

Francis Dhomont, originally from France, studied composition under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 1940's Dhomont discoveries with magnetic wire would later become a staple of the *musique concrete* tradition. Since the mid 1960's Dhomont shifted to works composed exclusively for tape/electronics. He has received many international awards, and was a founding member of the Canadian Elcroacoustic Community (CEC).

Novars – composed in Paris at the Groupe de Recherches Musicales with the help of “Syter” a computer used for sound manipulation – is the third movement in a larger work, *Cycle du Son*, and can be thought of as a celebration of the *musique concrete* tradition. The piece proposes a parallel between the development of music in the 14th century and the electronic music of the 20th century. For the section we will be listening to (the first ~ 7 minutes) there are excerpts from Machaut’s *Messe de Notre Dame* (1364). The piece is comprised of many structures based on the golden ratio.

0’00” – The first appearance of many sounds that continue running throughout the entire work. Begins with distinct individual sounds that eventually layer and we observe distinct pitches and partials.

1’43” – Previous sounds continue with a layer of a family of sounds is take from a chord from of Machaut’s *Messe de Notre Dame*. The goal is that this additional will maintain a vocal nature.

4’46” – We hear the completion of the first section based on the golden ratio.

3’49” – Door creaks and slams. Repetitive door creaks. Audible retrograding. This section stands in stark contrast to the previous with its emphasis on percussive sounds.

4’31” – Addition of attacks with left-right panning echo.

5’11” – Addition of sounds based on the plucking of taut strings. Building of volume and intensity of sounds to arrive at the climax of the second section based on the golden ratio

5’57” – Return of pitched sounds similar to the beginning of the piece, of which additional percussive sounds are added to create a synthesis.

7’10” – Completion of the second section based on the golden ratio.

Below if a graphic of the entire work:

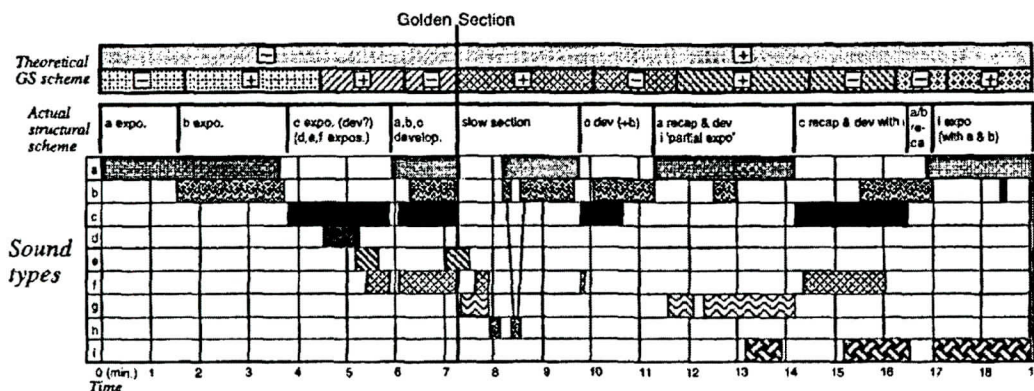


Fig. 3. Structural plan based on sound types.