

Abstract

This thesis documents the development of generative systems and disruptive processes in musical composition through practice led research. The research draws on both wider philosophical argument, in particular that of fuzzy thinking, and existing musical practices such as process and ambient music. The compositional approach shares similarities with the work of both the American Minimalist composers and the English Experimental composers of the Nineteen- Sixties.

The preliminary research develops a method for disrupting a musical process by using a numerical series derived from measurements taken from a barcode, variations of this technique are explored in four short pieces. From these experiments a further method, that acts as generator and disruptor of the musical material, is developed. Using this approach it becomes possible to create music that combines constant and random elements, an approach that is the foundation for the final pieces.

In parallel with the conceptual development runs an investigation into the use of electronic sources to generate and perform the music, ultimately this results in two installation pieces which combine sound and image.