

Interpretations of *Treatise*: page 35

'*Treatise* reveals itself when the performer(s) form some sort of non-representational relationship between symbols and materials and treatments (which need not be of a sound variety) - or a mixture of both. [...] What is important, overall, is a contextual consistency: in *Treatise* a sign has to be made appropriate to its context' (Nyman, 2009, p. 118).

Approaching the score

'For the visual artist, composition is "the arrangement of elements and characteristics within a defined area . . . a grouping of related components that make sense together . . . balanced by an overall appearance of continuity"' (Bowers 1999, as cited in Evans, 2005, pp. 12-13).

The interpretation of page 35 combines the natural movements of the hand and mechanisms of video editing as central elements. It seemed appropriate to prioritise the shaping of video material in response to this page due to the contrasts between the dense angular shapes on the far left of page, and flowing lines in middle-right of the page. However, the image itself also has essential value as this repetitive sequence has motion that is known within living flesh (Gaffney, 2015).

'...somehow or other, we have got to treat light, form and movement, as *sound* has already been treated. A satisfactory unity will never be found between these expressive media until they are reduced to the same terms.' (Klein, 1930, p.37).

Observing the contoured lines in the centre of the page revealed a familiar cinematic trope: the use of a waltz-like feel to accompany an underwater narrative, which has also permeated into many strata of popular culture such as video games (Fox, 2016). The response was to create a looping cell with the flowing line manifesting as a legato waltz-like feel which loosens and opens as it begins to meander across the page, while the angular lines influenced more strict rhythm played staccato. As the piece progresses, and the metre dissolves, the structure of the images remain intact but is subjected to the process of improvisation within the composition of the editing effects - as if influenced by unseen eddies.

'We establish meter by making each cell the same length—the same number of frames. Each cell is like a phrase of music. With shots of short duration, cells are like bars of music—sometimes even beats within a bar. A time signature can be loosely established through accent of some visual dimension.' (Evans, 2005, p. 19).

Specific hand movements were first choreographed to a pulse of 60 BPM to encourage smooth motion in playback, then acted out and recorded in front of the camera to create a short loop. The fluid motion within the looping cell contains clear waypoints which provide a sense of structure within itself. By cutting into the loop and elongating particular frames it was possible to create angular effects on the image. This was created by erasing multiple frames which contained material connecting each hand position and replacing them with freeze-frames of the exact same length: the structure of the image retains its identity but the fluidity of motion is altered. The meandering pulse and natural movement of the image is eventually eroded through the use of changes to playback speed, cut editing, and insertion of still frames in response to the angular and disconnected vertical lines before undergoing some restoration as the piece ebbs towards its conclusion.

Time stamps of video and relation to *Treatise*, p. 35

1) space, time: establish/present material and flow

00:00:00 - 00:00:40 far right of page: presenting material unaltered, and with only 14 frames in the animation

2) flow/meandering/ebbing pulse/rhythm

00:00:40 - 00:02:03 middle portion of page: flow, taking footage and stretching/compressing the natural pulse (?!) of the video provided through the hand footage

3) amplification of intensity and noticeable presence of editing

00:02:03 - 00:02:23 left side of page, right side of amplification: amplify editing/interference

4) regain flow

00:02:23 - 00:03:31 left side of page, left side of amplification: re-establish pulse (different spacings) and remove more frames from video

5) Tight grouping of angular material, sense of flow eroded

00:03:31 - 00:04:48 far left side of page: hard cuts/edits, strobing, angular - presence of editing at the fore, revealing sense of pulse.

References

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5) Tight grouping of angular material

4) regain flow

3) Amplification: intensity, presence of editing - interrupt flow

2) flowing: meandering pulse/rhythm

1) space, time: establish/present material

