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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.

Sieve -- Duration 13:20

Sieve is a radiophonic work for tape made at the BBC Radiophonic Workshop in 1994 in the studios of Elizabeth Parker. It deals with natural sounds and electronic manipulations of these sounds. The sieve is a process of separating material, information, sound and meaning according to need. In listening to Sieve one builds a personal hierarchy of events which is *musical*. Often sounds are not as they ought to be in that they exist in foreign soundscapes and are devoid of certain portions of the sound such as attack or decay - elements which provide the majority of the sonic information required for recognition. One is given the chance to picture these sounds. This may involve a personal mutation of these pictures, as the sounds themselves will often exist in unreal spaces and dictate a morphology that is unnatural.

If one forces listening at the wrong moment, quite often, musical attributes can be heard. For example, consider walking along the side of the road. Normally one would listen to cars when approaching a junction and listen to the birds or the wind in the trees as one walks along the pavement. If these examples were reversed and we listened to the cars as we walked along the pavement and the birds at a junction, our relationships to the environment would be changed and our attempts to listen would be frustrated. In Sieve, a huge amount of sonic data is thrown at the listener who is naturally asked to make sense of it. For example, one is asked compare interiors and exteriors by moving from a quiet living room to a town square. A morphology

between the chimes of a small carriage clock and a church bell at 2'00 obscure the fact that this process is taking place. We are taken outside again at 11'48 from the flushing of a toilet to a coastal soundscape. Some environments are real and some are unreal. These unreal environments allow fleeting images to pass before the ear suggesting ideas of speed and movement, the most obvious example being at 6'05. There is a certain sense of dreamlike incoherence here due to the ethereal drone underpinning the gestures of motion.