

On Composing " This Gospel Train is Pulled by Steam "

reach my preferred audience. It is important to devise a marketing strategy for ones musical output in order to reach the widest possible audience. This marketing enables radio plays and reviews in magazines not previously thought of as able to further the cause of electro-acoustic/ computer music. See Gonzo Circus below.

collages for those who don't care about musical conventions. Beat the system with Beatsystem.

were also encouraging, I was using classical computer music techniques such as fm synthesis, granulation, time-stretching and filtering, and my music was being heard to by people who would not have normally listened to computer music. The success of this first CD led to my starting work on a follow up CD, although EM:T themselves had gone bust, poor management I believe rather than anything to do with the quality of their recorded output. The releases on EM:T had shown me that my ideas regarding marketing and labelling seem to be borne out. I will therefore be looking at similar strategy for the release of my next CD.

3 Composing "Gospel Train"

During 1999 I started work on various new pieces, one of these was entitled **This Gospel Train is pulled by Steam**. Its source material was extracted from **Railroad Songs (Legacy CD 408)**; a recording of the last steam train to run on the Santa Fe Railway, together with a portion of **The Gospel Train (Rounder CD 1701)** sung by Belleville A Cappella Choir. I wanted the piece to be both a lament for and a celebration of the Golden Age of Steam as well as a metaphorical journey toward heaven.

Most of the sounds were processed using Tom Erbe's Soundhack program. I was particularly impressed by its ability to time-stretch sounds to such an enormous degree, I liked the way the phase vocoder revealed the inner workings of the sounds I had chosen. Train horns and other mechanical sounds revealed the distant and heavenly qualities that I wanted.

In order to provide a rhythmic backdrop to the piece I looped and filtered the steam engine noise in Csound. Resonant filtering this sound reminded me of the sound of the "jaws harp" often played by the hobos travelling the railroads of America.

The voices were edited to fit the rhythm track but otherwise untreated at the beginning of the track; treatment starts with the "amen" which is stretched using Soundhack 3' 42" into the piece.

A guitar part is added to the first half, this is somewhat reminiscent of the guitar in my earlier piece **No More**. At 5' 30" the journey towards heaven begins whilst the guitar part fades, never to return. Train horns, shunting noises and sounds derived from the railroad recording are superimposed over the relentless rhythm. Stretched vocal sounds begin to appear at 9' 36" they become recognisable as the "amen" from earlier at 10' 00" and again at

