



School: Bath School of Music and Performing Arts

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Project Title: Waypoints

UOA 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies

300-Word Statement

Waypoints is an EP presenting practice-led research that investigates the shared sociological and composition processes in electronic music within academic and commercial contexts.

The research has a central focus on exploring the ideological differences that exist between techno and acousmatic music with a view to building links between them. The research stems from the premise that there is compositional common ground and rich opportunity for innovation when exploring the intersection between these two musical forms. The intention of the EP is to encourage acousmatic music out of the diffusion concert hall and into the realms of commercialism. Public accessibility is a key concern in this regard. The research takes its point of departure from articles by Copeland (2003), Hyde (2001), Neil (2002) and more recently by Adkins (2007 & 2017), Shave (2013) and Ratcliffe (2012).

The first two tracks, Fracture and Squall, adopt an acousmatic remix aesthetic. The original source materials were drawn from fragments of existing beat-based works that have been transformed and re-injected with real-world behavioural and spatial characteristics that are more akin to acousmatic music. Timbral characteristics are preserved leaving a trace of the original sonic signature from the source materials, whilst simultaneously allowing them to work inside a new musical structure. The EP principally explores gesture, causality and motion, growth processes from spectromorphology (Smalley, 1997), abstracted composition principles, and the potential for the referential and mimetic properties of sound from Emerson's language grid (Emmerson, 1986).

The tracks transition from gestural/textural acousmatic structuring principles towards beat-based structures that signify a more commercial context in Pleat and Glop. This is regarded as a fusion of styles where key elements relating to acousmatic music, such as spatial composition and the use of real-world mimetic objects, are blended with beats and harmonic material from more commercial musics.