

Title: '60' – an audio-visual film made using code celebrating the 60th anniversary of St. Ambrose Barlow High School in Swinton, UK.

Project Overview

60 is a purely kinaesthetic audio-visual experience combining computer generated graphics and electroacoustic music. Providing a multi-sensory experience that investigates abstract morphologies through an integration of dynamic media. Investigating movement, identity and space as the basis for the creation of a piece of visual music. Achieved by applying interdisciplinary methodologies to establish morphological behaviours across audio-visual events.

A series of workshops will engage pupils in an audio-visual investigation to create a piece of electroacoustic visual music celebrating the 60th year anniversary of St Ambrose Barlow RC school. Specially designed workshops will present a number of interdisciplinary practice-based processes in the creation of visual music. A visual music piece uses a visual art medium in a way that is more analogous to that of music composition or performance. Visual elements (via craft, artistic intention, mechanical means or software) are composed with aesthetic strategies and procedures similar to those employed in music composition and performance. The final piece will culminate in a performance/screening to be projected onto the side of the school building.

The first part of the composition will be the completion of electroacoustic music score. Realized by making source recordings of the activities of diverse objects and inhabitants at different geographical locations. The field recordings will provided sound and images with identifiable source-cause relationships. For example, people, places, voices, verbal mutterings, unidentifiable conversations, spoken word, the acoustics of places/spaces, traffic, machines etc.

Visual material will consist of fine art practices, film gathered at various locations from the surrounding environment, marquette models and computer coded to transcoding the sound and images into a musical form. By creating custom built software-based environments to produce interactive and generative an audio-visual algorithms to be used in the final performance. The final piece will combine of fixed and live media elements to be performed/screened in at the school in April 2016.

Provisional Workshop Schedule (10 days) 2015/16 :

3 December 2015 -

Day 1 - St. Ambrose Barlow

Introduction to Visual Music

Seminar and screening of present visual music pieces - offer critique of works from selected repertoire.

Discuss concept, analogue/software processes and final performance

Developing individual learning agreements

Decide on recording locations

Evaluate computers and art studios, software and fine art practices

10 December 2015 -

Day 2 - St Ambrose Barlow

Composing visual music linked to electroacoustic music

'Cinema for the Ears'.

Play selected EA repertoire - openly discuss musical characteristics

Demonstrate visual music techniques - sound transformation, image abstraction, generative and stop-frame animation.

Code - linear and non-linear editing techniques - network computer systems

Model making

Set tasks to transform digital media to make new abstractions.

17 December 2015

Day 3 - St Ambrose Barlow

Discuss concept, analogue/software processes and final performance

Developing individual learning agreements

Field Trip 1: to gather sonic archeology 'searching for hidden sounds' - field recording trip of surrounding area - visual and audio capture

Research historical context of the school methods for 60th Anniversary

Day 4 - St Ambrose Barlow

Discuss concept, analogue/software processes and final performance

Field Trip 2: to gather sonic and visual archeology 'searching for hidden sounds' - field recording trip of surrounding area - visual and audio capture of material

Research historical context of the school methods for 60th Anniversary

Day 5 - St. Ambrose Barlow

Introduction to software

Max/MSP, Pd, Supercollider and Processing

Create a custom built software-based environme using Processing and max/MSP via OCS to produce interactive and generative an audio-visual algorithms.

Control and integrate audio-visual media for performance.

Start to produce fixed and live media output - re-projected images onto architectural model and drawings.

Day 6 - St. Ambrose Barlow

Continue working on the piece

Images, Sound and Interaction. The aim to build a creative framework (software), which is musically engaging for performance and which provides scope for acute control (but also certain degree of freedom and generative procedures) over parameters.

Integration of sound design and images

Day 7 - St. Ambrose Barlow

Planning of A/V event

Integration of software and instruments into live performance scenario

Performance layout and logistics

Design web presence - Social media to promote the event

Day 8 - St. Ambrose Barlow

Planning of A/V event

Integration of software and instruments into live performance scenario

Performance layout and logistics

Rehearsal

Day 9 - St. Ambrose Barlow

Planning of A/V event

Integration of software and instruments in live performance scenario

Performance layout and logistics

Rehearsal

Day 10 - St. Ambrose Barlow

Final Performance in April 2016.

Documented and film for the school website

Running concurrently to the workshops a further 10 days has been allocated to carry out additional composition work and preparation of workshop materials. This will take place at the composers home studio Thought Universe studio MCR and NOVARS research centre at the university of Manchester.

Performance Equipment Budget:

Projectors and PA sound system

Media Lab – computers

Portable sound recorder (eg. Zoom H4) and handheld video cameras.

Composer Biog.

[Dr. Mark Pilkington](#) is a composer and performer of electroacoustic music. His practice encapsulates sound and image in electroacoustic music, installation and screen-based works. His work have been performed, exhibited and screened at international conferences and festivals ICMC, ARS Electronica, MANTIS festival and Open Circuit. Collaborative interdisciplinary work with other composers and visual artist/s. As an educator he presents workshops and lectures about his practice at universities, colleges and schools.

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Examples of Visual Music:

Lens 7 (2015) audio-visual composition by Mark Pilkington

Lens 7 investigates audio-visual synthesis through the multi-disciplinary practice of fabrication, analogue modular synthesis and generative digital image processing. The piece makes its premiere at the Sky Theatre, University of North Texas, USA (<http://skytheater.unt.edu/>) as part of the International Computer Music Conference 2015.

(<http://markpilkington.org.uk/project/lense-7/>)

Moiré (2014) audio-visual composition by Mark Pilkington

Moiré is a fixed audio-visual composition that investigates perceptual correspondences between sound and image. The concept is based on encounters and exchanges between fictional characters within a milieu of audio-visual interference. Digital transformations portray memories, thoughts and feelings of social meaning projected in an audio-visual framework. Moiré awarded the grand prize at the [Open Circuit Festival](#), University of Liverpool, 2014.

(<http://markpilkington.org.uk/project/moire/>)

Putney "K" for game-audio (2014) by Prof. Ricardo Climent and Dr. Mark Pilkington

Putney "K" is an interactive media work featuring a virtual VCS3 synthesizer created with a graphics-physics-game engine. The game engine's play-through provides a dynamic graphic score, while opening communication channels to allow a number of performers to take part in an extended musical network. The performer of the real VCS3 takes on the role of a game player and interjects dramaturgy through the expression and manipulation of the instrument, to form a dynamic musical interplay.

(http://markpilkington.org.uk/project/putney-k-for-game-audio-2014-by-ricardo-climent-and-mark_pilkington/)



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