

Programme Note

Breath across autumnal ground (for harpsichord and live electronics) Sohrab Uduman

The title refers to transformations in colour, content and texture brought on by Autumn together with the notion of wind motion which both gathers and scatters metamorphosing, disintegrating natural forms.

These features of seasonal change are reflected in aspects of the composition's sound world; expansion, magnification and fragmentation of the harpsichord's timbre, thickening and alteration of harmonic colour and the presence of breath-like sounds.

In compositional terms there are two main strands to the computer treatments employed. On the one hand harmonic and timbral material is initially stretched, then progressively granulated, finally dissolved into resonances. On the other hand the breathy quality of the computer's gestures in the early stages of the piece gradually gives way to comparatively voice-like characteristics carrying the fragmenting sound materials.

Technical note (not for inclusion with programme note)

The principal treatments employed in various configurations are:

- Granulation

Capturing and timestretching, hence sustaining, of the harpsichord's harmonic material; reversal of envelope; granulation of textures

- Harmonisers

Thickening of timestretched sounds and grains streams; expanding harmonic material vertically and horizontally using delay and feedback.

- Filtering (including comb filters)

Colouration of processed sound from harmonisers (also reverberated) with vowel-like settings;

[Grains -> Harmonisers -> Reverberation->Filters → OUTPUT]

colouration of direct harpsichord sound