The Shock of the New: Modern Materials, Media and Methods
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Abstract

Title:
Performing post-digital antiquities: Archiving new music on old technologies

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Abstract:
As a product of post-digital arts practice, music composition - in particular that of "new" or "art" music - is becoming increasingly reliant on computer programming, with traditional musical structures often being complemented by the use of various software and other electronic components to process or augment the more traditional elements of a work. As a result of this increasingly complex intermedia status of new musical works, collecting institutions face a number of questions around how to archive and represent these works into the future. This problem is further complicated by the likelihood that software currently in use are likely to be updated or obsolete in the future, as has been the case with a variety of forms of music technology used in new music composition over the past several decades. Libraries and other collecting organisations are faced with the dilemma of how to catalogue these works in ways that they can be accessed and accurately recreated and what might be required to enable that considering the software and the hardware implications. This paper proposes some long and short term approaches for collecting institutions to ensure that creative works existing across diffuse sources are able to be appropriately archived and represented so that they might be performed into the future.

Brief Biography of the Author(s):
Professor Cat Hope is a composer, performer and academic. She is the artistic director of the new music ensemble Decibel, renowned for its work with digital graphic notations and commissioning of new works. Hope was awarded the APRA|AMC Award for Excellence in Experimental Music in 2011 and 2014, and was the Peggy Glanville Hicks composer residency and Civitella Fellow in 2014. Hope is the co- author of 'Digital Arts: An Introduction to New Media' on Bloomsbury academic, and was the chief investigator on the

Western Australian New Music Archive project. She is currently Head of School at the Zelman Cowan School of Music at Monash University, Melbourne.

Adam Trainer is a researcher, musician and broadcaster from Perth. He obtained his PhD from Murdoch University in 2006, and has taught film studies, cultural studies and popular music studies at both Curtin and Edith Cowan Universities. Adam's research interests include local and digital music communities, and post-digital aesthetic theory, and he has published on the history of popular music in Perth, visual noise and the aesthetics of the sublime, and post-ironic musical aesthetics. Trainer has been involved in the Perth music scene since the early 2000s, as both a solo performer and member of numerous indie and experimental rock bands. He has also worked as a research assistant and project officer on the Western Australian New Music Archive.

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