

Technical notes

The sound material of this piece is based primarily on three types of sounds:

1. Sounds of different acoustic instruments (woodwinds, strings etc).
2. Vocal sounds that transform into instrumental and/or synthetic sounds.
3. A variety of synthetic stringlike sounds.

To obtain the transformations of timbres I have used all kinds of techniques ranging from simple overlay and mixing to spectral interpolation and phasevocoding. The string synthesis was accomplished through frequency modulation, string-modelling algorithms and tuned resonant filters (with various sounds acting as plucking impulses).

The hardware used was:

Yamaha SY77 FM synthezeiser
 Yamaha TG77 - " -
 Akai S-1100 EX sampleplayer unit
 DigiDesign SampleCell II sampleplayercard for the Macintosh
 Lexicon LXP-1 reverb unit
 Ensoniq DP-4 multieffect processor
 RSP technologys INTELLIVERB room simulator
 Korg 3-dimensional space delay
 Eventide UltraHarmonizer
 DigiDesign SoundTools harddisc recording system
 Alesis ADAT 8-track digital recorder
 JL Cooper Datamaster controller/synchronizer for the ADAT
 Mark of the Unicorn Midi Timepiece midi-interface
 Macintosh II FX with a 1.2 Gb harddisk
 Yamaha DMP 11 digital (well not all the way) mixer

The Software used was

for digital signal processing:

DigiDesign SoundDesigner
 DigiDesign TurboSynth
 Tom Erbe's SoundHack
 GRM Tools
 Jupiter System Infinity

for patchprogramming and sample administration:

Opcode Galaxy editor/librarian for SY/TG77
 Steingberg PanelPartner for Akai S-1100

For midicontrol and processes:

Opcode/Ircam MAX

For sequencing and harddisc recording

Opcode StudioVision