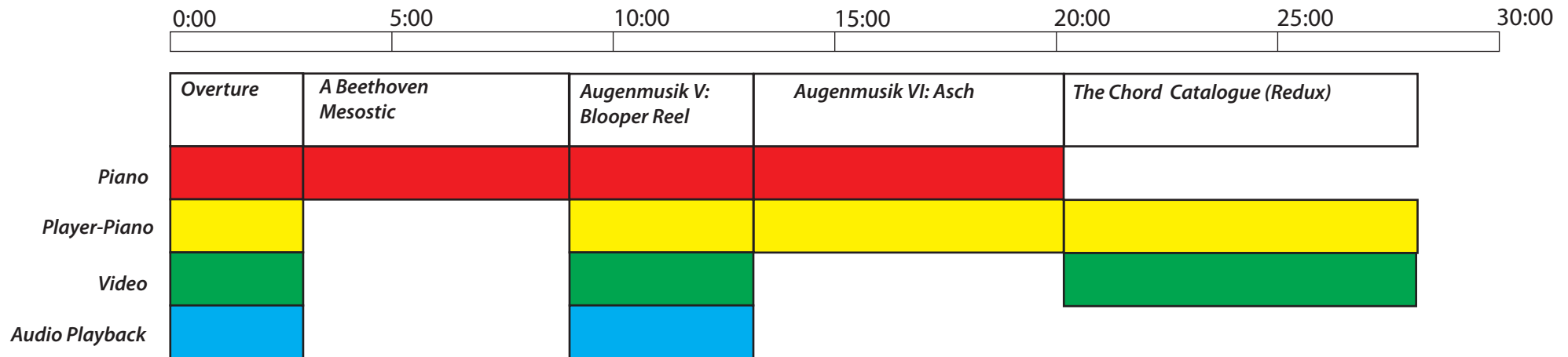# I Can Do Better

(Version 2.0- 2016)

for piano, player-piano, video & electronics
duration: 28mins

David Pocknee (composition/visuals/concept) & Ana Smaragda Lemnaru (visuals/concept) & Leo Svirsky (pianist/concept)

Form Of The Work

	0:00	5:00	10:00	15:00	20:00	25:00	30:00

	Overture	A Beethoven Mesostic	Augenmusik V: Blooper Reel	Augenmusik VI: Asch	The Chord Catalogue (Redux)
Piano					
Player-Piano					
Video					
Audio Playback					

I Can Do Better is a work that currently consists of five sections for different combinations of live pianist, player-piano, video and audio playback.
All of the sections follow each other with a small pause that is long enough to indicate a formal division, but not long enough to elicit applause.
The work was first performed in Phipps Hall, Huddersfield University on 25 October 2015. The player piano used was Winfried Ritsch's RHEA system.
This is the second version of the work, which excises four of the original sections of the work and is around 8 minutes shorter.
The major changes are as follows:

Overture
Music changed
Video added

Augenmusik V: Blooper Reel
Form changed
Video added
Audio playback added

The Chord Catalogue
Video changed
Player piano music changed

Note for the North Carolina performance - I have put together a Reaper file with all of the midi and audio in order.
This can be controlled using the SMPTE signal embedded in the video fle.

Instrumentation

Player Piano - for the opening "Chord Catalogue (Redux)", not all player-pianos will be suitable.
The piece requires a player piano which is capable of playing all 88 keys simultaneously, an action not possible, for example, with the Yamaha Disclavier system.

LAYOUT
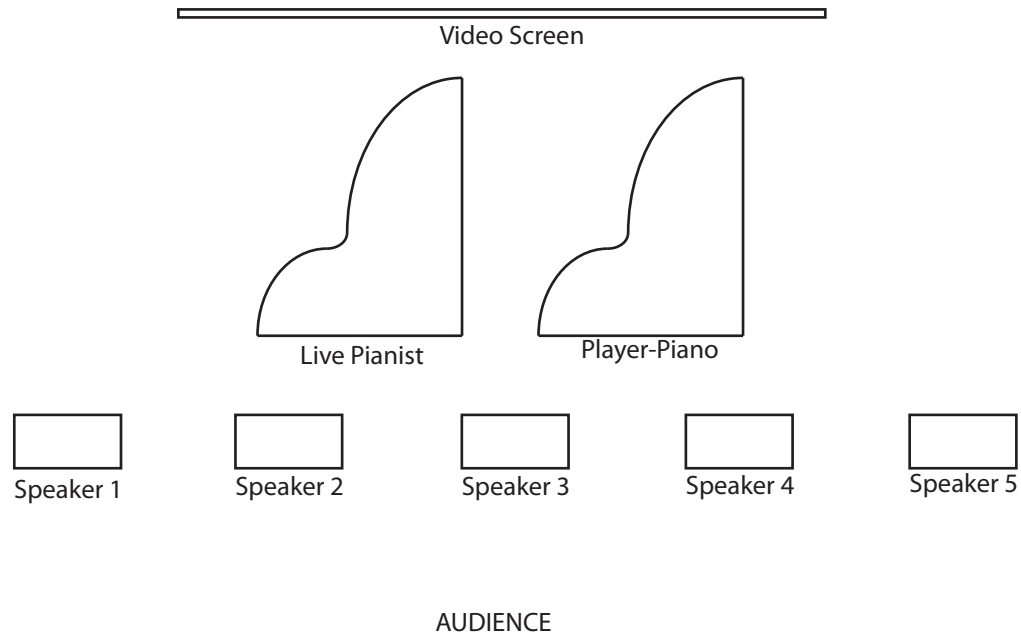
Description Of Pieces

1. *Overture* - 3mins
A battle between computer and human-generated types of "swing".

2. *A Beethoven Mesostic* - 6mins
A musical mesostic created by collaging sequential parts of Beethoven's 32 piano sonatas, using a five octave ascending chromatic scale as a cantus firmus.

3. *Augenmusic V: Blooper Reel* - 4mins
The same material repeated 8 times, with the rhythmic material drastically re-notated on each repetition. The piece explores the differences between computer and human performances of different types of rhythmic notation and the expressive differences it causes.

4. *Augenmusik VI: Asch* - 7mins
Subtle rhythmic echoing occurs between the two pianos, as they perform an ascending chord sequence in a repeating rhythmic pattern that is renotated in a different tempo on each repetition.

5. *The Chord Catalogue (Redux)* - 8mins
         for Jeremiah Runnels and Louis D'Heudieres
An expanded version of Tom Johnson's *The Chord Catalogue*.

The video for the overture also contains the two title cards for A Beethoven Mesostic.
The piano player should wait until the second of these screens has appeared before starting.
The person running video/sound/MIDI should pause the video at this point.
After this movement has been performed, the video file can be unpaused and will run until the end.

General Form

LIVE PIANO	01_overture...pdf	02_beethoven...pdf	03_blooper...pdf	04_asch...pdf	
PLAYER-PIANO	01_overture...mid		03_blooper...mid	04_asch...mid	05_catalogue....mid

AUDIO PLAYBACK

Speaker 1	01_overture...spk1.wav
Speaker 2	01_overture...spk2.wav
Speaker 3	01_overture...spk3.wav
Speaker 4	01_overture...spk4.wav
Speaker 5	01_overture...spk5.wav

Speaker 1	03_blooper...spk1.wav
Speaker 2	03_blooper...spk2.wav
Speaker 3	03_blooper...spk3.wav
Speaker 4	03_blooper...spk4.wav
Speaker 5	03_blooper...spk5.wav

| **VIDEO** | icdb-video...mp4 |

pause video

unpause video

Notes on *Augenmusic V: Blooper Reel* - 4mins

This piece is divided into 8 different sections. These sections are subdivided into 1, 2, or 3 subsections.
Each section consists of the same material played 3, 2, or 1 times by either the live pianist, the player piano, or a recording of a pia-
nist taken from the piece's first performance. Sometimes these repetitions occur sequentially, and sometimes they occur simultane-
ously (see the diagram below).
The form of the piece means that there are two sections in which the live performer does not play at all (IV and VI).
This piece looks at the way in which different rhythmic notations of the same material brings out differences not only between
humans and machines but also between different humans.
As opposed to the previous version of this piece, count-ins now come either from the player-piano or the audio files.