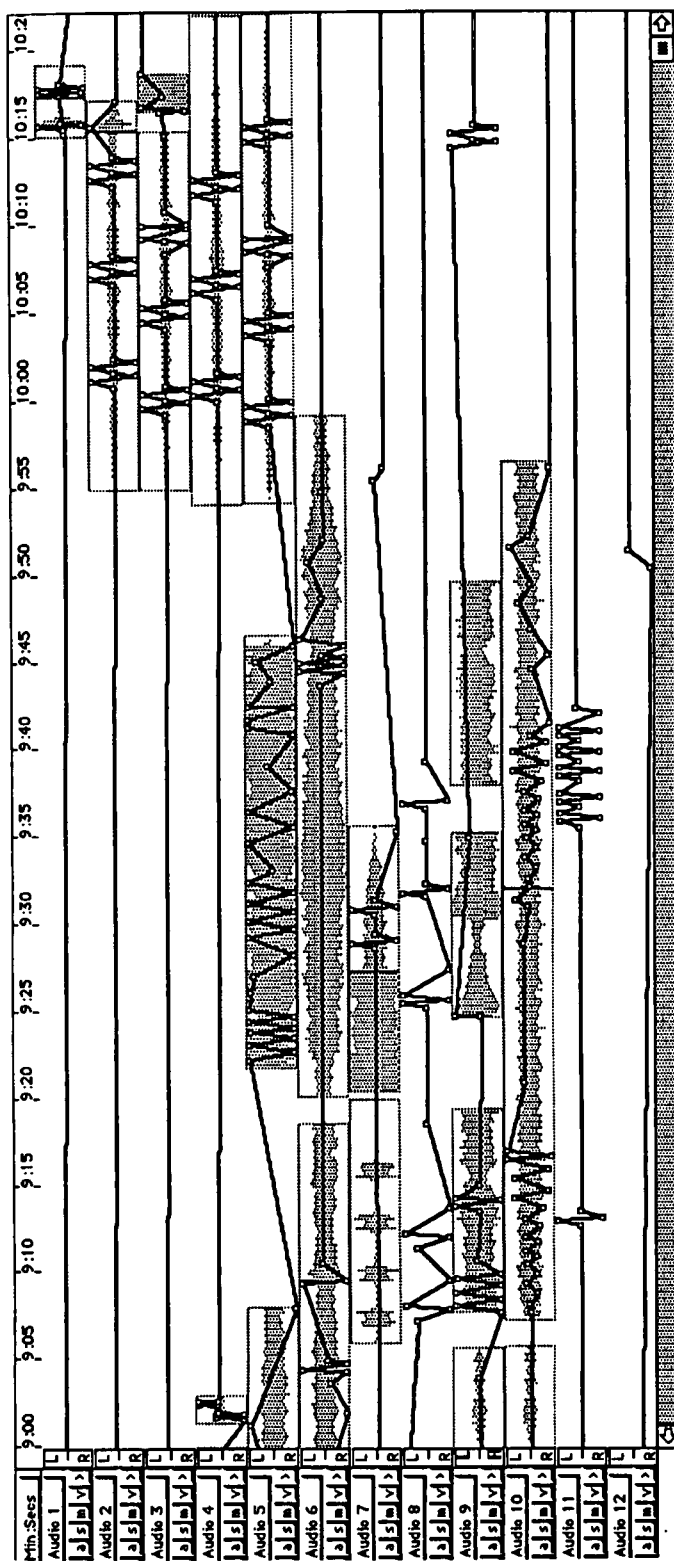


killing cloak Lawrence Harvey
a work for 4 channel digital tape

This work was constructed in ProTools, a non-linear digital editing system for sound. The working methodologies used are similar to those of music concrete, an earlier form of non real-time composition. A fundamental difference between the two is that all musical transformations of the basic sound materials and compilation may take place in one environment, without loss of audio quality through re-recording. Sound transformation and sections of arbitrary length may be auditioned and altered as necessary. A process not dissimilar to other computer based layout tools for text or image.

brief description of graphic display 1
Each of the break-point lines shown in the graphic represents a motion between two speakers (panning). The lighter grey graphics under the lines are approximations of the amplitude of the waveform or soundfile. This display shows eleven tracks of sound from 9:00 to the end at ca. 10:15. The four audio channels beginning at 9:55 contain soft spraying sound, a signal processed cymbal. Each sound remains static, then oscillates very quickly between two speakers while increasing in volume.



killing cloak

brief description of graphic display 2

As with the first example, this graphic displays panning information. This section of the piece is a transition from whispered sounds to "spitting" noise sounds, combined with percussion sounds. Most blocks of sound begin in the middle of two speakers, or move quickly to one side. After which they oscillate in small bursts from left to right, or front to back.

programme note to first performance

Early in 1992 I discussed with a friend, the Arabic poet Imr al-Qais. The notorious life of this nomad king, came to end when he received a gift, a coat unknown to him, to be steeped in poison.

The discussion revolved around the creation of particular sonic objects that would resonate with elements of the legend; their temporal placement and relationship to the text. The piece intends to establish a volatile sonic space, in that sonic objects constantly enter, fly about and depart.

The work was produced in the studios of the University of Melbourne and utilises an extended form of frequency modulation and spoken text, after further digital signal processing.

It was presented as part of *Sonorescence*, a concert of computer music in Melba Hall on Friday, December 10, 1993.

