

## POST MUSIQUE CONCRÈTE AND ELEKTRONISCHE MUSIK; ACOUSMATIC MUSIC; ÉLECTROCLIPS

### *Musique Concrète*

- (1) Music created from recordings of “**concrete sound material**[1],” i.e. sounds of the world around us.
- (2) Musical values are then **abstracted from the sounds**. “This is the opposite of classical music, which starts from an abstract conception and notation leading to a concrete performance<sup>1</sup>.”

### *Elektronische Musik*

Differed from *Musique Concrète* on 2 fundamental levels:

- (1) All of the sounds were to be created by electronic oscillators (Additive Synthesis) and noise generators (Subtractive Synthesis), i.e.:
  - They were striving to create entirely **new** sounds, not use sounds from the real world
- (2) All of the sounds were organised using **serialist** techniques, i.e.:
  - *Elektronische Musik* pieces began as an abstract plan, and then the sounds were created to achieve this plan (remember in *Musique Concrète* the music was abstracted from the sounds themselves).

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<sup>1</sup><http://ears.pierrecouprie.fr/spip.php?article135>

### *Acousmatic Music*

“A *Pythagorean* term reintroduced in 1955 by Jérôme Peignot which considers the “distance which separates sounds from their origin”, i.e., **an audio-only presentation of sound** common to electroacoustic music.

For some, the term is very precise and refers specifically to this listening situation. However, the term has gained wider usage, in describing a genre, which, to a large extent derives from the *Musique Concrète* tradition and is founded upon this listening situation” [2].

“Acousmatic music is **intended for loudspeaker listening** and **exists only in recorded form** (tape, compact disc, computer storage)... the listener perceives the music without seeing the sources or causes of the sounds...” [4].

### *Électro-clips*

The first *Électro Clips* compilation was released by *empreintes DIGITales* in 1990, following the Montreal *musiques actuelles*/New Music America festival.

The unifying concept of the album was “to merge **popular song form (of a three minute duration)** with the concept of the video-clip [reactualizing] electroacoustics by taking it **out of the traditional concert hall** and **transporting it to the world of media, of clips, of miniatures, of the immediate?** while still preserving the artistic integrity that electroacoustics command today<sup>2</sup>.”

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<sup>2</sup>[http://www.electrocd.com/en/cat/imed\\_9604/notices/](http://www.electrocd.com/en/cat/imed_9604/notices/)

## Timeline and musical examples

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1942 - **Pierre Schaeffer** starts working in *Radiodiffusion Nationale/Radiodiffusion-Télévision Française (RTF)* radio studio, experimenting with sound and sound equipment

1944 - Halim El-Dabh *Ta'abir Al-Zaar*

\* 1948 - **Pierre Schaeffer** *Cinq études de bruits (Five Studies of Noises)*

1949 - Pierre Henry starts working at RTF with Schaeffer.

1950 - *Symphonie pour un homme seul* - **Pierre Henry & Pierre Schaeffer**. Composed on turntables[3, 75].

1951 - First broadcast of *Elektronische Musik* organised by **Werner Meyer-Eppler, Herbert Eimert**, and **Bobert Beyer** on Westdeutschen Rundfunks (WDR) in Cologne

1953 - *Studio für Elektronische Musik des Westdeutschen Rundfunks (WDR)* opens in Cologne[5, 100]

1953 - **Karlheinz Stockhausen** *Studie I* (Additive Synthesis)

\* 1954 - **Karlheinz Stockhausen** *Studie II* (Additive Synthesis)

\* 1956 - **Karlheinz Stockhausen** - *Gesang der Jünglinge*

Though initially surrounded by controversy on account of its avant-garde treatment of a sacred text (the *Benedicite*), became the **first work to establish fully the aesthetic viability of the electro-acoustic medium**. However, its significance goes beyond this. It was the first major multi-track work (five channels, subsequently reduced to four), and it partly **broke down the doctrinaire division between *elektronische musik* and *musique concrète*** by including a boy's voice alongside the electronically generated sounds [6].

1958 - Edgar Varèse *Poeme Electronique*

1968 - Delia Derbyshire *Pot Au Feu*

1969 - White Noise (Delia Derbyshire's band) *Love Without Sound*

(1971 - Delia Derbyshire *Dance from Noah - Demo* (previously unknown, until it was found in a box of old tapes in 2008)

1974 - Denis Smalley *Pentes*

\*1975 - Bernard Parmegiani *De Natura Sonorum*

- \* 1982 - Jonty Harrison [Klang](#)
- \* 1985 - Jean-Claude Risset [Sud](#)
- \* 1989 - Francis Dhomont [Novars](#)
- \* 1990 - Javier Álvarez [Mambo a la Braque](#) [electroclip]
- 1990 - Yves Daoust [Mi bémol](#) [electroclip]
- 1999 - Aphex Twin [Windowlicker](#)
- 2001 - Squarepusher [The Exploding Psychology](#)
- 2002 - Autechre [Gantz Graf](#)

### Other Resources:

[Create Digital Music](#)

[Some documentaries about electronic music...](#)

[And yet more](#)

### REFERENCES

- [1] Michel Chion and Pierre Schaeffer. *Guide des objets sonores*. Buchet/Chastel, 1983.
- [2] Pierre Couprie. Acousmatic, *Electroacoustic Resource Site*. <http://ears.pierrecouprie.fr/spip.php?article16>, Accessed October 25, 2015.
- [3] Simon Emmerson. *Living electronic music*. Ashgate Publishing, Ltd., 2013.
- [4] Simon Emmerson and Denis Smalley. Electro-acoustic music, *Oxford Music Online*. <http://www.oxfordmusiconline.com.ezproxy.lib.ucalgary.ca/subscriber/article/grove/music/08695>, Accessed October 25, 2015.
- [5] Thom Holmes. *Electronic and experimental music: technology, music, and culture*. Routledge, 2012.
- [6] Richard Toop. Stockhausen, Karlheinz, *Oxford Music Online*. [http://www.oxfordmusiconline.com.ezproxy.lib.ucalgary.ca/subscriber/article/grove/music/26808?q=stockhausen&search=quick&pos=2&\\_start=1#S26808.4](http://www.oxfordmusiconline.com.ezproxy.lib.ucalgary.ca/subscriber/article/grove/music/26808?q=stockhausen&search=quick&pos=2&_start=1#S26808.4), Accessed October 8, 2015.