

SOUND SOUND DAY 2019

Schedule

| Time | Location | What |
|---------------|-----------------|---|
| 11am | Conference Rm. | Initial meeting for participants in the Sonic Histories of Cork City SoundCatcher workshop. From 11.30, participants will head out on to the streets of Cork City in a guided recording walk and return to Nano Nagle Place in time for the lunchtime concert. |
| 11.30 - 12.15 | St. Peter's | UCC Gamelan |
| 1pm | Chapel | Performance by Arran Bradstock, Caleb Hall, James May and Fiona Shiel, students of the MA in Experimental Sound Practice, with special guests Seán ó Dálaigh, Inma Pavon and Molly Garvey. Improvisation with instruments, no input mixer, found sound, live electronics and dance. |
| 2.15pm | Conference Rm. | Talk: Dr. Alexander Khalil and Dr. Jason Chan, 'This is Your Brain on Sound: exploring sound going into, and coming out of, the brain' |
| 3pm | Conference Rm.? | Performance: Tosh Molloy: Perpetua, for cymbals and live electronics |
| 3.45pm | Conference Rm. | Talk: Sonic Histories of Cork City: a quick round up of what happened in the morning workshop and a look at what was recorded. |
| 4pm | Chapel | Keynote performance: astonishing German vocal improviser Ute Wassermann plus guests |
| 5pm | Conference Rm. | Keynote talk: Danijela Kulezic-Wilson, The Erotics of Cinematic Listening |
| 6pm | Chapel | Performance: Cork Audio Visual Ensemble (CAVE). Jeff Weeter, 'Pattern Portraits: Cork', performed by Fiona Shiel, James May, Caleb Hall, Arran Bradstock. |
| 7pm wish | FINISH | |

More Detail

Sonic Histories of Cork City (SHOCC) SoundCatcher Workshop

UCC's **Sonic Histories of Cork City (SHOCC)** Project explores sound in Cork City from historical perspectives. In the first part of this interactive workshop, project leaders **Elaine Harrington, John Hough,** and **Dr. Jill Rogers** prompt participants to think about how Cork City might have sounded in the past through hands-on engagement with historical artefacts such as videos, newspapers, letters, and diaries. Since one of the aims of the SHOCC project is to provide soundscapes and accompanying narratives for various locations in Cork City, these will be on hand for participants to listen to and discuss with the project's leaders.

In addition, participants will be introduced to the SHOCC Project's SoundCatcher web interface, which allows users to record and geotag sounds. After being shown how to record sound and upload it to the SoundCatcher web interface, workshop participants will walk through Cork City with SHOCC Project leaders, recording the sounds of the city so that these can appear on the SHOCC Project's website later on in the day. In order to participate in this workshop, you will need to bring a smartphone and headphones.

The UCC Gamelan Ensemble, *Nyai Sekar Madu Sari* (Venerable Flower of Honey Essence)

The **UCC Gamelan Ensemble** is a vibrant and energetic group of current undergraduate and postgraduate students at the UCC Department of Music. Directed by **Kelly Boyle** and **Kevin McNally**, the ensemble performs a dynamic programme which combines traditional Javanese repertoire and performance practice with new compositions for Gamelan by established Javanese and international composers, as well as a body of innovative work composed and developed by the ensemble members themselves.

The instruments of the ensemble came to Ireland in 1994, having been specially commissioned by UCC from leading gongsmith, Pak Tentrem Sarwanto. The ensemble is made up of over 60 bronze instruments, including hanging and horizontal gongs and metallophones, and was the first full Gamelan set in Ireland (with both *slendro* and *pelog* tuning systems) at the time. In the intervening twenty years, this ensemble has been a driving force not only in defining the UCC music curriculum but also in establishing and promoting Gamelan music education, performance and composition throughout Ireland. In keeping with the long-established tradition of Gamelan teaching and learning at UCC, the ensemble places a strong emphasis on exploring the Gamelan's potential for original composition, which allows for a repertoire that is continually growing and developing.

Lunchtime Concert

Performance by **Arran Bradstock, Caleb Hall, James May and Fiona Shiel**, students of the MA in Experimental Sound Practice, with special guests **Seán ó Dálaigh, Inma Pavon and Molly Garvey**. Improvisation with instruments, no input mixer, found sound, live electronics and dance.

Arran Tenzin Bradstock is a filmmaker and musician from Co. Cork. Arran utilises a drum machine and no-input mixer for live improvisations and releases drone and noise-ambient music under the project title 'Don't Think'.

Caleb Hall is a jazz musician, composer, and educator from East Tennessee. In addition to jazz, he performs and composes in many different mediums including classical, rock/soul, and experimental music. He has been a regular member of multiple professional ensembles and has lead his own group for the past five years, with which he tours and has recorded with. Along with these standing gigs, he also works as faculty for Lee University's annual jazz camp and has been teaching for the past decade.

James May (b. 1994, Pittsburgh, PA) is a composer, improviser, conductor, and performer, creating music focused on texture and space. He is a founding member of AmiEnsemble and contributing writer for icareifyoulisten.com, and was the winner of the 2019 Seán Ó Riada Composition Competition for *street after street alike*. His work has been performed and recorded by JACK Quartet, the San Francisco Choral Artists, Longleash piano trio, and the University of Louisville Orchestra and Collegiate Chorale. James earned his B.Mus. at The College of Wooster and his M.M. at the University of Louisville, and is a 2018–19 George J. Mitchell Scholar studying Experimental Sound Practice at University College Cork.

Fiona Sheil's background is as a theatre maker and sound designer, including performances in LAUNDRY by ANU directed by Louise Lowe (winner best production Irish times theatre awards 2012) and DOLLS by Sorcha Kenny (winner first fortnight award 2013 Dublin Fringe Festival). She presented her own work A blinding Glimpse of the Obvious in Dublin Fringe Festival in 2012. As a sound designer and composer, Fiona has worked with Catherine Young Dance on Ultima Thule (Firkin Crane Cork and Project Arts Centre Dublin in 2016); The Choreography Project, as part of CoisCeims BROADREACH programme; The River Will Still Run to the Sea as part of Dance Ireland's Mind your step 2015; Welcoming the Stranger as part of The Casement Project, Feile Failte at Banna Strand Co. Kerry in July 2016, also staged in Palestine in April 2017; COAST by Tracy Martin for Dublin Fringe Festival 2016, nominated for two Fringe Festival awards; No One See the Video directed by Samatha Cade; State of Exception by Catherine Young Dance 2018; Holy Mary by Eoin Coilfer (national tour 2018); and Madhouse by Una McKeivitt & Pj Gallagher, Abbey theatre 2018 & National tour 2019.

Seán Ó Dálaigh is a composer/performer from and based in Kerry, Ireland. He has worked with, among others, The Zafraan Ensemble (Berlin), Ensemble Meitar (Israel), DissonArt Ensemble (Greece), the Asko/Schönberg ensemble (Amsterdam), Musicatreize (Marseilles), the Kirkos Ensemble (Dublin), the Niuew Ensemble (Amsterdam), the Kelvin-Helmholtz ensemble, (The Hague/Amsterdam), Amit Dolberg, piano and Yoonhee Lee, violin. His works have been performed in Ireland, The Netherlands, Belgium, Israel and Switzerland. As an improviser he has performed in Cafe OTO (London), the Dublin Dance Festival (2018) and at KFest Arts Festival (Kerry, 2018). In January 2018 he founded the arts collective, éisteacht, for the production and dissemination of new work centred in rural Ireland related to practices of Listening. Their first production, '(de)nature' was programmed at the KFest Arts Festival in Killorglin, Kerry, 2018, where it was selected as a runner up for the Screaming Pope Prize. He was a recipient of the 2016 Next Generation Bursary from the Irish Arts Council. He has been invited to present work at several international festivals and workshops including the CEME festival and workshop 2018 in Tel Aviv with Ensemble Meitar and Georg Friedrich Haas, the Labiritmo Composers workshop 2017 with Yannis Kyriakides, Sardinia, the Mixtur Festival, Barcelona 2016 & 2018 and the TENSO composers workshop 2015.

Inma Pavon was born in Spain, she trained in ballet and contemporary dance. Inma has danced with the Cork City Ballet, danced and choreographed with cruX Dance Theatre Company and REBUS Improvisation Dance Company, and in 2011-2012, she choreographed John O'Brien's *Dido and Aeneas*, which premiered at Cork Opera House and then toured nationally. Also with John O'Brien, Pavon choreographed *Inner Landscape*, a dance film for three dancers, which screened at *Light Moves Dance Film Festival* in Limerick and at *Indie Cork Film Festival* in 2014. In 2016 she was awarded an Arts Participation Bursary from the Arts Council to continue working with a group of women from Headway (National Brain Injury Services) and to create a dance film. The film won Best Cork Shorts Award from the Cork Film Festival (2017). One of the highlights of her work in recent years has been her performances with renown Irish Performance Artist Amanda Coogan at the Royal Hibernian Academy (Dublin) and at the UILLINN West Cork Arts Centre.

Molly Garvey

Alex Khalil: , 'This is Your Brain on Sound: exploring sound going into, and coming out of, the brain'

Alexander Khalil is an ethnomusicologist and cognitive scientist specializing in music learning and transmission, musicality in human interaction, and the perception of time. Informed by his long experience as a chanter in the Greek Orthodox tradition, his ethnographic work investigates timing and temporality amongst chanters both at ancient centers of the tradition, such as Constantinople (present-day Istanbul), and in diaspora. Khalil's work in cognitive science connects the ability to synchronize—or co-process time—rhythmically with other cognitive skills such as attention behaviour and so links the practice of music to broader areas of cognition. Khalil received his doctorate in music at the University of California, San Diego in 2009. Upon completing his Ph.D., Khalil joined the department of Cognitive Science at UCSD as a postdoctoral scholar and fellow at the Temporal Dynamics of Learning Center, a National Science Foundation Science of Learning Center. In 2014 he joined the Institute for Neural Computation, also based at UCSD, as a project scientist where he developed methods for EEG recording with multiple people, also known as “hyperscanning”, in ecological environments.

Tosh Molloy, *Perpetua* for cymbals and live electronics

Perpetua for cymbals and live electronics is a piece inspired by the Indian 'raga' tradition. Digital feedback loops convert the timbre of cymbals into a series of richly resonating drones.

Tosh Molloy is an Irish composer currently based in Cork. He recently submitted a PhD thesis in music composition that explored the transformative potential of digital signal processing in live acoustic settings. Currently, his compositional energy is directed towards designing and writing for Expanded Instrument Systems as well as hardware-based composition and modular synthesis.

Sonic Histories of Cork City (SHOCC) SoundCatcher Workshop Roundup

Earlier in the Day, participants in the **SoundCatcher Workshop** headed out into the streets of Cork to record, geotag and upload sounds of the City. In this short presentation, we'll take a look at the Sounds that were Caught!

Keynote Performance: UTE WASSERMAN

Ute Wassermann is renowned as a vocal soloist and composer/performer for her extraordinary, many-voiced and extreme vocal sound-language, which she has brought into contemporary music in diverse ways. She defamiliarizes the sound of her voice using birdcall-whistles, palate whistles, speaker objects or field recordings. A particular interest is the development of compositions for spaces with unusual acoustic qualities.

She has performed as a vocal soloist in the area of contemporary and experimental music in festivals in Europe, Australia and Asia. She is an integral part of the Berlin and London experimental music scenes. Regular performances with ongoing groups like *speak easy* (Phil Minton, Martin Blume, Thomas Lehn, Ute Wassermann), John Russel, Aleksander Kolkowski, Els Vandeweyer, Michael Vorfeld (percussion & lights), Birgit Ulher and others and is a member of the Berlin-based composer/performer ensemble *Les Femmes Savantes*. She has given premieres of works composed for her voice, for example by Richard Barrett, Chaya Czernowin, Henning Christiansen, Hans-Joachim Hespos, Matthias Kaul, Michael Maierhof, Michael Finnissy, Cathy van Eck, Simon Steen-Andersen, Andrew Noble and works by Salvatore Sciarrino, John Cage and others.

Guests include UCC Staff and Research Affiliates **John Godfrey, Karen Power, Danny McCarthy** and **Yvon Bonenfant**.

Keynote talk: Danijela Kulezic-Wilson, *The Erotics of Cinematic Listening*

In the culture where most films are made for “one-night stands”, a long-term relationship between an audioviewer and a film is in many ways evocative of the relationship between two lovers. In her talk Kulezic-Wilson explores the importance of sound for a fully embodied experience of film and what it means to be “turned on” by it in intellectual, emotional and even spiritual terms. Using examples from films such as Denis Villeneuve’s *Arrival*, Shane Carruth’s *Upstream Colour* and Terence Mallick’s *The Tree of Life*, Kulezic-Wilson argues that the erotics of cinematic listening is facilitated by an approach to soundtrack which foregrounds the materiality of music and blurs the boundaries between music and soundtrack’s other elements.

Dr Danijela Kulezic-Wilson teaches film music, film sound, and intermedia at University College Cork. Her research interests include approaches to film that emphasize its inherent musical properties, the musicality of sound design, and the sensuousness of film soundtrack. She is the author of *The Musicality of Narrative Film* (Palgrave Macmillan, 2015) and *Sound Design is the New Score: Theory, Aesthetics, and Erotics of the Integrated Soundtrack* (Oxford University Press, 2019). She is also co-editor (with Liz Greene) of *The Palgrave Handbook of Sound Design and Music in Screen Media: Integrated Soundtracks* (Palgrave Macmillan, 2016).

Cork Audio Visual Ensemble (CAVE) performs Jeff Weeter, 'Pattern Portraits: Cork' (2019)

Live performance audio and video using 4 Possibility Boxes (custom instruments)

CAVE are: Fiona Shiel, James May, Caleb Hall, Arran Bradstock.

duration: 50 min

Pattern Portrait: Cork is composed for an ensemble of four Possibility Box performers. The Possibility Box is a newly designed real-time instrument in a wooden box featuring potentiometers, switches and distance sensors with a Raspberry Pi at its core. There is one performer per box. Each box plugs into its own speaker onstage. The output can also be mixed to a stereo feed for the PA system.

Pattern Portrait: Cork is an audio-visual composition continuously developing its form through the musical and visual exploration of the rhythmic cycles and patterns generated by the traffic data of a Cork City motorway and the water levels of the River Lee. Each automobile on the highway at a given time is represented by both a note and an image. The river levels determine the drone volume. This data is sent to each Possibility Box where the performers improvise with synthesis, timbre and real-time video.

CAVE – Cork Audio Visual Ensemble is a music technology based ensemble at University College Cork focused on performing and creating contemporary audio-visual compositions. Through both performance and creative practice, CAVE seeks to explore the relationship between the physical (carbon-based) and the digital (silicon-based) worlds.

Every day we are surrounded by noise and image. Part of CAVE's mission is to seek out the challenging intersections of data, art, performance, and our environment. Out of these intersections emerges an aesthetic leaning toward a better understanding of how we shape our world. This is accomplished through both visualizing and sonifying the data and audio-visual media collected and musically manipulated by the ensemble. CAVE challenges what is known and relates its findings to the world through creative expression.

CAVE was co-founded by Jeffrey Weeter and Derek Foott in 2014 and is currently directed by Jeffrey Weeter. CAVE was founded in part with funds from UCC's Strategic Research Fund and is based in the School of Music and Theatre at University College Cork, Ireland.

Jeffrey Weeter (director) – Media and sound artist Jeffrey Weeter composes with music and light, designs real-time multimedia instruments, plays the drums and performs musically with technology. He is director of the Cork Audio Visual Ensemble (CAVE) which has performed at the sonADA Festival in Aberdeen, Scotland, the Sound Sound Festival in Cork, Ireland, and the International Computer Music/Sound and Music Computing Conference in Athens, Greece. His work was recently performed at Kunsthaus in Zurich, the !f Istanbul AFM International Independent Film Festival, and the Cork Film Festival. During 2011 and again in 2012, real-time video collaborations with electronic musician Kate Simko toured the world.

As an educator, Dr Weeter created the first music composition MOOC (Massive Open Online Course) of it's kind in collaboration with Kadenze, leaders in learning creative technologies online. The course "Loop: Repetition and Variation in Music," has been taken by thousands across the globe.

He completed his Doctorate in Music Composition from Northwestern University, served five years as an audio engineer for the Emmy winning "Oprah Winfrey Show", Harpo Studios, Chicago and is currently a Lecturer in Music Composition at University College Cork, Ireland.: Cork