

Abstracts

John Young
Scaling Form

This paper examines the question of formal scale in acousmatic music, aiming to identify ways in which relationships between a composer's materials shape or determine the duration of the final form. Successful short and long forms in music are traditionally regarded as encapsulating a sense of completeness with notions such as narrative, development, departure and return as informing principles – the nature of which may influence formal scale. Yet, as with many contemporary music practices, acousmatic music may not always be read in terms of such established teleological models. The digital tools we find at the heart of acousmatic music make it possible to fabricate large quantities of new sounds very quickly, with signal processing and synthesis routines capable of giving composers unanticipated sonic outputs, setting up challenges for sorting, sifting and valorising materials with a view to formal design. That given, in order to locate some formal mechanisms, attention is given to ways in which materials are initially shaped and presented in a work, using the metaphor of 'formed and 'forming' spaces. Through analysis of selected acousmatic pieces the idea of the 'design impression' is used to show through how salient levels of musical form can be identified and that comparable readings of acousmatic forms can be made across different formal scales.

Keywords: Acousmatic music, musical form, formal scale in music, design impression in music.

Annette Vande Gorne
Space, Sound, and Acousmatic Music. The Heart of the Research

The acoustic and musical relationship with architectural space has a long history: ancient Greeks, the Romanesque Middle Ages, and the Renaissance, for example, utilized it in various ways. Electroacoustic composition on a support (acousmatic music), with its deliberate choice of "nothing to see," and the acousmonium as an instrument

for spatialized performance, serves as a laboratory for researching space as a musical element both during composition and as the principal agent of performance. Four categories of space emerge from this particular practice of interpreting and understanding the acousmatic repertoire: ambiophonic space immerses the listener in a sonic 'bath', source space localizes sounds, and geometric space structures a work in planes and volumes. These three categories most often pertain to multiphonic pieces. The fourth, illusion space, is consciously or unconsciously addressed in works in a stereophonic format, which create the illusion of depth of field through two loudspeakers. A few examples, diagrams, and explanations demonstrate how various spatialization systems are designed, particularly the acousmonium as designed by François Bayle in 1974. The performance of an acousmatic work tends to connect various spatial figures that reinforce the composition's writing, highlight existing figures, or create new ones. Stereophonic works offer the performer greater freedom of choice. Sixteen figures are listed, along with their musical function. Depending on the character of each piece, a different spatial approach can emphasize one aspect of the composition over another: icons, movement, unmixing of polyphony, phrasing and variations, subjectivity, and matter.

Thus, we can observe the significant role of the 'spatializer' and the necessity of their active presence in concerts. We witness the emergence of a new musical profession with numerous other applications. The spatial writing of multiphonic works also employs these figures in the studio. Some software is dedicated to this function, but multichannel control is essential in the studio. Lastly, figuralism, by playing with spatial figures, appears to be a key approach to giving meaning to and justifying space as an element that enhances the expressiveness of musical works. Annette Vande Gorne's opera *Yawar Fiesta* is an exploration of this topic. The spatial projection of music for acousmatic listening – sound in space – opens up the future space to a fifth dimension of expressive music: the Space of Sound.

Daniel Teruggi

Acousmatic Music and its Extension Towards the Instruments

Over the last sixty years there has been a progressive inclusion of instruments within the practice of electroacoustic music in parallel with the development of acousmatic music. This article analyses the conceptual implications and the crossovers between both musical attitudes, and the different tendencies which have sprung over this period. In many cases the use of traditional instruments has "expanded" the outreach of acousmatics.

Keywords: Electroacoustic, Acousmatics, Instruments with electronics, Performance, Sound-processing.

Lelio Camilleri

The Genesis of Acousmatic Music – Espaces Inhabitables by François Bayle

The article examines some fundamental characteristics of acousmatic music, referring to the statements of one of its major composers, François Bayle. A further aspect that is examined concerns the transition between the experience of *musique concrète* and the birth of acousmatic music. For this topic, the composition *Espaces Inhabitables* (1967) by François Bayle is examined, which in some ways represents the birth of acousmatic music, breaking away from certain structural and discursive typologies of *musique concrète*.

Further considerations regarding the constituent elements of this work and the birth of acousmatic music are developed.

Keywords: *musique concrète*, acousmatic music, François Bayle, spectromorphology.