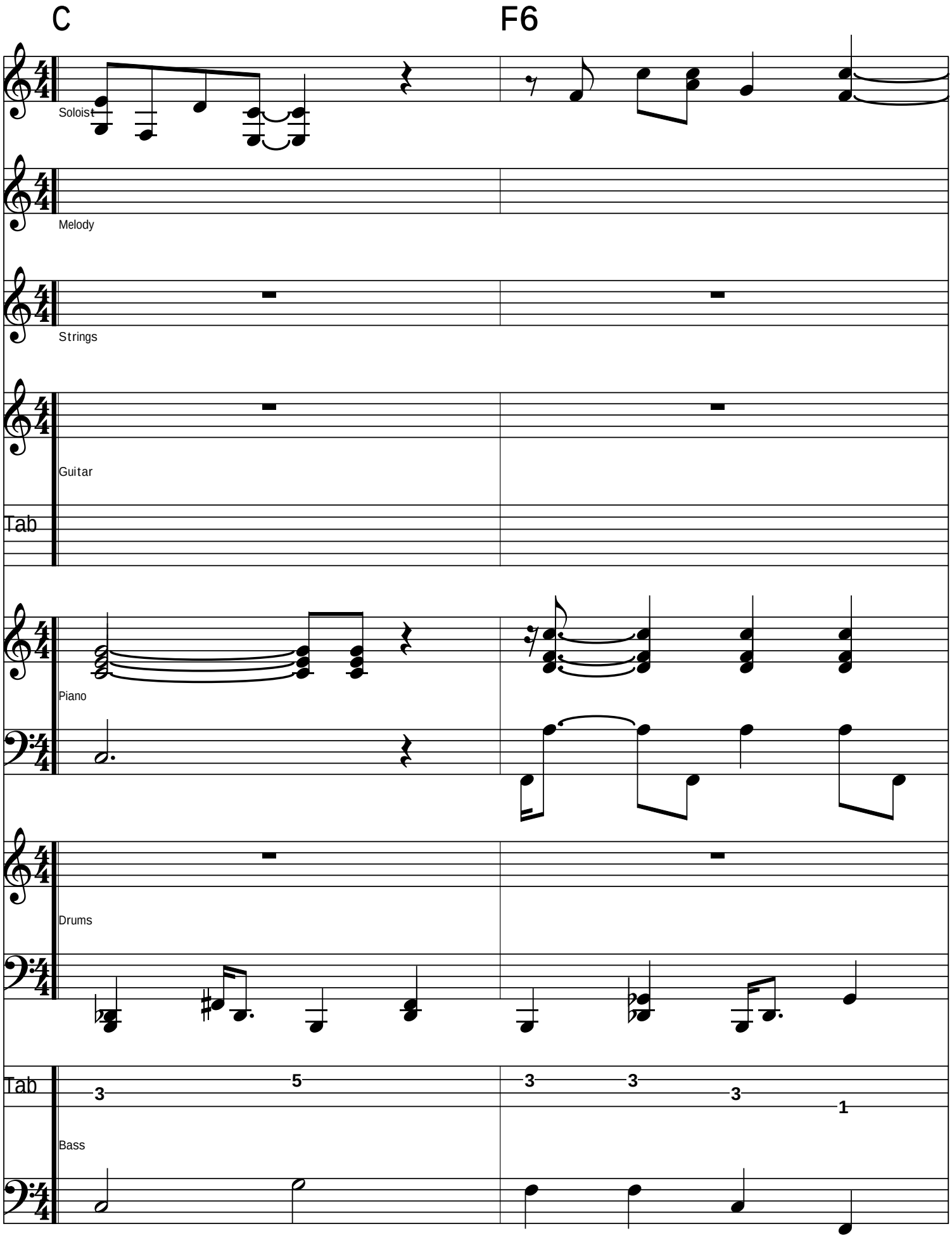
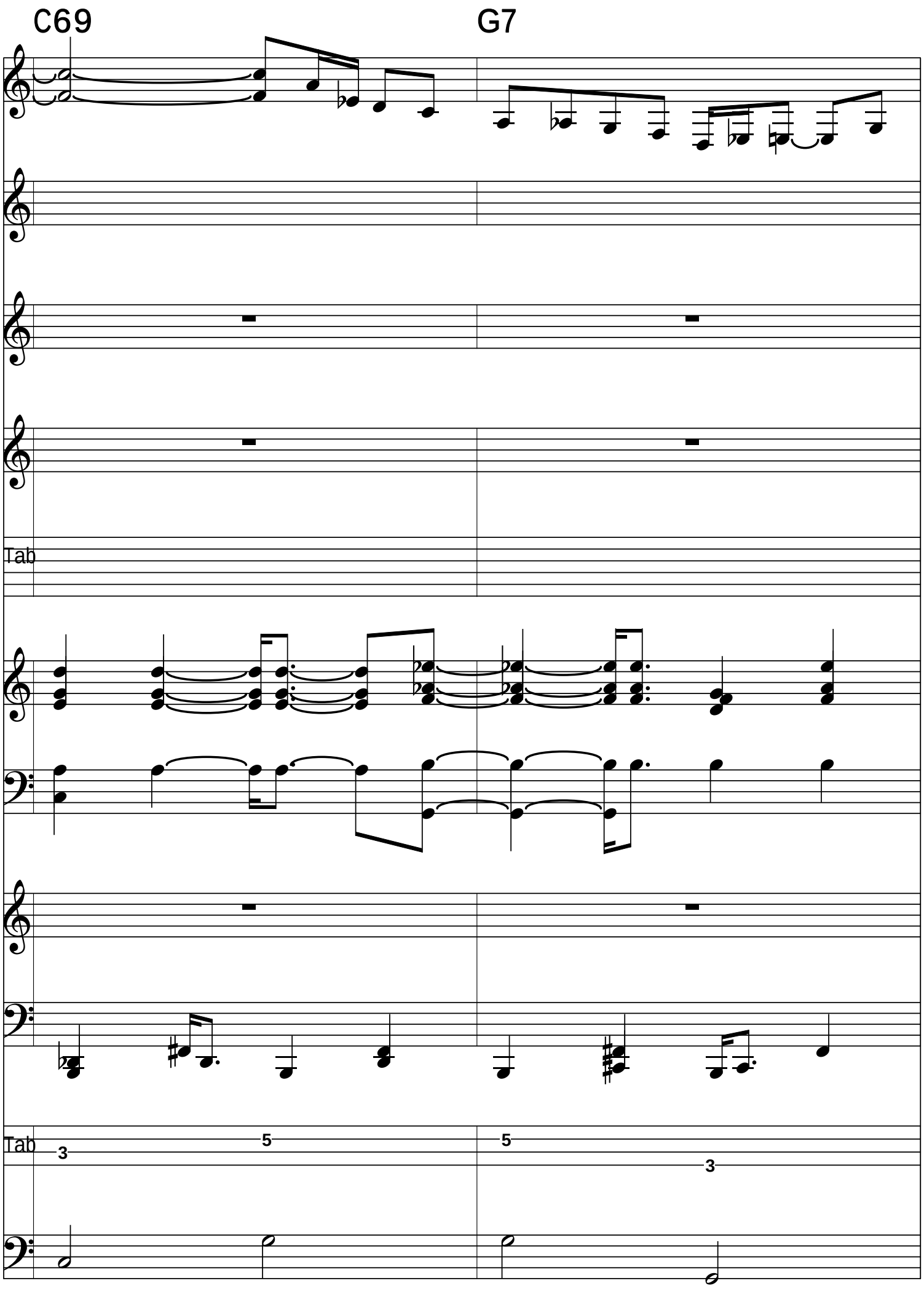
Serban Nichifor:Homage to Gershwin

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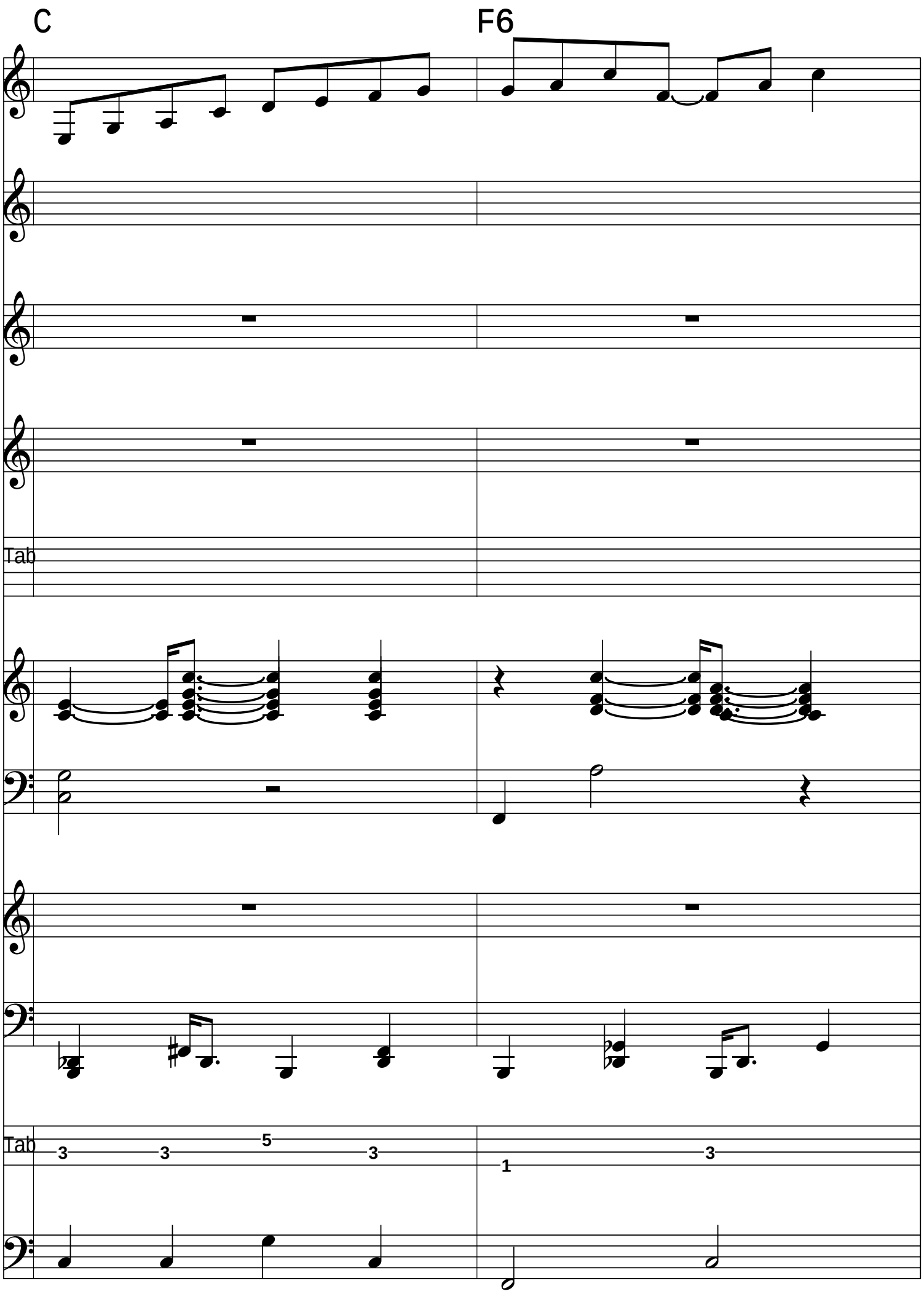
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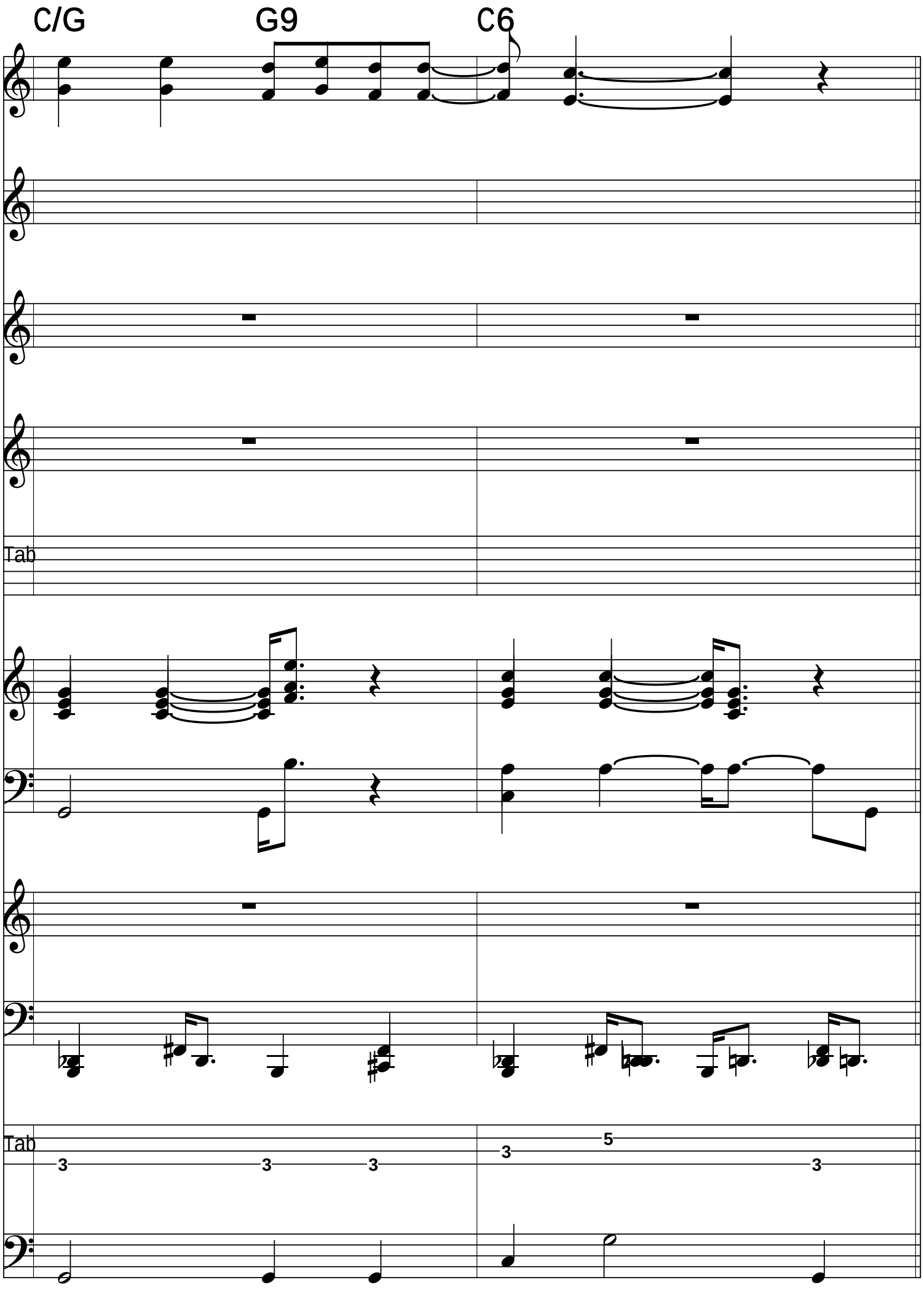
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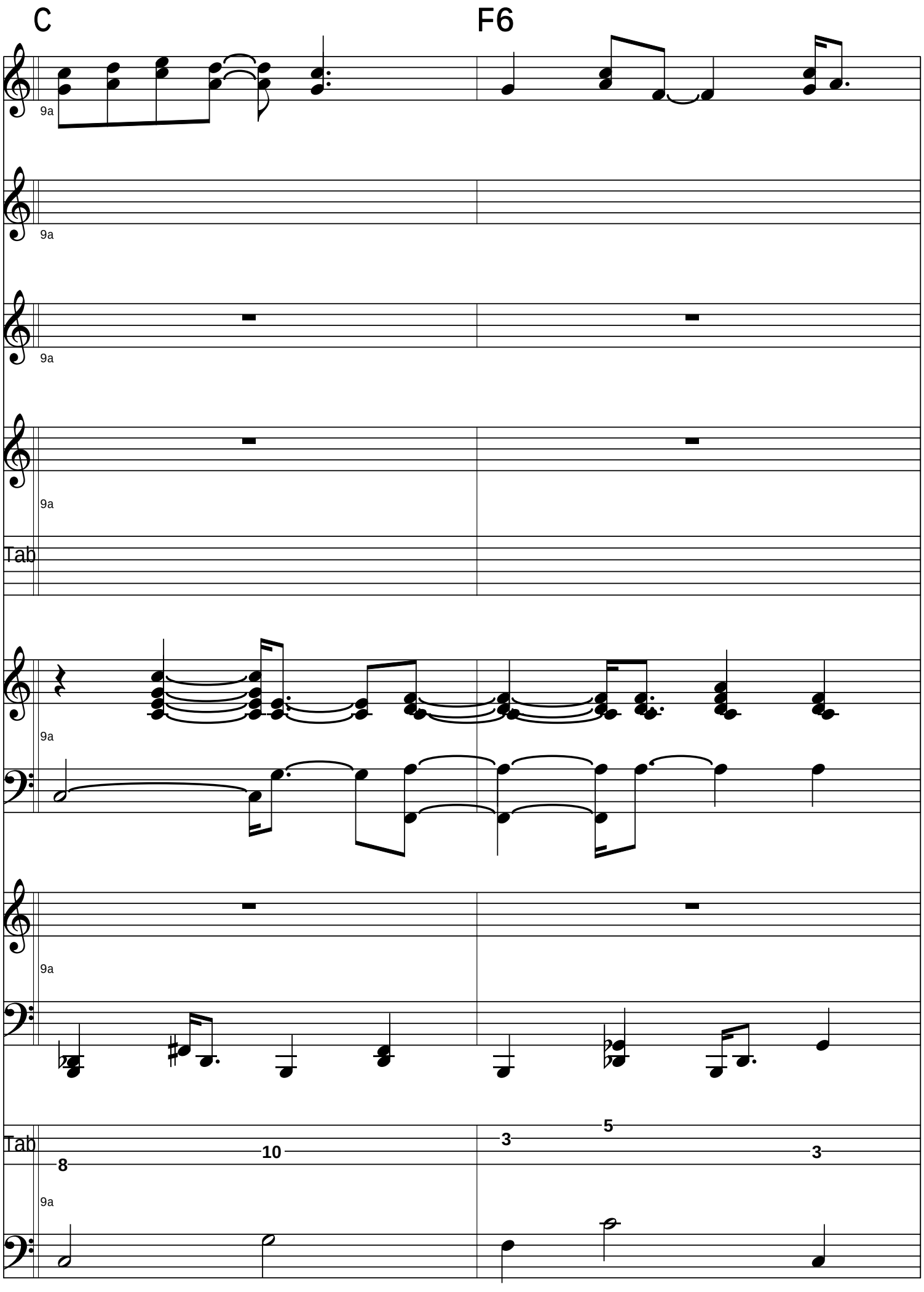
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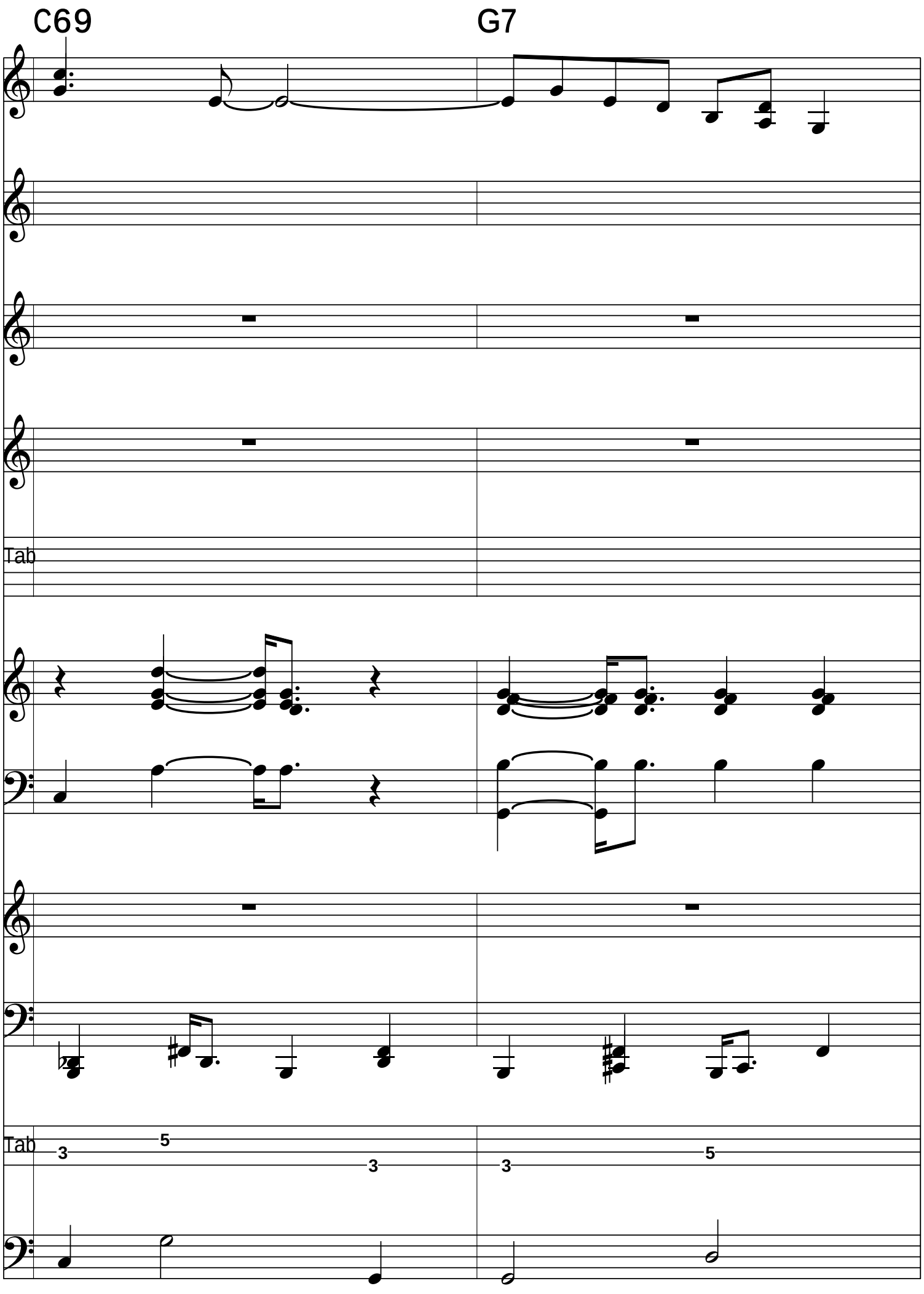
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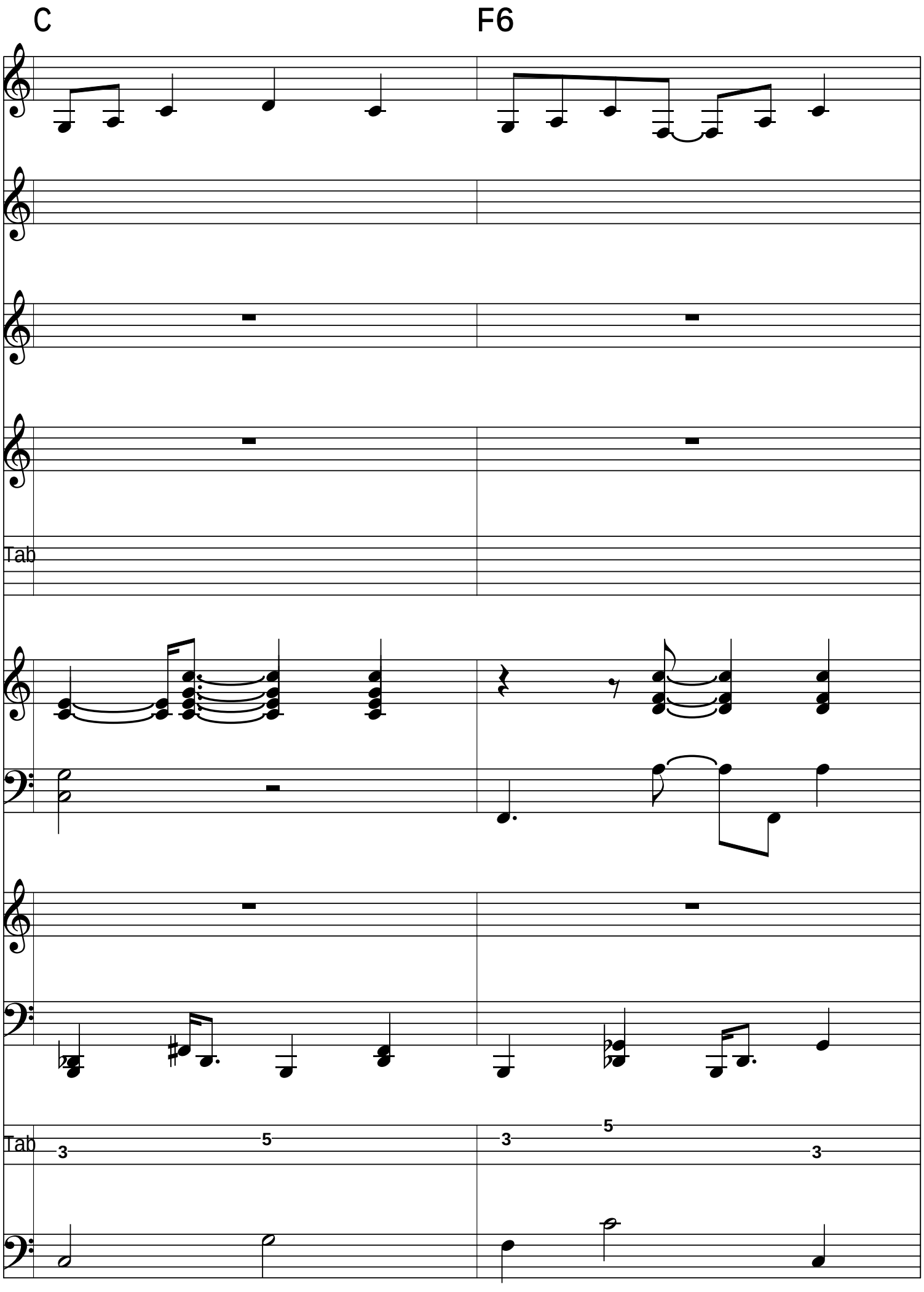
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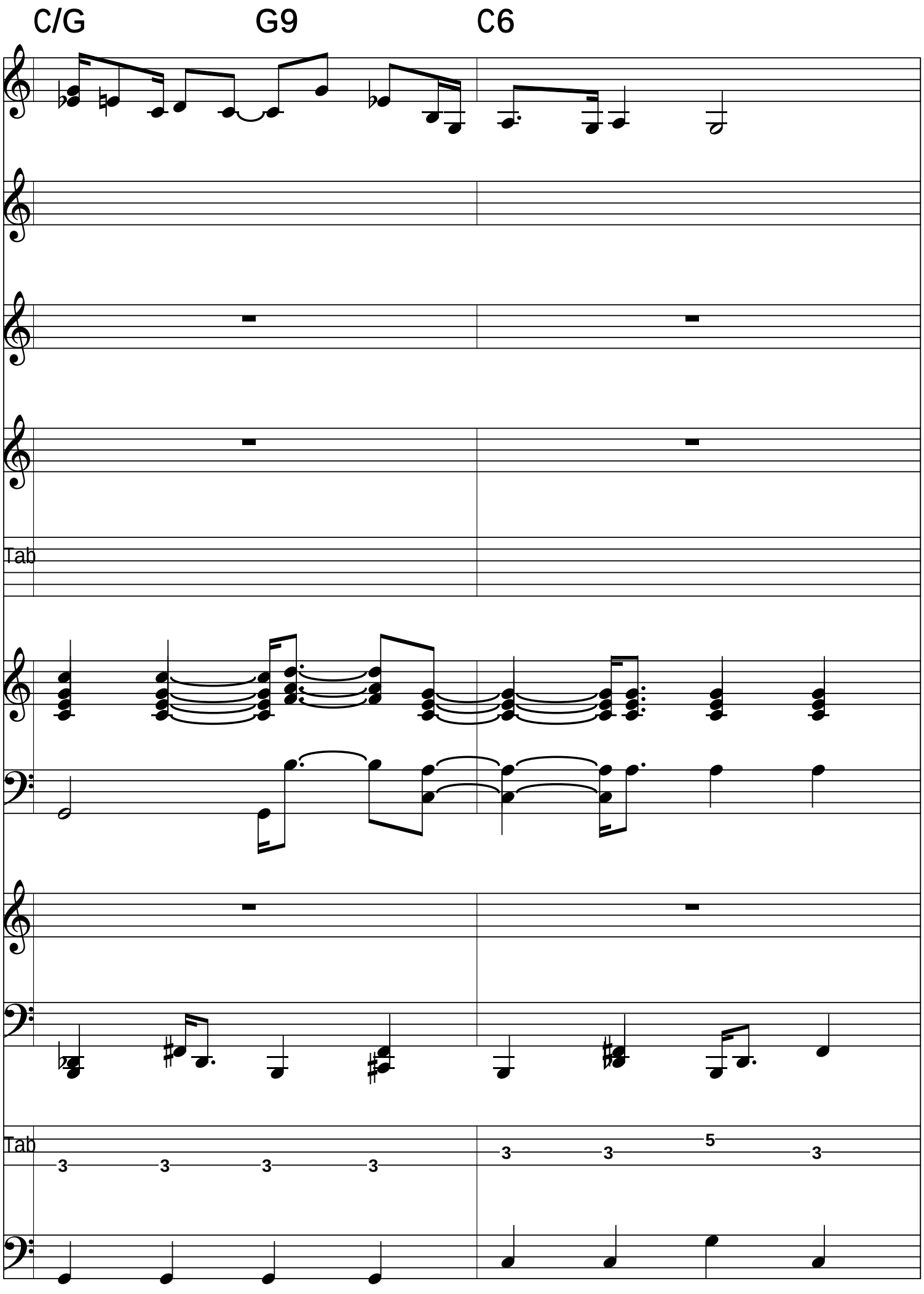
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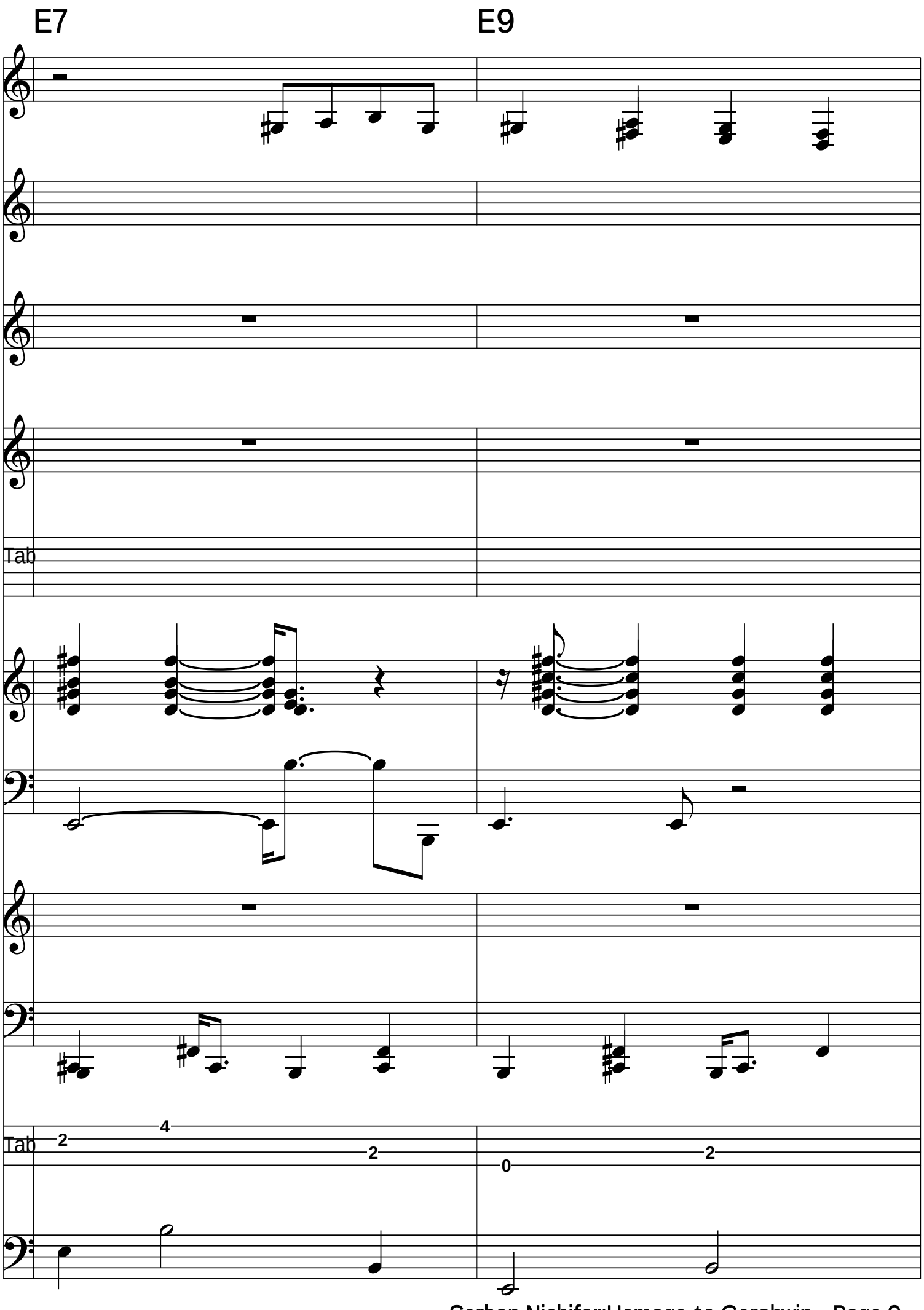
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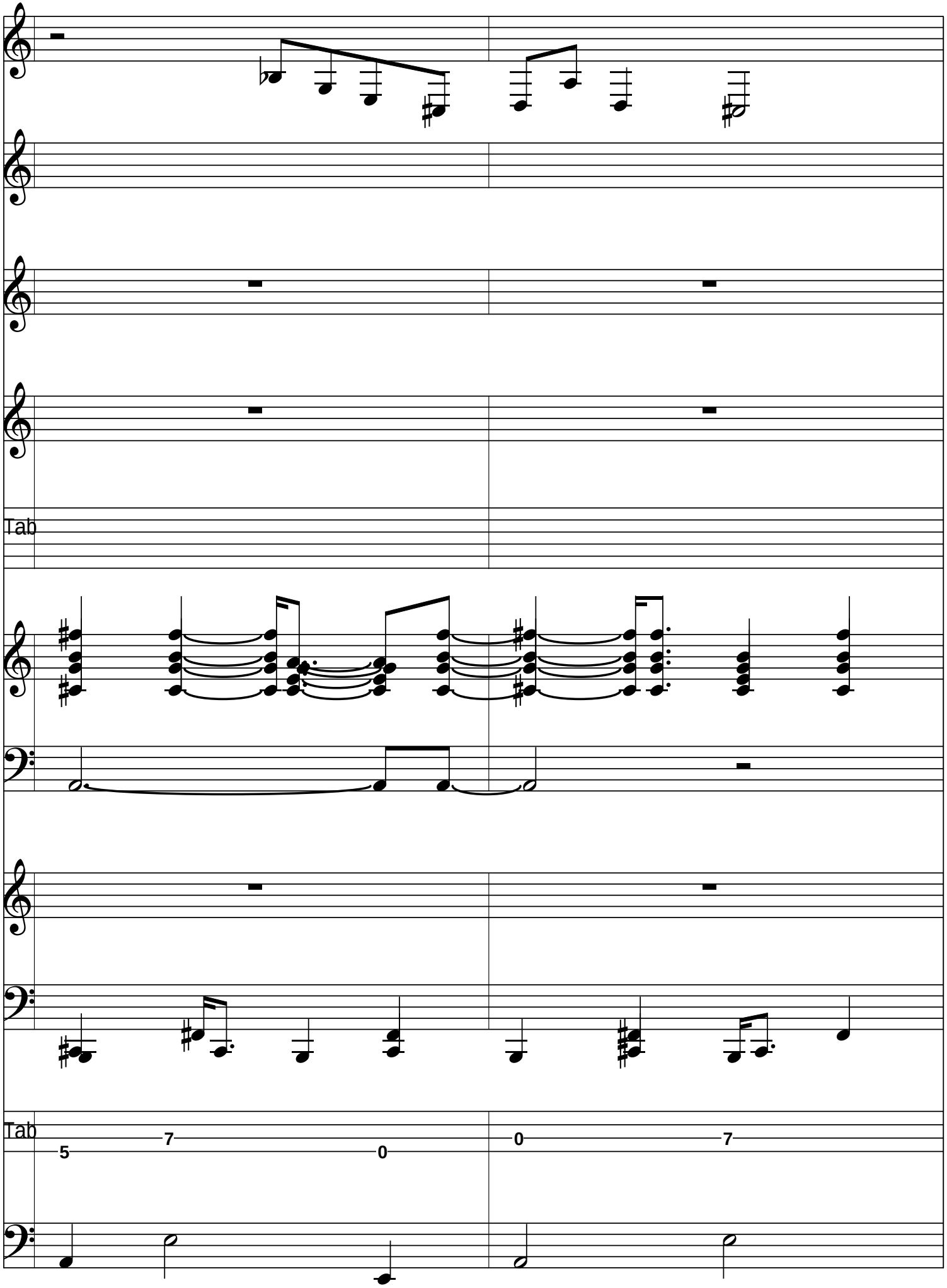

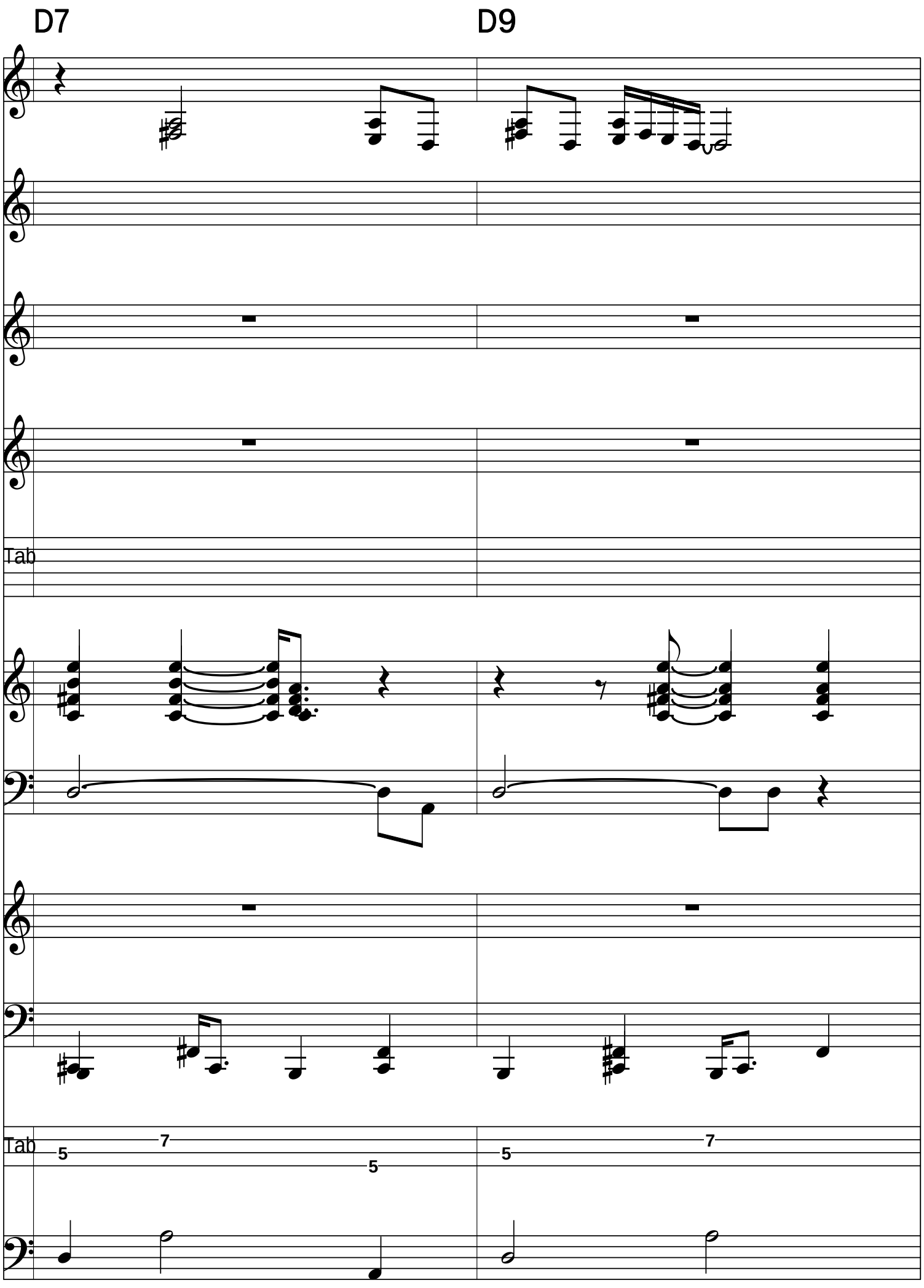
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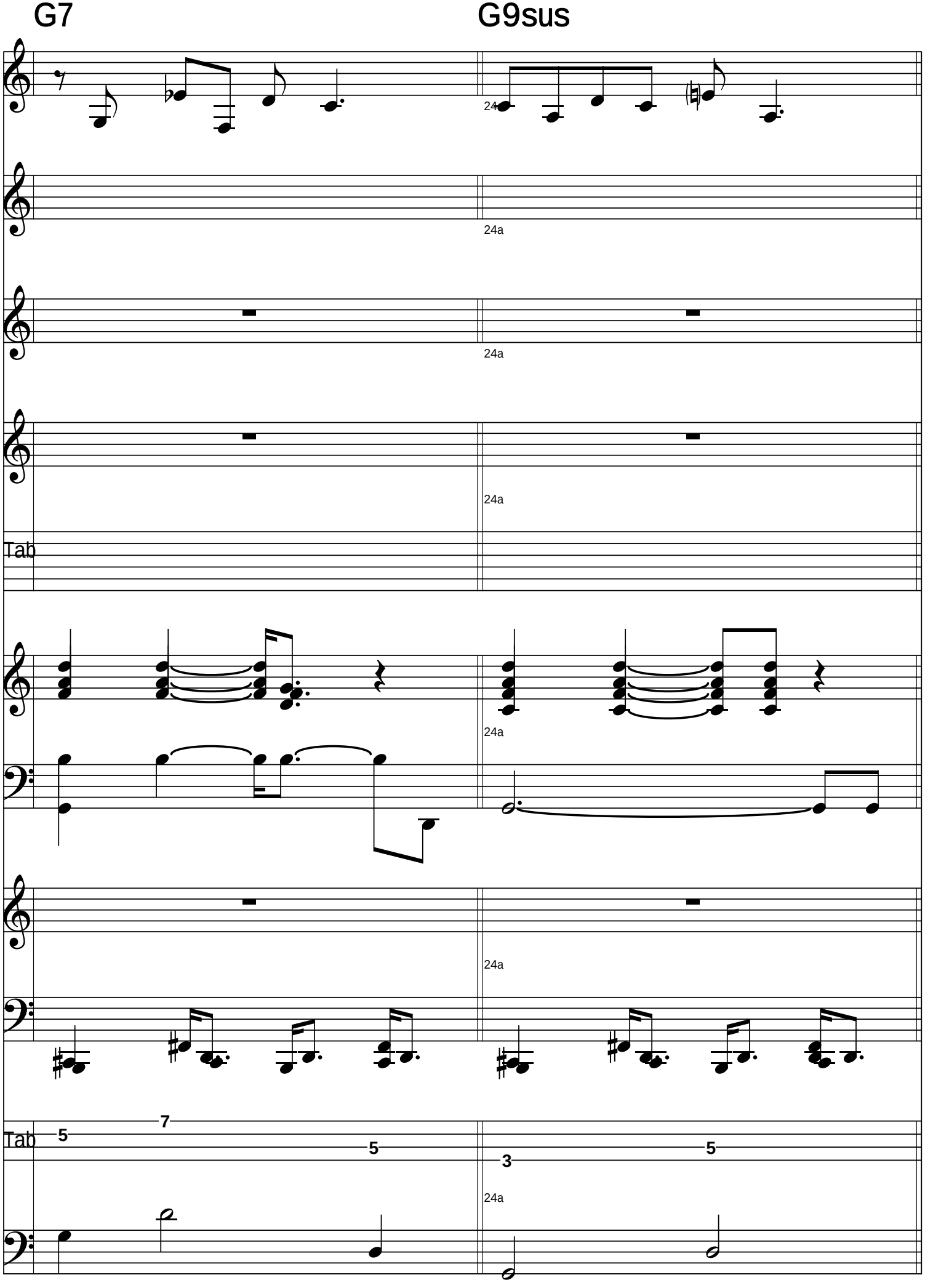
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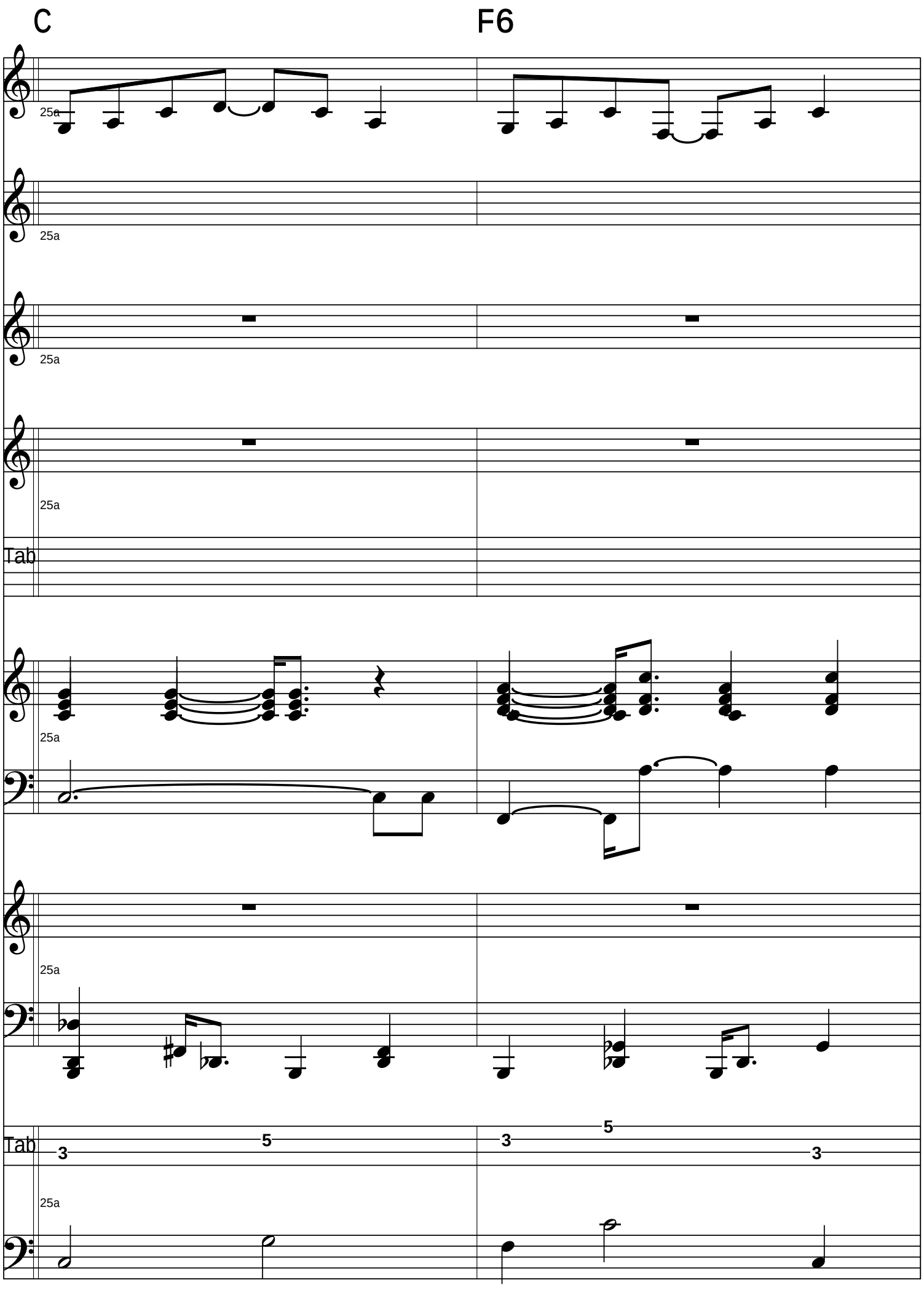
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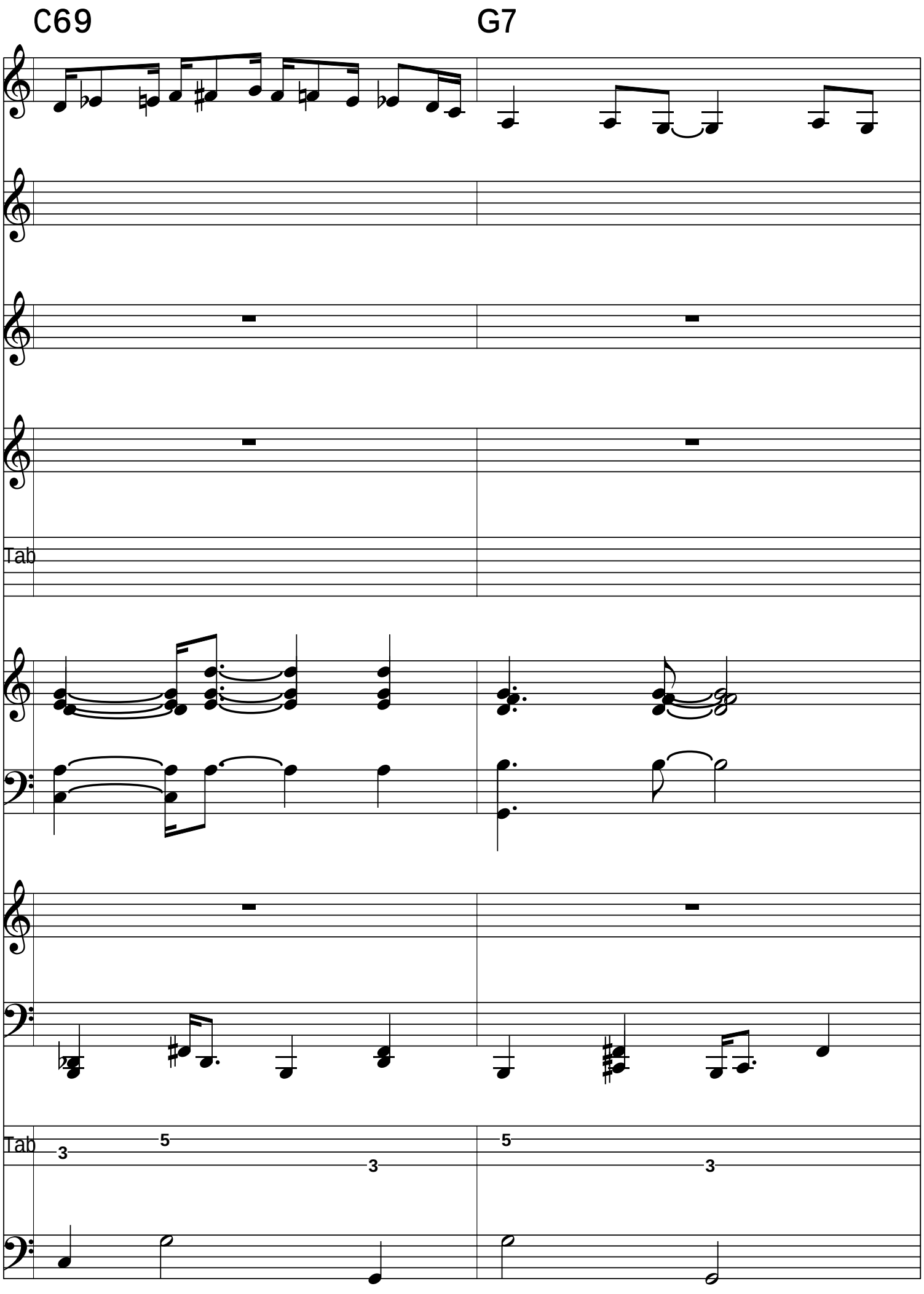
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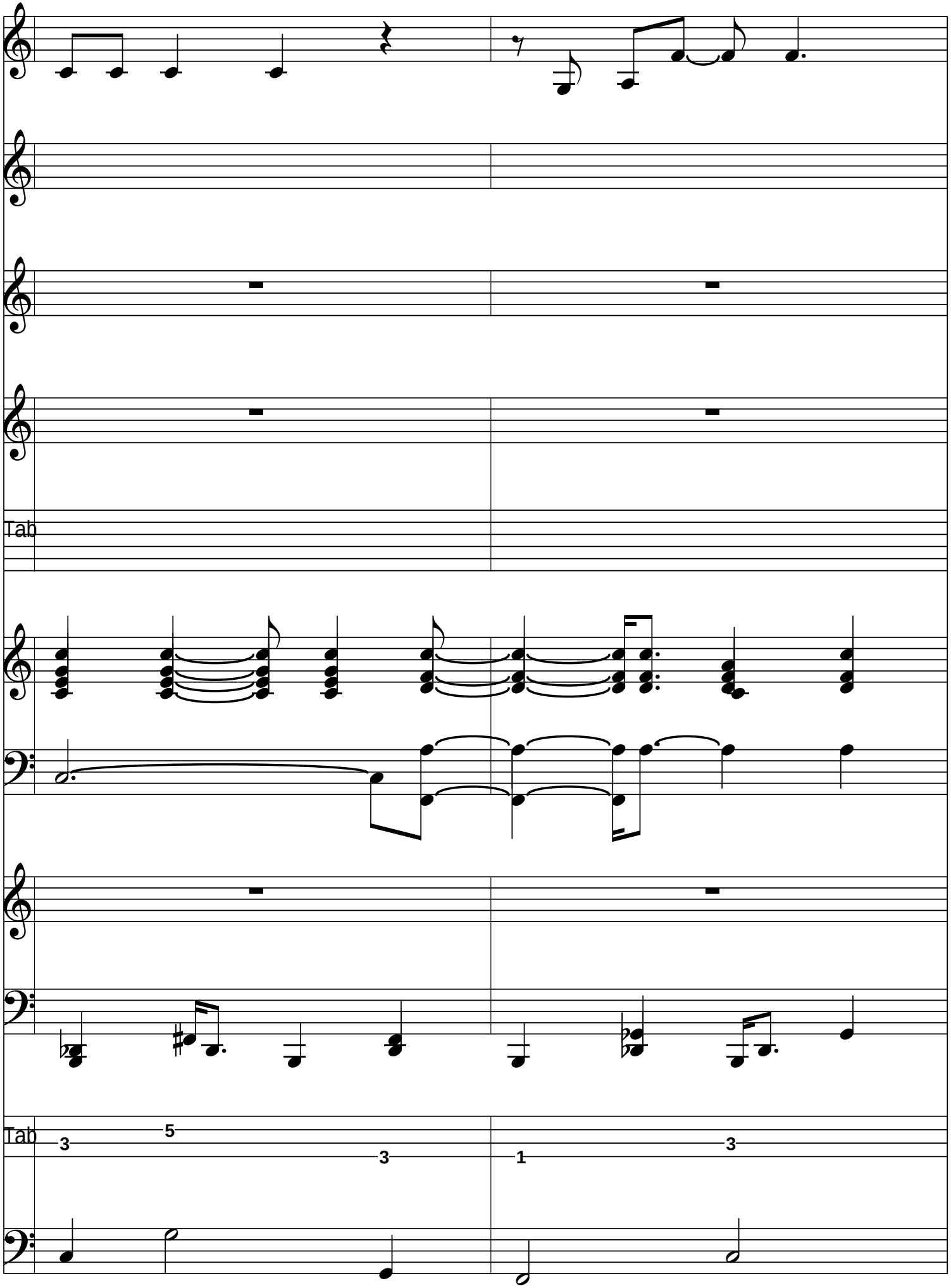
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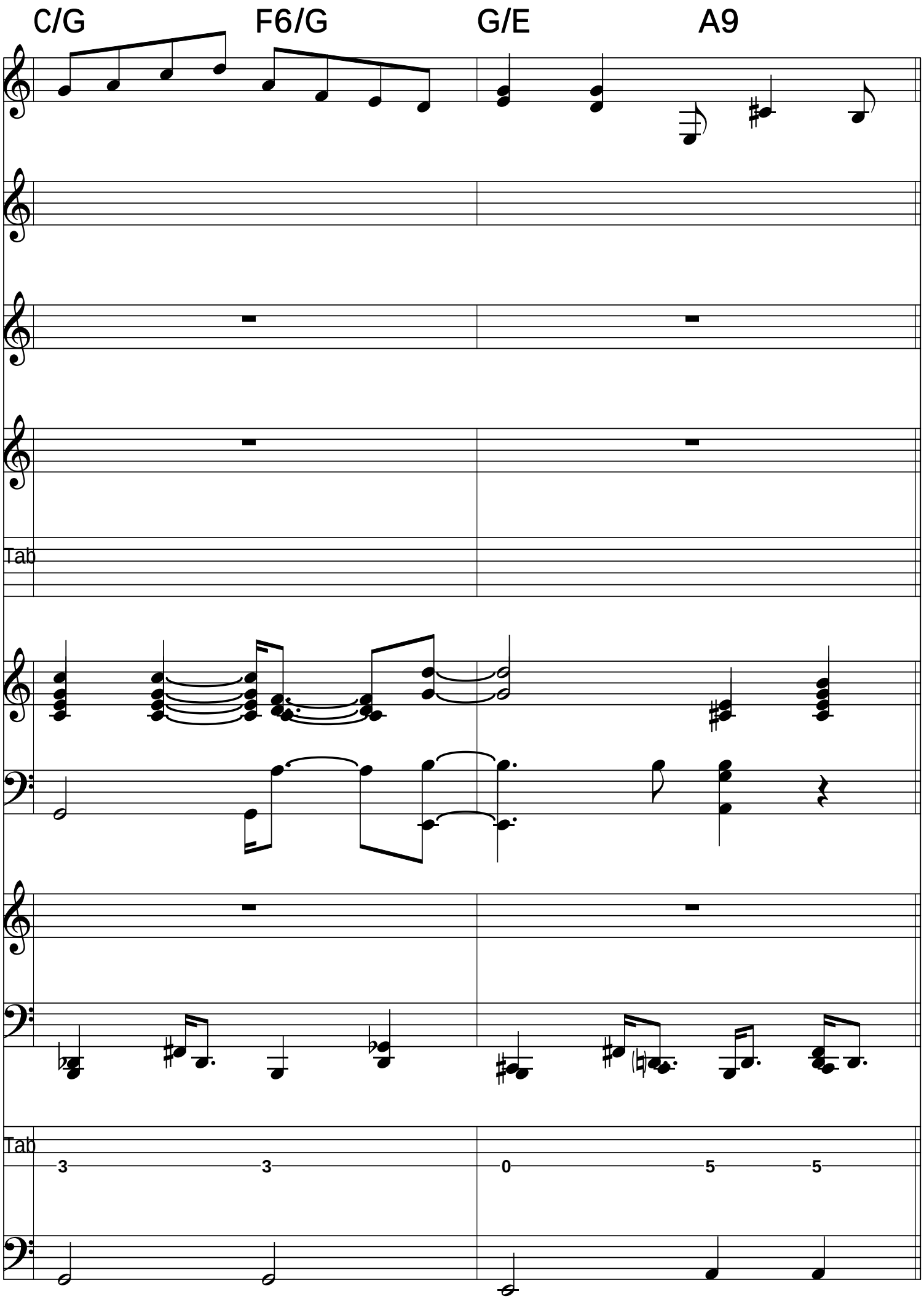
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F6/G
G/E
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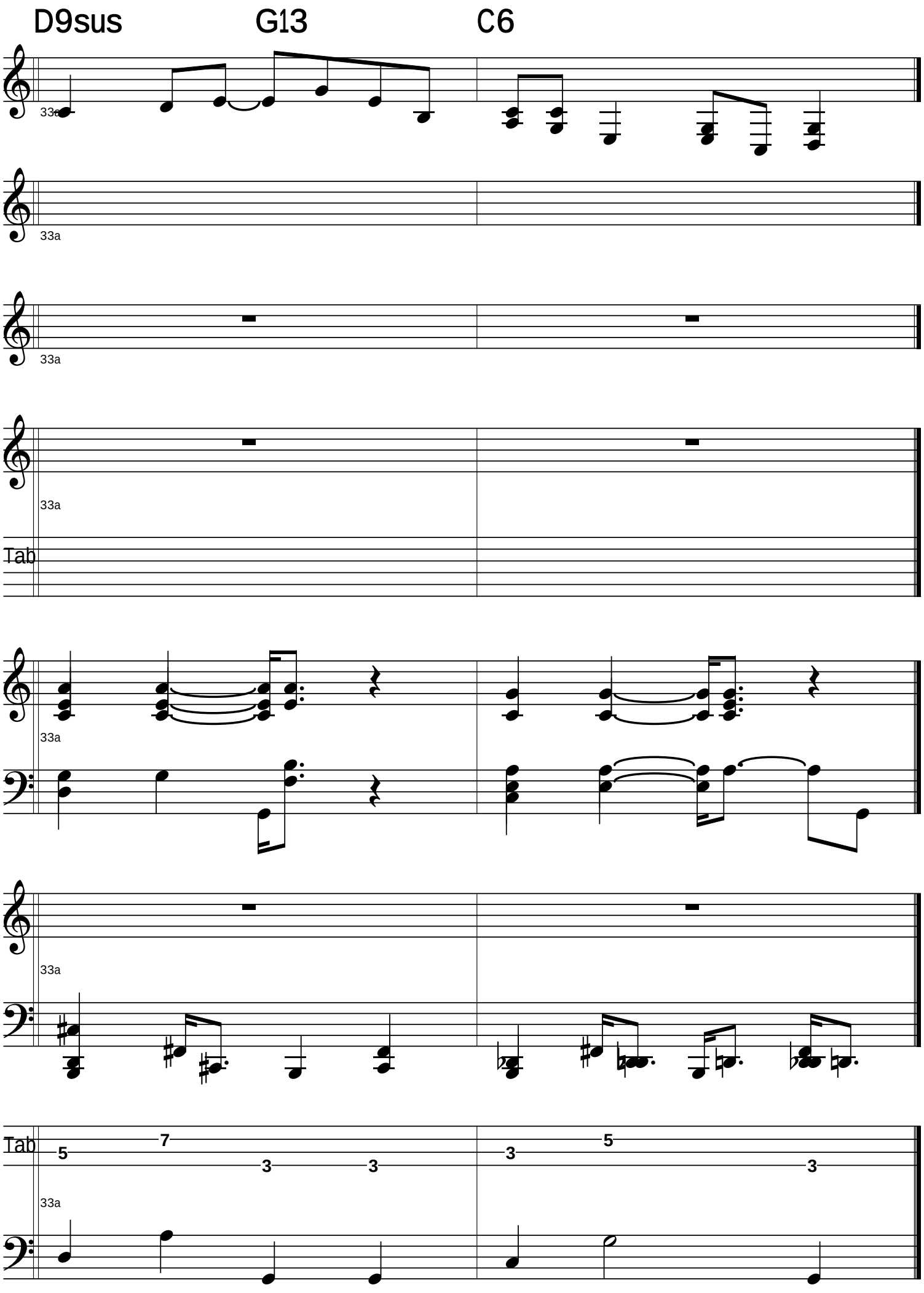
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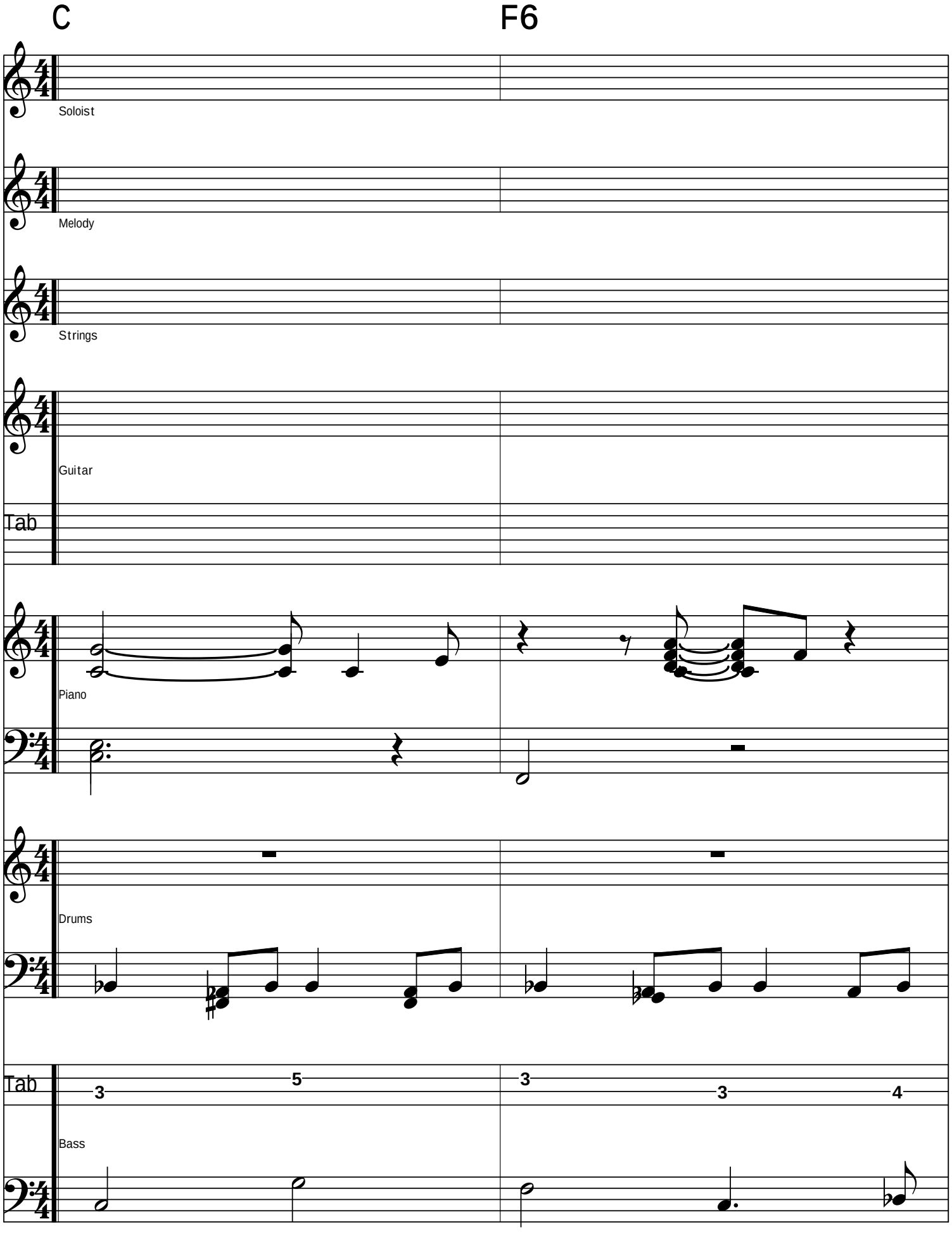
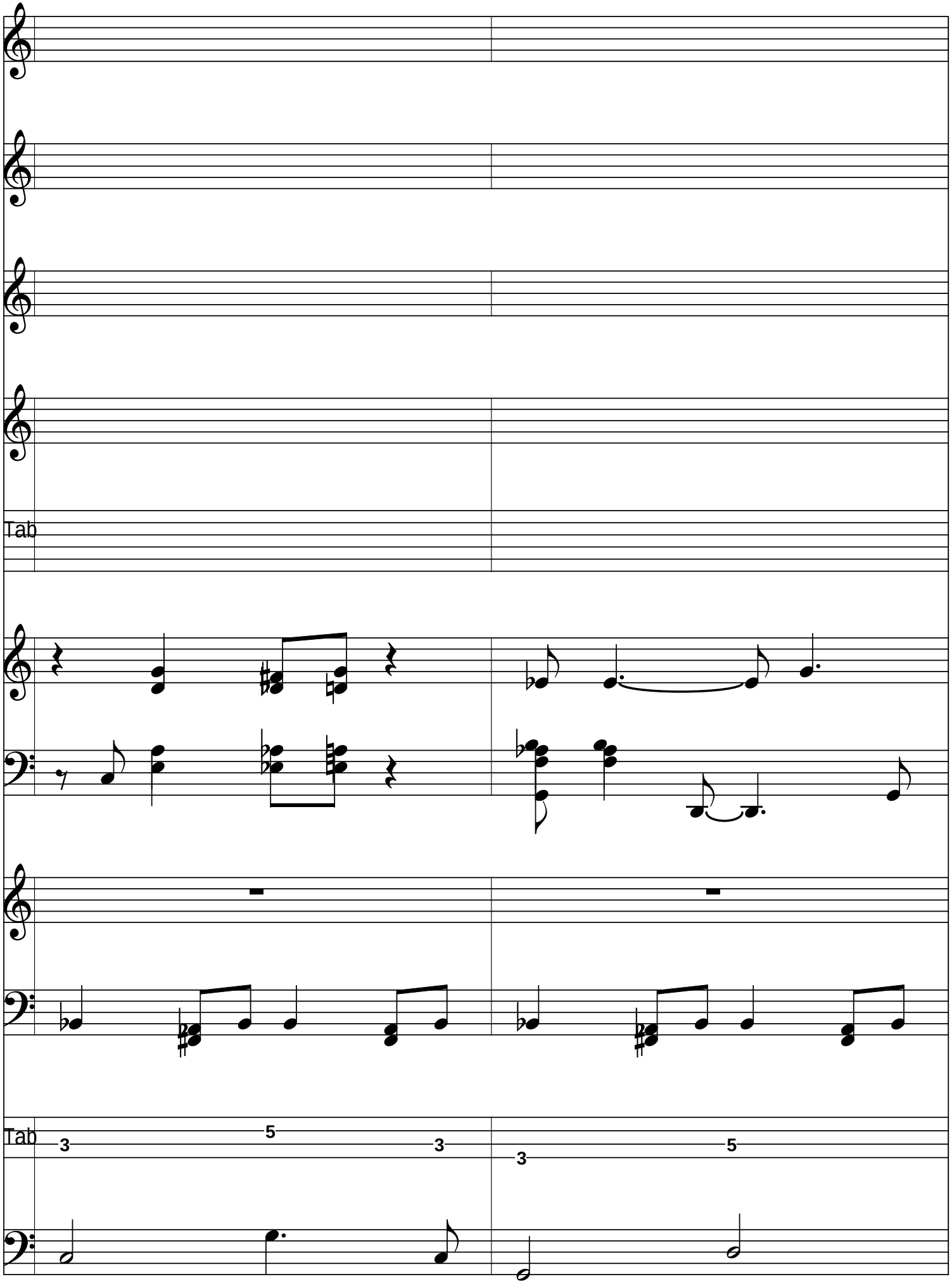
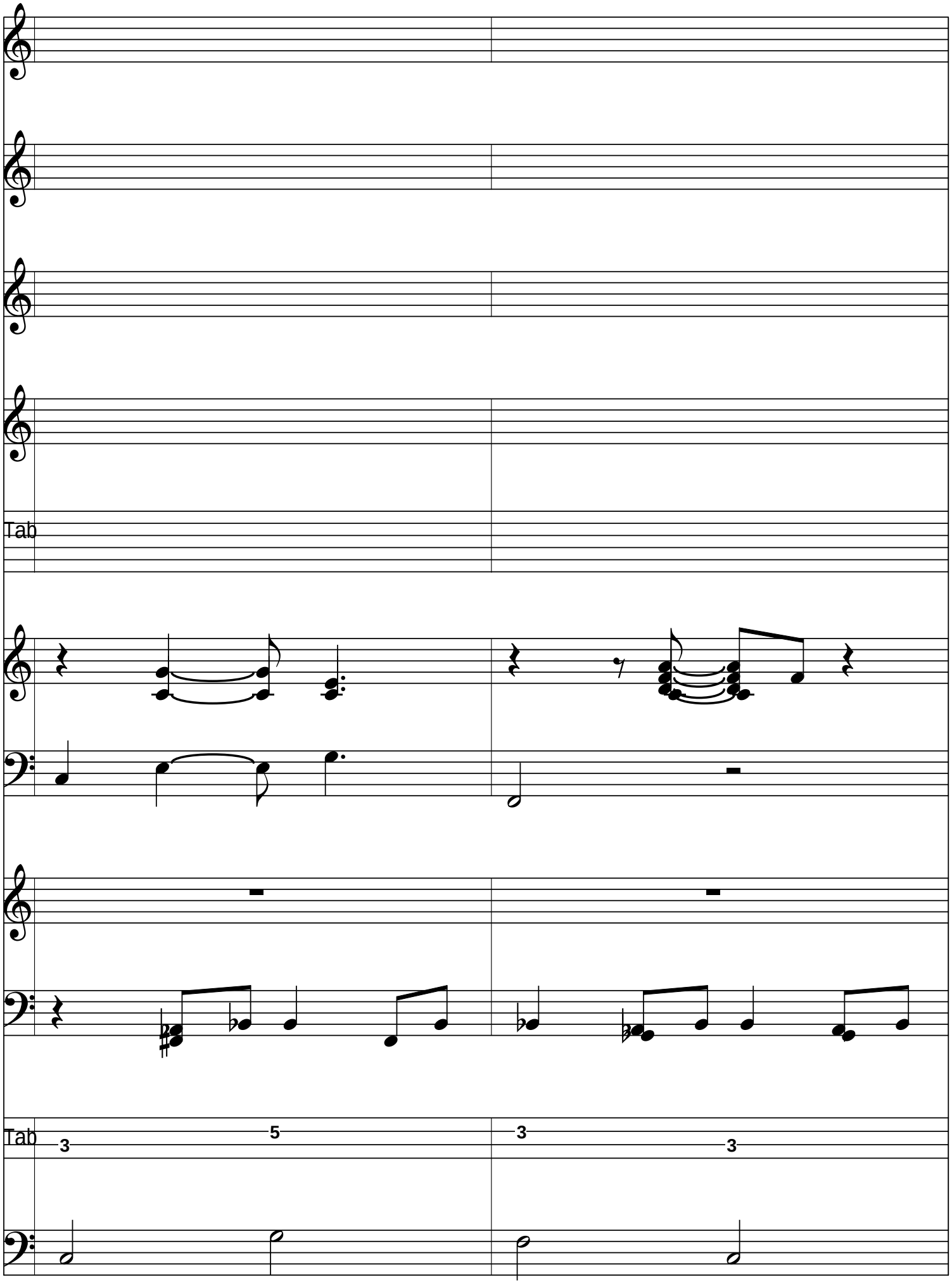
G.GERSHWIN: I Got Rhythm (1)

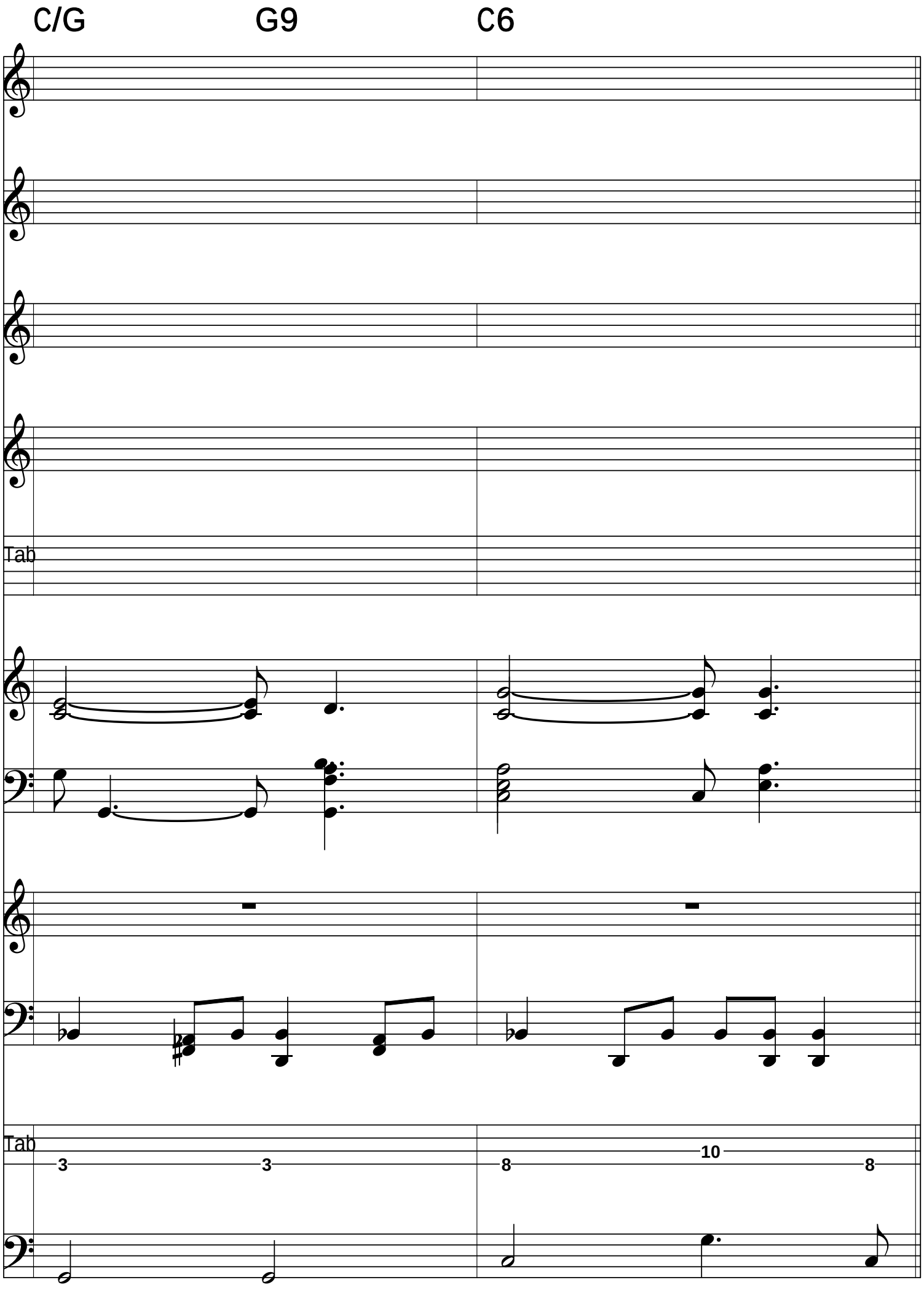


C69 G7



C F6

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C6
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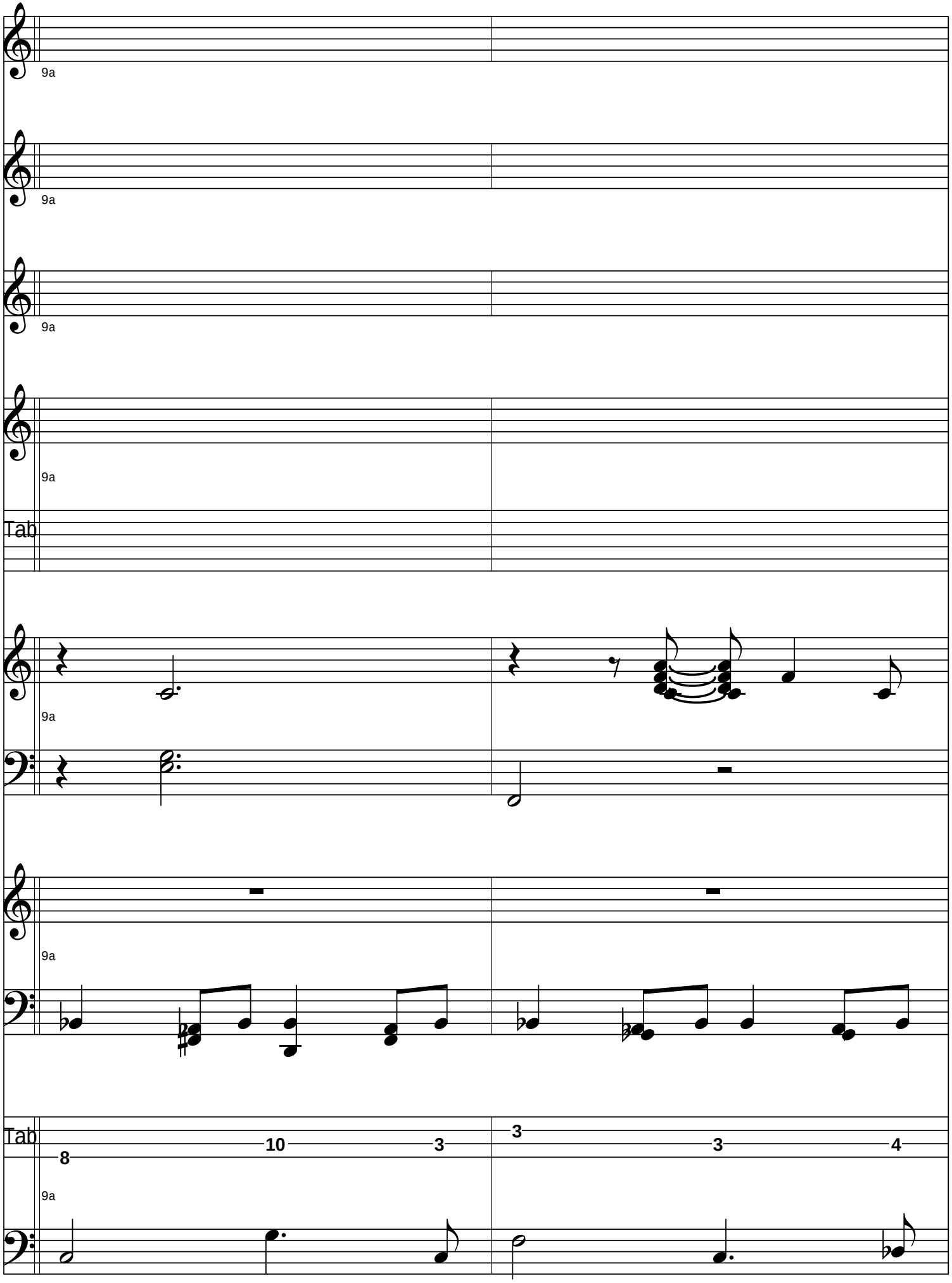
C F6



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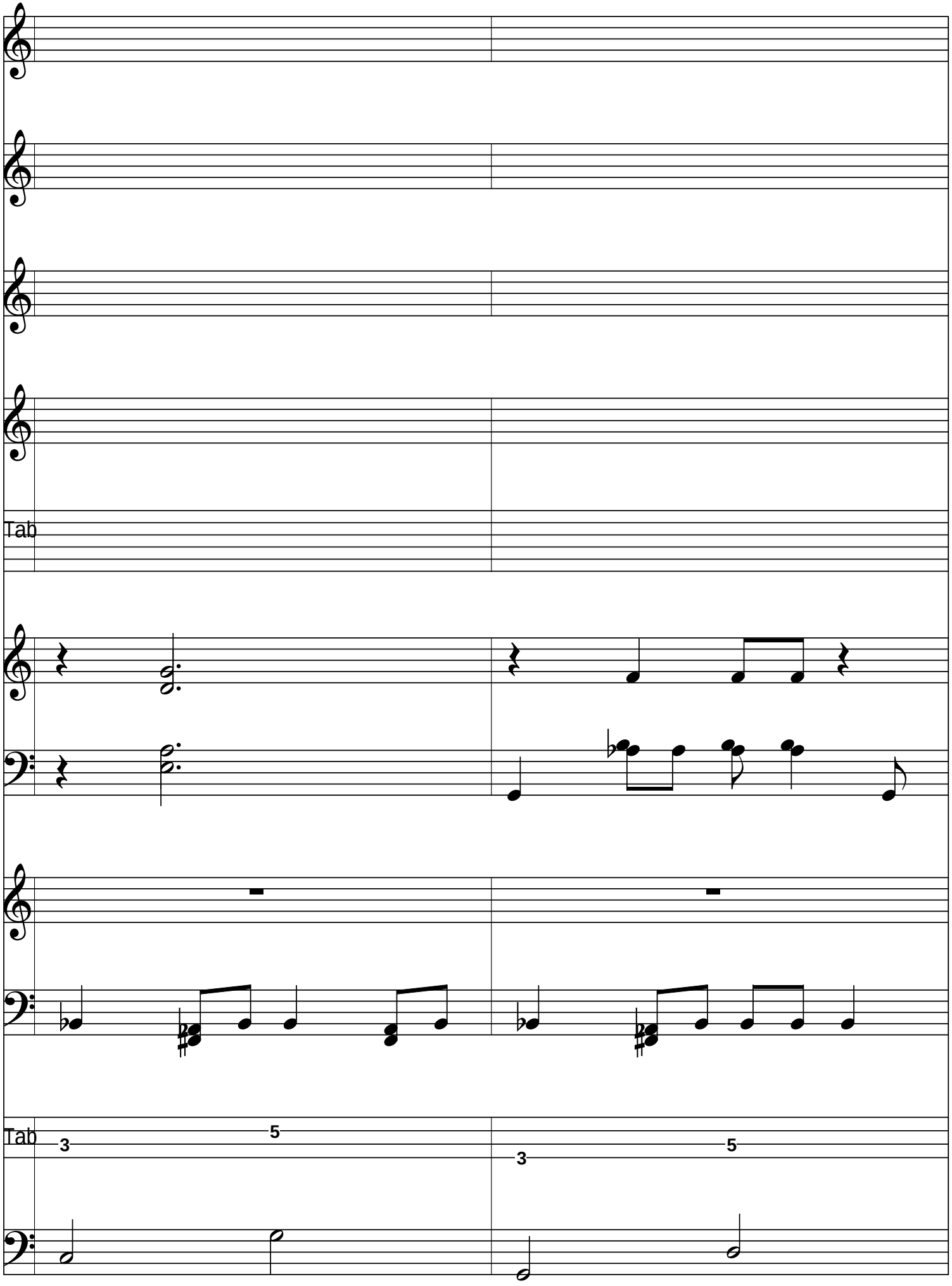

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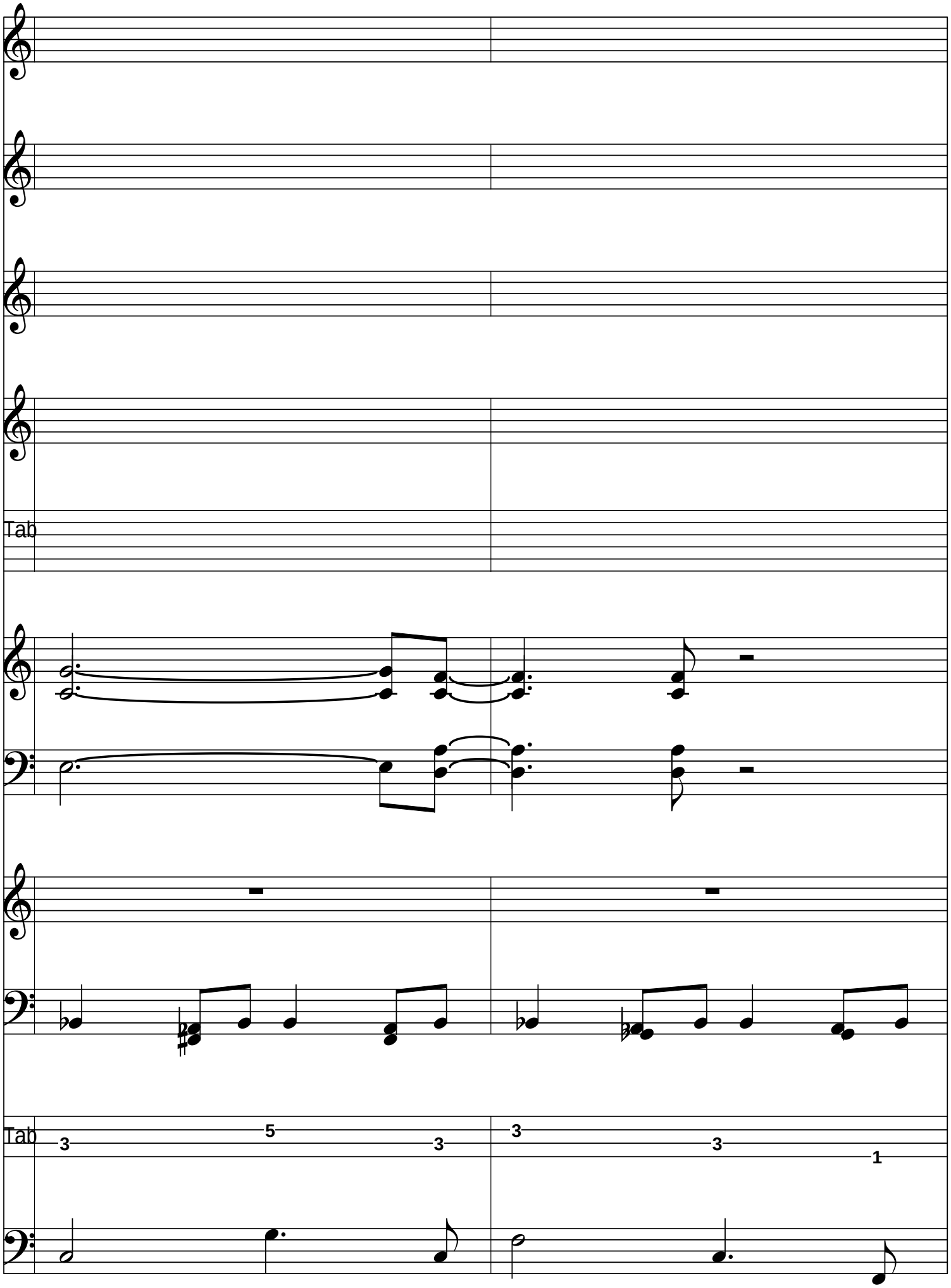

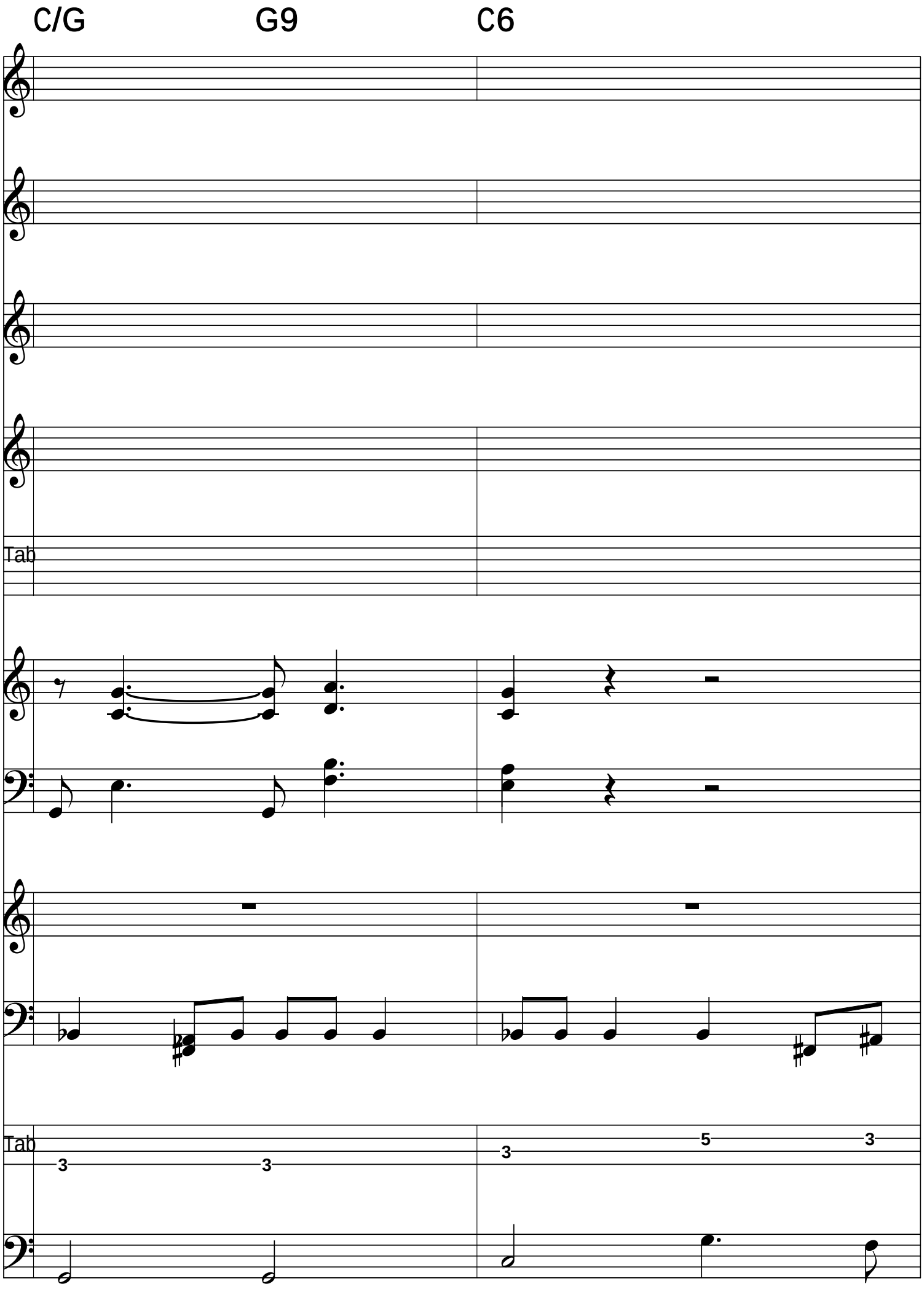
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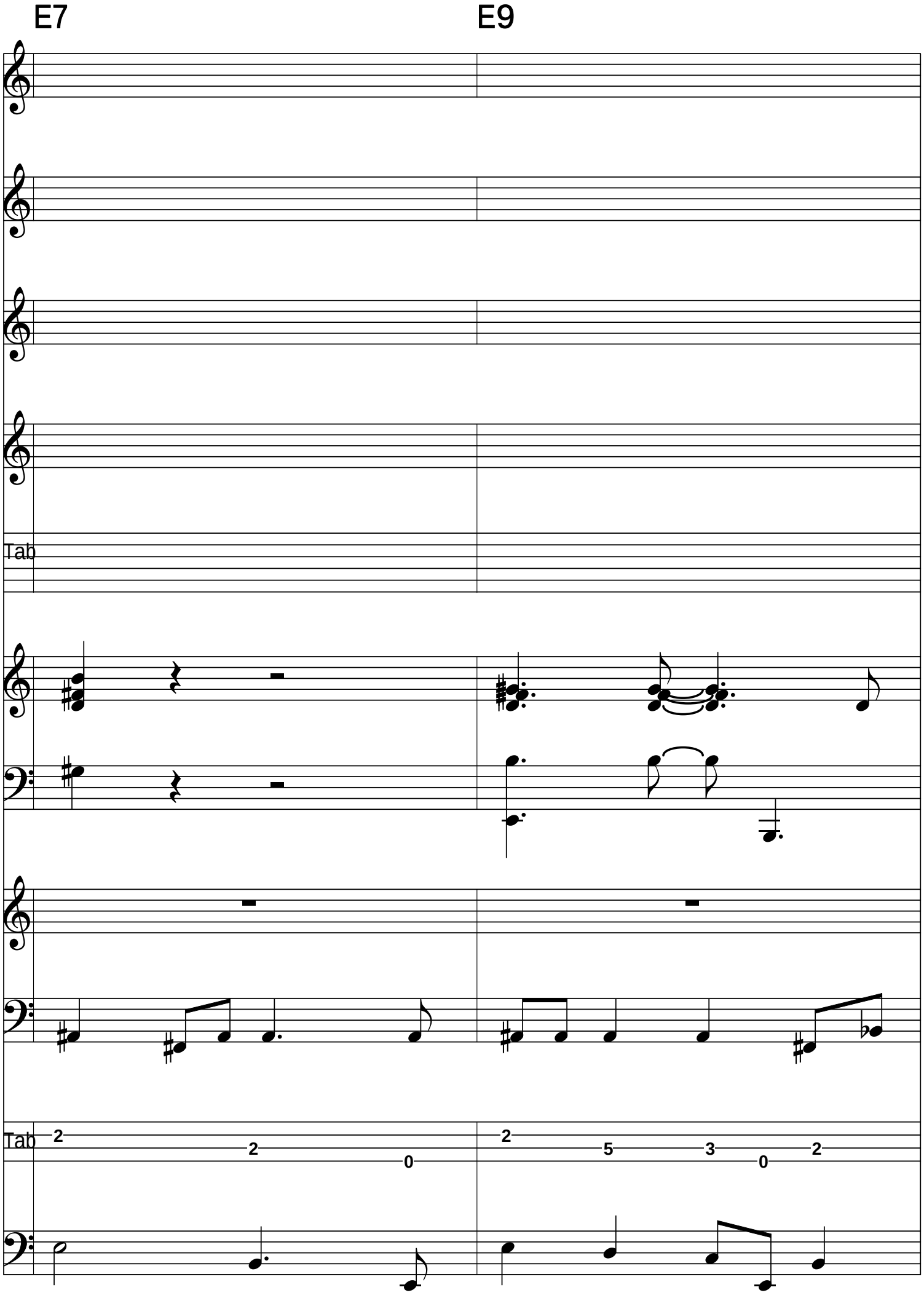
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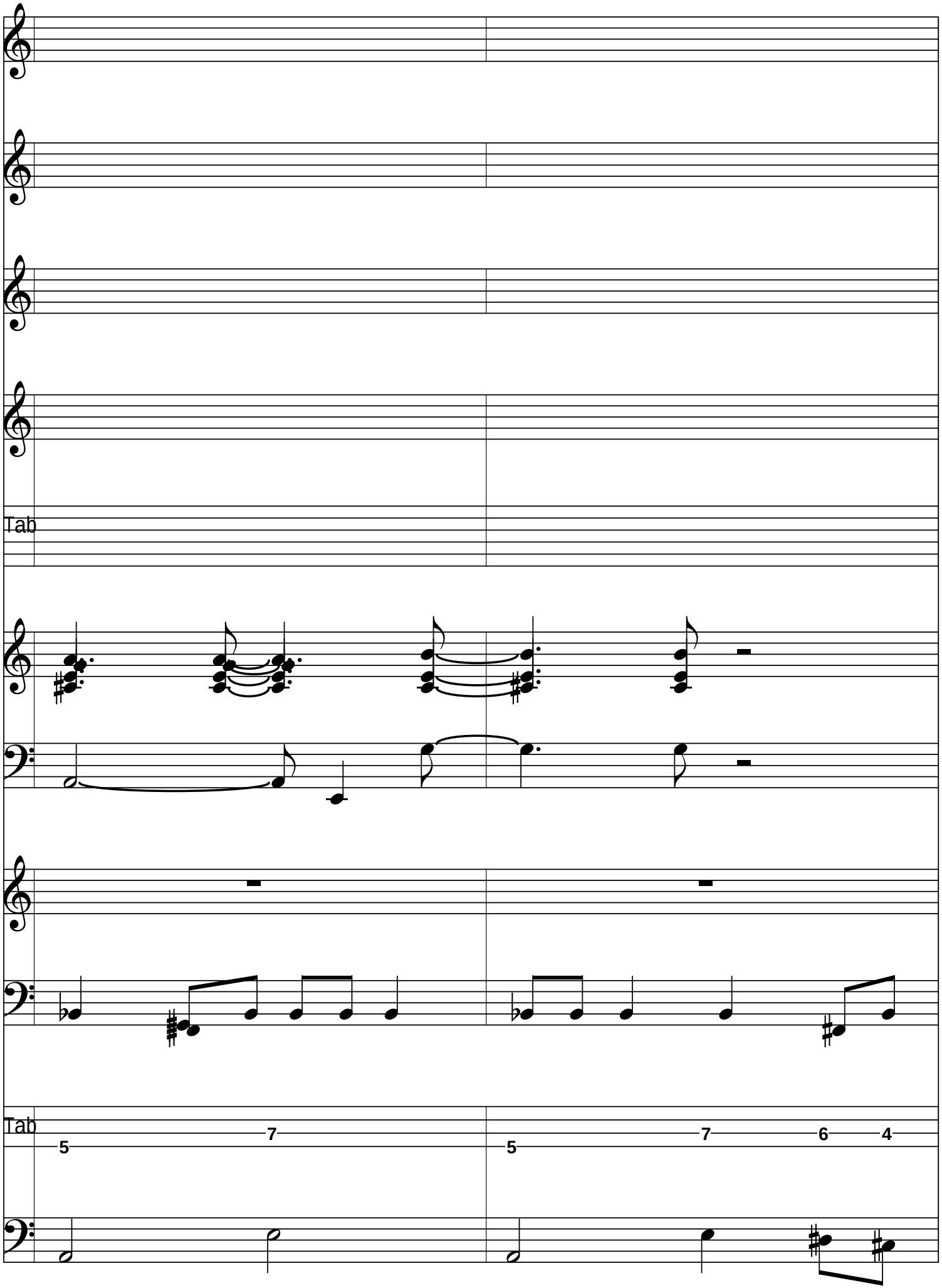
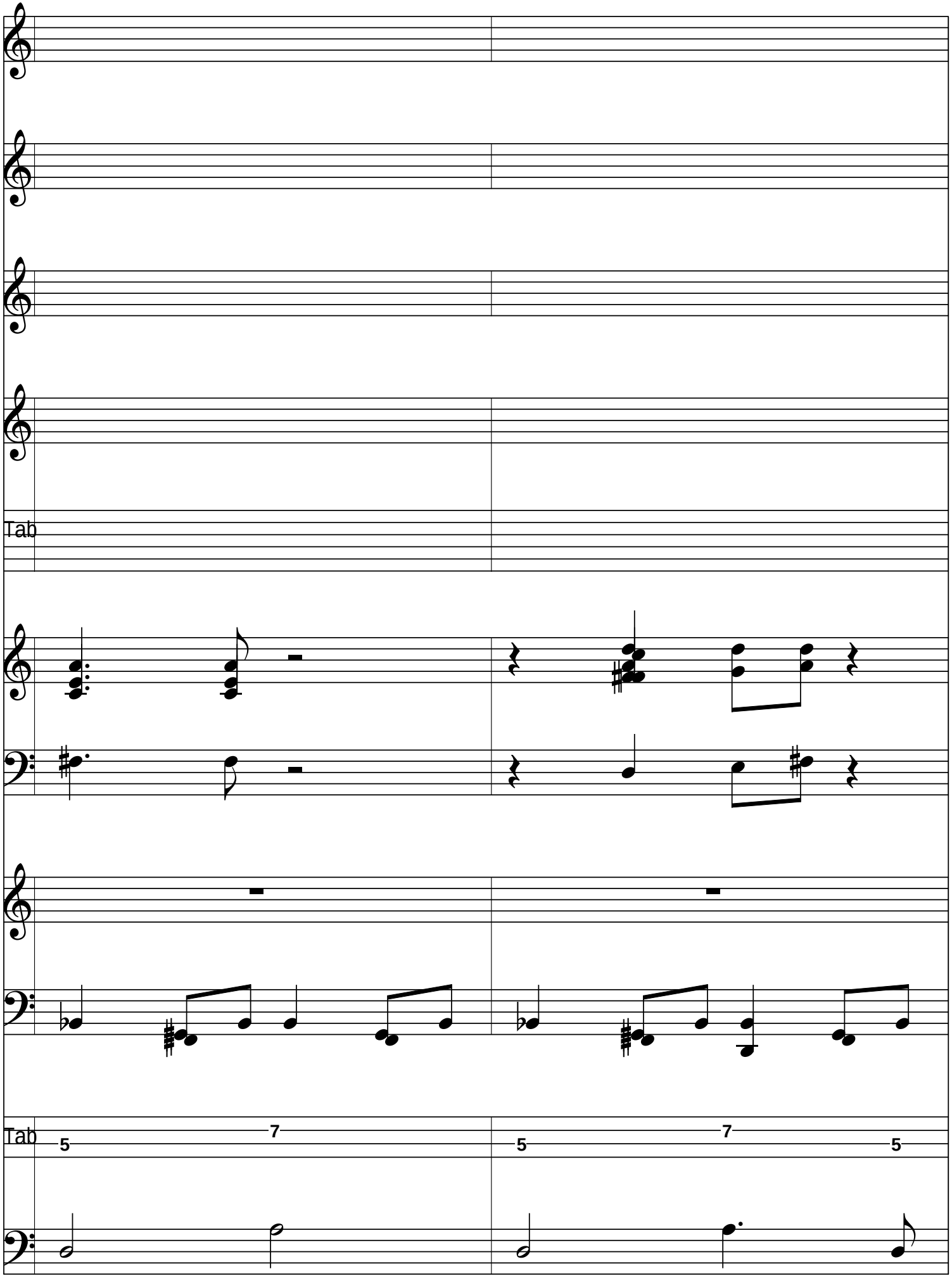
A7 A9

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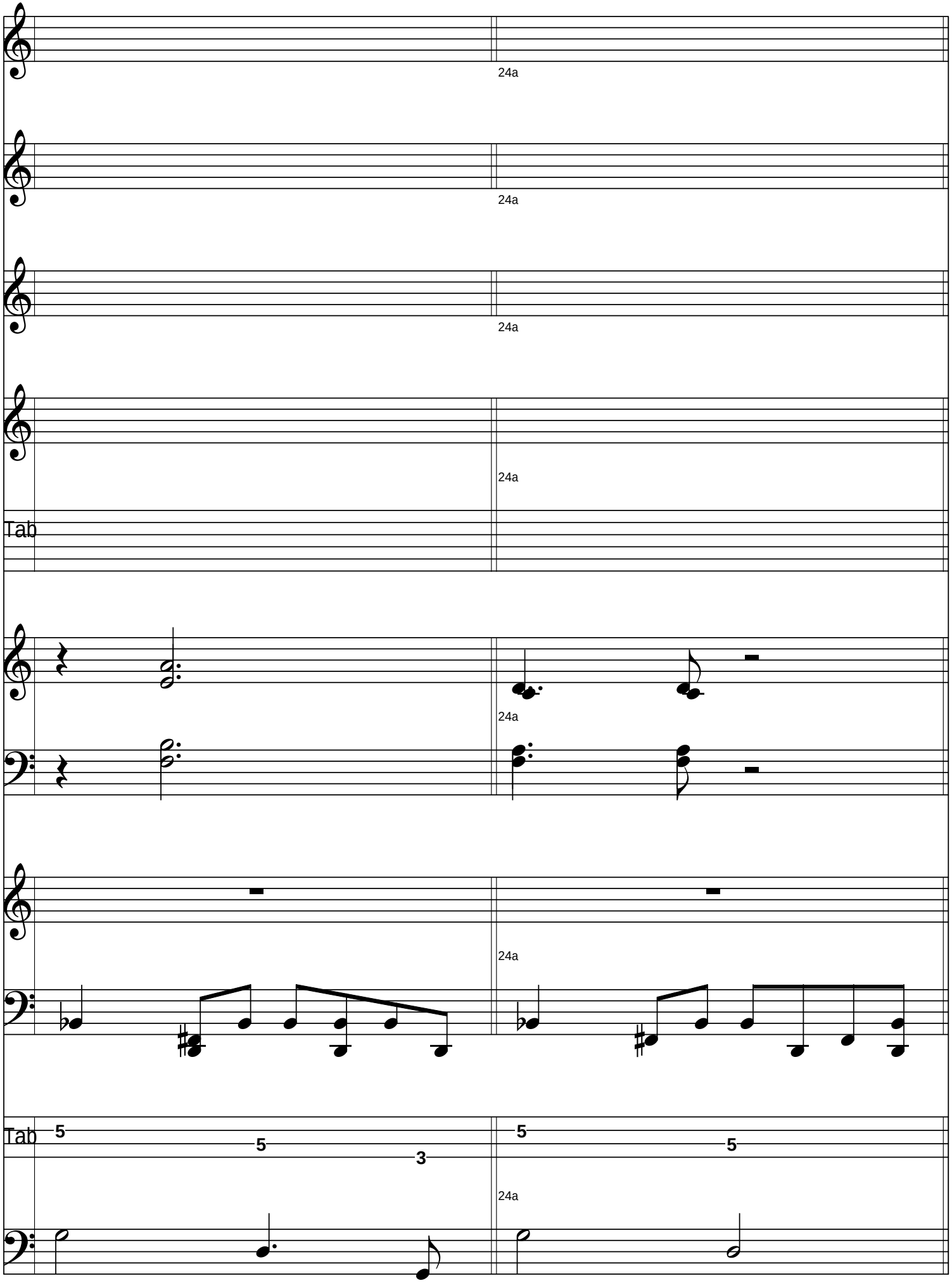
G7 G9sus



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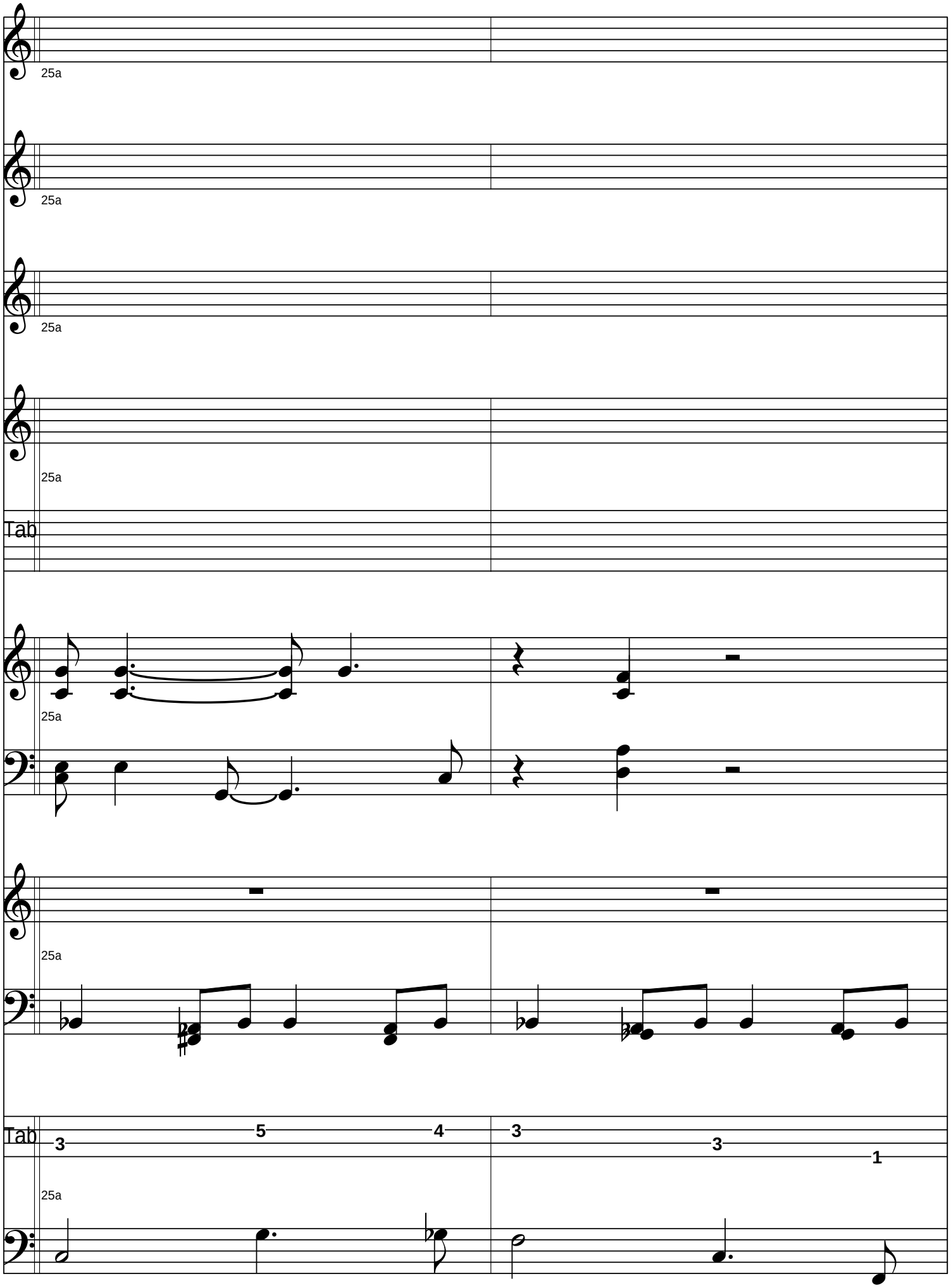

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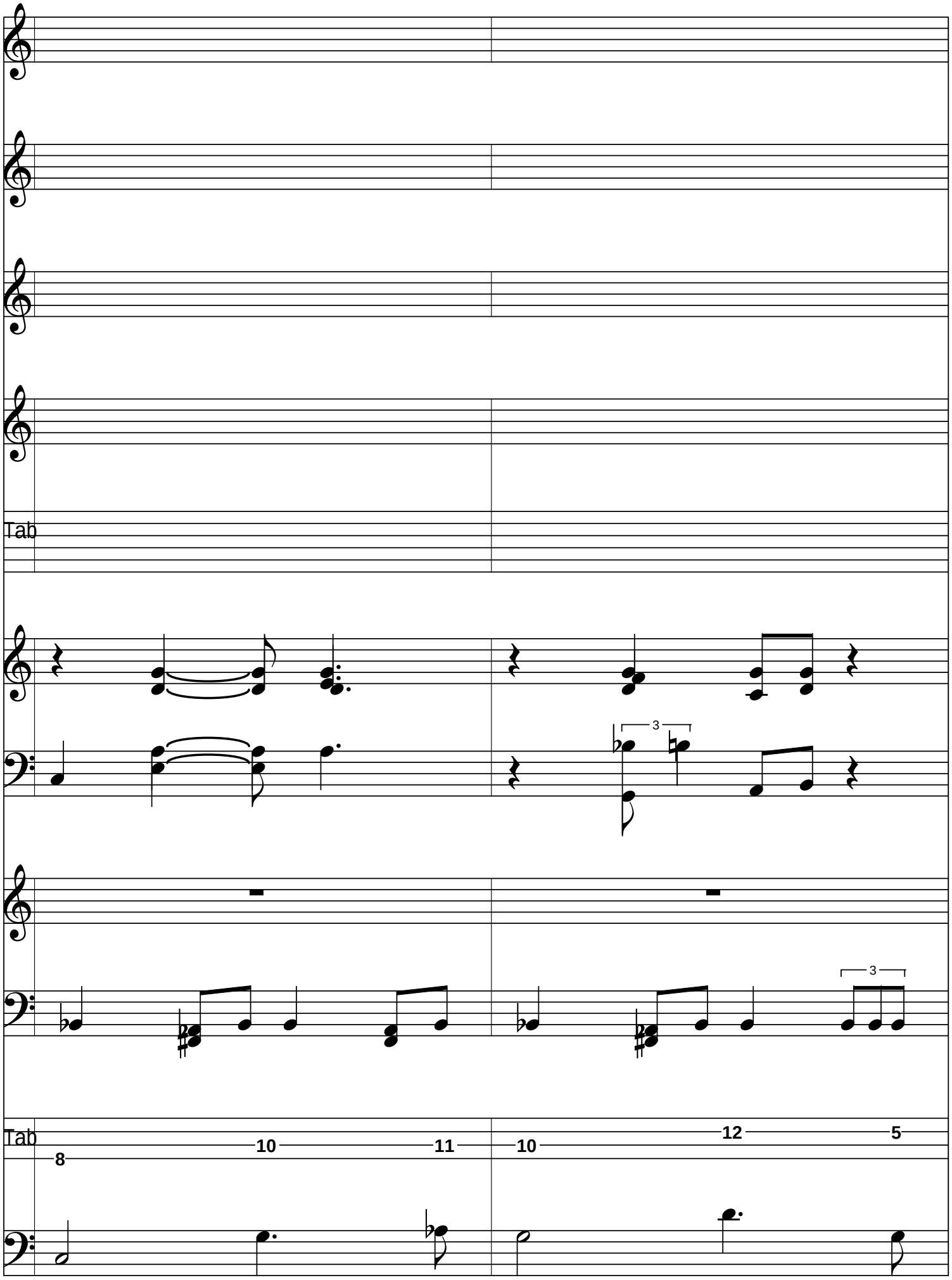

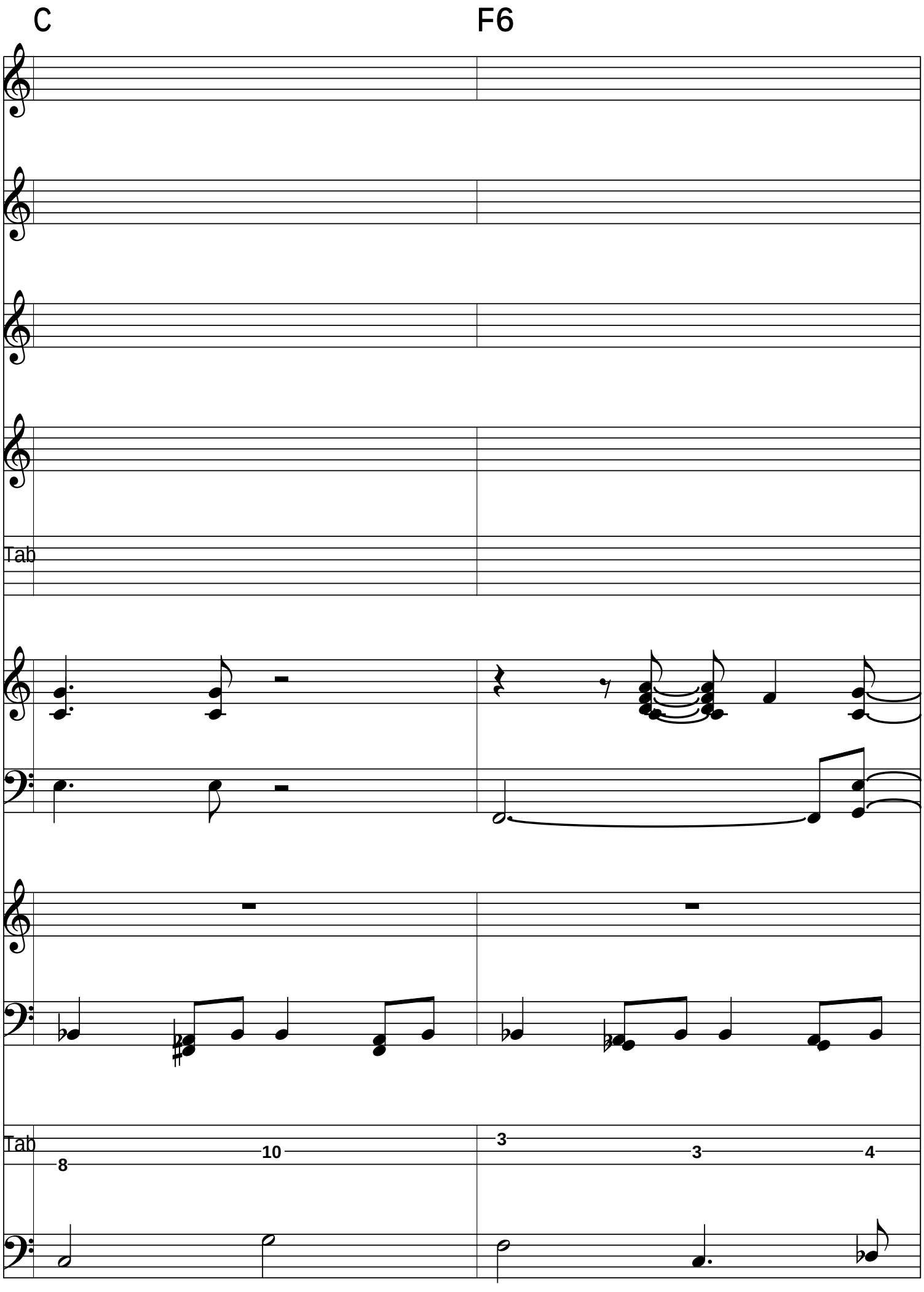
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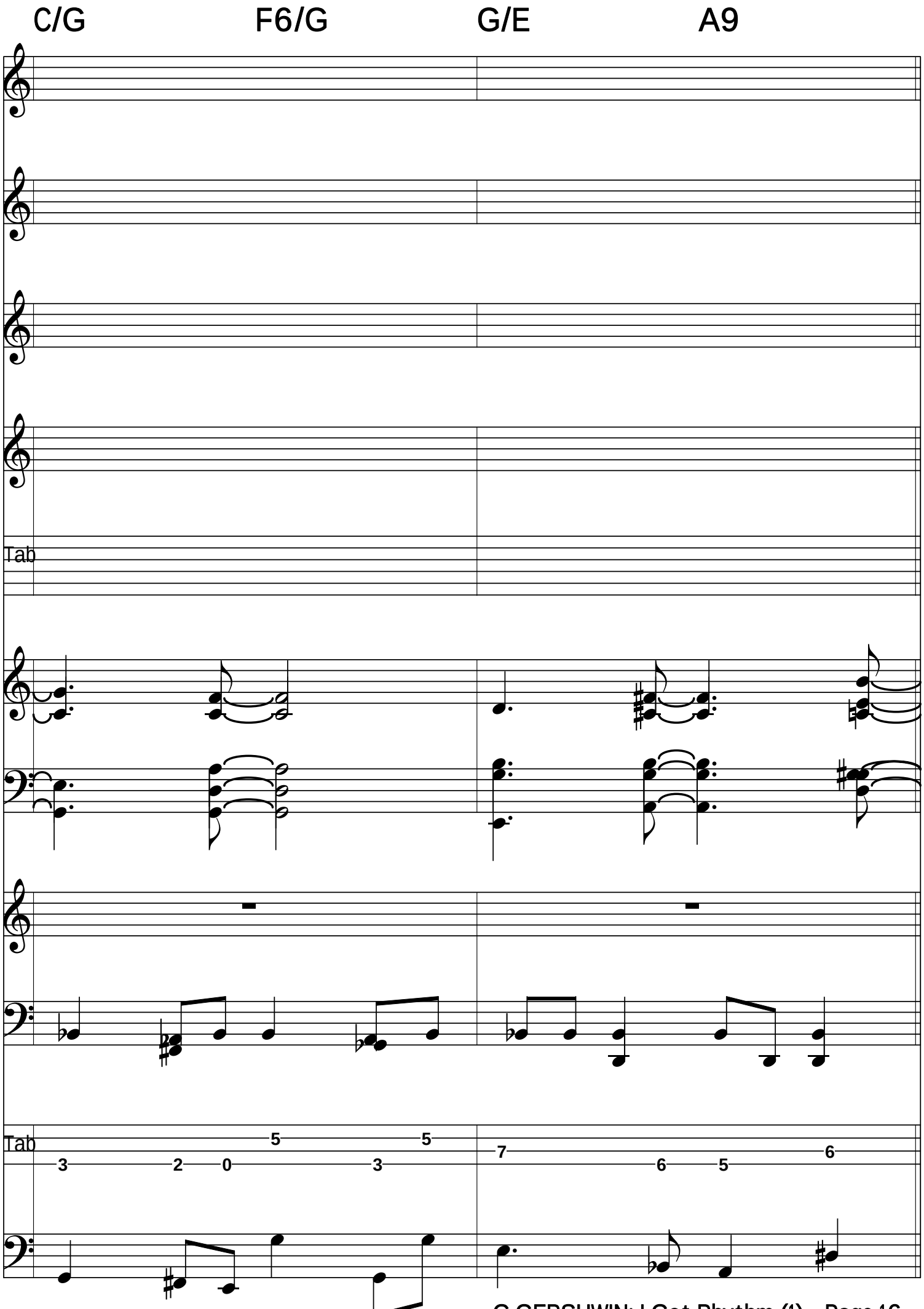
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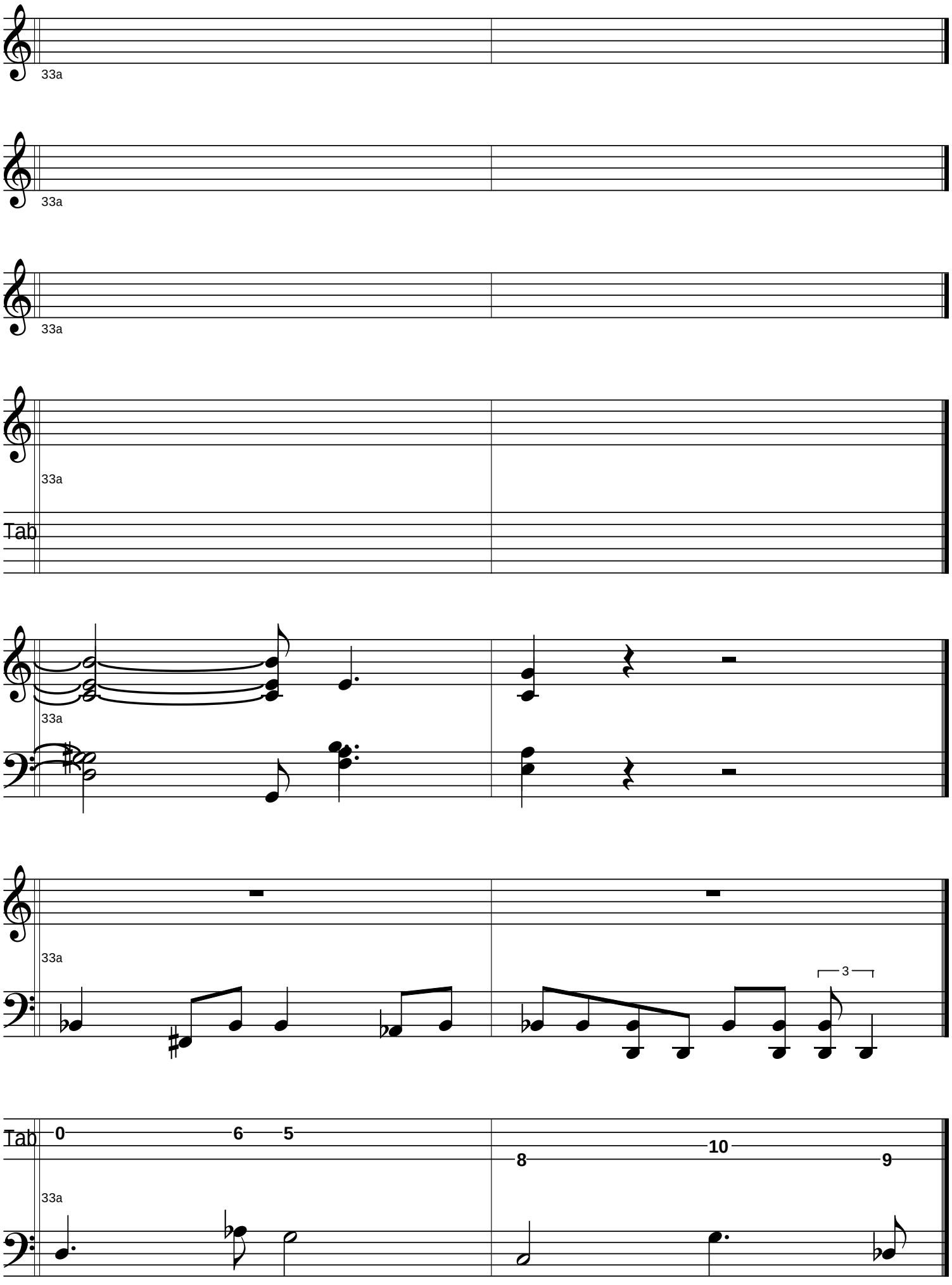
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G13
C6
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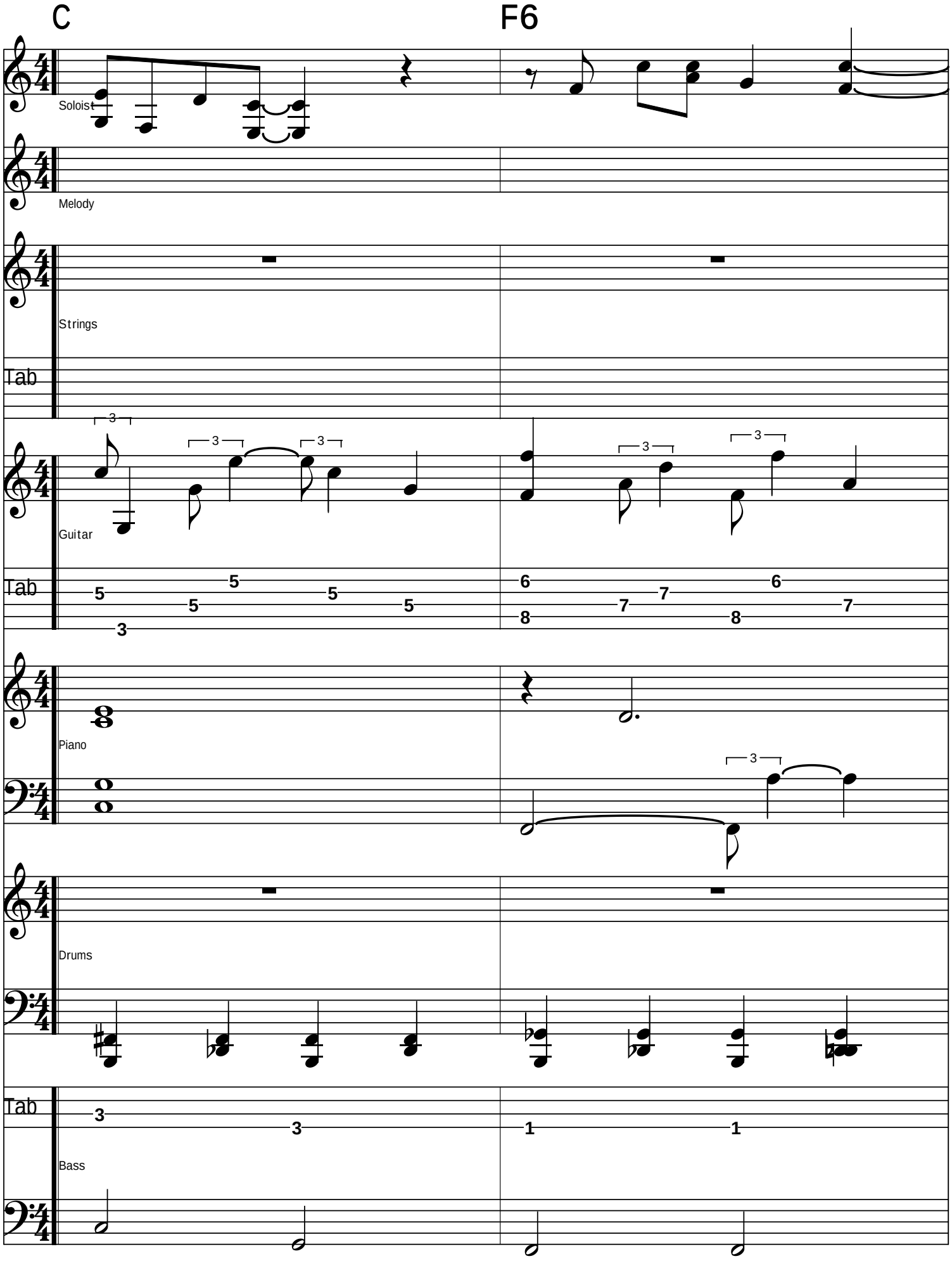
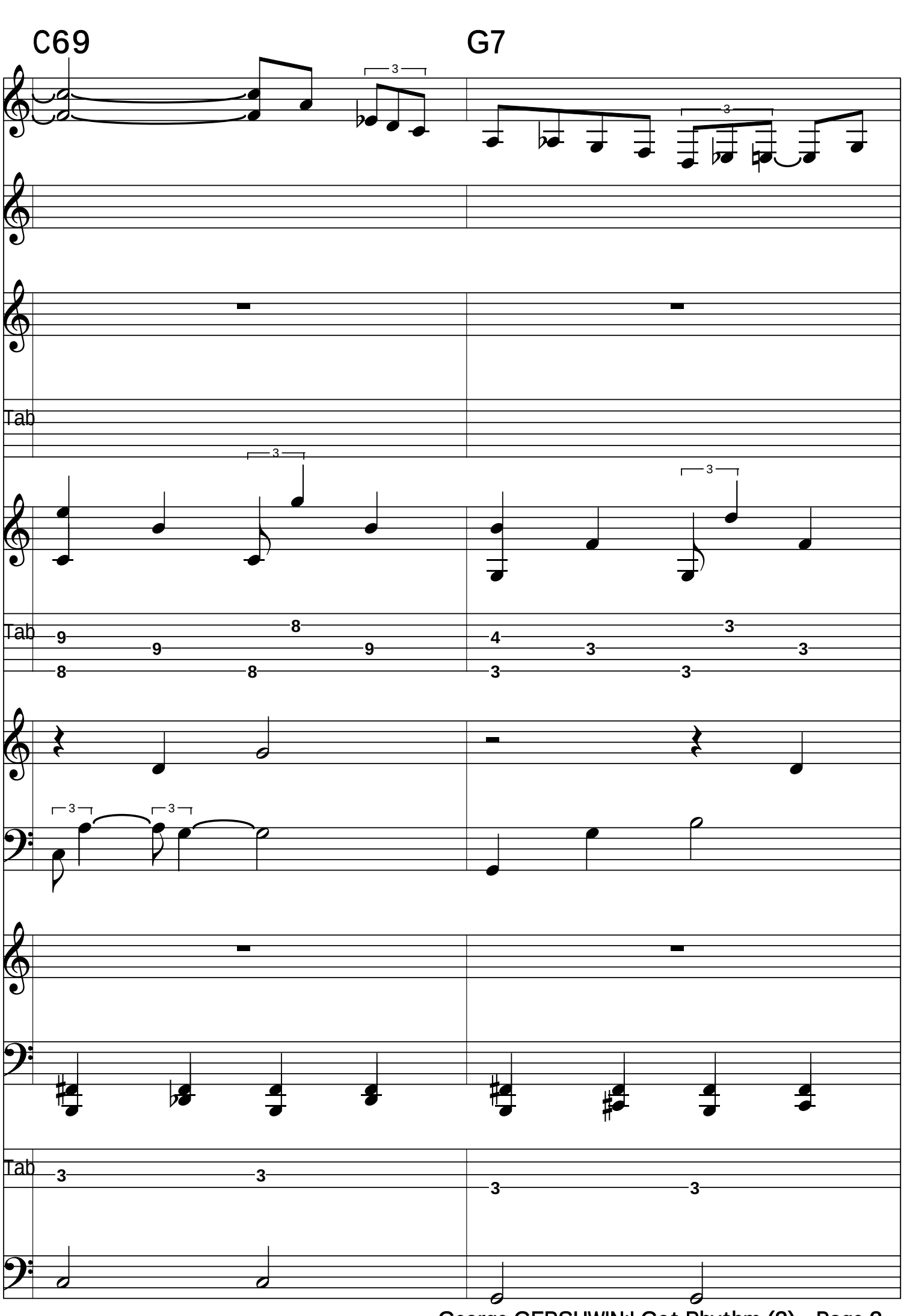
9
33a

George GERSHWIN:I Got Rhythm (2)

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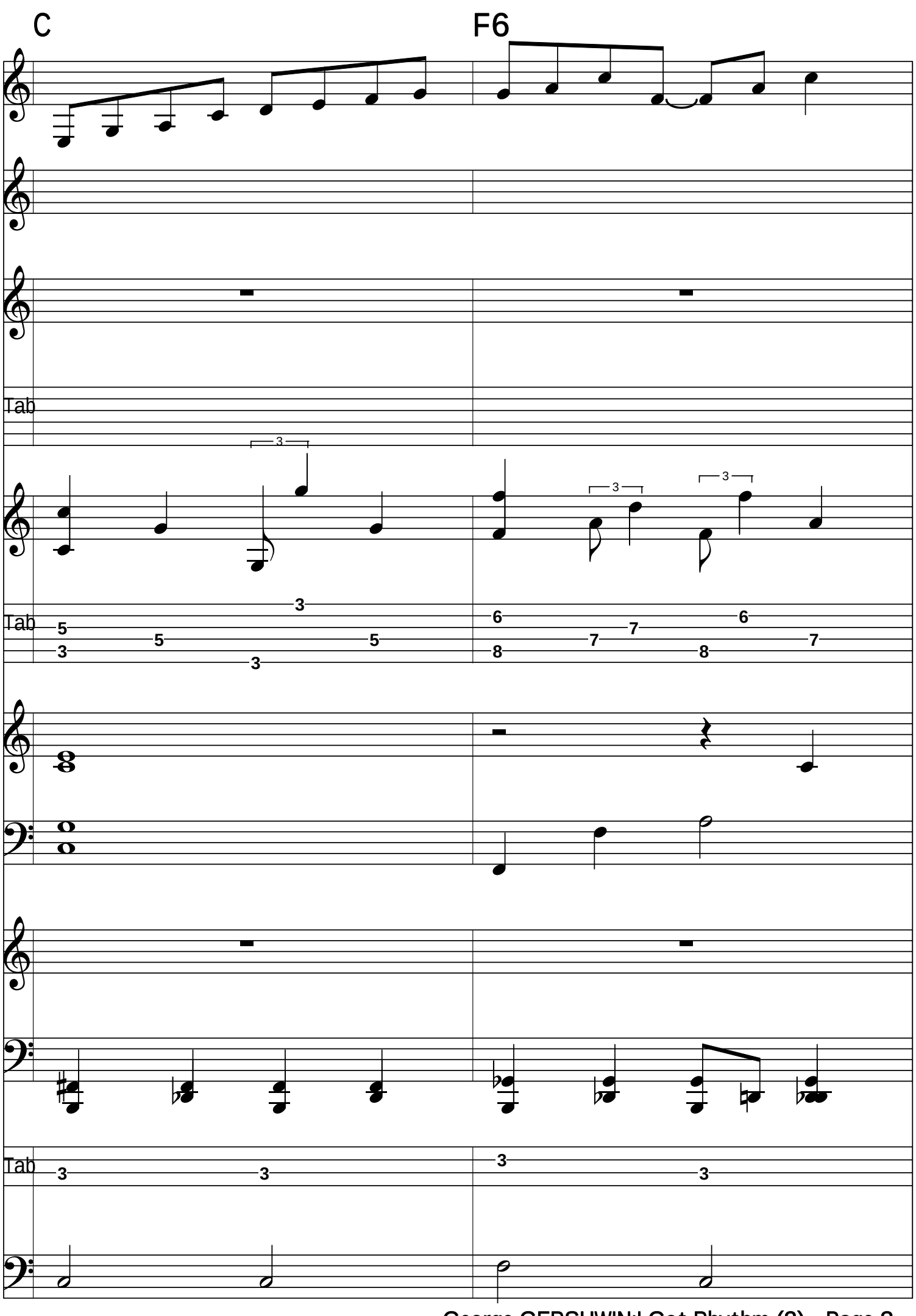
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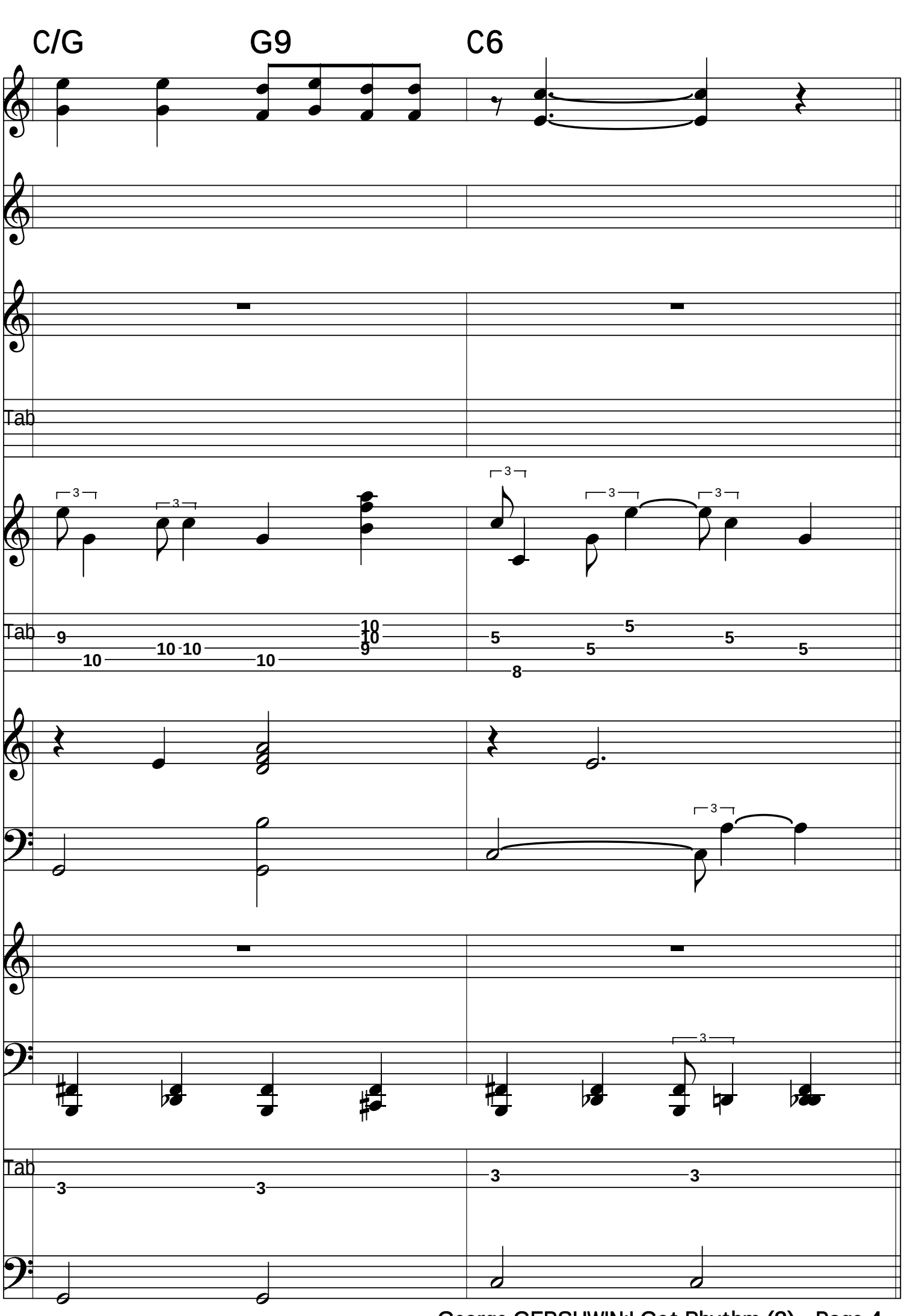
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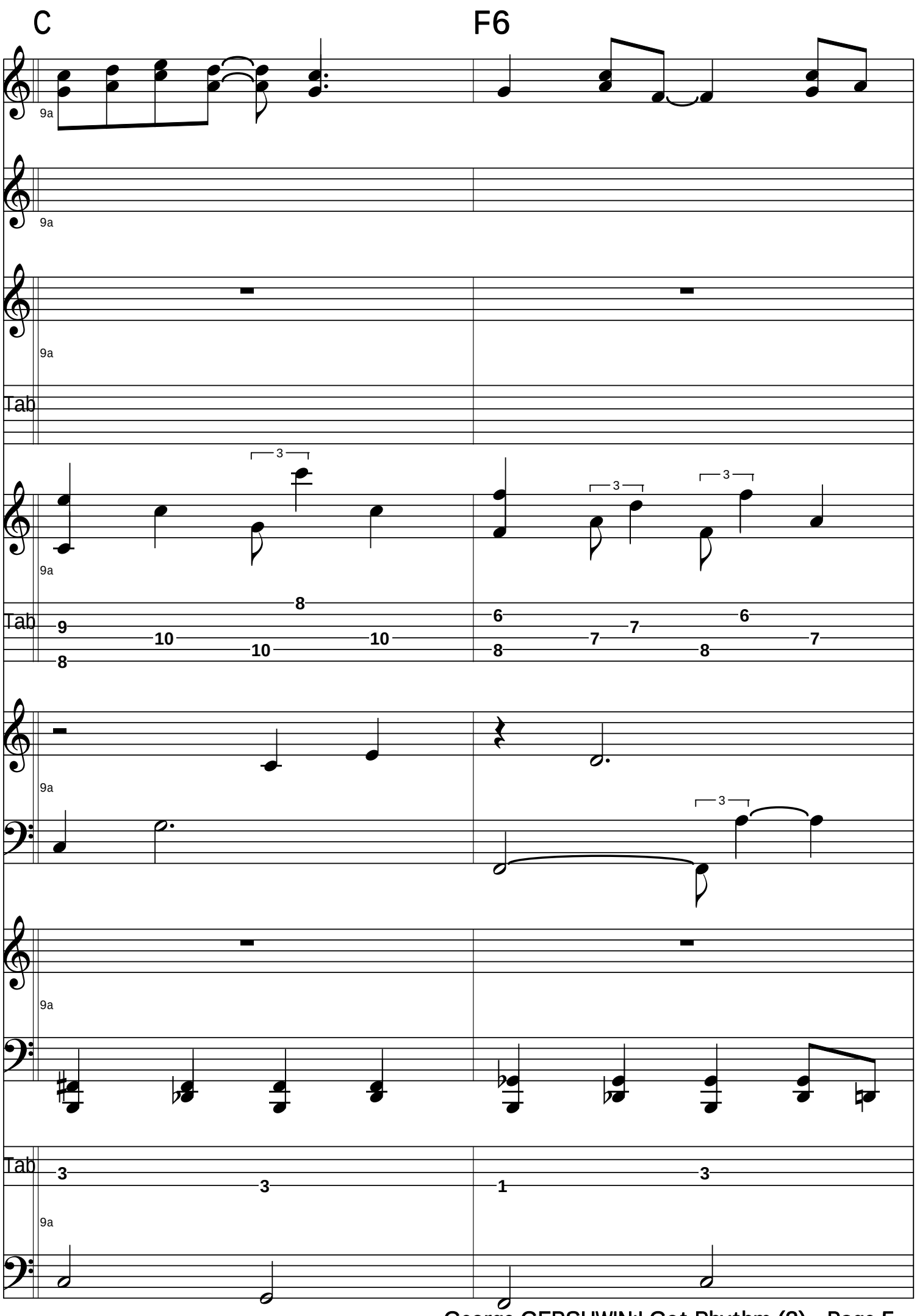
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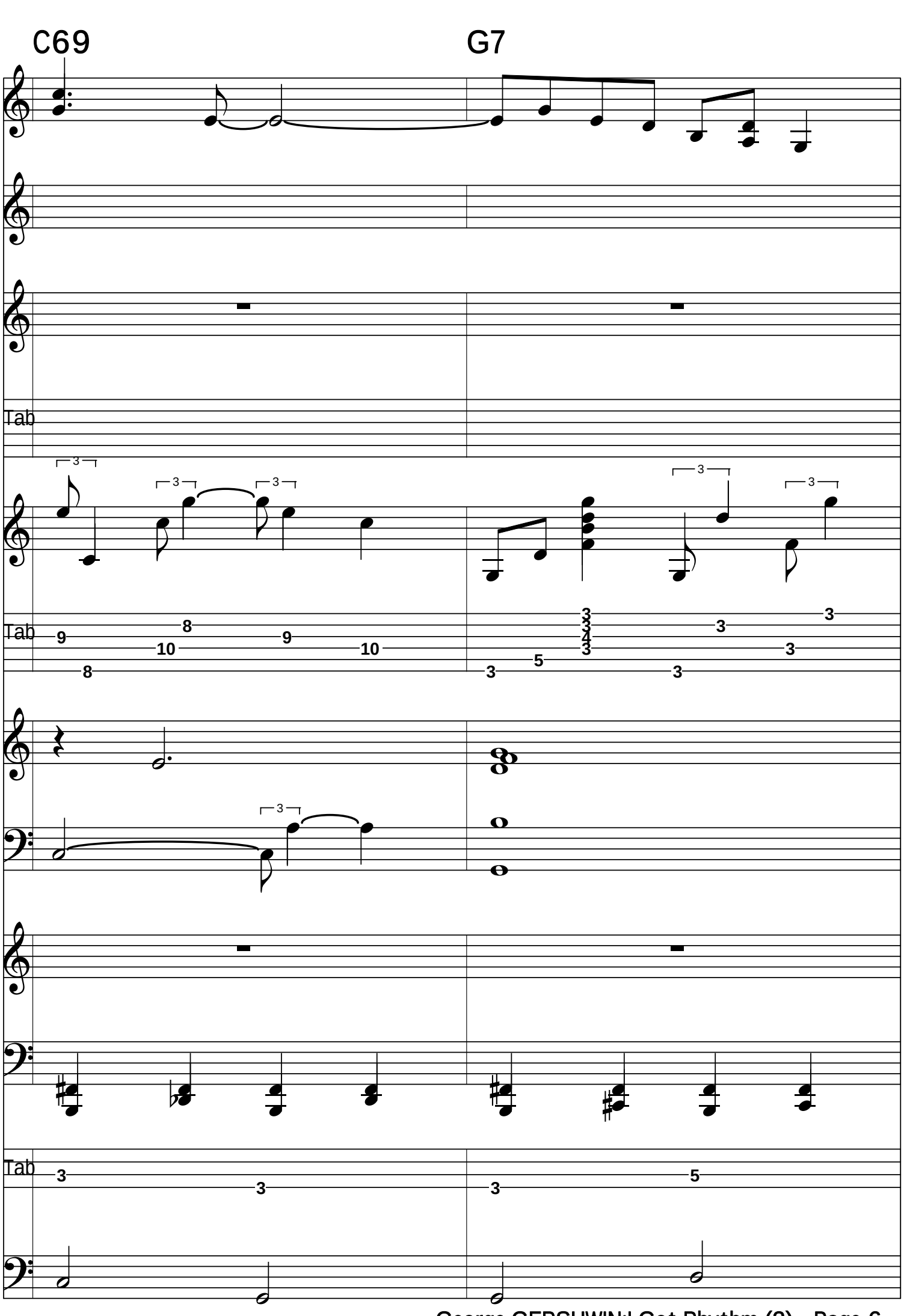
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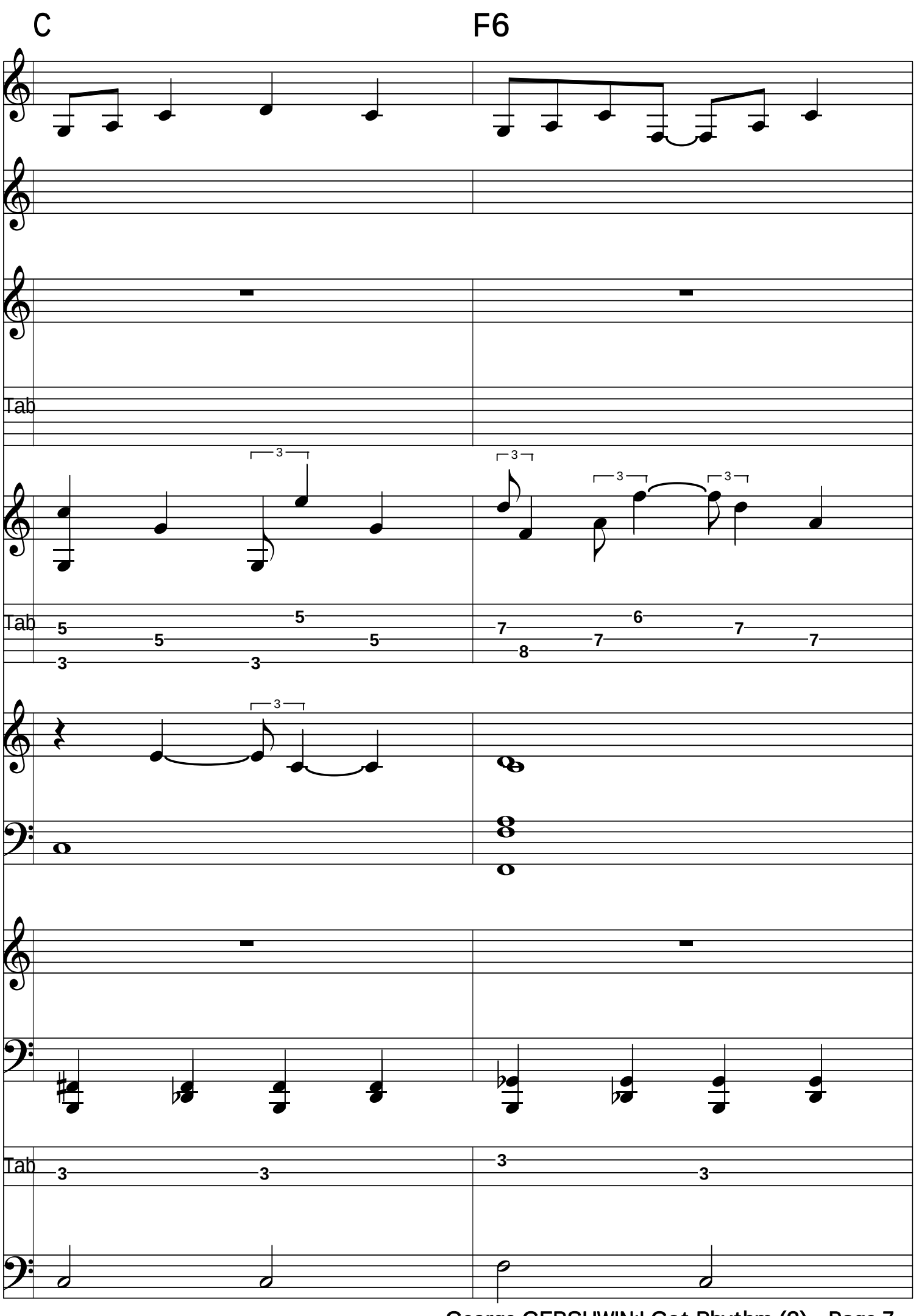
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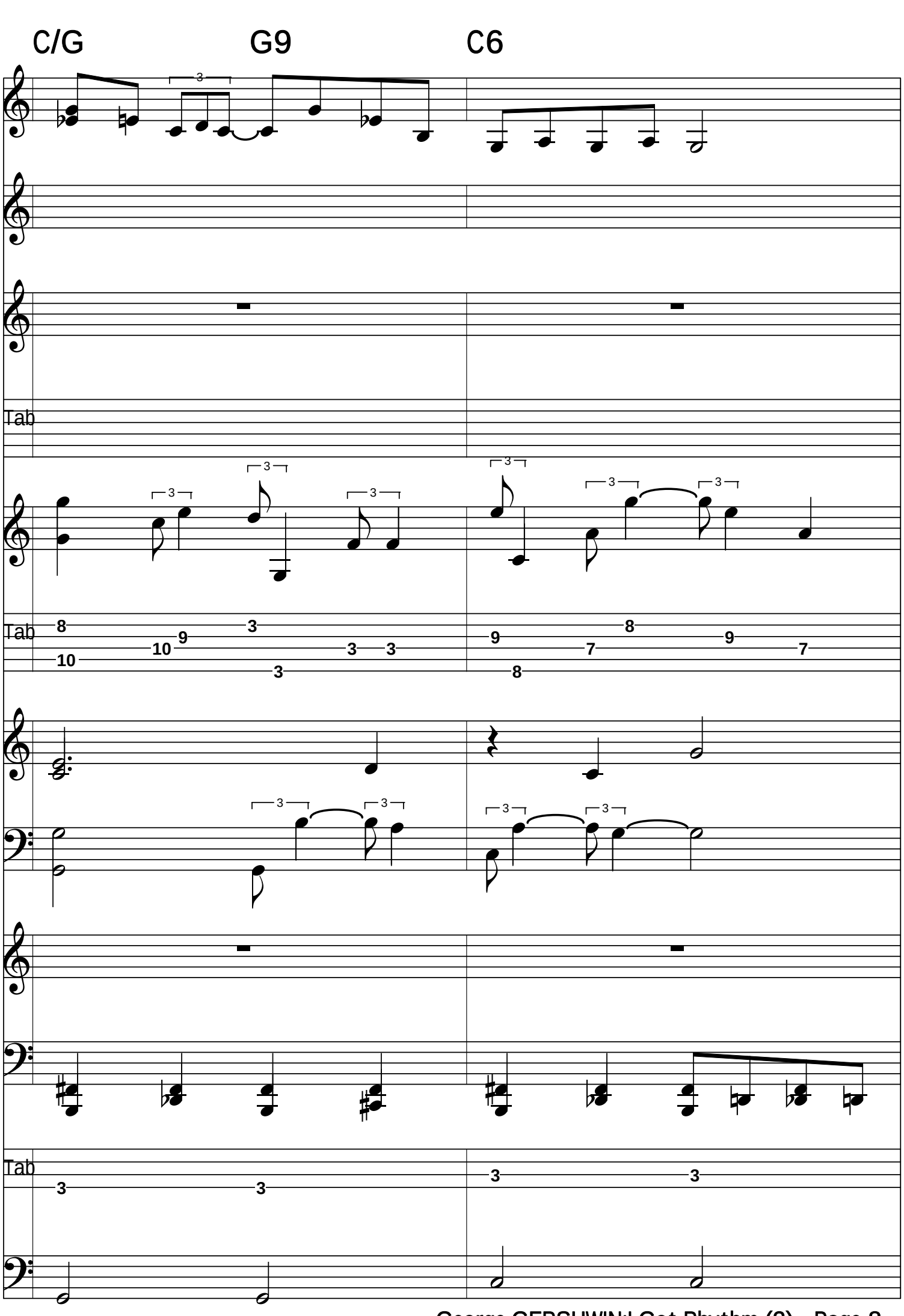
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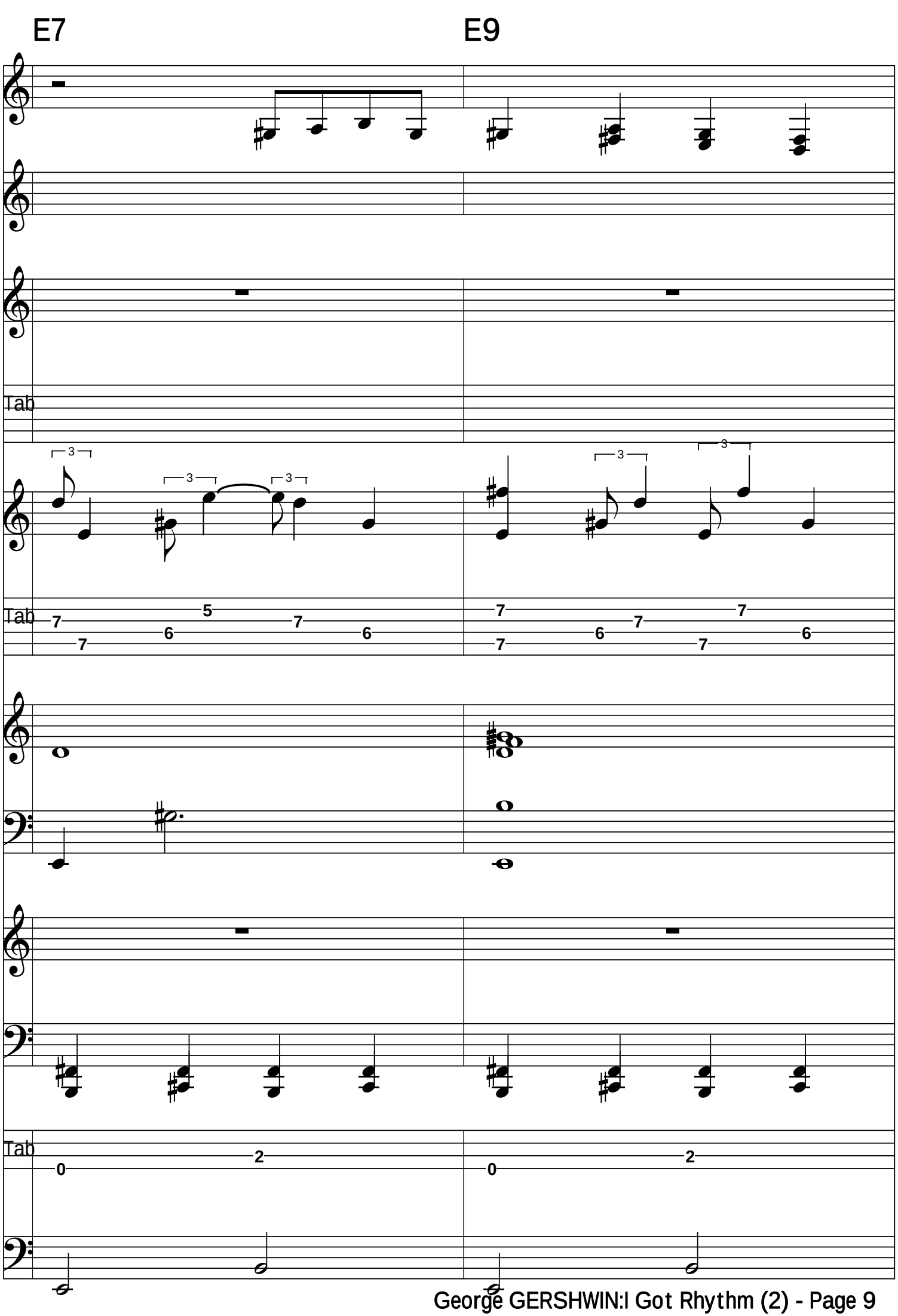
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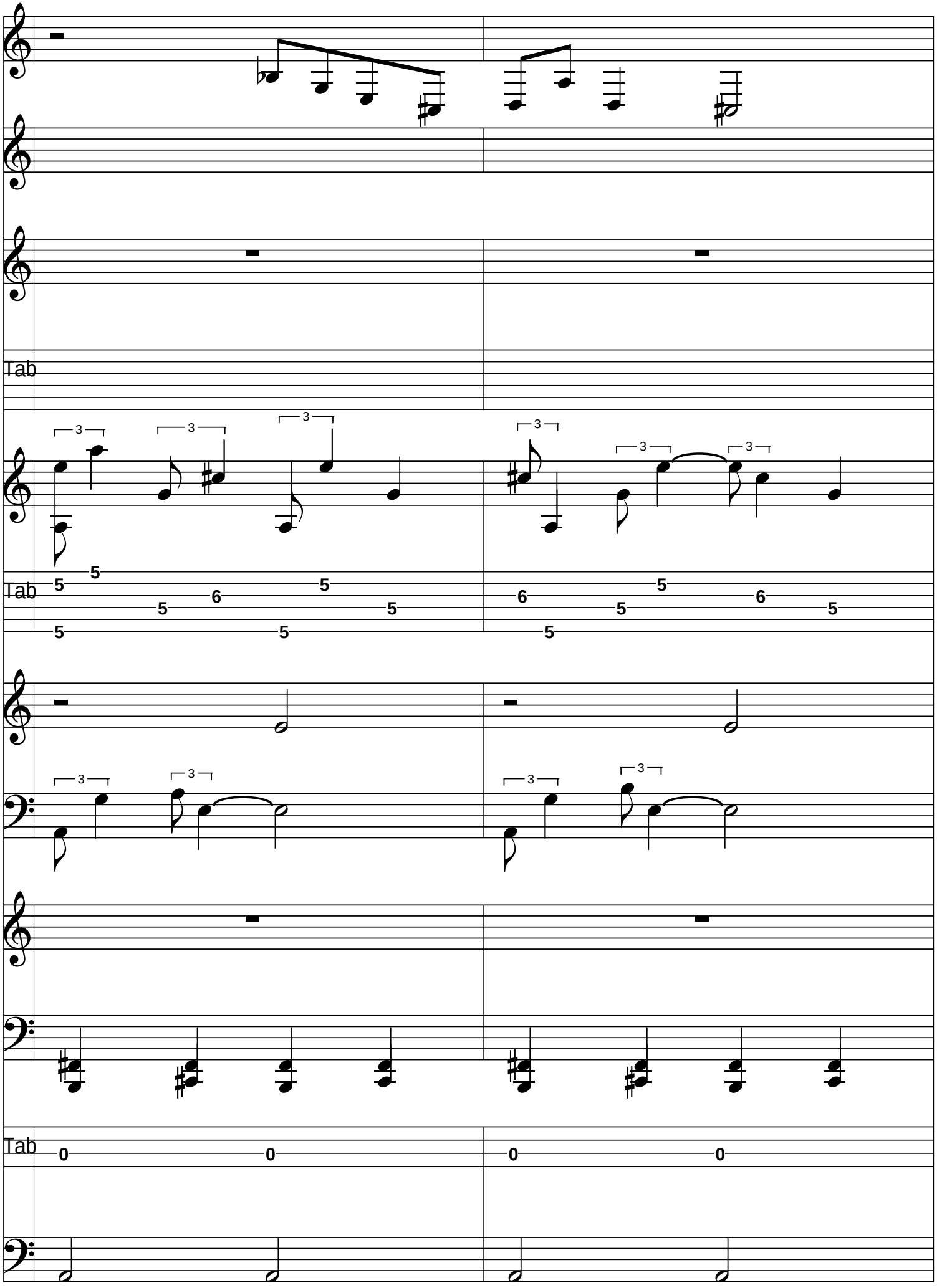
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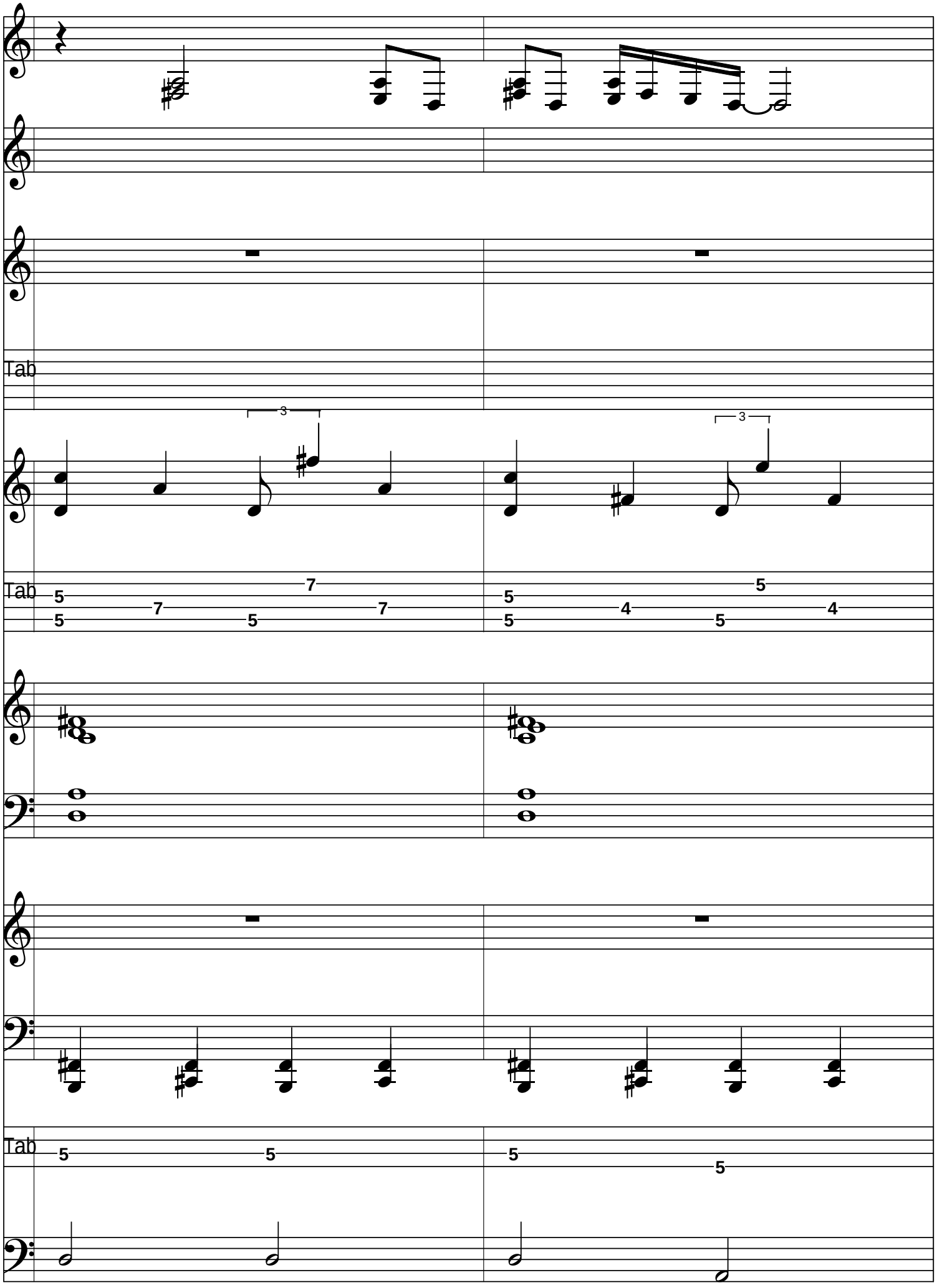
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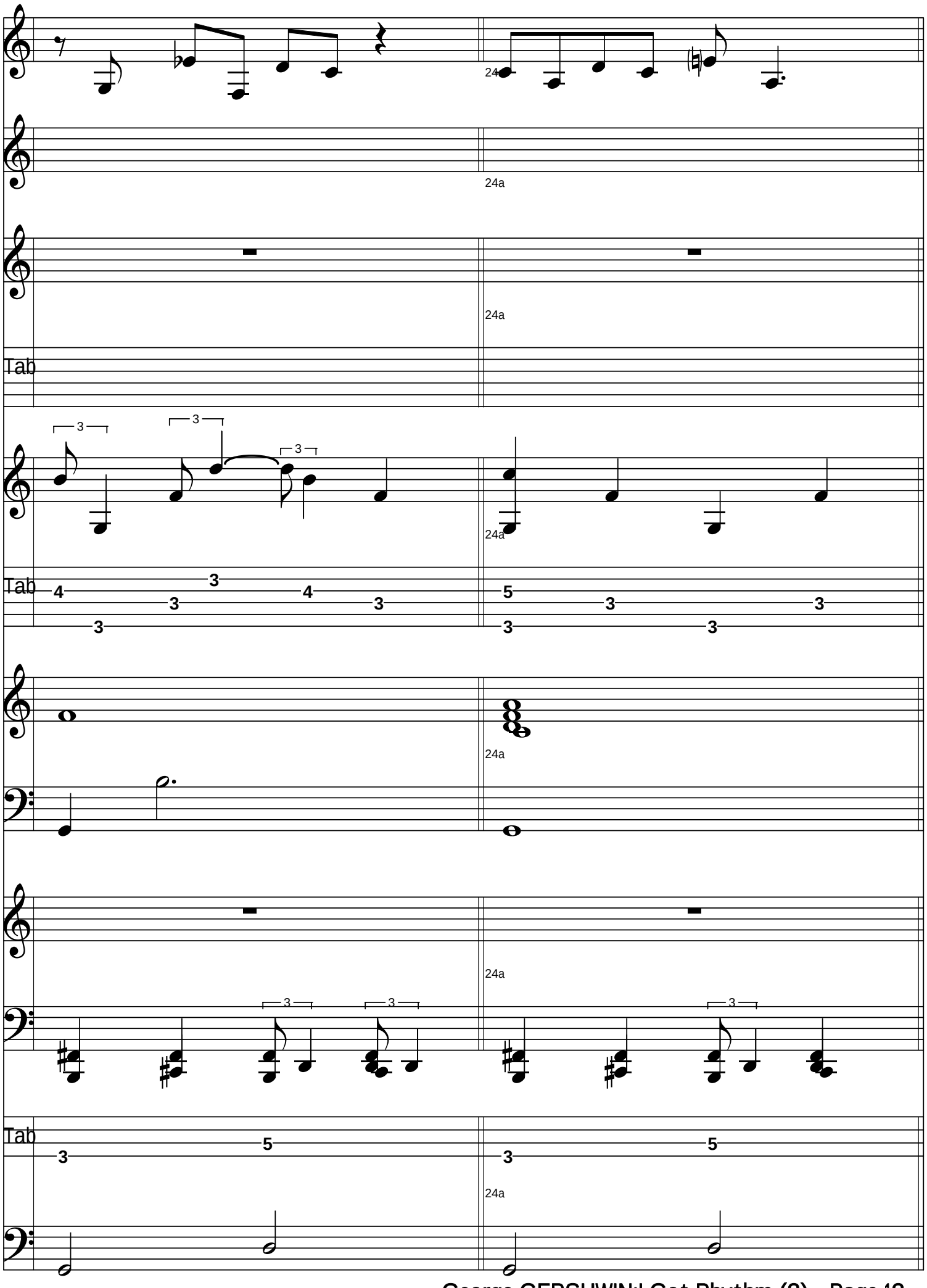
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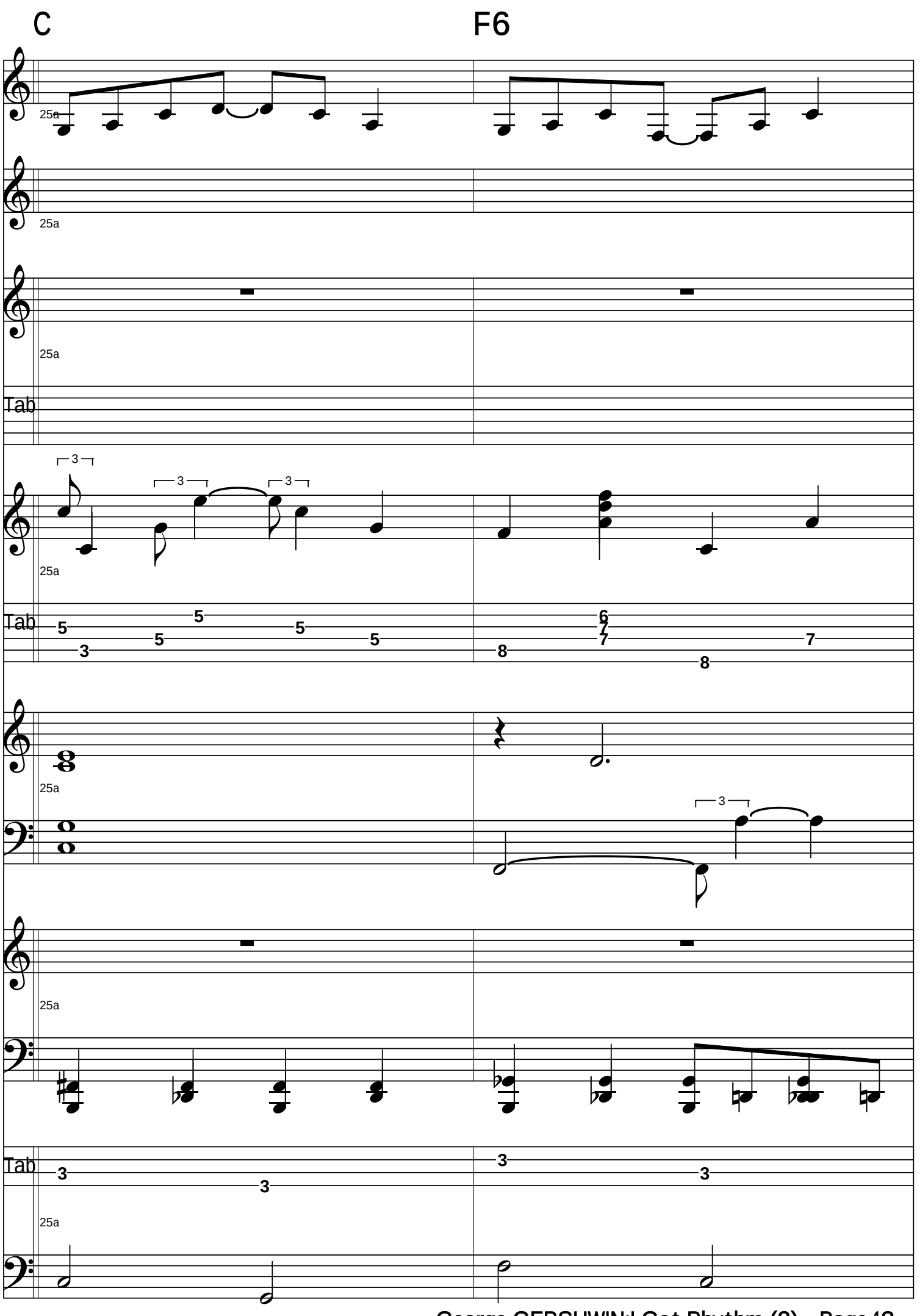
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F6
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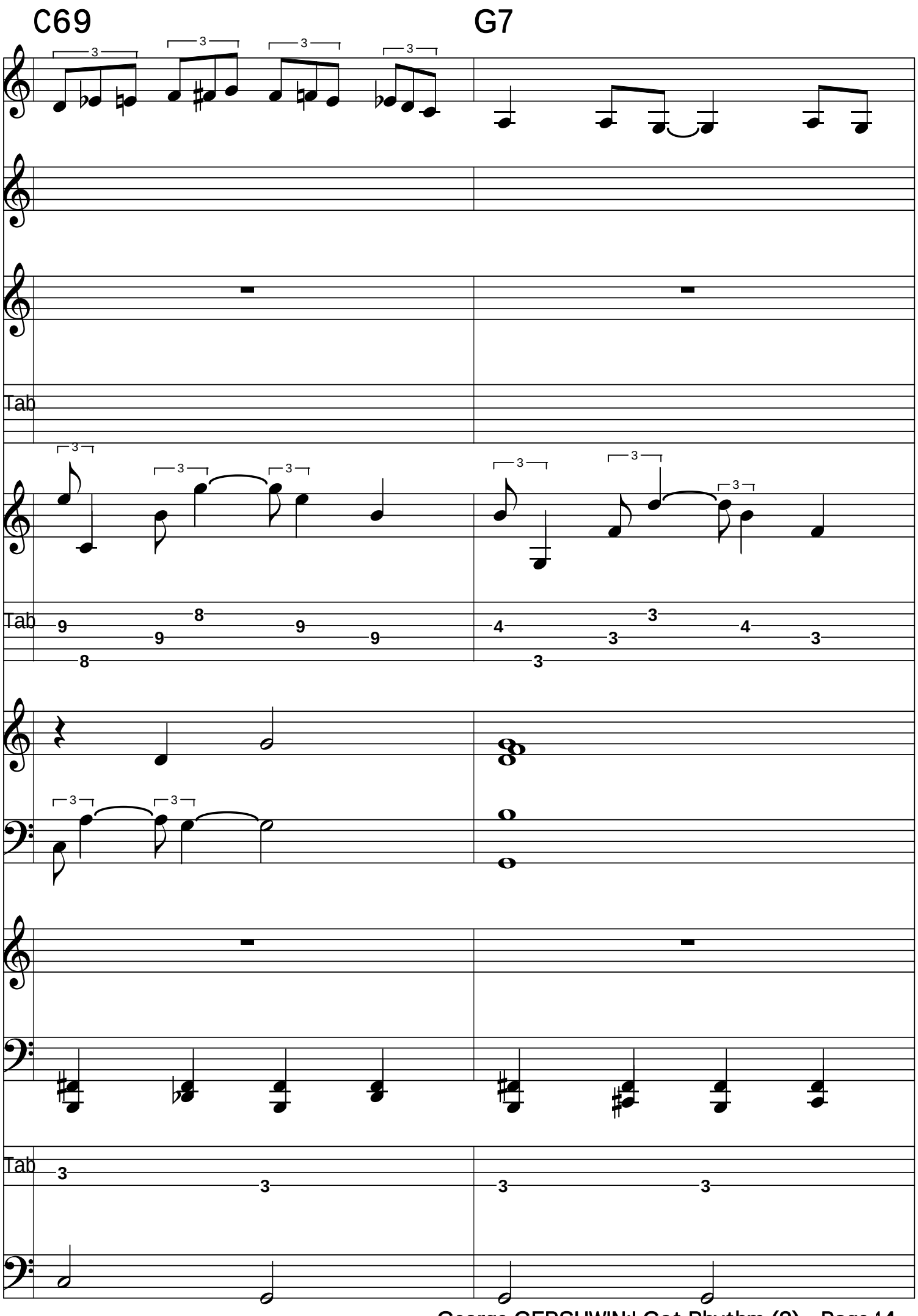
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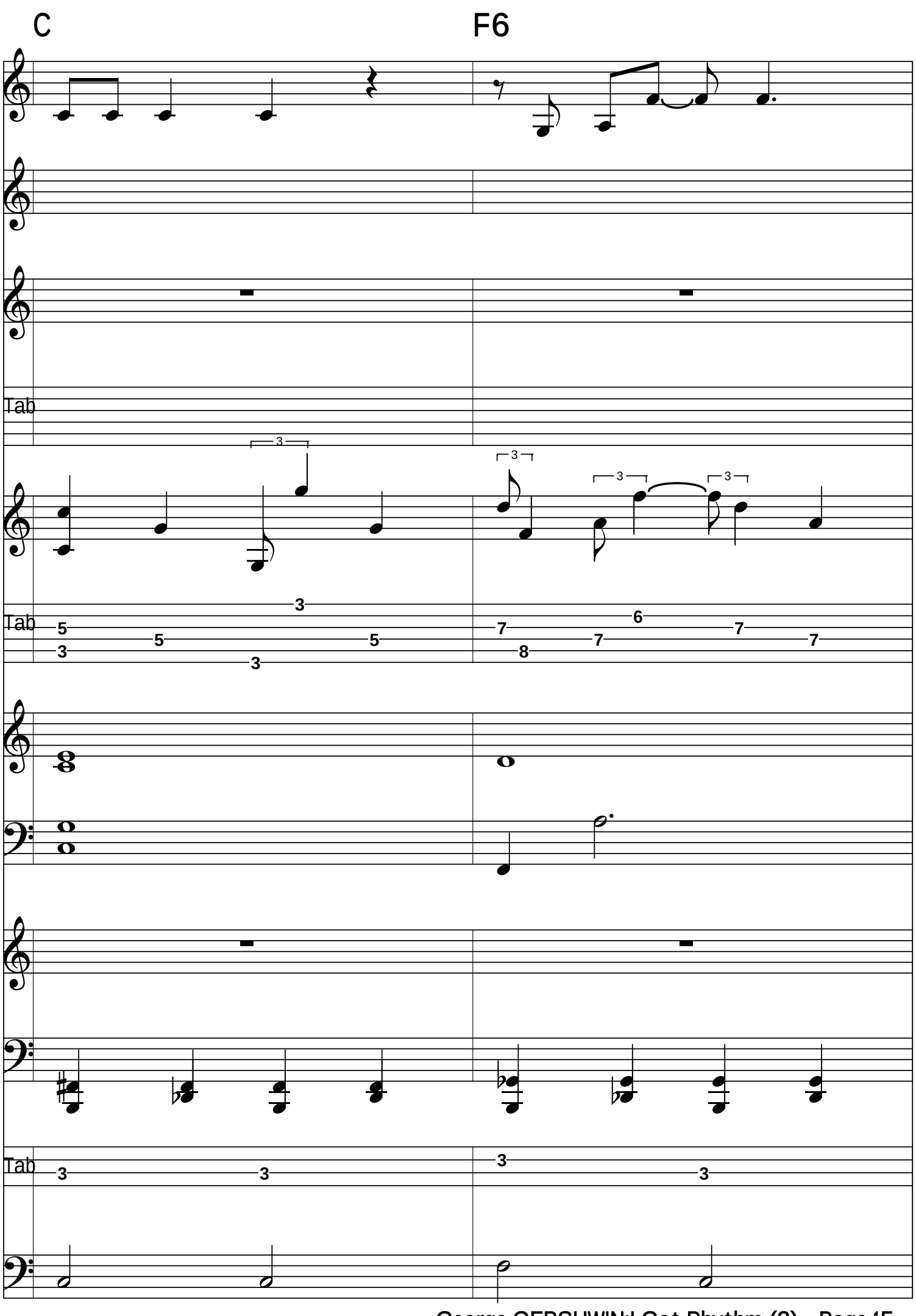
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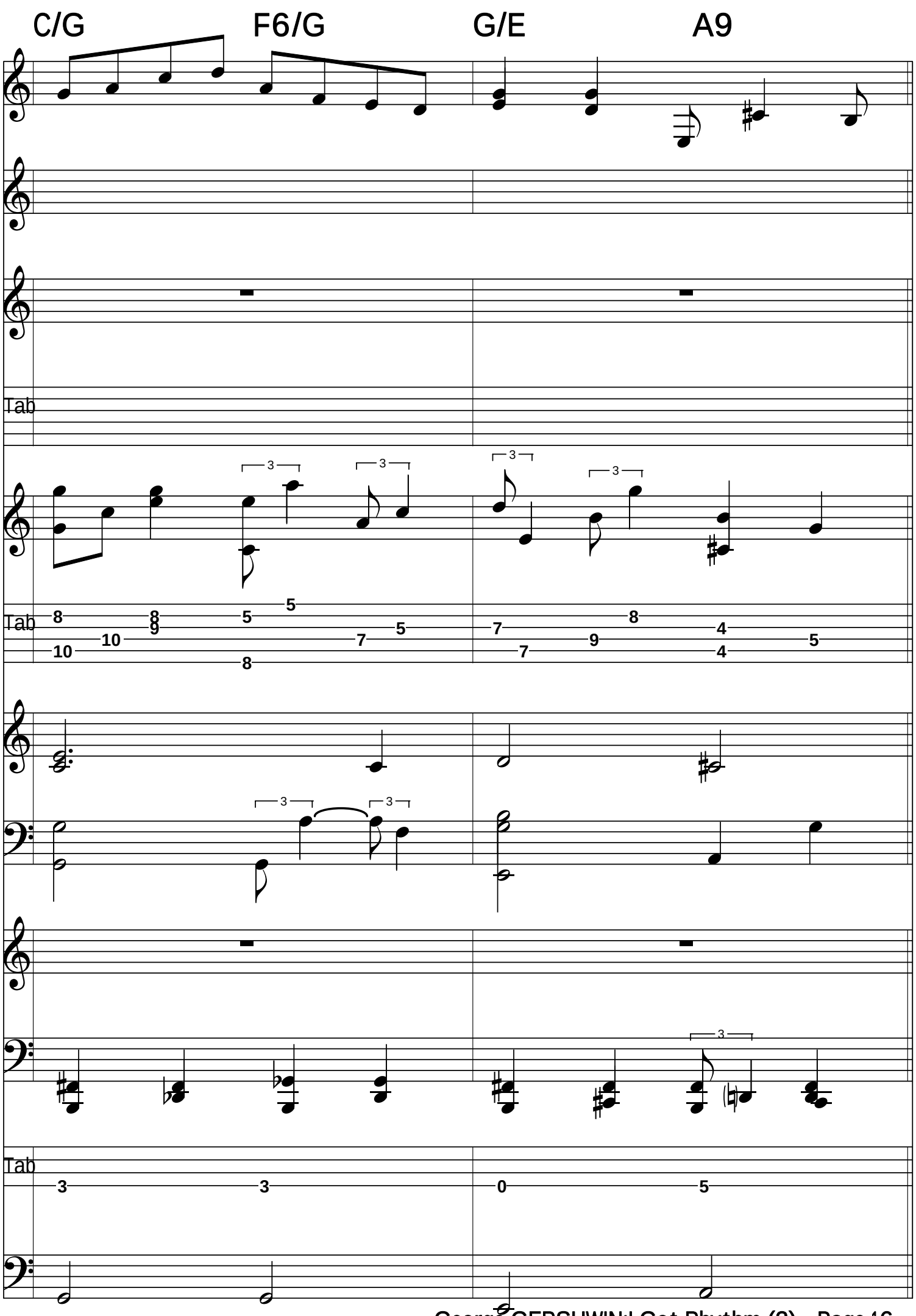
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F6/G
G/E
A9
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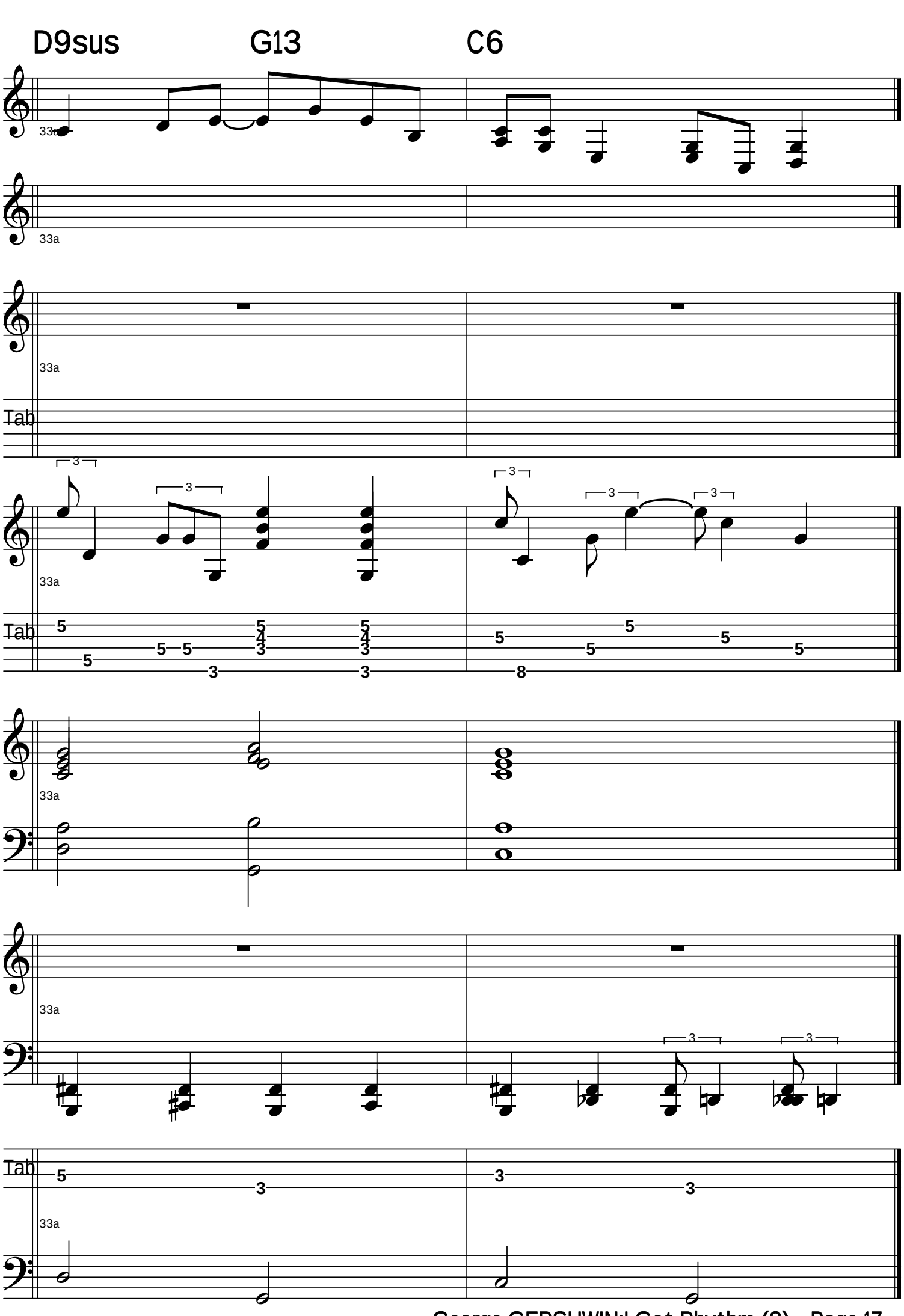
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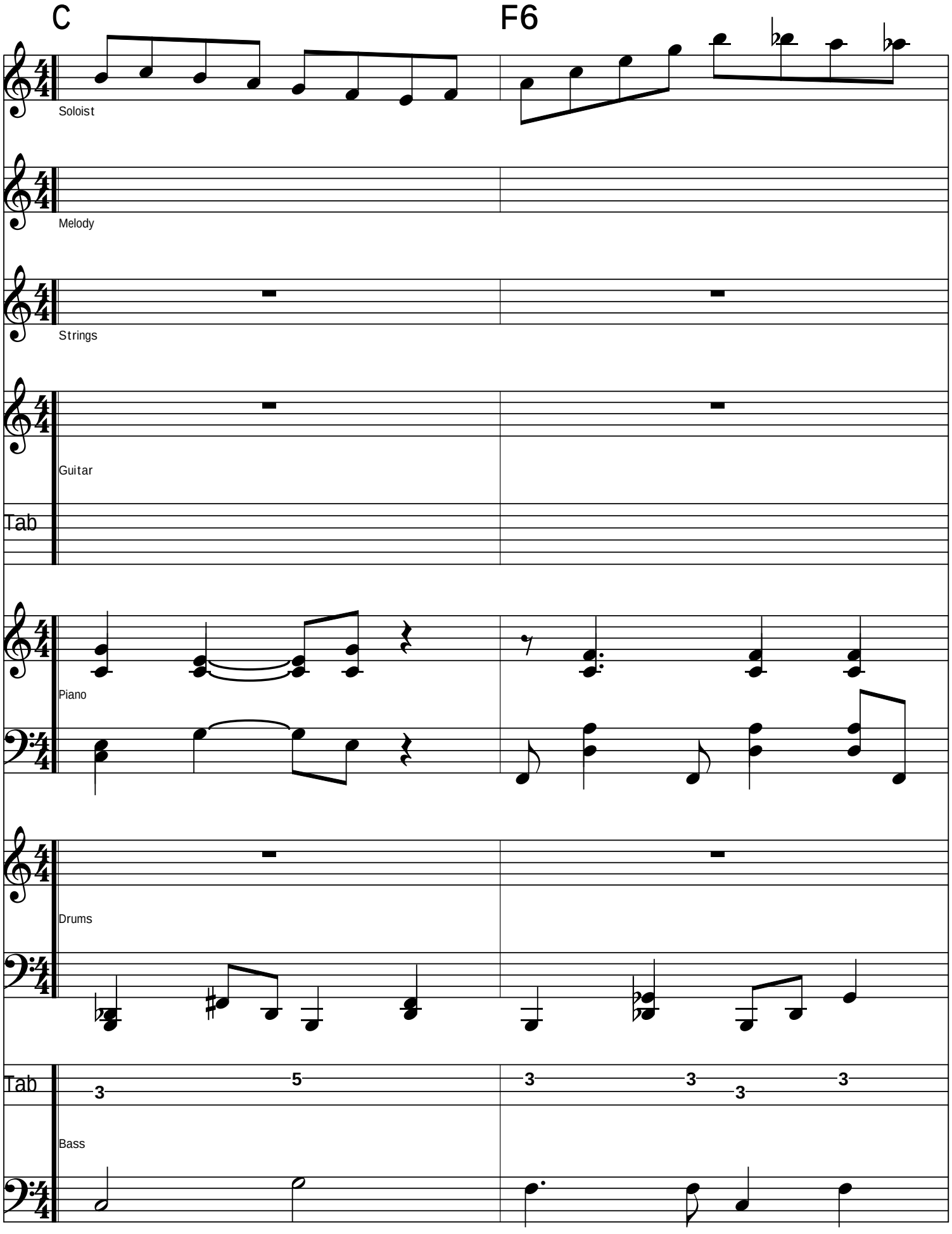
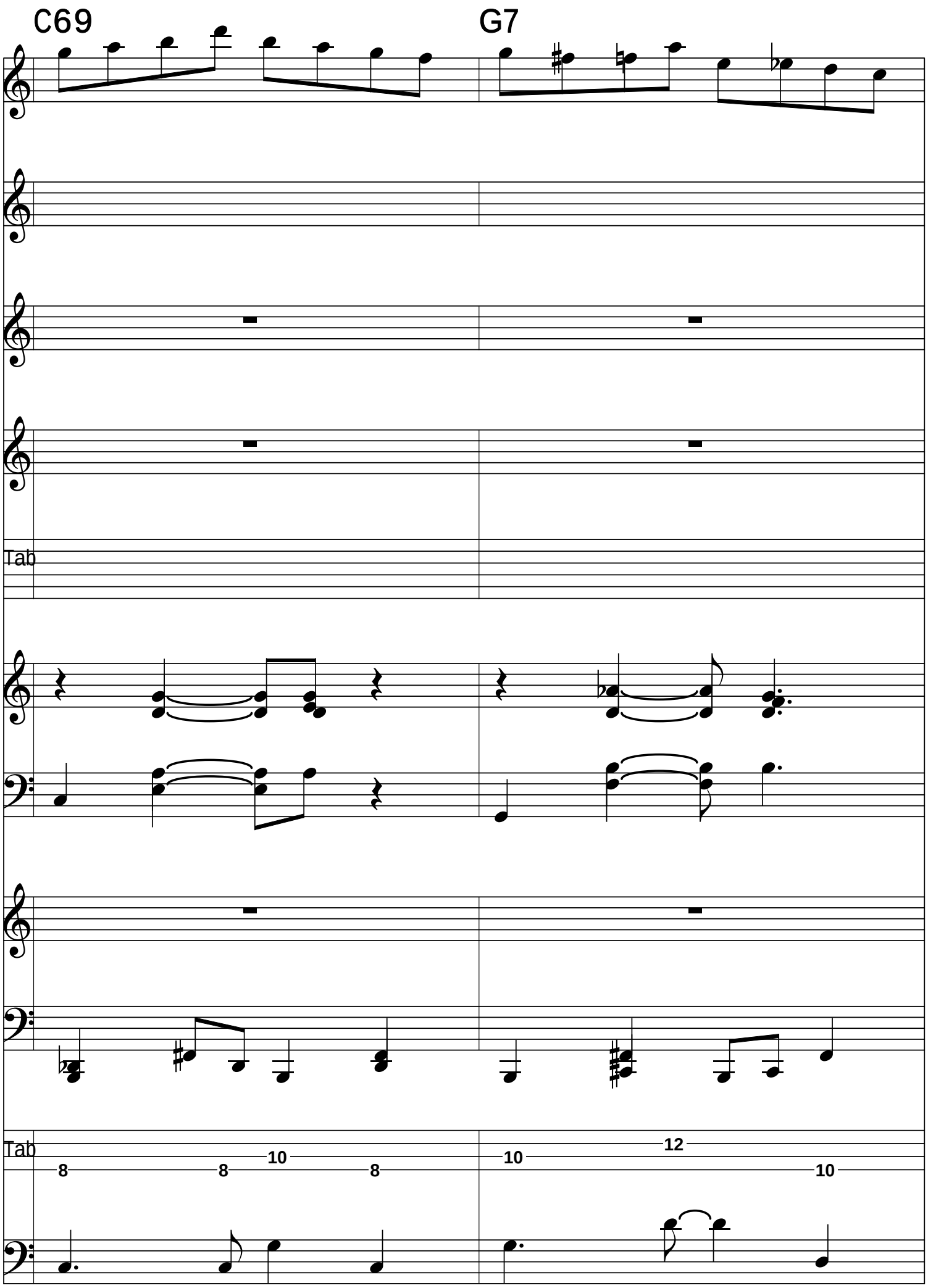
George GERSHWIN:I Got Rhythm (3)

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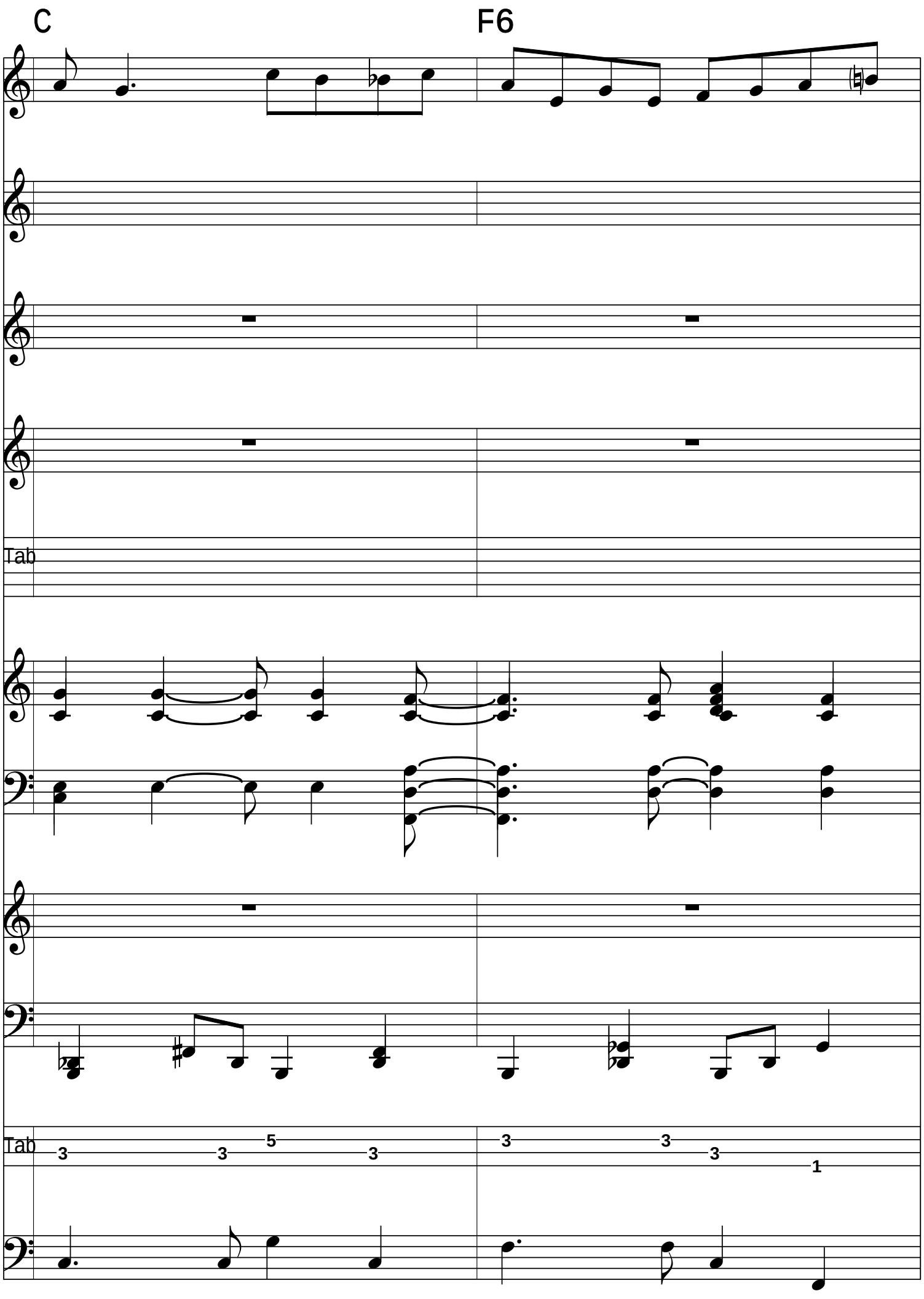
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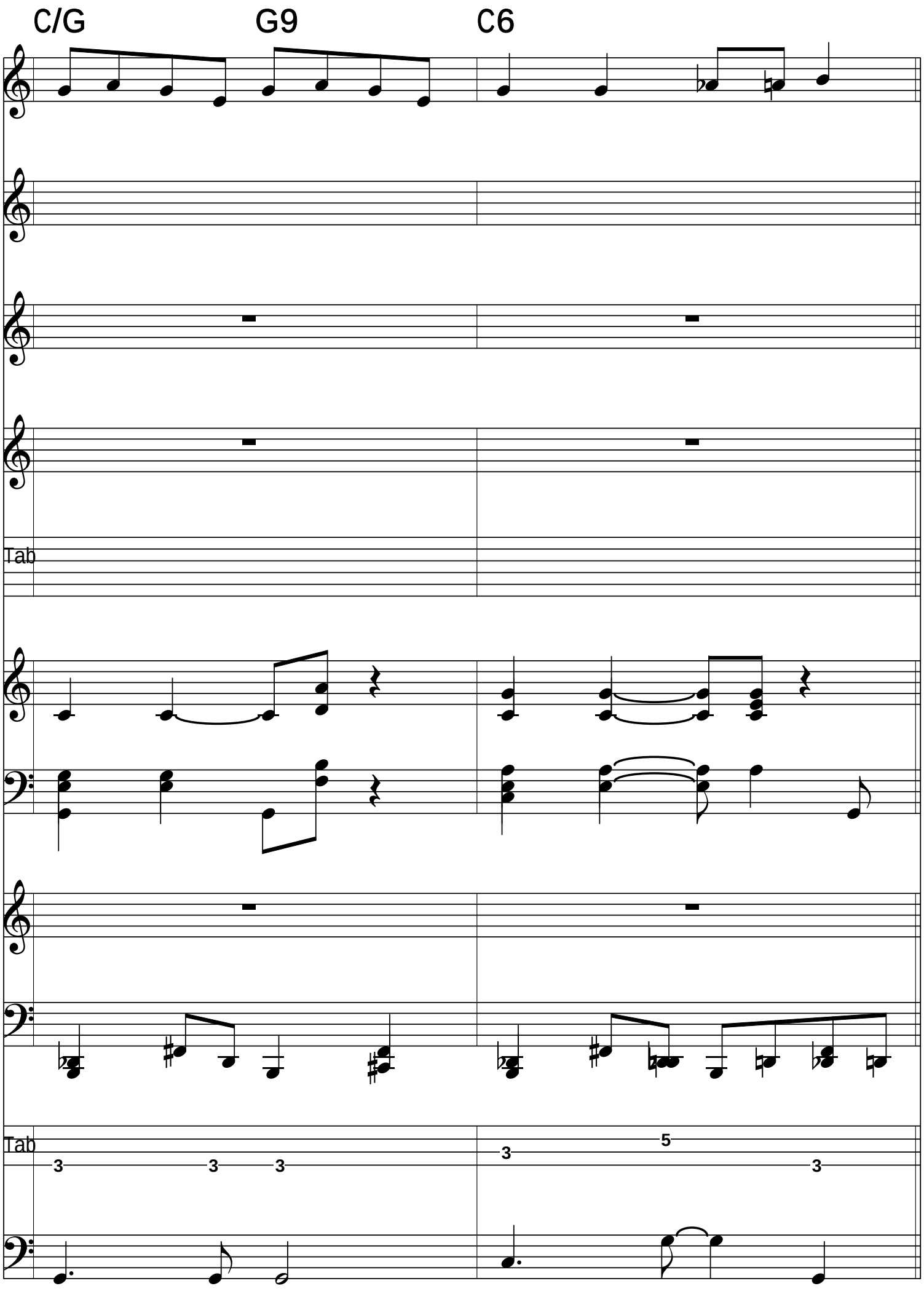
C/G
G9
C6
Tab
Tab
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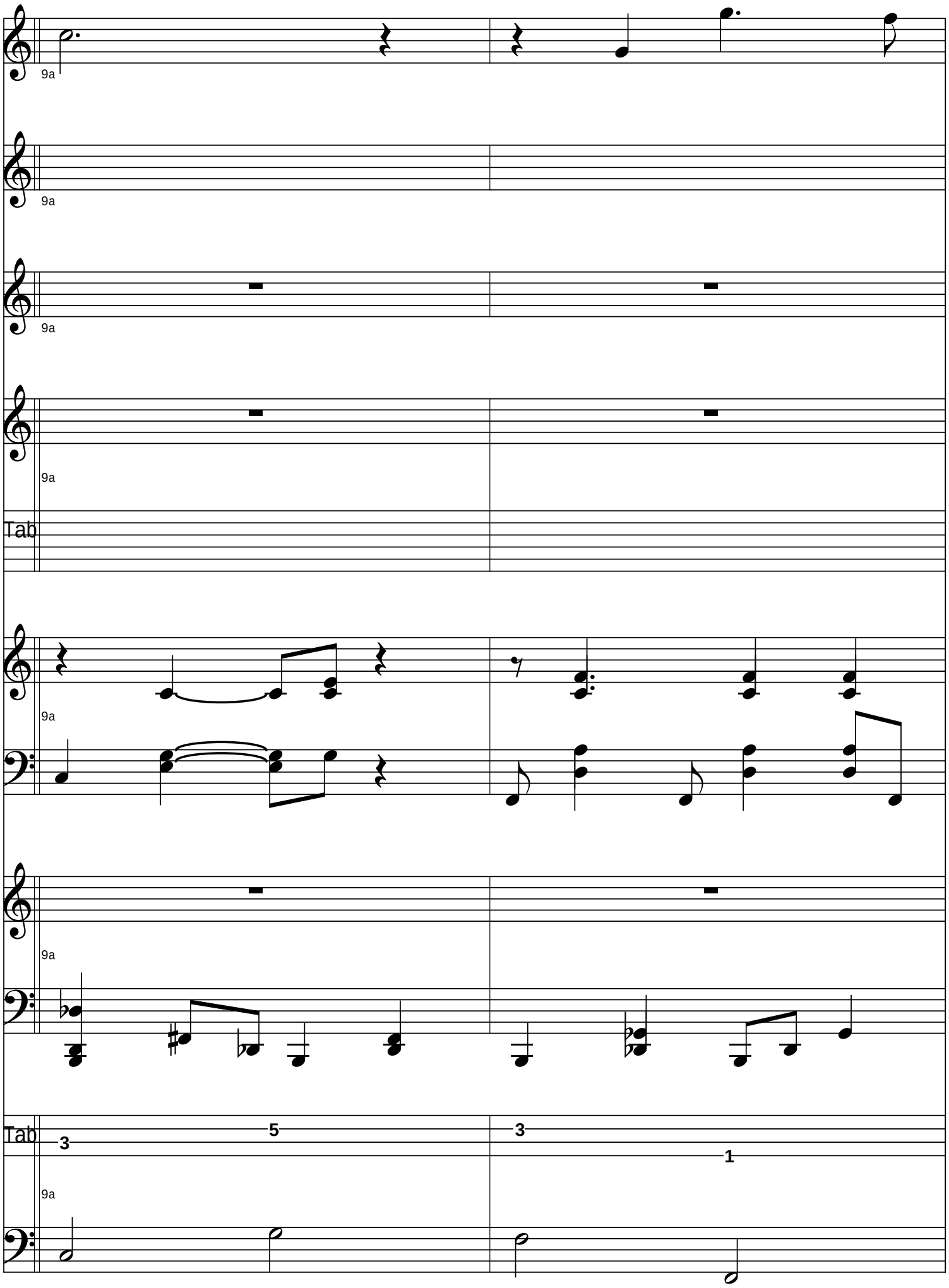
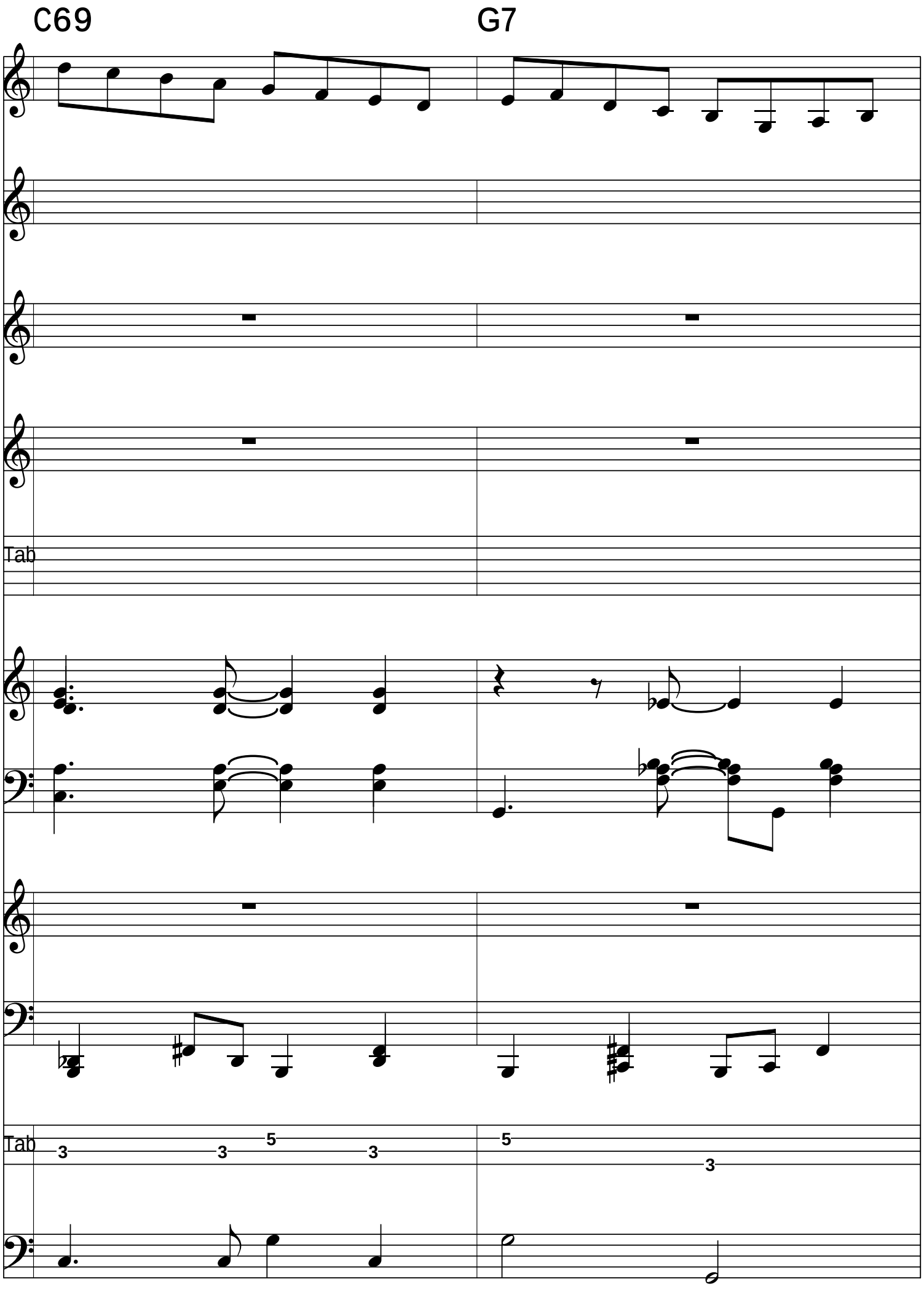
5
3

C F6

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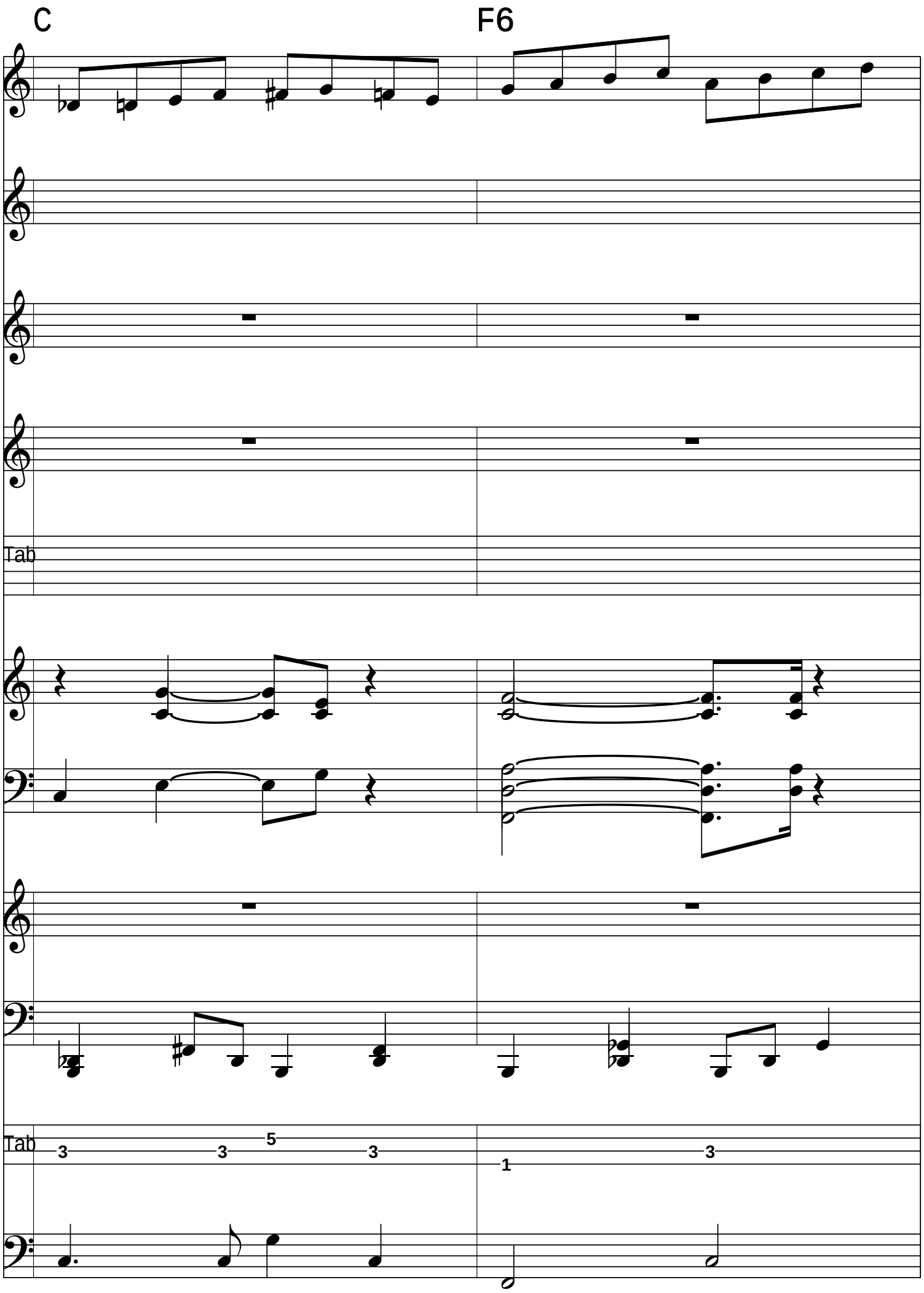
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Tab
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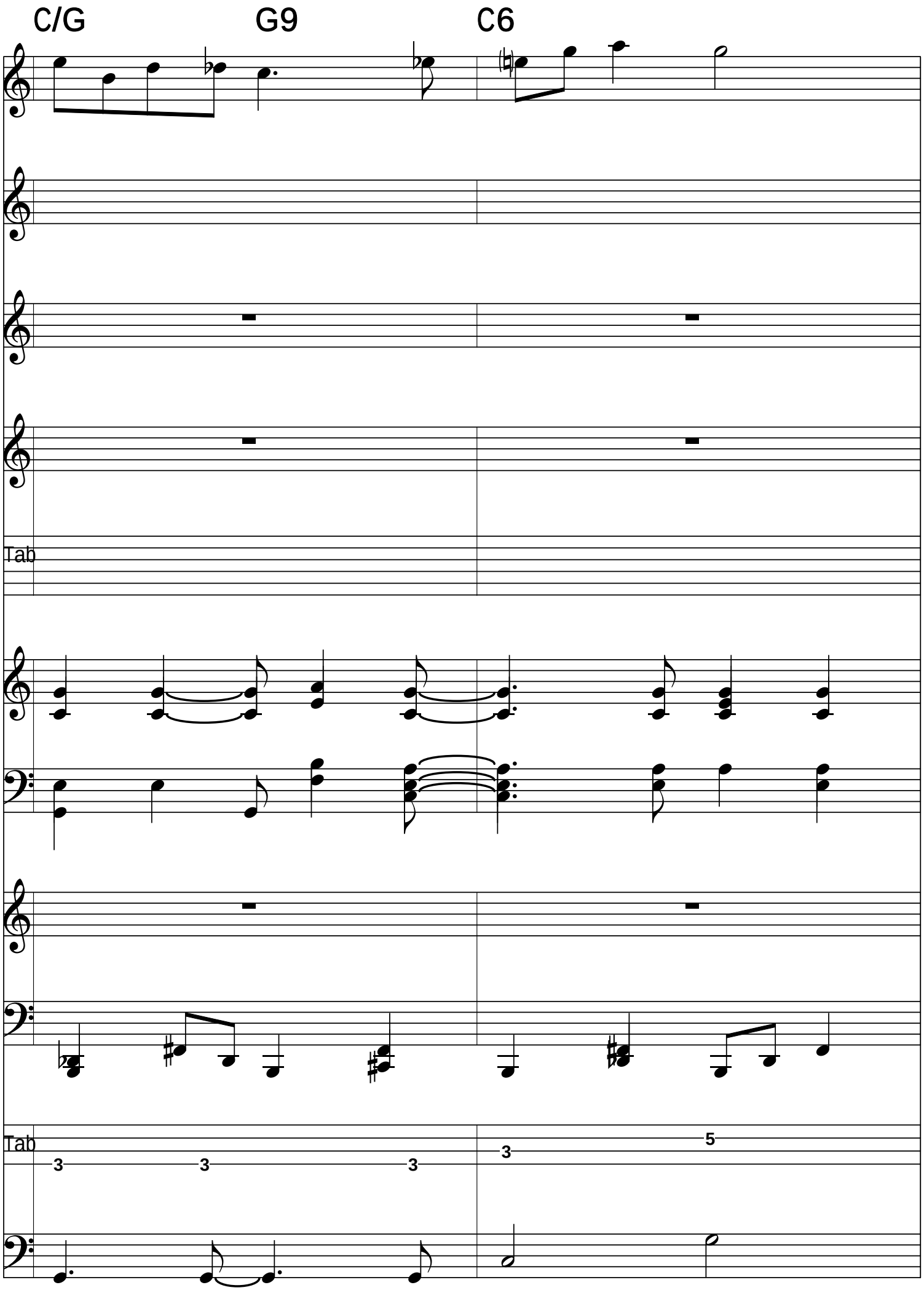
C/G
G9
C6
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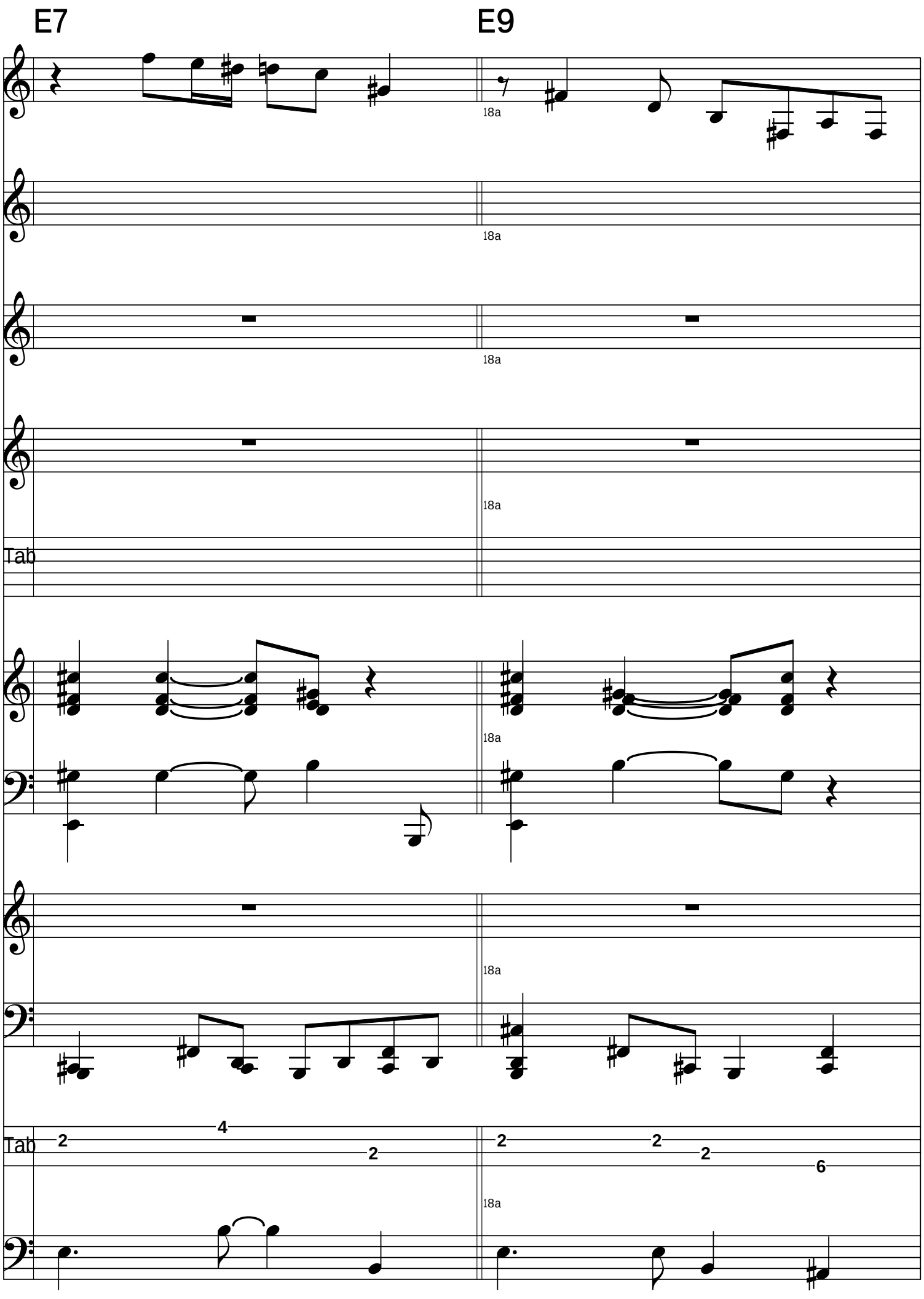
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E9
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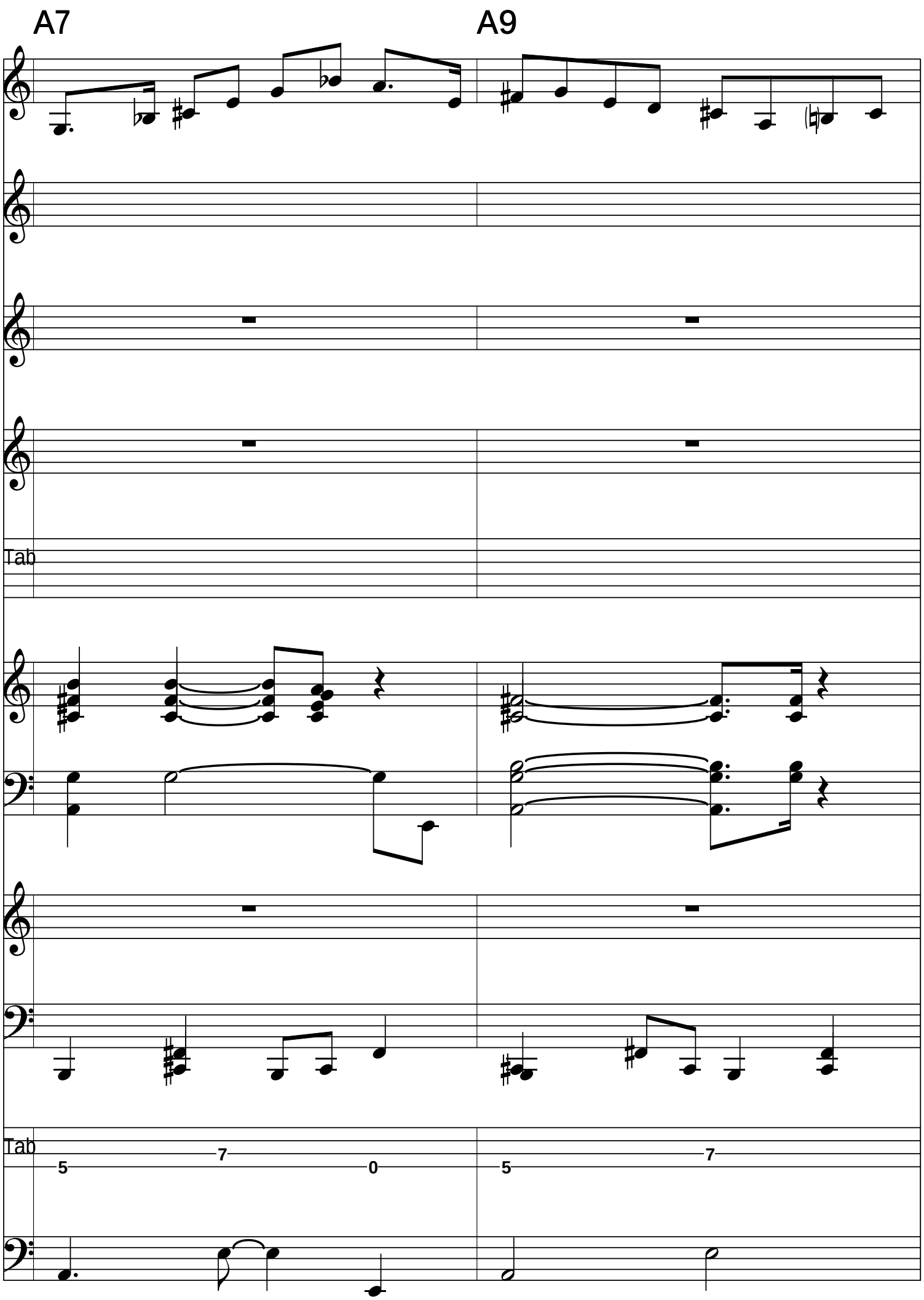
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A9
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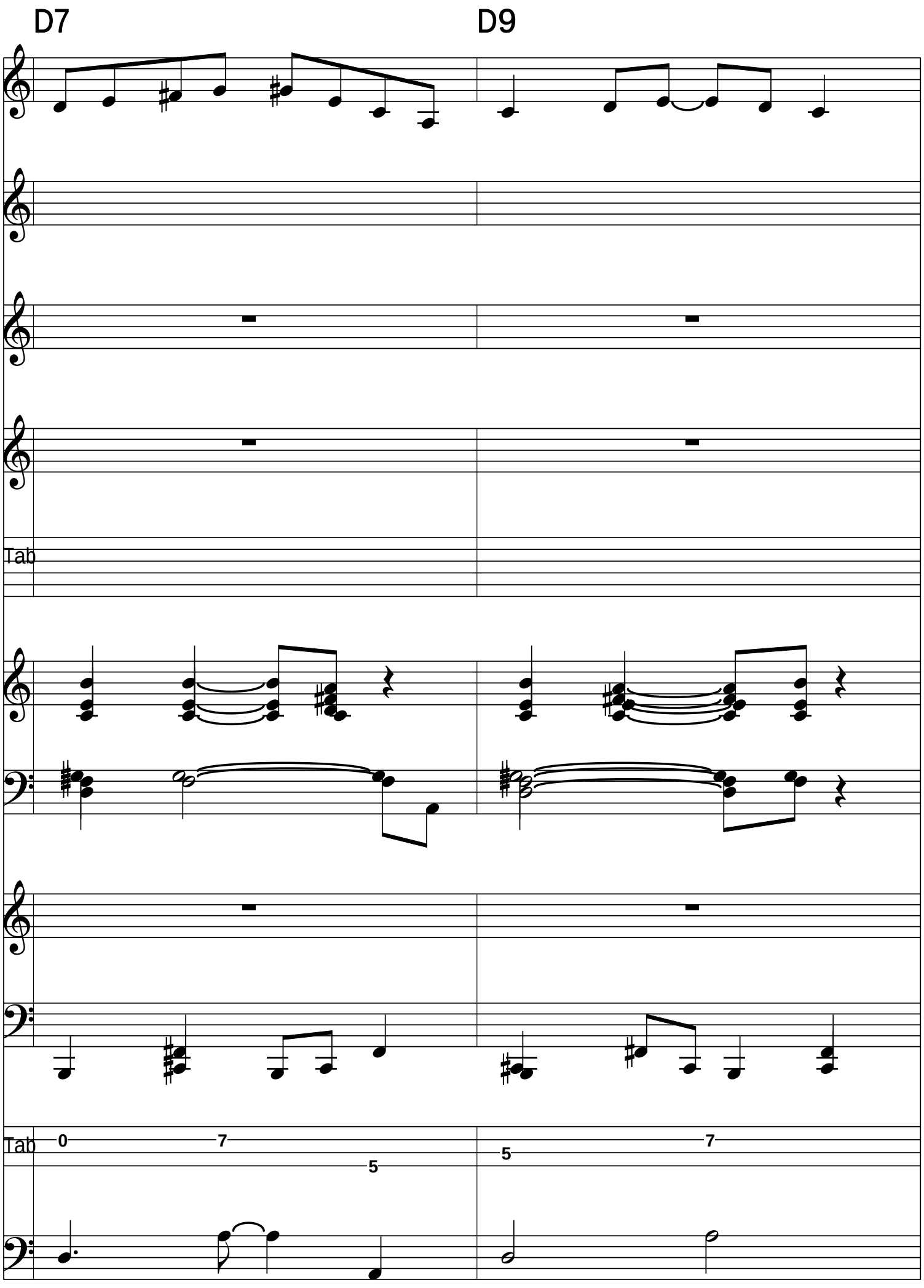
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D9
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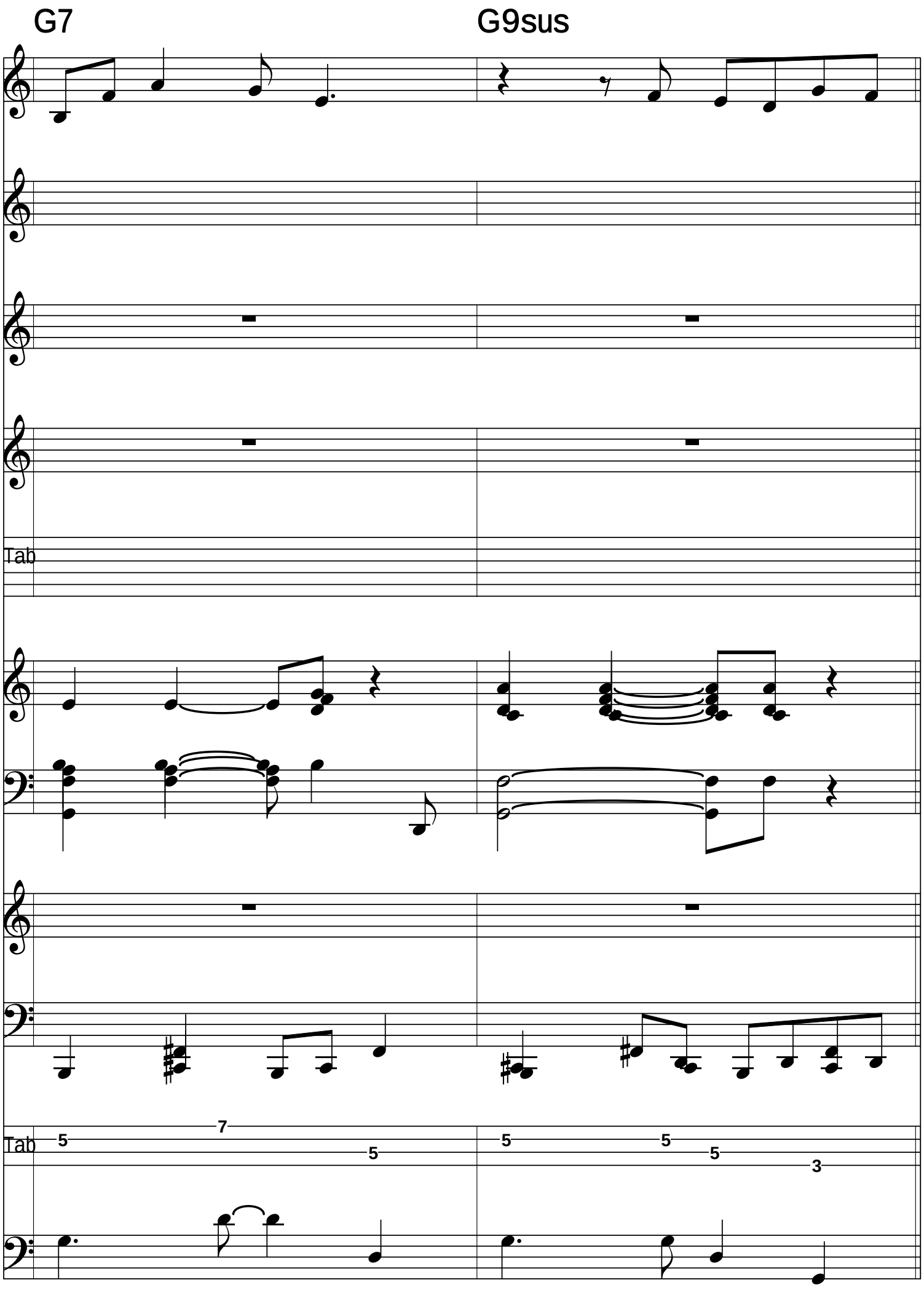
G7
G9sus
Tab
Tab
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7
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5
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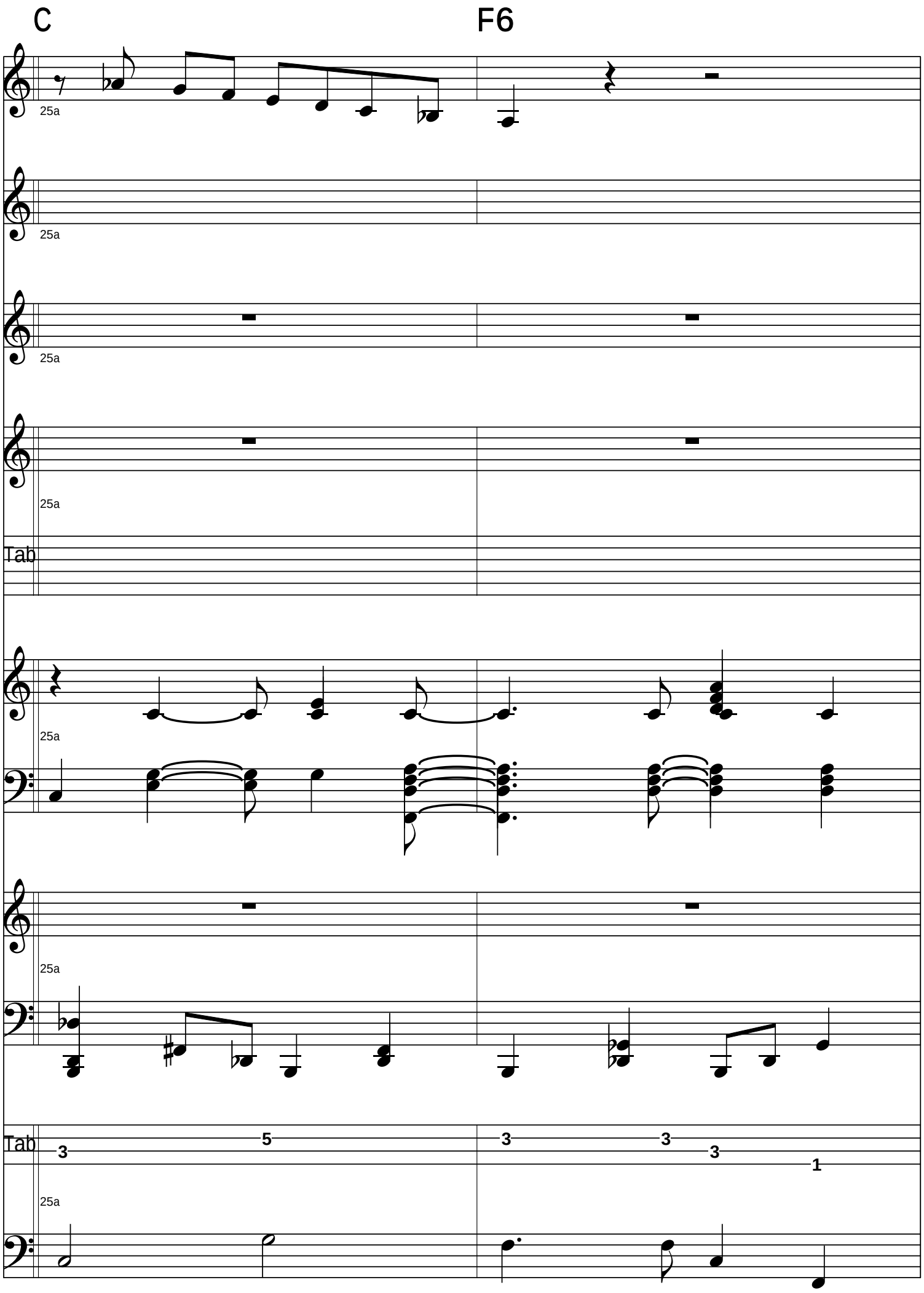
5
5
3


C
F6
25a
25a
25a
25a
Tab
25a
25a
Tab
3
5
3
3
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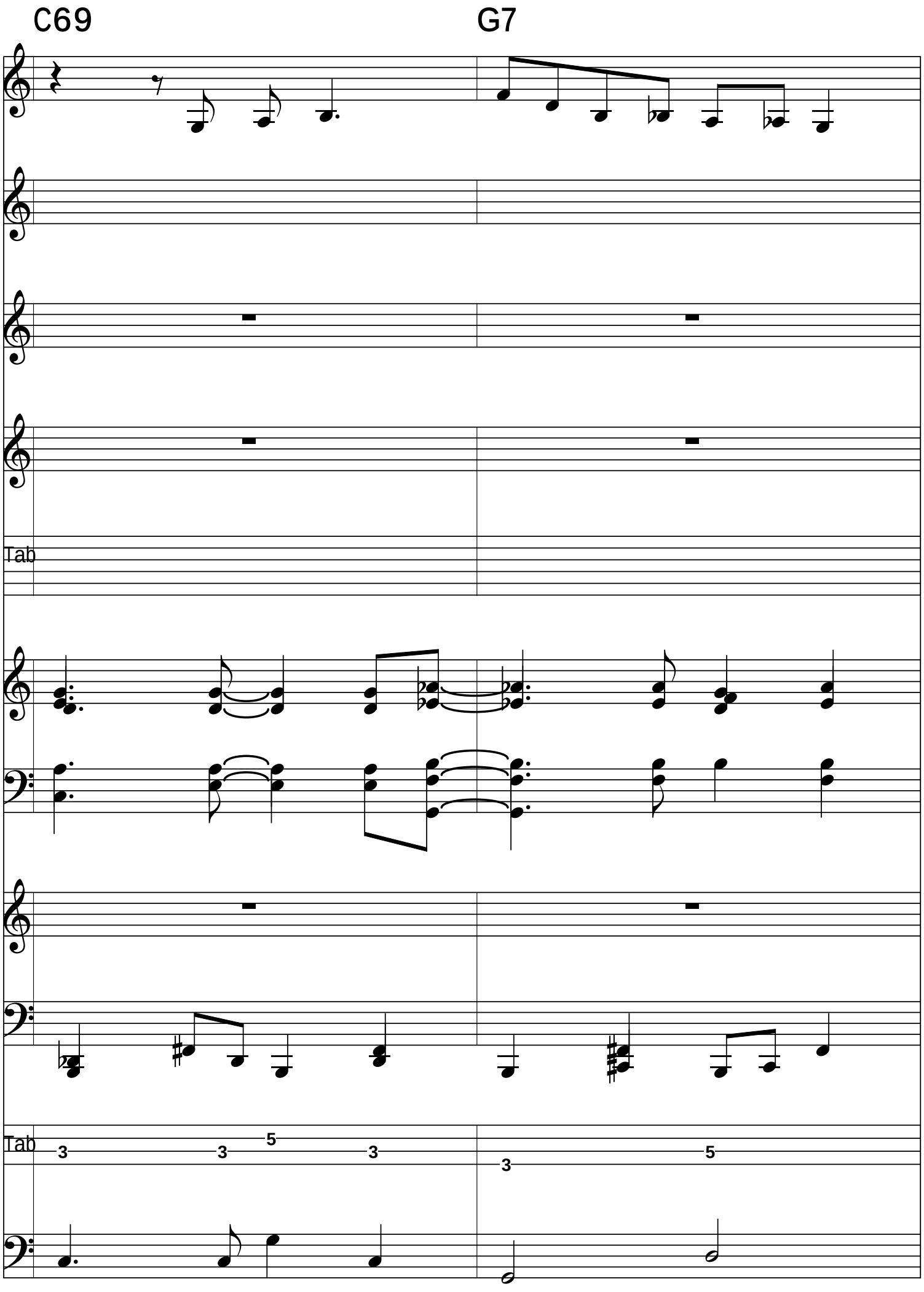
1
25a


C69
G7
Tab
Tab
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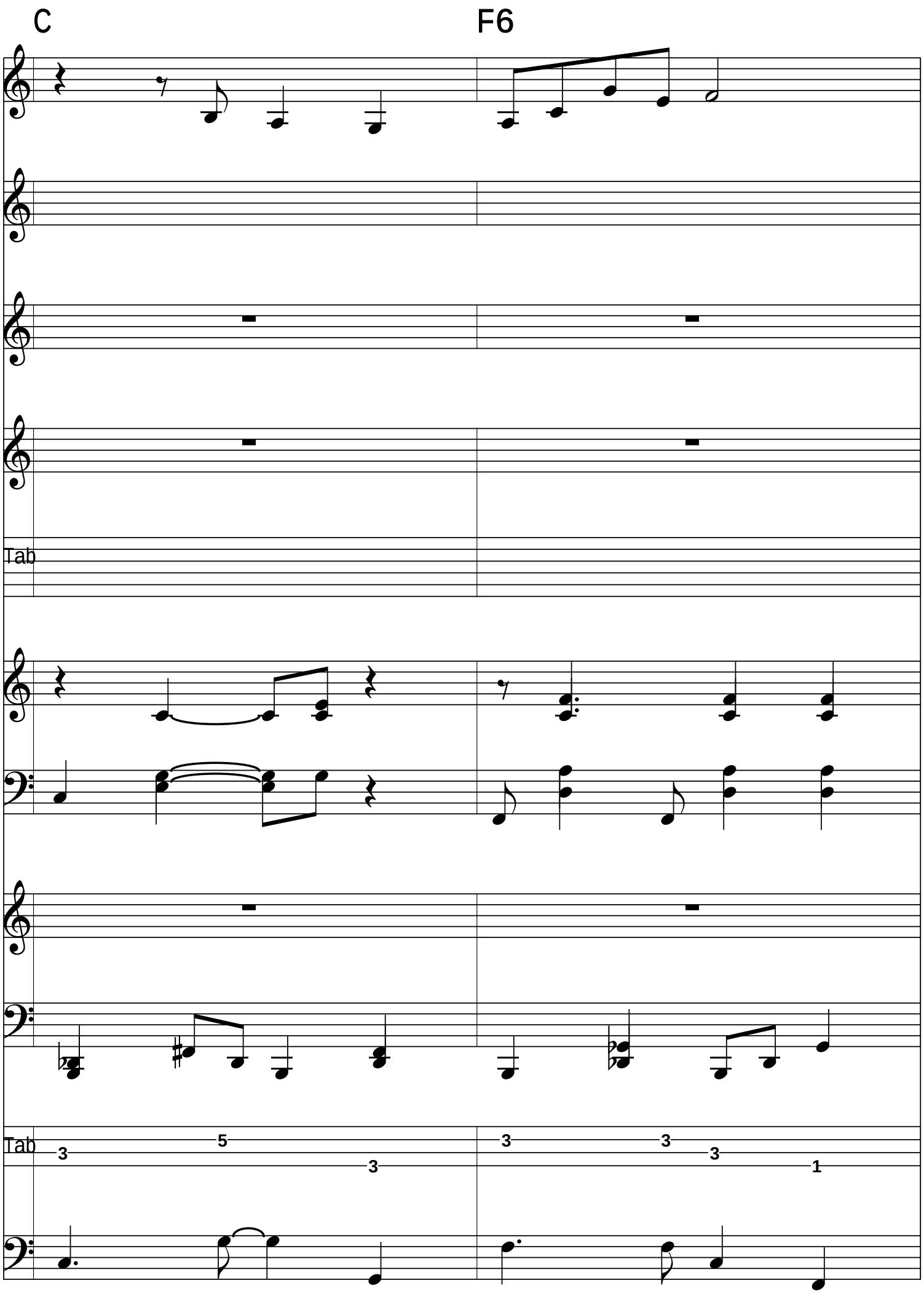
C
F6
Tab
Tab
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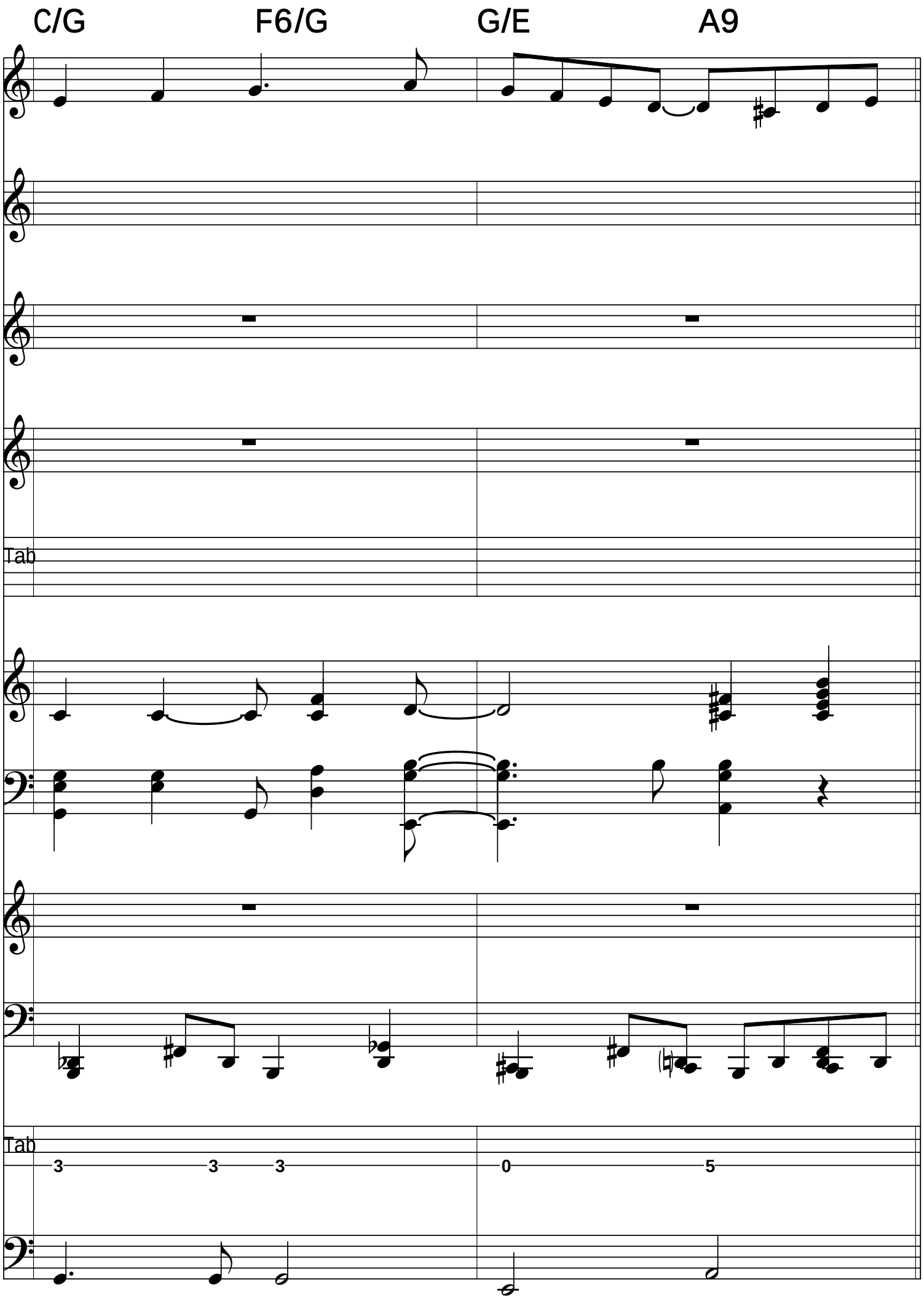
C/G
F6/G
G/E
A9
Tab
Tab
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3
3
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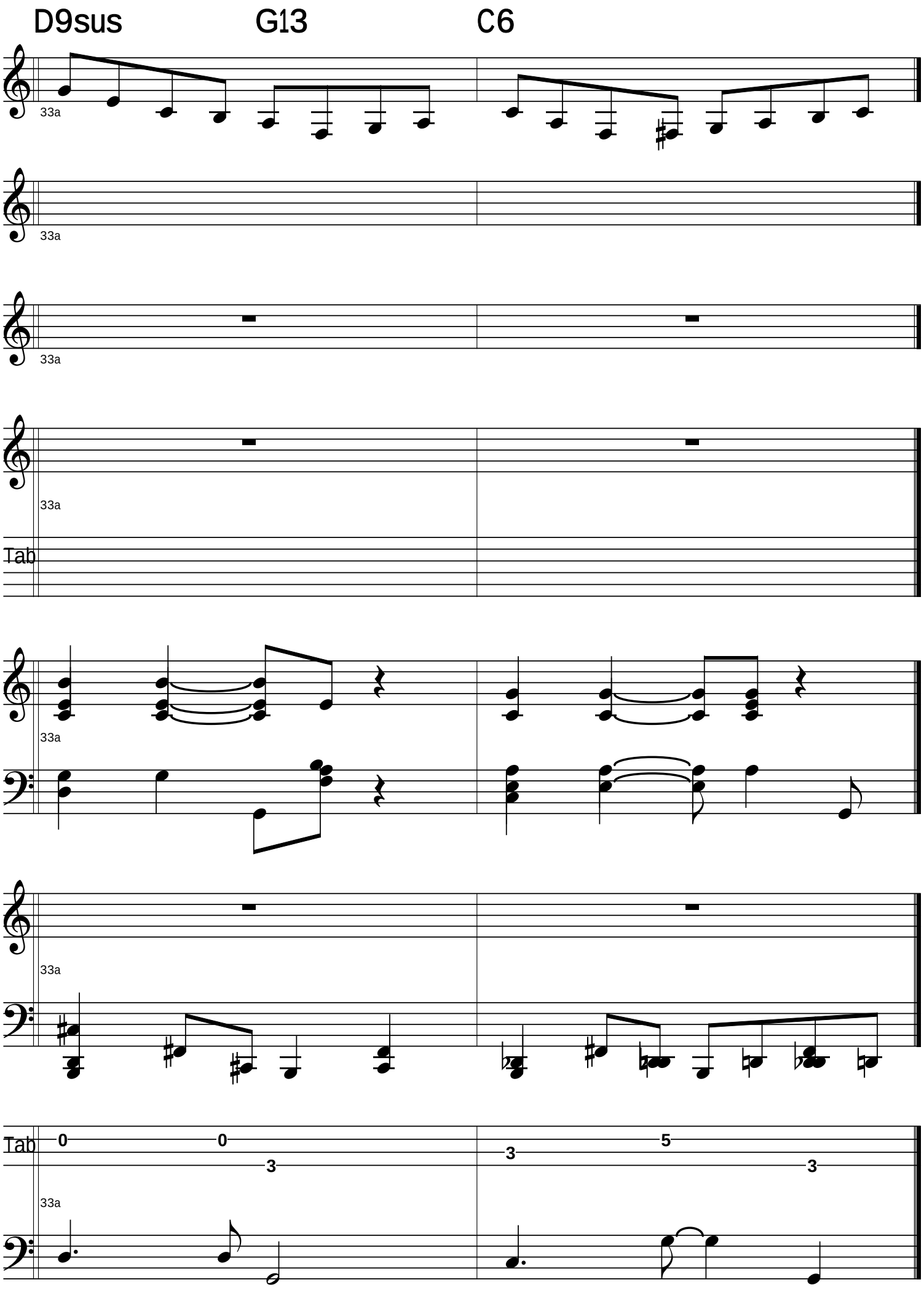
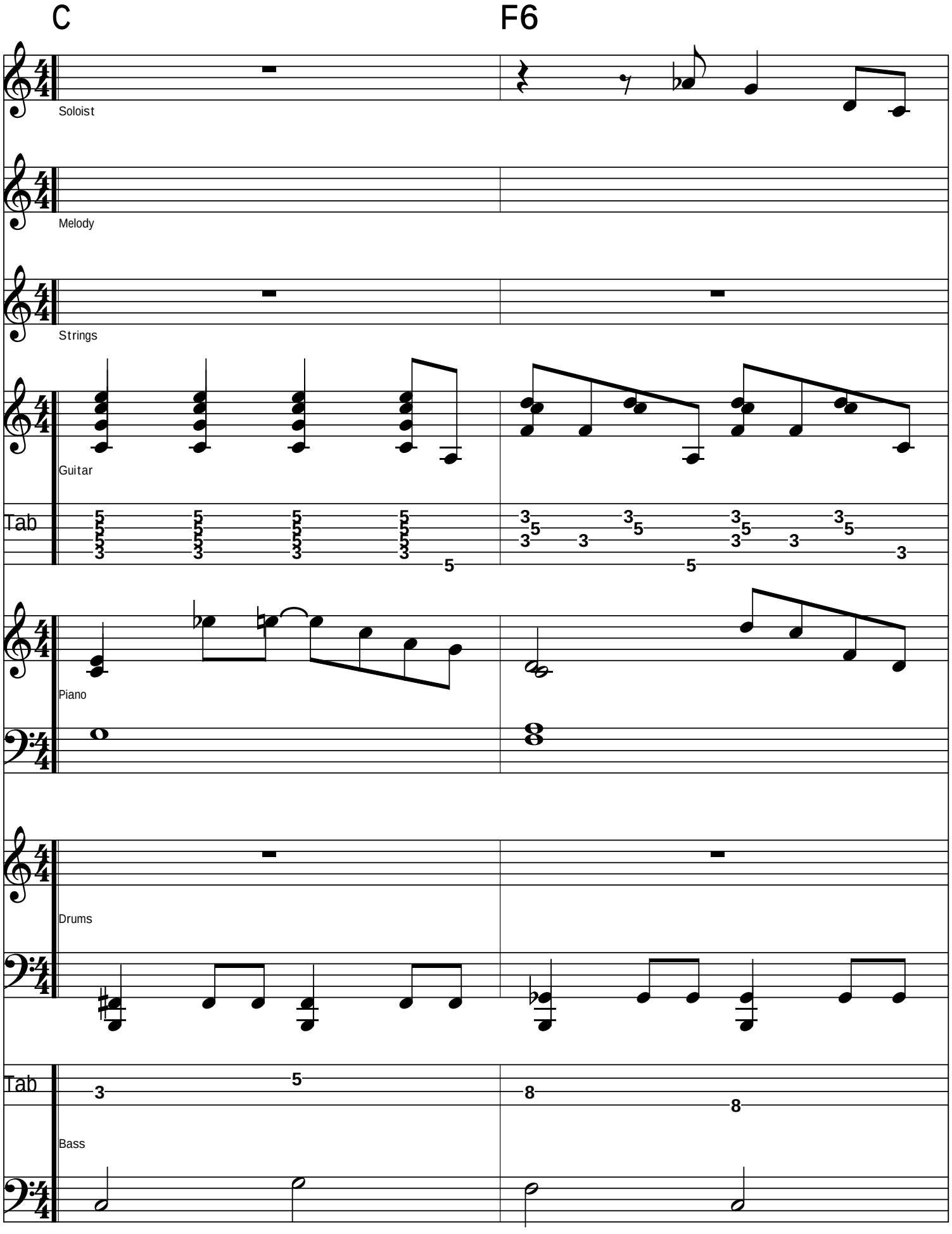
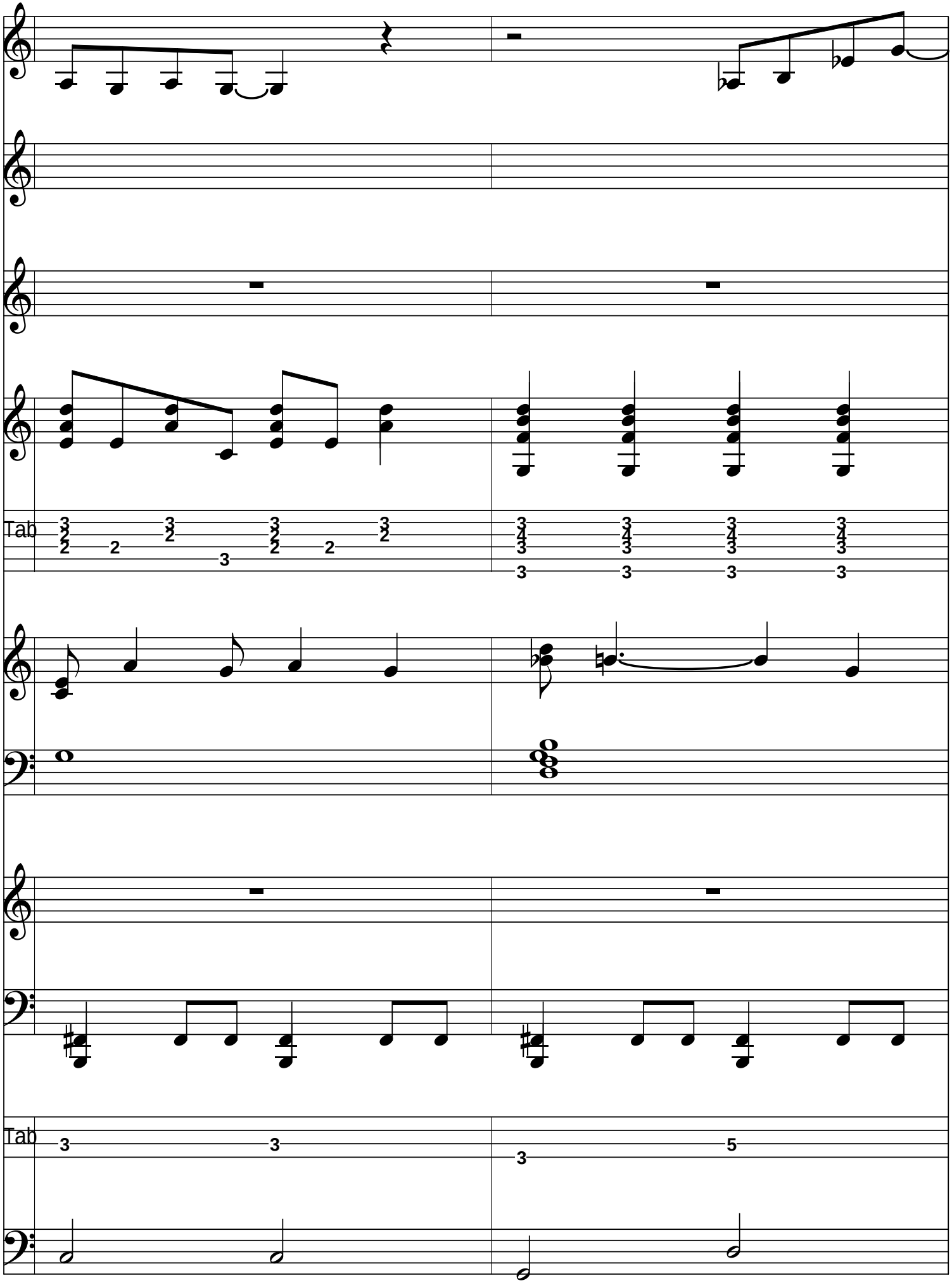
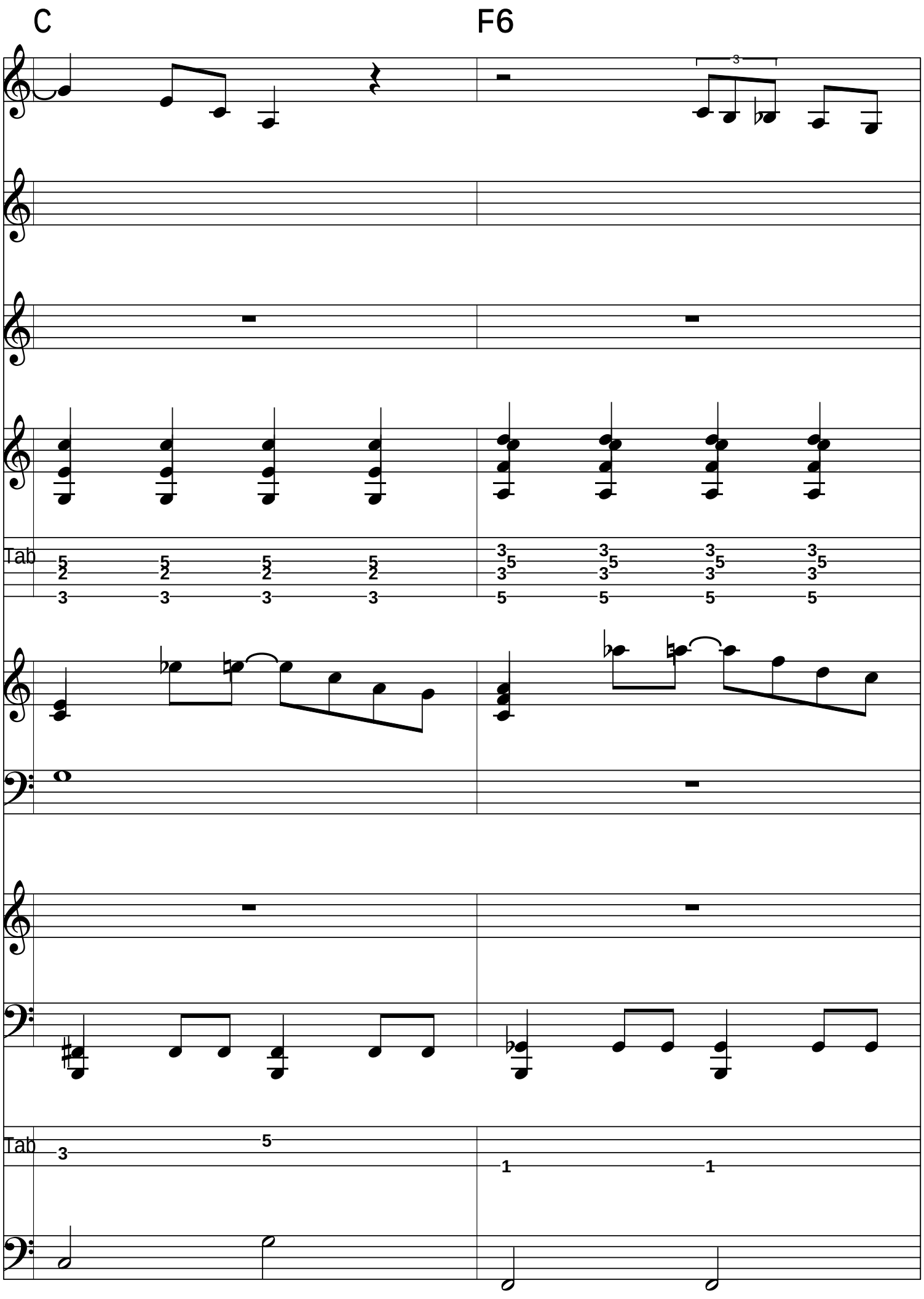

D9sus
G13
C6
33a
33a
33a
33a
Tab
33a
33a
Tab
0
0
3
3
5
3
33a

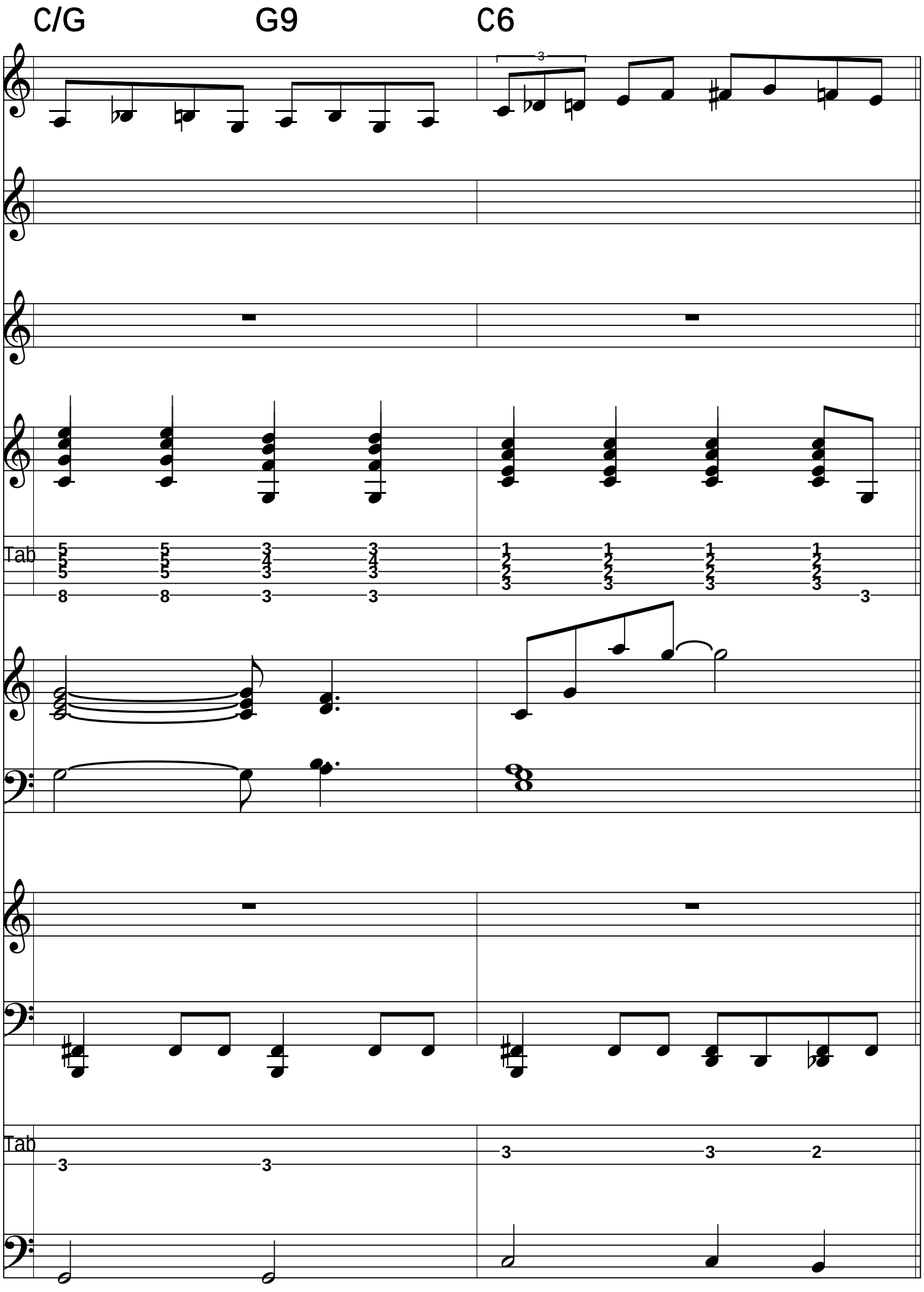
George GERSHWIN:I Got Rhythm (4)

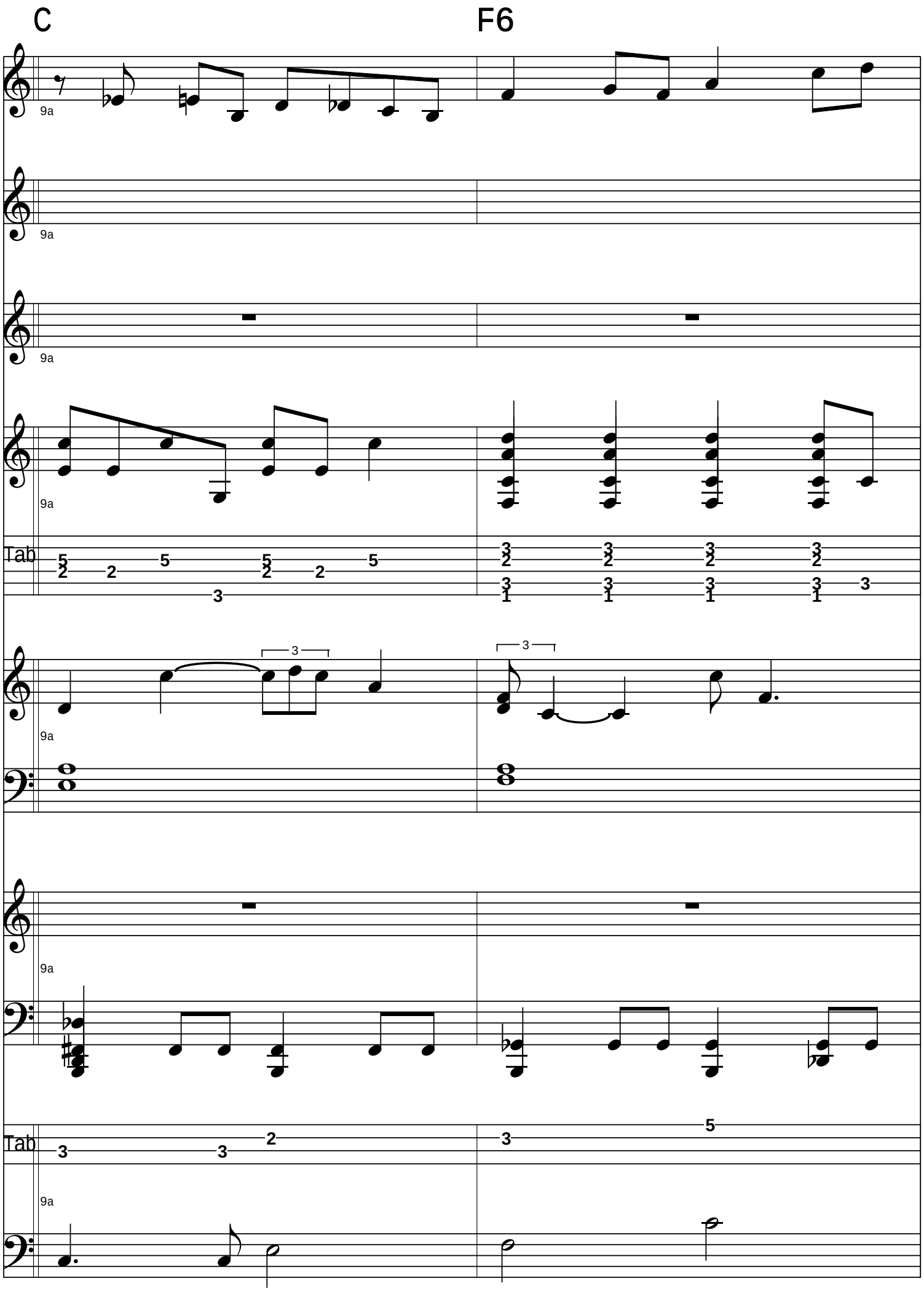


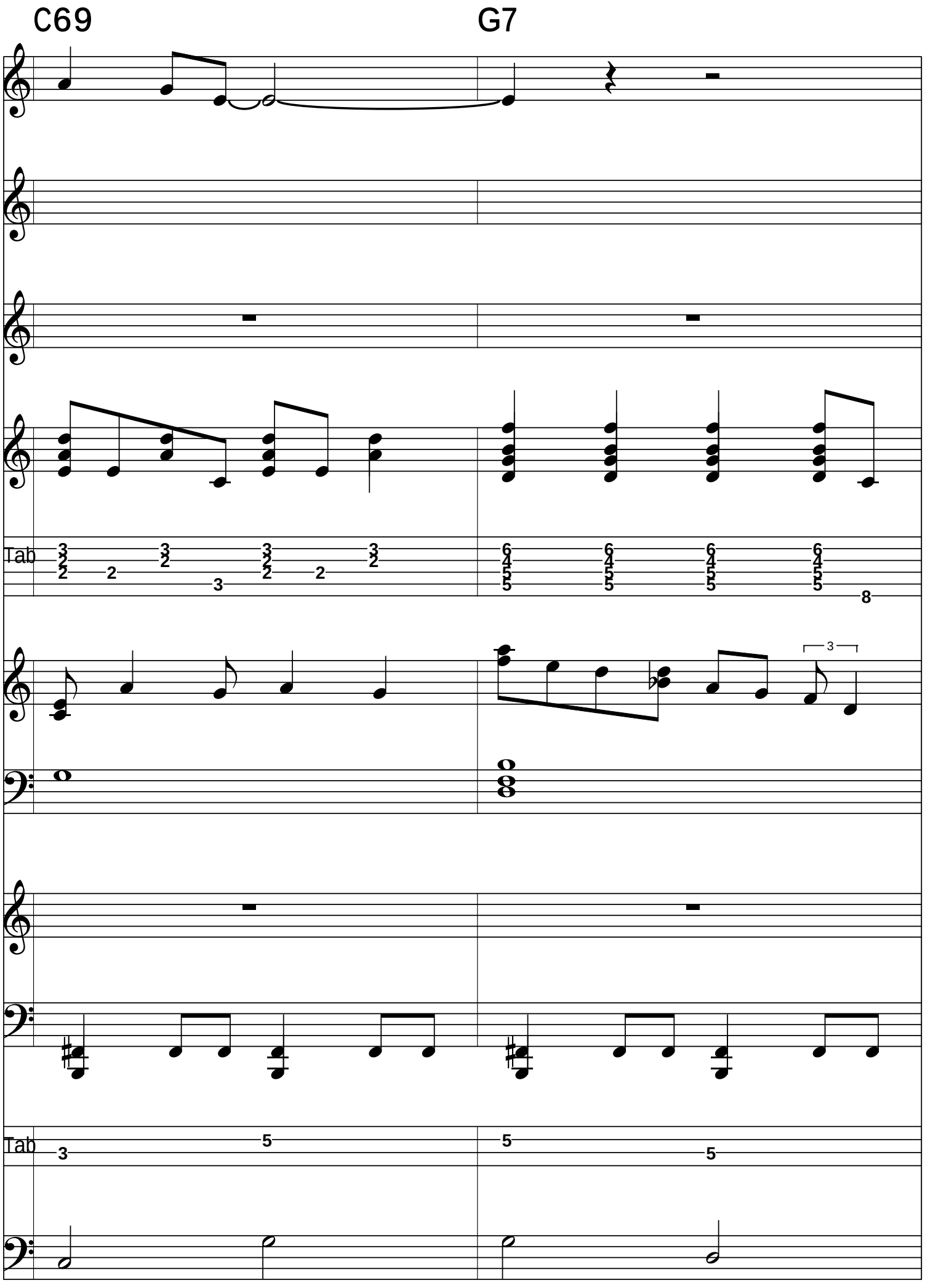
C69 G7




C
F6
Tab
Tab


C/G
G9
C6
Tab
Tab


C
F6
9a
Tab


C69
G7
Tab
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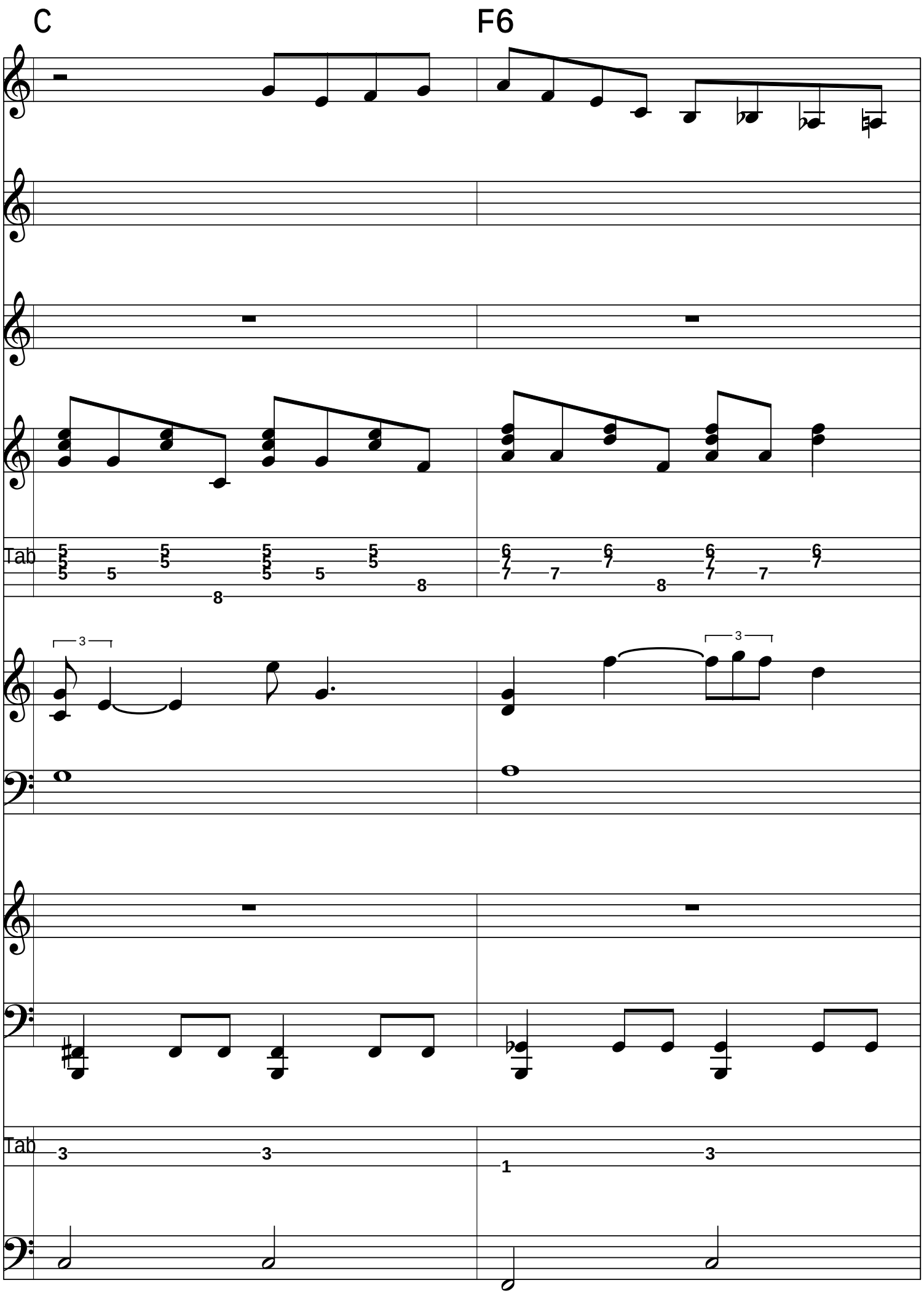
C
F6
Tab
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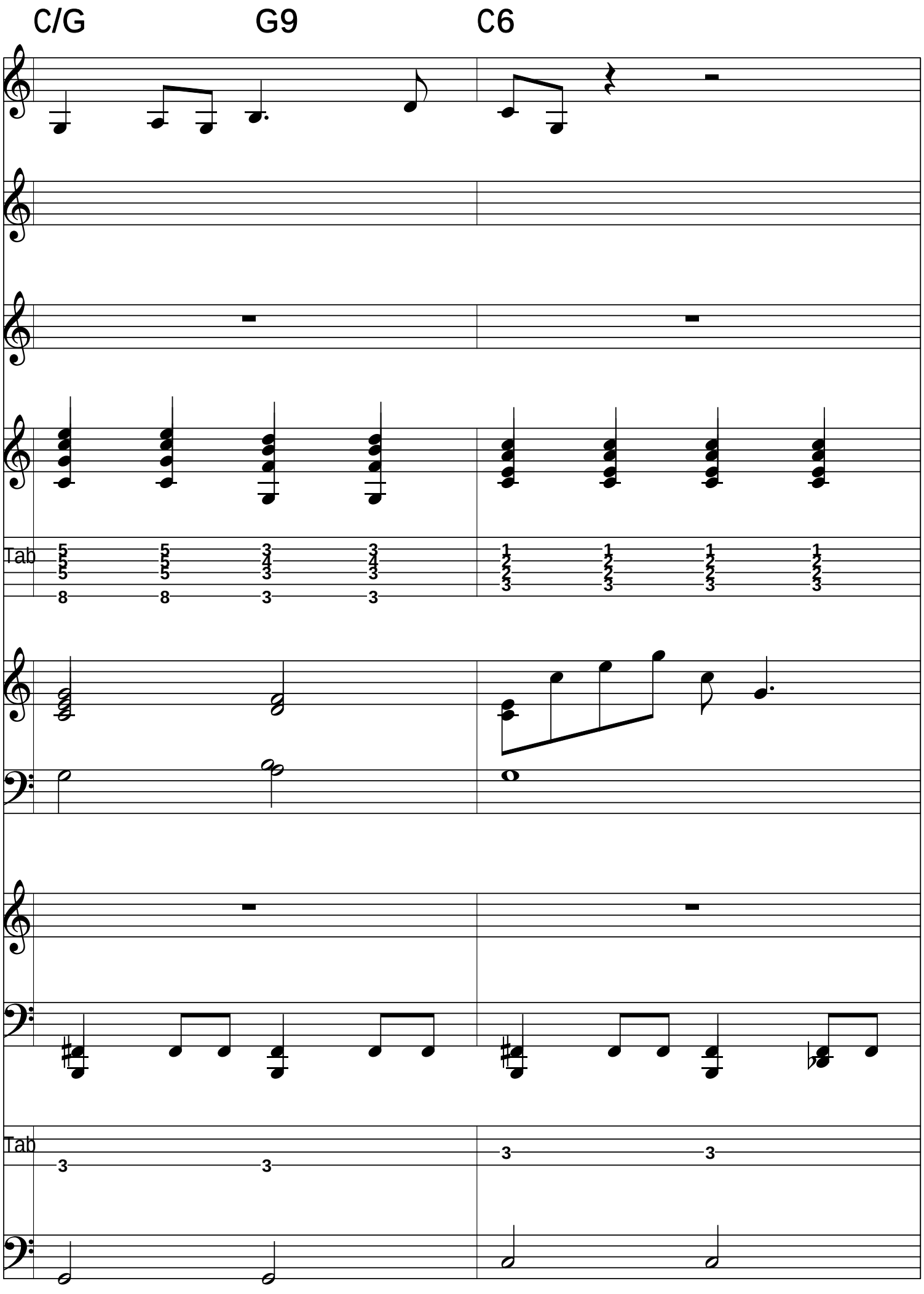
C/G
G9
C6
Tab
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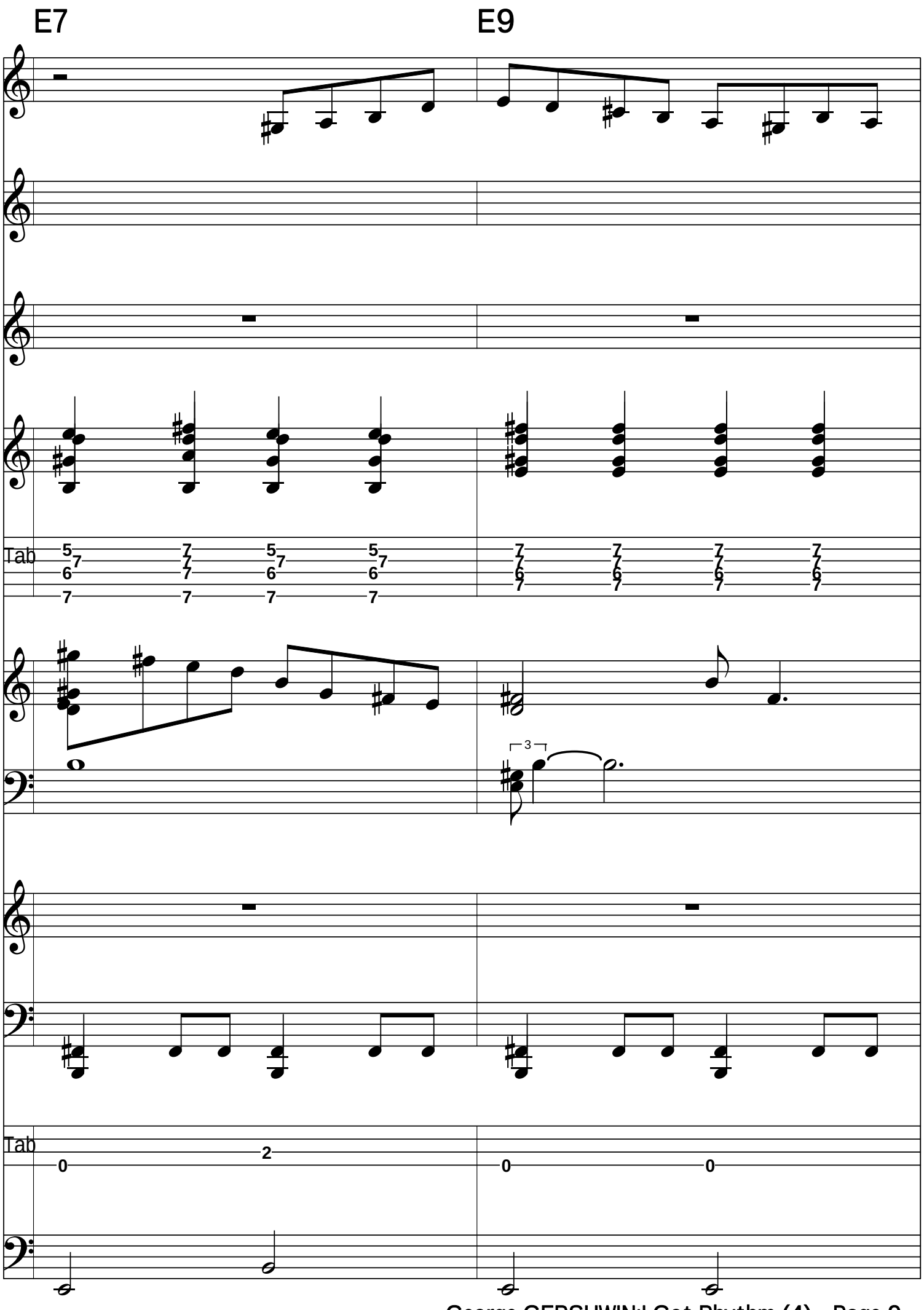
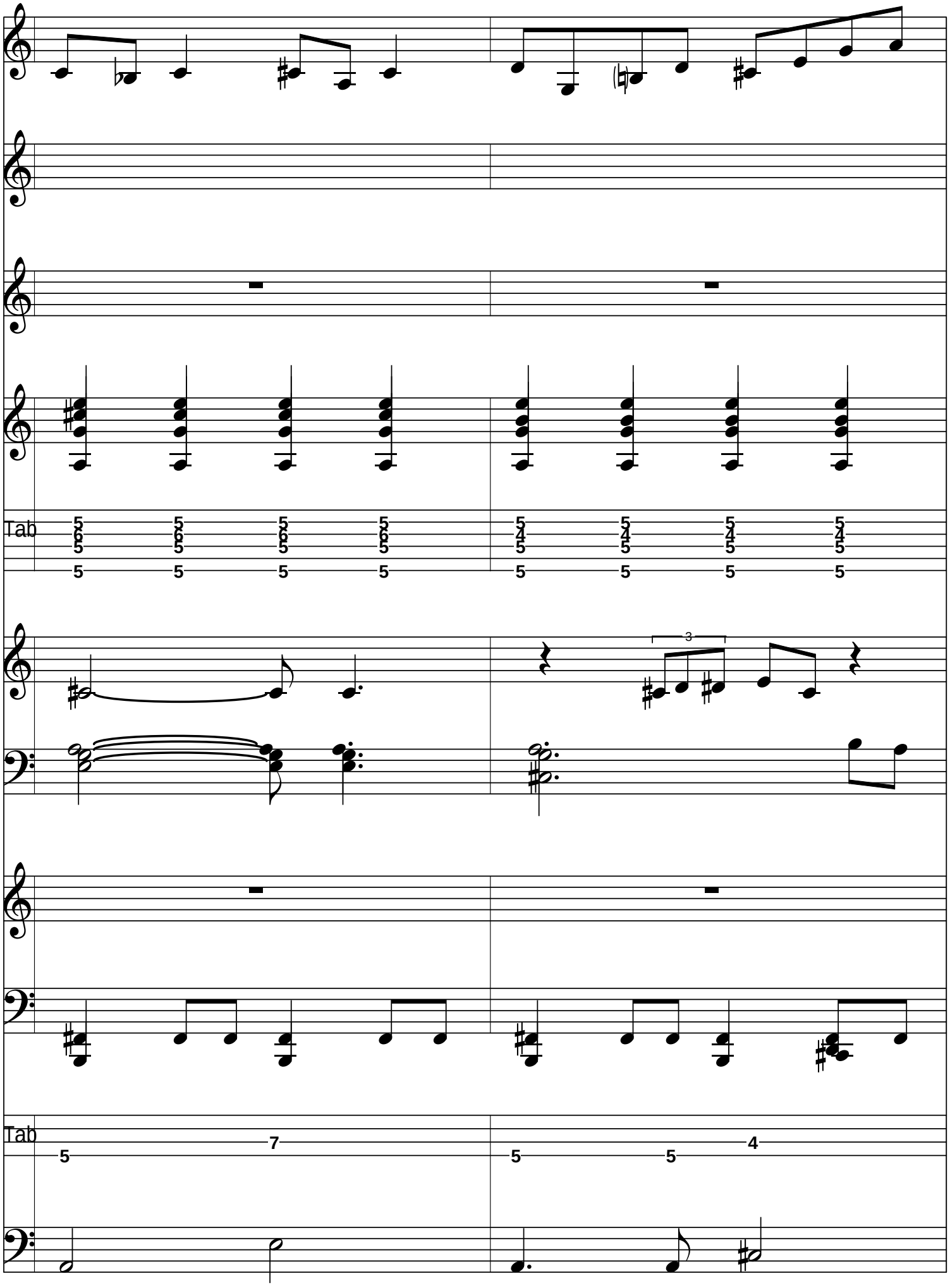
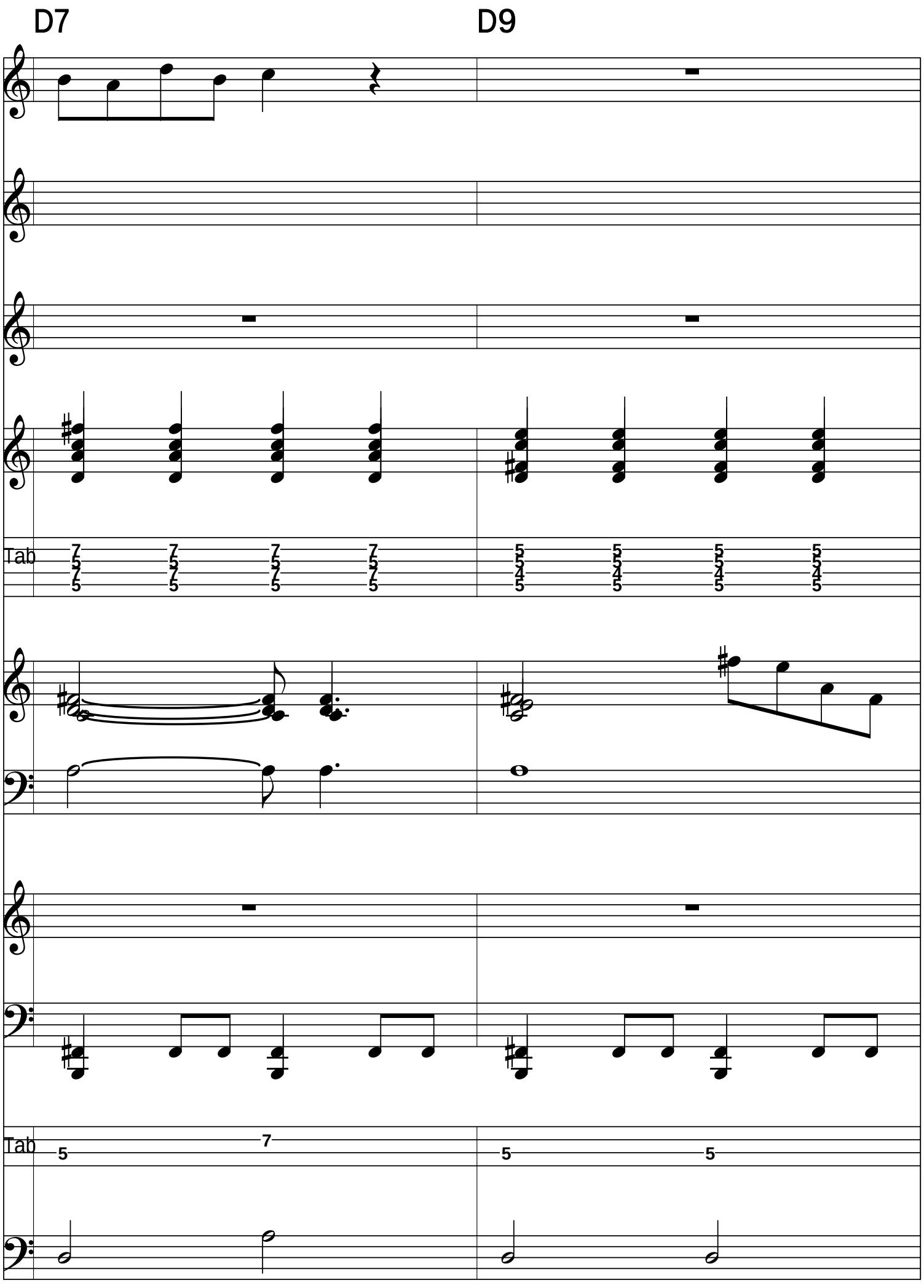

E7
E9
Tab
Tab

A7

A9

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D9
Tab
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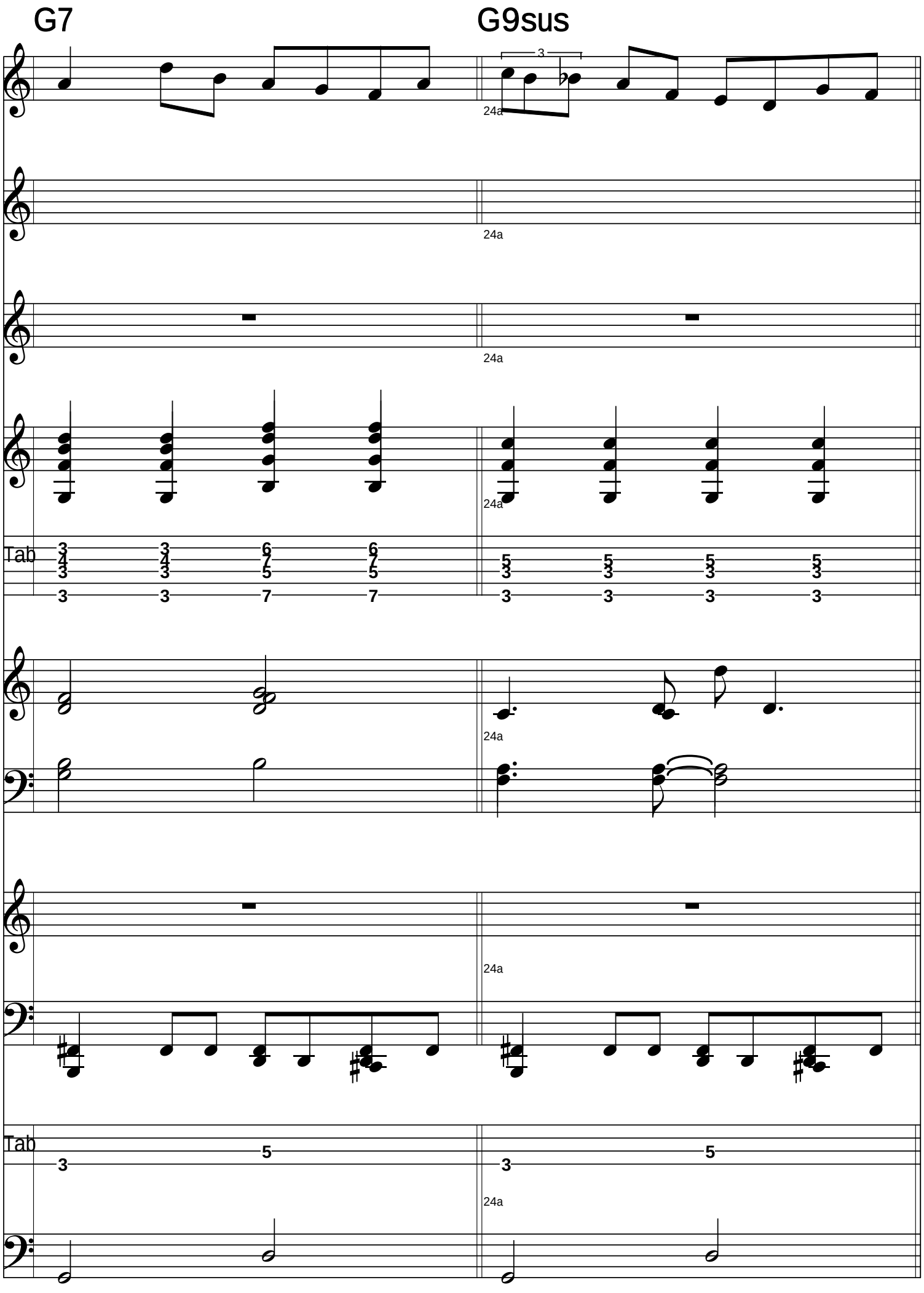
G7
G9sus
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24a
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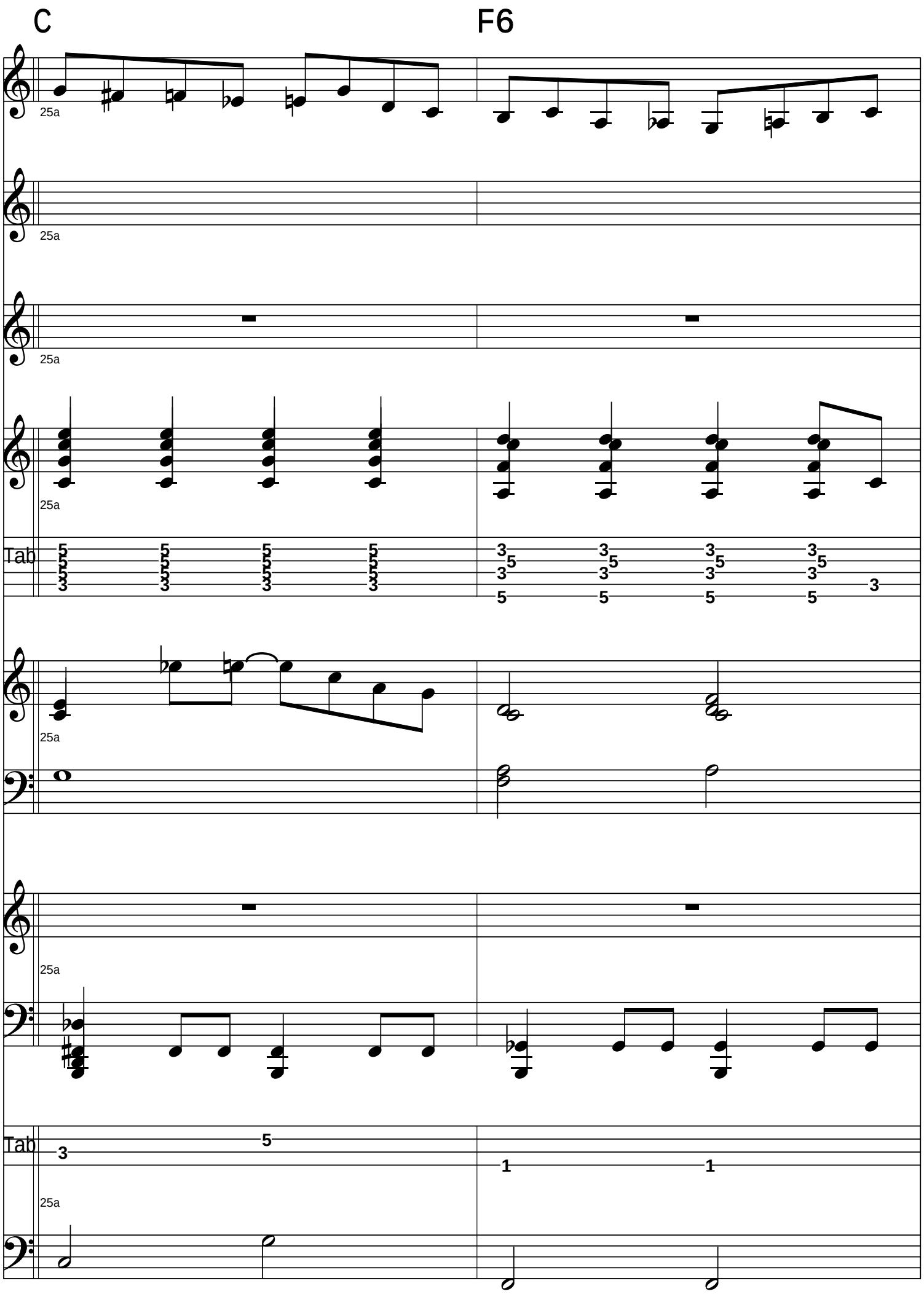
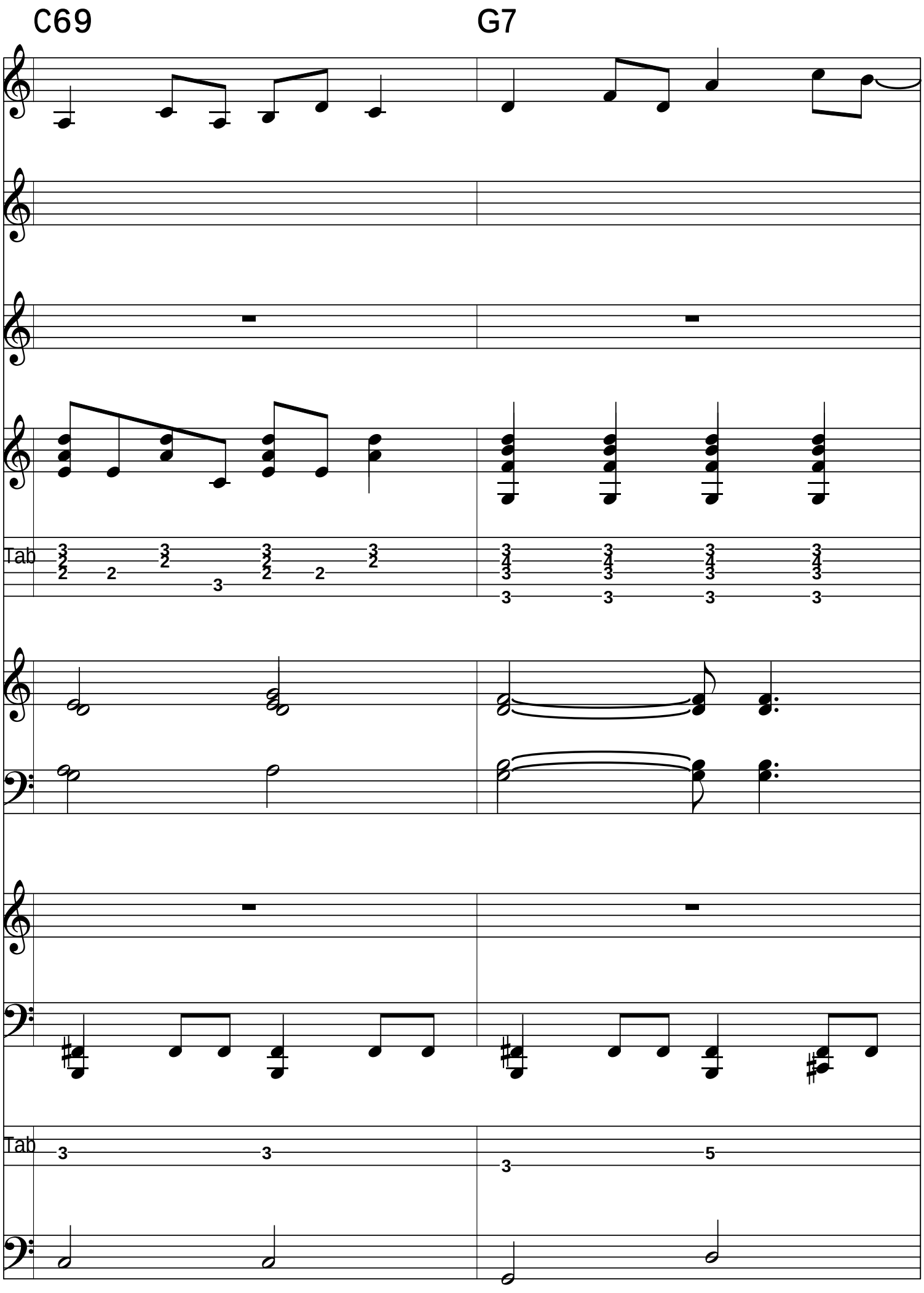

C
F6
25a
25a
25a
25a
Tab
25a
25a
Tab
25a


C69
G7
Tab
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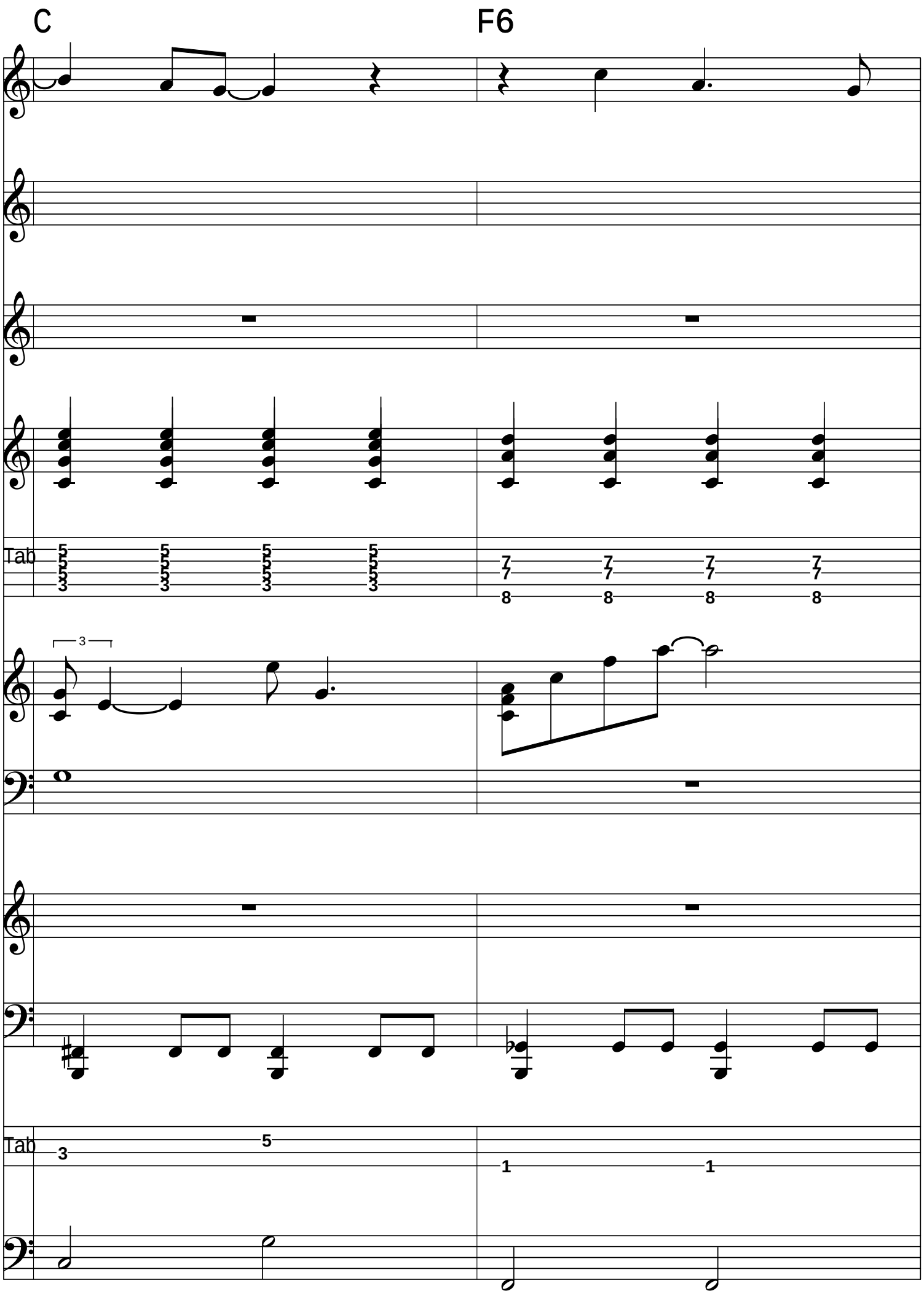
C
F6
Tab
3
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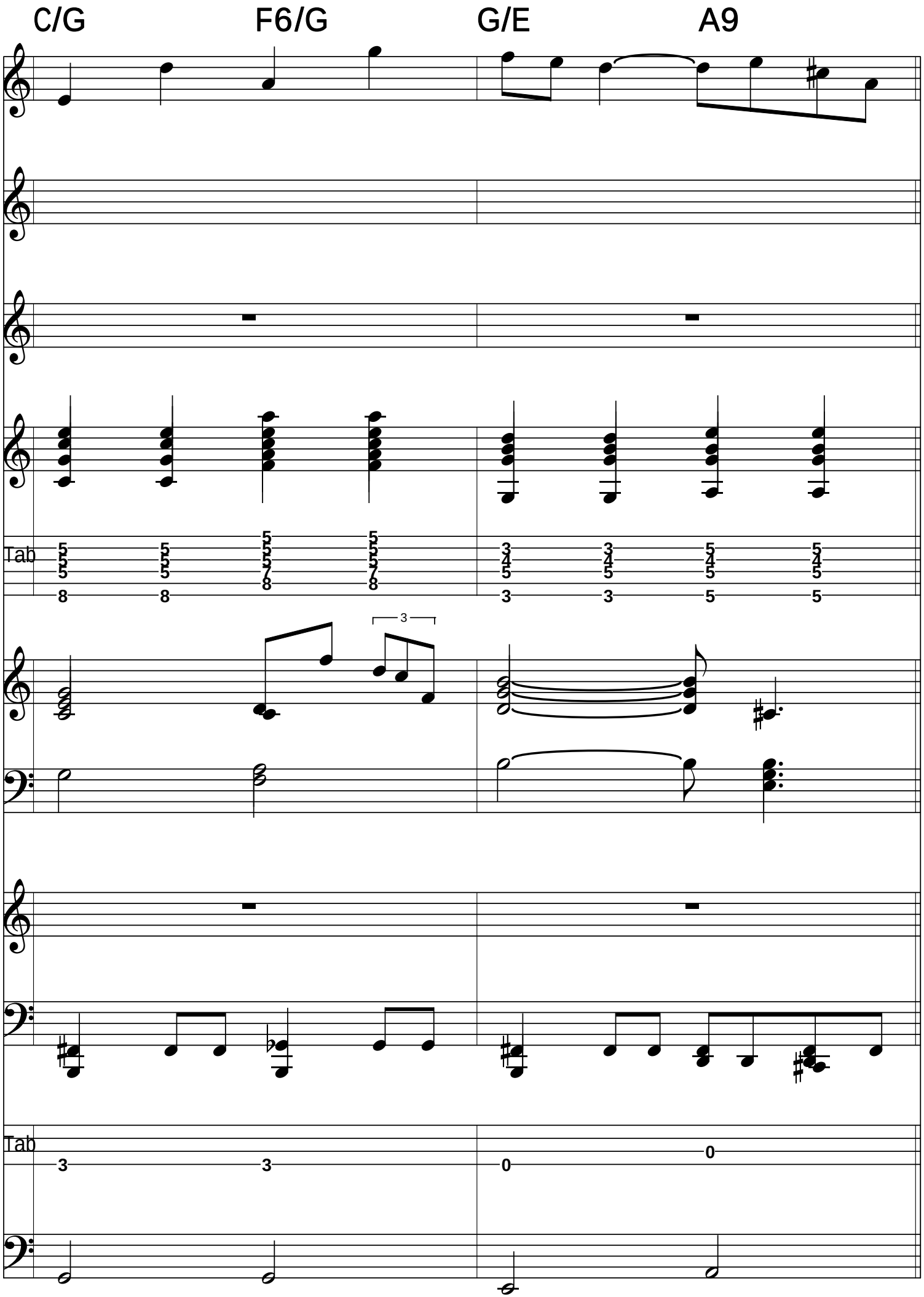
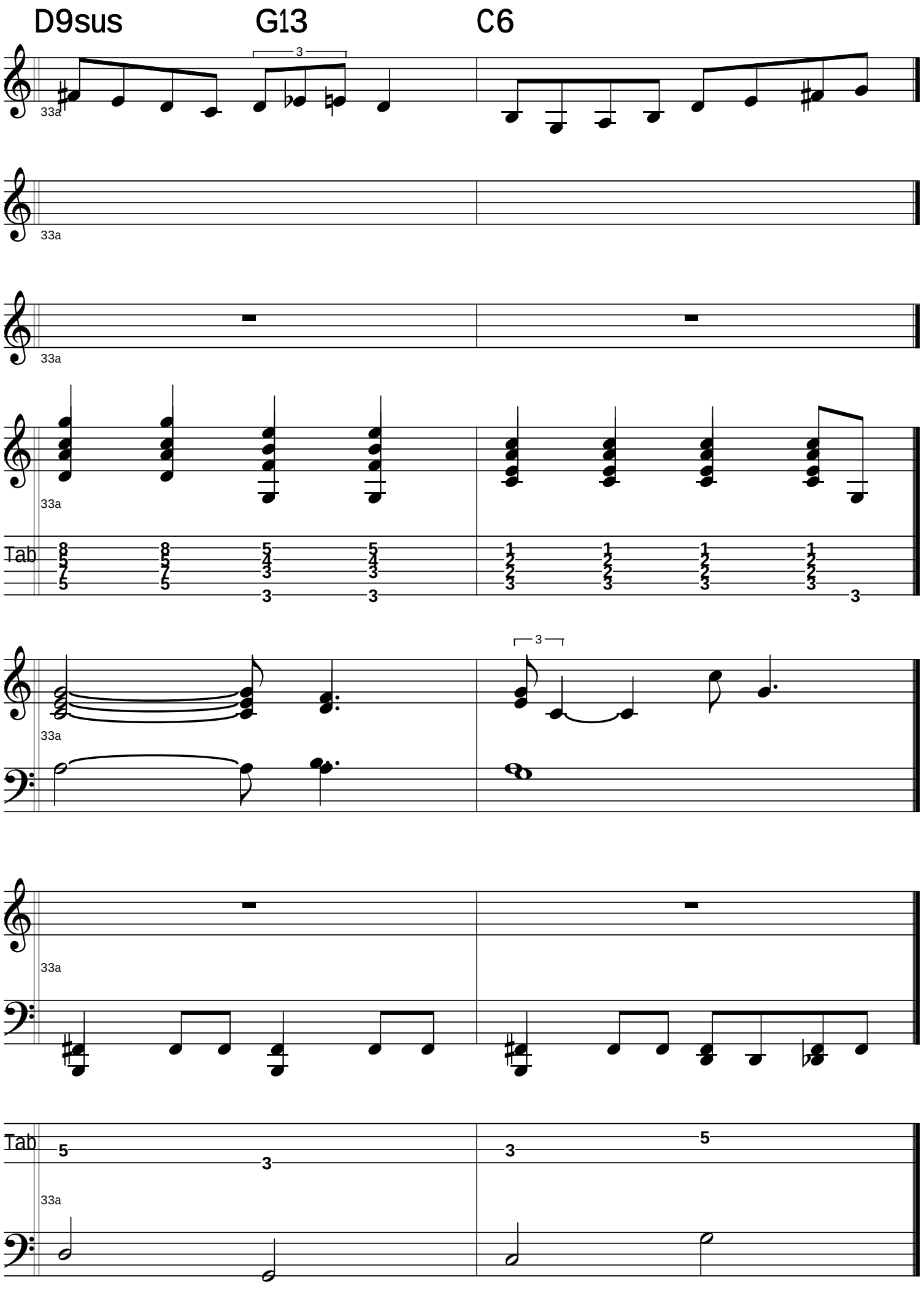

C/G
F6/G
G/E
A9
Tab
3
Tab


D9sus
G13
C6
33a
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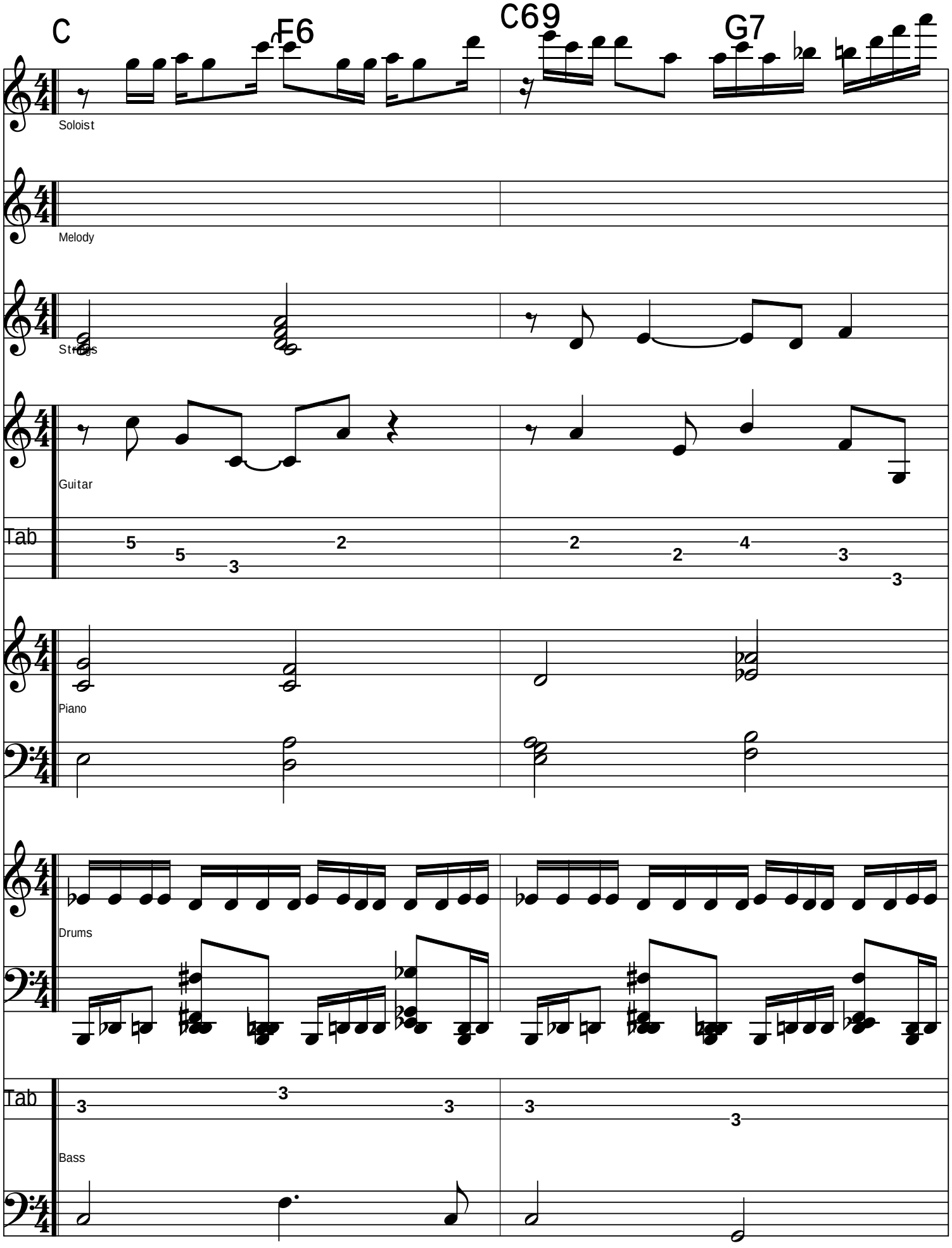
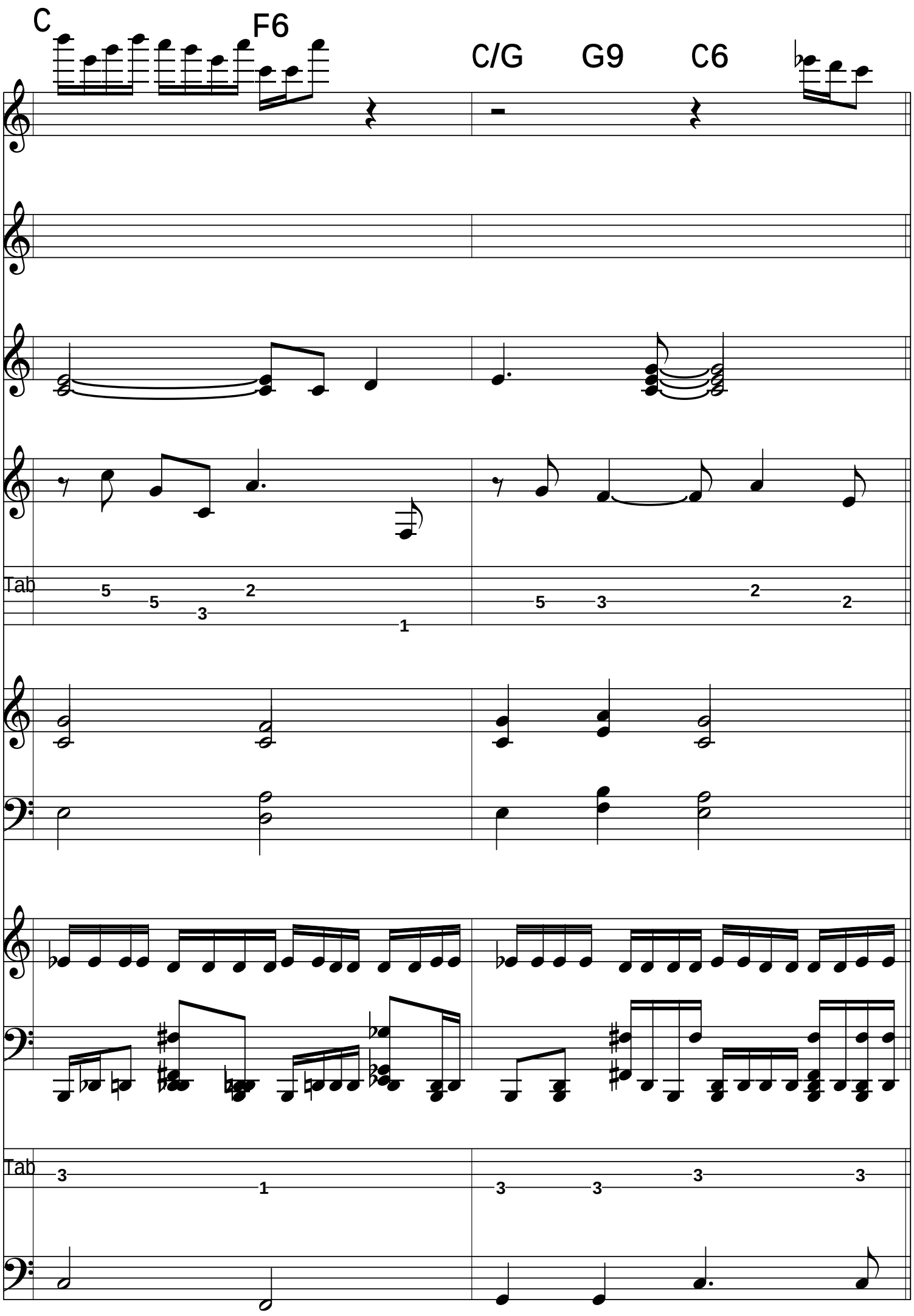
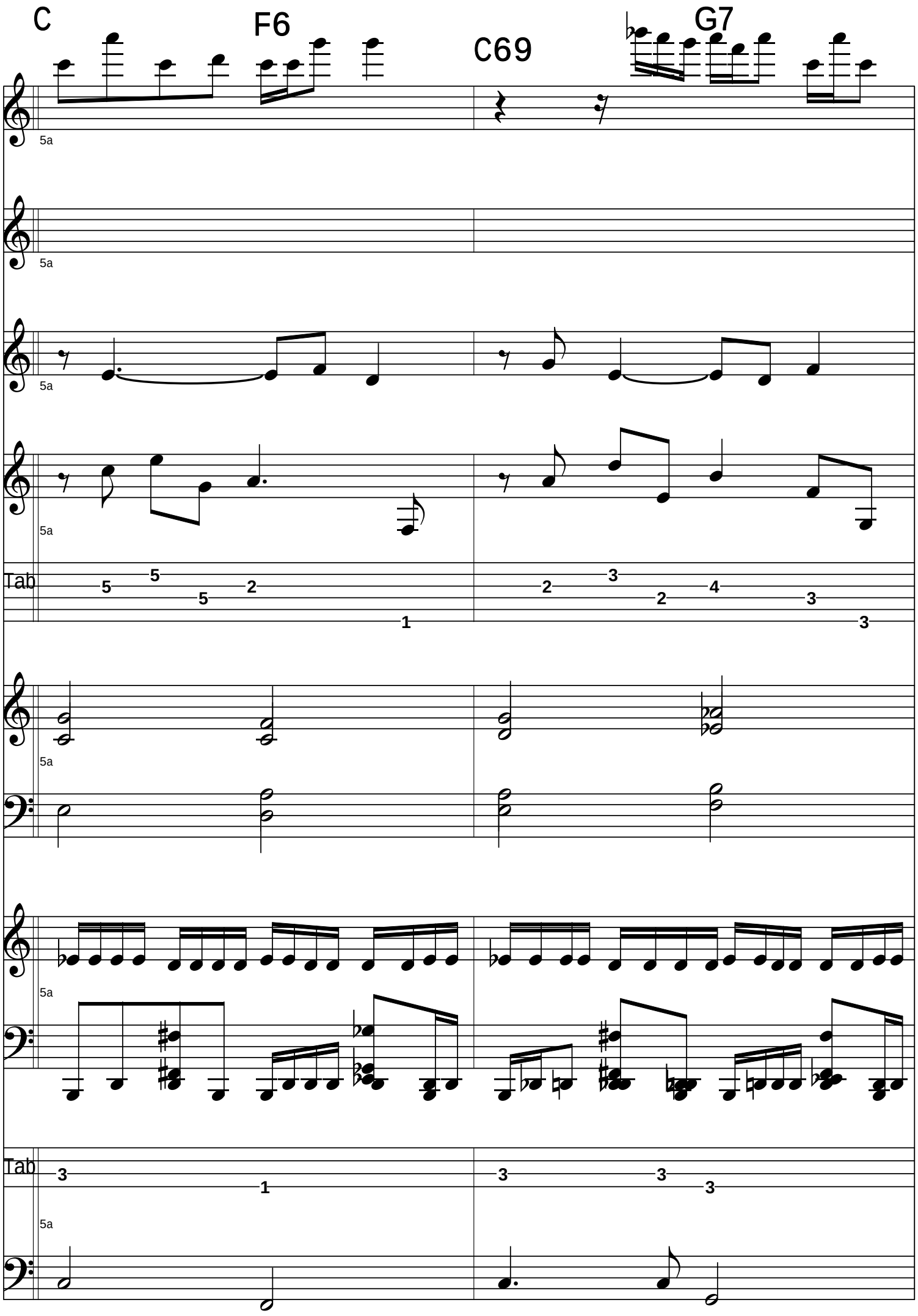
George GERSHWIN:I Got Rhythm (5)




C
F6
C/G
G9
C6
Tab
Tab


C
F6
C69
G7
5a
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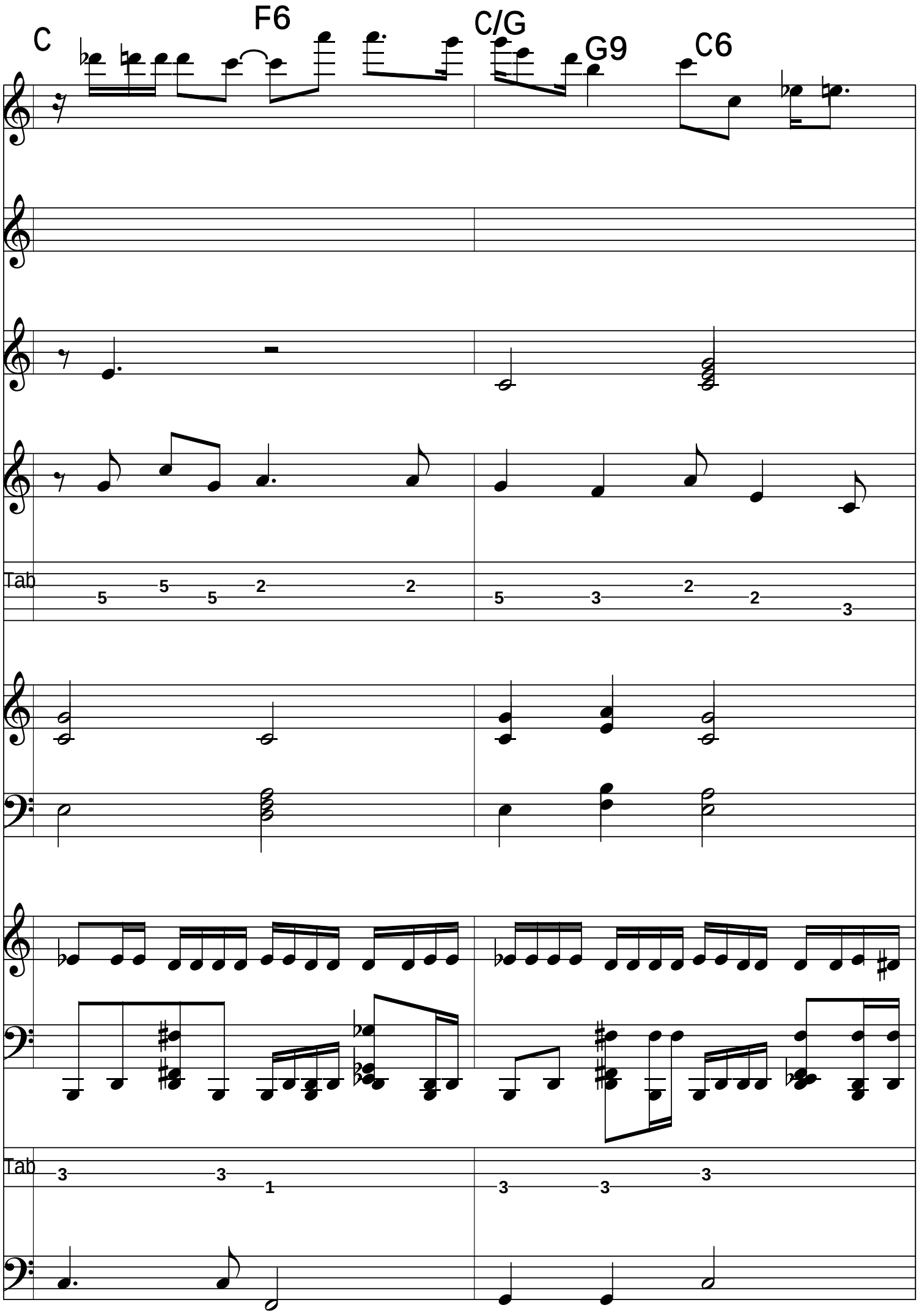
C
F6
C/G
G9
C6
Tab
5 5 5 2 2
5 3 2 2 3
Tab
3 3 1
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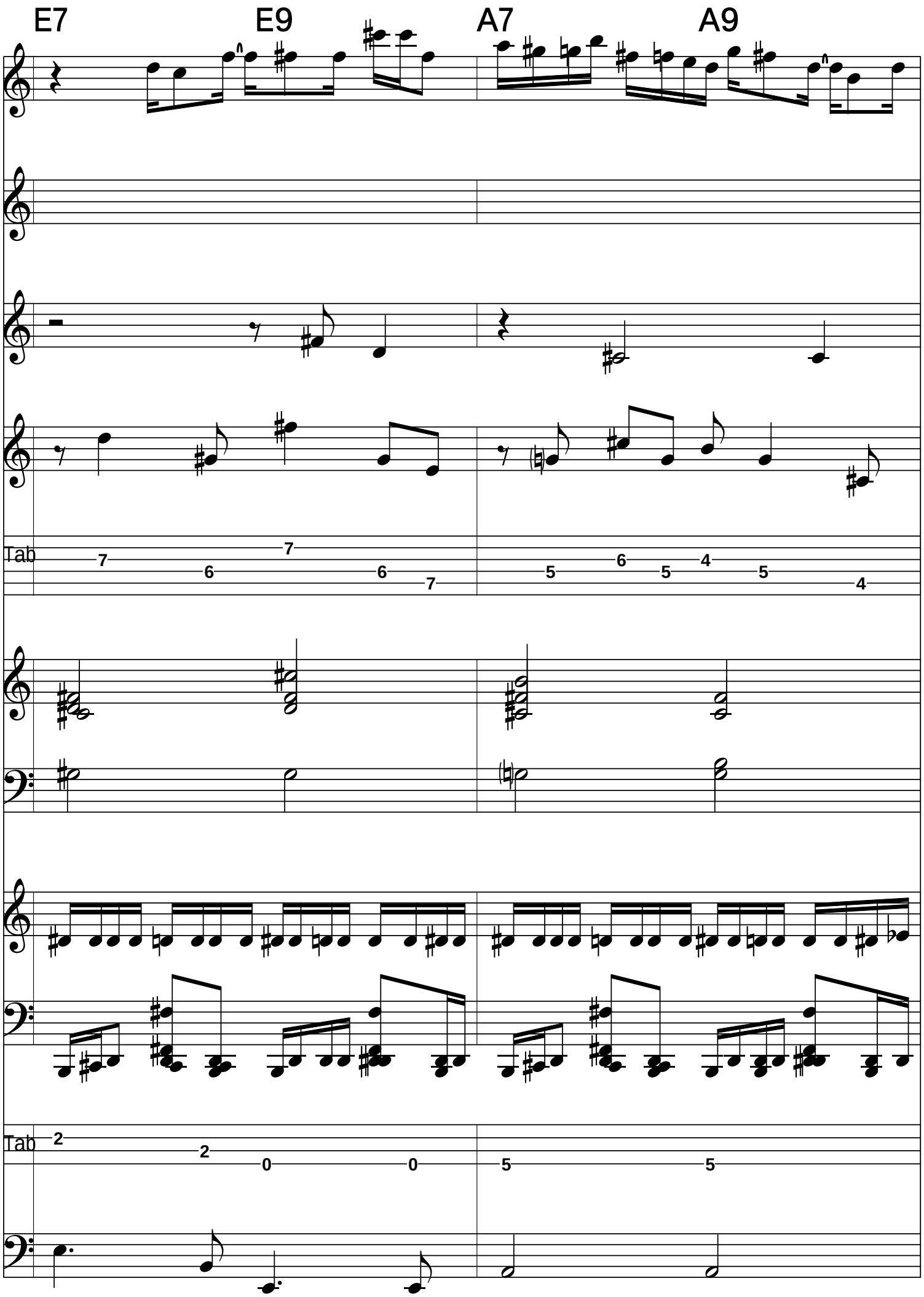
E7
E9
A7
A9
Tab
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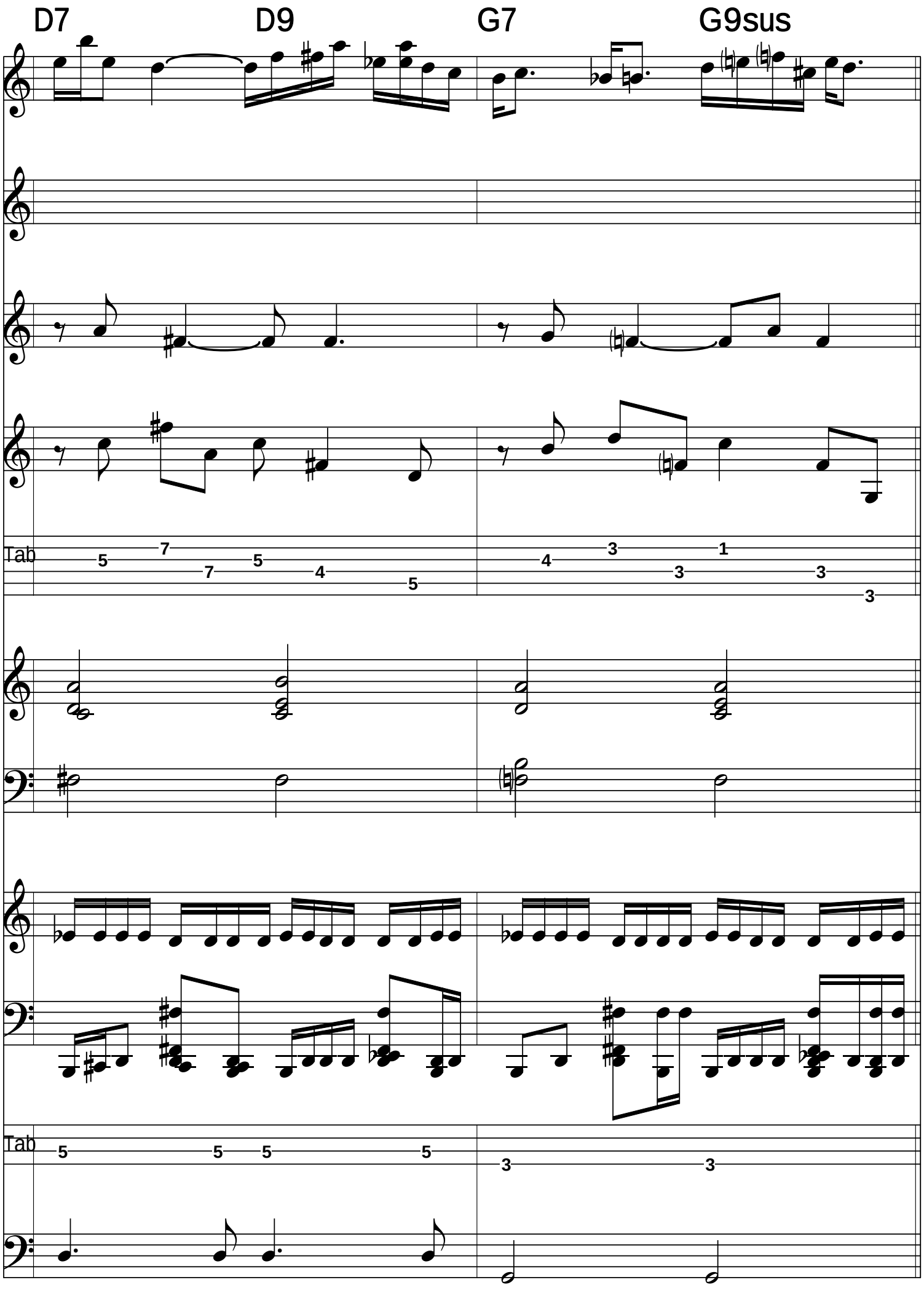
D7
D9
G7
G9sus
Tab
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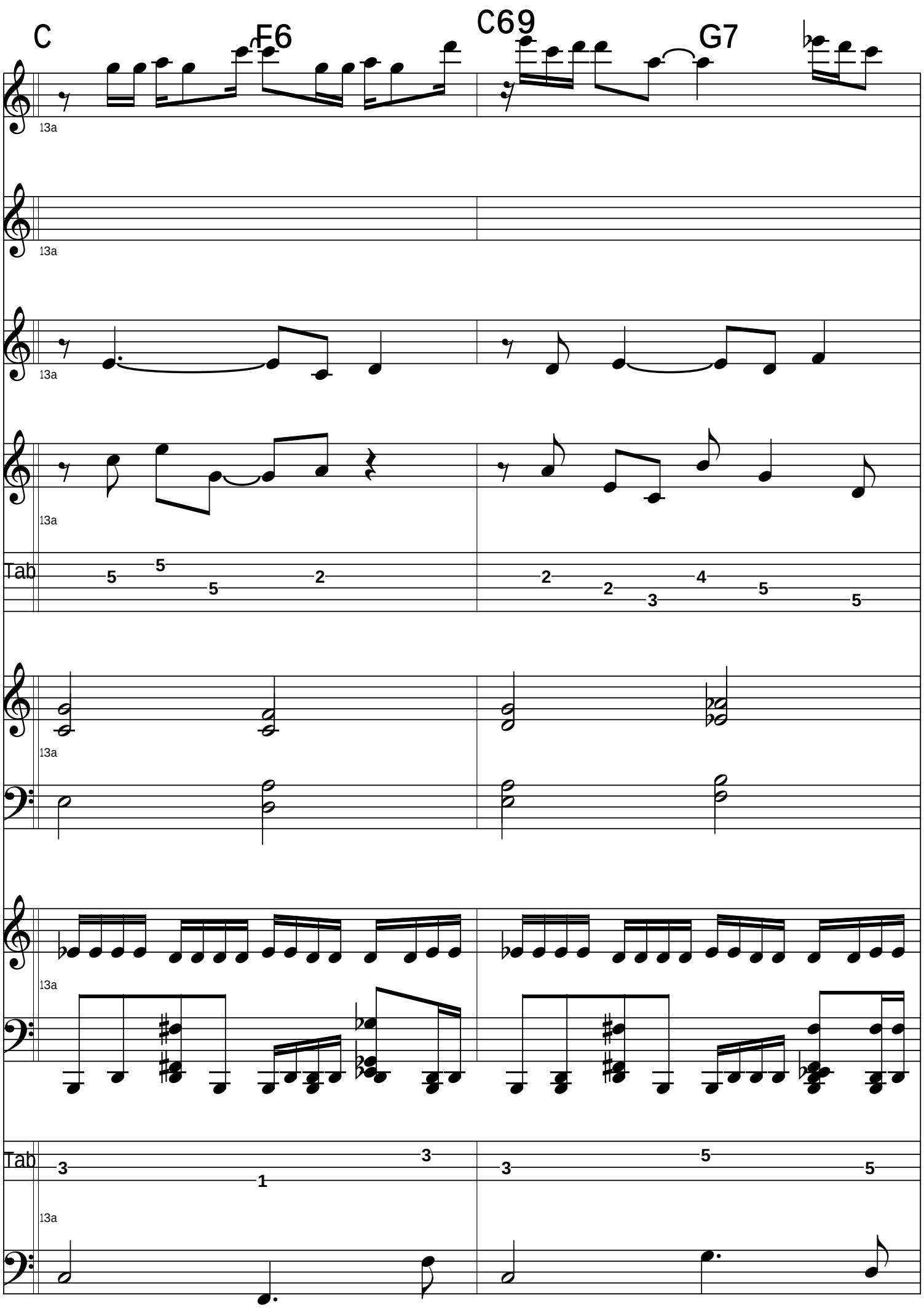
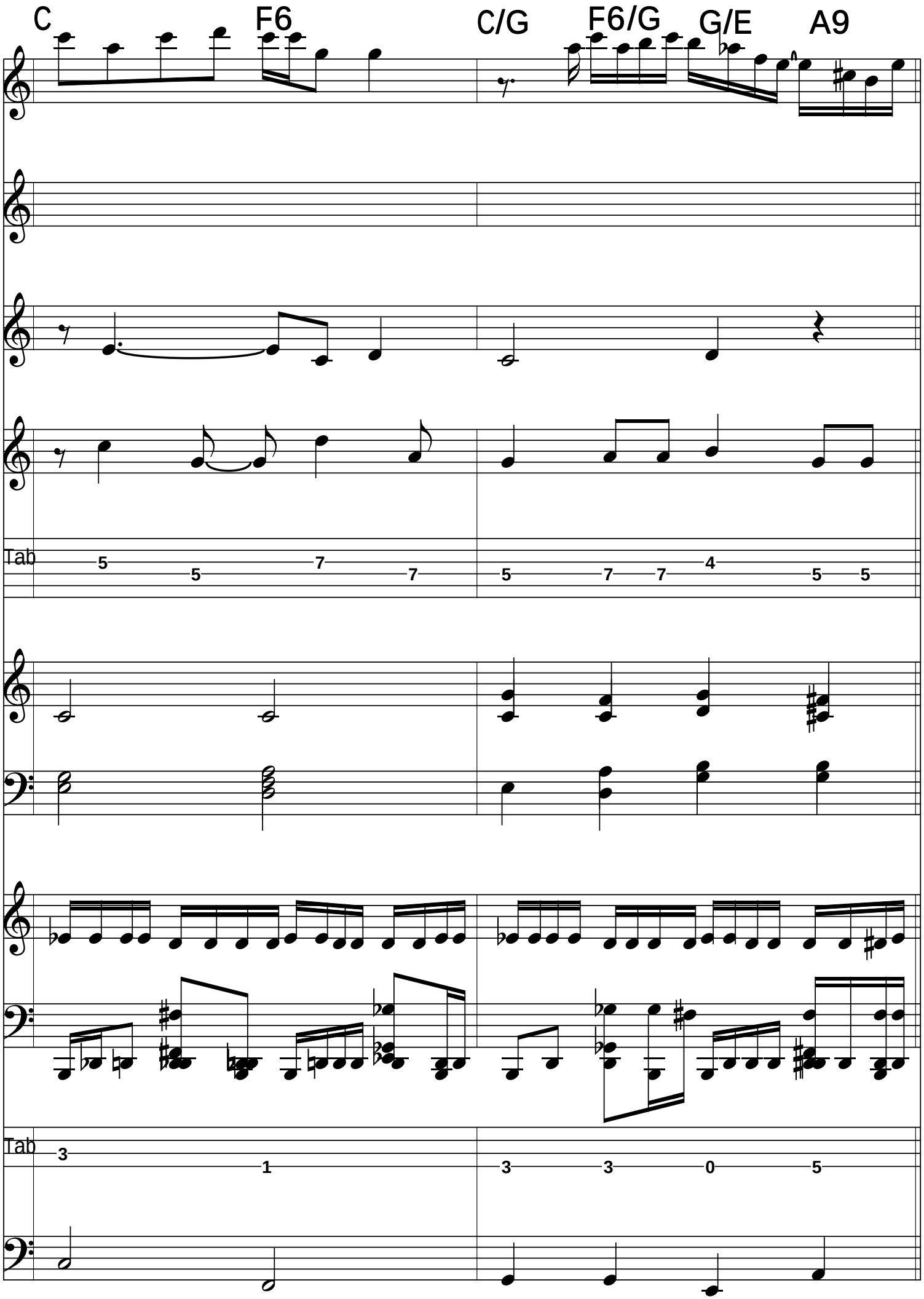

C
F6
C69
G7
13a
13a
13a
13a
Tab
13a
13a
Tab
13a


C
F6
C/G
F6/G
G/E
A9
Tab
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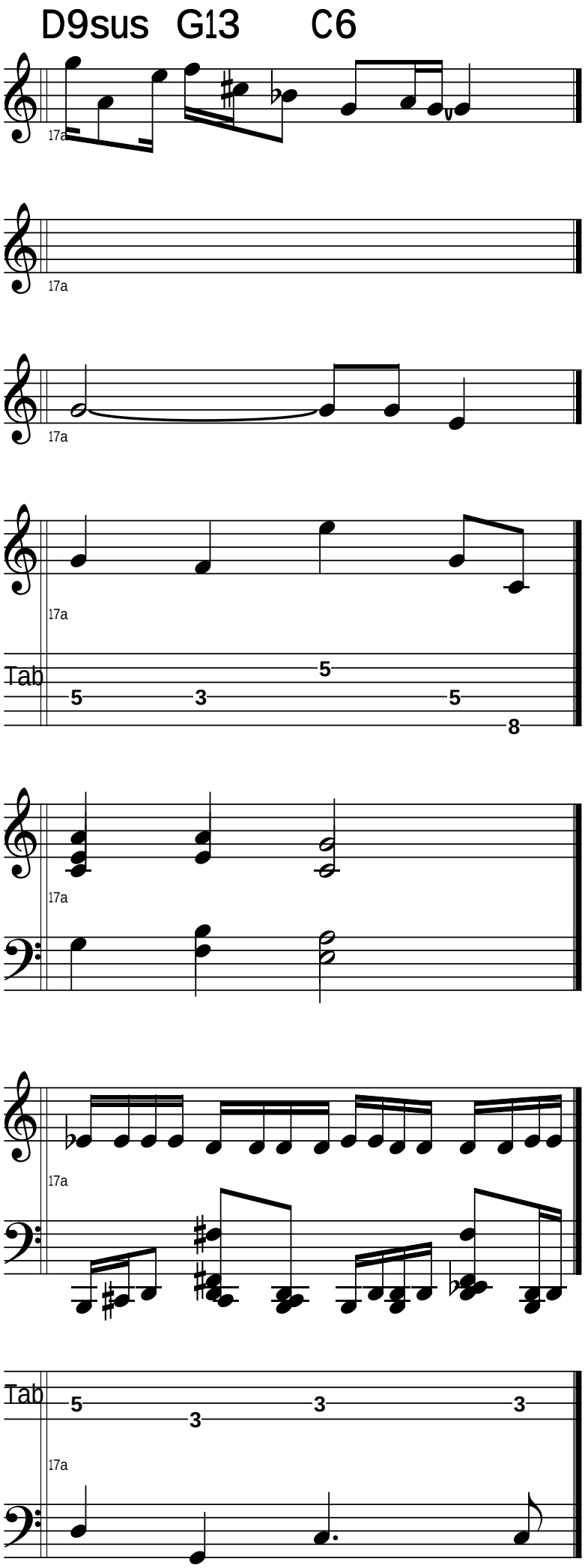
Tab
3 1 3 3 0 5


D9sus G13 C6
17a
17a
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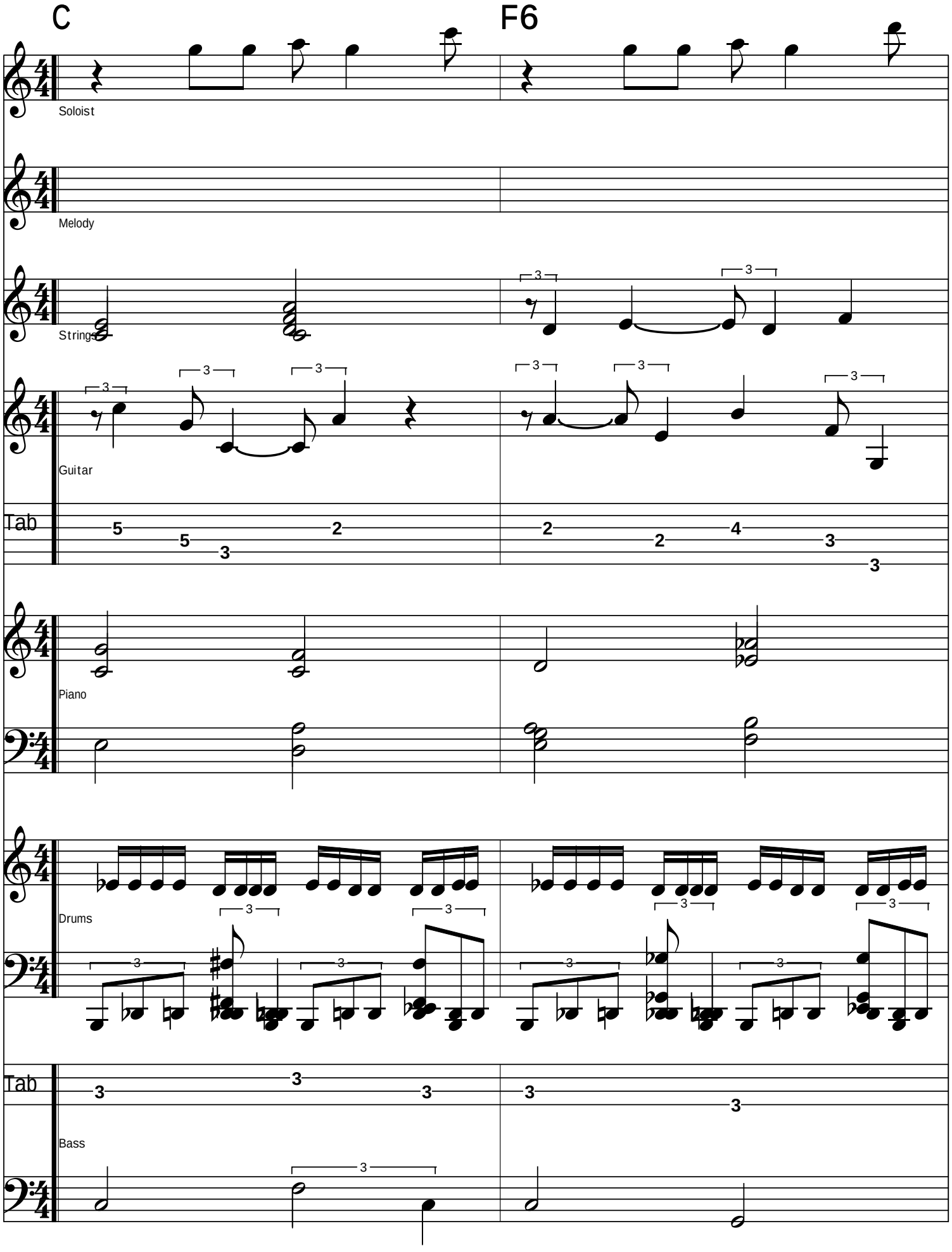
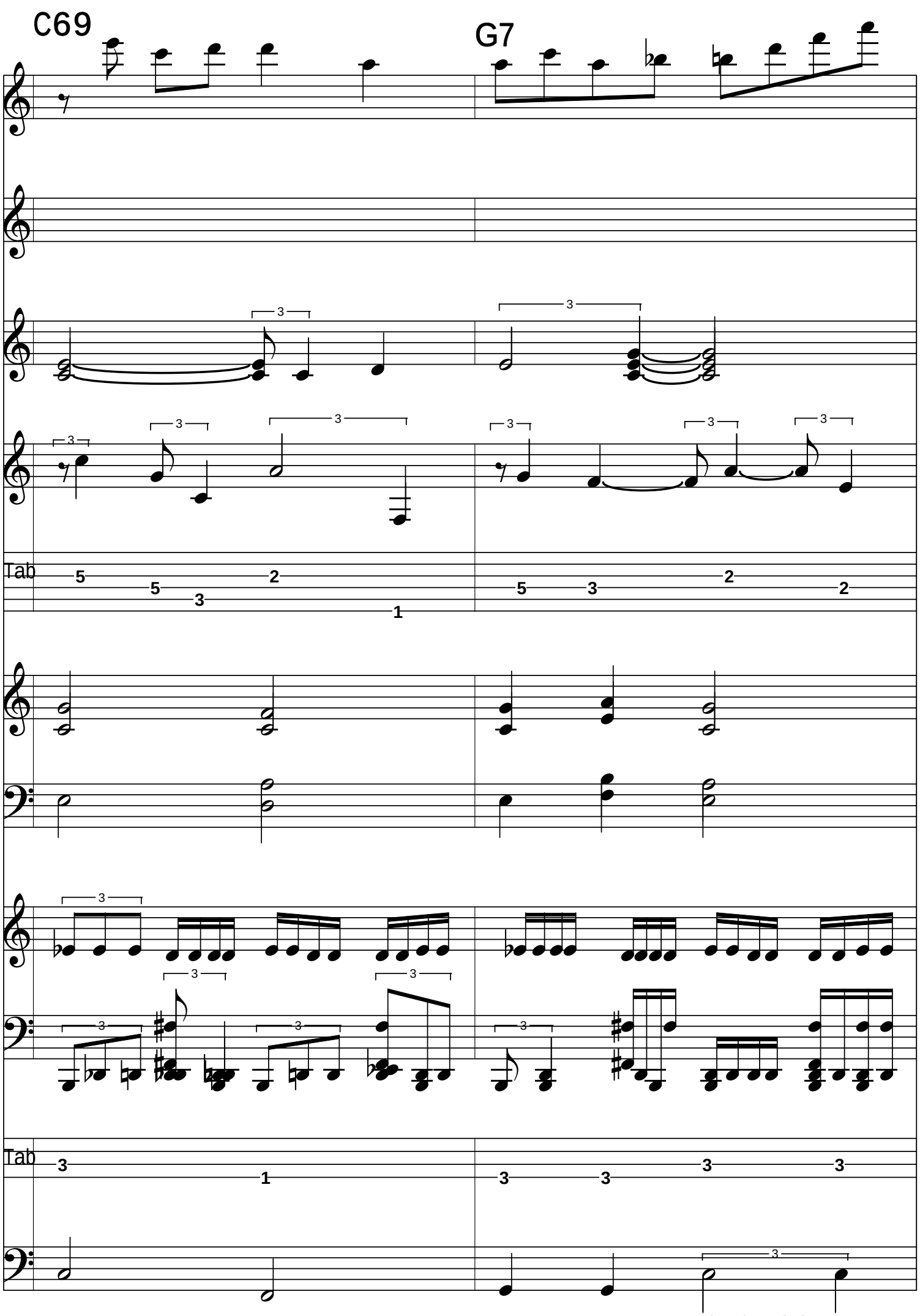
Tab
5 3 5 5 8
17a
17a
Tab
5 3 3 3
17a

George GERSHWIN:I Got Rhythm (6)




C69
G7
Tab
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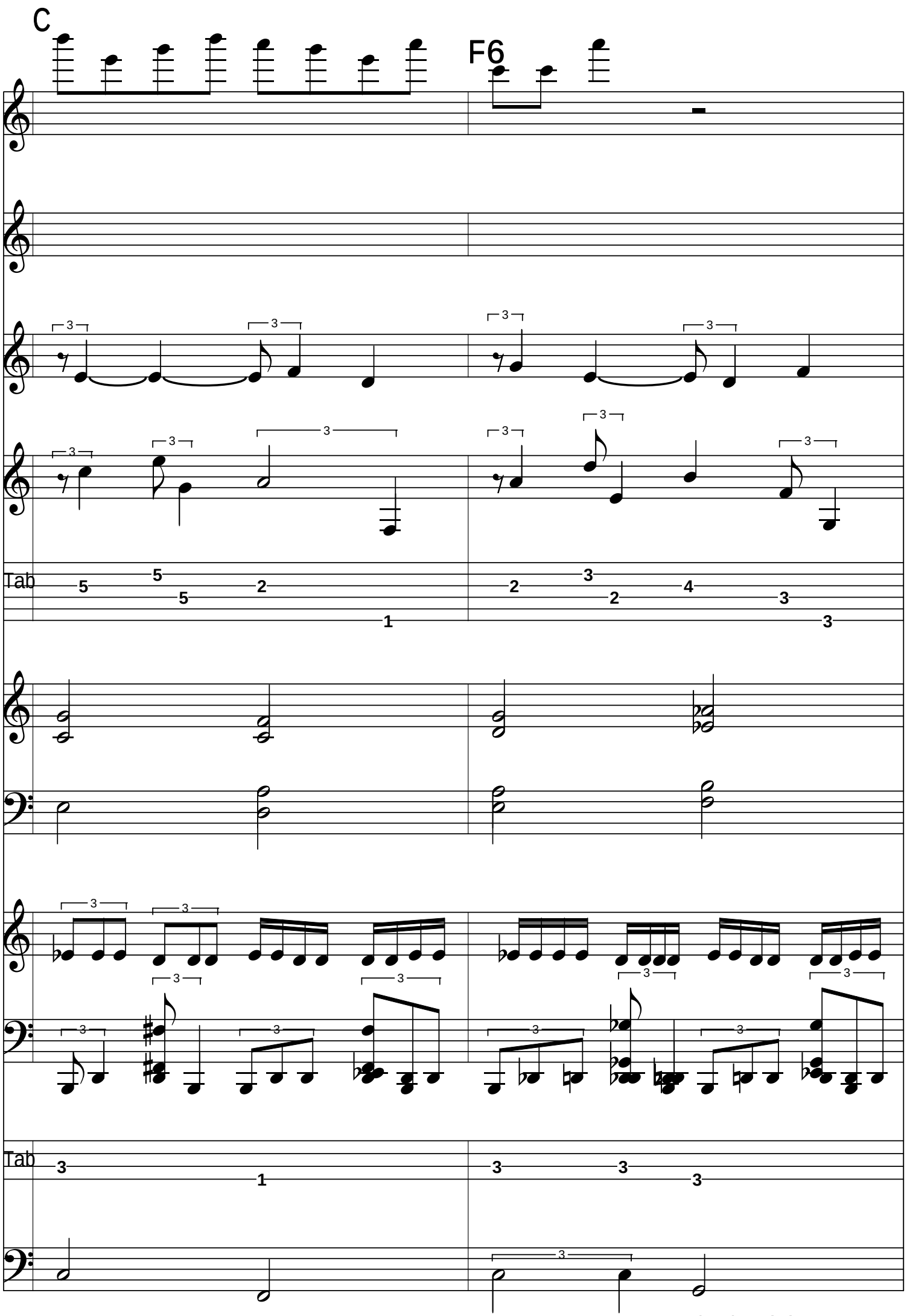
C
F6
Tab
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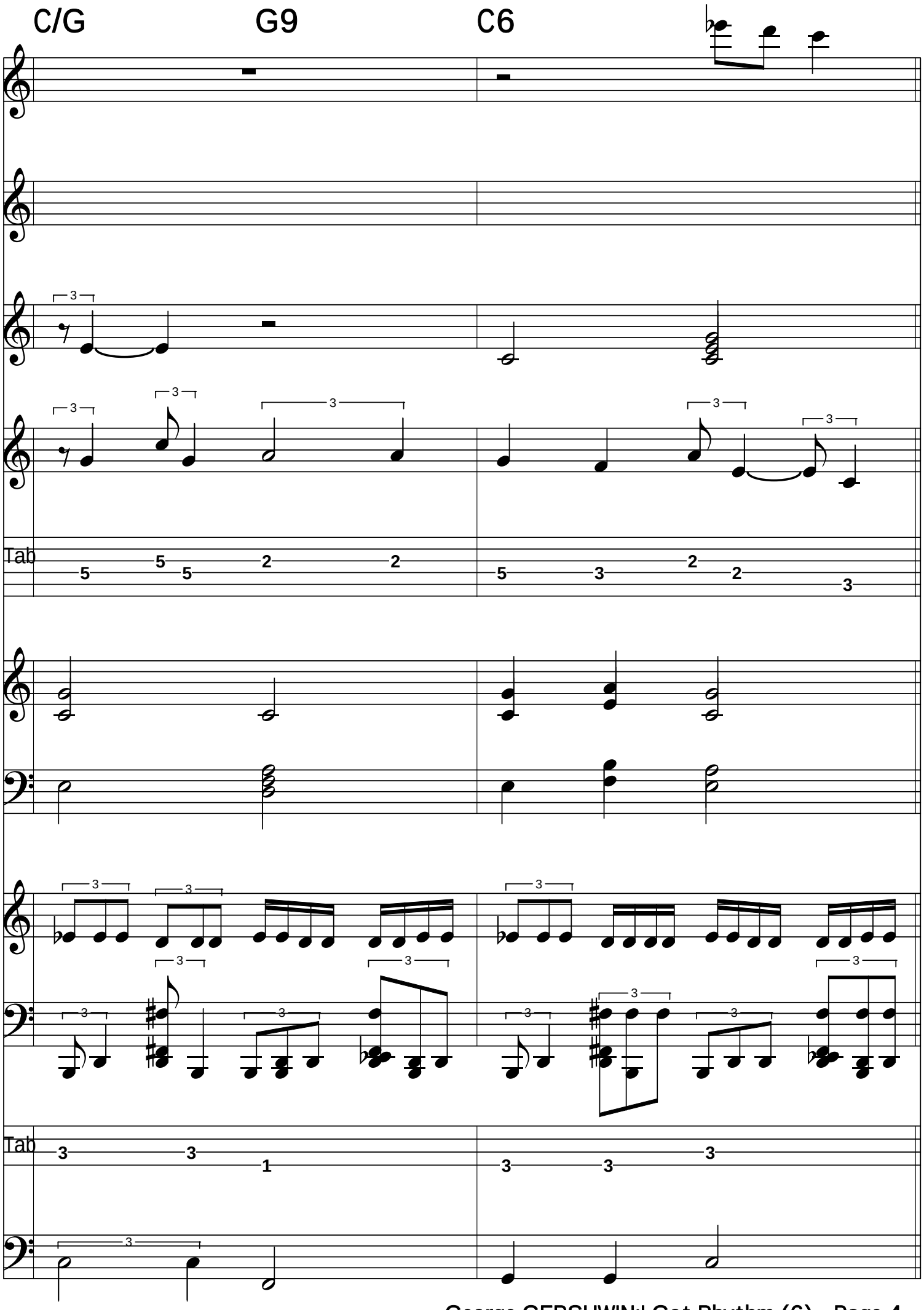
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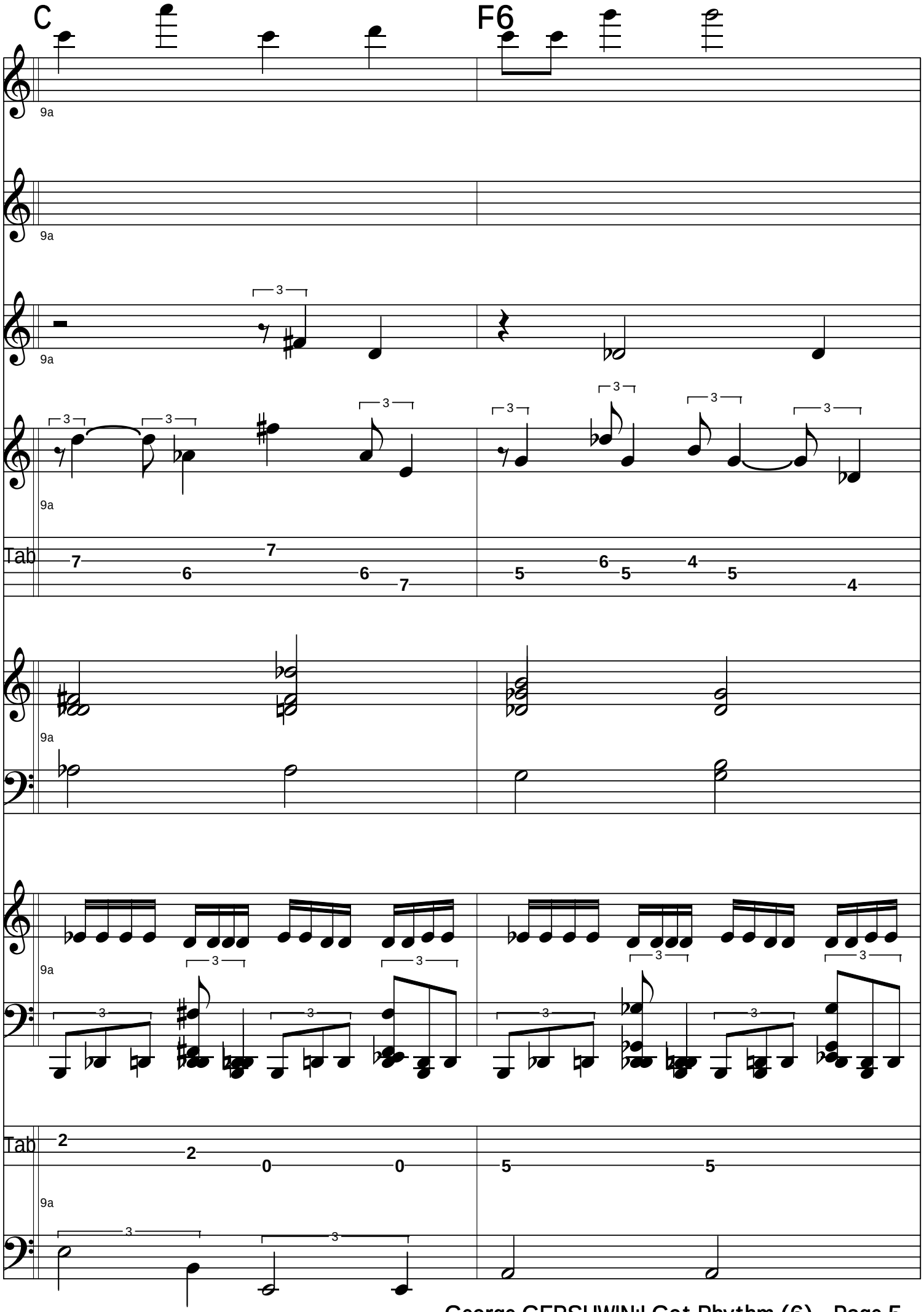
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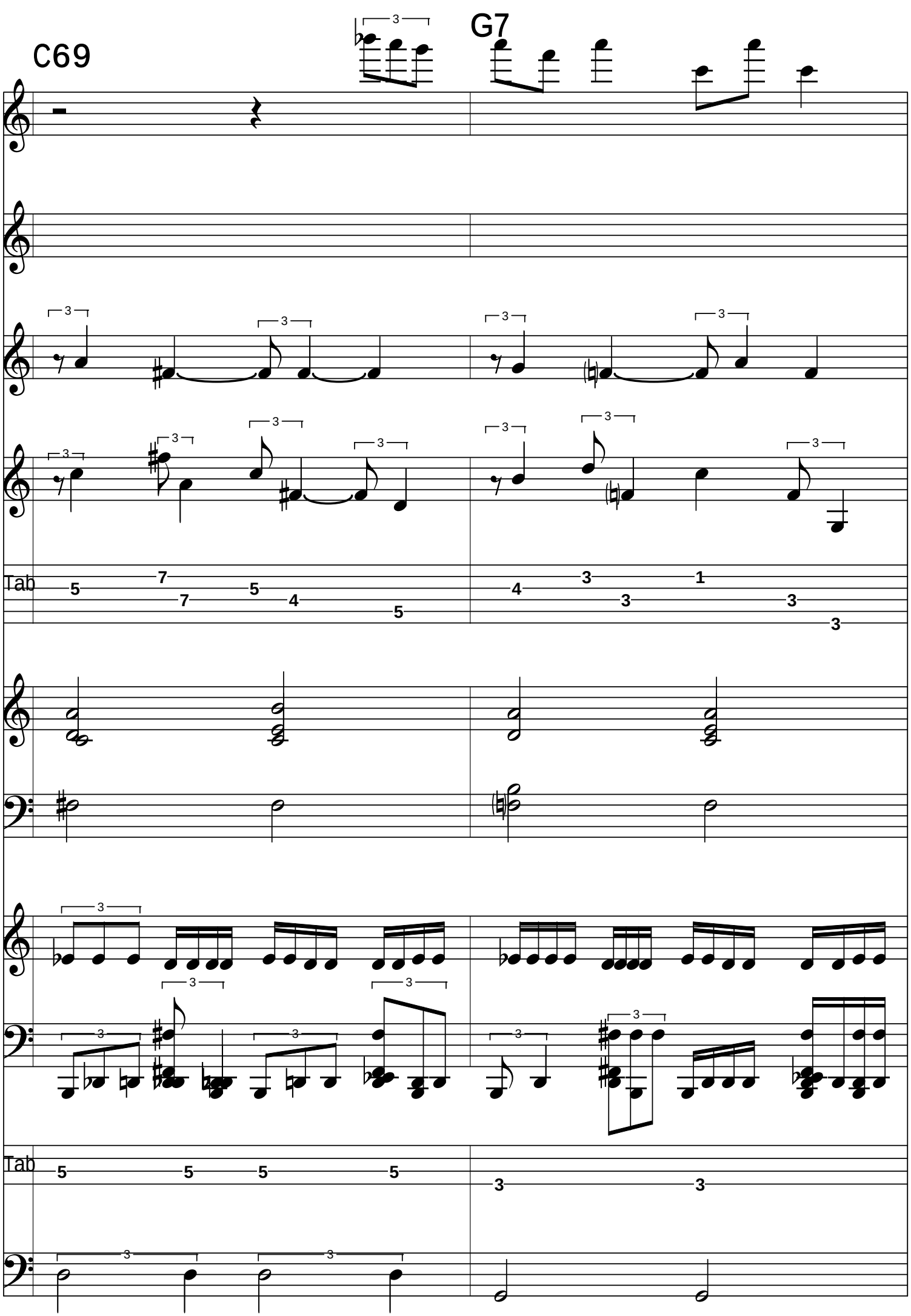
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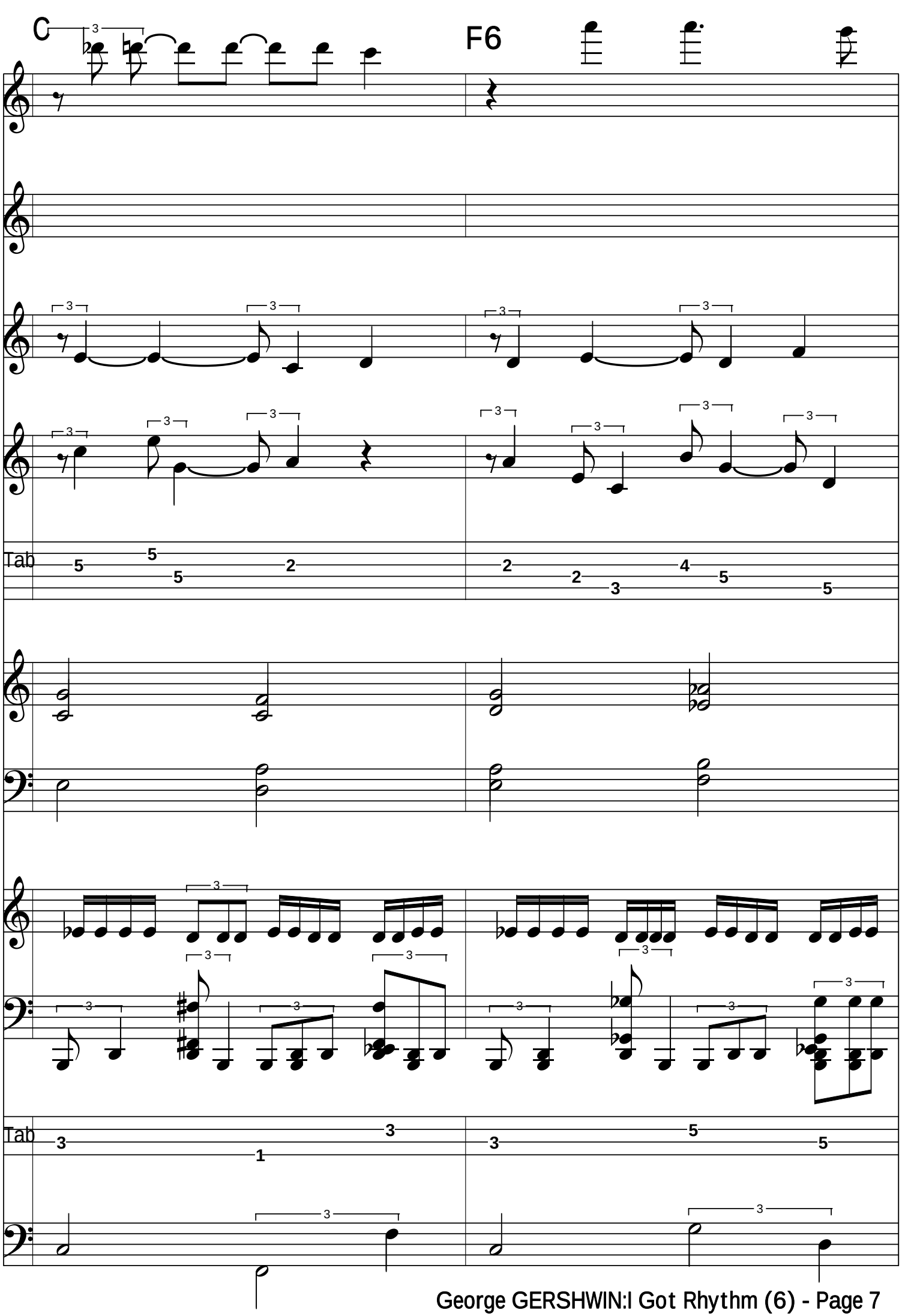
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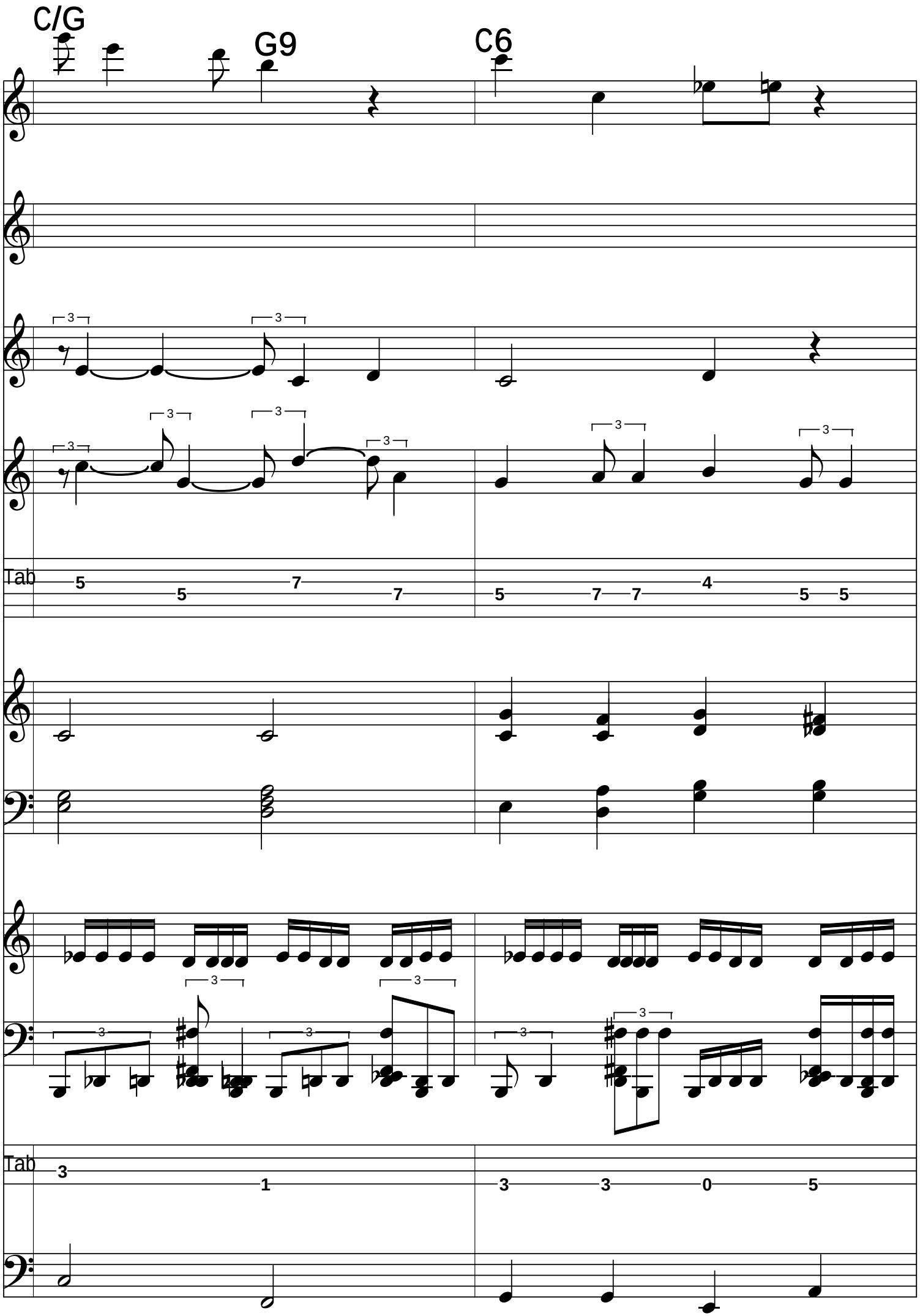
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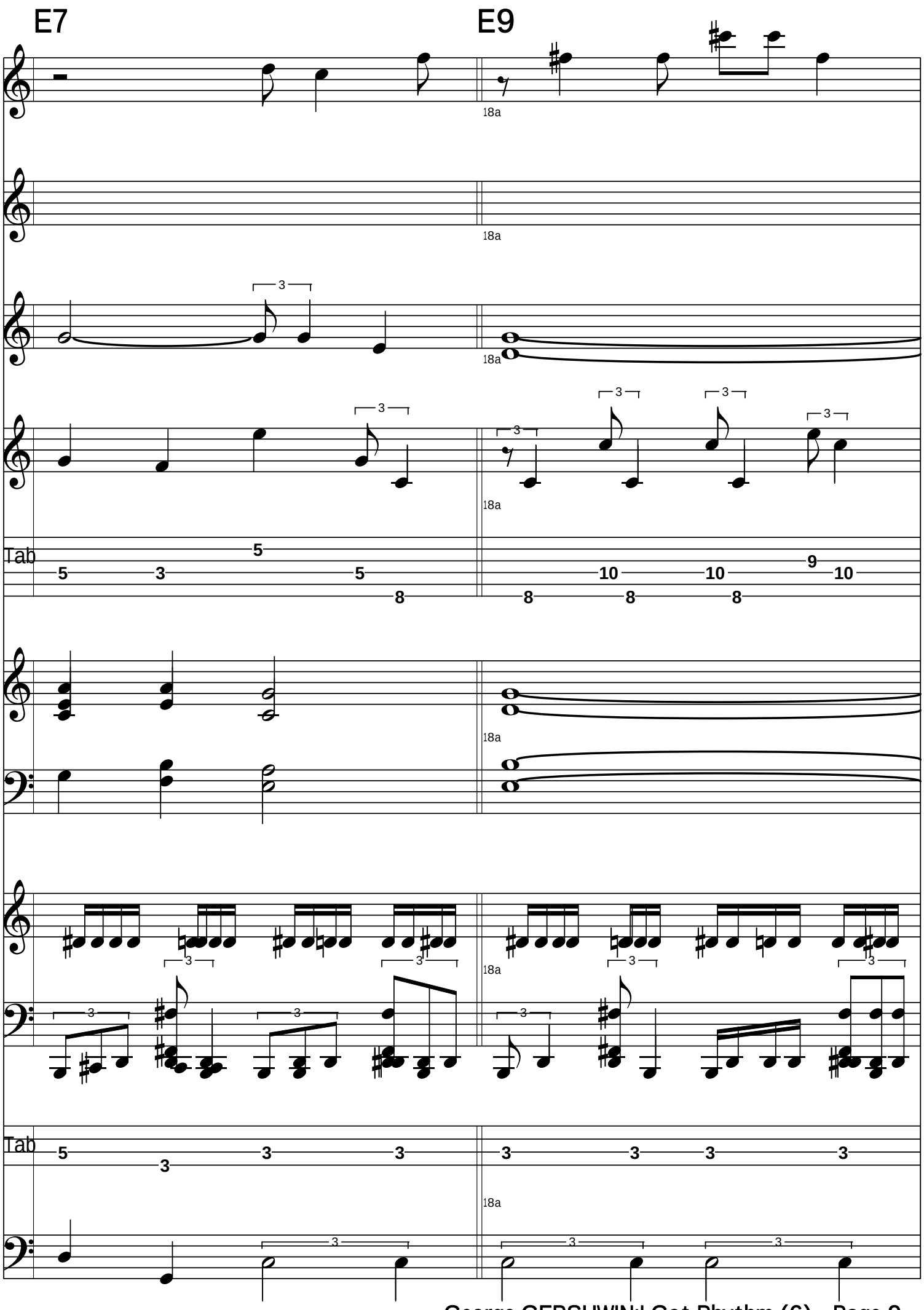
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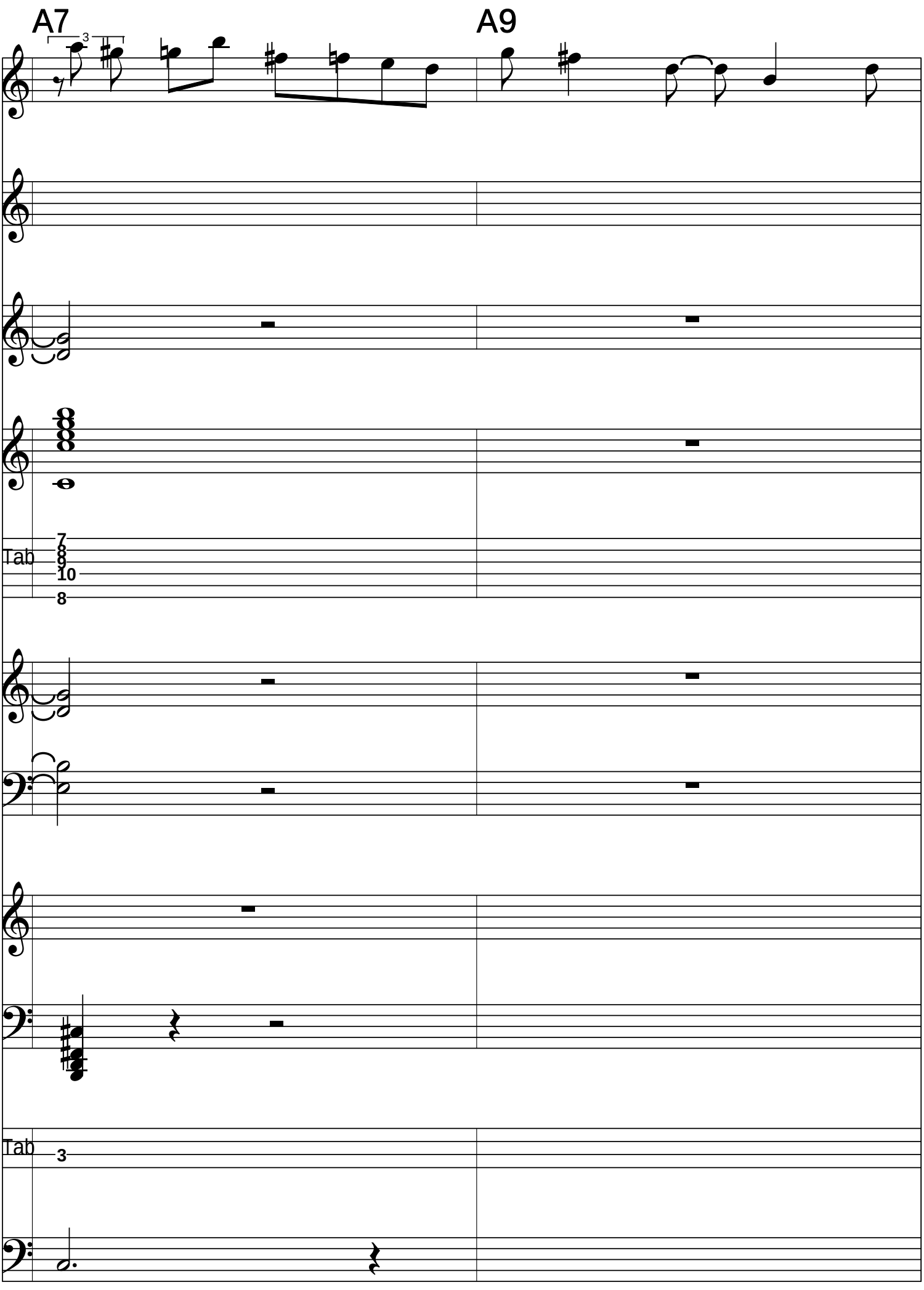
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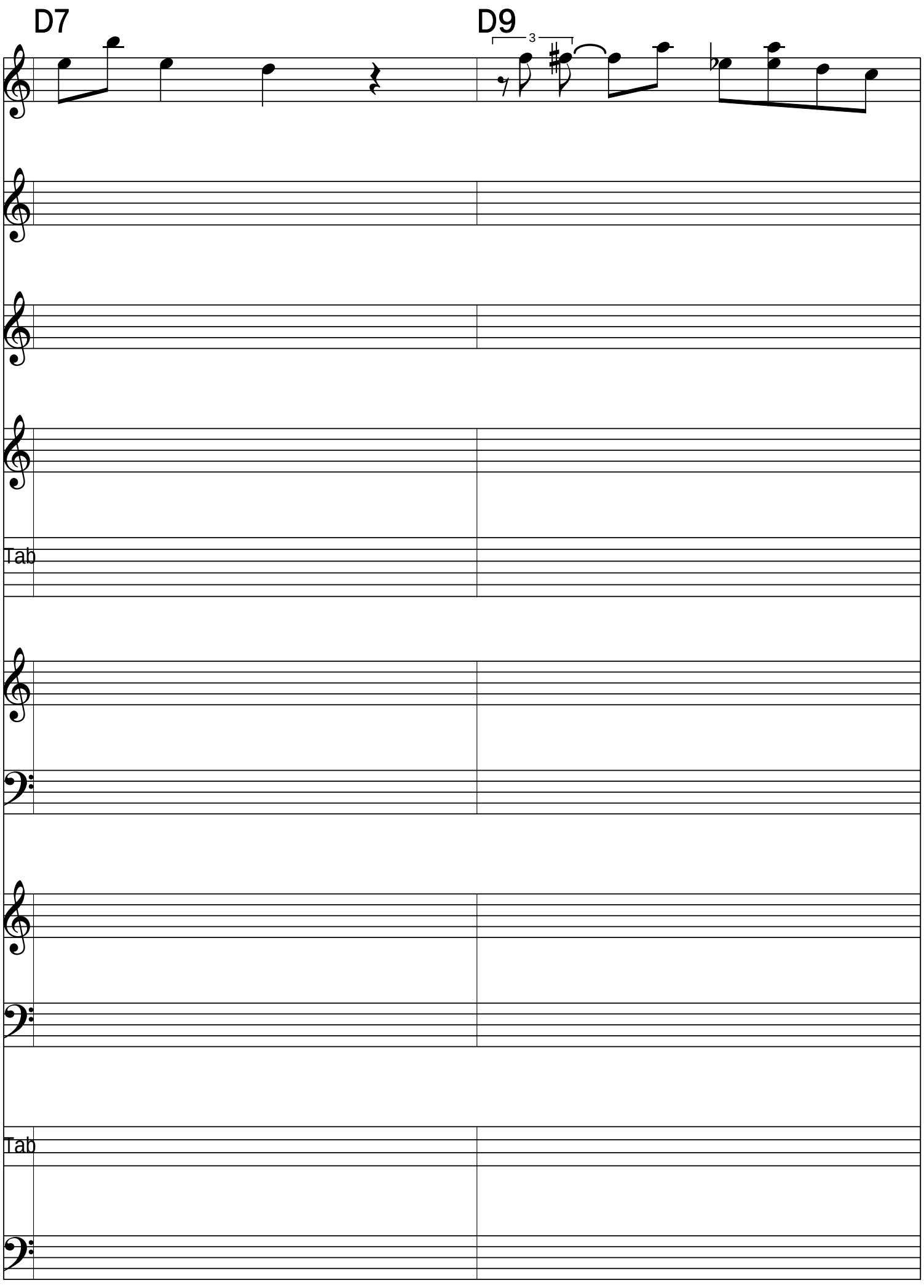
3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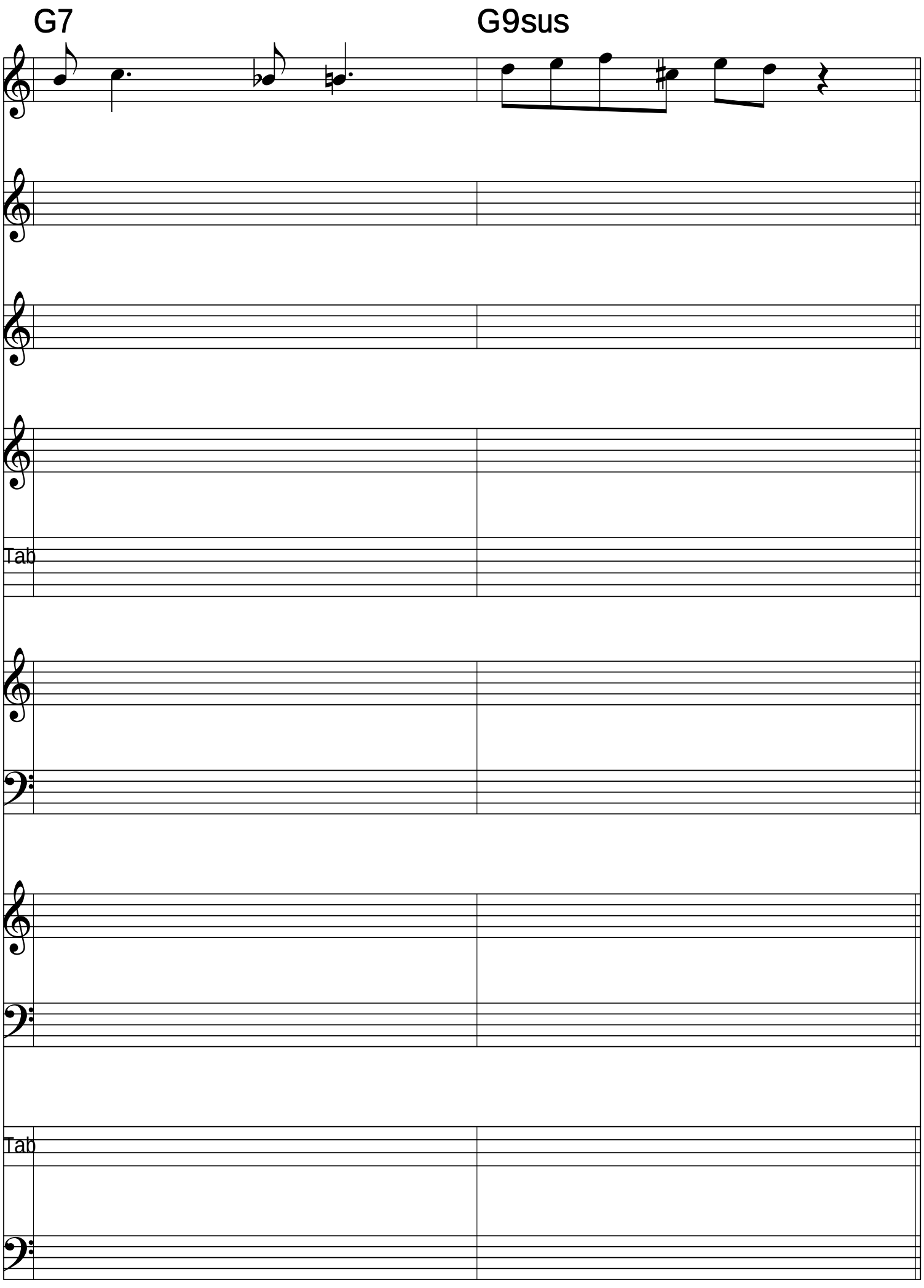
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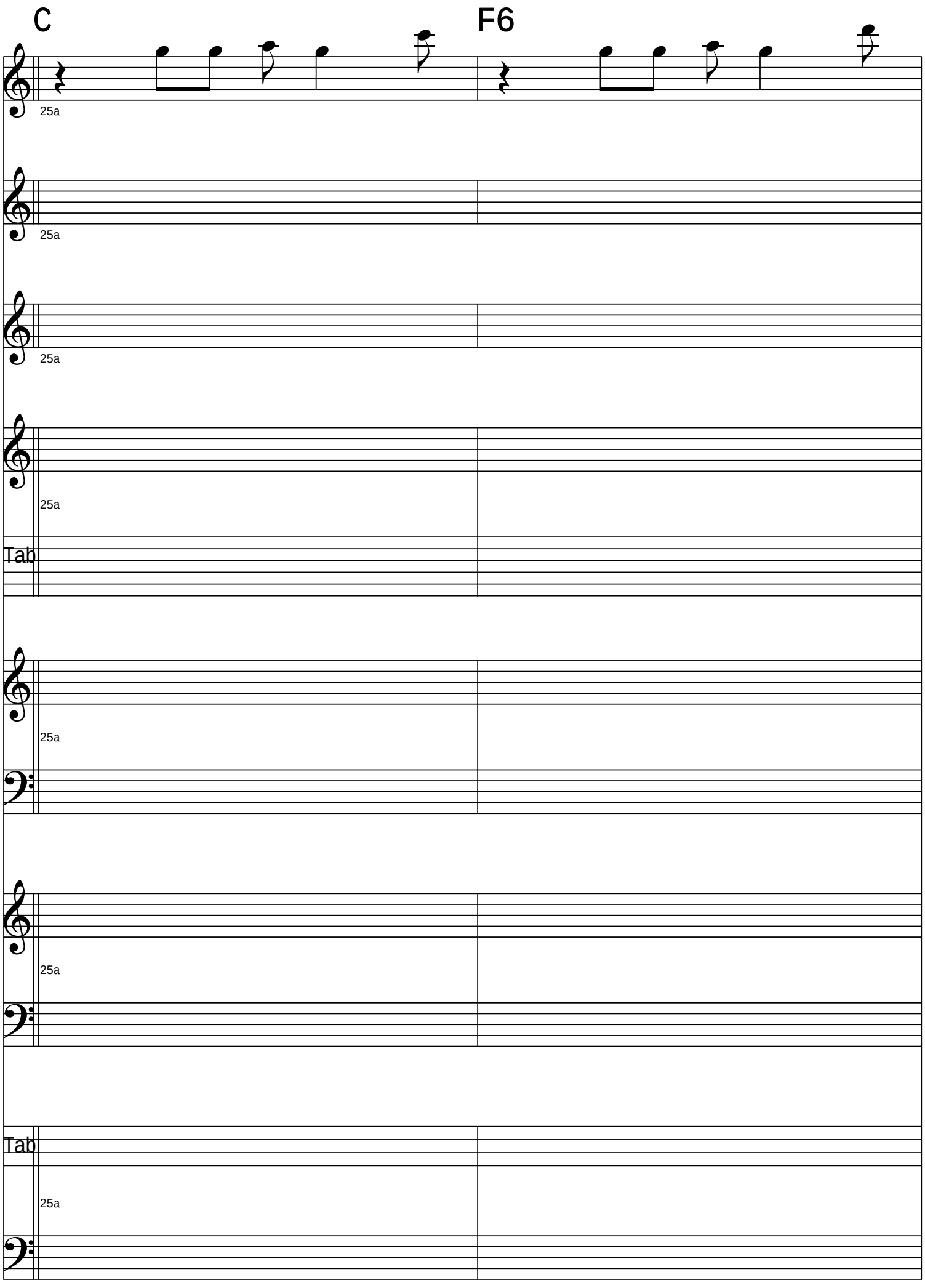
C
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Tab
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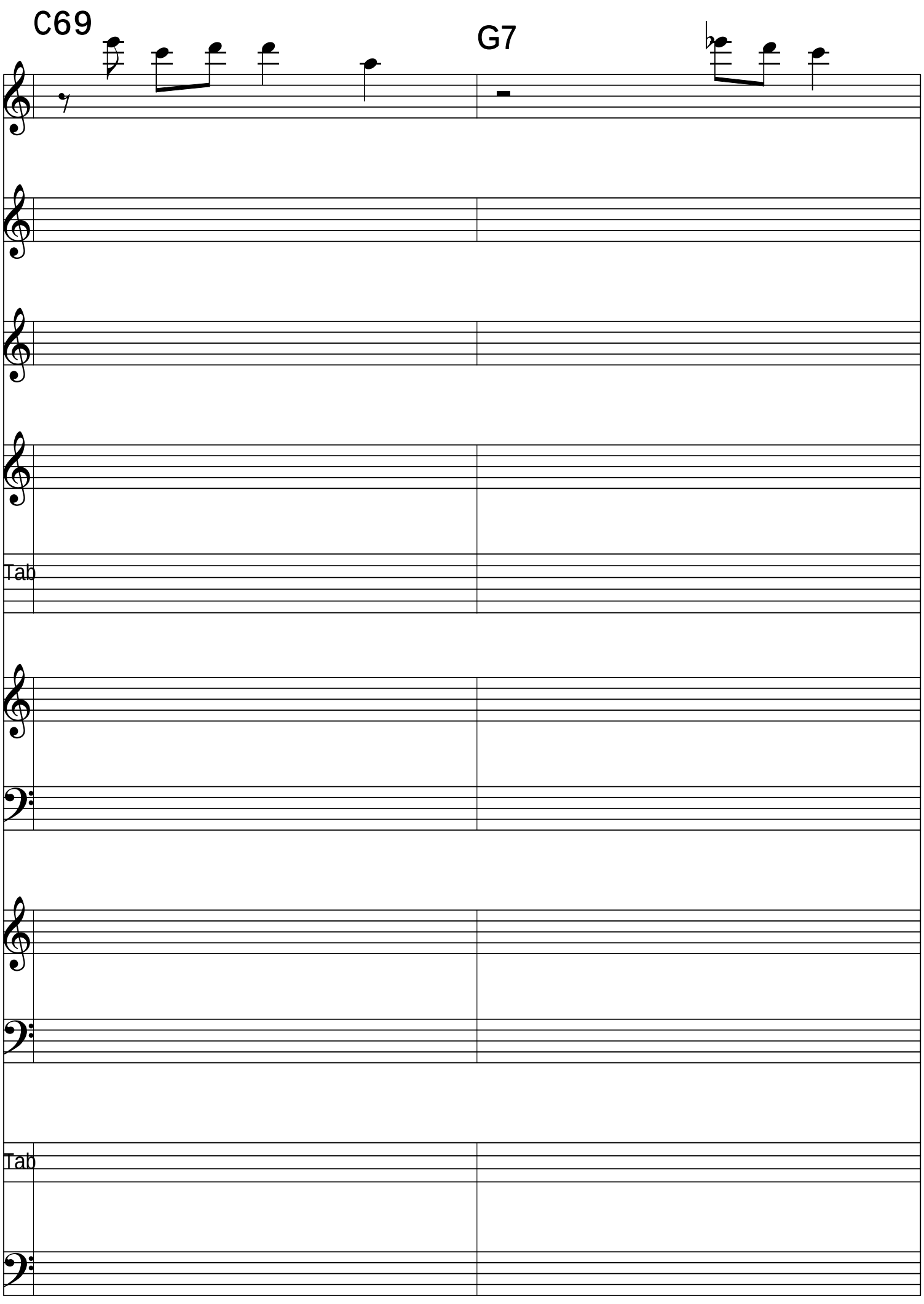
25a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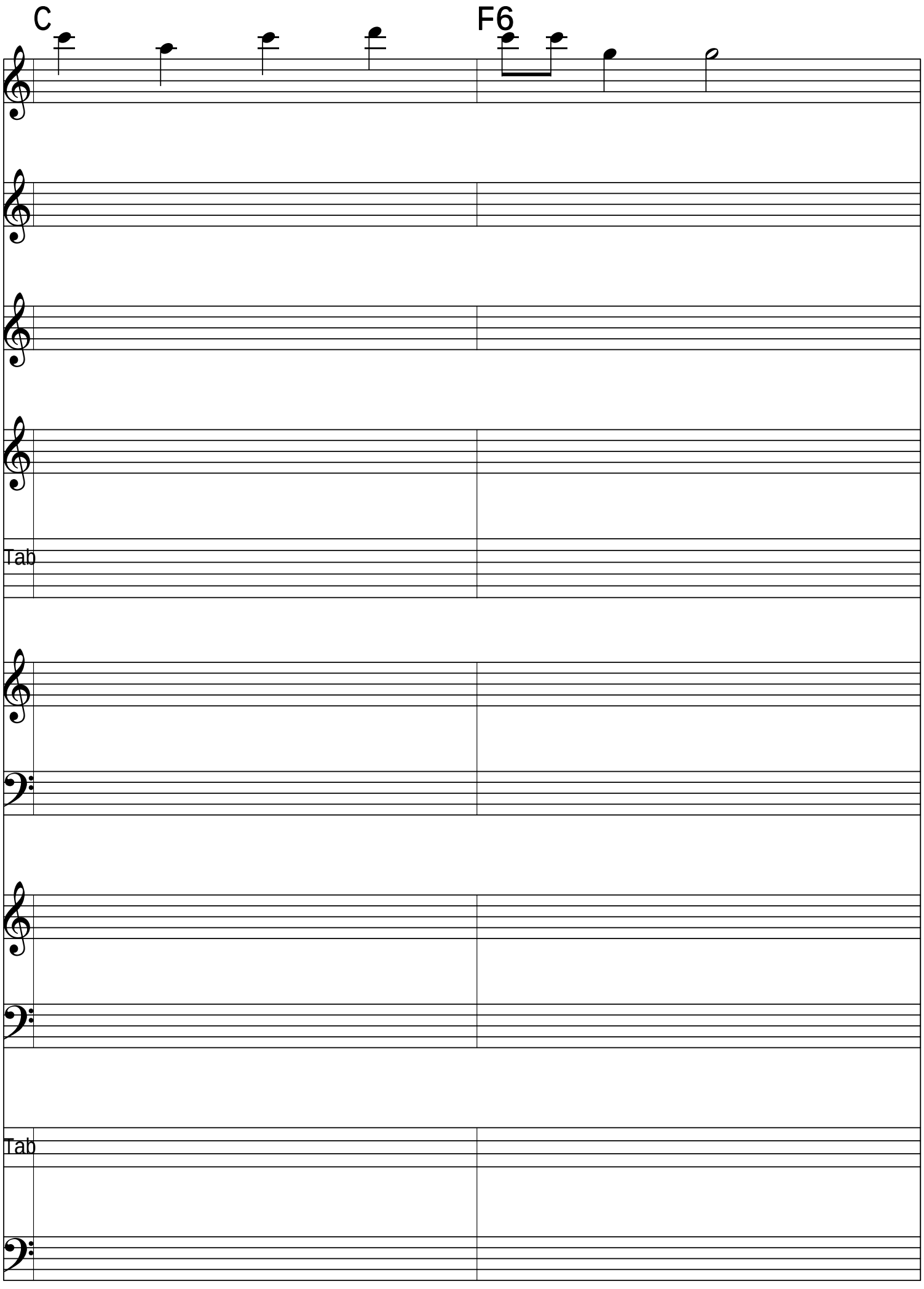
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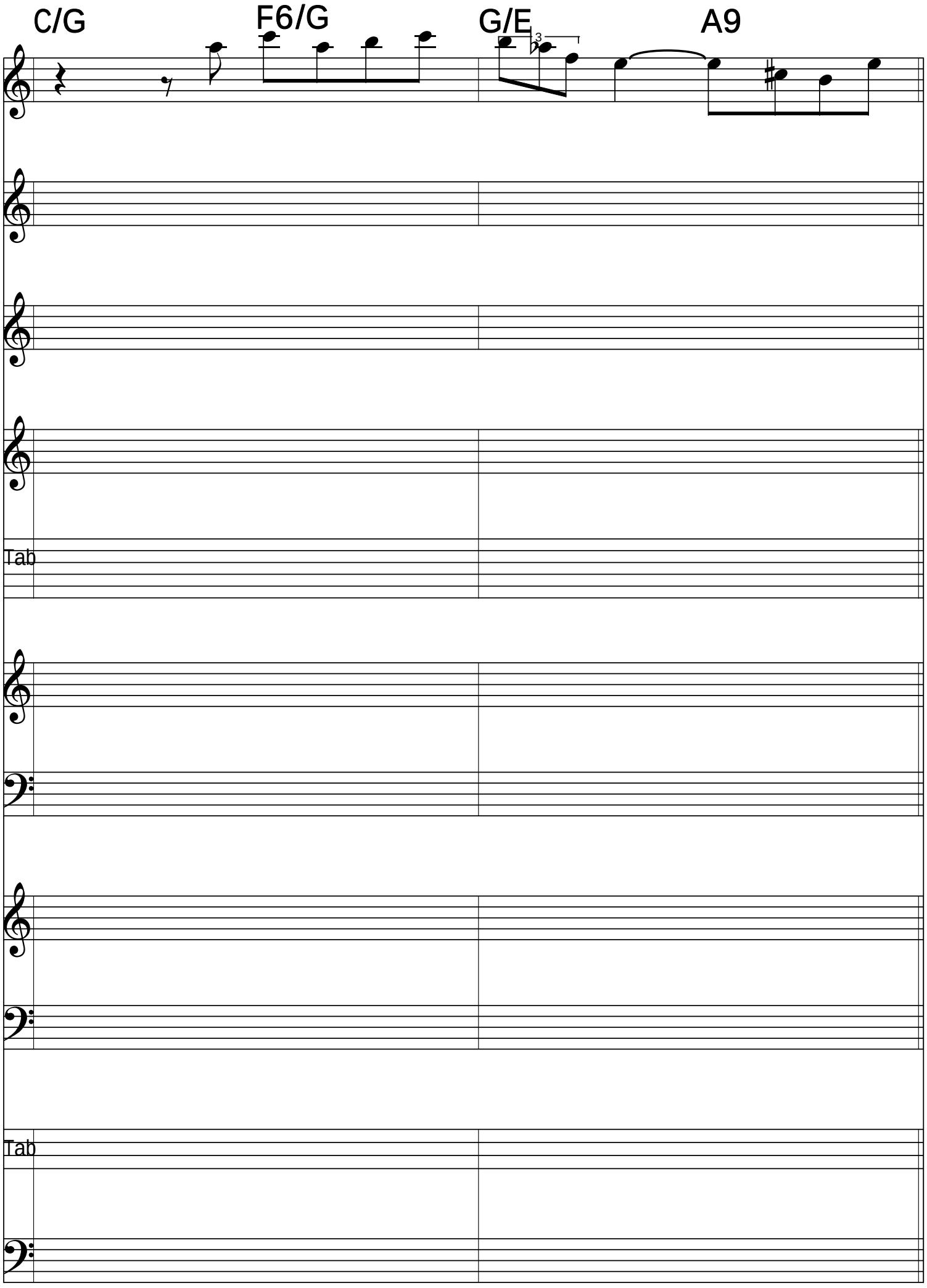
C/G
F6/G
G/E
A9
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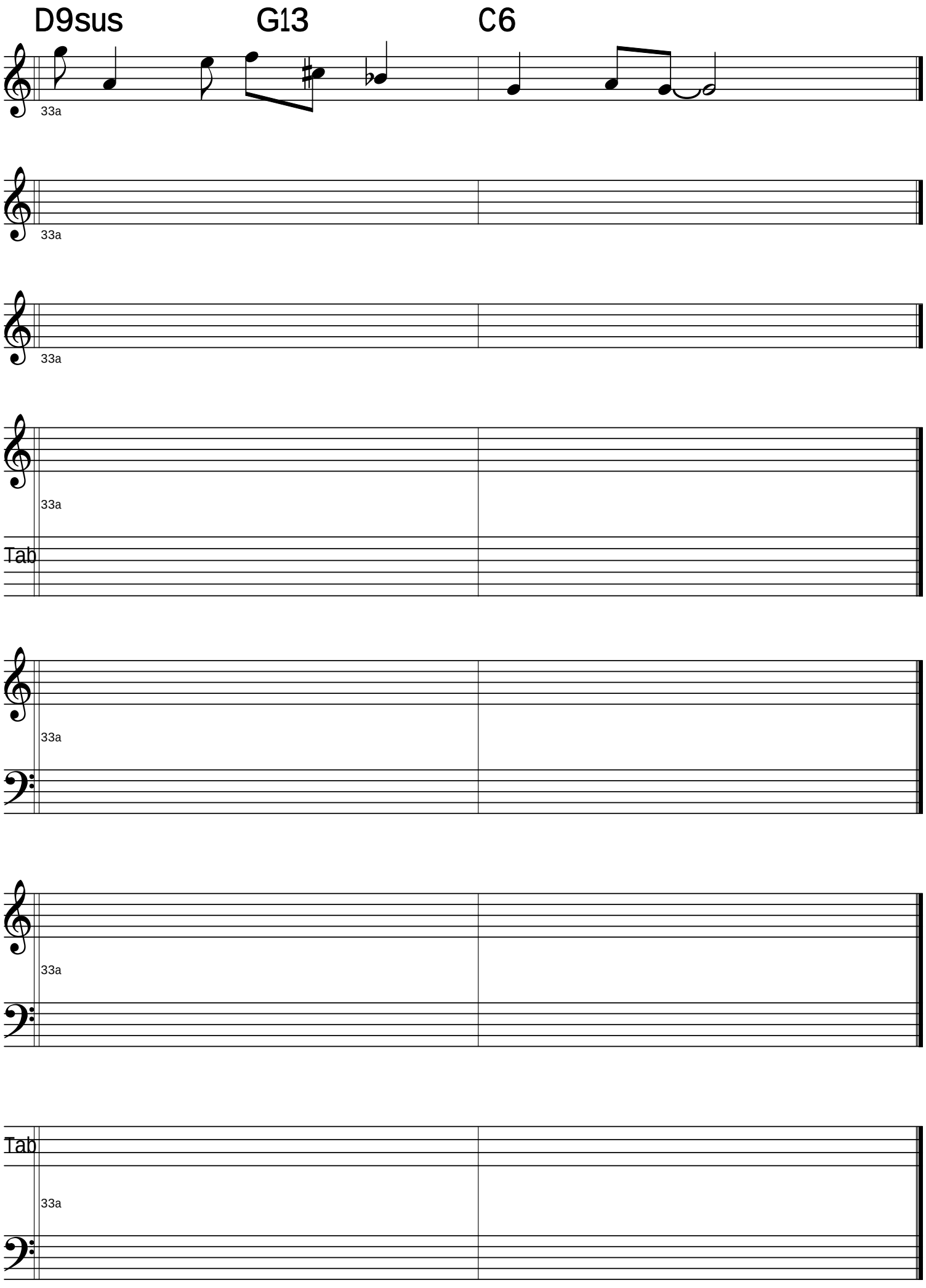
D9sus
G13
C6
33a
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MODELUL GERSHWIN
IN ANALIZA SI SINTEZA COMPUTERIZATA IN SISTEM BIAB

I.) Influenta genialului compozitor american GEORGE GERSHWIN a fost, este si va fi covarsitoare, analoga celei exercitate de J.S. BACH in evolutia artei sunetelor. Modelul gershwinian ilustreaza astfel nu numai imaginea sublima si totodata eterna a unor capodopere ce-i poarta amprenta stilistica inconfundabila , ci si o inepuizabila sursa de inspiratie pentru toate generatiile componistice consecvente, ca exemplu ideal de sinteza a unui nou limbaj creat la interferenta unor genuri aparent disjuncte – in cazul in speta jazz-ul si muzica simfonica.

Aparut in mod miraculous, providential – as spune chiar mesianic ! -, in momentul profundei crize estetice determinate, inca din prima jumatate a sec. XX, de acutizarea istoricului "litigiu" din "conservatoristi" si "avangardisti", modelul GERSHWIN a propus o a treia cale cu adevarat mantuitoare pentru muzica culta, insumand calitatile primordiale ale traditiei si inovatiei sonore. Astfel, in contextual dat, in care publicul s-a indepartat de "actuala noua arta sonora ce este… paralela muzicii !" (apud Celibidache) tocmai datorita exceselor "avangardismului academic" multe dintre produsele acestuia fiind efectiv nocive si din perspectiva fizio-patologiei umane), profunda schimbare paradigmatica realizata de modelul gershwinian in planul morfogenezei sonore ilustreaza tocmai regenerarea pe o treapta superioara a spiritului autentic si peren al muzicii, in acceptiunea holistica de factura *new-age* caracteristica postmodernismului.

Acesta ar fi un prim nivel al asimilarii functionale a atat de beneficului model gershwinian – procesul manifestatandu-se initial in spatiul nord-american si ulterior in intreaga lume, in conditiile in care, in unele tari europene, dictatura stalinista (in est) , in conjunctie cu cea a "avangardei academice" (institutionalizate in vest) produsesera deja efecte muzicale si extra-muzicale regretabile. In Franta, de pilda, excesele dictaturii "academismului structuralist" impus oficial de influenta scoala bouleziana a dus chiar la exilarea in S.U.A. a unora dintre cei mai importanti creatori, precum Michel LEGRAND, renumit compozitor de orientare gershwiniana. Aceasta stare de lucruri mi-a fost confirmata recent si de urmasul lui Legrand, un ilustru compozitor francez de origine romana unanim apreciat pentru exceptionala sa creatie muzicala de factura gershwiniana promovata in antologice productii cinematografice – dar totodata marginalizat de institutiile oficiale dominate de intolerantii reprezentanti ai "avangardei academice" ... In acest sens, argumentul pseudo-conflictului estetic "muzica /consonanta/comerciala/inferioara/hedonista/retrograda/de dreapta *versus* muzica /disonanta/noua/superioara/intelectualista/progresista/de stanga" este foarte relativ si chiar confuz (mai ales in conditiile frecventelor mutatii semantice), deoarece singurul criteriu determinant – cel valoric, axiologic –

nu poate fi considerat in mod automat un atribut exclusiv al "avangardei academice". Totodata, nu putem sa nu remarcam si absolutismul institutionalizat "hic et nunc", gratie prozelitismului deosebit de activ al exponentilor "avangardei academice" ce, ignorand principiul universal al libertatii de exprimare (cf.art.10 CEDO), impun altora – prin presiuni administrative – stilul in care sa compuna, conditionand achizitionarea si programarea publica a lucrarilor de inscrierea lor explicita in directia acelei orientari total respinse tocmai de publicul meloman ! De aceea, in ambianta acestei realitati paradoxale admirabil descrise si in amplul studiu-pamflet "Requiem pour une avant-garde" semnat de ilustrul muzicolog francez Benoit DUTEURTRE (1995, reeditat in 2006, Ed. Les Belles Lettres), alternativa modelului GERSHWIN – inclusiv ca expresie simbolica a autenticei democratii americane - ne apare si astazi drept o solutie efectiv salvatoare !

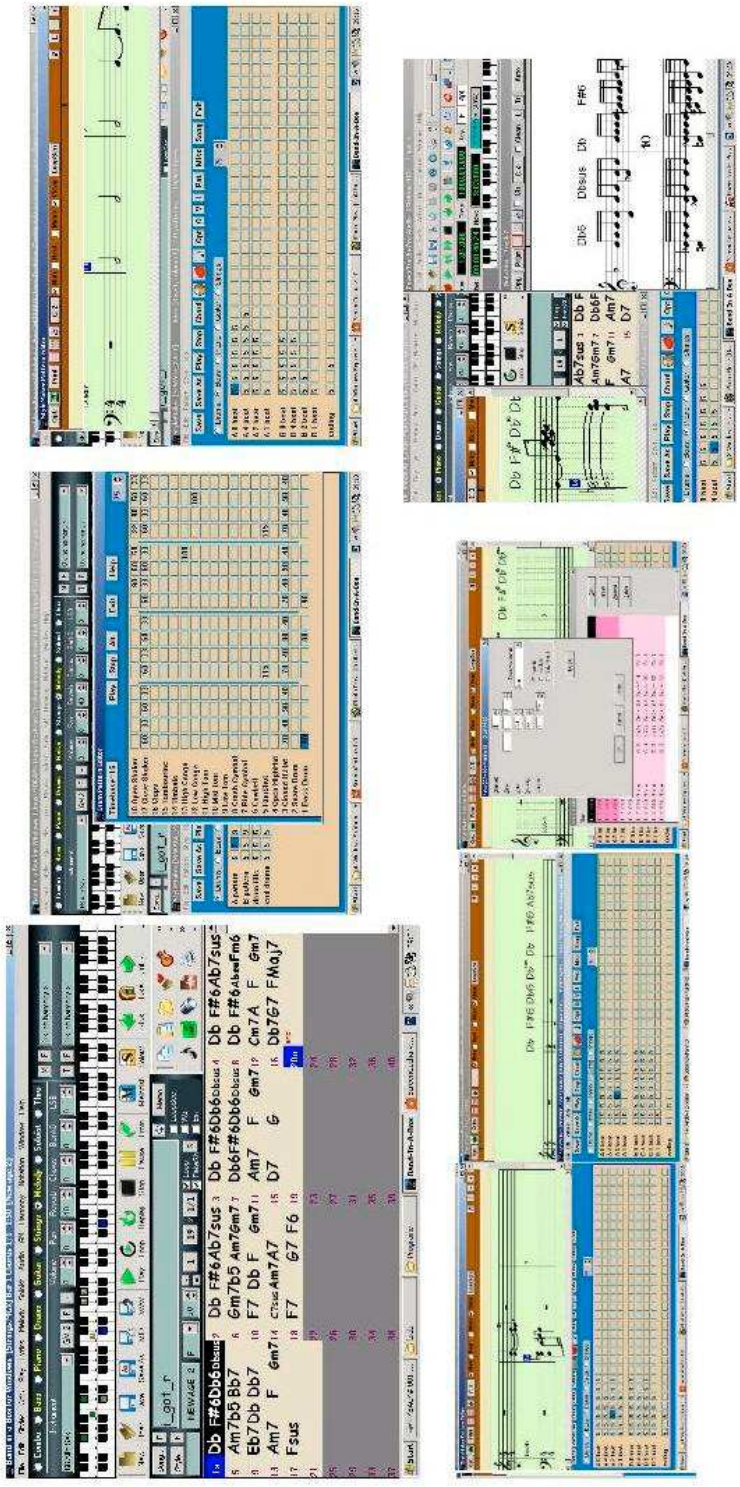
II.) Un alt important nivel de receptare se evidentiaza si in micro-structura modelului gershwinian, printr-un complex proces de analiza si sinteza a discursului muzical. Aparitia tehnicii digitale a dus la performante extraordinare si in sfera acestor cercetari initiate, evident, tot in spatial nord-american ! Mentionez in acest sens experimentele din domeniul inteligentei muzicale efectuate – cu aplicatie la creatia lui J. S. BACH – de David COPE, profesor la University of California - Santa Cruz si autor al studiilor "Computers and Musical Style", "Experiments in Musical Intelligence"," The Algorithmic Composer si "Virtual Music". Aceste experimente s-au desfasurat in trei mari faze implicand: 1.) "deconstructia" imaginii sonore (analiza si separarea elementelor componente sub aspect intonational, metro-ritmic si formal); 2.) decantarea "semnaturilor", a amprentelor stilistice (ca elemente definitorii, cu probabilitatea cea mai ridicata) si proiectarea imaginii algoritmice corespondente imaginii sonore analizate; 3.) relevarea "compatibilitatii" in recombinarea elementelor, in multiplicarea lor prin noi ipostaze ale imaginii sonore originare. Detaliile legate de experimentele stilistice ale lui Dave COPE – inclusive soft-urile si exemplele relevante – pot fi obtinute pe site-ul: http://arts.ucsc.edu/faculty/cope/experiments.htm

Considerand (cu rezervele de rigoare in privinta posibilitatilor de "cuantificare" a inspiratiei, ca factor eminamente transendental) ca astfel de cercetari stilistice se pot efectua si in universal modelului gershwinian, am facut cateva mici experimente cu ajutorul programului "Band-in-a-Box" (BIAB), disponibil pe site-ul:
http://www.pgmusic.com/bandbox.htm
Conceput de informaticianul canadian Dr. Peter GANNON, acest program realmente revolutionar combina coordonata analitica cu cea sintetica, prin aplicarea unor tehnici probabilistice de mare finite.
Analiza poate fi efectuata rapid, prin inserarea muzicii in format MIDI . Sinteza noii imagini sonore se realizeaza prin utilizarea, in baza marsului armonic

analizat, a unor fisiere stilistice (*.STY) preexistente sau care pot fi configurate la nivel micro-structural prin "User Programmable Functions", cu aplicatia "The Style Maker" . Aceasta functie ofera posibilitatea compunerii unor pattern-uri ritmice si melodice (cf. imaginilor anexate la pag.4) ce vor fi proiectate pe parcursul evolutiei sonore conform unui indice de probabilitate stabilit de compozitor pe o scara de la 0 la 9. Software-ul permite si configurarea unor "improvizatii" (prin functia "The Soloist Maker") – fie predeterminate (in diferitele maniere specifice unor mari jazzmani), fie programate ad-hoc (intr-un mod analog stilurilor). De asemenea sunt programabile si diferitele linii melodice (prin functia "The Melodist Maker"), ce pot fi dezvoltate ulterior (prin functia "The Embellisher"), in conexiune si cu functia armonica ("The Harmony Maker") implicand de asemenea prefigurarea vocilor mediane, dar si a figuratiei pentru o eventuala chitara acompaniatoare ("The Guitarist Maker"). Lucrarea realizata poate fi salvata in formatele MIDI, WAV (incluzand in acest caz si functia specifica de editare audio), SGU (doar acompaniamentul), MGU (melodia si acompaniamentul), MGX (melodia si acompaniamentul avand anexat un fisier MIDI complementar) si STY (doar noul stil sintetizat). De asemenea poate fi salvata si partitura (configurabila prin functia "Notation Window").

Spre exemplificare, am utilizat programul BIAB in analiza si in sintetiza unor proiectii anamorofotice ale splendidei miniaturi gershwiniene "I got Rhythm". Exemplul muzical pe care il voi oferi in continuare reprezinta coloana sonora a unui scurt film experimental intitulat "Homage to George Gershwin" si difuzat pe Internet – respectiv pe site-urile YouTube si Metacafe.

In sfarsit, subliniez faptul ca am elaborat toate aceste proiectii sonore anamorfotice exclusiv din dorinta de a ilustra o data in plus *universalitatea geniului gershwinian in infinitele lui ipostaze*.

Conf.univ.Dr. Serban NICHIFOR

Bucuresti, 8 Decembrie 2007