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Each episode in the series is accompanied by an additional programme featuring exclusive or unpublished sound pieces by leading sound artists and composers working in the field.

PDF Contents:

Written and edited by Mark Fell and Joe Gilmore. Narrated by Connie Treanor.

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 Youniverse, International Biennal 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 a founder of rand()%, an Internet radio station which streamed generative music. http://joe.qubik.com

COMPOSING WITH PROCESS: PERSPECTIVES ON GENERATIVE AND SYSTEMS MUSIC #1

Continue

'Continue' identifies a range of sound works representing different periods, traditions and approaches to generative and systems based music.

01. Summary

The first episode investigates how music can be generated using a wide range of techniques. These range from very simple procedural systems, such as Mika Vainio's 'Twin Bleebs' which features two repeating events going in and out of phase, to David Tudor's 'Neural Synthesis No.9' – a more complex electronic system which explores indeterminacy through the emulation of neural activity. The programme also looks at music which has been composed using formal geometric and mathematical rules, for example: Martin Neukom's 'Studie 18' and Thomas Brinkmann's '27 Fibonacci Numbers in a Binary Chain'.

02. Playlist

Part I

Ø 'Twin Bleebs' (*Metri*, 1994, Sähkö Recordings)
Gullibloon 'Packets and Interrupts' (www.gullibloon.org, 2003)
Martin Neukom 'Studie 18.1' (*Studie 18*, 2005, Domizil)
Martin Neukom 'Studie 18.9' (*Studie 18*, 2005, Domizil)
Thomas Brinkmann '27 Fibonacci Numbers in a Binary Chain' (*Computer Music Journal Sound Anthology Volume 24*, 2000, CMJ)
Xenakis 'S.709' (*Electronic Music*, 2000, EMF)
Yasunao Tone 'Jiao Liao Fruits' (*Musica Iconologos*, 1993, Lovely Music)
Christophe Charles 'Mobile Opinions' (*Undirected / Dok*, 2000, Ritornell)
David Tudor 'Neural Synthesis No. 9' (*Neural Synthesis Nos. 6-9*, 1995, Lovely Music)
Gullibloon 'algfan01' (www.gullibloon.org, 2002)

03. Bibliography

J.D.S. Adams, *Neural Synthesis Nos. 6-9* , David Tudor CD liner notes. New York: Lovely Music, 1995.

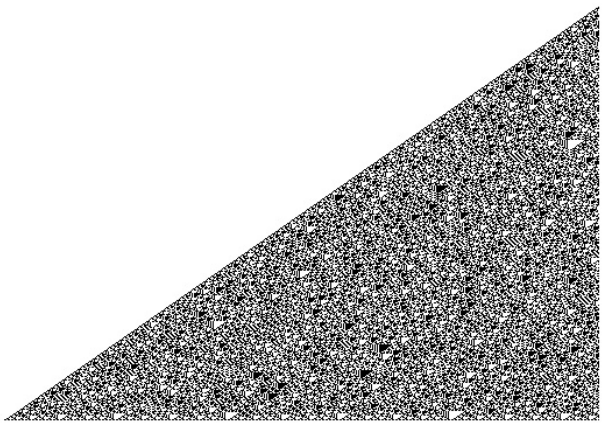
Robert Ashley, Federico Marulanda, Achim Wollscheid, William Marotti, *Yasunao Tone: Noise Media Language*. Errant Bodies Press, 2007.

Florian Hecker, 'Florian Hecker: A Presentation of Recent Sound Works', *Substantials 02*. Kitakyushu: CCA Centre for Contemporary Art, 2005.

Ivan Hewett, Carey Lovelace, Sharon Kanach, Mâkhi Xenakis, 'Iannis Xenakis, Composer, Architect, Visionary', *Drawing Papers 88*. Toronto: The Drawing Centre, 2010.

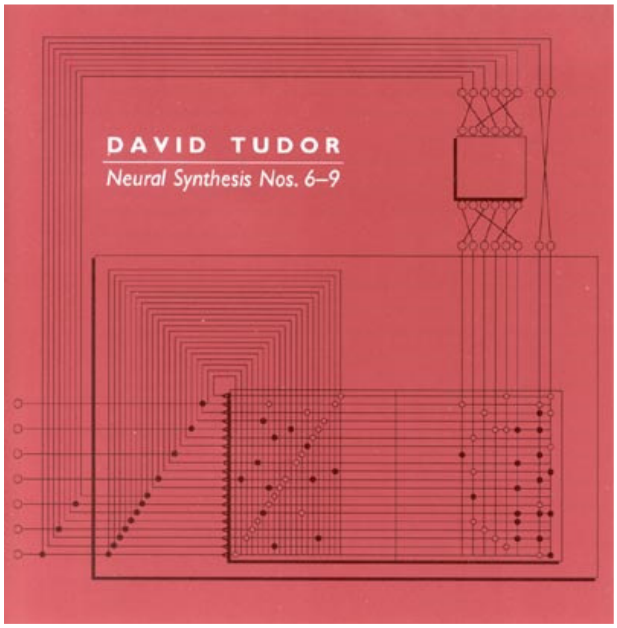
Martin Neukom, *Studie 18* , CD liner notes. Zürich: Domizil, 2008. http://www.domizil.ch/neukom.html

Nouritza Matossian, *Xenakis*. London: Kahn & Averill, 1986.



[The first 511 terms of the Fibonacci sequence represented in binary]

[Iannis Xenakis]



[David Tudor *Neural Synthesis Nos. 6-9*, 1995]

Iannis Xenakis, *Formalized Music: Thought and Mathematics in Composition.* Hillsdale: Pendragon Press, 2001.

Balint Andras Varga, *Conversations with Iannis Xenakis*. London: Faber & Faber, 1996.

04. Related links

http://gullibloon.org
http://www.domizil.ch/neukom.html
http://www.getty.edu/research/conducting_research/digitized_collections/davidtudor/
http://www.iannis-xenakis.org
http://florianhecker.blogspot.com

05. Acknowledgements

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06. Copyright note