

EABD 2015

Presentation 4, ITCC 329
October 3rd, 3:30pm



Visualization and Subtext: Why I Create Scores for the Audience Hunter Ewen

Abstract:

A score is, at its root, a guide for people to understand the musical gestures, techniques, and aesthetic of a certain composition. Historically, notated musical scores require specific training to decipher the artistic intent from the engraved symbols themselves. Audience members eagerly consume program notes and pre-concert talks, but there is a gap between the information we provide to performers and the information we provide to an audience. This lecture/discussion will examine the ways that the look of a score might affect how a listener interprets a piece of music, and it will discuss the benefits of creating separate, graphical scores specifically for an audience. Creating separate, visual scores in addition to traditional notated scores helps clarify and illuminate the structures, meaning, and importance to certain gestures. It helps the music to seem less abstract, less amorphous, and more tangible—to yourself, to your audience, and to your performers. This kind of representation is especially important in electroacoustic music, where a notated score may only indicate a skeletonized electronic part. But regardless of what kind of music you're looking at, non-standard, graphic notation can be a useful tool to communicate not only a composition's sonic characteristics musical but also its meaning, subtext, and program.

Presenter Bio:

Hunter Ewen is a dramatic composer, educator, and multimedia designer. During the day, Dr. Ewen teaches students strategies for digital creativity. At night, he composes, solders, choreographs, and videographs solo and collaborative projects around the world. His works rail against the faded borders that separate art from science, music from sound, and meaning from meaninglessness. Ewen values frenzy. He buzzes and sneaks and desperately loves. His work is soothing, startling, virtuosic, and absurd. It grooves with dense, layered textures. It lusts for yowls and yips and wails and squeals. For screams that masquerade as art. For clamor and deviance. His compositions swing from chandeliers.