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The Cognitive continuum of electronic music

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PROPOSITIONS

1. The experience of electronic music is guided by a cognitive continuum from abstract to representational.
2. The cognitive idiosyncrasies of electronic music are rooted in the relationship of gestures in electronic music to events in the environment.
3. An electronic music gesture communicates meaning, serves a unitary function, reveals causality, operates at various time scales, coexists with other gestures and implies intentionality.
4. The virtually limitless sound material brought into music via the electronic medium prompts a new language that amalgamates that of instrumental music.
5. The cognitive continuum of electronic music should be taken into account as a compositional parameter.
6. The corporeal traits of a musical experience is contiguous with those that are cerebral, and the composer can weave links between the physical domain of the concert hall and the semantic domain superimposed on it by the listener.
7. Music conservatories should conserve the progressive attitude of our progenitors and not just the artifacts of their endeavors.
8. Technology should not only facilitate but also inspire musical creativity.
9. Art is an absurd science studied on the verge of human intelligence.
10. Training in interdisciplinary thinking must be made a compulsory component of education in all academic fields of study.
11. We should encourage children to become aware of the auditory richness of their environments.