

Gender and *Musique Concrète*:

Analytical Studies of Works by Pierre Schaeffer's Protégés

Pierre Schaeffer's revolutionary sound research extended from the 1940's to the 1980's. Of Schaeffer's numerous accomplishments, his development of *musique concrète* is the most revolutionary. By inventing techniques applied to recorded sound, Schaeffer changed its purpose from reproduction to creation. Compelled by the need of a theory for the new music, he wrote *Le Traité des objets musicaux* (1966). The treatise focuses on listening and categorizing sounds as objects, disregarding their physical representation. Using Schaeffer's compositional theories and analytical treatise, I will investigate the works of selected male and female composers familiar with Schaeffer's theory.

Women have been historically undervalued as composers— more so in the electroacoustic world. Just as in acoustic composition, males have continued to dominate the field leaving little room for the recognition of female composers and their compositions. Research and analytical studies of female electronic works are obscured by the extensive literature on male electronic composers. Focusing on works by Schaeffer's female assistants will demonstrate their aid in the development of electroacoustic music. While working closely with Schaeffer as he developed his theory, his assistants became intimately familiar with *Le Traité* and Schaeffer's compositional methods. By comparing the works of Schaeffer's female and male assistants, I will demonstrate the extent to which gender ultimately affects the selected composer's final composition, if at all. The final goal of this project would be presentation at local and/or regional conferences and possible publication.

Budget List

<u>Items</u>	<u>Total</u>
15 CD's at \$20.00 each	\$300
Books	\$200
Travel and hotel to interview composers	\$400
Travel, hotel, and conference registration fees for regional conferences	\$300
300 copies at .05/pg	\$15
200 microfilm copies at .25/pg	\$50
Office Supplies	\$20

In order to supplement expenses, I plan to look into other funding sources from the Department of Performance Studies and Women's Studies.