

Work-description

Transition Studies is a 4-channel audio composition that explores strategies for creating sequential musical transitions. Presented here is the first movement of the piece, with a total duration of *2 minutes 04 seconds*.

The primary goal in creating these “transitional pieces” has been to develop methods for transforming sequences and gestures of sounds into one another (rather than metamorphosing a single sound internally). In simpler musical terms, and for the sake of clarity, I could describe this goal as evolving some melody into a second, potentially very different, melody over an arbitrary number of steps.

In these movements, initial sonic “gestures” are created, with each sound “composed” of various features such as frequency content, filtering information, intensity, and sometimes localization. These features are present in both the initial and terminal sound sequences (the start and end points of a transformation, respectively). The most similar data points in each sequence are identified and mapped together. Subsequently, these most similar composite-sounds are interpolated (in terms of their features) to generate the transitional sonic material, which is then assembled into the final composition with consideration for each piece's formal structure.

Working on this process was triggered by my desire to create a new compositional macro-framework consisting of tools and methods, along with the aim to expand formal approaches for generating fresh and novel electroacoustic music.

For a performance of this piece, the four loudspeakers can be arranged in any configuration, as long as they are equidistant from each other and surround the audience. For example, a straight line arrangement of the loudspeakers is not acceptable.