

**LEEDS INTERNATIONAL FESTIVAL  
FOR INNOVATIONS IN MUSIC  
PRODUCTION AND COMPOSITION**

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## Light & Sharpness 5' // **Amanda Stuart** //

### Audio-Visual

This acousmatic piece was inspired by the painting "Light and Sharpness" by Paul Klee (1935). Klee analysed musical composition methods and translated them into "polyphony painting". In this piece I have reversed this process, taking inspiration from the colours and shapes of his work to directly affect the sounds and structure of the piece. Klee uses a limited palette of 4 colours. I chose two percussion instruments for each colour and two to represent the pointillist effect in the painting:

- Orange - Finger Cymbal, Wind Chimes
- Pink - 2 Glockenspiels samples
- Yellow - Wood Block, Guiro
- Light Blue - Djembe, Low Tom
- Pointillism - Rainstick, Maracas

These instruments were recorded and transformed into 65 samples using such programs as Metasynth - where the picture itself was used to transform the samples, and High C, where the shapes within the picture dictated the contour of the sound. The samples were then treated with various sound editing techniques.

The length of the piece correlates to the size of the picture, with the samples matched with the corresponding colours in the different sections of the piece. From the dramatic start, each point of the contour has a "hit point", providing the internal structure. This piece creates an unusual soundworld, which climaxes with a seemingly endless pitch rise into the unknown.

Special thanks for the use of the painting in the video Zentrum Paul Klee - das licht und die Schärpen, 1935)

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## Internal shades 11' // **Robert Bentall** //

### Acousmatic (8-channel)

Internal Shades began as an etude on the Schaefferian concept of Grosse Note. A series of 'notes' were compiled from an array of sounds including guitar harmonics, glass resonances and trombone sounds. The overall aim of the study was to create a piece based around resonance. Initially, I found this idea quite appealing, viewing the piece as merely a demonstration of compositional technique.

However, over the course of the time in which it was composed, the piece took on a life of its own, with the grosse notes blended together with an array of colourful textures and materials. The harmonic language of the work evolves in a ternary form - the guitar material starts in simple minor triads and evolves into percussive harmonic strikes, which gather pace and intensity, then turning to simpler chords again toward the end.

The piece was originally a stereo work but subsequently remixed in 8-channel. It was completed in the studios of Escola da Musica at Universidade Federale do Rio de Janeiro, Brazil during July-August 2012. With thanks to Prof. Rodrigo Cicchelli Velloso for inspiration and support.

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## Yegl 12.30' // **Elsa Justel** // Acousmatic (8-channel)

The piece is based on sounds of electronic bips and other surrounding sounds of everyday life. The title belongs to the name of one of those multiple fade files that the editing program uses to lose. So, look for it and enjoy the chase!

Yegl Commissioned by Ton Bruynel Foundation.

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## Blow 11' // **Daniel Saul** // Fixed work for alto saxophone and electronics

Blow is an exploration of the alto saxophone within a purely acousmatic, fixed context. Using recordings rooted in free jazz improvisation, it attempts to create musical meaning from this material within a framework that is diametrically opposed to that of improvised music i.e. that of fixed media.

Improvisation and extended techniques (directed by the composer, performed by David Jackson of Solar Fire Trio), provided a wide range of material, and led to the identification of musical sections; exploration of key clicks, breath sounds passing through the instrument, and drone notes arranged to establish strong tonality, are all explored. Through transformation the instrument extends its natural boundaries, and through electroacoustic studio techniques I create contrasting spatial environments within the piece.

Blow is in two halves, the first of which contains several sub-sections, exploring different sounds types, spaces and stylistic shifts, including passages of pure, organised sound, and sections which adopt aspects of free jazz and drone music. The second half is a gradual crescendo, where tones are clustered to create oppressive micro-tonal density and sounds amass to fill spectral space.

Blow was realised at the NOVARS Research Centre for Electroacoustic Music, University of Manchester, between May and September 2012.