



Research > COMPOSING WITH PROCESS: PERSPECTIVES ON GENERATIVE AND SYSTEMS MUSIC

Generative music is a term used to describe music which has been composed using a set of rules or system. This series of six episodes explores generative approaches (including algorithmic, systems-based, formalised and procedural) to composition and performance primarily in the context of experimental technologies and music practices of the latter part of the 20th Century and examines the use of determinacy and indeterminacy in music and how these relate to issues around control, automation and artistic intention.

Each episode of the series is accompanied by an additional programme, entitled 'Exclusives', featuring exclusive or unpublished sound pieces by leading sound artists and composers working in the field.

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Written and edited by Mark Fell and Joe Gilmore. Narrated by Connie Treanor. Exclusives by Yasunao Tone and Christophe Charles.

Mark Fell is a Sheffield (UK) based artist and musician. He has performed and exhibited extensively at major international festivals and institutions. In 2000 he was awarded an honorary mention at the prestigious ARS Electronica, and in 2004 was nominated for the Quartz award for research in digital music. He recently completed a major new commission for Thyssen-Bornemisza Art Contemporary, Vienna which premiered at Youiverse, International Biennial of Contemporary Arts, Sevilla. He is currently working on a research project at the University of York UK funded by the Arts and Humanities Research Council looking at independent practices in radical computer musics. www.markfell.com

Joe Gilmore is an artist and graphic designer based in Leeds (UK). His work has been exhibited at various digital art festivals and galleries. His recorded works have been published internationally on several record labels including: 12k/Line (New York), Entr'acte (London), Cut (Zürich), Fällt (Belfast) and Leonardo Music Journal (San Francisco). Joe is currently a part-time lecturer in the department of Graphic Design at Leeds College of Art & Design. He is also a founder of rand()% , an Internet radio station which streamed generative music. <http://joe.qubik.com>

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Exclusives

Each episode of this series is followed by a special accompanying programme of exclusive music by leading sound artists and composers working in the field. This show presents two works, the first by Japanese media artist Yasunao Tone, followed by a new piece by French composer Christophe Charles.

01. Playlist

01:33 Yasunao Tone 'MP3 Deviation', 2011 (28'20")

Yasunao Tone's 'MP3 Deviation' was developed during a residency as part of the New Aesthetics in Computer Music Research Project at the Music Research Centre in University of York, UK. Here the playback of MP3 files is deliberately disrupted and errors induced. The decoder reports many different types of error, each of which is used to trigger parameter changes in the playback of the sound file. The resulting sound is not the error itself, but is instead caused by the error. This piece develops the themes and approaches used in Tone's 'Solo For Wounded CD'.

29:50 Christophe Charles 'Music for Julius', 2011 (20')

Composer Rolf Julius passed away on January 21, 2011. He is known for his concept of 'small music' – a combination of multiple layers of electronic and natural sounds played through tiny speakers at low volume. He would use all kinds of small sized containers and receptacles (cups, little plates, flowerpots, etc.) together with the speakers to let them resonate in different ways. The experience of listening to his live music required active participation from the audience and was thus always very challenging. Julius' attitude and works have been of great inspiration for Charles, who through this 'Music for Julius', has tried to capture some of the characteristics of the colours and density of his music, in order to recreate a kind of 'small music' as he understands it. Some of the sounds were selected from Charles' own archives, others were recorded at night 'when insects and frogs are most loquacious, and combined with minimal electronic treatment'. The confrontation of those complex sound layers produce unexpected results and the listener has to find his/her way through a dense world of vibrations which merge into the real time environmental sounds where the listening experience is to happen.

02. Biographies

Yasunao Tone

Yasunao Tone (Tokyo, 1935) is a Japanese interdisciplinary artist. He graduated from Chiba Japanese National University in 1957, majoring in Japanese literature. He became active in the Fluxus movement in the sixties and moved to the United States in 1972. He organised and participated in many experimental music and performance groups such as Group Ongaku, Hi-Red Center and Team Random (the first computer art group in Japan). His unconventional musical work brings together certain forms of traditional Eastern culture and post-structuralist theories, and since the mid to late nineties has become a notable influence on new generations of sound artists worldwide. He lives and works in New York.

Christophe Charles

Charles (born Marseille 1964) works with found sounds, and makes compositions using computer programs, insisting on the autonomy of each sound



and the absence of hierarchical structure. He is currently Associate Professor at Musashino Art University in Tokyo. Charles 'Undirected' series was released on the German label Ritornell, and his music has been included on several compilations on Mille Plateaux, Ritornell, Sub Rosa, Code, Cirque, Cross, X-tract, CCI and ICC.

03. Related links

Christophe Charles <http://home.att.ne.jp/grape/charles/>
Yasunao Tone Live at Lovebytes <http://www.youtube.com/watch?v=HIDihdjWH7A>
New Aesthetics in Computer Music Research
<http://www.music.york.ac.uk/mrc/na-cm/>
Christophe Charles at NAiCMR <http://www.music.york.ac.uk/mrc/na-cm/index.php?n=Main.ChristopheCharles>
Group Ongaku at UbuWeb http://www.ubu.com/sound/group_ongaku.html
Yasunao Tone 'Anagram for Strings' on 'Flux Tellus'
http://www.ubu.com/sound/tellus_24.html

04. Acknowledgements

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05. Copyright note

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