

Instrument Transformations in Live-Electronics

The research proposed here aims to construct a system of concepts for the creation and performance of music with live-electronics. This system shall be based on habitual language use and on the musical role of the instrument in the composition at hand.

Artists using electronics to musically transform the sound of other instruments in a performance face unique challenges. The variety of algorithms and methods to do so is overwhelming and the technical complexity can easily become disproportionate to the artistic outcome. A lack of nomenclature and classification, a problem characteristic of electronic music, hinders communication between humans and humans, and between humans and instruments. Many approaches seem to be constantly reinvented, either by starting from scratch or by copying simple strategies that have been proven to "work".

The proposed work is driven by such shortcomings and discusses the role of custom-built instruments. It attempts to come up with a system of concepts for sound transforming practices using electronics, that can facilitate discussion and exchange as well as guide in the creation of new music and instruments. While such a system, if it can be found, has to remain non-exhaustive given the open nature of music creation, it can serve as exemplification for similar attempts in other genres and aesthetics. Applicability to own musical practice is important here, and is considered as the main motivation compared to universal validity.