

**Programme Note
for
A Doing ReSounds
by
David Worrall
(1996)**

A Doing ReSounds is an anagramic sound-poem based on “organised sound”, Edgard Varese's definition of musical constructivism. With the help of some anagram-generation software, over 10,000 anagrams were generated and then, through manual processes of classification and elimination, the poem was meticulously formed.

Each of the 433 lines is a unique anagram of “organised sound”. So the work consists of the continual re-mixing of a the limited number of phonemes that are formed as a result of the strange interactive relationship between spoken and written English. The mind acts as a kind of comb filter in which English language intelligibility acts as control parameters on this fluctuation. The title itself also reflects another intended result of the procedure, namely, multiple meanings arising from a single phrase: to wit, “a doing re(garding) sounds”, “a doing resounds” and even “a doingry sounds”—whatever a “doingry” might be.

The work exists in two versions. Firstly, as a straightforward reading, either by a single speaker, or by a group of speakers—in which case, each line is taken alternately. Secondly, the concert version, in which phoneme samples of the reader's voice are triggered algorithmically using the composer's realtime composition and performance software, *Streamer*, and mixed with the spoken text, creating a second stream which interacts with the reading to provoke intelligibility interference.

A Doing ReSounds was made whilst the composer was Visiting Leverhulme Fellow in the music department of York University, UK in 1996 and first performed in York in the Jack Lyons Concert Hall on 19 September. The full text was published in the algorithmic composition issue of the journal *Organised Sound* (C.U.P. 1/3) in December 1996. It was only in preparation for that publication that it was realised that the poem consisted of 433 lines, thus provoking a fortuitous reference to John Cage's infamous work that framed another important definition of musical constructivism.