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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.

## **Sea of Singularity (2001) duration 30:00**

Sea of Singularity presents a world of sound interrelationships in 6 movements. Its techniques are the 'colouring' and 'framing' of natural sound within a broad electroacoustic environment with the use of a blunt knife and relatively simple processes. I was influenced by the theories and artwork of the Fauves whose early 20th Century works question the emotional experience with intense colour. Sea of Singularity was composed at The University of Sheffield Sound Studios in 2001

- i. Becalmed 4:03
- ii. Mutiny on the Bounty 5:37
- iii. Third mint sauce (or sheep appoggiatura) 5:49
- iv. Horse with shouting 4:13
- v. Still Life (as we know it) 7:03
- vi. In Paradisum 5:15

### **i. Becalmed 4:03**

This movement was composed around samples of two horses breathing, two contrasting water samples (harmonised with the sound of an accordion), a funfair and an expansive open air scene near the composer's home. This movement is formed around two attack gestures and is otherwise very slow moving, light and reflective. Resonating with the overall title of the work, *Becalmed* is an escape away from the rapid flow of information in previous electroacoustic works.

### **ii. Mutiny on the Bounty 5:37**

A brash opening leads to music heard in a Berlin subway station before a drawn out bell like texture takes over the remainder of the movement (which in turn moves towards St. Mark's, Venice).

### **iii. Third mint sauce (or sheep appoggiatura) 5:49**

Section A: The Plaintive sounds of the flock are captured in time and contrasted with Venician gondolas lapping against the canal-side. Section B, ties a memory of the past with metaphors of travel in another relaxed scene, leading to a new water harmonisation. The title of this movement naturally refers to some of the source material (with caricature).

### **iv. Horse with shouting 4:13**

Horse / Hoarse: a play on words. This movement contrasts vocal synthesis with two German Police horses trotting in the park. Juxtaposition of contrasting sound is the primary motivating force behind the movement. The sounds are cut into slabs and placed 'mosaic' style in time.

### **v. Still Life (as we know it) 7:03**

In a bizarre twist of the 18th Century and the 20th this movement places the inanimate on a pedestal, shrugs its shoulders, laughs at it and gets on with life. More synthetic sounds including some of the grit, blips and bursts of the here and now wrestle with the peaceful sounds of lapping water against Italian gondolas (oscillating in pitch and duration). After a fairly hectic opening minute, this movement too remains fairly

static. The title plays upon our conception of paintings of the same name seen (in negative) through the eyes of Captain Spock ("it's life Jim, but not as we know it") and pre-empts....

vi. In Paradisum 5:15

The white, fluffy clouds of a permanent ecstasy are stained with the grease of commercialism. The Sea of Singularity may well be crowded, but we are all alone.