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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.

Piano piece (for Peter) (2004) - duration 7:15 (piano and tape)

In the Autumn of 2003 Peter Hill asked me to write him a piece for Electric Spring 2004. This was indeed a challenge. To write again for instrument and tape (not to mention for an internationally renowned pianist), and to find the time to complete something that was both fitting and worthy during a period when I was also writing two hugely different tape pieces was quite daunting. My research focused towards fusing piano and tape through pitch whilst keeping the pitch material quite flexible. Influences included Smalley's Piano Nets and Scriabin's Piano Sonata No.6, op 62, a work Scriabin never played in public because of its 'devilishness'. In some respects 'Piano piece' has a similar 'dark' feel to it. The tape part should at times act as a 'wash', the pianist quite clearly having the dominant role. At other times however, the tape acts as a 'shroud' through which the pianist forces his image. The piece builds to a climax around 4:00 through a series of long phrases of up to one minute. A reprise of the climax at 6:00 and a return to the opening harmony heralds the conclusion of the work.