

Contents

Introduction

Reinhold Friedl, Thomas Grill, Nikolaus Urbanek and Michelle Ziegler 7

Writing Electroacoustic Music

Xenakis's Œuvre as a Theoretical Challenge

Nikolaus Urbanek 11

Archives, Sources, Persons and Personae in the Art of Electronic Sounds

Laura Zattra 37

Sketching on Paper and Tape

Creative Practices of Early Tape Music

Michelle Ziegler 59

Synchronising Different Temporalities

A Challenge of Writing in *Musique Mixte* from 1958 to 1960

Elena Minetti 79

Common Sonic Entities in the Electroacoustic and Orchestral Music of Iannis

Xenakis

James Harley 101

Spatial Treatment of Sound in the *Polytope de Cluny*

Pierre Carré and François Delécluse 107

Orchestrating Noise

Traces of *Mycènes alpha* in *Anémoessa*

Marko Slaviček 129

Sonic Otherness. Traces of Traditional Musics in Xenakis's Electroacoustic Œuvre	
<i>Reinhold Friedl</i>	145
 The Voice of the UPIC: Technology as Utterance	
<i>Peter Nelson</i>	169
 La légende de Xenakis	
<i>Curtis Roads</i>	183
 Why Did I Decide to Erase all Production Tapes of my Musique Concrète Except for the Final Compositions?	
A Clarification	
<i>Michel Chion</i>	197
 Xenakis: Back to the Roots	
A Conversation with Nikolaus Urbaneck and Michelle Ziegler	
<i>Jan Brocza, Reinhold Friedl, Thomas Grill, Katharina Klement, Christian Tschinkel and Anatol Wetzer</i>	203
 About mdwPress	225