

*Une des chambres n'aurait presque pas de fenêtre.*

– 2015 – 08'30 – quadraphonic –

– program note –

“On entrerait dans la maison et on se trouverait face à un couloir mal peint, mal décoré, couvert de traits de crayons laissés par un enfant, trop incrustés déjà pour se donner la peine de frotter les murs pour leur redonner leur gloire d'antan. La lumière resterait éteinte, parce que l'ampoule aurait grillé le matin même, et dans presque toute la maison il y aurait des fils dénudés au plafond, en attente.”

Roxane Villeneuve – *L'aveugle*

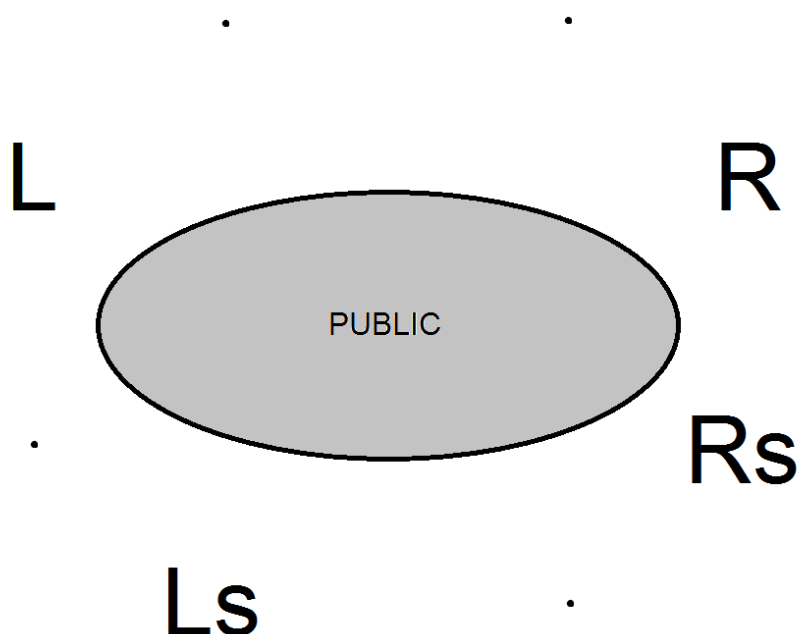
*Une des chambres n'aurait presque pas de fenêtre.* (2015)

– notice

The rear left channel (Ls) has a specific role ("narrator") during the whole beginning of the piece, and should be strictly in the same place during performance, associated with a single speaker or group of speakers close to one another.

The rear right channel (Rs) is coupled with the front channels several times and should be excentered to the right side to allow for a better fusion, in the case of a performance on a loudspeaker orchestra. Any movement in this channel should be used to ease this fusion.

The front channels (L and R) can be aired on a large number of speakers, notably in depth, to allow to accentuate the spaces shown and their distance to the listener. This frontal plane is the same as a cinema screen, performance on a loudspeaker orchestra allowing to manage contrast and 3D.



The sounds in this piece have been mostly built through recordings of indoors situations and synthesis of a harmonic field in sinusoidal waves. Space is considered as an identity rather than a parameter of sound. Silence, although never heard alone, is meant to surround sounds.