

「日本音楽学会国際研究奨励金」受領者報告書

Musicological Society of Japan International Research Grant Recipient Report
Recipient: Cathy L. Cox

1. Regarding the conference

Name: Korean Electro-Acoustic Music Society's Annual Conference | KEAMSAC 2014

Date: October 8-9, 2014

Place: Seoul National University

Day 1 was held Wednesday 13:30-17:30 in Building 220, room 202

Day 2 was held Thursday 13:30-17:30 in Building 55, room 102

The Korean Electro-Acoustic Music Society's Annual Conference (KEAMSAC) 2014 took place over two days from October 8 to 9, 2014, hosted by Seoul National University. The conference was held in conjunction with the Seoul International Computer Music Festival (SICMF), which comprised of four concerts that were presented from October 6 to 9 at the Jayu Theater of the Seoul National Art Center.

The conference comprised a total of four sessions, two sessions per day with three papers per session. Paper topics included aesthetic analyses of electroacoustic works, issues of performance practice, solutions to problems of graphical notation, and the mapping of physical gesture in audio-visual works. Participating researchers hailed from nine different countries: Australia, Brazil, Canada, France, Germany, Italy, Japan, Korea and the United States. Besides the presenters themselves, other attendants included international students who were conducting graduate research in computer music and composition in Korea; thus there were roughly twenty to thirty audience members in attendance per session. All presentations were conducted in English, although Korean and Japanese were occasionally used during question/answer period. There was a coffee break between the two sessions held each day, during which free discussion could take place regarding the content of the papers and other relevant topics. At the end of the second session each day, participants left together to attend the evening concert at Jayu Theater.

Two different lecture halls were utilized for the conference, and both were equipped with easy-to-use projector and sound system, sound person working the mixer, wifi internet access as well as an acoustic piano. Organizers made accommodations so that three presenters who were unable to travel to Korea at the time of the conference were able to both give their paper presentations and handle questions afterwards live over Skype. Prior to the conference, presenters submitted full text of their papers, which were collected and bound into a conference proceedings booklet distributed at the beginning of the conference.

Paper presenters were provided with three nights hotel accommodation and tickets to the SICMF concerts.

2. Summary of the paper presentation

Title: Listening Between the Abstract and the Real: Context in electro-acoustic music analysis

Date/Time of the session: Wednesday, October 8, 2014, 15:45

My paper, "Listening Between the Abstract and the Real: Context in electro-acoustic music analysis" was presented in the second session of the first day of the conference.

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I opened my paper with a comment about how the theme of an entire session at the recent European Music Analysis Conference in Leuven, Belgium (17-21 September, 2014) was devoted to the issue of analyzing electroacoustic music, and point to two specific papers at that conference which bear specific relevance to my own, namely Bill Brunson's "Triangulating Narrativity in Electroacoustic Music" and Joshua B. Mailman's "Renewing the Riverbed: Critical Aesthetic and Epistemological Purposes for Analysis, Fueled by Performative Theory."

I then provided an overview of my paper, dividing it into three parts. In Part 1, I provide a survey of listening practices for electroacoustic music, analytical practices in Western music theory, and identify specific problems posed by electroacoustic music in light of these practices. In Part 2, I presented three analytical case studies using Hildegard Westerkamp's soundscape composition "Cricket Voice," Judy Klein's tape piece "The Wolves of Bays Mountain," and Yves Daoust's short acousmatic vignette "Mi bémol." In Part 3, I provide my concluding remarks with respect issues brought out by the analytical case studies, with specific focus on the question of the purpose of analysis and the relative aesthetic valuation of the abstract versus the programmatic.

To open part 1, I offered a quote from Marshall McLuhan (1964) in which he claimed that technology alters sense perception as a point of departure for discussing how technology has made us more aware of aural perception. With this in mind, I remark upon the importance of the concept of listening within the theory and analysis of electroacoustic music, referencing a number of theories of listening, including the four modes of listening posited by Pierre Schaeffer (1966), the three listening relationships described by Denis Smalley (1996), and the nine listening modes suggested by Kai Tuuri and Tuomas Eerola (2012). I then discuss the theoretical groundings of traditional approaches to the analysis of Western art music, with its aims to demonstrate the unity and coherence of the given work, its emphasis on abstract pitch relationships as notated in the score, and its aesthetic roots in 19th-century German metaphysics, which elevated music above the other arts due to its non-referential nature. I then point out the influence of these traditional approaches in Pierre Schaeffer's emphasis on the abstract properties of sound in his concept of reduced listening and use of his *objet sonore* (sound-object) as the basic unit of analysis, as well as the practice of using graphical representations—either through mechanical representations such as FFT spectrograph or iconic/symbolic representation of sound objects—as the basis for analyzing electroacoustic music. In contrast to this, I propose a new theoretical grounding for the analysis of electroacoustic music based on recent developments from the fields of perception and cognition concerned with describing the listening experience, as well as from the fields of feminist theory and culture studies which reclaim subjectivity, using this as an opportunity to re-examine the purpose of analysis.

In part 2, I used three works of electroacoustic music in order to illustrate some of the points brought up in part 1. Listening to the opening two minutes of Hildegard Westerkamp's "Cricket Voice" (1988), I discussed the interaction between structural and referential listening as well as Westerkamp's aims to provoke a deeper awareness of the sonic environment in daily life. I also reference a study of this work by Andra McCartney (2000) in which she demonstrate how various listeners created narratives in order to cope with the unfamiliar sounds they heard in this piece, relating these sounds to their previous personal experiences. Listening to selected moments from the opening and first transition of Judy Klein's "The Wolves of Bays Mountain (1998), I demonstrated how Klein uses

processing techniques to disguise the wolves, then gradually peels away the processed layers to transport the listener to a virtual reality of the wolves' habitat. A particularly poignant moment comes at the transition from the opening to the middle section when a birdcall resonates in the distance, opening up the listener's sense of space and evoking strong sensations of both place and time. Similar to Klein's piece, Yves Daoust's "Mi bémol" (1990) situates the listener first within an abstract musical context before introducing anecdotal sounds that evoke sensations of specific places and times. Daoust intersperses abstracted and synthetic sounds throughout to establish structural integrity in terms of sound objects, while at the same time maintaining connections among the anecdotal material that allow the listener to construct a loose narrative with political undertones.

In conclusion, I discussed how such works serve to reconfigure issues of the absolute and programmatic in music, and I argue in favor of real-world contextual-awareness in mapping the listening experience as a model for the analysis of electro-acoustic works. In so doing, I pointed specifically to a re-positioning of the aims of analysis along the lines posited by Marion Guck (2006), as a means for the analyst to examine their experience of and relationship with specific works of music.

3. Questions, Reactions, and Impressions

My paper was positively received, and sparked a lively discussion. Since I had been worried about time, I had spent less time than I could have on explaining the theoretical groundings of the analysis, so I was able to provide a little more detail about this during the question period.

Because of the intimate nature of the conference, it was a very friendly environment where audience members and presenters could ask and respond to questions freely without feeling as if anyone were under attack.

The availability of the conference proceedings with full text made it easier to follow the presentations, as one could read the content before, alongside, and after the presentation, underlining and make notes along with the text. This is especially useful if the listener and/or the speaker is not a native speaker, as it allowed for more time to process the content of the presentation.

Three papers were presented via Skype (by presenters from the US and Italy); however, they were not as well received as the papers by presenters physically present (did not generate as much engagement with the audience in the form of questions and discussion afterwards; in one case, some audience members also thought the Skype talks were more difficult to follow). Thus I learned that, although it might be convenient to present papers from afar using communications technology, it is a better experience for both the presenter and the audience when the presenter is actually at the conference location in person.