Audio Culture Revised Edition

Readings in Modern Music

Edited by Christoph Cox and Daniel Warner

Bloomsbury Academic An imprint of Bloomsbury Publishing Inc

B L O O M S B U R Y
NEW YORK · LONDON · OXFORD · NEW DELHI · SYDNEY

Contents

Ack	cnowledgments	ix
Sou	irces and Permissions	x
Intr	roduction to the Revised Edition	xiv
_		
	rt 1 Theories	
I. N	Music and Its Others: Noise, Sound, Silence	5
	Introduction	5
1	"Noise and Politics" Jacques Attali	7
2	"The Art of Noises: Futurist Manifesto" Luigi Russolo	11
3	"The Liberation of Sound" Edgard Varèse	17
4	"The Joys of Noise" Henry Cowell	23
5	"The Future of Music: Credo" John Cage	27
6	"The Music of the Environment" R. Murray Schafer	31
7	"The Gender of Sound" Anne Carson	43
8	"Queer Sound" Drew Daniel	61
9	"The Quiet of Blackness: Miles Davis and John Coltrane" Kevin Quashie	73
II.	Modes of Listening	87
	Introduction	87
10	"Visual and Acoustic Space" Marshall McLuhan	89
11	"Acousmatics" Pierre Schaeffer	95
12	"Profound Listening and Environmental Sound Matter" Francisco López	103
13	"Ambient Music" Brian Eno	109
14	"Auralizing the Sonosphere: A Vocabulary for Inner Sound and	
	Sounding" Pauline Oliveros	113
15	"Perceptual Geography: Third Ear Music and Structure Borne	
	Sound" Maryanne Amacher	117
16	"Hearing Essay" Evelyn Glennie	125
17	"The Aural Walk" Iain Chambers	129
18	"Ubiquitous Listening" Annahid Kassabian	135
19	"Forensic Listening" Lawrence Abu Hamdan	149
20	"Organizing the Silence" Ultra-red	155

vi Contents

III.	Music in the Age of Electronic Reproduction	169
	Introduction	169
21	"The Prospects of Recording" Glenn Gould	173
22	"The Studio as Compositional Tool" Brian Eno	185
23	"Bettered by the Borrower: The Ethics of Musical Debt" John Oswald	189
24	"Plunderphonia" Chris Cutler	197
25	"Operating System for the Redesign of Sonic Reality" Kodwo Eshun	217
26	"Six File-Sharing Epiphanies" Kenneth Goldsmith	221
27	"Cultivating Activist Lives in Sound" Tara Rodgers	225
Par	t 2 Practices	
IV.	The Open Work	239
	Introduction	239
28	"Poetics of the Open Work" Umberto Eco	241
29	"Composition as Process: Indeterminacy" John Cage	251
30	"Every Sound You Can Imagine: On Graphic Scores" Christoph Cox	263
31	"Transformations and Developments of a Radical Aesthetic" Earle Brown	267
32	"The Game Pieces" John Zorn	275
33	"Introduction to Catalog of Works" Anthony Braxton	281
34	"Notes on Conduction" Lawrence "Butch" Morris	285
v. 1	Experimental Musics	293
	Introduction	293
35	"Towards (a Definition of) Experimental Music" Michael Nyman	295
36	"Introduction to Themes & Variations" John Cage	309
37	"Generating and Organizing Variety in the Arts" Brian Eno	315
38	"Scratch Music Draft Constitution" Cornelius Cardew	325
39	"The Generation Game: Experimental Music	
	and Digital Culture" David Toop	331
40	"The New Discipline" Jennifer Walshe	341
41	"Re-Invent: Experimental Music in China" Yan Jun	345
VI.	Improvised Musics	355
	Introduction	355
42	"Change of the Century" Ornette Coleman	357
43	"Notes (8 Pieces): Creative Music" Wadada Leo Smith	359
44	"Free Improvisation" Derek Bailey	367
45	"Little Bangs: A Nihilist Theory of Improvisation" Frederic Rzewski	379

Contents	vii

46	"Improvised Music After 1950: Afrological and Eurological	
	Perspectives" George E. Lewis	385
47	"Improvisation: Terms and Conditions" Vijay Iyer	399
48	"Going Fragile" Mattin	403
49	"27 Questions For a Start And Some Answers to	
	Begin With" Trio Sowari et al.	407
	ę	
VII	. Minimalisms	417
	Introduction	417
50	"Thankless Attempts at a Definition of Minimalism" Kyle Gann	419
51	"Basic Concepts of Minimal Music" Wim Mertens	425
52	"Music as a Gradual Process" Steve Reich	431
53	"Conversation with Richard Kostelanetz" La Monte Young	
	and Marian Zazeela	435
54	"LY ssophobia: On Four Violins" Tony Conrad	449
55	"Rap, Minimalism and Structures of Time in Late Twentieth-Century	
	Culture" Susan McClary	455
56	"Draw a Straight Line and Follow It: Minimalism in Contemporary	
	Electronic Dance Music" Philip Sherburne	465
VII	I. DJ Culture	479
	Introduction	479
57	•	
	Phonograph" László Moholy-Nagy	481
58	"Détournement as Negation and Prelude" Situationist International	485
59	"The Invisible Generation" William S. Burroughs	489
60	"Algorithms: Erasures and the Art of Memory" Paul D. Miller	497
61	"Replicant: On Dub" David Toop	505
62	"Post-Rock" Simon Reynolds	509
63	"A Few Notes on Production and Playback" Marina Rosenfeld	513
IX.	Electronic Music and Electronica	519
	Introduction	519
64	"Introductory Remarks to a Program of Works Produced at the	
	Columbia-Princeton Electronic Music Center" Jacques Barzun	521
65	"Electronic and Instrumental Music" Karlheinz Stockhausen	525
66	"Stockhausen vs the Technocrats" Karlheinz Stockhausen et al.	537
67	"The Mysterious Power of the Infinitesimal" Eliane Radigue	543

viii Contents

68	"The Aesthetics of Failure: 'Post-Digital' Tendencies in Contemporary		
	Computer Music" Kim Cascone		
69	"Laptop Intimacy and Platform Politics" Holly Herndon	555	
Ch	ronology	561	
Selected Discography			
Sel	Selected Bibliography		
Glo	Glossary		
No	tes to Quotations	615	
Ind	lex	621	