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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.

Study in Ink --- Duration 10:20

Study in Ink is a *single source* piece. The single sound source in question is an improvised recording of a pen against a white board. Whilst teaching in the classroom with a white board and marker pen, I noticed how, as the pen became dry, it began to make interesting noises. For many listeners this class of sounds are *noises* to avoid. However, it transpired that even a marker pen could create interesting noises that could be used musically. After the initial source recording process, the combination of tones and noises and their movement within the stereo field gave rise to quite complex material. The majority of the sounds of the marker pen lie in the 1000 to 4000 hertz frequency range; one of the more sensitive regions of the ear. It was a matter of equalisation and simple computer treatment to obtain relationships of pitch, dynamics, speed and gesture. The pen moved from a wispy air-like sound through screeching tones and finally to a slip-grip grating sound. In developing this material, I turned to frequency shifting to provide longer gestures over a wider frequency bandwidth. This hierarchy of gestures formed the basis of the work: long tones underpinning or overhanging smaller combinations of gestures. The form of the work is centred around moments of tension and relaxation, moments of joy and moments of sadness, but always tinged with a little humour. The fleeting gestures of the pen are contrasted with sections of imposed rigidity including pulsed structures (6'11 onwards). The natural pitch contour of the pen gives rise to some very *human* qualities such as sighing (descending gestures) and questioning (quick ascending gestures).