

Interactive Sonic Arts
Reading Response 2
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It was certainly interesting to read the Bosma piece after Roads and Wishart, as well as in relation to observations from the last set of readings. In particular, Bosma brings up again the notion of control, and how glitch music's aesthetic of losing control is really a recontextualization in which material which was produced through loss of control is brought back into a relation in which they are under control in service of a particular sonic aesthetic. With that in mind, it's possible to read Roads and Wishart as both proposing ways of working that involve extreme and fine grained control over the material that they work with - with a much greater degree of control than the aesthetic control of glitch music.

Bosma positions this tendency of control as an inherently masculine one, and seemingly something to be pushed back against, at least in the largely masculine field of glitch music (as a quick aside - glitch seems to have hit a wall, as Bosma notes, and I wonder if any music has taken its place as existing both in the realms of popular and academic music? It seems like not, but if you consider underground electronic music at the moment, there are certainly more women and trans people at the forefront). For me this raises the question "in what ways can control of musical composition and musical processes be negotiated?" While complete control might be something worth pushing back against, complete giving up of control doesn't necessarily seem desirable either - so is there some middle ground where control happens through some sort of negotiation, something to be given up at certain moments and regained in others?

Soundpainting to me seems like a good non-computational example of this sort of negotiation. While the composer gives guidance to performers and shapes the overall piece, the ultimate sonic realization still comes from the performers. So another question that arises is how can this sort of negotiation happen in a computational system? And another - are there a diversity of aesthetic outcomes from negotiated control processes, or do they converge on particular sonic territories?