

Sud, Unifying Worlds Through the Listening

“The sea in the morning. Animation of whistling and squawking birds. Synthetic harmonic clouds. Accumulation of hybrid sounds. Heat: real and simulated birds and insects.

Call- a bell animated by the sea. Winds, waves, energy flows: a metaphoric tempest.

Sea sounds gradually get tuned into a G sharp. The harmonic grid unfolds, animated by various pulses –from programmed gestures, from birds, from sea waves which finally subside” (Risset, 1987)

Introduction

This quotation could be part of one of those program notes founded in a paper given to the public, in some concert at the beginning of 1900's. We could think then, the piece we will listen belongs to the era of “Program Music”, where an extra-musical narrative text helped the music to be developed (DiLiscia, 2006). Instead, this one in particular, was written for a piece composed in 1985; it still has the function of providing extra musical contribution to the piece, but the relationship between text and music is completely objective, unlike the subjectivity of the programs in the early XX Century. This fragment describes literally what happens in “*Sud*”, an electronic three-movement piece, commissioned by the French Ministry of Culture at the Groupe

de Recherches Musicales (GRM), INA, in Paris. The dual formation scientist-musician of its composer, Jean-Claude Risset, allows the real existence of “harmonic clouds”, “simulated birds and insects”, it makes that “Sea sounds gradually get tuned into a G sharp”. As well, his musicality gives to all the sounds involved a perfect balance and compatibility with the scenario they are spread: a real/artificial – natural/computer soundscape. In part, the authenticity of this piece, is situated in the analysis area, we will study similarities with pieces from before 1900, which will allows us to use terms like: Ternary Form, Primary and Secondary Themes, Structural Listening, etc. Finally, we will locate this piece as a pivot between everyday noises and everyday music.

Jean-Claude Risset

After to listen the piece, we can add to those atypical combinations of subject-adjective in the quotation, others like “electronic birds”, or we could talk about “glissando ocean” or even “seagull solo”. This is possible thanks to the wide knowledge in acoustic science and music composition of Jean-Claude Risset. Risset was born in Le Puy, France. He is well known for being an important researcher in computer music; his scientist career has been focused in sound perception and electronic sound processing. Risset has been responsible of crucial experiments in FM synthesis and he contributed in the development of Convolution Synthesis, among others. His pieces always contain a wide range of creativity and realism, achieved by transforming his knowledge into music.

FM Synthesis, Convolution Synthesis

As it was told, Risset was a pioneer in creating and researching new resources for composing with computers, those “tools” has been used worldwide, and some of his inventions in the 60’s and 70’s are still used now. In *Sud* he used two technics that will be explained shortly in this work.

One of them is the Frequency Modulation Synthesis (FM Synthesis) introduced by John Chowning around 1973. The clearest way to explain this is the example of the violinist’s vibrato: When a violin player plays a straight note with his bow in the right hand, and fluctuate it with the vibrato in the left hand, we can imagine have two waves, one modifying the other. The wave produced for the length in motion of the violin string (first wave) define the pitch, which is rapidly altered by a fast oscillating movement of the finger and wrist (second wave) (Truax, 2006); this oscillation is called “Modulator” that modified the first one, called “Carrier”, giving to it a special pitch-timbre characteristic. The FM synthesis works exactly like that: A generator produces two waves, one controls the other one, the combinations of sine, triangle, square or others waves shape in the Modulator and/or the Carrier generates a vast multiplicity of timbers. Sounds produced by FM synthesis are clearly listened in the first movement of *Sud*, between 2’50” and 3’40”.

According to Risset, the “Convolution Synthesis” allowed him to “*impart to one sound the dynamic character of other one*” (Risset, 1987), in that way he could hybridize metal with birds sounds for instance, and materialize the Cézanne idea of “*unite feminine curves and hilly shoulders*” (Risset. 1987). This type of synthesis belongs to the family of “cross-synthesis”. It is a technique that allows the composer to print the sound harmonics, dynamic or other characteristics from one sound to another; the result is a hybrid sound that contains timbric characteristics of both original components.

“It is as if [Risset] has created a glass through which to look at the real world, and carefully colored portions of the glass, but the choice of colors, of where to shade the glass and where to leave it alone is based on what he sees, rather than a pre-determined idea of how the glass should look. Thus, the composition is a subjective musical response to nature: although the musical ideas dominate the experience, they are predicated on the natural sounds.” (White, 1990)

The clearest example of the use of this technique can be listen all over the third movement of *Sud*, a particular one is found between the beginning and 1'00" approximately, where is easy to recognize the FM sounds convoluted whit the sea waves.

The three worlds, a new manner of combination

In *Sud* live sounds that belong to different areas, to different “worlds”. These sounds interact differently between them, which is one of the processes that gives to the piece support. Other process apply to the sound, which help to this organization, is the spacialization that has been assigned to each sound.

There are the sounds that belong to the “natural” world: ocean, birds and insects. Risset has recorded these sounds himself, and gave to them a special characteristic in spacialization: They do not have any effect in the laboratory regarding its presence in the space; he worried about this during the recording process. Mostly of this sounds show a kinetic characteristic that do not belong to them, the kinematic quality they have belongs to the recording device, a

microphone in movement while is registering. This gives to the piece a plausible sensation of an auditor in movement, or with his head in motion, walking through a soundscape (DiLiscia, 2006).

To understand better this technique we should imagine ourselves to be standing in front of a soundscape (the ocean in this case), depending where we are in the soundscape, we listen differently, the position of our head will help to determine, as well, our perception of the scene. If we move our body or head, the perception changes. Our perception about the changes produced in the soundscape (continuous noises of sea waves) will vary, as well, depending of the oceans' position according to our body, the reflections in trees, in stones, in the beach, in different elements around us, all this will define the entire soundscape image in our brain. If we record the soundscape with a microphone stuck in some microphone stand, it will register all the direct sound and reflections passing through the particular point where the microphone is located in the scenery, as we would listen if we were standing there. But if we move the microphone during the recording, the direct sounds and reflections it will register, will be changing all the time, according to the movement made. If the movements we apply to the microphone during the recording emulate the movements made by a human walking, or moving his head, the effect in the final track will be printed on it, we will have the sensation of a listener in motion while listening.

This technique has been applied as well to some of the birds and insect recordings, which emulate, in the final track, the sensation of a bird (or insect) motionless, and the listener walking around them.

Risset spread some of the ocean, birds, and insect sounds through the two channels in the stereo track using panning; this contributes with the listener in movement realism in the resulting track.

The second category of sounds is conformed by those belonging to the “computer” world. It is constituted by sounds produced mostly with FM synthesis. As against its timbric artificiality, this sounds has a realistic spacialization, it has been apply a reverberation normally balanced between direct sound and reflections, which give them a realistic spatial quality. Nevertheless, in some parts of the piece, we found an exaggerated use of the reverberation, for example in the first movement, between 2’50” and 3’43”, we found movements between both speakers, where the reverberation moves together with the direct sound (and balanced mostly to the right channel), this is not realistic at all, and is in the field of “Hyper-real” (DiLiscia, 2006).

Finally, we find the sounds coming from musical instruments, like piano and metal and bamboo bells. One characteristic of these sounds is they never appear pure concerning to timbre, they always have a middle-high process in the studio, which give them a special feature. Risset says that he uses...

“...brief ‘gestures’ played on the piano or synthetized by computer. There were then transformed and multiplied using several operations: filtering, modulating, reverberation, spatializing, mixing and hybridizing” (Risset, 1987).

Regarding to the spacialization, this sounds present different process: sometimes they have a realistic and balanced reverberation, like those computer ones, sometimes they have an artificial treatment like an exaggerated reverberation as well.

If we look deeper in the sounds that interact in *Sud* we can affirm that they do not only come from different worlds, they belong to different human life areas too. We can think those coming from the natural world belong to the “humans everyday listening” area, because they are produced in the environment where human beings live; this sounds are foreign to human’s possibilities of control, and they exist already without the necessity of been invented, or produced, or manipulated. These sounds are the natural sounds, and they are in the area of “noises”.

The sounds coming from the computer world, in the other hand, are totally dependent from the human beings, they could not exist without human help, they cannot be reproduced without human hand, and humans only can manipulate them. Depending on the harmonic composition given to them, they can be part as more as the “noises” area as the “musical pitched” area.

The sounds coming from the world of “musical instruments” are almost as dependent from humans as the last ones mentioned, and they belong to the area of “musical pitches”. The spacialization is, as well, the same given to those produced by FM Synthesis.

During the development of the piece, what I think is more interesting in Risset, is the generation of new sounds that emerges from the combination of two (and in some cases more) sounds named before. Examples of this new “hybrid sounds” (DiLiscia, 2006) are founded mostly in the third movement: I already mentioned the sea waves/FM sounds from the beginning of *Afternoon, evening*, I can add to those the “electronic bird” who sings from 0’57” to 1’30”, the

“water bells” from 1’43” to 2’16”, the “bell-bamboo piano” from 2’17” to 2’36”, the “water bird” that sings from 3’59” to 5’33”, etc. All those sounds belongs to the “Sud Universe”, an universe with a perfect balance between natural and artificial, real and unreal, fact and simulation, computer and nature, lies and truth. They have a spacialization that rest in the field of the unreal, because it is a result of the convolution of the reverberations of the two (or more) sounds involved (DiLiscia, 2006).

Summarizing, we can organize the sounds, their characteristics and treatment as:

Type	Ocean, birds, insects	FM synthesis	Piano and Bells	Hybrids
World	Natural	Computer	Musical Instruments	Sud Universe
Timbre Characteristic	Noises	Noises – Musical Pitch	Musical Pitch	Mix of all
Spacialization	Real (walking listener)	Real-Unreal	Real-Unreal	Unreal

It has been mentioned that Risset used a revolutionary technic for both recording sounds and giving them special timbric-space characteristics. In my opinion, this proposes a new way of listening, all the decisions made about space are crucial, and they are a strong part of its structure. Listening this piece with headphones, walking, and moving our head will provide us an innovative perception. By doing it, we give to our brain the rest information needed (body and

head muscle motion) to complete the listener sensation of being immerse into the real/fantastic world of *Sud*. If we listen to this piece like that, we will have a superior Becker's idea of perception:

“First person descriptions of music and emotion are rife with tropes of interiority, yet the understanding of how music affects interiors takes place within consensual, shared views of what makes up ‘reality’, of what music means, and of appropriate reaction to music” (Becker, 2010)

Although, listen this piece with the eyes closed is enough to feel the sensation of being walking there.

Morphology

The three sections of *Sud* are:

- *Morning to noon* (9 minutes, 45 seconds)
- *Gale* (5 minutes, 49 seconds)
- *Afternoon, evening* (8 minutes)

This piece has been composed using some “traditional” compositional technics and process, like those used in Classism and Romanticism. If we allow ourselves to think in the Classic melodic material with a wide look, we can affirm, that in *Sud* there is a sort of “primary

theme” that gives to the entire piece unity. The sound of the sea waves has this roll. At the same time, there is “secondary themes” or melodic lines: the bells, the insects, the FM sounds. I call them primary and secondary themes, because their behavior is relatively similar to the Classical and Romantic music ones:

- They are elaborated through the piece, an example of this is how the ocean sounds are presented at the beginning of the first movement: they appear without any process and, at the beginning of the third movement, we listen the same ocean waves, but, through convolution synthesis, it has been printed the harmonic characteristics of the sounds coming from the FM synthesis on them. At the same time, this “primary theme” appears all over the three movements.
- They relate each other differently, an example of this can be found in *Afternoon, evening*, between 1’37” to 4’00”, we listen a continuous sound that goes back and forth between sea waves and FM synthesis.
- Finally, they are influenced and influences between themselves and between other elements. We can hear in the second movement, *Gale*, for instance, how the long FM sounds are trying all the time to emulate the dynamic movement of the sea waves. During this movement as well, is easy to recognize, some FM sounds, imitating the bird’s sing.

This relation between these different “themes”, in my opinion, gives to the piece, no just an analogy to the Classic and Romantic music melody development, it helps with the balance of the form, the coherency between parts, and the narrative of the entire piece.

Going deeper about the form, we can say, about the first movement, that it has three sections, where the last one is strongly related to the first one in term of timbre and sound characteristics. Risset decided to use, in the first and third sections, sounds predominantly without any electronic process; he introduces in the first section mostly sounds coming from the nature (ocean, birds and insects majorly), which are elaborated in the third section. In the middle part between those two, the sounds he introduced are strictly made with the FM synth, here is the place too, where we found some highly process recordings of piano and bells. This decision gives to the nature unprocessed sounds the idea of related parts, which can be thought then, as a Ternary Form (DiLiscia, 2006):

Section	1st section A (beginning to 2'50'')	2nd section B (2'50'' to 5'45'')	3rd section A' (5'45'' to the end)
Sounds	Nature unprocessed	FM synthesis and highly process sounds from musical instruments.	Nature unprocessed
Function	Introducing "natural sounds".	Introducing "FM" and "musical instrument sounds".	Elaborate "natural sounds".

Characterized for an extreme presence of FM sounds and continuity, *Gale*, could be divided in three sections as well: the first section is characterized by sonic objects coming from FM synthesis coexisting with few natural sounds, in fact, this is the only section of the movement where we will listen a natural sound (sea waves at 0'55'') (Martins, 2002), there is a dialog between them, trying each one to be mimetic with the other one. The second section of the

movement is packed with noise-based and FM sounds, imitating the dynamic of the ocean sound. Finally, the last section is a place where instruments processed and FM sounds share the space. This last section can be perceived as a reference to the first movement, as well as a prelude to the final (Martinis, 2002):

Section	1st section (Beginning to 1'32'')	2nd section (1'32'' to 4'26'')	3rd section (4'26'' to the end)
Sounds	FM and nature sea waves	Noise-based and FM	FM and musical instruments
Function	Share harmonic spectrum between sounds (elaborate both)	Elaborate FM sounds	Recall to the first movement and anticipate the last one.

The last movement, *Afternoon, evening* summarizes both the first and the second movement, Martins divided in three sections as well: The first section is full of what she calls “Harmonicity”:

“[harmonicity is] yielded by relationship that suggest the harmonic series. Perceptually, superposition of sinusoidal partials tends to cohere into a single sonic structure interpreted as a pitch center accompanied by a 'color' or 'timbre'. If the partials are not sinusoidal, this coherence does not necessarily occur. (Martins, 2002)

The second section is a remarkable section of energy sharing between all the sounds used in the piece: sounds from nature (specially ocean, birds and insects) with musical instruments (mostly metal bells) and with FM Synthesis (Martins, 2002). The last sections of this movement is a sort of recapitulation of all elements presented through the piece, all sounds are presented, pure, and mostly without any laboratory process.

Section	1st section (Beginning to 3'29'')	2nd section (3'29'' to 6'08'')	3rd section (6'08'' to the end)
Sounds	Harmonic sounds	All sound's harmonics spectrum and dynamic convoluted.	All before
Function	Recall the beginning of the first and second movement	Integration of all the sounds.	Conclude.

The main form and roll of each movement are very similar to those used in Classical music. Having an open mind, we could classify *Sud* with those pieces that respect the "historical process" that Adorno mentioned, because in this piece "*the suitability of musical materials for composition is determined by history, and a composer cannot help but compose under historical influence*" (Dineen, 2011).

The form already explained, its parts and functions can be summarized as:

1st Movement:

- Introduce materials (A: Natural sounds, B: FM and Musical Instruments sounds).

- Elaborate A.
- 2nd Movement:
 - Elaborate B.
- 3rd Movement:
 - Recapitulation of 1st and 2nd movement.
 - Integrate A in B and B in A (elaborate both together).
 - Conclude.

The Everyday “Music”

Shuhei Hokosawa in his article “The Walkman effect” made an interesting organization about the music and sounds that surround a person in some normal day, basically, he focused in the sounds produced in a city, in the street. He classified the sounds that can be listen in that soundscape in four groups:

- Group one: those sounds that has not differentiation between music and noise, a mixture of some jukebox, the voices of vendors, etc., the acoustic phenomena produced by the city.
- Group two: Sounds produced by “street musicians”, those are sounds static in a place, and the listener is moving, having the capacity of stay to listen more, or just keep walking.
- Group three: Mobil devices producing music on the go, we can think in portable stereos with open loudspeakers, or even a car with a sound system. In this case the font is mobile, and it is highly probable to find two o more of them in the same place,

producing a massive mix between each own sounds, plus the traffic, the natural noise of the area, etc.

- Group four: The “private sounds”, produced by on-ear devices like Walkman for instance (Hokosawa, 1984).

If we keep our minds open, is interesting how *Sud* elements can be introduced in some of those groups. We can think in an analogy between the Hokosawa’s group one and Sud’s natural sounds: Hokosawa does not neglect the capability of the noises in the city to be musical. He leaves open the idea of that those phenomena can be understood as music. We can reinforce this conception thinking in John Cage, when, for instance, he talks about the beautifulness of the sounds as they are, the musicality that they have for being just sounds. In an interview he affirm that:

“... when I hear the sound of traffic . . . I don’t have the feeling that anyone is talking. I have the feeling that sound is acting. And I love the activity of sound. And it gets louder and quieter, higher and lower, longer and shorter... it does all these things. I’m completely satisfied with that. I don’t need sound to talk to me.”

(Cage, 1991)

Everyday noises as music is a fact that happens since several years ago, it can be dated in the era of Pierre Schaeffer’s Concrete Music in the early 50’s (Is not coincidence that *Sud* was commissioned by the French Ministry of Culture at the GRM, pioneered at that time by Pierre

Schaeffer). Before 1991, John Cage gave his definition of music as “*sounds surround us, whether we are in or out of concert halls*” (Cage, 1961), and in 1969 Murray Schafer said that “*Music is, after all, nothing more than a collection of the most exciting sounds conceived and produced by successive generations Of men with good ears*” (Schafer: 1969) and continue “*The compelling world of sounds around us today has already been investigated and incorporated into the music produced by today’s composers*” (Schafer, 1969). We are able to conclude then, that natural sounds in *Sud* are a sort of background music for the beings living there, as the city noises are background in humans’ everyday life.

Group two and three in Hokosawa are similar, the difference is the source: both are music on the streets, one becoming from musicians, others coming from electronic devices. We can think then, that natural sounds, FM synthesis and musical instruments sounds could belong to this group too. One way to think about it is having in mind that some natural sounds, all FM and musical instruments have pitch and a special timbric characteristic. Of course that *Sud* sounds are not reproduced in the street like the sounds of Hokosawa’s groups two and three are, but is still interesting how the fact of the “mobility” or “immobility” that Hokosawa talks about his fonts are equivalent to *Sud*’s spacialization:

	Hokosawa	Sud
Static sources (walking listener)	Musicians on the street	Sounds coming from the nature
Moving sources (static listener)	People caring musical devices	FM, Musical Instruments and Hybrid sounds

Structural listening

“Musical details, bending and blending their expressive character toward the whole, while retaining their own specific character, permitted the reenactment of reconciliation between subject and other.... Form takes what is and refashions it into the semblance of what might be”. (Leppert, 2005)

Other characteristic that gives the chance of looking this piece from a Classic/Romantic period point of view, is the opportunity of applying “structural listening”. According to Adorno, structural listening is applicable to a piece where *“nothing is literally identical in the sense of plain repetition, but everything is different according to the function it exercises within the development of the whole”* (Adorno, 2002) and it *“describe a process wherein the listener follows and comprehends the unfolding realization, with all of its detailed inner relationships, of a generating conception”* (Subotnik, 1996). A piece like *Sud*, even composed more than a hundred years after the Classicism, can be covered by this conception of structural listening, because all mentioned about form, development and structure. It maintains the relation between part and whole and it is reciprocal, each one of them emerges and lives from and through the other (Leppert, 2005).

An active auditor easily will be able to relate the different parts, understand the whole and enjoy how the materials are elaborated, and these are one of the main characteristics of listening a piece with structural ears.

The grain of the sound

How does Risset reach the fact mentioned in the first paragraph of this essay?, the one that permitted me to say that the relation between the piece and its “program” words has a objective relation. What are those things that allowed Risset to print the soul of one sound to the other?. There is more than just an excellent laboratory technic of convolute two sounds, is not just the circumstance of printing the harmonic/dynamic characteristic from one sound to another.

Talking about singers, Barthes claim that:

“Listen to a Russian bass....: something is there, manifest and persistent..., which is past...the meaning of the words, of their form..., of the melisma, and even of the style of performance: something which is directly the singer’s body, brought by one and the same movement to your ear from the depths of the body’s cavities, the muscles, the membranes, the cartilage, and from the depts. Of the Slavonic language, as if a single skin lined the performer’s inner flesh and the music he sings” (Barthes, 1985).

Is evident that musicality is more than sounds well produced, there should be something inner to make them alive.

What would be the grain of the ocean?, what about the birds and insects?, would FM synthesis and processed musical instruments have grain?.

According to the explanation about the Russian bass, there is more than just sounds and a great technique of the singer is his culture, is the Russian language living across him, all this combined with his body, his cavities, his manner to make the air go through his inner what make a sound unique. Nature sounds in *Sud* exist thanks to the life itself, they are life (ocean), they live (birds and insects), how they are produced is unique, they have their own culture, language and history. FM and musical instruments carry with the identity of how they are produced, they are the culture, the timbre of their culture and they carry with their own history. This allows us to understand the convolution of them as the creation of new and inimitable organisms, not just sharing their acoustic characteristics, when they are convoluted, they share their soul, their grain, their culture and history, making hybrids that carry with the DNA of his parents. *“That is what the ‘grain’ would be: the materiality of the body speaking its mother tongue: perhaps the letter: almost certainly what I have called signifying”* (Barthes, 1985).

Spirituality

“It is in the awareness of this fundamental uncontrollability of music that could be called spiritual – with a space between listener and music that could be called spiritual. In my opinion, so-called ‘spiritual experiences, aspirations, and values’ so not refer to a reality beyond its categorical frameworks. They refer to a space between category and reality, language and being, a space that cannot be filled by definition – an empty space” (Cobussen, 2007)

The grain, the soul of music and sounds is what gives to pieces life. In my opinion, the combination of them makes the spirituality, is what we understand, what we feel, which memories comes to our minds while listening. Every person has a different approach to the same piece in terms of spirituality, even listen it at the same time. There are tendencies to feel similar sensations, but always each person has different reception of it. The spirituality in one piece can be made from how the composer combines the different “grains” to how we perceive the combination.

About spirituality and how it act in a listener, Cobussen says, talking about “Black Angels” from George Crumb:

“When I listen to the sounds of this music, I am caught in an event in which I cannot not participate. I cannot not respond. And encounter that does not appeal to (my) freedom (“my will”) for an alliance. I am in relationship (just as music is created in this relationship) and, simultaneously, I am dissolved in it. Beyond control. It is the music that encounters me.” (Cobussen, 2007)

When you ask somebody to think about a quite place, to relax, to imagine a place where you would feel comfortable, to rest and disconnect from the real world, many people think about the beach, they locate themselves lying on the sand, with the sun shining all over their body, with the continuous swinging movement of the sea waves, birds singing sweet and different improvised melodies, and wind blowing slowly. Is not that *Sud*? It is not the spirit of a ideal relaxing place capture in it? sure it is, but is not only that, is the artistic glance of that scenario, Risset’s

interpretation of a beautiful place, near the sea and close by a fantasy world. That is the spirituality I listen when I heard it.

About listening

We have, at this point, an wide overview of the piece, if we listen to it now, probably we are going to experience a piece charge with contradictions, those contradictions that in art are so important, and sometimes, they are the structure of the piece.

Having in mind Herbert's words: "*The most prevalent listening situation in the west is one where attention is distributed across a complex situation of which music is only a part*" (Herbert, 2011) and "*Music is used as 'sonic wallpaper' forming the undemanding backdrop to some other tasks*" (Herbert, 2011), what happens with the listening aspect in *Sud*?

According to Barthes, and many people agree to his idea, there is three levels of listening in human beings:

- First Level, "Alert": A living being orient his listening to certain indices. Is the perception of the acoustic phenomena.
- Second level, "Deciphering": the ear tries to intercept signs, to identify the phenomena meaning in our knowledge, in our brain.
- Third level: The brain search for "who is talking" and "what is saying". (Barthes, 1985)

Risset is aware of these stages; he organizes his process, decision and "mutations" according to how our brain interprets the acoustic phenomena. Having in mind that the

“...interactions between music, perceiver and environment in a broad range of real-world contexts, can the varieties, qualities and purpose of everyday listening experiences be fully understood” (Herbert, 2011), we can conclude that, the first and second movement are “pedagogic”: they show to the listener the fonts, the raw material, Risset educate our ears showing them the sounds he will convolute, the nature of them, their grain; he presents the sounds mostly naked. Anyway he, during these two movements, shows some possibilities of interaction (convolution), but more than make a process, he presents what will use during the third movement.

By doing this, Risset is secure that when the auditor is listening the third movement, he is already familiar with the sounds involved, the audience spent more than 15 minutes with them; they know the characteristics and possibilities that every sound has. Risset is secure that the listener in the third movement, will know “who is talking” and “what is saying”, and now, he is free to question them “what is happening whit them?” and “what is happening with that they are saying to me?”

We could conclude then, the form is coherent to the way human beings listen.

Unifying worlds through the listening. Conclusion

Sud Is a piece situated in between persons’ everyday noises and special music moments. It joins nature with computers and noises with pitches.

Sud is a fantastic landscape where the line between real and fantasy is erased. It is a soundscape of new beings that cannot escape from that universe; they will never exist out of the margins that Risset decided to give them freedom.

Sud is a piece composed using, sometimes, an old composition style, but filling up with the most exiting everyday human sounds, that are, at the same time, the soul of entities coming from different worlds, but unified trough the auditor listening.

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