

MSI232 - Final Composition

Artistic Statement - Michael Freeman (Holmes)

This piece begins with reverb effects created by feeding in a streamed DJ mix (BTX Radio <http://btxradio.mine.nu:8000/>) into a convolution reverb (Space Designer in Logic). This provided the initial texture part of the piece. Depending on the impulse response chosen (from a “drone” impulse response pack that came with Logic) the input stream is almost unrecognisable, whereas other responses allow the original source sound to come through. So the technology here is being misused in an experimental way. Impressions of a distant party sound system are texturised into a form that then transits into a vocal transformation using samples originally produced by the author using a very old version of “Mixvibes” Dj’ing software mixer that produced interesting effects. Bill Hicks (American comedian) transforms into a gated and stretched vocal sample (original vocal source unknown). The transformation moves into a dramatic gesture. The piece is then completed with a continuation of the vocal manipulation theme (originally a Ren & Stimpy sample manipulated by the author). The piece reminded me of *Cinq Etudes De Bruits* by *Pierre Schaeffer* which also experiments with vocal sounds. There is also a relationship here to *Come Out* by *Steve Reich* which also experiments *with vocals*. *Gant Graf* by *Autechre* also came to mind in its approach to drastically distorted percussion sound similar to the manipulated vocals in this piece.