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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.

Power Tools v1 (2004) for stereo CD.

Duration 14:30

Many years ago, I asked my friend Jo Hyde about a certain sound in one of his works. He told me he'd used power tools. For a second I thought he was talking about some fancy piece of software but in actual fact he just meant the sound of engineering tools such as a drill.

Since then, I have been listening to and recording noisy sounds, many of which I originally thought would be extremely difficult to use, let alone listen to. Many of my earlier pieces (especially works like Junky) rely upon stable drones so I knew that working with noisier sounds would be difficult. Power Tools v1 draws upon sounds such as that of a lawn mower, a hedge trimmer and a recording of a steel factory from Sheffield, where I live and work.

Like many of my other works, Power Tools v1 is sectional but not due to the kinds of sounds or processes used. Quite simply, there are passages which are really quite noisy and when they subside, we move towards sounds that are less prominent, less 'real life'.

Power Tools v1 was commissioned by the GMEB. It was composed in composer's own studio and mixed in Studio Circe, Bourges in February 2004.

