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CONCLUDING REMARKS

In her book *Listening Through the Noise*, Joanna Demers claims that artists have little time to contemplate why electronic music is ontologically different from other musics (2010: 5). For me, embarking on an artistic research greatly alleviated this problem. Halfway through my research, the hierarchical relationships I had initially formulated between the components of my methodology began to dissipate. Looking back at the pieces I composed during the four-year span of my doctoral study, I can discern certain research goals that were instrumental in my creative process. However, it is also clear to me that these pieces were composed *with* research, and not *for* it. As I began conceiving this research, now almost 7 years ago, I was concerned whether such an undertaking would skew my vision to the detriment of my artistic output. But during this period I have witnessed time and again how the research discussed in this book and my artistic practice inspired one another, and how this reciprocity facilitated production in both domains. I now look forward both to future artistic endeavors informed by the knowledge gained from this research, and to future research projects these endeavors will inspire.

Throughout this book, I have attempted to communicate the outcome of these reciprocations to the best of my ability and I truly hope that the insights offered in this book will aid or stimulate new studies in various fields. There are not only more styles of electronic music to be investigated through different research questions, but also more disciplines to be integrated in such investigations. This book offers an account of my “research through practice”, but I expect it to be of value also in terms of the methodology it suggests for the interdisciplinary contextualization of the said practice.

Early on in this book, I empathized with the early 20th century audiences when I addressed the evolution in music at that time by questioning whether it was still music. Such a question continues to be raised in response to electronic music to this day: *Is this music?* Weeding out the instances that were intended to start an ontological debate about what music is, I can recall this question being directed towards me in various forms throughout my artistic career. I greatly appreciate this question because it is nevertheless a question. It is infinitely more promising than an unhesitating dismissal such as “this is not music”. It implies that the uninitiated listeners, for instance, are open to the idea of accepting what they have heard as music, or that they are at least willing to question this possibility. More excitingly, when I answer this question with a candid “Yes.”, a common reaction is a brief moment of contemplation followed by a highly enthusiastic description of what the listener thinks was happening with the piece he or she just heard.

It is trivial for me to express this sentiment but I will do so regardless: electronic music is an exceptionally powerful form of art that is capable of creating an immense variety of experiences for the listener; but it is a form of art which has at the same time failed to convey

its potential to larger audiences. It is indeed different from what is conventionally regarded as music, and it may require a bit of “getting used to”. But, as evidence suggests, so does all music! As various studies cited in this book have asserted, our appreciation of music is socioculturally conditioned to a great extent. During his seminal lecture at the Oxford Union in 1972, Karlheinz Stockhausen was asked whether a traditional understanding of music impeded the appreciation of his electronic works and what implications this would have in terms of the education of the public. Stockhausen responded: “Well, I have six children and they pick it up as the most natural thing in the world.”

The highly rewarding experience of electronic music is in fact everywhere. It persists throughout our daily lives. Our immediate environments are rich in events that emit sounds that are extremely complex in nature. The ways we experience this reality constitute a considerable portion of how we experience electronic music. Electronic music engages with the complexity of listening we take for granted during our everyday routines and reflects it back on us. The current study has shown that electronic music is capable of making us feel emotions, become aware and unaware of our physical beings, and maybe most importantly, that it is capable of making us use our imaginations in unique ways. Conducting this research has significantly expanded my comprehension of the experiential depth of electronic music. It has also affirmed my belief that we have much more to gain from the electronic medium, and that the cognitive continuum is one of its most remarkable offerings.