Abstracts

Interview to Ivan Fedele
Marco Ligabue

The interview to Ivan Fedele – which opens this number of *Music / Technology* as 'provoking' element – expresses the composer's attitude towards technology – mainly found in computer music –, the use he made within his work, as well as the developments generally considered harbingers of more interesting perspectives for the future. Several passages stress the primacy of the compositional idea on the technological means and the need of the composer to maintain control of the situation without giving up the prerogatives of the medium; indeed, it must be 'bent' – if not specifically designed – to the requirements of the compositional idea.

Technology and composition: some reflections
Alessandro Solbiati

Alessandro Solbiati considers the values of computer music in terms of musical education, setting out the innovative elements through the filter of the analysis of his experience in relation to technology. Even in his case, the centrality of the composer – and the need for the technological contribution will always be 'controlled' by the composer's vision and the compositional thought – is reaffirmed.

In my own experience
Gottfried Michael Koenig

Gottfried Michael Koenig goes over the terms of the relationship with the technology in relation to his experience, considering the fundamental steps with the objective of establishing some steady points. These considerations lead him to reaffirm the primacy of the compositional idea on the technological means, a principle which he considers even more valid today, where technology certainly can be used, but to which any moral authority cannot be delegated.

Remarks by Jean-Claude Risset
Jean-Claude Risset

Jean-Claude Risset analyzes the role of computer science in relation to the creation of music, highlighting the need for the composers to create their 'own' resources through a specific research activity, similar to what happened in the path that has seen the birth and development of the electric technologies and, later, of the digital ones. Activities that can and should – thanks to the possibilities increasingly offered today by programming languages – be kept alive, so that we can achieve a new type of complementarity between the composer and the work, as called for by Célestin Deliège.

"A question to the composers"
Luigi Ceccarelli

Luigi Ceccarelli takes into account the prerogatives of the current technologies referring to the elements pointed out by the critical commentary of the authors quoted inside the proposed "A question to the composers". Noting that the remarks are more aimed at certain kinds of use, made to cover a lack of ideas, rather than at technology itself, the author points out how, to make music, a level of complexity of higher "logical standard" should be really reached

Listening to the music
Daniel Teruggi

Daniel Teruggi, after an analysis of the modalities of listening in relation to the multiple factors that determine it – including the different categorizations attributable to human perception of sound phenomenon, the reference context, the properties of the sound source – takes into account the changes made in the reception of the musical phenomenon by an acousmatic listening where, starting from a concept that is independent from the visual perception of the source, we define a framework in which our auditory imagination constructs images and sound forms from what music suggests.

The visitors and the residents
Robert Normandeau

Robert Normandeau discusses the relationship with the technologies developed by the generation of pioneers in comparison to that of the current generation. Through

an analysis of the exclusive characteristics of digital media – such as, for example, the acousmatic approach, the different options for managing sound timbre, the procedures of semantic saturation attained by repetition of the sound fragment, the new social context, the spatial paradigm – the author defines those ones which are likely to generate a new approach to composition, approach proper to the 'residents' of the 'digital generation', now far from the demands, needs and contingencies of the pioneers.

The computer for the composer: slave or master? On some resources, and the resulting problems, posed by the new technologies applied to musical composition
Mauro Cardi

Mauro Cardi addresses the implications of the development of technologies and networking on the 'work' of the composer and the influence they exert on the modalities of 'generation', reception and fruition of musical texts, both in terms of social impact, and of mechanisms and practices they produce. Where the greater availability of resources proves to offer opportunities hard to imagine before, the problems that are created extend their range. It therefore remains the inescapable need for the composer to design his own instruments, in order to maintain a fully active role in the choices required by his work.

Mediation and responsibility, in the sound.
Agostino Di Scipio

Agostino Di Scipio, questioning the relationship between music, technology and society, points to the need of abandoning a strictly sociological point of view in favor of an approach that considers the actions and decisions mediated through technology – together with the responsibility the composer assumes on these processes of mediation – in their capacity to trace elements capable to be audible within the conditions of existence of sound and music. Through a series of steps – which go from a hermeneutic of technology to the identification of paradigms of mediation, from the definition of the conditions for responsibility, to the assessment of the nature of the plurality of tracks left in the sound from the constructive gesture – the author points out the terms of a perspective informed to the creative practice, the conditions and the techniques of those who act in a creative sense. In a world structured as a network of interconnected technical systems, the reflection must be brought from the aesthetic plane to the more decisive one of 'responsibility of the media', where "the skills and awareness that a musician has of the technologies of his work are not secondary to the meaning and significance of the final products of his work".