

Electroacoustic and Acousmatic Chakras

Ian Percy
(2011/13)

Concerts, Recordings and Presentations

Sonic Interactions II

27th October 2011

The first three *Acousmatic Chakras* (Chakras 1-3) with their corresponding elements of Earth, Fire and Water were presented as a single movement in the *Sonic Interactions II* concert at Liverpool Hope University 27th October 2011. The concrete sound was diffused to multiple stereo speaker (surround sound) analogue diffusion, with additional central (summed mono) and sub-bass (LFE) files. This is true for most of the presentations listed.

Acousmatic Journeys 2011

17th November 2011

The latter four chakras (Chakras 4-7) were presented (also as a single movement) in the *Acousmatic Journeys* concert 17th November 2011. This included an early version of the *Prologue* and the earliest sonic explorations of the White Light Pool of Sounds.

Electroacoustic Flavours 2011

24th November 2011

Extracts with reduced textures in preparation for the electroacoustic version were fed into the hall acting as ambient sound during intermissions in the *Electroacoustic Flavours* concert 24th November 2011: EAS Mixes – Concrete 'Atmospheres' ...

Acousmatic composition is intended to feature sound as the primary focus, not as an ambient background, but electroacoustic textures need to be collaborative with the live musicians (duet between musician and technology) and at times the concrete sounds must play a subservient or supporting role (just like in any form of duet). This collection of ambiances, fragments, loops and resonances were presented as transitional pieces during periods of stage preparation. These *EAS Mixes* are stripped down (reduced) and part recomposed versions of the *Acousmatic Chakras*, where most of the recognisable 'front-line' material has been removed to leave a collection of ambient 'atmospheres'.

These concrete 'atmospheres' can be used as a kind of extended neutral space to interact with, encourage and frame passages of structured improvisation within a live electroacoustic performance.

The composer noted how the backdrop of ambient sound relaxed the atmosphere of the room during stage preparation and supported general chitchat from the audience during intervals. This was exactly the kind of neutral and non-invasive sense of ambient sonic backdrop that he was hoping to achieve with these texturally reduced mixes.

Liverpool Hope University Music Research Seminar Series

2nd May 2012

The complete *Acousmatic Chakras Meta Form* version extensively remixed and part recomposed (including the first presentation of *The Void* and *Epilogue*) was presented at the *Liverpool Hope Research Seminar Series* 2nd May 2012.

A research paper outlining the philosophy and processes behind the work and how this has informed future possibilities for *Acousmatic Chakras* preceded the diffused eight-channel surround presentation.

Initial Studio Realisation and Collaboration:

November 2012

Electroacoustic Chakras 6&7 – Inner Light, Sight and Enlightenment (version for voice) were recorded in the studios at Liverpool Hope University in collaboration with vocalist Yashashwi Sharma prior to its first performance in November 2012. This was to see how well the concrete textures of *Acousmatic Chakras* controlled the musical atmosphere and guided the pacing, dynamic and intensity of the structured improvisation.

Yashashwi displayed great patience in the studio whilst working with the composer during these recording sessions, the results of which (along with a successful live performance in November 2012) was enough evidence to prove that this project would work on the large-scale electroacoustic Macro Form.

Alternate recorded performances produced very similar results in the structure of textural activity, intensity and form alongside the shape and pacing of dynamic contour and this is exactly what the composer was hoping to find: a clear collaborative result in form and atmosphere between concrete sound and improvising musician.

Electroacoustic Flavours 2012

23rd November 2012

Electroacoustic Chakras [version for voice] 6&7 – White Light, Inner Sight and Enlightenment: With structured vocal improvisation and text by Yashashwi Sharma (2012)

The sixth and seventh movements from *Acousmatic Chakras* (which had always naturally fused into a single continuous movement) were presented in duet with a structured vocal improvisation from Yashashwi Sharma. This performance (along with the earlier studio sessions) marked the first step to realising the ultimate form of this work as an electroacoustic vehicle for improvising Indian classical musicians.

The structured vocal improvisation introduces the pre-composed concrete media and combines symbiotically with the resonant characteristics of the piece. The text chosen by Yashashwi conveys prayers in Pali and Sanskrit. Individual words are chanted to enhance their meaning and collective importance, and blended with strong vibrato, throat and overtone singing, showing the versatile instrumental capacity of the voice.

Honour to the Blessed One, the Exalted One, the fully Enlightened One
The light of the three worlds, the Buddha...

Electroacoustic Chakras Live (2011/13) 58'32"

Jawahar Kala Kendra, Jaipur Saturday 5th January 2013

Version for voice, bansuri, sarangi, tabla, interactive sound and fixed concrete media

The premiere performance of the complete *Electroacoustic Chakras* in continual Meta Form including pre-rehearsed extensions of the pieces using extracts from the collection of 'reductive' EAS Mixes during passages of improvisation was performed in a free concert at the Jawahar Kala Kendra in Jaipur, Rajasthan, India on 5th January 2013.

Electroacoustic Chakras Studio Recordings: Jaipur, India

The well-rehearsed (and now premiered) work was then taken into a recording studio in Jaipur on Monday 7th January 2013, where alternate recorded performances were realised. Arranging the resulting recordings into the final electroacoustic form took the composer most of 2013.

The complete work has been mixed to ten Individual Movements in Micro Form and fused into a single movement in a Continual Macro Form (58'32"). The complete form also includes alternate versions of the *Prologue* scattered throughout the sonic journey.

There are alternate mixes of *Chakra Three* and *Chakra Five* as individual movements.

Post-Electroacoustic Acousmatic Chakras (2016) 11'05"

Chakras 5-7 Post-Electroacoustic Arrangement for multiple loudspeaker analogue diffusion

Comparing the concrete audio from the Meta Form version of *Electroacoustic Chakras* to the original Meta Form version of *Acousmatic Chakras*, the composer was surprised to hear how different they were, yet reassured at how each was still clearly recognisable as the same movement.

The first three *Acousmatic Chakras* were presented in premiere at *Sonic Interactions 2011*, so it offered a pleasing symmetry to present the final three *Post-Electroacoustic Acousmatic Chakras* remixed, rearranged and remastered at *Sonic Interactions 2016*.

This post-modern, variable form electroacoustic and/or acousmatic behemoth of a work could continue to provide new projects and material to the composer for years to come ...

Concrete Diffusion:

Except where stated, the concrete parts have been mixed for multiple stereo-pair analogue diffusion (surround sound), with additional summated (central) mono and sub-bass (LFE) files.

Contact:

For further information and resources contact the composer at: contact@ianpercy.me.uk