

ΗΜΕΡΕΣ ΗΛΕΚΤΡΟΑΚΟΥΣΤΙΚΗΣ ΜΟΥΣΙΚΗΣ 2010
ΚΥΡΙΑΚΗ 31 ΟΚΤΩΒΡΙΟΥ 2010
ΣΥΝΑΥΛΙΑ Κ2 17.00

DAVID HINDMARCH Εγγεγραμμένο μέσο

INNER LOCATION

Jetsam Sounding

διαλειμμα

Trebuchet

ALTERED MATERIALS

NATURE ROOM

David Hindmarch

David Hindmarch was born 2 April 1966. He is totally blind and taught himself the rudiments of Acousmatic music, after which he undertook a PhD at Birmingham University under Professor Jonty Harrison. David has been a freelance teacher and has composed music for dance as well as audio magazines. He has also played in restaurants and hotels. David Hindmarch has had his Acousmatic music presented in Canada, Europe and the U.K.

Inner Location

Composed 2007 - Multi-channel and Stereo -16:35

This piece is an environmental work, which uses a more simple approach towards gesture and the articulation of sonic material. Having purchased an inexpensive flash card recorder called the Zoom H2, I began to use it rather like a tourist taking snapshots with a pocket camera. These instances of different environments are designed to form a curious postcard journey of fantasy and memories. The compositional processes are deliberately simplified, using only minor signal processing and granular techniques. These limited treatments are employed to give the piece a dream-like quality. The technique of cross-fading is employed to create a sense of flowing memories, with material being juxtaposed only at certain times. This occurs at the beginning of the piece where the sound of sheep is heard in the wide right speaker, juxtaposed with the sounds of a pet shop, evoking memories. Startling coughs and utterances are also used to indicate sociological behaviour which often take place in concerts of classical music. The nature of specific spatial movement is of singular importance in the piece, with many sounds being conveyed to the listener from the rear speakers. This is contrived in order to startle and draw the listener away from an established fixed position. These attempts to offset the overall spatial image of the piece and disorientate the listener have been contrived to question the listener's perceived control of the auditory space. The relationship between the audience and the projected material is subject to constant flux every time the listener attempted to react to the sounds by a movement of the head. The offsetting of the material by

removing it from the front speakers to the sides and behind is also use to heighten this effect. The piece is structured simply to present sonic material in the form of remembered instances. A list of some of these events is: a pet shop, two different train stations, closely followed by the beginning of a concert flowing into a camp site with the sound of a tent being buffeted by the wind. This is followed by thunder which is later repeated with some instances of transport, such as an aeroplane and the steady rush of cars on a busy road. There are several instances which are inserted in to the piece indicating a confusion of memories. All of these sounds lead us to an amusement arcade which climaxes into an imaginary soundscape where the seaside merges with the neighing of a horse. The piece ends with the sound of someone walking in the sea, in a purposeful manner. The final moment of the piece is

Jetsam Sounding Composed 2010 Stereo 13:00

This piece is about the recycling of everything we throw away back in to the environment by recreating it as sound making objects or proto-instruments. These instruments were built by a friend of mine called Carl Peberdy. He constructed a number of these instruments out of cardboard, old plastic pipes, tin cans and jars, along with elastic bands and old video tape. He built instruments which could produce sounds in many different ways, either by whirling them around, banging and rattling, or blowing through them like flutes. I merely took the sounds made by these new instruments and made them in to a piece. The sounds of the proto-instruments are imposed upon a number of environments. These were: A stream, a children's play ground, a street in my town and a complex of large caves. There were many other environments the most startling being a busy road with cars which were speeding by. The environments were also subjected to some signal processing at times to create a sense of ambiguity in order to create a synthesis between the two kinds of sound objects. Imposed upon these settings were the proto-instrumental sounds. They are meant to represent a renewal of the environment through the recycling of waste products to create a new kind of sonic world. The piece ends serenely with my dog playing in the sea. This is set against the sounds of low plaintive whistles reminiscent of whale song. The proto-instruments behave in two distinct ways; they are mimetic, imitating a barking dog as well as a person playing a mouth organ and the sounds of speeding motor cars, but above all the instruments are meant to strive against the different environments

Trebuchet Composed 2007 Stereo 13:00

The trebuchet is a siege engine used to hurl objects from one location to another. It was used during the medieval period to destroy fortifications in order to end sieges. Such catapults could also be used for renewal, as a form of civil demolition, transforming seemingly impregnable buildings, replacing the old in order to build anew. Trebuchet concerns itself with the collision and movement of sound objects. The sounds are made to behave in a variety of ways as they are moved and clashed together. The sound sources have been divided in to a number of groups to illustrate the variety of textures resulting when the sounds are brought together. I have tried to instil a musical aspect to this piece by creating tonal structures which underpin the frenetic actions of the gestural material. There is also a vocal element present within

the piece generated not by a human presence but with the processing of certain sound sources. These breathing sounds are used principally to reinforce some of the gestural movement that occurs within the piece. I have also created a pseudo referential environment in which vehicles resembling trains are made to collide causing scattering effects. The music is meant to be enjoyed as an atmospheric work evoking emotion rather than a cerebral response and I hope it will be enjoyed as such. *Trebuchet* took the Bourges prize in the abstract music category in 2008.

Altered Materials Composed 2008 Stereo 10:00

This work explores the idea of cadence and vocal harmonics existing within non-vocal sonic material. I felt that placing an emphasis upon the vocal aspects of a given sound could convey an emotive response within the listener since vocal sound is the primary means of communication for human beings. I decided to compose this piece which used signal processes, namely formant filters and frequency shifting using FFT effects. In *Altered Materials* the use of granulation was applied to the extended vocal techniques used by Serena Alexander, turning vocal utterances into fragments which mimicked the stones and water drops which were present in the piece. Conversely granular techniques were also applied to create multiple instances of the vocal material, which were effective in creating choral effects. *Altered Materials* is structured in three sections. The first section conveys a subterranean aspect with low vocal tones and the use of gravel and stones moving to form aqueous textures. I used some FFT effects to shift the frequencies of various sound objects; a large piece of wood coupled with bricks and stones which are being moved about in some water. There is a brooding aspect to this section, punctuated by some gestural activity. The introduction of the articulated material creates interplay, forming a kind of loose counterpoint to the slow moving material. The next section begins with a pronounced metallic reverberation, evoking a Tibetan prayer bowl. This heralds the fusing of the vocal material with the other sources. The reconciliation between the contrasting sound sources is represented by the vocal material arranged to form a quasi-religious invocation. This tonal invocation is repeated in different ways with the next occurrence using some frequency shifting. This was done to change the listener's perception of the vocal material as it morphs with metal sounding objects that are moving in the stereo field. The last section conveys a sense that the overall space of the piece has been expanded. There is some gestural interplay generated by vocal utterances which are used as catalysts. This takes place between the vocal and non-vocal sounds, leading the listener to an uneasy quiescence. The enforced calm is underpinned by low transient sounds and continual textures that are redolent of radio noise. The vocal invocation heard in the previous section is heard once more, although in a receding state, implying a dominance of the human vocal material over all the other sources. This piece received a mention at the Destellos Competition 2009.

Nature Room Composed 2008-2009 Multi-channel 11:00

There is a simple conceit at the centre of this work, that of expanding a stereo recording of a rural environment into eight channels. The stereo recording is filled with nature sounds and the spatial movement of birds. I tried to present this activity within a multi channel context. The simple flight of a bird moving from left to right

in the stereo field could be developed to show the birds flying around the speakers or travelling in straight lines from one speaker to another. I also wanted to preserve the integral stereo image or at least to present it in a similar manner within the speaker array. There is a humorous angle in this piece with the birds seeming to crash into the various bird boxes that were placed around the campsite, coupled with the hectic motion of the birds as they struggled with each other for food. The sounds in *Nature Room* were all drawn from a recording I made at a campsite in early September 2008 at a village called Whissendine in England.