



Universiteit
Leiden
The Netherlands

Materialisation of fixed media music

Anvaritutunchi, S.

Citation

Anvaritutunchi, S. (2024, June 25). *Materialisation of fixed media music*. Retrieved from <https://hdl.handle.net/1887/3765322>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3765322>

Note: To cite this publication please use the final published version (if applicable).

Propositions/Stellingen:

Dissertation: Materialisation of Fixed Media Music

Siamak Anvari

- Listeners to spatial compositions, as opposed to pieces of vocal or instrumental music, find themselves 'inside' the music, becoming more active participants rather than distant 'observers' of events on a stage.
- In the context of fixed media music, performative agency is to a significant extent embedded in the composition itself.
- The ontological status of a composition is not that of a concrete musical object; it is an *actualisation* which takes place in an atmosphere generated by the concert situation.
- The electroacoustic technology of sound recording has transformed our conception of music from the documentation and 'storing' of a musical performance to the *construction* of performances through editing, and further to the *composition* of music native to the medium.
- Composing fixed media music is emblematic of a do-it-yourself approach to music making: all is usually done by the composer alone.
- In the context of spatial fixed media music, a piece can fully exist only in the concert space in which it is performed.
- It is impossible to accurately describe a sonic quality through language or any visual representation.
- Due to the vast range of possible sonic material, what is heard in electroacoustic music can never be unequivocally attributed to a certain source, as when we hear a live or recorded instrument or voice.
- One of the true merits of artistic research is its capacity to embrace ineffable and tacit knowledge.
- Utilising lenses with different focal lengths is not only a technical option, but also determines how we look at the world.