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Biography

Adrian Moore is a composer of electroacoustic music. He mainly composes music for fixed formats (CD, DVD), music intended for 'sound diffusion' over multiple loudspeaker systems. He also writes for instruments, often with a live processing element using Max-MSP and custom built software. He directs the University of Sheffield Sound Studios (USSS) where researchers and composers collaborate on new musical projects. Adrian Moore's research interests are focused towards the development of the *acousmatic tradition in electroacoustic music, the performance of electroacoustic music, signal processing, and human-computer interaction in music*. His music has been commissioned by the Groupe de Recherches Musicales (GRM), the Institute International de Musique Electroacoustique de Bourges (IMEB) and the Arts Council of England. A significant proportion of his music is available on 2 discs, 'Traces' and 'Reve de l'aube' on the Empreintes DIGITALes label (www.electrocd.com). Adrian Moore supervises postgraduate students wishing to pursue composition with computers, electroacoustic musicology, analysis and performance. He wishes to develop and maintain the community of composers and technologists currently working at USSS creating new tools, software and music.

Foil-Counterfoil --- Duration 12:20

This work was completed in the spring of 1997 and follows on from Study in Ink by investigating the sonic qualities of a number of interesting sources. Initially, tin foil was recorded with very close microphone positions to reveal hidden sounds. Rather than analyse the quantity and quality of material solely in terms of itself, I used other sound sources such as glasses, bottles and balloons to shed different light upon the recordings of the foil, to see how I should work with the material. These new sources were able to merge with the foil not just spectrally (through texture) but through gesture. Many of the sources were fragmentary and mixed well to form larger complexes.

This became the point of the piece: foil and its opponents. The title alludes not only to the idea of foil and an opposite, but also to the idea of the counterfoil being part of an original. The more obscure meaning of foil: to obstruct or frustrate is perhaps hidden in the formal design which is based on a continual process of deconstruction and reconstruction. The work was taken through many drafts in order to resolve its final form, one where phrase structure has become an important issue. Technically, the foil sounds related more to 'noise' than 'pitch' so a series of resonant filters were tuned to random pitches to colour the foil and balloon sounds and bring them closer to the glass and bottles which naturally produced more pitched material.

Soundfiles were also granulated to further deconstruct their contents and re-distribute their characteristics. After creating a variety of interesting developments, I devoted my remaining time to mixing sounds, as many of the processes used revealed themselves (often as clichés) too quickly. By mixing components, I could create individual complexes from multiple sounds, where the gesture is heard as a complete sound but with internal characteristics that can be extrapolated, (as opposed to two or more discernible sounds that can be easily distinguished and have to be forcibly associated by the listener).