

11/78/112

Aesthetical Considerations (for both of the entries)

Sound and Space

One of the most unique features of electroacoustic music is its capacity to project a virtual space which does not physically exist as such but which is made to appear to do so. This is especially significant considered together with the wide variety of sound material available, making electroacoustic music distinctively different from other music. A composer's task is to coordinate sound and space artistically in time.

The spatial perception of acousmatic electroacoustic music is a result of the interaction between the acoustic and psycho-acoustic conditions composed on the tape, and the listening situation. Since there are so many unpredictable factors involved, this perception of space is unstable and individual. Nevertheless, I believe that creating principles for spatial composition should give some sort of coherence not only to spatial perception but also to the overall aesthetic value of the musical work.

My basic approach towards electroacoustic tape composition is to consider the sounds as something visible, in other words, to regard the sounds as physical objects in time and space. To compose a tape piece is to realise a series of spatial images with stereo sound. In order to project coherent three dimensional virtual space I have developed a sound spatialisation concept, in which the main criteria are naturalness and artificiality of the space including existing objects in it. Visual and kinetic analogy are applied to the motion of a sound object. In practice placement and the movement of the sound objects in the stereo sound field, as well as refining the timbre, are of primary importance in practice. Elements such as pitch relationships, harmonic progression, dynamics, and rhythm are the property of a virtual space of electroacoustic music, but a consideration of any individual element is not the starting-point of my compositional process. However, consideration of these elements becomes important when creating connections between one spatial image and another in time.

Technically, realising a piece with satisfactory precision in spatialisation timing and timbre co-ordination has been only possible by the use of computer and digital audio editing technology.