

Read music at the concert: program notes of electroacoustic music composers

Florence Lethurgez

Aix-Marseille Université – Laboratoire IRSIC – EA 4262
(Institut de Recherches en Sciences de l'Information et de la Communication)

florence.lethurgez@univ-amu.fr

Abstract

“Appetizer” presentation speech, program notes offer a form of symbolic framing and a concrete support of the works at the same time and places as their meeting with the concert audiences.

Consisting of reduced and ephemeral texts with implicitly defined functions and random items, they are visited by a musicology primarily significant for analysis and works programming considerations. It is true that the discourse of the composer, diversified (descriptive, explanatory, expressive, circumstantial, etc.) can borrow from the categories of musical analysis, and thus its problems in the case of electroacoustic music (Campos and Donin, 2009; Delalande, 1995, 2013). The words of the composer are tools, deictic, shifters, seeking to establish the work securely in its context, to facilitate the perception or deepen understanding of the unique work they are responsible for presenting.

These notes are part of the protean filiation theoretical writings of composers on their own production which develop and diversify, especially from the 19th century, thanks to the development of publishing and other media testifying the increase of subjective and critical look specific to modernity. This phenomenon is amplified and institutionalized in the case of contemporary music and even more electroacoustic.

Actually, commentators of contemporary music identify two tension poles that affect it in its languages, forms and techniques on the one hand and social functions on the other. The renunciation of the tonal reference and its meaningful and expressive properties established, give way to the individualization of compositional systems, favored by the technical expertise in the context of globalization. This autonomous attitude questions its ability to symbolize and communicate with the public. The aesthetic judgment built around tonality is unable to organize the rational and emotional components of various works and have to be listened to differently.

The mediation of the composer's comment is more than ever essential to a situation of broadcasting in which the electroacoustic work is revealed in the unheard and the unseen, because of the absence of the usual visual references such as instruments, interpreters and scoring. The composer, even more than the analyst establishes explicit links that the work has with the world using the compositional means available. Communication issues are closely linked to those of composition, being crossed by the same tensions. The program notes express their preferred traces. However, few historical studies have sought to identify filiation, even less to analyze them on their own, as a phenomenon specific to a context which

becomes systematic in 1950 and is considered in a very special way in the case of electroacoustic music.

Is there a specific metalinguistic electroacoustic music flow? What words do composers choose in texts that describe according to the listening guide, mind (intentions and procedures) for the creation, broadcasting and collection of unique musical works? What processes and discursive fields are most often used to conceptualize the aesthetics of sound in the case of electroacoustic music? Finally, in what way are these records significantly oriented towards the listener?

The investigation which is the subject of the work presented here borrows from validation methods specific to social sciences and focuses on two socio-semiotic corpus, one written, consisting of a double set of references of works written in 1975 and 1985 and filed in the Documentation Centre of Contemporary Music in Paris, the other one is oral and comes from a sample speech of composers of electroacoustic music.

Two lines of analysis, by communicative genres and themes, designed to observe the flow of the particular language mobilized by composers, when constrained by the work and its broadcasting device.

Descriptive records are the result of selected elements of the work considered relevant by the composer. Expressive genre, related to human presence, is problematic in the case of electroacoustic music. The argumentative genre seeks to justify the compositional approach.

Thematic analysis, in the case of electroacoustic music, lays stress on the importance of the title, noise trace of the work, of the technical device and of the vocabulary, which is the specific, shared and sustainable sound reality. Metaphor plays a significant role, due to the importance of sensory perception, especially visual, the work operating in a continuous and static space.

The analysis of the interviews allows to construct a typology linking the writing practice of these texts and the universe of meaning that composers associate to it. Some composers attach importance to underlying meanings to the works they seek to expose listeners to. Others on the contrary are concerned about the immanent spatio-temporal sound qualities and adopt for the record a minimalist speech. Finally, some composers are particularly concerned with the question of the concert, and consider it as a complex time-space whose components must be worked to integrate the listener.

Thus, we hypothesize that these program notes provide a fertile and renewed prism of analysis of the aesthetic and ideological issues and problems related to the field of musical creation and especially electroacoustic music.

The links between the record and the work depend on a social construction. Discursive categories cover components of the works with sufficient symbolic power to be given as a model, as evidenced by the metaphorical and operational concept of sound space.

Introduction

“Appetizer” presentation speech, program notes, offer a form of symbolic framing of the works at the same time and the very meeting places with the audiences during the concert, which are the core of the programs. They are brief, informal and non lasting components, actually tacit and constraining use, but a “sesame” for the social existence of the work, which

becomes institutional in 1950 concerning contemporary music. This has not been studied up to now, at least as a specific phenomenon, a supporting documentation with a significant priority to musicology analysis considerations and programming of works. I do consider it as a concentration of preoccupations and intentions given by the composers who consider they must communicate with the audience and mediatize according to their own order.

On the one hand, the composer tries to put in words the spirit of the composition, its diffusion and reception; on the other, he tries to articulate these with his own aesthetic, social positions and strategies. The requested exercise in the core of this little discursive space is complex. Different types of elements (definitions, categories, problems, paradoxes, unthoughts, etc.) are layered and interweave revealing, according to what the composer chooses to focus, specificities, trends, permitting a typological treatment and the setting up of pertinences. The availability of this arsenal, designed to reveal his intentions and have them respected, to amplify the appraised value of his word, participating in the construction of the social authority granted to him.

In fact, one cartel per work just like in a museum, the notice concerns one work in a whole system of concert programming, wherein several works are arranged in a set of programming and in a position to be compared. This entails a reflexive attitude about communication and eventually pedagogical questioning, even more concerning electroacoustic music. When reading the reference text(s), one realizes that the concert experience is lived as an ordeal of loss, as Pierre Schaeffer points out: “to be submitted to the ordeal of the non heard”¹, and I would add, the ordeal of invisible, opacity, absence, unknown, furthermore dissimulation, in other texts I read².

The notices are not added to compensate all this, but to state them by a reflexive attitude, in order to tangle them, as Michel Chion says: “the thread of interior communication, essential but fragile”³, more subtly work by communicational purpose all the new aesthetic and pragmatic issues asked to composers. This private setting is accompanied by an opulent revers consisting of decisive aesthetic gains. Experimentally, the electroacoustic music is able to create unpredictable and radically different, namely by recycling links built between music and notation: new music, new sounds, new mode of existence of the work, new situation of broadcasting and listening. This one is meant to be “reduced”. The two main ways to discover music, developed in the shadow of the traditional music institutions, either concerning the explanation of the causes (in which the sound returns) or understanding the meaning (sound carries) are both challenged. In this, the special contact which is made with the listener also configures him is specific to the records of electroacoustic music, as if these were written from the very act of hearing, as that the composer represents and manages to put into words. The notice is the place par excellence where the specific electroacoustic music continuity stands between compositional mode and listening mode.

François Bayle, for example, in the notice for Motion-Emotion, questions the conditions of the passage from idea to something perceptible, and mobilizes descriptive elements organically integrated into a theory of phenomenal listening. One consequence of this is

¹ “subir une privation essentielle pour des auditeurs de concert [...] subir l'épreuve de l'inouï.”, Pierre Schaeffer, *La musique concrète*, Paris, Presses Universitaires de France, collection “Que sais je ?” n° 1287, 1967, p. 67. Summarised translation by Florence Lethurgez.

² For example, cf. Michel Chion, *La musique concrète, art des sons fixés*, Lyon (France), Môméludies Éditions/CFMI de Lyon, collection “Entre-deux” n° 7, 2009.

³ “le fil d'une communication intérieure, essentielle, mais fragile”, Michel Chion, *op. cit.*, p. 290. Translation by Florence Lethurgez.

driven by Michel Chion, which directly affects the function of the notice: “We must carefully develop this course of listening.”⁴ That concern renders the record a significant space for negotiation with the listener.

So here is my theoretical frame: a comprehensive approach. I do not directly consider the gap between music and language, which I personally consider as a normative judgment. The notice is considered as a “shadow figure” with an irresistible power to interfere with the ability to hear and understand the works for what they are.

It is therefore up to us to integrate these axiologic elements to our analysis, not to directly relay the questions, in order to observe precisely in what way the actors seize these in an established mediation situation and what meanings can be associated. Though I have to take it in account as a significant point as composers do. For example, the French composer Nicolas Verin told me that the reading of the notice prevents listening to the work in itself⁵.

1. Notices’ analysis

The first part of our empirical work is based on the analysis of a set of notices written by composers attached to the corresponding electroacoustic music work composed in 1985 and deposited at the Documentation Center of Contemporary Music in Paris to take the measure of the institutional dimension of the phenomenon. This is not a representative sample, having the systematic and equivalent characteristics of a list built and tested with rigor according to a specific experimental method but an empirical corpus collected in a natural socially conditioned situation.

The corpus consists of 55 notices, from 42 different composers. It has the size of a qualitative sample and should be treated as such. This is to identify and classify thematic recurrences, without giving them a representative statistical value.

Half are pure electroacoustic works, the others are mixed music, which seems to be obvious according to the date, reason why I chose it. Hugues Dufourt wrote: “The vitality of electroacoustic denied writing and then in the 80s, it self-dissolved in mixed music.”⁶ Without of course reviving this old debate, it remains interesting to observe the forms it could take in the core of the notices. But also because I questioned ten composers of this group⁷ who precisely composed a work and deposited its notice that very year.

Here is now my problematic: is there a specific metalinguistic concerning electroacoustic music according to this situation as we point out and identify by a thematic analysis of specific guide lines, which are both entry points in the works and concentrates of meanings? Here is an inventory of the most relevant points as a thematic approach of the works. They are ten. It is not yet possible to classify them according to a quantitative importance.

⁴ Michel Chion, *ibid.* Translation by Florence Lethurgez.

⁵ Cf. Nicolas Verin, “Quelles notes de programme pour la musique d’aujourd’hui?”, *MEI – Médiation et Information, Le son et la voix*, 8, 1998, pp. 69-82, www.mei-info.com/wp-content/uploads/revue8/ilovepdfcom_split_4.pdf (last accessed 09/14).

⁶ Hugues Dufourt, “Timbre et espace”, in *Le timbre : métaphore pour la composition*, Jean-Baptiste Barrière (textes réunis et présentés par), Paris, Christian Bourgois Editeur/Ircam, collection “Musique/Passé/Présent”, 1991, p. 272. Translation by Florence Lethurgez.

⁷ Those composers are François Bayle, Bernard Cavanna, Pascale Criton, Beatriz Ferreyra, Alain Fourchette, Costin Miereanu, Gilles Racot, Jean-Claude Risset, Daniel Terrugi.

1.1. The explanation of the title

A specificity emerges, that of playing upon the “palpable side” of the title, capturing something essential from the continuum material-organization.

The title is mostly a sound title and not a meaning one, a sound mark, a memory concentrate of the work, even when it is a metaphor. For example, *Carnaval* is a “sound riot”⁸ as Michel Redolfi points out in his notice. The meaning is in the sound and not vice versa, as usual in electroacoustic music notices.

So the notice does its best to bring meaning to sound, extra-musical to intra-musical, rather than vice versa, in the case of this music.

1.2. Generic assignments

It is a delicate point for this music. One notices a profusion of expressions: “live electronics”, “electronic tape and computer device”, “recorded sounds processed by computer”, “live electronic processing device”, “instrument and tape recorder”, “digital processing”, etc. But the most frequent is “live tape music”, whether electroacoustic music or mixed music⁹.

Often, the technical term is sufficient. The generic term is absorbed by the detailed description of the technical means used such as the one concerning the “acousmatic machine”.

It is interesting to observe that in the case of established genres, such as opera, monodrama, lyrical drama, symphony, even in the case of exercise, the electroacoustic reference is not mentioned¹⁰.

1.3. The “germinal” idea

The word “idea” is used as a polysemous one: goal of work, prefiguration of a sound field, inspiration source, etc.

The term “germinal idea” presides the start of the compositional process. What is interwoven is a chronology of creation, broadcasting and listening. Often mentioned at the beginning or end of the notice, it interweaves the chronology of creation to reception. Both are entered in a gradual dynamic deepening of the process of composition and of listening.

1.4. The external references

My fourth point is external references (poetical, pictorial, cultural, historical, etc.) how do the notices open a significant space for the audience, though with a lot of caution. They don’t want to be directly evocative. That is the question of a complex companionship with the work that is significantly approached in the notice.

Cultural references to painting, literature, for example, are transformed into compositional process, in the notice of *Sud*, written by Jean-Claude Risset. The composer states both Cézanne and Michaux and defines their contribution in terms of “cross-synthesis”, allowing

⁸ “émeute acoustique”.

⁹ “musique sur bande”, “musique conçue pour bande magnétique”, “pour bande magnétique et instruments”, “un chœur mixte et des sons de synthèse”, “pour instrument et bande ordinateur”, “pour instruments et bande magnétique 2 pistes”, etc.

¹⁰ For example, the notices for Michaël Levinas’ *La conférence des oiseaux*; Guy Reibel’s *Les chambres de cristal*; Gérard Garcin’s *La ultima puerta*; Pierre Henry’s *Hugosymphonie*.

him to hybridize audio recording and processing. A specific place, the Calanques of Marseille, is referred to both as an imaginary source and sound sampling.

The concept of “spirit” no less polysemous than “idea” often solves this delicate equation and protects against the temptation of evocation and figuration.

1.5. The filiation links

The composer is horizontally linked, on the one hand, to his peers, and on the other hand, vertically, to a grand model. In the first case, his work becomes a criterion of gathering and in the second case it is a kind of tribute.

Jean-Claude Risset multiplies these peer relationships to be in the notice a significant group whose work *Sud*, said to be “phonographic”, becomes common: “François Bernard Mâche, Knut Victor, Luc Ferrari, Michel Redolfi, Georges Boeuf, François Bayle...”

The notice looks more like an old time dedication, but also cautious. This issue is particularly sensitive when the composition is in an experimental and highly individualized approach.

For instance, Pierre Henry, in *Hugosymphony*, links his music to nature, which is the common point between the composer and Victor Hugo. These links are not established directly but from an element important enough to be part of Henry’s compositional world: the four elements. The title of the notice is significantly “Hugo and I”.

1.6. The finality of the work

The composer gives the “right reasons” to compose his work. These reasons are compositional, but not extra musical ones (metaphysical, political, cultural or even social) as in electroacoustic music¹¹. It corresponds to issues that the work tries to solve. This is the theoretical core of the notice, using the critical skills required from composers, which consists in fact of conceptual and opposite peers such as: abstract and concrete, perceptibility and imperceptibility, universality and specificity, and many others. This concerns the problematic of perception as well as composition, both delicately interwoven as much as possible in such a short textual space.

Thus, their inventory can permit to state the situation of electroacoustic music at this time.

The goals are linked in amount abstraction and legitimacy and lead to what the work is able to achieve. The work is defined in the notice as the achievement in act of a problematic. But the notice merely asks questions only the work listened to or listening to responds.

1.7. The temporal flow of the work

The notice goes here in the heart of the accompanying of acoustic perception, taken in its concrete temporal dimension.

The composer indexes the work, to organize the listening in real time. He is not talking of the “form” in itself but of, as Michel Chion said¹²: “occupation of a determined and timed duration by specific sounds and silences”. In fact, the form is altogether a perceptual entity

¹¹ Apart the cultural and humanistic referenced notices for Pierre Bernard’s *Kanaké*, and Jacques Lejeune’s *Palpitations de la Forêt*.

¹² “[l]’occupation d’une certaine durée déterminée et minutée, par des sons et des silences précis”, Michel Chion, *op. cit.*, p. 106. Translation by Florence Lethurgez.

and a time length entirely controlled by the composer, as a sports performance which is not only timed but put in tenth of seconds. We are talking of a fixed sound music.

The notices avoid narrative regime specific to classical forms, apart from the vocal works for the dynamics of the sound perception phenomenon, described by its beginning, middle and end.

Denis Dufour, for *Le labyrinthe de l'amour*, described a "bundle of metal rods that fall on the ground, colliding, bouncing before rolling on the floor and stopping."¹³

1.8. The material

The notices describe the material as well as its treatment. They are not separable. Composers use a specific vocabulary and not a solfegic one which would be irrelevant because they are not conventional items related to writing, to an abstract sound design as well as to a combinatorial syntax, but sound complex, opaque and concrete entities.

They communicate this specific design to their electroacoustic music composer's skill on a clear and spontaneous pre-reflective mode, at least in the notice.

Concerning *Verstimmung*, Daniel Tosi refers to his direct work on the matter in these terms: "A metric personal gesture allowed me to carve and continually organize these amalgams in an attitude of an electroacoustic sculptor."¹⁴

Very often, they use the vocabulary of Pierre Schaeffer in *Traité des objets musicaux*¹⁵ to communicate in a stable and common way such as a long description with morphological and metaphorical terms by means specific to a particular aesthetic and organically linking the compositional process to its outcome terms.

Jacques Lejeune, concerning *Impromptu-nuage*, describes the material in morphological terms: "I then engaged in two processing directions: one affecting the duration by changes in the shape, stretching, suspension, drift; other, the dislocation of the morphology by brewing, accumulating, chopping, dispersion."¹⁶

The whole process is deemed to authorize an unlimited potential extension. Here we touch upon one of the sequences of a great story, woven in notices, which focuses on the possibilities offered by the technique.

Electroacoustic music attaches utmost importance to sensory perception and develops a radically different aesthetic experience. Metaphors are used as cognitive resource to transport the listener to a different experiment, especially concerning spatial metaphors or temporal-spatial ones. Purely temporal metaphors are more ambiguous because of their relationship with the metaphor-language source, itself linked to the interiority of consciousness and the syntactic linearity of the tonal system. They send us back to inner speech, memory and narration, but very rare to sound.

¹³ "brassée de tringles métalliques qui choit sur le sol, s'entrechoquent, rebondissant avant de s'immobiliser en roulant sur le plancher." Translation by Florence Lethurgez.

¹⁴ "Une métrique gestuelle personnelle m'a permis de tailler et d'ordonner continuellement ces amalgames dans une attitude de sculpteur électroacousticien." Translation by Florence Lethurgez.

¹⁵ Pierre Schaeffer, *Traité des objets musicaux*, Paris, Éditions du Seuil, 1966.

¹⁶ "Je me suis ensuite engagé dans deux directions de traitement : l'une affectant la durée par les variations de l'allure, l'étirement, la suspension, la dérive ; l'autre, la dislocation de la morphologie par le brassage, l'accumulation, le hachage, la dispersion." Translation by Florence Lethurgez.

In fact, notices insist on sensible and physical dimensions. The listener's body is transported by the means of an energetic experience, which metaphorically allows him to cross the screens of the loudspeakers, thanks to synesthetic and poly sensorial descriptions. Music is described as a new natural environment in which everything is given at the same time and in which the body of the listener is immersed.

Guy Reibel, in the *Les Chambres de cristal*, describes his work as an immersed universe carried by chained metaphors, sea and then crystal: "Music invades gradually, everything becomes game, gesture, initiation, the very substance of action..."¹⁷

Notices are used to frame listening, to sail by echoing the more elaborate compositional experiments that are both controlled and reproduced psychoacoustic characteristics of perception¹⁸.

1.9. The scenic presence

This is particularly important and recurrent in the corpus. It is one of the issues in the context of compositional purposes. This is to overcome the absence with a new way of stage presence which justifies the electroacoustic music concert, avoiding the nostalgic return to its old methods.

It is defined above all as human. Real and direct time are precisely clarified but always according to differed time.

Xavier Garcia for *Multisons-Deuxième* stresses this point: "Contrary to the broadcasting on tape, here everything is live: instruments, treatments and spatialisation."¹⁹

The human beings: device operators and manipulators, are of utmost importance. In the case of "mixed music", the role of the interpreter is redefined. He becomes a concrete sound source: the body in itself becomes a place of a risk experiment due to technicity.

Jacques Lejeune, for *Clair d'oiseaux*, gives a special status to the interpreter: "the player then somehow finds a linking and ornamental function between children and the tape; a presence and contact link, but also synchronism and dynamism."²⁰

In the case of vocal music, the singer becomes hybrid, an actor-singer, an instrument-singer, and an actor-instrument-singer. Nevertheless, the importance of the singer in the notice remains the metaphysical conception of the voice as the complete presence.

1.10. The circumstances

It is about the circumstances which rendered the work possible. They are stressed by the composer in order to anchor the work in one place and one determined time, to make the concert broadcasting a real event.

¹⁷ "La musique envahit progressivement, tout devient jeu, geste, initiation, substance même de l'action..." Translation by Florence Lethurgez.

¹⁸ We think for example of research on simulation and sound illusions.

¹⁹ "Contrairement à la diffusion d'une pièce sur bande magnétique, ici, tout se fait en direct : le jeu des instruments, les traitements et la spatialisation." Translation by Florence Lethurgez.

²⁰ "l'instrumentiste trouve alors en quelque sorte une fonction de liaison et d'ornementation entre les enfants et la bande ; lien de présence et de contact mais aussi de synchronisme et de dynamisme." Translation by Florence Lethurgez.

In the case of electroacoustic music, music of “fixed sounds”, the insistence on some of these singular dimensions may seem paradoxical in that they rely on the distinction between the work on the one hand and the contingent conditions of its execution on the other. So, the notice is a compass; it can also point out the place and the writing period of the work, just as the date written on the notice and the signature of the composer. Bernard Cavanna, for *Goutte d’or B*, states that: “this work was written on the occasion of the inauguration of the Grande Halle de la Villette in Paris in January 1985 the ‘Goutte d’or’ is a poor district near la Villette, a sort of miniature Harlem, northeast of Paris.”²¹

Other precise indications are on the institutional environment which made the work possible: partners, specialized musical tapes such as a network of identified actors and relationships, we should not forget that some are contractual. The notice seeks to establish a link identity card, a tight and finely hierarchical network.

The work of electroacoustic music does not forget that it is a product of specialized creation centers, studios, programmers and their programs. The computer programmers, considered as go between, opening the sound studio doors, are mostly thanked. The technical process is described with a very special and precise lexical, thought linked to the compositional finalities that composers give to themselves. Technique, if submitted to aesthetic criterion, is what permits to open the field of possible. This builds up a “grand story”, a “great tale”, that all the notices tell us.

To conclude this first and most important part of the field survey, I would remind you that the ten most recurrent themes, specific to electroacoustic music notices, have two main functions: to fill in the distance separating the listeners of the work, and in order to do so, to show them the way, a telecommunication function and a commuting one. Certainly, experimental and individualizing components used in electroacoustic music which its communication circuit records make each notice a single prototype. The composer is asked to qualify his work, to reveal its singularity, sometimes even to reduce the uncertainty of the listener, and add to the unknowable the unknown. However, some recurrences are identifiable.

The composers range from fragmentation to exhaustiveness, categorization and totality in order to promote the synthetic and analytical understanding of their work. They try to isolate specific elements as well as account for its overall purpose. This balance between detail and totality allows the composer’s word to sneak in.

2. Composers’ interviews

The comprehensive approach demands to complete the text analysis by the actors points of view, composers presenting their work speaking in plural ways²² through non directive interviews carried out in 2013 from one to three hours with ten composers of electroacoustic music having made at least one work in our corpus of notices, even if the interview did not specifically focus on that matter.

So, this allowed me to build up a three part typology according to the composers favorite communication written notices genre: the descriptive genre, the expressive genre and the

²¹ “Cette œuvre fut écrite à l’occasion de l’inauguration de la Grande Halle de la Villette à Paris en janvier 1985. La ‘Goutte d’or’ est un quartier pauvre, proche de celui de la Villette, sorte de Harlem miniature au Nord Est de Paris.” Translation by Florence Lethurgez.

²² descriptive, explanatory, analytical, expressive, poetic, predicative, etc.

argumentative genre; these genres are subtended by an intention connected with the composition of the works itself.

Of course, a composer cannot be assimilated to a type, because the three genres can mingle. He is also a very socially complex person... He can be inhabited by several types, according to his own consistency. Therefore a composer's name, or even groups of composers can not be strictly assigned to a posture, because the size of our sample is not sufficient, but to identify socially consistent logics but not systematic. Though certain trends emerge.

2.1. The logic of the evidence

The first type corresponds to what I call the "logic of the evidence", specific to the descriptive and explicative genre.

The composer identifies, exposes, describes, and sometimes explains the components he thinks are relevant to the listening, and articulate them in coherent sequences to reduce the uncertainty of the listener, to guide or even to instrument the listening. It may be keen to match his writings to a level of competence expected from audiences.

In terms of compositional making, he is mostly preoccupied by the sound immanent qualities its relation with space and the body, and less by its evocative and expressive power and suspects a too subjective and evocative approach.

He would rather adopt a minimalist speech in notices. He may be reluctant to comment his works and have, concerning comments and communication a problematic relation with the audiences. If he does so, he submits himself to ascetic conditions of objectivity.

2.2. The logic of expression

It concerns a logic with an ambiguous status under the modernist conception of the autonomy of the musical work versus language.

The notice stresses more the being than the compositional making, defined as authenticity. The value that is attached to the expressive genre is authenticity while the descriptive genre is universality. The notice, by the means of short narrations and other expressive figures (methods of amplification and of emphasis), contains some of the composer's presence. It restores its vital energy.

The comment on the work is paradoxically linked to a conception of the impossibility to translate music, a conception of the "*indicible*". Their writing particularly literary, poetic, metaphorical, reveals its meaning fundamentally underlying and radically different. The work, in a way, is not the same as in the first logic. The immanence of pure sound objects becomes a dialogue symbolically oriented toward the listener through the power of expression.

2.3. The logic of argumentation

The composer justifies his approach, why he wrote "this" and not "that", mobilizing a rhetoric of the experimental. Notices are micro forums from which composers take position and seek to be convincing using arguments to socially share a certain conception of what it is like to compose a work.

But he doesn't defend a singular work. He is careful about general and new problematics, expressing a singular contribution in his work. In our corpus, they are more often associated

with large-scale works, in terms of duration or genre, or the works designated as “acousmatic”.

He is mostly preoccupied by the questions of the concert, complex time-space, in which the components must be redefined in order to integrate the auditor more as a full participant in an open and hybrid framework to overflow linear, hierarchical agreed and fixed frames. So does he, in his notice, want to surprise and make the listener react.

To conclude this second part, I would say that these three logics correspond to three semantic levels of the work both distinct and articulated, to mobilize to communicate, privileging respectively the sensation, the sensibility and the significance. Similarly, the listener can be sensitive to operating, evocative or design issues, facing the work he is about to hear.

Conclusion

Now to conclude this presentation, let me remind you that the notices are a new record, a new archive that can permit to observe how the electroacoustic music story and even history writes itself. These little stories (like scripts) define and redefine themselves thanks to crossed points of view of the implicated actors.

Composers are officially demanded to attend the deposit and crystallization of a common sense which is ensured by the social and institutional life of music and especially here of electroacoustic music.

The discursive categories are issues, when giving to the components of the works a sufficient symbolic strength to become models or paradigms, as evidenced, for example, by the notion of both metaphorical and operating sound space.

The analysis should provide the means to capture the formal and symbolic coherence of articulated narratives that constantly redefine themselves thanks to the crossed prospects of the involved actors; including audiences, to whom the tale is told under conditions that the survey of reception should reveal.

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