



## ***Athelstan Sound*** A Portfolio

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This document contains a portfolio of Athelstan Sound work conducted between 2015 and 2020:

- Athelstan Sound: Dialogic listening, inclusion and community by Stefano Kalonaris and Dan Scott. This paper we written for the journal Organised Sound and outlines the ethos of Athelstan Sound.
- Athelstan Sound: Selected Projects. This features links, images and sounds of selected Athelstan Sound projects conducted between 2015 and 2020.
- CRAThElstan Sound Studio. This is a zine documenting work made during our CRAThElstan Sound Studio residency at CRATE in Margate during 2019. It gives a flavor of range of artists we work with, and the collaborative and participatory nature of our projects.

## **Athelstan Sound: Dialogic listening, inclusion and community**

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Stefano Kalonaris is a sound technologist, musician and researcher who specialises in interactive music systems and improvisation. He holds a PhD from the Sonic Arts Research Centre, Queen's University Belfast.

Dan Scott is an artist based in Margate, UK. He works in performance, installation and socially-engaged practice and has recently completed a practice-based PhD at CRiSAP (Creative Research in Sound Art Practice) at the University of the Arts in London.

## **Athelstan Sound: Dialogic listening, inclusion and community**

We consider the case of Athelstan Sound (AS), a monthly workshop for exploring improvised sound, inspired by a dialogic model of listening (Helin 2014). AS is an intimate, open 'space' where no one is in charge, which allows all voices to be heard, mutually accepting misunderstanding and difference as necessary contingencies of the creative process. In keeping with the multi-authored and collaborative framework of the project, this article outlines the theoretical and positional background of AS through the opinions and views of regular participants.

### **Keywords**

Improvisation, sound art, dialogical art, dialogic listening, inclusion.

Having been "materially and symbolically recreated as part of a cultural 're-branding' that follows established scripts of culture-led regeneration" (Ward 2018, 134), Margate remains home to some of the most neglected and deprived streets of the country (Kent County Council 2015). In this context, AS is a space for both long term residents and newcomers, to meet and create a space together made with sound and listening. The diverse background of the attendees (e.g., electroacoustic composers, rock musicians, children and non-musicians) is testimony to the inclusive ethos of this workshop.

AS is based on collective sound improvisation, which necessitates dialogic listening (Helin 2013) and participants' "real time co-creation and negotiation of social-and-musical relationships" (Born 20, 50), with "separate voices speaking at the same time, interweaving and interleaving" (Bailey 1993, 129-130).

AS crosses over between sound art and dialogical art (Kester 2004), drawing on the concerns and ethics of the latter to organise the former. AS makes no assumptions of musical proficiency, musicality or expertise. The sessions are billed as 'open to everyone', a non-hierarchical space, "a topography that does not presuppose [a] position of mastery" (Rancière

2004, 45). A participant notes, “I do not have any musical background so I have no idea what I would like to achieve, it is a kind of...free flow.”

AS is not highly structured by design, but the ambition for an inclusive and non-expert space has led to certain conventions emerging, one being that there is no obligation to attend every workshop or public performance: “that feeling of whoever turns up you play with...that is really nice” (Participant). Another is that all guests are contributors to the workshop, even if they are ‘only’ listening: “This lady turned up, she was in her late seventies, [...] sat, literally listened” (Participant). This notion of integrating oneself into the group allows one to understand AS as a social and dialogical encounter as much as a musical one. The workshop sessions are ‘non-performative’ (Stevens 1987), there is no audience, and participants can thus adopt an explorative approach, with no pressure on any musical or participatory level. One notes how “I bring in what I have got, participate as much as I feel able to” (Participant).

All sound-making is framed by discussion and reflection, and these discussions and interactions become as central to the sound and listening as the moments of sound-making. What is created is always co-authored, and listened to collectively. However, AS also encourages different members to take a more propositional initiative, if desired: “It is like offering kind of a direction or a point of access for people, and then the inspiration comes from everybody” (Participant).

Moreover, AS “can also be a social space for those who want to” (Participant): many participants have met in the context of AS and developed social ties outside of it as a result. AS’s value to the participants might also manifest in terms of general well-being: “It opened my mind, [gave me] confidence [...]” says one regular, while another notes, “I kind of believe in my own voice now” (Participant).

AS is an intimate, ‘human-scale’ space, exploring ‘intimate listening’ (Hutchinson 2014). It is this intimacy and dialogic approach that makes AS an inclusive space. Indeed, as a regular participant who is also on the autistic spectrum notes:

AS is the only place [where] I just turn up as myself and not be judged and that is why it feels so safe. If you want inclusion, you've really helped include someone (Participant).

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# ***Athelstan Sound***

## Selected Events and projects 2015-2020

### **Monthly workshops**



Athelstan Sound workshops have been running since 2015 at various sites across Margate. They have included the following sessions, all of which were co-convened with visiting artists:

Raves Tapes with Jack Lavendar

<https://www.facebook.com/events/451899148979345/>

Playing With Words with Betsy Porritt

<https://www.facebook.com/events/1953868821373595/>

Sound East Sounds with Matt Lewis

<https://www.facebook.com/events/193780471224070/>

Notation for Circuit Bent Toys with Jason Hodgson

<https://www.facebook.com/events/2049762168630371/>

Super Looper with Tom Adams

<https://www.facebook.com/events/388157541612384/>

These Are Scores with Irene Revel

<https://www.facebook.com/events/1989421701291809/>

Drone Zone with Bog Bodies

<https://www.facebook.com/events/759040034470335/>

Journeys with the Wasteland with Turner Contemporary  
<https://www.facebook.com/events/887215998000565>

Deer Lines with Sara Trillo  
<https://www.facebook.com/events/253961575346225>

### **CRAThElstan Sound Studio**

CRAThElstan Sound Studio was a collaboration with CRATE, a gallery space in Margate, and was a week-long sound studio that could be used by participants to create sound works. The project hosted a series of artists and we ran a number of events. A publication made to celebrate the project is attached below.

<https://soundcloud.com/jo-murray-281167567/mixversion>

### **Live at Contrapop**

We opened the 2016 edition of Contrapop, a festival of new and experimental music held o Ramsgate beach and curated by Extra Normal Records.



### **It's A Kind of Free Flow**



It's A Kind Of Free Flow is an album of improvisations and compositions recorded over a week-long series of workshops at the Prah Foundation in Margate during 2019.

<https://athelstansound.bandcamp.com/album/its-a-kind-of-free-flow>

## **Venice Agendas**



We performed as part of the Venice Agendas programme at Folkestone Triennale in 2017

<https://www.creativefolkestone.org.uk/news/2017/08/venice-agendas-2017-the-contract/>

## **Radio Margate**

We performed two “spontaneous” radio sessions for Radio Margate, performed live in their seaside studio.



<https://www.mixcloud.com/margateradio/athelstan-sound-270118/>

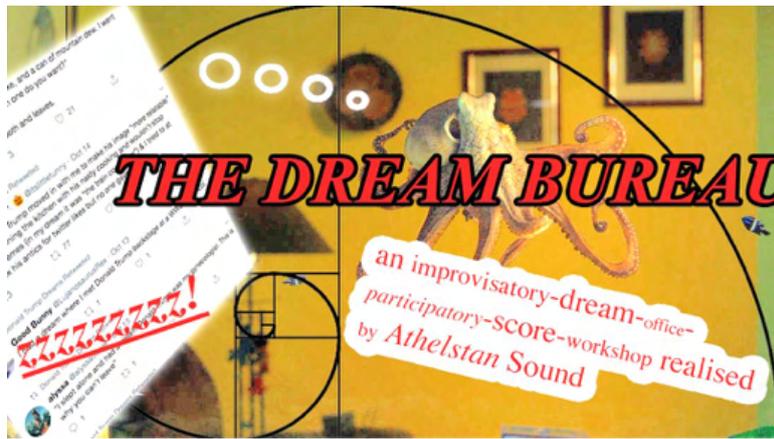
The show was well received on Twitter, with Kit Records noting, "Margate's finest improv experimental group Athelstan Sound are channeling the spirit of Penguin Cafe right now on @radiomargate. Beautiful stuff >>"

### **Performed Improvisation at Turner Contemporary**



We created a live promenade sound performance for Turner Contemporary's live event exploring Tarantism.

### **The Dream Bureau at Turner Contemporary**



We convened The Dream Bureau, an interactive, improvisatory space for audience members to engage with objects, score-drawing and sound making in an immersive and psychedelic space. It was held as a live event to celebrate the 2019 Turner Prize.

TOP DECEMBER 2014

SMASH

CRATHELSTAN

SOUNDS

S



**STEVE ALAN JEMMA CULLEN ALEX HOUGH  
MATTHEW HUMPHREYS JO MURRAY  
BETSY PORRIT JAY RECHSTEINER  
DAN SCOTT HEATHER TAIT  
MARTIN TANTON SAM SLATTERY + MORE**

HIT

RE



**CRATHElstan Sound Studio** you. I wonder if I might take a minute of your valuable time? I was just in this area conducting a survey and the people CRATHElstan Sound Studio was a two-week residency at CRATE during November 2019. It was created as a space for CRATE-affiliated artists to work alongside members of collective Athelstan Sound, a loose and open-membership group of sound practitioners from the Thanet area. It was a space for artists to work with sound and listening in a welcoming space.

This magazine and accompanying mixtape are a record of the two week residency.

Sound art, a practice roughly defined by a focus on sound as a medium and hearing and listening as the primary mode of reception, has been recognised as a sub-genre of contemporary art for a number of decades now. It embraces experimental music, sculpture, sound recording, radio and more. There are artists who self-identify as sound artists, and there are also artists who use sound, with its affective oomph, its emotional tremor, its space-bending magic, its invisible embrace and its tender touch, as a way to do things that other media just can't.

However, as with any artistic practice, the reality of making - of experimenting, of following hunches, of trying stuff out, of sitting in a room with a microphone and a stick of glue, of staring out of the window feeling out of sorts, of picking your nose to the sound of pigeons - muddies these art historical distinctions.

When you're in a room, on the street, shaking it all out, trying to make sense, trying to stop sense, any medium will do. So the artists in this volume, whilst nominally "using" sound - like you use words to speak, lines to draw, or air to breathe - are just making their work. Sound and listening are a frame or starting line, and what follows is the messy business of breaking the frame and bending the line until it creeeeeaaakks and SNAAAPSSS in the noise and mess of process.

This is the reverberation of what happened.

The artists who used the space, who performed, or who made something for the project were:

- Steve Alan
- Rosie Carr
- Jemma Cullen
- Jason Hodgson
- Alex Hough
- Matthew Humphreys
- Jo Murray
- Jane Pitt
- Betsy Porritt
- Jay Rechsteiner
- Sarasara
- Dan Scott
- Sam Slattery
- Heather Tait
- Martin Tanton

Thanks to CRATE, Arts Council England and Athelstan Sound for supporting this project.

(Thanks also to the designers of early 1980s Smash Hits Magazine for the joyous aesthetic which we gratefully appropriated).

Special thanks this issue to Michelle Mortimer (design), Mark Ellen (production), and Boris Sereau for their work. Design and layout by East Midlands Litho Printers, Peterborough. Copyright exists on all songs appearing in Smash Hits. They must not be reproduced without the consent of the copyright holders.



**Athelstan Sound**

Athelstan Sound was founded in 2015 and has convened thirty events over the past four years in Margate. The workshops are led by local musicians, artists, dancers and attended by sound and musician practitioners as well as people for whom Athelstan Sound was their first experience with the sound arts. We pursue an inclusive approach and operate an open-door policy, encouraging both professionals and amateur sound makers to attend, as well as those are simply curious and willing. As well as the workshops, Athelstan Sound also performs as a live ensemble, with various members contributing (depending on availability!). We have performed at Turner Contemporary, Folkstone Triennial, Contrapop Festival, and other events across the UK.

**CRATE**

CRATE is an artist-led organisation based in East Kent supporting contemporary visual artists' research and practice. CRATE promotes critical debate and the exchange of ideas without prescribed outcomes.

Based in an old print works near the sea front in Margate, CRATE's building has been bought and refurbished with major support from Arts Council England South East, East Kent Partnership and Thanet District Council. The building opened in July 2006.

The building combines working and project space and is designed to give artists access to dedicated, affordable space for experimentation, production, documentation and research. There are three floors of studios, and two project spaces on the ground floor. The project spaces are available for short-term use by practitioners, alongside a programme initiated by CRATE.



# MARTIN TANTON

## What do you do?

I'm a sound and visual artist

## A transformative/memorable sound or listening moment in your life?

Hearing Elvis Presley's *Heartbreak Hotel* on the radio when I was around ten-years old. The sound and imagery were overwhelming.

## What did you do during your residency?

I brought in a synthesiser, delay and filter unit, keyboard/sequencer and hand-held recorder. I wanted to see if the space allowed me to create in a different way to working at home. I spent several hours recording polyrhythms and drones, which were different from what I had created previously.

## Tell us a little about the sounds you have shared here.

The sounds are recorded with the hand-held recorder, to capture the ambient acoustic of the room. There are clicks and noises which going straight to the computer would have avoided. I'm a perfectionist, so I'm trying to not let them annoy me. It's a documentary record of a short section of the time spent in the room at Crate.

## Anything else?

Thanks for the opportunity to do this. It was great to perform and to discuss my work with other artists.

## PERSONAL FILE:



**FULL NAME:** [REDACTED]  
**BORN:** [REDACTED]  
**EDUCATION:** [REDACTED]  
**HIGHEST POINT OF EDUCATION:** [REDACTED] *Mother*  
**FIRST CRUSH:** [REDACTED]  
**FIRST RECORD PURCHASED:** [REDACTED]  
**FIRST LIVE SHOW ATTENDED:** [REDACTED] 1960  
**PREVIOUS JOBS:** [REDACTED] *All Night Car Park Attendant*  
**PREVIOUS BANDS:** [REDACTED] *The Disasters, The Live Bombers*  
**MARITAL STATUS:** [REDACTED] *Single*  
**PRESENT HOME:** [REDACTED]  
**LOWEST POINT OF CAREER:** [REDACTED] *Playing The Nashville with 7 people in the [REDACTED] (including bar staff)*  
**PRODEST ACHIEVEMENT:** [REDACTED] *Playing The Nashville with 14 people in the [REDACTED] (including bar staff & road crew)*

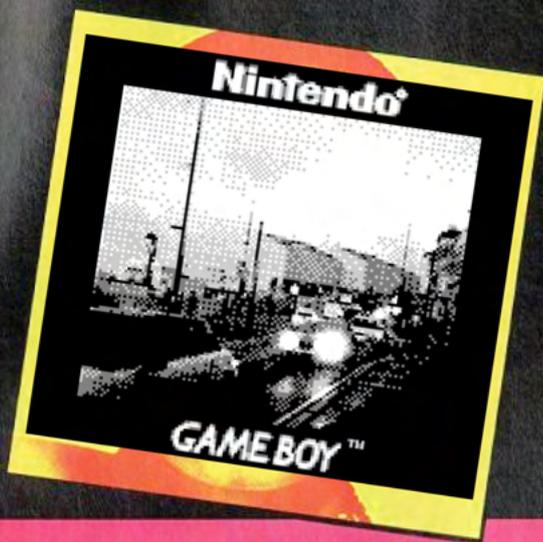


PIC: LFI

**HERO:** [REDACTED] *Steve Jobs*  
**DESERT ISLAND DISC:** [REDACTED] *"The Godfather" by Fats Domino*  
**FAVOURITE ITEM OF CLOTHING:** [REDACTED] *Overalls*  
**FAVOURITE BREAKFAST FOOD:** [REDACTED] *Soft-boiled eggs with toast fingers. (Gordon's)*  
**PET HATE:** [REDACTED] *Red Flame Lights*  
**BIGGEST MISTAKE I EVER MADE:** [REDACTED] *Going Through 4 red ones*  
**COLOUR OF SOCKS:** [REDACTED] *White And Blue*



PIC: SIMON FOWLER BBC/LFI



## It's My Turn

### What do you do?

Primarily, I'm a photographer and zine maker, working with 35mm film and a photocopier as my tools. My work is predominantly visual as I photograph and document things, places, people and experiences in my life.

### A transformative/memorable sound or listening moment in your life?

I would say one of the most, if not the most, transformative listening moment in my life would be from playing the Tony Hawk Pro Skater games on the original Playstation.

I started playing those games when I was eleven and they had a massive impact on me, bringing me into skateboarding and its culture, with music being a big part of that culture and the soundtracks to those Tony Hawk playstation games and the bands in them becoming some of favourite, even still today twenty years on.

Whenever I hear a song from one of those games I instantly remember the good times during my teens with my friends skating, having fun and causing trouble.

### Tell us a little about the sounds you have shared here.

Coming from an artistic practise based purely on the visual, I had no experience, equipment or knowledge in music or sound as an art. At first I found it quite difficult to start, feeling like I had thrown myself to far

into the deep in end with this residency.

To get past this barrier I decided to myself to do something playful and fun, from that I remembered that the Gameboy Camera, my first camera that I ever got, had a built-in music making mini-game and went from there.

Somehow, using a toy I got as a Christmas present when I was ten became the perfect device to blend my usual visual art of photography with sound creation for this residency.

The sound piece I produced during this residency is purely by experimenting with what could be made with a Gameboy, using the Gameboy Camera music mini-game.

Don't you stop it  
Don't you stop, stop the music

I just wanna boogie  
I just wanna boogie  
I can tell you wanna boogie  
I can tell you wanna boogie

Don't you stop it  
Don't you stop, stop the music

Repeat and add to fade

Words and music by L. Simmons/A. Peoples/J. Ellis  
Reproduced by permission Leosong Publishing Ltd.

Words and music by M. Masser/C. Bayer Sager  
Reproduced by permission Screen Gems — EMI Music Ltd./  
Chappell Music Ltd.

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Words and music by  
 Stewart/Chen/Grainger/Cregan/Savigar/Appice  
 Reproduced by permission Riva Music Ltd./Warner Bros. Music  
 Ltd.

# JO MURRAY



**What do you do?**  
 Multi-media artist

**A transformative/memorable sound or listening moment in your life?**

Reading a novel about a famous composer who is inspired by sound because of a transformative experience when he is a child whereby he can hear the clouds moving. On her deathbed, his mother reveals that he used to like listening to the rotary washing line in the garden.

**What did you do during your residency?**

I went out and about in Margate and did field recordings. I particularly liked recording sound down by the amusement arcades. I then took all those sounds and composed a song for Margate out of them.

**Tell us a little about the sounds you have shared here.**

I took the field recordings and created a bassline from the amusement arcade sounds and built the song around that. I wrote lyrics based on my journey around Margate while doing the recordings. Particular locations jumped out as being lively during that evening hour.



# SAM SLATTERY AKA DUL FIN WAH

## A transformative/memorable sound or listening moment in your life?

I remember being on the bus once years ago. It was really early in the morning and I was feeling a bit murky, and day dreaming. Anyway, we were stuck in a traffic jam and I'd got no music with me or anything and I was sitting upstairs, on my own, in this rattling, uncomfortable, old double-decker.

All of a sudden, the most epic noise came from the air conditioning system. At first, I didn't know where it was coming from. It just sort of fluttered into the air. By the time I had worked out that it was coming from the air conditioning, it had stopped. I suppose the only way to describe it would be if all of Barber's *Adagio For Strings* was being played all at the same time, if that makes sense; all of the sounds across a handful of moments.

## What did you do during your residency?

I had two hours booked in the Crate space and I just had the gleeful desire to make a load of noise, really. Which is great fun, but I wanted to use the time constructively. I know from experience that it's easy to spend time making a big racket and then have nothing at the end of it really, other than a headache, and a feeling like you've lost your marbles. I started to think about my relationship to the space. For example, I've invigilated shows at Crate, in the past. I've helped with installs, and things like that. I remembered that I'd been working on some music, on my faithful old iPad, when I'd done a few weekends of invigilating there, which eventually formed part of an album.

With this in mind, I decided that I was going to use the space like a big instrument. I just used the same faithful old iPad I'd made the initial album on (*Music for Mr Brambles*) back in 2014, and set about using what was in the space to make sounds. For example, I enjoyed clattering away at a metal chair, with a pen, worked with an empty bottle that had been left in the work shop space, recorded outside, for a while, chanted, made noises.

I also did a lot of listening, and reflecting, on what I'd created. I even recorded myself listening. There were lots of little sounds, that I really liked and would be interested in pursuing further. The following Saturday, I recorded quite a lot of the performance evening held in the space, which provided me with even more material.

I've only just started listening back to and arranging the material that I recorded in the Crate space. However, I've already started working on some of what I recorded, and putting it into sampler apps etc. The track here is one of the first of my experiments, using the samples created from the Crathelstan material.

I'm aiming to eventually make a whole album, utilising my recordings in some way.

PICTURE BY ALAN BALLARD

Reproduced by permission Plangent Visions Music Ltd.

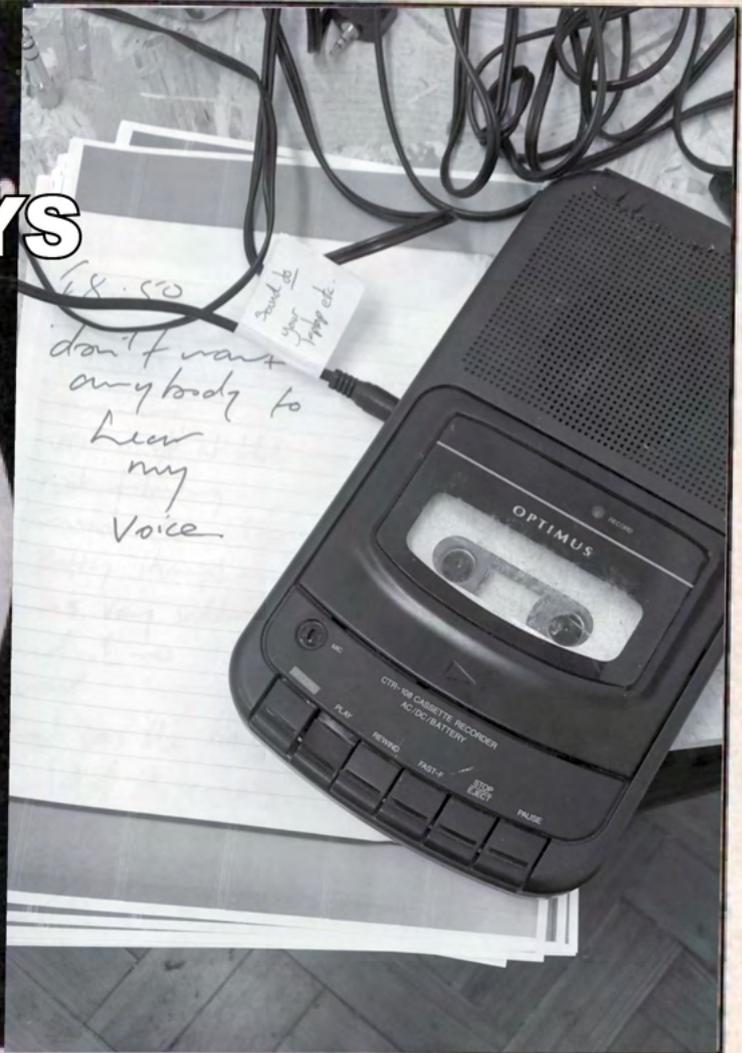
# MATTHEW HUMPHREYS

## What do you do?

I am primarily a lens-based artist.

## A transformative/memorable sound or listening moment in your life?

As a child the first time I had a radio in my bedroom, I would spend time tuning in and out of long wave radio stations. I was fascinated with these sounds of the airwaves.



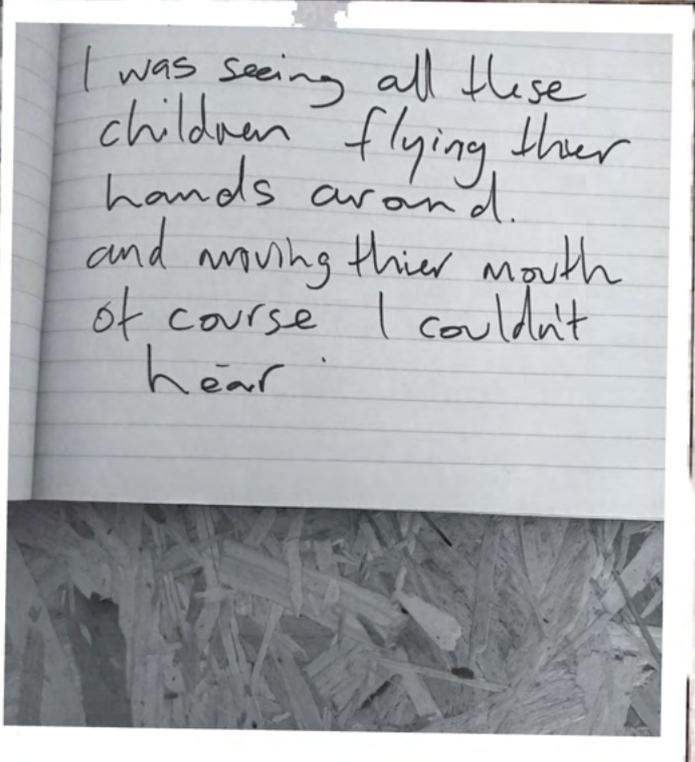
## What did you do during your residency?

My mother went deaf at aged seven, she is now nearly eighty. A couple of years ago I recorded an interview with her, talking about her history and memory of sound. It was a forty-five minute interview which I listened through for the first time. I transcribed the interview and edited it into a nine minute piece.

## ANSWERS TO CROSSWORD ON PAGE 23

ACROSS: 1 "Flash Gordon"; 7 Abba; 9 "Runaway Boys"; 11 Geldof; 12 Art; 13 "Rivers Of Babylon"; 16 Aena; 17 Soul; 19 Joe; 20 "Sons And Lovers"; 23 The Dead Kennedys; 24 Bob; 26 The Sits; 28 Image; 29 "Ring My Bell"; 30 Sky (from Starsky); 31 Star (imag. of rats); 32 Ants (from elephants); 33 Ford.

DOWN: 2 "Lorraine"; 3 Sinatra; 4 Orange Juice; 5 Dub; 6 Garfunkel; 8 Billy; 10 Diamond; 14 Burning Spear; 15 Brian Auger; 17 Selector (imag. of electrical); 18 Eddy Grant; 19 Jet Black; 21 Public; 22 Max; 25 "Sons And Lovers"; 27 Suggs.



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 1 CRANBOURNE ALLEY,  
 LEICESTER SQ,  
 LONDON WC2 1SH

## Tell us a little about the sounds you have shared here.

I was fascinated by the sounds she remembered and how she held onto songs in her mind for some seventy years.

Allow 21 days for delivery

Money back if not entirely satisfied

All prices include P&P

Enquiries welcomed with S.A.E.

**What did you do during your residency?**

I played different recordings I'd made previously (Indian Ocean, Sri Lankan lagoon, hundreds of starlings, my own spoken word about the river by my studio, texts drawn from poems and writings about water/tides) through five megaphones (with USB/SD inputs) installed around the space.

I've recently begun developing new work for the outdoors using multiple megaphones on wooden tripods that people can move around to listen to, making their own spatial mix in the soundscape. This was an opportunity to test different sounds, combinations and configurations of multiple megaphones and also to begin devising new spoken

word text. you're wondering what to do with Great Aunt (Polydor), "One In A Million (You" — Larry Graham (Warner Bros), "I'm Yours" — Linda Clifford. Eventually I'll make a piece for six megaphones on wooden tripods with different women's voices speaking about water they live by, which is part of a long-term body of work *The Pontoon Only Squeaks at High Tide*.

Beverly



**What do you do? Artist** am back slaving over a hot typewriter, whilst still feeling the A transformative/memorable sound or listening moment in your life? An eight-hour silent walk through Glasgow with artist Richard Layzell in 2005.



40 NEW THROW IT DOWN Cameo Casablanca

**JANE PITT**



**Tell us a little about the sounds you have shared here.**

I've brought together sounds from my own field recording and spoken word archives as described above. You'll also hear me walking around the space switching individual megaphones on and off, a feral pigeon outside the studio & the neighbours.

**Anything else?**

The texts I borrowed to read from, get my flow going and broaden my thinking about content and rhythm of my own writing were:

- Water (Nature & Culture)* by Veronica Strang;
- When the Rivers Run Dry* by Fred Pearce;
- ebban an' flowan* by Alec Finlay, Laura Watts & Alistair Peebles;
- The Overhaul* by Kathleen Jamie;
- Carrying the Songs* by Moya Cannon.

And found that wicked women run this strange hotel  
There was Sefra and Sue  
Every girl that I knew  
And my baby said love is through

Repeat chorus and ad lib to fade

Words and music by Michael Jackson  
Reproduced by permission Carlin Music Ltd.

### What do you do?

Associate at Open School East for a couple more weeks. Then...

### A transformative/memorable sound or listening moment in your life?

Having my head coincidentally really near a speaker the first time I heard the track *Fallin' in Love* by American Spring. It was produced by Dennis Wilson and sounded like an entire universe. I suddenly realised what sound could mean.

### What did you do during your residency?

I hosted a performance of Alison Knowle's composition from *Women's Work*.

### Tell us a little about the sounds you have shared here.

*Women's Work* is a book of text compositions originally published in the seventies. It is all work by women artists and encompasses more than just sound. I decided to translate Alison Knowle's piece for just sound though. A group of eleven people, musicians and non-musicians chose a sound each. Using the instructions regarding dynamics given by Knowles, an elected leader 'conducted' the group to create a soundscape.

We have made friends with people overseas, people from their twenties to seventies through doing so. We have made graphic representations on postcards ready to send to Knowle's & Lockwood's archive. As they say, 'these are scores ready for you to do'.

# JEMMA CULLEN

There was much reliance on chance and mistake. You can hear us prepping and then performing. It was a strange experience shared with friends and strangers, a lovely moment when we all sat down in trust and shared curiosity, despite any hang ups we might have had, to surrender to Knowle's instruction handed down to us from decades before.



PICS: VIRGINIA TURBETT

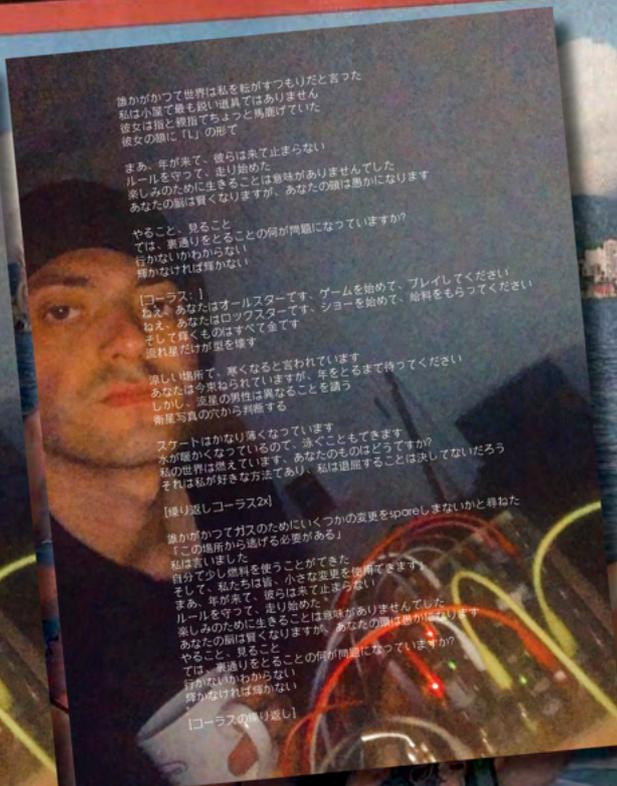
# The ALEX HOUGH E

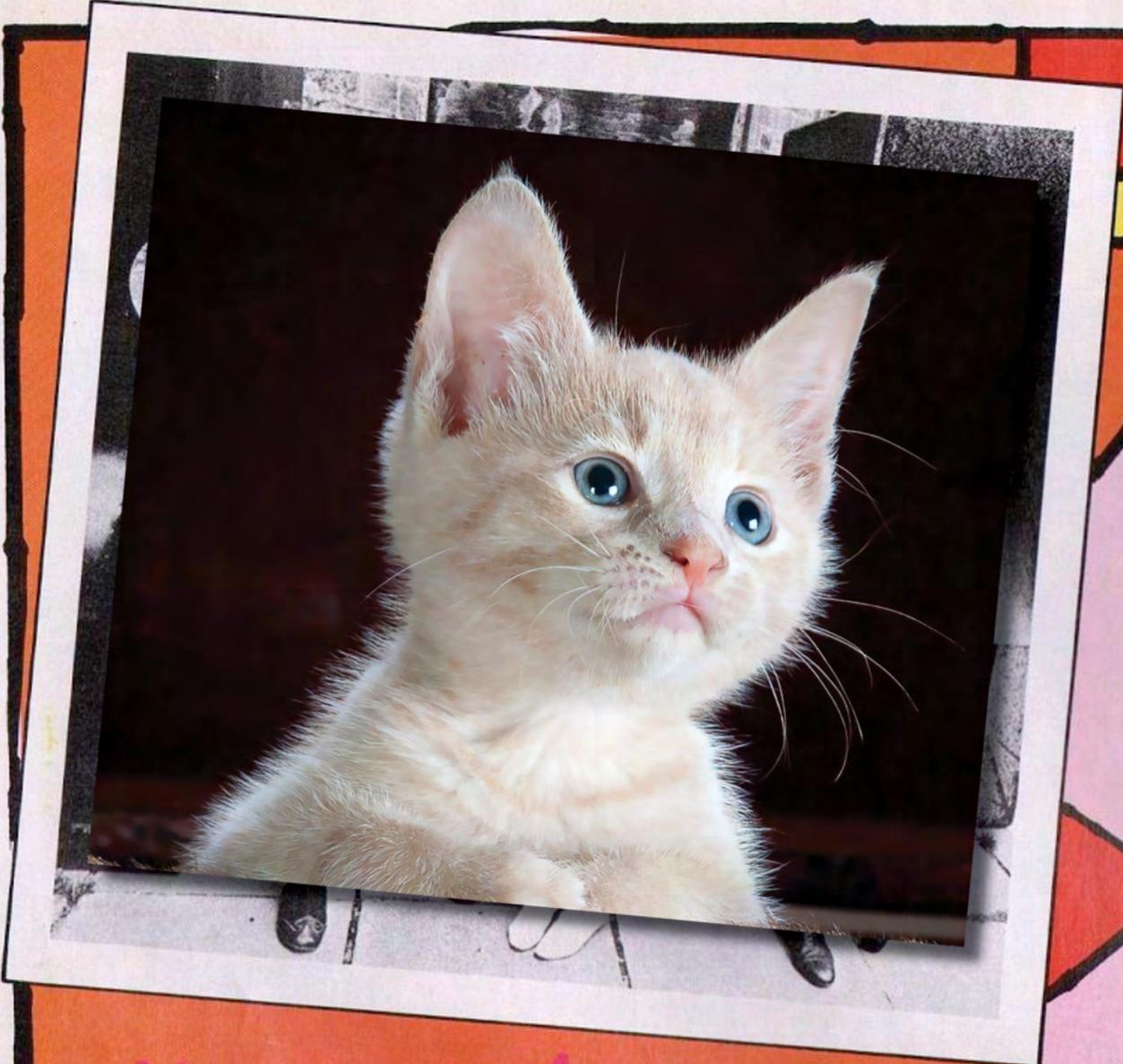
**What do you do?**  
I make sounds with electronics.

**A transformative/memorable sound or listening moment in your life?**  
I remember watching the original *Star Wars* films as a child, and this was probably my earliest experience of appreciating the Foley sounds independently of their wider context in the film. I was very young so most of the films I'd seen up to this point were predominantly Disney or similar where the sounds usually resembled the score in timbre. Very lush, light, and orchestral. The sounds in *Star Wars* were, in contrast, harsh and utilitarian. They were often ugly and strange and they provided me with a new understanding of similar sounds made by machines and electronics in the real world.

**What did you do during your residency?**  
I improvised with a modular synthesizer and some stomp boxes.

**Tell us a little about the sounds you have shared here.**  
While improvising I found I ended up creating a more rhythmic and percussive piece than I had originally imagined. There's a lot of the piece that didn't end up that way but I found that getting away from and back to some kind of rhythmic base became the guiding force while making it. In terms of how the work progresses, I find when improvising that I'm always tempted to change things constantly, never repeating anything and always moving to the next change in the dynamic of the sound. What you are hearing is a conflict between that inclination and the conscious desire for the sounds to have time to be heard.





# HEATHER TAIT

*I would like to climb high in a tree  
I could be happy, I could be happy  
Or go to Skye on my holiday  
Maybe swim a mile down The Nile  
I could be happy, I could be happy*

**What do you do? Artist/photographer**

**A transformative/memorable sound or listening moment in your life?** An owl screeching at night when I was ten. I was worried that a rabbit or mouse was about to be picked off.

**What did you do during your residency?** I created a sound piece about Brexit

**Tell us a little about the sounds you have shared here.** I downloaded sound files from protests, news items and speeches. They were mashed together to try and reproduce the 'noise of brexit'. Brexit was very, very loud for me.

*Chorus  
Get away, run away, faraway  
I could be happy, I could be happy  
Repeat chorus to fade*

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