, expressivité, effort/virtuosité**
« Performers' movements fill in the visual gaps opened by the acousmatic nature of recorded materials, locating performance within the moment through actions that can be followed with the eyes and providing general stimulation for a sense that is otherwise underengaged in this context. »
« Musicians accordingly seek to **maximize the legibility (= lisibilité)** of their actions through the ways in which they interact with interfaces as well as through the interfaces they choose to use; hence Henke's description of the Monodeck as "**explanatory**," for example. »

p. 103 « First, such behaviors may communicate a broad sense of "**expressivity**." » [...] « Second, musicians' performative actions serve additional purposes that might be described as demonstrative or rhetorical. A chief function is **proof**: the performer's movements on stage, and all of the hardware that is manipulated, shows that she is really doing something, that she is actively engaged in music making rather than email checking. At the same time the performer demonstrates **agency**: he is the author of these sounds, recorded though they may be. A further quality is **exertion** (= effort). [...] Signs of physical exertion tell us that these sounds are produced through the musician's own labor; they are not easy to come by, but rather require both work and exceptional skill »

Chapter 3: Making It Up and Breaking It Down: Improvisation in Performance

→ analyse d'un extrait de DJ set de Jeff Mills utilisant 2 copies d'un même vinyle

<https://www.youtube.com/watch?v=vUgwa5sJRKs&t=570s> → extrait "The Bells" 9:30-11:10

« Purpose Maker Mix », Jeff Mills, DVD *Exhibitionist*, © Axis 09 Jan 2004

Chapter 4: Looking for the Perfect Loop: Musical Technologies of Mediated Improvisation

p. 187 → sur la **précision rythmique** de la technologie

« Drum machines and sequencers allow sounds to repeat with mechanical precision, in terms of both timing and exactness. Many EDM rhythms are “quantized”—that is, spaced with mathematically perfect evenness and consistency. Machines have a unique capacity to sidestep (= **contourner**) the minute timing variations—described in scholarship with such terms as “**microtiming**,” “**expressive variation**,” and “**microrhythm**”—that tend to inform human performance. This forms a significant point of distinction in relation to other styles that foreground repetition to a comparable degree. I am thinking in particular of funk, a style that is historically linked to EDM as an important antecedent for styles such as Detroit techno. **Funk has been widely characterized as highly repetitive, yet numerous minute timing variations are an essential part of its expressive configuration.** »

p. 188 « It is important to realize that the **strictness** I have described is not simply **a by-product of technology**; rather, it is **an intentionally cultivated creative strategy**. Electronic dance music is not simply made with machines; in several ways it aspires to **sound like machines** »

« They “sound like” machines by presenting us with musical patterns that act like machines, and by **cultivating aesthetic qualities** that we associate with machines (such as **precision, speed, and the like**). »

« These repetitive beats foreground the fact that when repetition is produced through mechanical means, the structuring of time can expand **beyond typical human scales**. Technology thus extends the physical capacities of human performers.»

p. 191 → jugements négatifs sur la **répétition**

« The actions of the musical agent who repeats must also be understood as **justified**. “Repetitive” repetitions, by contrast, are often perceived as **unjustified** and quickly garner **negative attention**. Repetitions that seem **unmotivated or unnecessary** receive labels such as “**redundant**” or “**excessive**,” inviting us to speculate about the character of the musical agent who acts in such a way. »

p. 200 **Cycling; Going**

« I posit an understanding of **cycles** as having **clear points of origin**, distinct phases with particular qualities, and **goal-directedness**. They engage **in-time attending** and are intrinsically dynamic, working as an impetus that **propels performance forward**. In the latter respect they involve “going” as well »

p. 203 « “**Cyclical**” time is almost always defined in relation to its perceived opposite, “**linear**” temporality. [...] Applied to musical time, **the line becomes the emblem of teleology**. In its most canonical formulation it symbolizes **progress, narrative orientation**, and the striving of an individual subject toward a **goal**. » « In opposition to this dynamic linear time, cyclical or circular time is depicted as a **static, repetitive, and regressive Other** »

Exemples de patterns en « sillons fermés »

p. 217 → sextolet qui relance vers le début de la boucle

K3

The score for K3 consists of three staves. Synth 1 (bass clef) plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Synth 2 (bass clef) has a whole rest for the first two beats, followed by a sextolet of eighth notes: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. Bass Drums (percussion clef) has a half rest for the first two beats, followed by a quarter note on beat 3 marked 'higher', and a quarter note on beat 4 marked 'low'. A 'Dm' chord symbol is placed above the Synth 2 staff. A '6' is written below the sextolet in Synth 2. The piece ends with a double bar line.

p/ 216 → ambiguïté beat1 et beat3

I42

The score for I42 consists of three staves. Synth (bass clef) plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Click/Pop (Glitch) (percussion clef) has a half rest for the first two beats, followed by a quarter note on beat 3, and a quarter note on beat 4. Snare Drum (percussion clef) has a half rest for the first two beats, followed by a quarter note on beat 3, and a quarter note on beat 4. The piece ends with a double bar line.