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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 'Rêve 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.

Rococo Variations – for DVD-A (2006). Duration 17:15

*Rococo Variations* is an electroacoustic piece in 5.1 surround sound based around a series of synthesized harmonic transitions. The piece builds upon an earlier work, *Dreaming of the Dawn* both in terms of technique and aesthetic. Techniques have been brought ‘up-to-date’ with very high quality recordings and an investigation into fixed spatialisation using 5.1 surround sound. After completing *Dreaming of the Dawn*, I was interested in animating basic/base harmonic material and in disguising repetition with structural change. *Rococo Variations* began with a very simple (and melancholic) 8 bar harmonic passage (of whole notes). Working with pitches and harmonies in this way was extremely difficult as the synthetic voices, once recorded, were resistant to modification. Quite clearly, if a series of manipulations were possible, variation form was going to be one way of maintaining some coherence at the mixing stage. One other problem was the issue of ‘notes’ and their discrete-ness. Therefore, in addition to recorded midi files of the harmonic transitions, sequences were ‘translated’ to MSP enabling glissandi between chords, flexible duration control and dynamic timbral control of synthesis using a wacom tablet.

But why rococo? One possible transformation of the initial pitched material involved manipulating its harmonic spectra (perhaps making it inharmonic or animating the internal characteristics of a sound by glissandi). Although not necessarily sonically interesting, the graphic detail of certain sonograms was intriguing. It would be foolish to ‘decorate’ the piece with these manipulations, doubly so to let this dictate the structure of the piece. But the idea of ‘rococo’ was set – both in terms of spectral manipulations and also spatial manipulation, spectral panning, and spectral granulation across 4 channels.

The variations are quite clearly delineated although cadences at the end of sections were ‘imperfect’; semi-terminating, yet handing over harmonic information to the following section.

The first system of musical notation consists of two staves, treble and bass clef, with a brace on the left. It contains eight measures of music. The notes are primarily chords, with some single notes in the treble staff. The key signature has one flat (B-flat). The sequence of chords is: B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, and B-flat major.

The second system of musical notation consists of two staves, treble and bass clef, with a brace on the left. It is labeled with the number 18 at the beginning. It contains eight measures of music. The notes are primarily chords, with some single notes in the treble staff. The key signature has one flat (B-flat). The sequence of chords is: B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, and B-flat major.

The third system of musical notation consists of two staves, treble and bass clef, with a brace on the left. It is labeled with the number 19 at the beginning. It contains eight measures of music. The notes are primarily chords, with some single notes in the treble staff. The key signature has one flat (B-flat). The sequence of chords is: B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, B-flat major, and B-flat major.

chord sequence used for Rococo Variations  
(heard at the close as the 'theme').