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 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 twentieth 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Each episode of the series is accompanied by an additional programme, entitled 'Exclusives', featuring exclusive or unpublished sound pieces by leading sound artists and composers working in the field.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 Keith Fullerton Whitman and Carl Michael von Hausswolff.

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 also completed a major commission for Thyssen-Bornemisza Art Contemporary, Vienna which premiered at Youniverse, International Biennal of Contemporary Arts, Sevilla. 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. joe.qubik.com

COMPOSING WITH PROCESS: PERSPECTIVES ON GENERATIVE AND SYSTEMS MUSIC #8.2
Exclusives

Each episode of this series is followed by a special accompaniment programme of exclusive music by some of the leading sound artists and composers working in the field. This show presents two process-led works by American composer Keith Fullerton Whitman and Swedish artist Carl Michael von Hausswolff.

01. Playlist

00:01:11 Keith Fullerton Whitman 'Nadra Phalanx', 2012 (77' 44")
01. 'Nadra Phalanx #2' (12' 03")
02. 'Nadra Phalanx #4' (17' 48")
03. 'Nadra Phalanx #5' (14' 23")
04. 'Nadra Phalanx #6' (16' 10")
05. 'Nadra Phalanx #10' (16' 48")

'Nadra Phalanx' consists of six automatic pieces for hybrid digital-analogue modular synthesiser. These un-monitored and unedited pieces were recorded on June 9th and 10th, 2012. According to Whitman, the tracks 'all hinge around the same set of generative patches, where white noise is sampled then used to derive a series of 12 bucket brigade voltages that are attenuated, then multiplied and applied to all manner of automations within the patches'. Whitman goes on to explain that 'all changes are programmed into the patches – even formal changes are due to extremely long duty cycles'.

Recorded at Much Wenlock. Voight-Kampff Machine --> Vermona Retroverb --> Zoom H4n. No editing, slight audio-mastering in the digital domain. Otherwise untouched, un-monitored for the most part.

01:18:55 Carl Michael von Hausswolff 'Cairo IV (undone)', 2010 (28' 13")
'Cairo 4 (undone)' by Carl Michael von Hausswolff is a looped recording done in the King's Chamber inside the Ceops Pyramid in December 2010. Originally made for an installation, this is an earlier edit of the piece.

02. Biographies

Keith Fullerton Whitman

Keith Fullerton Whitman is a musician based in Cambridge, MA, USA. His current work is split into two avenues: 1) Live Electronic Music; largely improvised and/or performed in loose, through-composed or 'automatic' frameworks on a scalable array of hardware modular synthesis equipment. 2). Studio Music; largely concerned with transformation of acoustic and electronic materials via Musique Concrète techniques, but also with systems. He has been active since the mid-nineties, first as a performer of real-time computer music (as Hrvatski), then computer-processed instrumental music (i.e. the 'Playthroughs' system), and now a variety of hardware-based synthesis and process-oriented musics ('Generator', 'Occlusion', etc.). He has been known to playfully mix through-composed work with pure improvisation and 'hands-off' algorithmic and generative systems. Keith graduated from the Berklee College of Music with a Bachelor's Degree in Music Synthesis under the tutelage of Richard Boulanger in 1995. He has since lectured in Computer Music and the History of Electronic Music, as well as giving artist talks at Harvard, Dartmouth, Johns Hopkins and The School of the Art Institute of Chicago.

[Keith Fullerton Whitman]
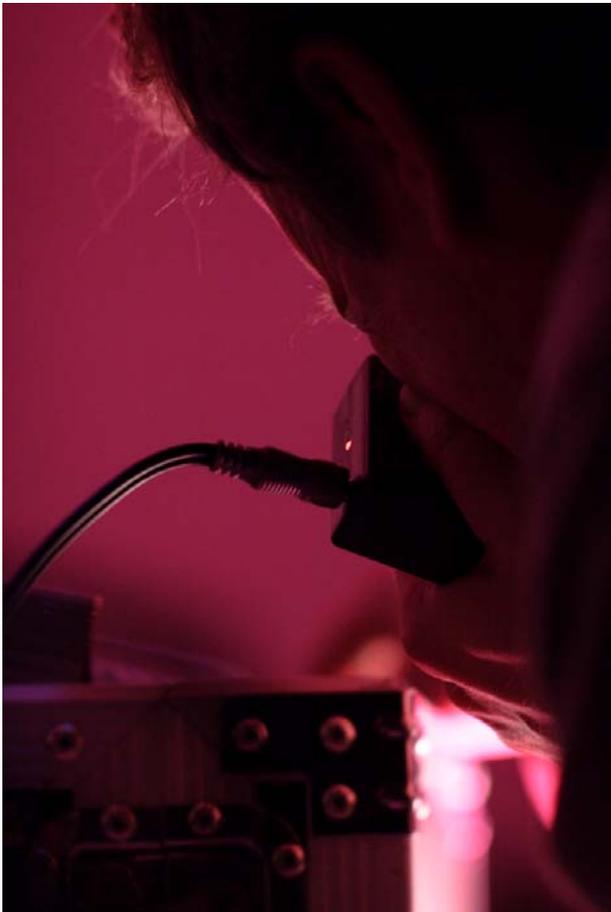
[Carl Michael von Hausswolff]

Carl Michael von Hausswolff

Carl Michael von Hausswolff was born in 1956 in Linköping, Sweden. He lives and works in Stockholm. Since the end of the seventies, Hausswolff has worked as a composer using the tape recorder as his main instrument and as a conceptual visual artist working with performance art, light and sound installations and photography. His audio compositions from 1979 to 1992, constructed almost exclusively from basic material taken from earlier audiovisual installations and performance works, consist essentially of complex macromal drones with a surface of aesthetic elegance and beauty. In later works, Hausswolff has retained the aesthetic elegance and the drone and added a purely isolationistic sonic condition to composing. Between 1996 and 2008 Hausswolff has boiled away even more ornamental meat from the bones: his works are pure, intuitive studies of electricity, frequency functions and tonal autism within the framework of a conceptual stringent cryption. Lately he has also developed a more conceptual form of audio art overlooking subjects such as architecture and urbanism, rats and maggots. Collaborators include Graham Lewis, Jean-Louis Huhta, Pan sonic, Russell Haswell, Zbigniew Karkowski, Erik Pauser, The Hafler Trio and John Duncan. His music and sound art can be found on record labels such as Ash International, Laton, Oral, RasterNoton, Firework Edition, SubRosa and Die Stadt. His music is published by Touch Music, London.

03. Related links

Keith Fullerton Whitman
www.keithfullertonwhitman.com

Carl Michael von Hausswolff
www.cmvonhausswolff.net

04. Acknowledgements

Recorded at The Music Research Centre, University of York, UK. Special thanks to Keith Fullerton Whitman and Carl Michael von Hausswolff.

05. Copyright note