



Adrian Moore
Surface: (2008)

Duration: 15:32
Format: 7.1

Surface: a sonic environment
Latent forces obscured by a calm
exterior wrestle beneath the surface
and reflect the darkness within.

Surface is a fixed media piece of 15:32 duration in 7.1 surround format. It considers the changing nature of form versus content when dealing with small sonic elements dispersed in 3D surround space and reflects upon the concept of 'environment' in electroacoustic music. [Not to be confused with environmental sound in electroacoustic music.] A 'plausible sonic environment' is one where elements are created and interact in an object-oriented manner. This theory is giving rise to the formulation of a compositional practice based around the construction of 'environments comprising instances of objects of different classes, constructed and then developed using associated methods'. This work adapted methods of composition previously used in a live composition tool; a tool which relied heavily upon the performance of granulation techniques using a wacom tablet. Examples of this work can be seen <http://www.adrianmoore.co.uk/research/research.html>

For *Surface*, sounds were recorded using the performance tool and then carefully edited to create a fixed but essentially flexible form – which should be better heard as an environment. The performance tool developed sounds through pitch transposition, granulation, panning and ring-modulation. Additional multi-channel processes were made to enable filtering. Max/MSP, pd, Nuendo and Ardour were used to mix and manipulate sounds.

I tried to simulate a 'natural' feel of the environment in this instance. The use of multi-channel techniques gives the feeling of the listener standing knee deep in a lagoon as the mist clears in the early morning. Elements are obscured: they may be clouded by mist, or under water. They may approach by stealth. But the observer is not stationary all of the time and there are moments when the listener moves – changing the whole environment. The 7.1 surround adequately satisfies this need to encapsulate the listener (even if they are seated back-left of the concert hall, there should be an experience of being in a certain position: the sweet spot is good, but clearly this is meant to be heard by many people in a concert situation over a fairly large and powerful sound system.)

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).