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Additional information

The composition is supported by two article publications, submitted as supporting evidence:(1) 'Temporal Associations, Semantic Content and Source Bonding' published in Organised Sound Vol. 16/1, doi:10.1017/S1355771810000440(2) 'Stimulus Complexity and Time Judgments' published in the Proceedings of the International Computer Music Conference 2011.

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Dr Aki Pasoulas

'Paramnesia' (2009, stereo acousmatic) exploits the use of timescales as arborescent structures, which is a method gradually developed through my research. A common method for working up structures is to create relationships among sound events in the frequency domain (vertically), and in the time domain as events develop in time (horizontally). These two domains – vertical and horizontal – co-exist, and the composer usually develops event relationships in both domains concurrently. However, arborescent structures provide a different technique for the development and organisation of relationships, which, although emerge in the time and frequency domains, they are formed in a different system of coordinates. This system creates an additional vertical structure among streams of sounds; in this case, verticality can be seen as an added dimension in the time domain itself, where the horizontal axis refers to time passing and the vertical axis to timescales. Arborescent temporal structures encourage the development of streams segregated by means of timescales, evident in the polyphonic structure of the piece, which is especially prevalent in the night scenes of the second movement. (See evidence box for an explanatory drawing.)

In addition, the composition explores temporal associations and disturbance of chronological order (explored and analysed in my article 'Temporal Associations, Semantic Content and Source Bonding' published in *Organised Sound* Vol. 16/1); and the effect of various forms of complexity on time judgments (analysed in my article 'Stimulus Complexity and Time Judgments' published in the *Proceedings of the International Computer Music Conference 2011*).

Paramnesia was shortlisted at the Concours Internationaux 2009 (Musiques Electroacoustiques et Arts Electroniques) in Bourges, and was performed worldwide (see evidence box).

The first movement was a commission by CRiSAP (Creative Research into Sound Arts Practice) research centre, and the composition is published in the ICMC2010 CD.