

Abstracts

Harry Lehmann, **The shift from an extended notion of music toward a reflexive notion of music**

This article develops a three-part argument with respect to the ongoing discussion in Germany whether the Digital revolution has been led to an extension or a dissolution or another change of the notion of music. The first part defines the original notion of New Music by four distinctions in respect to classical music, other arts, popular music and life-world experiences. The second part describes how and why these initial boundaries have been crossed in New Music's history. The third part contends that the possibility to pass these borderlines does not result in an extended notion nor a dissolved notion of music but in a reflexive notion of art music.

Justyna Stasiowska, **Harry Lehmann's notion of relationality in music in the context of media epistemology**

This article refers to the theory and the term of 'relational music' proposed by Harry Lehmann in *Digital revolution in music*. In the article I will analyse Lehmann's perspective in the context of the shifting forms of listening in the 20th century, focusing on the way media shape our perception. I would like to propose to treat multimedia musical performances as a relational form, in which the receiver's experience is programmed by the artist.

Paweł Siechowicz, **Not I. Composer's Thoughts on Identity in the Context of Economic Changes of the Digital Age**

This analysis of Agata Zubel's *Not I* brings to the fore the problem of the identity of the composer who is also the first and the model performer of her

works. In the words of *Not I* written by Samuel Beckett that mean the negation of the first grammatical person sung by Zübel-performer tell the thoughts of Zübel-composer, who symbolically rejects reducing their creative output to their performing skills. The tension between the roles of the composer and the performer can be explained by the pressure from the new music market focused on the performance. The functioning of that market can be described in the terms of superstar economy. Although the long tail theory has predicted that digitalisation of the music market would result in the reduction of the superstar effect strengthening the position of other actors, new empirical data show that the digital market is heading in the opposite direction, making the difference between superstars and the others even bigger.

Ziemowit Socha, Harry Lehmann's digital revolution in music. Additional glance from the side of empirical sociology

According to Harry Lehmann the philosophy of music as an academic field of study appears when musical complexity needs deeper philosophical interpretation and then disappears. Similar opinion has been a part of theoretical work of Aleksander Lipski about the rise of sociology of art in 20th century. That is why the digital revolution in the art of sounds can and should be studied in a sociological way. Lehmann sees this need but does not take this opportunity as a philosopher to fulfill it. However, he uses sociological terminology like: democratization or deinstitutionalisation. This article gives succor to the problem. It focuses on projecting empirical research which can be used to verify the speculative (or philosophical) character of Lehmann's work.

Tomasz Misiak, Disavowal of representation in contemporary computer music. Based on *MP3 Deviation* by Yasunao Tone

The starting point of this article is the work of the Japanese artist Yasunao Tone, entitled *MP3 Deviation*. The work was created in collaboration with a team of researchers focused around the Music Research Centre (Thom Blake, Mark Fell, Tony Myatt, Peter Worth), at the University of York in the UK in 2009. In the case of *MP3 Deviation* we are therefore faced with an attempt to discover and update what was to remain hidden. The result is the ability to induce 22 kinds of errors as a consequence of applying appropriate changes to the selected parameters. The artist uses the prepared software during concerts, and the results of the experiments have been also released in the form of a vinyl record. Yasunao Tone's proposals reveal the need for a kind of de-politicization of art. Contemporary sound artists, using high-tech tools in their work, are increasingly dependent on competing manufacturing corporations, and

thus on the laws governing the export market. Searching for and highlighting (and even creating) defects can be treated as a political act which expresses itself in opposition to the prevailing economic and political relationships.

Dorian Lange, *Going beyond words. Considerations for approaching trauma in soundscapes*

The article contextualizes the limits of verbal approaches to trauma by referring to the ways in which trauma is addressed in the discourse of post-traumatic stress disorder. Interpretation of the recent meta-studies and reviews demonstrating the suboptimal effectiveness of the commonly used psychotherapies for post-traumatic stress disorder is paired with findings from neuroscience. The resulting critique of the fixation on verbal modes in trauma-focused cognitive-behavioural therapeutic approaches is linked to the assertion of the necessity to pay more attention to the nonverbal representation of trauma in soundscape research and practice.