



An exhibition from the
RAISE YOUR VOICE COLLECTIVE

Kraak Gallery

11, Stevenson Square
Manchester M1 1DB

Opening night 11 May
Exhibition 11-14 May





CITIES OF SOUND

an exhibition from the Raise Your Voice Collective

How do we hear? What do we hear? How do we shape our sonic environment?

More than half of the world's population now lives in cities, but do we notice what our new habitats sound like? How does human presence impact on the acoustic reality? **Cities of Sound** is an interactive engagement with ideas of the city, living and lived-in systems, the facts of urban life, and the sounds that these produce.

The artists showcased by this exhibition all come from backgrounds in music. Their origins as composers, sound designers and studio technicians has lent them a

particular concern for the acoustic qualities of life, and their works reflect that interest.

Our sonic environment is often overlooked, hardly perceived, but can simultaneously be having a subconscious effect on our perception of space and the city. The works here push sound to the foreground in combination with a variety of visual and interactive manifestations, bringing into focus a side of our built environment often but dimly perceived.



Raise Your Voice would like to thank FutureEverything for their support of this exhibition and all the artists involved for contributing their time and creativity.

The **Raise Your Voice Collective** is a group of artists, musicians and composers based in Manchester, questioning all aspects of sound, music and our sonic environment. Founded in 2010 by Rob Guy, Steve Pycroft and Chris Swithinbank, our first events were performances of new music by composers with strong links to Manchester, at Centro Bar in the Northern Quarter. Our second performance (pictured below) was awarded the FutureEverything Showcase Prize 2010 for its innovative mix of live instruments and electronics, and we are delighted to be taking part in the FutureEverything Festival for the second year running.

Our activities are aimed at promoting the work of composers, artists and performers in the North West both through live pre-

sentation of their works in unusual contexts as well as with a web-based support network. Our work has been recognised by *Sound and Music*, who included our efforts to promote live new music in their Artists' Toolkit, an online resource and advice repository for independent artists.

Cities of Sound represents a new venture for Raise Your Voice as an attempt to offer audiences an engagement with sound on a different timescale from the traditional performance context allows. Our relationship with sound is not only in the concert hall and Cities of Sound reflects our continued commitment to challenging audiences' interaction with sound.

www.raise-your-voice.org
[@_raiseyourvoice](https://twitter.com/_raiseyourvoice)





POND LIFE

Sam Salem & Patrick Sanan

*P*ond Life is an ongoing series of interactive audiovisual installations involving simulated life forms projected into a water tank. The installation itself evolves and improves with each showing. Previous versions have been installed at the Sonic Arts Network Expo in Plymouth, England, at the International Computer Music Conference in Montreal, Quebec, Canada, at the New York City Electroacoustic Music Festival, and as part of the S.LOW Projekt in Berlin, Germany.

The project aims to present the participant with an aesthetically captivating system which shows beauty and complexity despite of or indeed because of its

construction from very simple independent agents and simulations. The piece uses no prerecorded sounds or prerendered images and relies only on processes defined locally in time and which always evolve according to the same rules — large-scale evolution and cycling of the system is implied by the values of various constants and probabilities. In this way the viewer is presented with a unique experience which mirrors the never-repeating beauty found in natural structures emergent from large numbers of simple agents acting over time.



Pond Life uses the open-source program Processing to handle simulation and graphical rendering tasks, and communicates via the OSC protocol with the SuperCollider program which is used for realtime audio rendering.

Sam Salem and Patrick Sanan met at the University of Manchester while both pursuing Masters' degrees in Electroacoustic Composition. They soon became friends and collaborators, in part due to their common backgrounds, both of which included technical training and studies (Sam in Computer Science, Patrick in Engineering and Mathematics) combined with an intense interest in electroacoustic music and electronic visual arts. In addition to their collaborative work, Sam is working as a composer, finishing his PhD at the University of Manchester, while Patrick is a PhD candidate in Applied and Computational Mathematics at Caltech, studying topics in physical simulation and computer modelling.

The artistic aims of the duo could be summarized as 'The pursuit of direct perceptual engage-

ment, as supported by technology'. As such, works are far more concerned with the nature of and perception of color, shape, place, space, time, physics, and movement than they are with 'higher level' experiences, aspects of human society, or indeed with the use of technology as itself a central aim of the work.

It has always been a point of pride that installations have been keenly enjoyed by children as well as adults. This suggests that the work is both as directly visually and sonically appealing as intended and that its appeal relies only on general, shared experiences with reality which all people share.

www.sanansalem.com





A SONIC EXPEDITION TO VIETNAM

Ricardo Climent

Creating *Hồ* has been a full-of-fun journey and a very stimulating project. *Hồ* is an imaginary sonic expedition to Vietnam, plenty of adventures and drama. Although it is immersed in a three-dimensional visual environment, it has a focus on sound. In *Hồ*, the performer, sound artist or casual visitor, becomes 'the captain of a ship,' who controls a sound-wheel interface inspired by maritime navigation. While 'navigating', he/she leads listeners to an aural journey with critical stops at specific locations. Such scenes are my personal imaginary reconstruction of a number of sketchy stories with unique sound interest and located in Vietnam.

Audiovisual scenarios vary from a rickshaw trip finding your way out of a sonic-maze, to experiencing a zebra crossing in a jungle of cars and mopeds, or even having an argument in a restaurant in Ho Chi Minh City, because you dislike eating live giant squid...

- Ricardo Climent, 2009

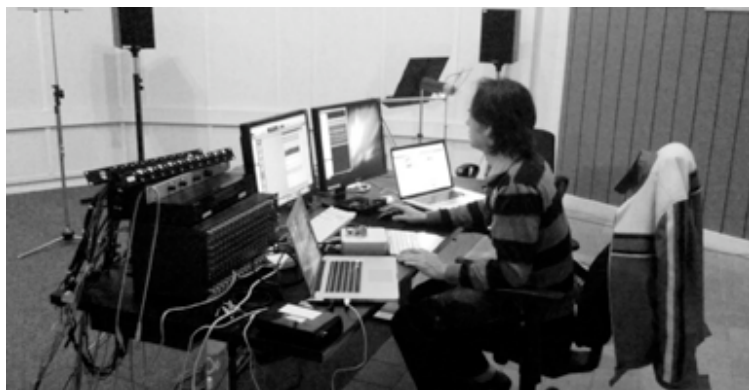


Hồ uses open-source game engine Blender and audio programming environment Max/MSP, while the navigation wheel is built using a dismembered computer mouse.

Ricardo Climent is an active composer who often finds original new routes and stimuli in the field of music technology. He is currently lecturer at the School of Arts, Histories and Cultures, University of Manchester and serves as Co-Director of the NOVARS Research Centre. He previously held a lecturing position at the School of Music and Sonic Arts (SARC), Queen's University of Belfast. Ricardo has served as resident composer and researcher at the JOGV Orchestra (Spain), Conservatorio of Morelia (Mexico), Sonology - Kunitachi College of Music (Tokyo) LEA labs, at the Conservatorio of Valencia, the Cushendall Tower - In You We Trust (Northern Ireland), at CARA - Celebrating Arts in Rural Areas, Cross-border Ireland and N.K. Berlin.

Among his most original long-term collaborative projects we find The Microbial Ensemble, (repertoire for a bunch of microbes, with Quan Gan), The Carxofa Electric Band (a children's workshop using vegetables and electronics with Iain McCurdy), The Tornado Project (a transatlantic set of commissioned works for flute, clarinet and computer for American wind virtuosi Esther Lamneck, clarinet, and Elizabeth McNutt, flute) and Drosophila (a dance-theatre tour of a blind fly with KLEM and Idoia Zabaleta). More recently he acted as project manager for S.LOW, a cross-disciplinary project in Berlin involving artists from 34 countries around the world, in collaboration with a team of five.

www.electro-acoustic.com





A SCRAPBOOK OF METRO SOUNDS

Ka-ho Cheung & Ruby Yeung

The metro is the epitome of urban sounds. This installation illustrates the humanistic and mechanical features within metro environments. The ambition of this project goes beyond a local soundmap. It is based on field recordings made around the globe. Audiences can listen to the metro sounds as if travelling from one city to another.

Recording trips were carried out in metro systems across twelve major cities. These included the Athens Metro, London Underground, Berlin S/U-Bahn, Stockholm T-bana, Helsinki Metro, Valencia Metro and Barcelona Metro in Europe; various metro lines in Tokyo Metropolitan Area, Shōnan Monorail in Kamakura, Bangkok BTS Syktrain, Bangkok MRT and Hong Kong MTR in Asia; as well as the New York Subway, San Francisco BART and Muni Metro

in North America. Various recording strategies were applied to capture the unique sounds of each metro system. Sound sources were then transformed into soundscape miniatures, embracing the sonic subtleties and cultural codes of the twelve cities.

Central to the creative process is ‘metro-specific typology’. The sound typology identifies and classifies the metro sounds according to their environmental and cultural contexts. ‘Subway music’ reflects the street music culture and freedom of expression of a city. Automated announcements signify the official languages and ethnicity. Sound signals manifest the auditory design. Mechanical noises differentiate the train models and acoustic architecture of a metro system.

Ka-ho Cheung [sounds and text] composes electroacoustic music and music for theatre. His current research explores the sounds of rapid transit systems around the world. He studied music composition at the Universities of Missouri - Kansas City and Manchester. His works have received the first prize of Prague Musica Nova 2002 and an honourable mention in the 2003 Luigi Russolo Competition, Italy. Recent residencies include holding the post of artist-in-residence at Gallery Titannik in Finland (2008) and the Djerassi Residency in California (2009).

www.kahoustic.com

Ruby Yeung [graphics] studied music at the University of Nottingham. She is currently studying for a Master's Degree in Piano Pedagogy at the Hong Kong Baptist University. Besides her major interest in music she also has great passions in other art forms such as drawing. Her favourite artists are Salvador Dalí, Antoni Gaudí and Hayao Miyazaki.





TAPE MUSIC

Since the late 1940s, composers have been working with sound in the studio, exploring the potential of 'concrete' real world sounds for musical use. The three works presented in Cities of Sound, represent three composers' approaches to studio-based composition inspired by the city.

The Suitcases Piece

Contemporary society is predicated on communication across large distances. In this world friendship and social interactions are built on a developing framework that disregards the traditional boundaries of geographical and social space.

Donal Sarsfield's work takes friendship and distance as its starting point. Focusing on the sound of a suitcase with wheels, the work also makes poignant use of poems by W.H. Auden and Louis MacNiece juxtaposing them

against anecdotal sound recordings that reference travel.

The Suitcases Piece was awarded the 1st prize in the Luigi Russolo 2011 composition contest.

La leggerezza delle città

Combining a sonic vocabulary that fuses concrete sounds of the city with more abstract material, Chris Swithinbank's *La leggerezza delle città* sets out to explore and expose the weightless clarity of certain acoustic experiences whose rapid incisions into the listener's perception leave crisply outlined yet multifarious and ultimately ineffable impressions, engaging in a dialogue between the sonic reality of the work and the imagined/remembered relations that the listener constructs with it.

La leggerezza delle città was commissioned by Encuentros Cuenca 2010.

Public Bodies explores the theme of voyeurism, both intentional and accidental. We are private bodies caught in the public gaze, we see things that we would rather not, we are simultaneously hungry for attention and yet crave privacy: we are always seen and yet never watched.

Public Bodies is a work in three movements. Sonically, the main musical discourse is between a human voice (which represents the Self or Inner), the sounds of the city (which represents the Other or Outer) and harmonic and rhythmic material derived from the two.

Public Bodies forms the music for *The Disregarding Gaze*, a dance collaboration with Jane McLean & Vanessa Abreu, and was awarded in the 11th Miso Music Portugal Electroacoustic Composition Competition Musica Viva.

Donal Sarsfield (left) is an Irish composer of instrumental and electro-acoustic music currently studying for a PhD at the University of Manchester on an Irish Arts Council Elizabeth Maconchy Composition Fellowship.

Chris Swithinbank (centre) is a British-Dutch composer who works with both acoustic instruments and electronic sounds. He will take up a place on *Cursus 1* at Ircam, Paris, in September 2011.

Sam Salem (right) is a composer based in Manchester who primarily writes acoustic music but also regularly collaborates with practitioners working in complementary disciplines. He was recently awarded 2nd Prize at *Espace du Son 2010*, Brussels.



3 CITY CONCEPTS

Chris Swithinbank

Our relationship with sound in our everyday environment is far from simple. Debates about noise, sound 'pollution' and, more recently, acoustic design of buildings whose purpose is not specifically acoustic, demonstrate both our ambivalence about and surprising sensitivity to the soundscapes we inhabit. *3 City Concepts* is an attempt to approach ideas of the city through the poetic terminology of sound. A city is in some ways an enormous organism, breathing gently but never sleeping. If we can find the gentle susurrations of this creaking body then maybe we can realise the causes of each fragile sound and, in understanding the mechanism, recognise the beauty in the transience of its myriad acoustic traces.

(See previous page for biography.)

