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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](http://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.

### **Junky (1996) for stereo CD.**

**Duration 12:13**

This work, written between April and June of 1996 aspired to be 'electroacoustic ambient'. There are very few discernible sound sources, (some Styrofoam – then a firm favorite amongst source sounds -, some ping-pong balls – as immortalized in *Dedans Dehors* by Parmegiani). Most sources were heavily processed to form pitch and rhythmic motives using what we now identify as a true electroacoustic cliché, resonant filters. Sounds were processed from natural sources and mixed in the digital studio using samplers and computers. The work falls into three main sections (A - slow, B - fast, A+B) with a more detailed structure of introductions - leading to static passages, developments and returns in each of the primary sections.

The opening minute introduces the gesture-types and the pitch centre that forms the majority of the work. Events appear from nowhere, accelerate towards the ear and recede into the distance. At 0'54 one such event cascades into the first real occurrence of the drone that dominates the work and contributes towards its 'ambient' feel. Gestures are developed over this drone for another minute, until the drone becomes lighter and at 2'06 section A proper begins. The gestured material melds with the drone through a process of convolution. A timbral analysis is made of a small section

of the drone material and is mapped onto the gestures, resulting in a hybrid that, when cross-faded with the gestures themselves, provides a link between drone and gesture.

The passage from 3'55 to 4'34 is preparation for more aggressive material. Sweeping drone-like gestures such as at 5'10 act as cadence points for the essentially static experience of previous minutes, and pave the way for a downwards glissando that, at 6'15, begins the transition to section B. Throughout section B, a similar process takes place with a continual stretching and compressing of a rhythmic device, into and out of drone. There is a clear pitch outline and a sense of stability remains throughout. At 8'56 a falling drone heralds the return section A+B where, through pitch alignment, both sound-types (drone and rhythm) merge, either sequentially or through mixing. A long coda begins at 10'18.