



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Each episode in the series is accompanied by an additional programme featuring exclusive or unpublished sound pieces by leading sound artists and composers working in the field.

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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 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>

COMPOSING WITH PROCESS: PERSPECTIVES ON GENERATIVE AND SYSTEMS MUSIC #2.1

Systems

'Systems' explores the role of formalised systems in music making.

01. Summary

The second episode in the series looks at the use of formal systems in the composition and performance of musical works. It explains the diversity of approaches to musical systems using a range of technologies and processes. The episode asks how we might distinguish systems based procedures in music to other musical activities, and makes reference to technological development and implementation, structural complexity, and relationships to other musical traditions. We compare three tape-based approaches to composition that explore sound as a temporal and spatial phenomenon and refer to theoretical positions offered by notable artists working in this field.

02. Playlist

Part I

- Tim Perkis / John Bischoff 'Dovetail' (*Artificial Horizon*, Artifact Recordings, 1989)
- 'Assalalaa' (*Inuit Games and Songs*, UNESCO, 1974)
- Autechre 'Flutter' (*Anti EP*, Warp Records, 1994)
- Marcel Duchamp 'La Mariée Mise à Nu Par Ses Célibataires, Même' (Edition Block + Paula Cooper Gallery, 1991)
- Yasunao Tone 'Clapping Piece' (unreleased, 1963). Performed at Enjoy Artspace, Leeds, 2010.
- Janek Schaeffer 'Recorded Delivery' (*Hot Air*, 1999)
- The Hafler Trio 'Kuklos' (*Kuklos*, Touch, 1990)
- Alvin Lucier 'I Am Sitting in a Room' (*Source - Music of the Avante Garde*. Sacramento, CA: 1969)
- Yasunao Tone '495,63'. Performed in Sheffield City Library, 2007.
- Tim Perkis 'Engagement' (*Artificial Horizon*, Artifact Recordings, 1989)

03. Bibliography

- Artificial Horizon* CD liner notes. Artifact Recordings, 1989.
- Robert Ashley, Federico Marulanda, Achim Wollscheid and William Marotti, *Yasunao Tone: Noise Media Language*. New York: Errant Bodies Press, 2007.
- Dieter Daniels and Sandra Naumann (Ed.), *See This Sound, Promises in Sound and Vision*. Stuttgart: Walther König, 2009.
- Brandon LaBelle, *Background Noise, Perspectives on Sound Art*. Continuum, USA, 2006.
- Richard Rorty, *Philosophical papers volume 1: Objectivity, relativism, and truth*. Cambridge, UK, Cambridge University Press, 1991.
- Stroud Cornock and Ernest Edmonds 'The Creative Process Where the Artist Is Amplified or Superseded by the Computer', *Leonardo Vol. 6, No. 1* (Winter, 1973). London/Cambridge, Mass.: MIT Press, 1973, pp. 11-16.



[Yasunao Tone]



[Marcel Duchamp]

04. Related links

Marcel Duchamp on Ubuweb: <http://www.ubu.com/sound/duchamp.html>

Inuit Games and Songs on Ubuweb:
<http://www.ubu.com/ethno/soundings/inuit.html>

Alvin Lucier: <http://alucier.web.wesleyan.edu>

Alvin Lucier on Ubuweb: <http://www.ubu.com/sound/lucier.html>

Richard Rorty: <http://plato.stanford.edu/entries/rorty/>

The League of Automatic Music Composers *ARCHIVE 1978-1981*:
<http://personal.ilimit.es/perkele/alku/pmwiki/pmwiki.php/Main/ALKU79>

Yasunao Tone '495,63' Lovebytes, 2007:
http://www.youtube.com/watch?v=_gQ4zOxVWJM

05. Acknowledgements

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06. Copyright note

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