

Örjan Sandred

Det Tredje Perspektivet (The Third Perspective)

for tape (1991).

Most instrumental music is played from one direction in a concert hall. A few pieces let the performers play from different positions in the hall. Almost no instrumental piece asks the performers to move around while playing.

Based on the sound of a cello, this composition explores sound in motion. From physics we know the principles for how sounds are affected by motion. Pitch change (the Doppler effect) and timbre is affected by speed and distance. The musical aspect of sound in motion is much less explored. The behavior of musical phrasing can be compared to Newton's Laws of Motion. If the sound itself behaves as a physical object, we will be able to strengthen the link between perception and physics.

The strength of the link between motion and phrasing reaches its peak in the last section of this composition. Sounds that would normally be considered static acquire an expressive phrasing through their movement in space.

In order to compose this piece I had to develop a special computer application to simulate the distance and the Doppler effect by synchronizing pitch, EQ, volume, panning and reverb for each sound. The piece was composed in Studio A at the Royal College of Music in Stockholm, Sweden.