

Workshops

[an exploration of sound worlds]

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Through a series of modular workshops, exchanges, and discussions related to my work on sound and sonic ecology (awareness of, and interaction with a sound environment), my goal and mission is to enhance participants' awareness of sound.

By proposing activities such as open improvisation, electronic and audio do-it-yourself or recording, the purpose of these workshops is to discover or highlight the interactions that exist between human beings and sounds.

Reclaiming the time of listening is an approach that is part of sound ecology, which is why each workshop begins with a listening session: lying on the floor, participants will be invited to close their eyes and listen to music, introducing discussion topics around the music and sounds that make it.

_ Building contact microphones



Essential to the experimental and *bruitiste* music scene, this easy-to-build microphone picks up the vibration of solid materials.

It cost less than \$5 to build, amplify, discover the sound and play with small objects, acoustic instruments of all sorts or metal, wood and plastic pieces.

Participants can start to sonically explore the world by bringing their own contact microphone back home and plugging it into their amplifier, hi-fi device, portable speakers etc

→ It involves: cutting, soldering and stripping cables, a jack plug and piezo discs.

_ Recording sounds



The goal of this workshop is not only to learn how to use microphones, portable recorder, sound cards, and software, but also to think deeply about the sounds. Those we hear every day without really paying attention, those we can use as a material to compose music, those we need to record and amplify to be able to hear them... With this workshop, we take the time to think and talk about the way we interact with all these sounds.

The participants will go home with a .mp3 file of the recording sessions.

→ It involves: indoor and outdoor silent perambulation, wire connection, computer manipulation...

_ Mastering the feedback



Audio feedback, also known as Larsen effect, is a special kind of positive loop gain which occurs when a sound loop exists between an audio input (for example, a microphone or guitar pickup) and an audio output (for example, a power amplified loudspeaker).

Sound engineers try everything to avoid those kinds of loud and unpleasant sounds. In this workshop, the participants will learn to control and play with feedback to create music in less common ways.

By moving a microphone or a speaker, soldering some of them together, or making them move in certain ways participants will be able to compose interesting feedback-based pieces or even small sonic installations.

→ It involves: manipulation of a soundboard and effects, soldering, learning the functions

of microphones and speakers, and thinking about acoustic space.

_ Building instruments made of small motors



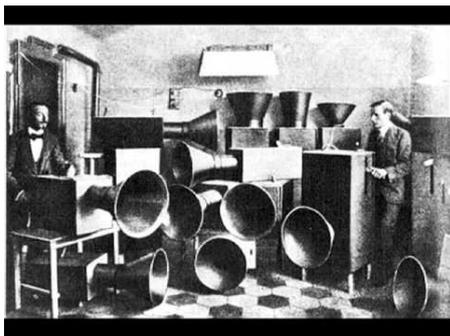
There are motors in every electronic device we have. The purpose of this workshop is to reclaim objects that we use every day, to disassemble them and to build music instruments with their motors.

This workshop has several goals. The participants will work together to build a single, large instrument, or create a motor orchestra, constructed of several small instruments.

At the end, it is all about re-using and up-cycling objects in a sonic way.

→ It involves: recycling and disassembling objects with screwdrivers, batteries, motors, and soldering wires.

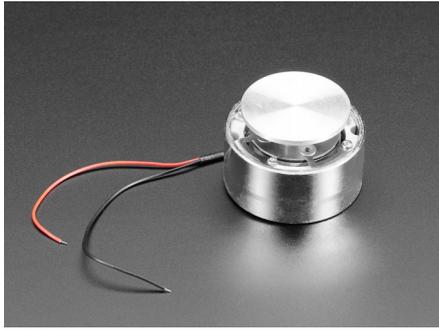
_ Understanding and practicing open musical improvisation



When we learn music, most of the time we follow some rules. It could be a score, some harmonic rules, or ways to use instruments. The principle of open musical improvisation is the following: do what you feel. It is a way to learn to express yourself through sounds without following any rules. A way to be connected with your feelings and to make music following them alone or with others. It is a way to try found objects, instruments, or even your own body to make music.

→ It involves: choosing our instruments and trying different ways to interact musically.

_ Playing the architecture of a room



The aim of this workshop is to explore the resonance of buildings, rooms, furniture or objects.

Let's make the wall, the ceiling or the floor vibrate.

By using or building some audio transducers (speakers without membrane), we can make any object vibrate.

This process is, on the one hand, an interesting way to realize that a lot of different materials that surround us produce or react to sounds, and, on the other hand, can offer different method of composing music with space.

→ It involves: walking and testing with transducers, contact microphones or solenoids, soldering wires, manipulate audio equipment.

_ Building acoustic instruments with found objects



From cardboard-guitar to plexiglass-flute or metal-drum-set, with some tools and a little bit of imagination, it is possible to create a lot of different instruments.

This workshop is not only about making your own instrument, it is also about the recycling aspect of creation. It is a way to learn how we can use some of the objects we throw away and how to apply that spirit to everyday life.

→ It involves: drawing the project, wondering to find some discarded furniture, cutting, unscrewing, assembling and testing objects.

__ Composing with software



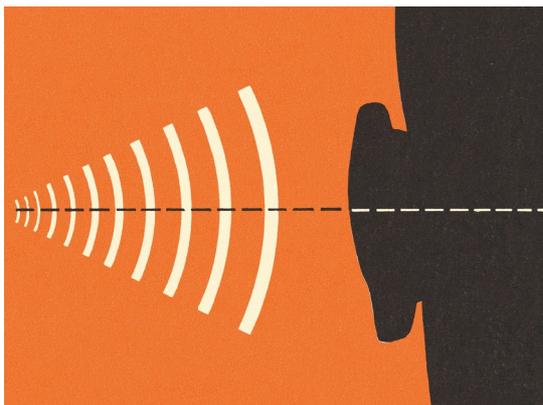
Let's understand and create electronic music with a computer. The possibilities of composition with software are multiple and can open a lot of new ways to learn, practice and create music.

The goal of this workshop is to provide the requisite and tools to compose with a computer. By creating, people also understand how a lot of the radio tunes nowadays are made, they can listen with a more critical ear, and become open to other forms of electronic music.

Also, with this workshop, I want to spread out musical composition. A lot of different ways to compose exists, nobody should be afraid. Together, we can compose the song you have in your head.

→ It involves: manipulating a computer and listening carefully.

__ Extended listening session



In my work, deep listening is paramount. It is a part of my concern regarding the interactions between humans and sounds.

In this workshop, we will listen to pieces of music belonging to a previously selected theme and discuss our responses to the sounds.

With his musicology background, Boris is able to lead the conversations, to interact and respond to participants's questions, comments, and concerns.

→ It only involves concentration and willing to discover.

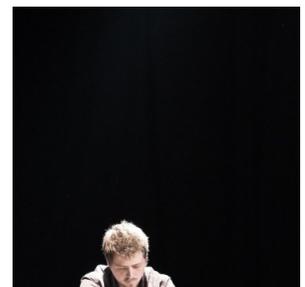
This workshop opens the possibilities of music making.

We will explore the potential of every sound we discover, build or create and their evocations.

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"Today all sounds belong to a continuous field of possibilities lying within the comprehensive dominion of music. Behold the new orchestra: the sonic universe! And the musicians: anyone and anything that sounds!"

R.Murray Schafer, The Soundscape.



Boris Allenou

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