

Electronics in New Music

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Foreword

As technical progress increasingly affects music, the role of electronics is becoming ever more important. The studio, the equipment and the computer are increasingly becoming a fixed part of the artistic self-identity even among those composers who do not see themselves as straddling boundaries between media. The spectrum has meanwhile expanded notably. It extends from works with live electronics and electronic pieces to music and sound installations, from interactive models and mixed-media projects to newly-developed instrumental resources; algorithmic composition and sound synthesis have become at least as important as tape music. Twelve artists—from composers to sound artists—present their work in this volume. These pieces were all created in recent years, and represent the current state of technological options and their musical and artistic potential. The authors offer detailed analyses primarily of the technical aspects in relation to their respective poetic intentions.

This book arose out of the *bludenzer tage zeitgemäßer musik* 2004, which was, in close collaboration with the Experimentalstudio of the *Heinrich-Strobel-Stiftung* of Southwest German Radio Freiburg, dedicated to the theme “Electronics in New Music” and offered a series of lectures, symposia, and concerts. An international group of composers was invited to consider the musical phenomenon of morphology in the light of their own work.

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The Editors

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