

THE MATERIAL OF TIME: UNDERSTANDING ELECTROACOUSTIC IMPROVISED MUSIC

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BASIC PROBLEM:

- Christoph Cox: analyses should focus on “...investigation of fluid matter distinguished by different speeds, forces and intensities.”
- How to break down a musical example in a way that represents this materiality and emergence over time, and says something about how musicians make choices?

CRITERIA:

Shape
Density
Texture
Loudness
Key Events

PROS:

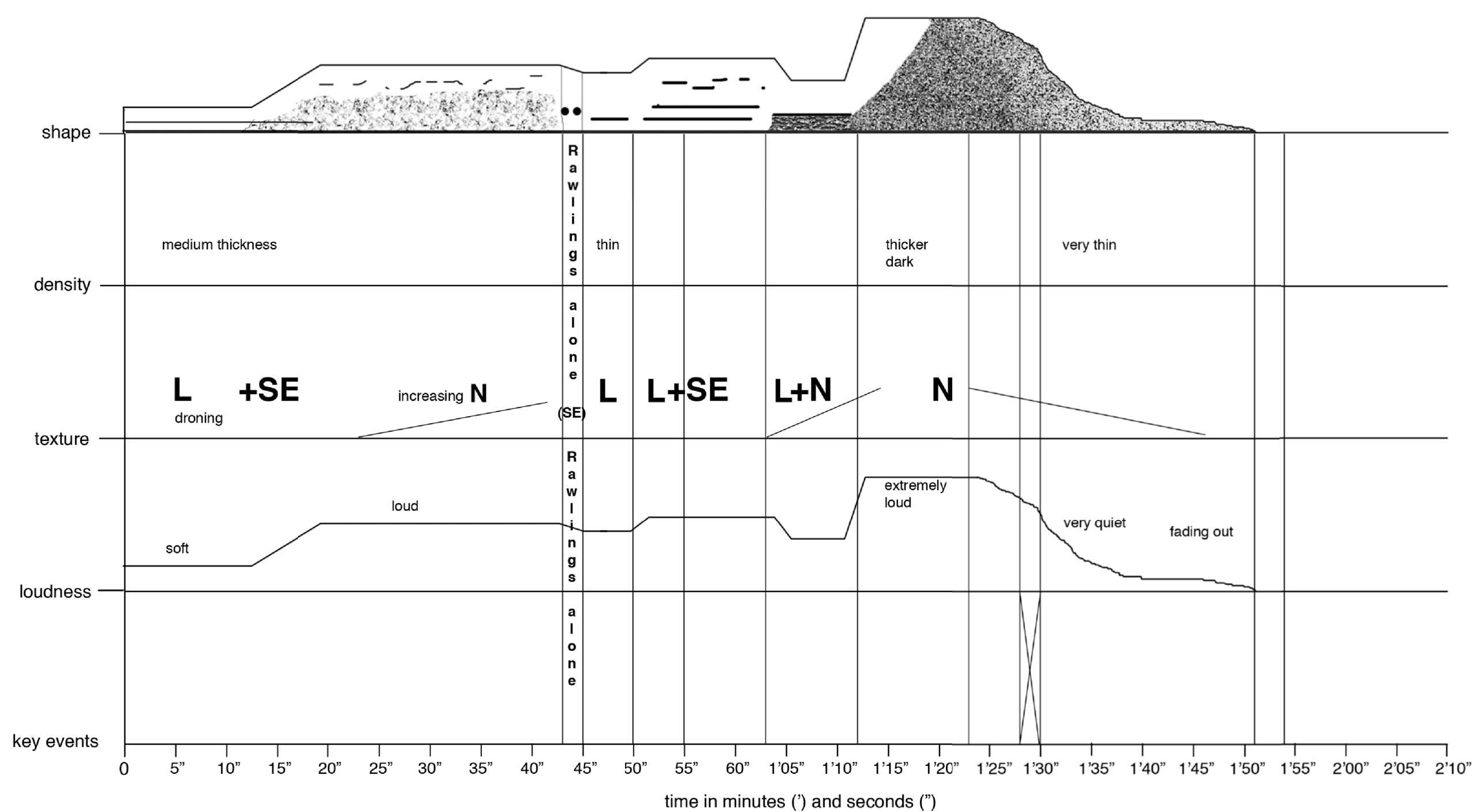
- can be understood by those unfamiliar with other music notation or analysis schemes
- shows connections among dissimilar-sounding musics

CONS:

- Not very precise
- Comparison between examples can be arbitrary

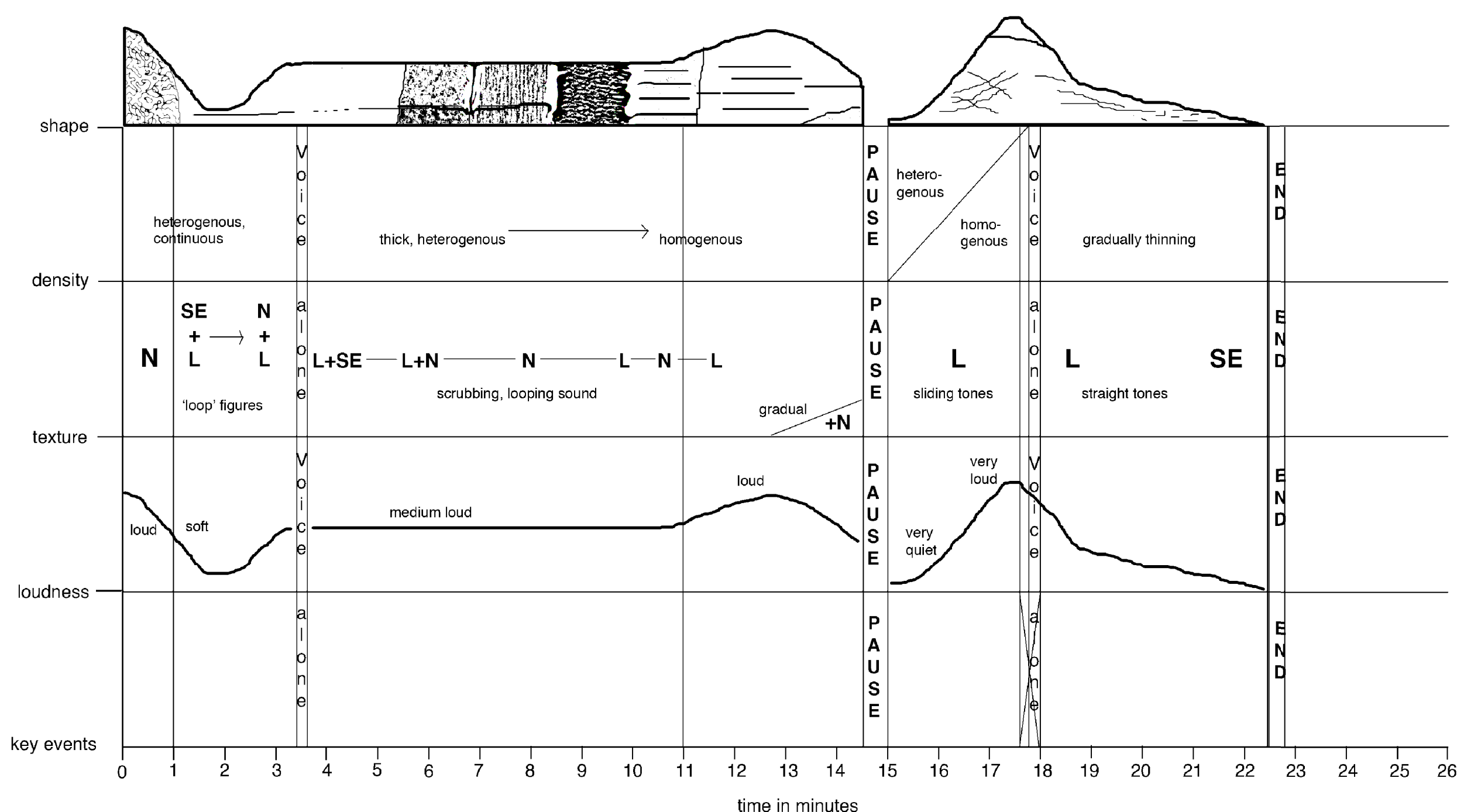
Rawlings/Bullock duo: “about the”
From the CD *Fall of Song*
electroacoustic improvisation using amplified cello and contrabass, various electronics

SMALL GROUP/ SHORT FORM



The BSC, 2008
Eight-piece electroacoustic improvising ensemble

LARGE GROUP/ LONG FORM



“[Sonorous time ... exists in waves on a swell, not in a point on a line; it is a time that opens up, that is hollowed out, that is enlarged or ramified, that envelops or separates, that becomes or is turned into a loop, that stretches out or contracts, and so on.” - Jean-Luc Nancy, *Listening*