

*You, Me & Debussy* is a 45-minute composition exploring the acoustic and psychoacoustic possibilities - and cultural resonances - of two spatialised pianos in live performance, designed for art gallery and museum spaces.

Using only a handful of samples from Debussy's *Préludes* (1909, 1912), the work abstracts the source material from its historical frame and repositions it in the present. Repetition, duration, and spatialisation direct the listener's attention towards the materiality of sound and the spatial ecology of listening. The fracturing and refracting of these 'found' materials draws attention to cultural heritages and tropes – 'lineages of modernisms', from Stravinskian cut-and-paste techniques to hip-hop sampling; the resonant repetitions of Reich's Piano Phase (1967) to the deep listening of Oliveros (2005); the layered loops of gamelan to the delay effects of Lee 'Scratch' Perry (1977). 'Digital signatures' (Brøvig-Hanssen, 2016) are key to the work's aesthetic, its digitally mediated composition (using DAW software) audible in the work's textures more familiar to us from electronic music (loops, complex delay effects, panning etc).

Museums and galleries (and concert halls) are where cultural histories are curated, questioned, and reimagined. *You, Me & Debussy* activates this curatorial context through a sonic intervention that both deconstructs and reanimates canonical material, resonating with an institution's role as both preserver and re-interpreter of cultural memory. Recycling materials from established works also challenges ideas of innovation and the sustainability of novelty and draws attention to the cultural afterlife of Debussy's music in an age of ambient listening and media saturation.

This work is part of a wider practice-as-research programme that centres space as a compositional parameter, promoting an ecological approach to composition and challenging the notion of music as a temporal art, asserting it as properly spatio-temporal. Blesser's (2007) concepts of acoustic architecture are key to this, as is Massey's (2005) understanding of space as dynamic, relational, open and plural.

Blesser, B. and Salter, L.R. (2007) *Spaces Speak, Are You Listening? Experiencing Aural Architecture*. MIT Press, Cambridge.

Brøvig-Hanssen, R. and Danielsen, A. (2016) *Digital Signatures : The Impact of Digitization on Popular Music Sound*. Cambridge, MA: The MIT Press.

Debussy, C. (1909, 1912) *Préludes*.

Massey, D. (2005) *For space*. London, UK: Sage Publications.

Reich, S. (1967) *Piano Phase*. USA: Boosey & Hawkes

Marclay, C. (2022) *Doors*. Single-channel video (color and black-and-white, sound, continuous loop).

Oliveros, P. (2005) *Deep Listening: A composer's sound practice*. Bloomington: iUniverse.

Perry, L. (1977) *Disco Devil*. Sanctuary Records Group Ltd.