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MACHINIC ASSEMBLAGES OF DESIRE

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Music Ritornello and Vertical Time

Assemblage: on the one hand to connect bodies and on the other hand to work on a territory: territorialize, de-territorialize. Two axes: horizontal and vertical. What is remarkable about this machine is that it is always opening or closing a territory, or even territories. But Deleuze and Guattari give us other elements for this game that they call "the ritornello." The ritornello is a temporal game, a play assembling unformed pieces – a horizontal axe. In between these unformed pieces, motion-images, another kind of images takes place: the vertical time-images. In my reading I propose to read the image-time as the privileged place of experimentation for the musician, where sound objects, musical gestures and formed figures, are micro-envelopes of subtle forces to the "mise-en-forme" of the musical machine. A machine for making time heard, this vertical time: a complex framework of forces, which are put into play on a complex coupling of micro-points.

Vertical time folds infinitely and gives rise to a profusion of local images: the abyss, the distances, the proprioceptive and exteroceptive relations (the tactility of the texture, the visibility of the figure, the kinetics of the gestures), and also symbolic relationships. In this sense, my objective is to think on this vertical time, which is neither in a striated relation of succession, nor on a smooth relation of the out-of-time spatial presence. So, my purpose is to think this common and experimental place among listeners and musicians, the non-measurable time between unformed objects where imagination holds its place.

KEYWORDS: vertical time; ritornello; Deleuze-Guattari; modulation; music

SILVIO FERRAZ is composer, Full-Professor of musical composition at University of São Paulo (USP); Doctor in Semiotics by the Catholic University of São Paulo (PUC/SP); researcher of FAPESP and CNPQ. Autor of "Musica e Repetição: a questão da diferença na música contemporânea", "Livro das Sonoridades" and several articles focused on Deleuze thought about art, mainly music. Among his papers are those directly concerned with Deleuzian thought as "La formule de la Ritournele" (in: Deleuze: la pensée Musique - CDMC-Paris), "Music and Communication: what music want to communicate?" (in: *Organized Sound*), "Musique et Modulation: vers une poétique du vent" (in: *Agencer les multiplicités avec Deleuze – Cerisy-Hermann*). He studied composition with Brian Ferneyhough, Willy Correa de Oliveira and Gérard Grisey. His music has been performed by ensembles as Arditti String Quartet, Nash Ensemble, Smith Quartet, Iktus, Taller Musica Nova de Chile, New York New Music Ensemble and Brazilian ensembles.

TIMOTHY O'DWYER

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Analysing Improvised Music: A Machinic Approach

This paper investigates the process of analysing freely improvised music by using the neologism: the assemblage, developed by Gilles Deleuze and Felix Guattari in their book *A Thousand Plateaus*. Historically, improvised music has been understood as a method of making music that is too 'subjective' and 'amorphous' to theorise about in comparison to traditionally notated music, and over the years this has resulted in a dearth of critical evaluation of the practice. In response to the limitations of current analysis methods for improvisation, I have developed a method of analysis by utilising the Deleuzian concept of assemblage and its subcategories milieu, rhythm, territory and refrain to more objectively understand its nature. Deleuze and Guattari establish an immanent model of ethics through the idea of assemblage as a machine. I argue that improvised music is also a product of a mechanism or an assemblage, and it is through this prism that we can articulate more clearly ideas concerning form, structure and even style and authorship.

KEYWORDS: improvised music, assemblage, the refrain, music analysis.

TIMOTHY O'DWYER, PhD, is an Australian saxophonist, improviser and composer, who has been a lecturer and Head of the School of Contemporary Music at LASALLE College of the Arts, Singapore, since 2004. Over the past 25 years, Timothy has been a prolific performer and collaborator traversing jazz, improvised and experimental electro-acoustic music, contemporary classical music, and many cross-disciplinary projects. He regularly performs with leading contemporary musicians in Europe, Asia and Australia with ELISION Ensemble (since 1994), The Australian Art Orchestra, and many groups lead by himself and in collaboration with others. His research interests involve integrating the concepts of Gilles Deleuze with his creative practice, critical reflections on the interdisciplinary sign language for live composing 'soundpainting', and the pedagogy of improvised music. www.timodwyer.com