

## Three Sounding Sculptures by Richard Hoadley

Conway Confidential, Conway Hall, London, 1800-2030 14 April 2012



Gaggle

For Conway Confidential I'm presenting three devices, all novel prototypes currently in active development. In part musical instruments, in part sculptures, they use emerging technologies that have features appropriate and compelling for use in musical environments.

Music performance has traditionally involved the physical manipulation of objects, whether external to the body or internal (the vocal cords). A dichotomy has developed alongside the extensive development of technologies for music: the body, and in particular the hands and the mouth seem to have lost this primary function when music-making with technology.

The sounding sculptures featured here are *Gaggle*, *Wired* and the *Metapiano*. All have been used in installations, music performances and research environments in the UK and internationally, notably *Triggered*, a dance-music collaborative production also involving Tom Hall, Cheryl Frances-Hoad and Jane Turner.

The devices use various sensor technologies such as ultrasound, capacitative touch and force sensing, allowing real world interaction with the software's digital algorithms. The music is generated from these real-world interactions as well as at times from automatically generated material. This work also contributes to the Touching Sound project involving research into the ways such technologies can be used in therapeutic environments. I'd very much like to hear from artists and sculptors who'd like to collaborate in the design and implementation of such devices.

Richard Hoadley is currently affiliated to the Digital Performance Laboratory at Anglia Ruskin University, Cambridge.



Metapiano



Wired

### Upcoming events

*Calder's Violin*, for violin playing automatically generated notation and computer playing live algorithms, will be performed in a concert at 1900 on Tuesday April 17 in the Performance Space in City University as a part of the 2012 SuperCollider Symposium.

*Player Piano* for pianist, automatically generated notation and automatic piano will be receiving its world premiere performance by Cheryl Frances-Hoad at an event - *Improvised Synchronies* - at 1200 midday, Sunday May 13 2012, Kettle's Yard Gallery in Cambridge.

At the same event, a new prototype device, the *Fluxus Tree* will receive its debut. The *Fluxus Tree* uses similar interactive technologies to generate musical notation from physical interactions (in this case with a dancer); this notation is then played by a human performer.

More information, video and audio examples are available at [rhoadley.net](http://rhoadley.net) | contact: [music@rhoadley.net](mailto:music@rhoadley.net)