

Composition title: *Across||Lines* (2015)
Duration: 15 minutes
Composer: Miles Warrington
Affiliation: University of Pretoria
Technical requirements: 8 channel fixed media with optional 8 channel diffusion
World Premiere: New York City Electroacoustic Music Festival, 2016

Introduction

The idea behind this work is to create a link between musical *gestalts* or sound objects whose structure and result could be inextricably linked with the way in which the sounds themselves were produced. Drawing various materials, such as a serrated metal edge, knife, wooden and plastic spatulas and a heavy thick wooden log across parallel upright gate bars of various sizes, the sounds produced formed timbral categories that could undergo a linear composition with the visual score.

Composition

The visual score, intended to create various forms and possibilities of parallel lines both inferring the upright bars themselves and also the visual lines of the score, creates structure and form from the banks of sounds. Each of the sounds were then assigned colours depending on their timbral density (ranging from yellow - least dense to orange - most dense), and then the visualisations coloured in over the tiled mosaic form to create a 'score' or representation of the internal structure of the work. The visual 'score' also includes projection information for an additional ambisonic set of projections. This idea draws inspiration from Iannis Xenakis's self analysis of his epic ballet work *Kraanerg* (1968) for large ensemble and tape, where he used a non-linear mosaic form to structure it. In essence, the work explores internal and external structures of sound through various mechanisms of formal structuring - timbral categories and mosaic forms. The work is comprised of 5 sections, each 3 minutes long that flow into each other. They are: *Accents from Lines—Lines Behind Lines—Horizon Lines—Shattered Lines—Ends of the Lines*. The section titles refer to the visual representation of the score and provide some form of narrative as a macro structure to the work. The work is the composer's first acousmatic work, and is for 8 channel speaker system with or without 8 channel ambisonic diffusion or live visualisation of the 'score'.