

Technical notes:

The original soundmaterial was put through several chains of digital signal processing. A major tool for the initial phase of treatment were the newly realeased GRM-tools for the Macintosh. This realtime enviroment for DSP is a special version of the SYTER system developed during the 1980's at GRM, Paris. These processed sounds were later further processed using standard hardware DSP-units like the Ensoniq DP-4, RSP-technologys INTELLIVERB and Lexicons LXP-300. Additional material was later created using the Eventide ULTRAHARMONIZER. Some non-realtime software like Digidesigns TURBOSYNTH and SOUNDDESIGNER, Tom Erbe's SOUNDHACK and Jupiter systems INFINITY were used to achive special processings like phasevocoding, complex loops etc.

MIDI controlprocesses were created using Opcode/Ircams MAX and VISION. All material was later transferred to harddisk in Studio Charybde at GMEB, Bourges. Assembly and synchronization of the piece was acomplished using 1 SampleCell II card with 32Mb memory, 1 SampleCell I card with 8 Mb memory and a 4-channel ProTools system, all controlled by Opcode's STUDIOVISION.

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