SOUND WITHOUT MUSIC
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ABSTRACT VISUAL ART
SOUND WITHOUT MUSIC

SOUND ART / EXPERIMENTAL MUSIC
SOUND WITHOUT MUSIC

THE MOST IMPORTANT THINGS TO KEEP IN MIND TODAY IS:
SOUND WITHOUT MUSIC

THE MOST IMPORTANT THINGS TO KEEP IN MIND TODAY IS:

- EXPERIMENTING

- LISTENING
SOUND WITHOUT MUSIC

EXPERIMENTING AND LISTENING ALLOWS CREATION TO HAPPEN
A VERY BRIEF BACKGROUND ON SOUND ART AND EXPERIMENTAL MUSIC
BACKGROUND ON SOUND ART AND EXPERIMENTAL MUSIC

John Cage (1912-1992)

Pierre Schaeffer (1910-1995)

Karlheinz Stockhausen (1928-2007)
BACKGROUND ON SOUND ART AND EXPERIMENTAL MUSIC

PIERRE SCHAEFFER:

- Pioneer of Musique Concrète – Sampling, Sound Collage, Looping
- First to use tape as a compositional tool
- He was interested in breaking down the traditional language and sound of music and attempted to rebuild it from the bottom up
- Incorporated 'real world sounds' into his work
- Invented 'acousmatic' performance or listening, where there is no performer, as such, and the work is played back out of speakers
- Placing sound in different spaces
BACKGROUND ON SOUND ART AND EXPERIMENTAL MUSIC

KARLHEINZ STOCKHAUSEN:

- Pioneer of electronic music – Unusual electronic test equipment, synthesizers, oscillators, filters, effects
- He was interested in planning his work before hand then building and organising a composition
- Worked to a strict set of rules of his own devising
- Pioneer of 'live electronics'
- Combined acoustic instruments and electronic devices
- Place sound in different spaces
BACKGROUND ON SOUND ART AND EXPERIMENTAL MUSIC

JOHN CAGE:

- Pioneer of experimental music and sound art
- He was interested using chance events and occurrences and improvisation as a source for works
- Highlighted the importance of listening, silence and noise
- He drew inspiration from the art world, philosophy, spirituality
- Invented 'preparing' traditional instruments
- Pioneer of the open score and graphic score
- Pioneer of group 'live electronic' performances
- He believed that all sounds could be used in music / all sound is music
BACKGROUND ON SOUND ART AND EXPERIMENTAL MUSIC

HOW THIS APPLIES TO TODAY

John Cage
- Graphic Score
- Chance events
- Improvisation
- Importance of listening & silence
- All sounds as music
- 'Preparing' objects or instruments

Pierre Schaeffer
- Sound Collage
- Playback of recorded sound and Sound Diffussion
- Creating a new language of music
- Sound in different spaces

Karlheinz Stockhausen
- Use of electronic devices, synthesizers and computers
- Live electronics
- Combined electronic and acoustic sound
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WHAT WE'LL BE USING TO CREATE SOUND

- Analogue Modular Synthesizers
- Computers & iPads – Pure Data (digital synthesis), Audicity (playback of recordings)
- 'Prepared' objects and mini speakers
- Acoustic objects
- Contact mics and amplified objects and surfaces
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WHAT WE'LL BE USING TO ORGANISE SOUND

• Graphic Score
• Visual Cues / Conducting
• Improvisation
• Chance events and systems
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WHAT WE'LL BE USING TO PRESENT SOUND

- Large speakers / Sound System
- Mini speakers
- Acoustic objects
- Amplifiers
- The Space
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FINAL THINGS TO KEEP IN MIND

● EXPERIMENT

● LISTEN

● ASK QUESTIONS

● THERE IS NO RIGHT AND WRONG