

THE RECONSTRUCTION OF CREATIVE PROCESSES AS A MEANS OF COMPOSITION (IANNIS XENAKIS' S. 709)

Alan Fabian

Hochschule für Musik, Köln, Germany

Background

In spite of its wide diffusion, computermusic is still lacking concepts of didactical mediation. As a composer and in the context of my dissertation at the academy of music in Cologne (Prof. Susanne Rode-Breymann) I am interested in building a bridge between the practically trained insider-knowledge about computermusic and how to listen to it and the horizon of "normal listeners". The reconstruction of compositional procedures may be a chance for the listener to understand electroacoustic music by discovering coherences of sound-composition and musical material.

Aims

The improvement of understanding music by reconstructive activities will be experimentally tested in the case of an algorithmic composition. In that sort of composition-technique a composer formalizes most of his creative impulses in combination with his individual tools of working. Therefore reconstruction should allow us to gain an insight into the cognitive profiles of artistic processes.

Method

In the experimental test, listeners will be asked to talk about their experiences while listening to the piece of music before and after a given analysis, to get information about the value of the described analytical perspective. Besides the analysis of compositional sketches and the analysis of listening itself, the algorithmic procedures of the chosen composition will be focussed on the experimental test. The process of realisation gives perspectives concerning the process of working as well as coherences of sound-composition.

Results

Results of the test will be collected in early spring 2003.