

Notes to accompany CD:

NORMAN:

1 *People Underground (extract)*

Katharine Norman

The extract is the first 11 minutes of the piece, ending with the section discussed. The source sounds for this tape piece are recordings of people walking through foot tunnels under the Thames. The music takes a walk below ground, where fact and fiction intertwine; the real journey is confused with the imaginary as sounds drift in and out of focus, seem to acquire meaning but fade from hearing as the listener returns to the surface.

2 *Sud (extract)*

Jean-Claude Risset

The extract is the first five minutes of the first movement, reproduced by kind permission of INA.GRM, 116 av. Pdt-Kennedy 75016 PARIS. (INA C 1003)

"The sea in the morning. The opening profile permeates the entire piece.
Waking birds: isolated peeps rising to a stretto.
Harmonic clouds.
Hybrid sounds emerge from the low frequencies.
Heat. Luminy, at the foot of mount Puget: real and imaginary insects and birds."

3 RISSET:

Examples, with approximate durations.

Example from Passages

- 0:00 1) c. 50 secs
The flautist sings into his instrument, and the synthesized tones become voice-like.

Examples from Sud

- 0:54 2) c. 30 secs
Using the microphone as a microscope to magnify natural sounds: quivering of insects and cracking seeds. A moving synthetic sound is added to signal a flying buzz.
- 1:23 3) c. 20 secs
Shuffling sound segments with Brage: making a piano stutter.
- 1:45 4) c. 25 secs
Using Brage to perform compositional development on found sounds: from pointillism to stretto.

- 2:12 5) c. 40 secs
Wave contours used as seminal elements for the piece: first unaltered, then "coloured" by digitally mixing the recorded sound with copies delayed by 1/415 Hz, corresponding to a G sharp.
- 2:58 6) c. 40 secs
A short cello sound, then lengthened by mixing with itself, then subjected to phasing. Then phasing for cello two sounds with different pitches.
- 3:42 7) c. 30 secs
Recording of a rough sea, unaltered, then submitted to phasing.
- 1:16 8) c. 20 secs
Synthesized percussive sound, then its transformation into a dynamic texture by mixing it in a controlled way with transposed and frequency-warped variants.
- 1:40 9) c. 8 secs
Synthetic chord and arpeggio with the pitches G, B, E, F sharp, G sharp, which make up the minor-major scale that permeates the piece.
- 1:49 10) c. 15 secs
Synthetic arpeggios specified in term of pitch curves derived from natural wave contours, then quantized in terms of the pitch scale.
- 1:05 11) c. 17 secs
Cricket sounds, first unaltered, then transposed along pitches of the scale.
- 1:24 12) c. 23 secs
The seminal wave contours, unaltered, then filtered through a set of 25 resonant filters tuned to the scale.
- 1:48 13) c. 15 secs
A bird caw heard unaltered in the right channel and with a trailing resonance in the left channel.
- 1:07 14) c. 16 secs
Same as 13, except the resonant filtering is non-causal, since it precedes the excitation.
- 1:25 15) c. 30 secs
Bird "raga": bird songs passed through filters tuned to the scale. (Here the filters are not very sharp, so that one can hear a glide from E flat-E natural).
- 1:54 16) c. 20 secs
Resonant filtering of sea sounds previously "striated" via phasing (the ascending glides are obtained by time reversal).
- 1:17 17) c. 15 secs
Piano sounds ring-modulated by a sine wave.
- 1:34 18) c. 32 secs
Hybrids obtained through linear-prediction: cello-birds; birds-metal chimes.
- 1:08 19) c. 18 secs
Harpichord-like synthetic tones, unprocessed, then cross-modulated with wave sounds; then cross-synthesis of waves and wood-chime sounds.
- 1:32 20) c. 15 secs
Multiple cross-synthesis, included metal-chime percussions.

Examples from *Invisible Irene*

- 8:48 21) c. 15 secs
Cross-synthesis: the larynx of the soprano is replaced by the wind.
- 9:14 22) c. 75 secs
Spoken voice, stretched voice, illusory voice, artificial acoustic environment, rain sounds.
- 10:38 23) c. 45 secs
Soprano voice with echoes and synthesized gong-like sounds.

4 TRUAX:

Example 1: duration 7:00

Entry to the Harbour (1973) from *The Vancouver Soundscape, World Sounds Project, Simon Fraser University*

"Entry to the Harbour" simulates a voyage into Vancouver's harbour, past sea foghorns and a fog bell, including the Diaphone at Point Atkinson which from 1912, and ending with the unloading of a ferry and entering a waiting r

Example 2: duration 2:45

5 Dominion (1991)

Barry Trua

This excerpt from *Dominion* begins in the Prairie region with stretched versic the Canadian Pacific Railway (CPR) whistle (an E-flat minor triad), and the siren in a small Alberta town, heard over the keynote sounds of a humming p line and wind in a wheat field. It continues on into British Columbia with blasts of the B.C. Ferry horns, followed by various steam whistles and the shift whistle in Vancouver harbour. All material is granulated and time-stret

Example 3: duration 2:02

6 Beneath the Forest Floor (1992)

Hildegard Westerk

This excerpt from the opening of *Beneath the Forest Floor* is composed from se recorded in old-growth forests on British Columbia's west coast, specifical Carmanah Valley on Vancouver Island, which is the site of controversial cle logging operations. The soundscape of the valley includes a creek, small song ravens and jays, squirrels, flies and mosquitoes.

7 APPLETON:

Dima Dobrala Domoy (1993)

7:21

My most recent work was inspired by, and dedicated to the extraordinary Ru singer and conductor Dmitri Pokrovsky who is renowned throughout the wc an exponent of traditional Russian folk music. The title literally means "I finally comes home," or "Dmitri returns home after a long voyage." "Dima" diminutive for Dmitri. The piece uses Pokrovsky's voice, as well as some n

and synthesized sounds. The accompaniments here built around his a capella singing. If there is a program as such, it is his search for his ancient home as he traverses several Russian cities.

YOUNG:

Tense Test (extract)

John Cousins

The structure of this work develops out of self-questioning, as the composer re-interprets answers given to questions in a recorded interview. In the extract, taken from the beginning of the second main section of the work, this self-questioning (and criticism) is carried out during ordinary daily tasks. Reference to the sound recording medium as a vehicle for this process is made through the background presence of analogue tape editing sounds, and by the insertion of new responses to questions taken from the original interview. "Realistic" and "abstract" states exist in parallel through much of this section with recognisable scenarios being underscored by a continuous complex resonance which also acts as material into and out of which sound identities transform and reform.

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Red Bird (extract)

Trevor Wishart

This extract, taken from the middle of the piece, contains examples of two of the most important processes in Red Bird. Firstly, the distinction between sound groupings which are either naturalistically "free" or "regularised". This is typified here by the image of a "machine" drawing on sound identities heard in other contexts within the piece – as bird song becomes a mechanical squeak and breath the release of steam – but within a composite representation of automated regularity. Secondly, the gradual transformation of one sound identity into another heard toward the end of this extract as the aurally ambiguous "slam" of a book (originating in attempts to swat a fly) successively develops into the slam of a door, eventually to become a multitude of doors, behind which are glimpses of other worlds.

RIDDELL:

Quakerbridge (extract – first four minutes)

Paul Lansky

"Quakerbridge is based on sounds of people going about their business in a local suburban shopping mall, shortly after Christmas. The great variety of arbitrary human sounds and acoustic spaces I encountered as I wandered around trigger musical events while large-scale harmonies provide a musical continuity and context for the experience. Recordings of real-world sounds, like photography, create a nostalgic ache in that they almost capture events which are, in reality, gone forever. Quakerbridge tries to find the music of the experience of this nostalgia."

Paul Lansky

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Greek Nickel Pieces (extract-five minutes)

J. K. Randall

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