

# **Sound of Failure**

**Experimental electronic music in our post-digital era**

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**Doctorate of Creative Arts**

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### **CERTIFICATE OF AUTHORSHIP/ORIGINALITY**

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of Student

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## **Abstract**

This thesis began as a way to both situate my practical work, and suggest (more broadly) future paths for experimental composers and artists in general. My compositions, over the past three decades have taken two main paths that are, I think, compatible: minimalism and the post-digital, but they have also been informed by complexism, indeterminacy and other theories and practices. The post-digital offers a chance to go beyond these historical groupings and, without contradiction, employ the most interesting aspects of all of them, but it also throws up new hurdles and challenges. Lately wide-eyed post-digitalists have recognised the need to address these issues but some of their solutions are just as problematic.

Most of my practical work concerns using conceptual notions of noise (in tandem with minimalistic methods of organisation) to create form through unhindered processes. It is this way of thinking and working that I want to explore as an alternative to the current post-digital discourse. In my thesis I address facets of mine, and current, practice that need teasing out, in a nutshell being: the current post-digitalism, the sound of noise versus noise as a creative generator, a critical appraisal of form (especially within the post-digital), and a rethink of minimalism as a predecessor to the post-digital. I conclude by presenting some of my own work, situating it loosely within frameworks already established within my writing.



