

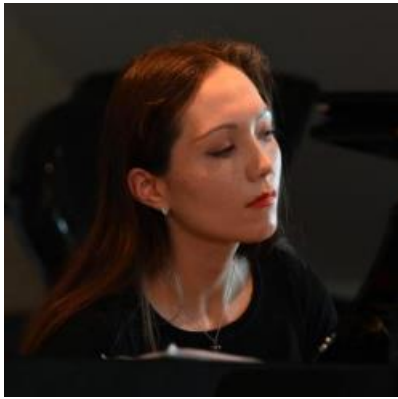
Interpreting Freedom: Researching the Experience of new Approaches to Xenakis' Free Stochastic Music

A juxtaposition of perspectives from instrumental and music informatic programmes generates dialogues for a more universal understanding of Xenakis' Free Stochastic Music in the 21st Century

The Xenakis Centenary offered an occasion for reflections on his elucidation of musical ideas and their potential for further development. His statements regarding the inseparability of music from other arts ("I was drawing, and my drawings represented musical symbols"), and this combined artistic realm from the achievements of an increasingly creative approach to digital and technological advances remain highly relevant. This is particularly evident in the UPIC, "a graphic table ... the musician traces lines on the table. The computer interprets these signs and reconstructs them in the form of isolated sounds or of music." The impulse towards opening the practice of composition and generation of new music, new sounds, to a wider audience is clear, and the methods by which this is achieved resonate with the desire to position AR in a context which is open to transdisciplinary exchanges and engagement with the fields of technology and digitalisation.

It is these principles which are explored in a research-concert project at the HfM Karlsruhe, initiated by Prof. Christoph Seibert, which draws together the artistic practices inherent in music informatics and musical performance. Through a new web GUI (graphical user interface), developed in order to democratise the process of creating pieces based upon the principles of FSM, new works are generated for the performance students to approach through their individual practices, with the aims of a dually oriented process of questioning: What is the individual relation to artistic interpretation when the parameters of the generated works are rigidly defined? Is there a space for a personal creative expression, and how may this be achieved? Reflexively, the function and artistic expression of the FSM-GUI is researched through the practices inherent in performing the generated works. What is its aesthetic functionality; what parameters can generate compelling new pieces? Finally, the unconscious duality defined in the "future impact of technology and digitalisation on AR" is placed into question: must technology and digitalisation be considered as external factors which then have an impact on Artistic Research? Or is the idea of a truly integrated approach provocative of a more compelling discourse between the disciplines?

Parallel Session



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Arabella Pare studied the piano at the Royal Academy of Music, the Musikhochschule Lübeck and the Hochschule für Musik Karlsruhe. Her doctoral thesis on the fragmentary piano sonatas of Franz Schubert was published in the series “Schubert – Perspektiven” in 2022. She has performed internationally as a soloist and chamber musician, including concerts and lecture recitals in the UK, Switzerland, Italy, the USA, and Germany and is active as a researcher in the fields of performance and interpretation studies, artistic research, and the piano and chamber music of the Nineteenth Century. She is currently professor of artistic research at the Hochschule für Musik Karlsruhe.