

## Sound Object (Per)Mutation in Hurel's *Leçon de Choses* and Wishart's *Imago*

The clang of a tart pan; the clink of two whiskey glasses. From these short yet complex sounds, music pours forth – with aid from electronic processes. *Leçon de Choses* (1993) by Philippe Hurel (b. 1955) and *Imago* (1994) by Trevor Wishart (b. 1946) are electroacoustic compositions built from families of sound objects. Specifically, both emanate from a single sound object that the composers electronically modify into increasingly dissimilar sounds to create sonic palettes for their compositions. In a nutshell, Hurel initializes the process by creating a family of seven distinct sound objects and spinning out gestures and themes through that primary group. Wishart, on the other hand, continually breeds new sounds by diverging one sound into two based on a particular trait, resulting in a diverse collection of sounds evolved from a common ancestor. Hurel ultimately maintains recognizable categories while Wishart does not, though Wishart's process of evolution is more easily traced.

In this presentation, I compare the composers' compositional philosophies and individual approaches to this unique challenge composing out of a single sound. To draw these connections and distinctions, I incorporate score/artifact analysis, spectrograms, and interviews from the composers. I use Pierre Schaeffer's research *objets sonores* to establish Hurel's and Wishart's respective starting points. I then draw on methods of formal and timbral electroacoustic analysis from Leigh Landy, John Young, and Raul Minsburg to determine the salient features of the pieces, focusing on where they or their processes diverge or converge.