

Make Your Own Project

“

The point is...whether in our schools of serious music we shall confine ourselves to finer and still finer degrees of **perfection** in the “**interpretation**” of past treasures, whether we shall go on devouring or unconsciously absorbing **vibrating frankfurters** to the point of **melomaniacal satiety** at which our appetite vanishes, or whether some few of us will **chuck the music school**, turn off the radio, and go into the kitchen and cook ourselves a nourishing meal.

”

Harry Partch **Genesis of a Music**

Richard Hoadley
2007-10
v0.4

Make Your Own Project

Note

This presentation is available in pdf format at
rheadley.net/presentations/

Further information is available at
rheadley.net/sonicart

1. This is a **musical, technical, visual** and **social** project
2. The whole group will be divided into **groups** (at **random: no** exceptions)
3. Each person within each group **invents** at least one **musical instrument**
4. You may invent either **physical** or **virtual** instruments, or a combination of the two. You are recommended to include at least one physical aspect to your instrument(s)
5. For the workshop, each group organises a performance using, **exclusively**, those instruments

http://rheadley.net/courses/comp_resources/projects/prj_myo_sonicart.php

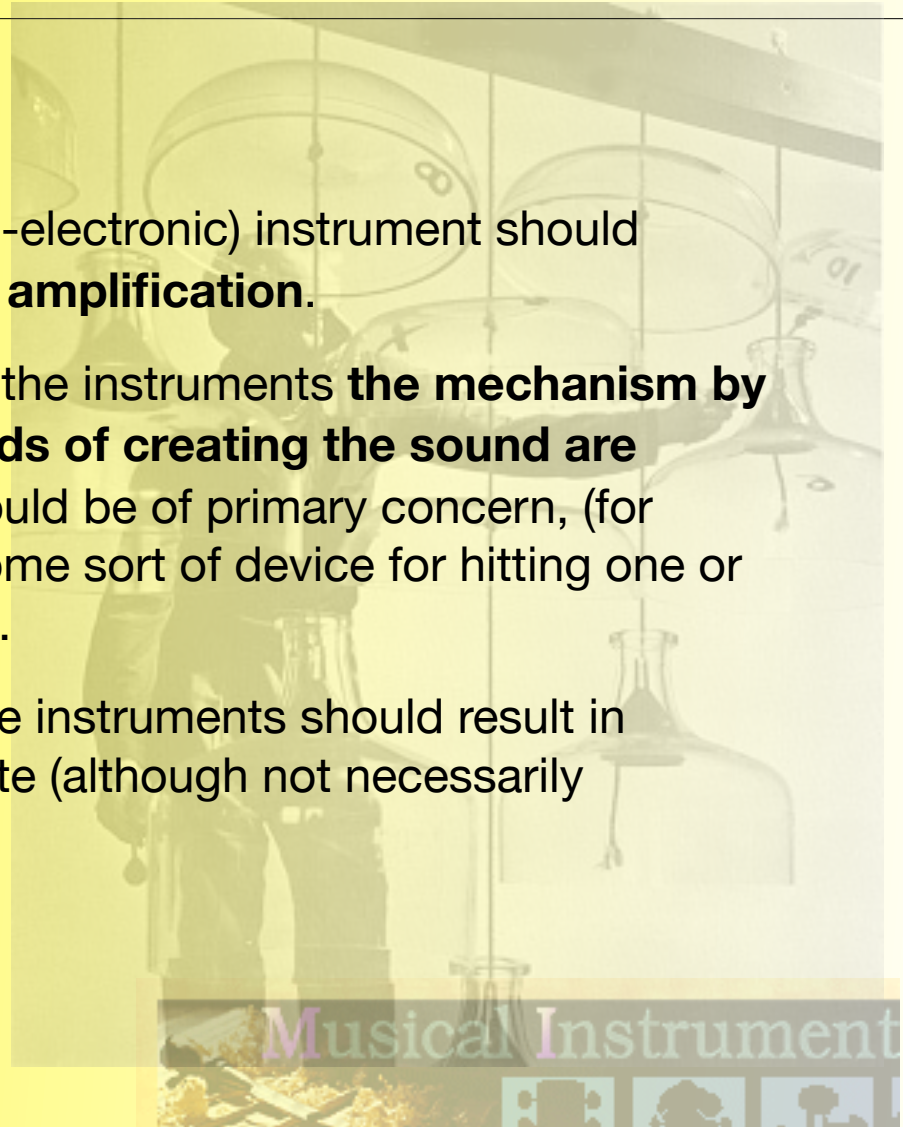
5. Each orchestra must contain instruments which use the following methods of sound production:

- A **vibrating string, scraped** or **plucked** - e.g. violin or guitar
- A **vibrating string, beaten**, e.g. a piano
- The **disturbance of a column of air** e.g. wind
- The **disturbance of a membrane** e.g. percussion
- The use of **electronics** - you must include at least one instance of synthesis

NB There should be **no more** than **three** instruments whose basic method of sound production is **percussive**, (that is, things which are beaten, scraped, scratched, whipped or otherwise abused).

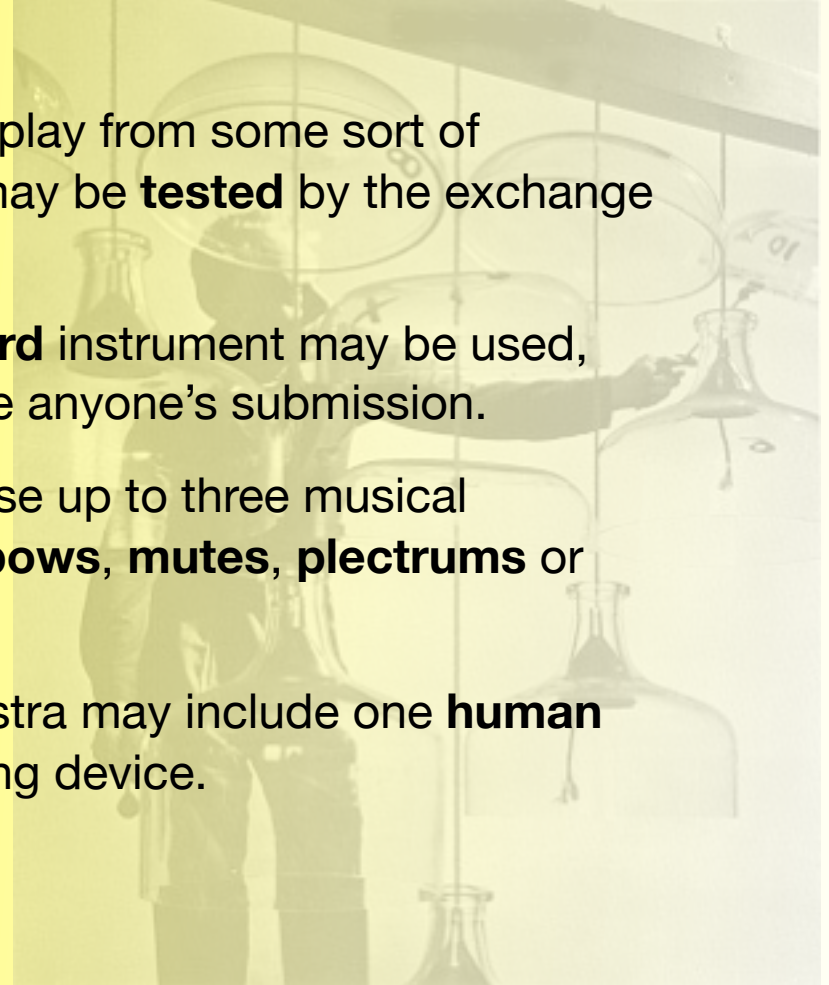
http://rheadley.net/courses/comp_resources/projects/prj_myo_sonicart.php

6. **At least one** (non-electronic) instrument should require **electrical amplification**.
7. In **at least two** of the instruments **the mechanism by which the methods of creating the sound are implemented** should be of primary concern, (for example, using some sort of device for hitting one or more implements).
8. **At least two** of the instruments should result in sounds of a definite (although not necessarily tempered) pitch.



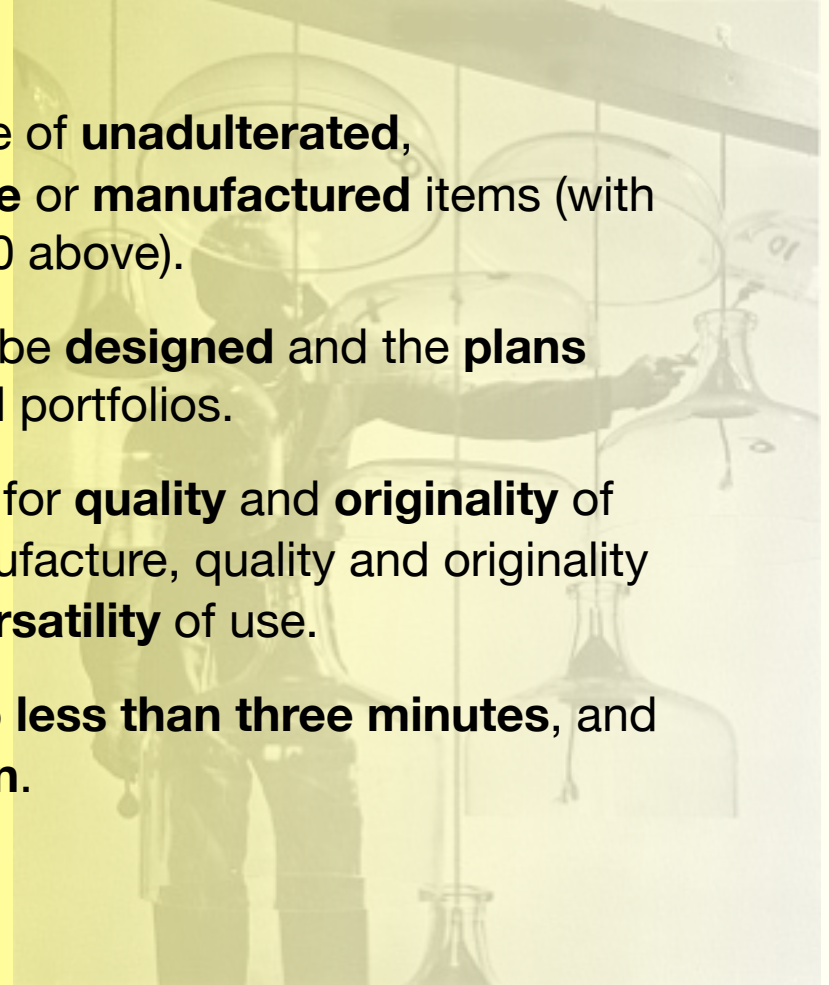
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9. All instruments should play from some sort of **notated score**. This may be **tested** by the exchange of group members.
10. Optionally, one **standard** instrument may be used, although this cannot be anyone's submission.
11. Each **orchestra** may use up to three musical **accessories** such as **bows, mutes, plectrums** or **mouthpieces**.
12. Optionally, each orchestra may include one **human body** as a sound making device.



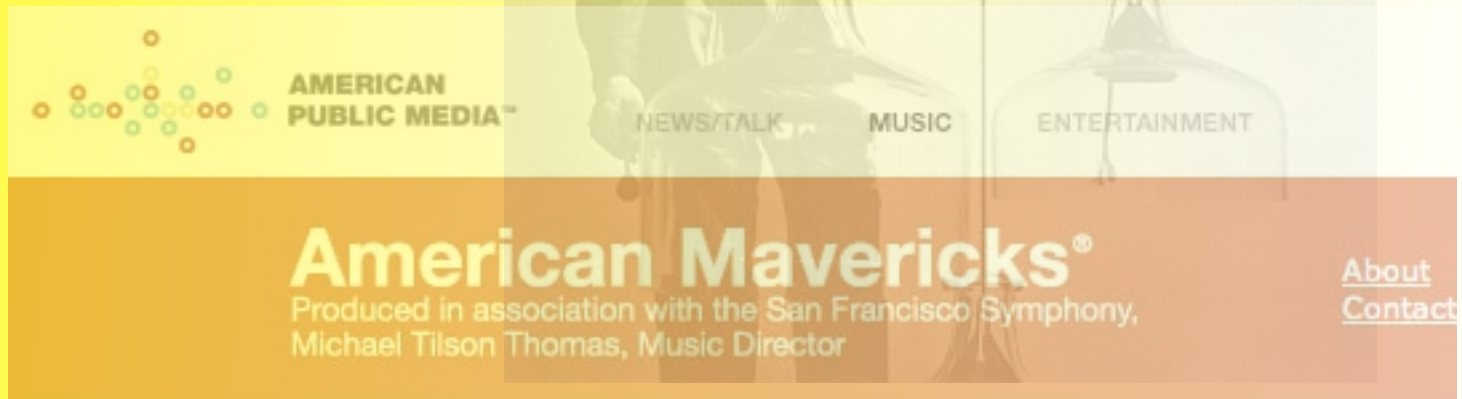
http://rheadley.net/courses/comp_resources/projects/prj_myo_sonicart.php

12. There should be no use of **unadulterated, unadapted readymade** or **manufactured** items (with the exception of rule 10 above).
13. All instruments should be **designed** and the **plans** handed in with the final portfolios.
14. Marks will be awarded for **quality** and **originality** of design, **quality** of manufacture, quality and originality of sound, **ease** and **versatility** of use.
15. **Duration** should be **no less than three minutes**, and **no greater than fifteen**.



http://rheadley.net/courses/comp_resources/projects/prj_myo_sonicart.php

- It may be advisable to **investigate** which **types of sounds** you want to include in your final compositions **before** deciding how to make your own...
- Things to consider: **how** are your instruments to be played, **what** can you do with them?
- **Each group organises a performance** using, exclusively, those instruments.

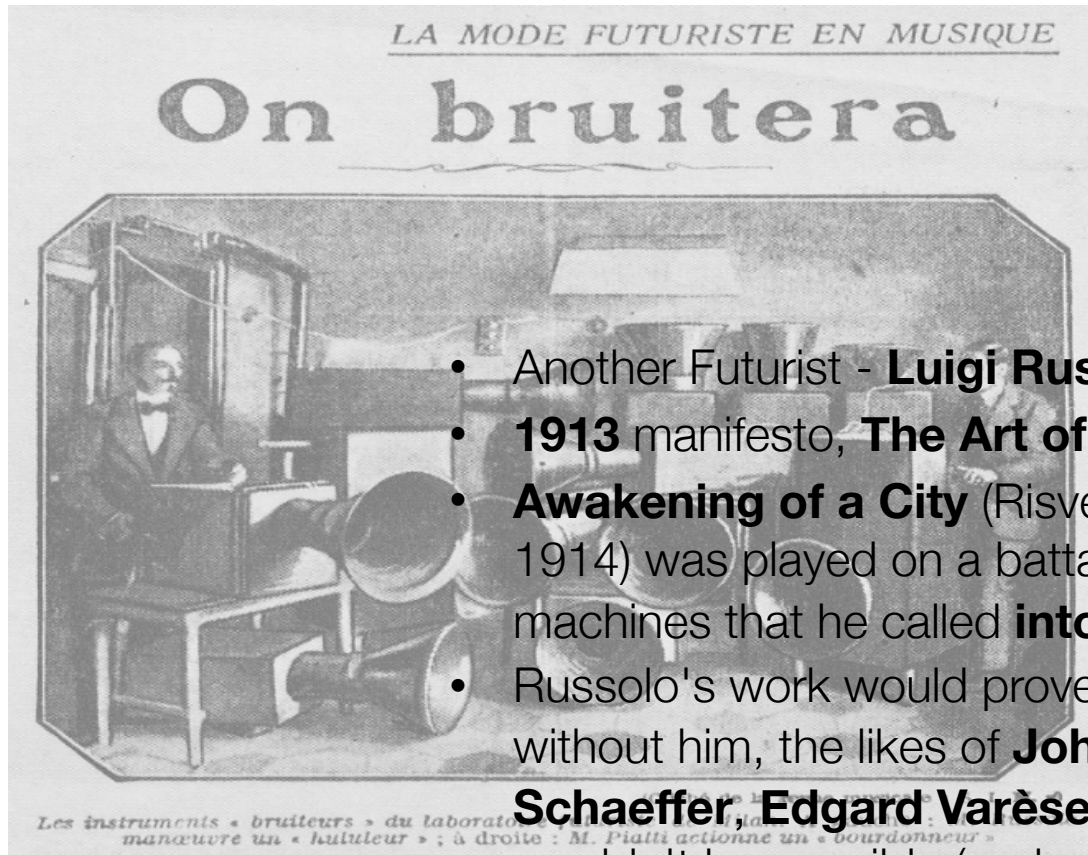


The Futurists: George Antheil **Ballet Mécanique** (1925)

- George Antheil's **Ballet Mécanique**;
- To accompany an abstract silent film by the artist **Fernand Leger**;
- **Extra-musical sounds**;
- Included a **pianola**, two or more pianos, three xylophones, four bass drums, tamtam, **siren**, a battery of electric bells, and three airplane propellers - it caused a **riot** during its Paris premiere;
- In Americas, **Charles Ives** and **Edgard Varèse**;
- **Silvestre Revueltas** in Mexico;
- **Amadeo Roldan** in Cuba;
- **Carlos Chavez** in Mexico.



The Futurists: Luigi Russolo **The Art of Noises - Awakening of A City** (1913-14)



- Another Futurist - **Luigi Russolo**;
- **1913** manifesto, **The Art of Noises**;
- **Awakening of a City** (Risveglio di una citta, 1914) was played on a battalion of noise machines that he called **intonorumi**;
- Russolo's work would prove to be essential; without him, the likes of **John Cage**, **Pierre Schaeffer**, **Edgard Varèse** or **Nine Inch Nails** wouldn't be possible (probably).

Sonic Art **Make Your Own Project**

Harry Partch Documentary, BBC Four



<http://www.harrypartch.com/>

[9:55]

John Cage Sonatas and Interludes for Prepared Piano, 1946-48

Cage **Interlude 4**

Cage **Sonata 5**



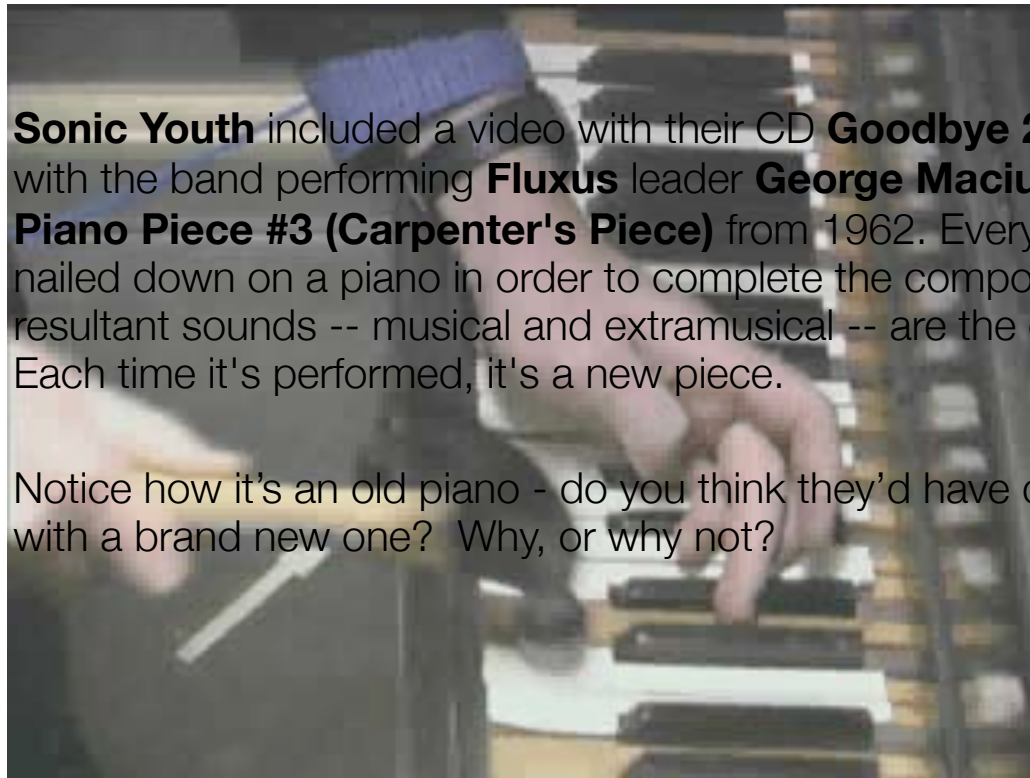
Aphex Twin **jynweytheK**
Drukqs 1

The Prepared Piano Project

http://rheadley.net/cgi/courses/comp_resources/projects/prj_prep_pno.php

Sonic Art **Sonic Art/Make Your Own Project**

George Maciunas **Piano Piece #13 (Carpenter's Piece)** (1962)



Sonic Youth included a video with their CD **Goodbye 20th Century**, with the band performing **Fluxus** leader **George Maciunas's** piece, **Piano Piece #3 (Carpenter's Piece)** from 1962. Every key must be nailed down on a piano in order to complete the composition. The resultant sounds -- musical and extramusical -- are the composition. Each time it's performed, it's a new piece.

Notice how it's an old piano - do you think they'd have done the same with a brand new one? Why, or why not?



"My last memory of Cornelius Cardew is of an anti-fascist concert, which he had organised himself, only a week before he was killed. He was playing the piano, accompanying, and singing to a packed audience in a community centre in Camden. Many members of London ethnic groups were in the audience and participating. It was a far cry from the international festival of contemporary music where he had begun his career, but it was the destination he had consciously chosen, and which he had reached by forcing his music into life, by making the act of composition something more than the mere manipulation of sound."
John Tilbury, "Cornelius Cardew" (Contact 26 [Spring 1983], a revised version of a memorial lecture delivered at Goldsmiths College, London, on 26 April 1982) [55:40]



Scratch Orchestra: 5:40



[9:04]

Scratch Orchestra



Portsmouth Sinfonia

01 Mr. Michael Bond's Address

02 From the Nutcracker Suite
Op. 71a-March-
Tchaikowsky.mp3

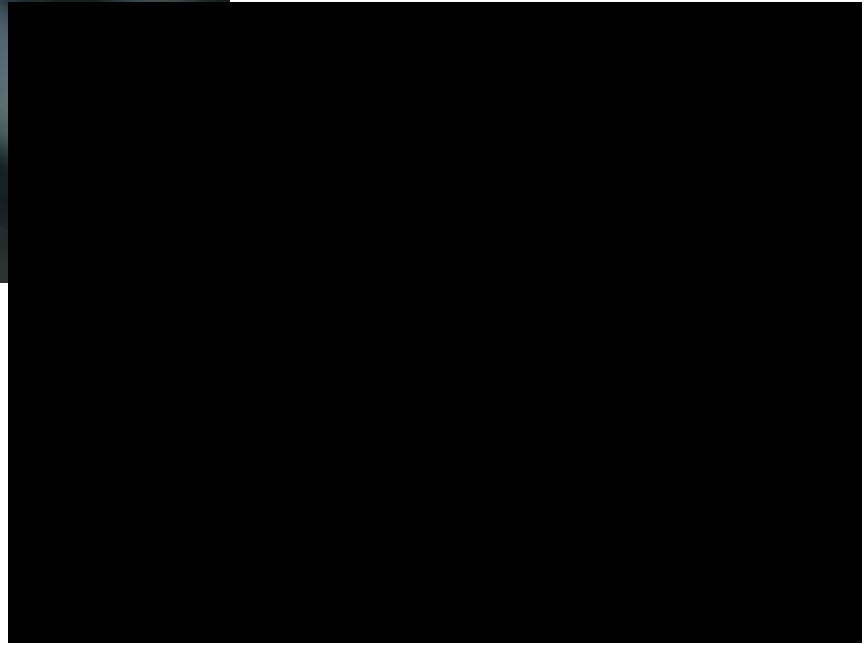
07 William Tell Overture-Rossini.mp3

08 From the Messiah (Pt. 2)-Hallelujah
Chorus-Handel (with the Portsmouth
Sinfonia Choir).mp3

<http://musicmavericks.publicradio.org/>

The logo consists of the text "AMERICAN MAVERICKS" on the top line and "ON PUBLIC RADIO" on the bottom line, both in a bold, orange, sans-serif font. The text is set against a solid black rectangular background.





- Parch, H., xxxx, **Genesis of a Music**, (Where, Who)
- Cardew, C., **Stockhausen Serves Imperialism**

ACMP

Algorithms and Generative Music

Bioacoustics

Chance

CMP

Early Learning

Graphic Abstraction

Installation Art

Interface Design

Judge Proulx's Ruling

Live

Make Your Own

Metaform and Metaforming

Notation as Art

Painting Music

pTech

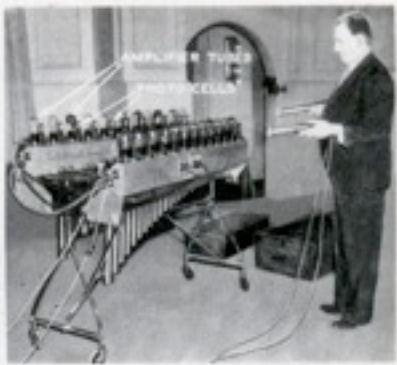
Sonic Art

Sonic Art Examples

Sonification

sTech

Synaesthesia



Dr. Thomas plays the photo-electric marimba by directing flashlights held in hands on different photo-cells. Each amplifier tube produces and amplifies one musical note.



END

