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Social spatialisation: Exploring links within contemporary sonic art

Ben Ramsay

www.benramsay.co.uk

STAFFORDSHIRE
UNIVERSITY

dmu.ac.uk
DE MONTFORT
UNIVERSITY
LEICESTER

Social spatialisation: Exploring links within contemporary sonic art

Background to the research

Compositional and 'social' links between IDM and acousmatic music

Pedagogic practice

Some issues facing the NoiseFloor festival

Background - why this topic?

Undergraduate degree

- Music that brought me to the degree was not on the academic radar

- I often found acousmatic music cold/inaccessible and found it difficult to relate my other musical interests to it

Develop undergraduate teaching methods - relating the sonic arts, using IDM to teach theory

- Widen access to acousmatic music

- Build and develop social and compositional links

Compositional and 'social' links within IDM and acousmatic music.

Exploration of 'social' and sonic relationships

-Boundaries between acousmatic music and IDM are becoming blurred

-Elements of music concrete and acousmatics are present in many IDM artists work (Monolake - Watching Clouds from 'Silence' 2009)

-IDM artists using space and multichannel diffusion as part of their performance or composition

-Modulate (www.modulate.org.uk)
-Stefan Robbers MASE system (http://www.eevolute.com/projects/mase--multi-angle-sound-engine.html)

Compositional and 'social' links within IDM and acousmatic music.

Exploration of 'social' and sonic relationships

'The MASE interface offers DJs or producers eight independent audio inputs and a library of sound movements. The user has ample options for assigning a trajectory to an incoming audio signal and to start, stop or localise this. Specially designed software allows users to programme and store their own motion trajectories. The system is space-independent, users can input the dimensions and shape of a room and the number of speakers which are to be controlled'.

(http://www.eevolute.com/projects/mase--multi-angle-sound-engine.html)

Compositional and 'social' links within IDM and acousmatic music.

Exploration of 'social' and sonic relationships

-IDM labels releasing music which could very easily be heard in an acousmatic diffusion concert

-Many new acousmatic composers have come from IDM backgrounds (non trad music route)

Compositional and 'social' links within IDM and acousmatic music.

Concerts, festivals and organisations

-SOUNDkitchen events (West Midlands UK)
-CPulse (East Midlands UK)
-Alphaville (London UK)

Software developments

-Max for Live
-Reaktor
-Reaper?

Pedagogic practice

-We might use IDM to float academic theories
    -Spectromorphology
    -Reduced listening
    -Music Concrete and the ideas of 'Jeu'

-It is my opinion that many ideas that students find difficult to grasp can be taught by using IDM as a bridge (theory) which we can then relate to acousmatic music practice

My central approach is to draw influence from music external to the Acousmatic community

Some issues facing the cross genre electronic music festival

The NoiseFloor festival at Staffordshire University (www.noisefloor.co.uk)

- 'The intention of the NoiseFloor festival is to draw together forms of exploratory electronic music from a range of disciplines and place them together in one single event'.

- 'By maintaining the individual identities and qualities of both of these listening environments, the festival aims to entice attendees to investigate music which might sit outside of their current area of interest'.

Some issues facing the cross genre electronic music festival

The NoiseFloor festival at Staffordshire University

- The 2011 festival was formed from:
    - 8 concerts
        - Two Fixed Media concerts (acousmatic)
        - Two Audio Visual concerts (acousmatic & AV)
        - Two Live (IDM/Electronica)
        - Two Live (acousmatic)
    - Three paper sessions
    - Two installations

Some issues facing the cross genre electronic music festival

The NoiseFloor festival at Staffordshire University

-For the last two years the festival has been split into daytime and evening concerts which:
- -Maintains individual identities of both settings but:
    - -Creates an artificial divide
    - -Is due to over caution

- For the last two years the festival has been split into two locations
    - -Different social noise floors
    - -Is still as exclusive for both camps
    - -Although part of the same event they might just as well be entirely different

Some issues facing the cross genre electronic music festival

The NoiseFloor festival at Staffordshire University

- Next year will be in the same location
    - Encourage listening regardless of the music
    - IDM and acousmatic performance locations will be blurred in the festival but the music will maintain its own identity

- What problems might occur?
    - Imposing low social noise floor on IDM - will it stand up?
    - Will the venue exclude audience members?
    - Will IDM performers be comfortable with a seated audience?

Some issues facing the cross genre electronic music festival

Warp's Artificial Intelligence 1 (1992)

'You could sit down and listen to it like you would a Kraftwerk or Pink Floyd album. That's why we put those sleeves on the cover of Artificial Intelligence - to get it into people's minds that you weren't supposed to dance to it'!
- Steve Beckett
(Reynolds 1992)

Thank you for listening

ben@benramsay.co.uk

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