

Rodolphe Bourotte

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Profile

Composer, sound engineer, computer engineer
committed to living musical creation.

Experience

Computer music researcher, Centre Iannis Xenakis - Since 2011

Project manager and developer of UPISketch (<http://www.centre-iannis-xenakis.org/upisketch>), a software program to aid musical creation through drawing. Software support for teaching teams in France, Greece, Japan and the United States. Scientific publications and conferences in France, England and Germany.

Freelance composer - Since 1998

Musical creations in the fields of: pure music, dance, installation, object theater.
Compagnies Kobez, Iatus, Pupella-Noguès, 39 Marches, F&F.

Musician, Cercle pour la Libération du Son et de l'Image - Since 2007

Founding member of CLSI. More than four creations per year. Creation of two operas by Olga Krashenko, CD Macondo (ACEL027, 2021).

Re-creation of Stockhausen's Kurzwellen and Prozession, CD (Mode 302, 2020).
Improvisation with Yochko Seffer, ACEL CD (2016).

Sound engineer, Ensemble 2e2m - 1994-2000

Provides sound for concerts by this contemporary instrumental ensemble.
Production assistant for the record label, 2e2m Collection.

Computer Music Producer, Ateliers UPIC - 2001-2002

Musical assistant for composers Julio Estrada, Paul Méfano, Stefano Scodanibbio among others.

Studies	<p>CNAM Toulouse - DEST Computer Development - 2005 Bordeaux Conservatory - First Prize in Composition - 2004 CCMIX Alfortville - One-year course in electroacoustics - 1999 CNAM Paris - Acoustics and Signal Processing - 1994 ENSATT Paris - BTS in Sound and Lighting for Theater - 1992</p>
Skills	<p>Traditional and electroacoustic instrumental music composition. Multi-instrument musical improvisation. Application design and development. C++ programming. Recording, sound engineering, audio editing/mixing. Video editing.</p>
Creation	<p>2022-23 Music for the show <i>Enfer, Spores et Cataclipalisme</i>. 2021 <i>Quelques restes d'Humanité</i>, for baritone, viola da gamba and recorded medium. for the duo La Quantité Discrète 2018 <i>Cabinet d'introspection occulte et de divination hermétique assisté par camouflage</i>, residency in Davejean (Corbières). <i>Comma</i>, residence in Nicosia, Cyprus: new version of the software, for cell phones. 2016 <i>Phasma</i>, new version. 2015 <i>à la fin</i>, for 24 flutes, three computers, string viola, objects. <i>LightMix</i>, multimedia installation presented at ENSA Normandie. 2014 music for the show Eg és föld (Heaven and Earth), performed by the Hungarian National Theatre Csiky Gergely, Timișoara. 2013 <i>Radiations de temps</i> for four amplified voices, piano, sounds on support and sound transformations. 2012 <i>110110</i> (8') for four-track support. <i>The day when daylight fell</i>, for flute in G and marimba. 2011 music for HhuAka(A): <i>Morsure d'abeille</i>, show by Cie KOBÉZ, performed in Timisoara, Belgrade, Subotica, Gheorgheni, Novi Sad, Toulouse, Mirepoix. 2010 music for <i>Tiszaviragmész</i>, show by Cie KOBÉZ, performed in Kanjiza (SRB) and Pécs (HU). Music for <i>Napút a cédrus árnyékában</i>, Denes Debrei's show performed in Romania. <i>Comma</i> at Murmures du son festival, Mazères / Salat. 2009 <i>Folyton</i> (18') for 24 flutes. <i>Nohib</i> (60') for electroacoustic cordophone, video and computer. <i>Comma</i> at Murmures du son festival, Mazères / Salat. 2008 <i>En la red de cristal</i> (24') for electroacoustic support, 4-track broadcast. Music for <i>Pour le silence</i>, a show by Denes Debrei, performed in Szeged (Hungary). 2007 <i>Linges de Signes</i>, 5 pieces for instruments and voice, a project bringing together 5 composers and 5 writers. 2006 <i>Plicare</i> (6'30") for three serpents. <i>Phasma</i> (50') for transformed berimbau, drums, live electronics and video. 2005 <i>Ce-Pendant</i> (60') Music for a binaural listening device, performance by the Pupella-Noguès company (theater of objects). <i>COMMA</i> project (60') Seven musicians and a computer part including sound transformation and real-time score display.</p>

2004 *Déséquilibres* (30') sound environment, programming, composition, for a tour-installation by the Pupella-Noguès company. *Huit-cellulaire* (10') for eight guitars. *Tu m'es vocable* (2'30") for SATB choir, on a text by Jacques Roubaud.

2003 *Cygne isotrope* (8') for oboe, bassoon, piano, percussion, string trio. *Lusingando* (6') for violin and bassoon. *Au revoir* (7') for flute and cello. *Incanter* (18') for 9 instruments.

2002 Portraits : *Grégoire, Maxime* (2') for tenor and soprano saxophones. *Untitled 1* (10') for piano and recorded fork.

2001 *PICS* for guitar, harpsichord, percussion, double bass.

2000 *Décanter*, for 7 instruments, (14'). *Mort sans fin* (mouvement central), (13') for tenor saxophone and eight-track tape. (Daniel Kientzy, live saxophone). *Sound images for Thierry Michau*, five electroacoustic pieces on the theme of l'eau. Music for *La Cuirasse*, feature film by Frédéric Provost.

1999 *Interludes pour le Cid*, for string viola. Pampouche sur le Tverboule (14') for trumpet, voice and transformations.

1998 *Five pieces for two saxophones. La Mer de Lait - Maintenant - La Goulue*, theatrical music performance for two actors, two puppeteers, string quartet, tape and real-time transformations.

Achievements in Computer music

UPISketch, drawing-based composition software.

Comma, real-time probabilistic score system in use since 2005, cell phone version in 2018.

ProbaPainter/ProbaSeq, draft for a program to draw probabilistic partitions.

Gendynix, implementation of Iannis Xenakis' Gendyn algorithm for Max/MSP.

Cabin de portraits sonores by Antoine Berland (Normandie Impressioniste 2016 project), installed since in several locations in Normandy and elsewhere, including the Présences festival in Paris in February 2019.

Publications

2023 : Article for the proceedings of the transcontinental Meta-Xenakis conference, organized in 2022 to mark the centenary of Xenakis's birth.

2020 : Article in the 700-page UPIC reference book: Weibel, Peter, Ludger Brümmer, and Sharon E Kanach. From Xenakis's UPIC to Graphic Notation Today, 2020.

2019 : Rodolphe Bourotte and Sharon Kanach. "UPISketch: The UPIC idea and its current applications for initiating new audiences to music". In: Org. Organized Sound 24.3 (2019). OCLC: 8389506666, p. 252260. issn: 13557718.

2014: Delhaye, Cyrille and Bourotte, Rodolphe. "Learning to think for yourself: when UPIC encourages composing differently". Xenakis et les arts, Les Cahiers de l'École nationale supérieure d'architecture de Normandie Recherche (edited by P.A. Castanet and S. Kanach), Rouen, éditions Point de vues.

2013: Delhaye, Cyrille & Bourotte, Rodolphe. "Learn to Think for Yourself: Impelled by UPIC to open new ways of composing", Organised Sound, 18 (2), pp. 134 - 145. doi: 10.1017/S1355771813000058.

2012 : Bourotte, Rodolphe (2012). UPIC - "How to draw sound in 2012?" Xenakis Symposium. Electroacoustic music. Université Paris VIII, May 25, 2012.