

Electroacoustic Composition 16

Post-Electroacoustic Acousmatic Chakras (2016) (Acousmatic) 11'05"
Chakras 5-7 (Plus Epilogue)

Post-Electroacoustic Acousmatic Arrangement for multiple loudspeaker analogue diffusion

This is a post-modern behemoth of a work that has literally taken on a life of its own ever since conception. Post-modern in the fact that multiple, seemingly disparate blocks, strands and strata juxtapose and overlap through variable links, chains and transitions to collate into a cohesive whole when viewed (heard) in retrospect (See *Acousmatic Chakras* and *Electroacoustic Chakras* Web Pages for further details).

The project started with a relatively simple narrative of setting each of the Chakras in sections of relative sonic mood and textural character. The various sections quickly grew into movements and the concept evolved to produce variable form through alternate links, chains and transitions. Initial transitions developed into potential sonic interludes: *Prologue*, *Epilogue* and *The Void*, and new sections (movements) emerged, constantly increasing the level of potential variables in the concrete form.

Acousmatic Chakras naturally evolved into *Electroacoustic Chakras*, where the concrete audio provided a sonic partnership for structured improvisation featuring musicians trained primarily in the Hindustani style (voice, bansuri, sarangi and tabla). This produced alternate arrangements and new acousmatic material as the work was prepared for live performance at the *Jawahar Kala Kendra*, Jaipur, India in January 2013.

A multitrack studio realisation was recorded during the same visit to India. The studio recordings were extensively remixed and rearranged by the composer before the final version of the fixed and continual *Electroacoustic Chakras Meta Form* (version for voice, bansuri, sarangi and tabla) was completed in late 2013 (See *Electroacoustic Chakras Complete Meta Form PDF*).

Electroacoustic Chakras (version for voice, bansuri, sarangi and tabla) can be performed as ten Individual Movements in Micro Form, or as a fixed single movement in a continual Macro Form. It has a plethora of alternate forms and sub-mixes, which, through variable combination, can customise each performance and constantly reinvent internal structure.

When comparing the final remixed concrete audio from *Electroacoustic Chakras* (version for voice, bansuri, sarangi and tabla) to the original version of *Acousmatic Chakras*, the composer was surprised to hear how different they were in form, pacing and length, yet reassured at how each was still clearly recognisable as the same movement and the same sonic soundworld.

The first three *Acousmatic Chakras* were presented in premiere at *Sonic Interactions 2011*, so it offered a pleasing symmetry to be able to present the final three *Post-Electroacoustic Acousmatic Chakras* (plus the *Prologue*) remixed 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:

The concrete parts have been mixed for multiple stereo-pair analogue diffusion (surround sound), with additional summated (central) mono and sub-bass (LFE) files. There are also premixed 8-channel versions of the work available.

Acknowledgement:

Thanks go to Internationally renowned sitarist Roopa Panesar for recording the primary sound material from which this piece was composed.

Contact:

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