which was described in section 4.11. A variation on that design is used in the last part of *Mutations I*. Here the glissando is eliminated, so that one perceives only the gradual change of emphasis in pitch among the 10 octaves (figure 4.32).

Risset’s *Inharmonique* for soprano and tape is also based on an acoustic scenario. The composer writes, “In *Inharmonique*, sounds emerge from noise, then the voice emerges from the tape sounds, flourishes, and is eventually sent far away and buried under the tape sounds.” He continues, “The title *Inharmonique* refers to the systemic use of synthetic tones made up of precisely controlled inharmonic partials. Such tones are composed like chords, and they can either fuse into pitched clangs or be diffracted into fluid textures.”

Much of the precompositional effort for *Inharmonique* was in creating groups of chords. The chords served as the pitch material for the piece. They are heard in the earlier parts of the work as fused, pitched clangs and later in the work as “fluid textures.” The transformation from one to the other is effected with remarkable simplicity and ele-