

## Research Report

# SPATIALISATION IN EARLY ELECTROACOUSTIC MUSIC: SOUND EXAMPLES PRESENTED IN 4 OR 5 CHANNELS

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### ABSTRACT

The score of the tape piece *Telemusik*, composed by Karlheinz Stockhausen, shows 5 independent channels. However, the piece is played in two channels. This piece, realized in the first three months of 1966 at the NHK electronic music studio in Tokyo, under the coordination of Wataru Uenami and the assistance of Hiroshi Shiotani, Shigeru Sat and Akira Honma, was realized on a 6-track tape recorder made by Sony. It was decided to reserve one track for "tracking", while the music would be stored on the 5 other tracks. Only in the second of the 32 sections of the piece is the music stored on 6 tracks. The final version, as claimed by the composer, is a mixed down unto two channels in a stereo version.

It is a rare experience to listen to the piece with its original 5 channels. In this presentation, while playing the 5-channel version, I will project the score so that the listener can better identify and follow the montage of the tape. This is to be taken as musicological experiment, intended to deepen our understanding of an historical piece which is also a turning point in the musical thought of Stockhausen and is profoundly influenced by what the composer experienced in Japan.

### 1. AUTHOR'S PROFILE

#### Marc Battier

As a composer, Marc Battier has mainly produced electroacoustic music, including mixed music with instruments and electronics. As a musicologist, he specializes in contemporary and electroacoustic music studies.

As a full professor of musicology at the University of Paris-Sorbonne, he has founded the MINT research group in 1997. This led to the creation, in relation with Leigh Landy from De Montfort University in the UK, of the Electroacoustic Music Studies Network (EMS), which co-organizes an annual international conference

on the musicology of electroacoustic music. The EMS is now co-directed by Leigh Landy, Daniel Teruggi and himself. In 2007, he has launched an international research project for the study of electroacoustic music in East Asia (EMSAN), which has led to various endeavours, such as two databases currently being developed at the university of Paris-Sorbonne, one database in Taiwan, and a publication project for *Contemporary Music review*, as well as an annual symposium in Beijing during the *Musicacoustica Festival*.

His music, realized in various studios such as GRM or IRCAM or in his private studio, have received many commissions and have been played by Ensemble l'itinéraire, Ensemble Intercontemporain, 2E2M as well as by soloists. Following a commission from GRM (Groupe de recherches musicales) in 2008, he started to write for Asian instruments (shakuhachi). This was followed by commissions from the Beijing's *Musicacoustica festival* (pipa, then guqin). This year, he is writing a piece for 13-string koto for Naoko Kikuchi, following a commission by DAAD for the Technische University in Berlin, and for pipa for New York's Min Xio-Fen thanks to a commission from Boston's Northeastern University.

Battier is or has been on the board of several professional journals, such as *Organised Sound* (Cambridge U. Press), *International Journal of Sound, Music and Technology* (IJSMT), *Computer Music Journal* (the MIT Press, 1980-1996), *Leonardo Music Journal* (the MIT Press, 1992-2011), *Cahiers de l'Ircam* (1992-1995). He is a Leonardo honorary editor (the MIT Press). He was a founding member of ICMA (International Computer Music Association) in 1979 and an elected member of the board (1980-1984). He is currently Associate Director of Electronic Music Foundation (EMF), New York.