

205 Paper.

Bob Gould

I would like to investigate
some aspect of the differences in
timbral complexity of electronically
produced sounds & live sounds.

STEED COWART

TAPE PIECE USING VARIOUS TYPES OF
NOISE (RUSTLE, COLORED, WHITE) ATTEMPTING TO
EFFECT GRADUAL CHANGE BETWEEN THE
DIFFERENT NOISES.

PROJECT for 205

JACK LEUNG

4 CHANNEL TAPE PIECE - TIMBRE/DISCRETE &
CONTINUOUS

USING SHAKUHACHI, BAMBOO FLUTES, HOCHIKU,
VOCAL SOUNDS, ALTO SAX SOUNDS AS SOURCE

MATERIALS:

~~FOR USE ONLY~~ MULTIPHONICS, WHISTLE TONES, SQUEALS,
TRIGGERING, MIXING, FILTERING, ^{etc} & SPEAKER DISPLACEMENTS

- Less than 20 min long

TAPE PIECE MAY BE PLAYED AS IT IS

OR LIVE WITH ABOVE INSTRUMENTS

I AM DOING.
PROJECTS THAT ~~ARE NOT~~ ~~BEING DONE~~:

- ① USE ~~THE~~ SOURCE PROGRAM DUMP →
D TO A CONVERTER → SOUND
- ② USE BLANK TAPE & AS SOURCE MATERIALS
& DO COPIES OF COPIES OF COPIES AD INFINITUM
TO SEE HOW MANY PASSES IT WILL TAKE

~~THE~~ ~~TO RECORD~~ ~~SYSTEM~~ UNTIL NO FURTHER

DISTINCTIONS CAN BE MADE BETWEEN
THE COPY & WHAT'S COPIED

1966

BABBIT'S PIECE SOUNDED LIKE

AN ORGAN OR AN "ORCHESTRATED" ORGAN —
EACH INSTRUMENT HAVING A PARTICULAR
TIMBRE AS A TRADITIONAL INSTRUMENT WOULD HAVE
(BUT HERE EVEN MORE STEREO TYPIC BECAUSE
THE SYNTHESIZER DOES NOT HAVE ~~FOR~~ FOR
EACH STOP (ORGAN ANALOGY) — THE RICHNESS
AND VARIETY OF ~~THE~~ LIVE INSTRUMENT.

HENCE THE TOTAL SOUND BECOMES FLAT
COMPARED TO AN ORCHESTRA. MOREOVER

THE MUSICAL MATERIALS IN THIS PIECE
ARE OF A SERIALIST STYLE — INTERVALLIC
RELATIONS & COMBINATIONS. THE ~~TEXTURE~~

THE MUSIC COULD HAVE BEEN WRITTEN
FOR ORCHESTRA & WOULD PROBABLY HAVE SOUNDED

LIVELIER. THEREFORE THE ANSWER TO

THE 1ST QUESTION IS NO & TO THE 2ND QUESTION
IS ALSO NO.

CAGE'S PIECE COULD NOT BE DONE WITHOUT
THE TECHNOLOGY. IN FACT THE SOUNDS ARE RESULTS OF
DIRECT, IMMEDIATE CONTACT WITH THE TECHNOLOGICAL
PROCESSES - THE MUSIC IS NOT ABSTRACT IDEAS
IN THE SENSE OF INTERVALLIC RELATIONSHIPS BUT
RATHER A PLAYING OF THE AVAILABLE RESOURCES.
RESOURCES HERE
AVAILABLE INCLUDES FEEDBACK HUMS, WHAT ARE
OTHERWISE KNOWN AS UNDESIRABLE ELEMENTS.
HENCE THE ANSWER IS YES.

THE PROBLEM IS ATTITUDINAL :

SHOULD TECHNOLOGY MAKE MUSIC SOUND CLEAN?
WHAT IF ^{THE} 'CLEAN SOUND' IS IN FACT A PREJUDICE
BASED ON CLASS VALUES?

IN FACT IF TECHNOLOGY IS NOT ELITIST DOES IT
MEAN THAT ~~MUSIC IS AVAILABLE~~ MUSIC IS AVAILABLE
ANYTIME ANYWHERE? NOT LIMITED TO THE
EXPENSIVE STUDIO? WOULD THAT IMPLY A DIFFERENT
SOUND TO THE MUSIC? YES!

Topic

MUSICAL TECHNOLOGY FOR THE PEOPLE ~~■~~
ACCESS & AVAILABILITY.

ZUNAR

WHAT IS THE EFFECT OF THE ELECTRO-MECHANICAL ENVIRONMENT ON MUSICAL STYLE? THE DETERMINIST SCHOOL SEEMS ROOTED IN 19TH CENTURY INDUSTRIALISM (WHICH IN TURN MANIFESTS THE PRINT TECHNOLOGY), AND IS ESSENTIALLY MATHEMATICAL.

INDETERMINISM SEEMS MORE AKIN TO QUANTUM PHYSICS AND ORIENTAL PHILOSOPHY. DOES THIS ALSO RELATE TO ELECTRONIC COMMUNICATION MEDIA?

David Jones
205 Project

A. Production of speech- and
speech-like sounds by two means:

1) By means of analogue
filtering (on CME Hybrid
System)

2) By means of a device I
am building (similar to
commercially available
devices such as the
Heil Talk Box, Golden
Throat etc.) which allows
the user's mouth to
act as a filter for
sounds played into it.

B. Some brief explorations (études)
of ways these sounds
might be organized in
a piece.

In the Babbit, electronics are manipulated to crudely imitate traditional instruments. In the Cage, an instrument is crudely manipulated to sound ~~like~~ electronic ~~sounds~~.

Babbit uses ~~simple~~ relatively simple sounds combined in a way so as to create complexity. Cage uses complex sounds (from the piano) and simplifies them electronically. (The highs were attenuated and the sounds tended to fuse more.)

The concept of Babbit's music is not a result of the technology, it is imposed on the technology. The concept of Cage's music is a result of, or, at least, similar to the concept of electronic music production.....

Larry Czuka

#1 Ensembles for Synthesizer
Serialism only realizable by electronic sound
producers that are programmable.

#2 VARIATIONS II

With so much extended sound,
This mean being a result of technologically extended
resources, what has been / can be done in extending concrete
sounds? It would be very hard to tell a piano was
the source without the few obvious parts of untreated
piano sound. A very interesting process, though, was
the high degree of amplification of quietly scraping the
ridges of a piano string, so perspectives were radically
altered.

What more can be done to extend concrete sounds electronically.