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Materialisation of fixed media music

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Propositions/Stellingen:

Dissertation: Materialisation of Fixed Media Music

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- 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.