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Composing as Adventurous Applied Science

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Abstract: The ambivalent relationship between music and technology is reflected in many works of contemporary composers. The integration of the computer in contemporary music doesn't end with the simple notation of the score in a notation program, but it's possible to create, analyze and change sounds in a live performance. The computer serves as a musical instrument.

German composer Helmut Lachenmann noted that the process of composing entailed the construction of an instrument: the structuring and creation of basic material that subsequently will be assembled as the instrument on which the composer plays and composes. Today, some composers take this quote literally when programming software to interpret the digital or analog signals of a controller. Thus, a midi-keyboard, a common joystick or infared signals become freshly designed instruments.

In this lecture, I will focus on a few scored pieces from a genre known as *live-electronic music.* Among the composers featured in the lecture are: Chikashi Miyama, who built his own instrument "Peacock" for his work *Angry Sparrow*; Johannes Kreidler, with his "joint venture" project *Fremdarbeit*; and Simon Steen-Andersen and his method of using sampled "everyday sounds" in his orchestral piece *Double Up*.

ALL ARE WELCOME!