

SONVA WinterFest14



Monday 3 February

Extended Documentary Practice as a Form of Compositional Production

Exchange Blue 10:00 launch [3-day project]

with Jack Harris and Sam Rogers

This workshop explores the act of interaction with materials and environments as a strategy for making. Through observation, improvisation and recording, participants will examine the properties of objects, spaces and environments, and their own voices within these. The aim being the production of works that are documentary in nature and that explore the external, taking the analogy of the painter as a point of departure for a de-anthropocentric form of cultural production.

Participants are asked to bring an object/material/process of interest to explore within the workshop - the only requirement is that this is portable and can be used in the field.

<http://www.jackharris.info>

<http://samuelrodgers.info>

PIGFARM Recordings

Studio K14:00-17:00

[Did you know Falmouth University have their own digital record label?](#)

No?

That's because nobody runs it!

This is a label that has been set up for you to control, run, use, experiment with, research and put research into practice. It is not a vehicle for you to just release your own work. We don't run it, but we will mentor and guide you. If you are interested in how a label runs and want to get involved with A+R, Marketing, Business planning, PR, Production, Mastering, then come along to this session.

Hosted by Rick Rogers with special guest Marcus Knight ,Production Manager at Cooking Vinyl and owner of independent label Bob Presents.....

Sound Writing 1 - Wax Cylinder Recording

Composition/Live Room, 14:00-17:00

w/Aleks Kolkowski <http://www.phonographies.org>

Session 1 Overview: Introduction to techniques of recording onto

a) Wax Cylinders.

Demonstration of a wax cylinder recording - a group piece.

Followed by playback and group discussion of the recording, the sound, its patina and the effect of an instant 'aging' of the sound.

b) Acetate Discs and other materials.

Demonstration of record-cutting onto an acetate disc by a volunteer using an mp3-type sound file from a mobile phone or personal digital media player.

Same process repeated using a 'recycled' CD as a blank disc.

Above includes basic technical descriptions of the technologies and recording processes employed in the demonstrations with hands-on practical experience.

Time permitting:

Introduction to the theme of making one-of-a-kind recordings, with references to the work of Milan Knížák / Fluxus; Claus van Bebber; Christian Marclay; Marina Rosenfeld; Paul DeMarinis a.o.

Summary and Aims of the Sound Writing Sessions 1&2:

An exploration of groove-based recording techniques, using early twentieth century wax cylinder phonographs and disc recording lathes demonstrating both vertically or "hill and dale", and laterally cut spiral or helical grooved records. The participants will have an opportunity to make their very own one-of-a-kind records from a variety of materials including wax and celluloid cylinders, acetate and vinyl discs, plastics and recycled materials such as discarded CDs and DVDs transformed in to playable 'vinyl type' records.

Participants would prepare and bring their own sound material to provide content for the physical media, either as sound files, computer generated sound or live recordings made direct-to-disc/cylinder. Such material may comprise music pieces; improvisations; solo performances; group devised work; compositions; audio diaries; poems; prose; sound or noise works; field recordings etc, using instruments, voices, electronic devices, found objects a.o.

These practical lessons in historic methods of analogue sound inscription provide the participants with an overview of the foundations and science of sound recording and its reproduction. No musical or technical experience is necessary. The hands-on experience and creative approaches to making recordings as material objects are both fun and rewarding as well as instructive.

The resulting discs and cylinders may be played back on conventional turntables, antique wind-up gramophones and Edison cylinder phonographs.

Professional Film Music: [Scoring for Film & Feedback on your work!](#)

Studio L 14:00-18:00

Barnaby Taylor is an Emmy-award winning composer, and winner of the inaugural **Music and Sound Award** for Best Original Composition for TV. He is perhaps best known for his scores for landmark BBC series such as Frozen Planet. Barnaby will be conducting a workshop for limited numbers that demonstrates the development of a score from its genesis through arranging, recording, to the final mix. The business of scoring will also be explored, and a large portion of the workshop will be dedicated to feedback on existing student work. Those who attend should bring music and/or video files for workshop discussion.

SONVA Winter Fest 14 [Launch Concert !!](#)

Studio K 18:00

feat. Martha Tilston and Eyes for Gertrude !!!

<http://www.marthatilston.co.uk>

<http://www.eyesforgertrude.com>

[Tuesday 4 February](#)

Broadening Your Rhythmic Vocabulary - Brazilian percussion and the instruments of the 'Bateria'

Studio K 09:00-13:00

Percussion workshop/masterclass exploring the intricate polyrhythmic grooves of Brazil. Essentially african in origin, the music is a melting pot of mixed west-african percussion traditions. Brazilians are very proud of their musical heritage and its not surprising given the quality and variety of the traditional music forms. We shall be looking at a few of these using instruments such as Conga/Atabaque, Surdo, Caixa, Repinique, Timba, Agogo/gonguê & Xekerê, to learn as a percussion

orchestra.

The workshop is open to all musicians, not just percussionists (existing percussionists/drummers strongly encouraged). Numbers are limited to 30. Instruments are provided (if you have any of the above, bring it along).

Preparation: Explore these search terms on Google/youtube: Maracatu, Samba Reggae, Afoxê, Samba, Candomblé.

Beyond the SONVA WinterFest enhancement week, there will be a continuing Percussion Ensemble (again open to all) which will in part, extend and build on the music learned during this workshop.

Modular Synth Build 'n' Play: Building a basic Voltage Controlled Filter. AMATA Workshop at Unit 11c, Kernick Industrial Estate, 09:00-17:00

At the heart of a Modular Analogue Synthesiser is the Voltage Controlled Filter. This little unit does most of the timbre shaping in such a synth. Over 2 days you will be able to learn about, build, test and use one of these modules, **which will be yours to keep** and use on its own or as part of a larger sound processing system.

Day two continues in the AMATA Workshop space in the morning for testing and the afternoon is 'playtime' with the new synthesisers back in the PC Composition/Live Room.

David Handford is a composer and artist with over 20 years of experience building analogue electronics.

**Sound Writing 2 - Disc Cutting
Composition/Live Room, 10:00-13:00**

w/Aleks Kolkowski <http://www.phonographies.org>

Disc Cutting Session specifics:

- Review of material prepared by participants.
- Division into groups, or individuals in order to 'cut' material using the available equipment.
- Record-cutting sessions for acetate discs and recycled CDs, cylinders & other materials.
- Playing back the finished work.

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discs, plastics and recycled materials such as discarded CDs and DVDs transformed in to playable 'vinyl type' records.

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The resulting discs and cylinders may be played back on conventional turntables, antique wind-up gramophones and Edison cylinder phonographs.

**CAREER IN MUSIC: "I'm a musician. How can I develop my career?"
14:00-16:00 Studio L**

Whatever your musical background and whatever course you are on - this workshop is for you! What are you going to with the skills you have already acquired? What further skills do you need to develop while you are here?

Within the formal and informal education, community arts and health sectors **musicians** of the future will have to combine instrumental and vocal teaching with running ensembles and rock / pop groups; running music technology workshops; making recordings; creating new apps; initiating creative projects in educational settings; composing / arranging music for a theatre group; designing / delivering / presenting / evaluating an arts project in the local community; applying for grant funding to support this work; and preparing marketing & publicity; This workshop will look at some of the exciting professional opportunities that are emerging for all musicians -whatever your interest - pop, rock, punk, hip hop, electro pop, music tech, R & B, folk, classical, jazz, contemporary

**EYES FOR GERTRUDE 'What We've Done/What We Do!'
Studio K 14:00-18:00**

For two females, functioning in the music industry can sometimes prove to be a difficult task. Eyes For Gertrude discuss their musical journey so far including experiences of recording in Vancouver, their music video collaborations and how they maintain a strong image and presence in the online world.

<http://www.eyesforgertrude.com>

Wednesday 5 February

Soundful places and communities

Off-site (Penryn) 09:30-17:00 - **initial project meet at Penryn Train Station!**

This off-campus workshop focuses on sound/music pieces that entirely originate from a place. With Penryn as the site of exploration you will discover how to make a piece of work specific to a patch of ground, town, street, bench or building. What are the soundful spots in a place? How do you make a community sound? After a discussion of different artists' work, you will head out and make your own. Natalia Ernstman is a local artist and PhD candidate who uses performance, audio, stories and walking to connect people to the places they move through. If you have a laptop with a sound editing program then please bring it along.

'Pull the best lyrics out of yourself': Lyric and Songwriting Workshop

Studio K 10:00-13:00 w/Martha Tilston <http://www.marthatilston.co.uk>

Discover and investigate the world of mini-films which is 'the song'. In this session we will dive into metaphors; look at the simplicity and power of truth within song; experiment with the importance and positioning of lyrical flags and use source material to spark new ideas and images.

Whether you are an experienced lyricist or new to songwriting, this workshop should enhance and refresh your writing style. Come - bring an instrument or just a pen...

Raga Workshop

Studio L 10:30-12:15

Improvisation within prescribed pathways is an integral part of Hindustani music. FU tutor and Ethnomusicologist Marc Hadley will provide an overview of what "Raga" is and how it works, and virtuoso musician Mehboob Nadeem will guide basic improvisation and performance within a simple Raga composition, using the melodic scheme of "rag Yaman." The voice is the principle vehicle of teaching and learning within the tradition, but guitars and other instruments capable of "sliding" easily from one pitch to another are also suitable and welcome.

Raga Concert feat. Mehboob Nadeem

Studio L 12:30-13:30

A rare opportunity to hear a live performance of North Indian Classical music by internationally acclaimed Sitar virtuoso Mehboob Nadeem and accompanist. Mehboob authentically represents Hindustani music at its best, having grown up within one of the hereditary clans of the musical tradition. The style will be "Khyal", but Mehboob's clan originates from Agra, whose tradition incorporates some elements of "Dhrupad", a much older genre.

<http://www.saa-uk.org/artist/Mehboob-Nadeem>

Ethnography/Music as Fieldwork

Studio L 14:00-16:00

Many musicians are inspired to research "foreign" musical styles/genres and instruments. Ethnomusicology as an academic discipline provides a theoretical base and methodology to do this successfully, recognising that music is "humanly organised sound" and, so best performance practice is often understood and practically realised by studying it in its societal context. As with Anthropology, Fieldwork plays a vital role in the research process, and FU tutor and Ethnomusicologist Marc Hadley will present some examples of how music has been studied "in the Field."

Thursday 6 February

Comp/Live Room 09:00-16:00

Audiologist, Steven Powell and his assistant will be offering hearing tests in Comp/Live room with possible further consultation with Steven in Control Room3/Iso Booth 2. No need to book, simply turn up!

Healthy Musical Life lecture by Prof George Odam

Studio L 12:00-13:30

Music students can be at risk of long-term damage caused through performing music. My recent research over the last three years, including Falmouth University has shown that, not only traditional instruments, but new electronic resources can be a threat to health. Nearly all long-term damage can be avoided and, as well as giving some evidence to back up my statement, this presentation hopes to show that following simple procedures and guidance can help to assure a long-term healthy musical life.

Play Safe Now, Play For Life! Occupational health and safety in the music industry - protecting your most important asset.

Studio K 11:00-12:00

Jono Heale talks about issues that can effect all those working in music. With a focus on how the ear works and potential damage, Jono will take a look at professional high-fidelity hearing protection solutions and the latest new designs in in-ear monitoring technology with built-in ambient microphones.

Jono's background comes from the entertainment industry working both sides of the curtain for over 25 years. Formally a professional musician working at the BBC and later in studio production, he went on to work as a national events and project manager in the creative arts sector and a freelance Health and Safety Advisor for music festivals and events. Jono suffers from tinnitus and noise induced hearing loss and is passionate about these issues. He is now Director of Education and Business Development at ACS Custom.

'The Rhythmanalyst'
Studio L 14:00-18:00

"The Rhythmanalyst 'will be attentive, but not only to the words or pieces of information, the confidences and confessions... He will listen to the world, and above all to what are disdainfully called noises which are said without meaning and to *murmurs* [rumeurs], full of meaning - and finally he will listen to silences.'
[Lefebvre, 1992]

This workshop will use material from the St Ives Archive oral history collection to explore ideas of voice and place. The archive contains recordings on reel-to-reel tape, and cassette tape as well as digital recordings. If voice is always site-specific and relative to place, how does place resonate through the voice? Instead of making meaning by listening to what is said, or words, we will listen to the rhythms and cadences, pitch and tone of voice, the hesitations, and pauses.

Island Records' Showcase Concert !!!
Studio K 17:30-19:00

Friday 7 February

'Critical Musicology and the Integration of Practice into Academia'
Studio L 09:00-13:00

There have been significant developments in musicology departments in the UK in terms of the integration of practitioners into academia, to varying degrees; modestly in Russell Group institutions, to a much greater extent in post-1992 universities, with others lying somewhere in between. Composition teaching as long been a part of academic music departments, but today one can also frequently encounter performers, sound artists, producers, recording engineers, managers and others whose profile was built in one or other musical industry rather than primarily in academia itself. As myself a practitioner whose first decade of professional activity was spent exclusively as a pianist performing avant-garde music, before entering academia, in this paper I argue that whilst integration of practitioners and a dialogue between practice-based research and more independent critical scholarship is undoubtedly a welcome development, there are also many real or potential dangers which need to be properly addressed. In particular, I consider the difficulties for practitioners in establishing a genuinely independent and critical position when surveying and investigating fields of cultural practice in which they have a personal stake in order to maintain an extra-academic career such as maintains their status as practitioners. In this context, I argue that many of the critiques of 'new music' which have been undertaken by scholars associated with the New Musicology have been disregarded by many scholars writing on the former field (with a range of examples from recent articles

and monographs), and suggest that this relates to several factors: (a) the presence in many academic departments of composers and performers active in the field of new music not wishing to risk the potential ostracisation which might result from entertaining critical perspectives upon the very nature of this field, especially at a time when its public funding is coming under question; (b) the fact that independent scholars frequently enter into close personal relationships with those musicians whose work they study (not really an issue for historical musicologists investigating long-dead musicians), and also stand to benefit, in terms of satisfying the requirements of Impact narratives, from being invited by those musicians to be the ones speaking about their work at international festivals and the like. I also consider the recent development of the application of ethnographic techniques developed from the study of non-Western musics to forms of Western musical practice, briefly surveying a range of work in this field, and argue that a reticence and the part of Western musicologists towards questioning the perspectives and ideologies of non-Western practitioners, relating to post-colonial guilt, in this context translates into assigning an ontological primary status to Western practitioners, in the process disallowing such questions as how those particular practitioners attained their positions and how the perspectives might be different if other constituencies were represented within their ranks, as well as privileging the views of producers over those of consumers (less of an issue in musical cultures where participation is more central than independent listening), once again a major issue in new music which has frequently not achieved a wide community of listeners. More broadly, I consider the issues of academic music in a multicultural era, presenting disappointing figures pointing to major under-representation of black and minority ethnic communities within the profession, and argue that both this fact and also the personal interests of practitioners working in predominantly white 'classical' fields have mitigated against modifications of curricula such as might more deeply integrate the study of other forms of popular, vernacular or non-Western musical practice. I also maintain that whilst in a few institutions and amongst a few scholars and practitioners, the concept of practice-as-research and consequent interdependence of theory and practice has been developed and exercised in a sophisticated manner, in many cases this amounts more to presentation than reality (including in cases of composition and performance doctoral degrees where a written component is marginal or non-existent), and is symptomatic of a situation in which wider public support and funding for new music in particular has become precarious, and academia has become a zone of retreat for practitioners and alternative source of income. With all of this in mind, I offer some provisional suggestions as to how the academic music profession might be able to take on board these conflicts and find ways of more deeply maintaining the possibility of critical scholarship within the humanities, whilst continuing to engage with practice and practitioners.

Hardware Hacking/Circuit Bending

AMATA Workshop at Unit 11c, Kernick Industrial Estate, 09:00-17:00

Back by popular demand from last year!

All participants need to bring an electronic sound making toy or two (best place to look is charity shops) that can be taken to bits and repurposed. See the following sites for reference on hardware hacking, circuit bending and 'dirty electronics'

<http://www.anti-theory.com/soundart/circuitbend/>

<http://www.nicolascollins.com/handmade.htm>

For further background reading Nick Collins, Handmade Electronic Music, Routledge, 2006, is recommended and if you have any electronics parts or tools feel free to bring them along!

Note! The workshop is situated between Granite Planet and Kernow Grow on the Kernick estate.

Music Therapy

Studio K 09:00-13:00

"Music's great. I can put my secrets in the music - and the music looks after them for me." (9yo boy receiving music therapy for his emotional problems). Robin Bates, lead therapist for Cornwall's Music Therapy Service, explains how music therapy works, what therapists do, where they work, how they are trained and what you have to do to get into the profession. He'll also be presenting some of the work he does, including that with the boy quoted above. Please bring an instrument; the workshop includes some experiential music-making.

Introduction to Logic Pro X

Digisuite 1 (Photography Centre) 14:00-18:00

This workshop provides you with the opportunity to get acquainted with some of the new star features in Logic Pro X, the software platform in general and to gain valuable professional feedback on your work producer & songwriter Thor House. Session topics include: how to use the new Drummer plugin, 'flex time' & the new 'pitch flex'; an overview of the Retro Synth incorporating the FM and Wavetable synths; and a look at the new MIDI effects such as the Arpeggiator and MIDI delay etc. Participants will be provided with multitracks for mixing or remixing, using the drummer plugin to replace the drum tracks. Feel free also to bring in any projects that you want Thor's comments on.

Advanced iLive Training w/ Carey Davies (Allen & Heath)

Studio K 14:00-17:00

A unique opportunity to gain insight into the iLive console in Studio K by working with its designer and inventor Carey Davies from Allen & Heath. In this session you will learn How to Configure the iLive surface; propagate your FX Rack and use Multi Band Compression; backing up your show via USB; and mix from your Laptop and iPad without the iLive surface. <http://www.allen-heath.com/key-series/ilive-series/>

Solo Piano Concert *

Studio L 19:30

Ian Pace performs the contemporary piano works:

- Lauren Redhead, *I am but one small instrument*
- Cornelius Schwehr, *Uferlos: eine Überschreibung*
- Helmut Lachenmann, *Serynade*
- Jim Aitchison, *Vertical Rhythms OR All Over Blue*
- Elo Masing, *Studies in Resonance II*
- David Prior, *Other Spaces*
- Horatiu Radulescu, Piano Sonata No. 3 ("*And You Will Live Forever*")

Ian Pace (<http://ianpace.com>) is a pianist of long-established reputation, specialising in the farthest reaches of musical modernism and transcendental virtuosity, as well as a writer and musicologist focusing on issues of performance, music and society and the avant-garde. He was born in Hartlepool, England in 1968, and studied at Chetham's School of Music, The Queen's College, Oxford and, as a Fulbright Scholar, at the Juilliard School in New York. His main teacher, and a major influence upon his work, was the Hungarian pianist György Sándor, a student of Bartók.

Based in London since 1993, he has pursued an active international career, performing throughout Britain, Europe and the US. His absolutely vast repertoire of all periods focuses particularly upon music of the 20th and 21st Century, including a wide range of works by contemporary British, French, German and Italian and other composers as well as the 'classics' of modern music by composers such as Boulez, Stockhausen, Barraque, Xenakis, Ligeti, Nono, Kagel and Cage. He has given world premieres of over 100 pieces for solo piano, including works by Richard Barrett, Luc Brewaeys, William Brooks, Aaron Cassidy, James Clarke, James Dillon, Gordon Downie, Pascal Dusapin, Brian Ferneyhough, Michael Finnissy (whose complete piano works he performed in a landmark 6-concert series in 1996), Christopher Fox, Volker Heyn, Wieland Hoban, Hilda Paredes, Alwynne Pritchard, Horatiu Radulescu, Frederic Rzewski, Thoma Simaku, Howard Skempton, Gerhard Stäbler, Serge Verstockt, Jay Allan Yim and Walter Zimmermann. He is renowned for ambitious and ingenious programming, and for his ability to surmount the most transcendental of pianistic challenges. He has presented cycles of works including Stockhausen's Klavierstücke I-X, and the piano works of Ferneyhough, Fox, Kagel, Ligeti, Lachenmann, Messiaen, Radulescu, Rihm and Skempton. His many performances of the standard piano literature combine elements derived from historical performance research with a modernist perspective to produce often startlingly original interpretations. In addition to his activities as a soloist, Ian is the Artistic Director of the ensemble Topologies and regularly plays with other soloists and groups, most notably the Arditti Quartet.

Other Opportunities

Ear Health

Jono Heale from the company ACS, will also be visiting us. ACS make custom ear-plugs and in-ear monitors and they are offering price reductions on their products for Falmouth students. Custom ear plugs offer significant advantages to musicians over foam products because they are designed to attenuate frequencies evenly, meaning that they don't change the character of what you are hearing, they just make everything quieter! They are also much more comfortable to wear over longer periods. The process of having the ear plugs made requires that a mould is made of your ear (This is what Jono will be doing on Thursday) and your unique set of ear plugs will be sent to you in the post.

Below is a list of prices, with links to product URLs, in case you are interested in doing some research on this opportunity.

PRO Series attenuating earplugs:

http://www.acscustom.com/uk/index.php?option=com_content&view=article&id=139&Itemid=44

SRP £139, Student Price £118.

Pacatos. Universal Fit earplugs with professional hearing protection technology.

http://www.acscustom.com/uk/index.php?option=com_content&view=article&id=134&Itemid=107

SRP £12.99, Student Price £10!

In-Ear Monitors:

http://www.acscustom.com/uk/index.php?option=com_content&view=article&id=98&Itemid=78

T3 Single Diver Custom.

SRP £249, Student Price £211.

T15 Universal Fit IEMs.

SRP £149, Student Price £126.