



SOUNDFORM – INSTRUMENTS FOR EVERYONE **INTERNATIONAL SYMPOSIUM / HAMBURG** **HAMBURG March 21./22. 2019**

Music is an elementary part of our life. Music accompanies us in our daily life, it sparks emotions, it creates memories, it enhances relaxation and it is a means of expression and communication. Listening and producing music ought to be available to everyone - whatever their age or condition.

Within the context of this symposium, EUCREA presents instruments and methods that respond to this challenge in a new way: Whether by modifying classical analogue instruments or by developing entirely new instruments, enabling new styles of play and tapping into sound spaces. Furthermore, the progressive development of digital technologies makes other forms of musical activity possible: Instead of hands, arms, voice and breath, other parts of the body, for instance our legs, eyes and thoughts come to the fore.

We have invited musicians, artists, designers and research groups from all over Europe, to participate in this symposium and present their newest developments to the public. Here, musicians with and without disabilities, music educators, instrument makers and technology buffs can seek inspiration, try out instruments and share their experiences. The possible applications of accessible instruments will be demonstrated on stage; developers are invited to network with each other and begin new cooperations. The symposium will identify ways of making inclusion in music possible, and will examine how music education in Germany ought to change in order to achieve this goal.

Join us in an exciting world of new artistic forms of expression!

More information is available at www.eucreea.de

1.00 p.m. Opening address and introduction of session topics

Angela Müller-Giannetti (EUCREA)

Michael Huhn (Lecturer at the Academy for Music and Theatre, Hamburg and member of the board in the federal presidium of the "Federal Association of Music Tuition" BMU)

1.20 p.m. SESSION 1: REINVENTING AND EXPANDING TRADITIONAL INSTRUMENTS

1.20 p.m. DRAKE MUSIC: The Kellycaster / John Kelly (London/UK)

John Kelly is a musician, writer and actor. He lives in London. John has limited use of his hands; between 2015 and 2017, he developed the "Kellycaster" together with Gawain Hewitt, Charles Matthews and Dave Darch (Drake Music London). The Kellycaster is an adapted electric guitar that functions as an interface to software. The Kellycaster makes it possible for John to play the instrument like a classical guitar, by strumming the strings while the application controls the chords and notes.

1.40 p.m. Playing one-handed - the OHMI Trust / Stephen Hetherington (Birmingham/UK)

The OHMI Trust is a Birmingham-based organisation pioneering the development and adaptation of musical instruments for those who are physically disabled. Any deficiency or disability in one hand or arm makes traditional instruments unplayable. While accessibility in architecture has been a standard for some time, the subject has been seriously neglected in instrument making. As a result, millions across the world are excluded from music-making for the lack of suitable instruments.

The OHMI Trust reports on inventions and research, presents musical instruments, cooperates with instrument makers and runs an annual competition. The aim of the competition is to encourage the development of musical instruments that can be played without the use of one hand or arm, yet has all the characteristics and facility of a traditional instrument. In the past few years, the OHMI Trust has intensified its focus on research, teaching methods, supported music-technological developments and analysed social factors that further the inclusion in music.

2.00 p.m. My Breath My Music / Ruud van der Wel / Karin van Dijk (Rotterdam/NL)

In 2000, Ruud van der Wel began using electronic instruments in his sessions as a respiratory therapist with physically disabled children. In 2005, he co-developed the Magic Flute with David Whalen and Brian Dillon, an instrument that is controlled by breath as well as by small head movements. He founded the "My Breath My Music" foundation, which aims to give people with physical disabilities, children in particular, the opportunity to play music. Since then, the foundation has kept on developing further hardware and software.

Karin van Dijk has a progressive muscular disease. As a result, she cannot move her arms and uses a wheelchair. Karin van Dijk studies and is also an ambassador and chairwoman of the foundation. She has played the Magic Flute since she was fifteen years old.

In this presentation, Ruud van der Wel and Karin van Dijk will present their ideas and thoughts about technologically supported music instruments and the Magic Flute.

2.30 p.m. SESSION 2: NEW INSTRUMENTS FOR NEW MUSIC

2.30 p.m. Soundbeam / Adrian Price (Bristol/UK)

The Soundbeam was originally designed for dancers in 1988. In the past thirty years it has become an interesting musical instrument that can be played by everyone and that has given thousands of people the opportunity to express themselves with music.

The use of sensor technology in combination with wireless switches translates body movement into sounds. Soundbeam 6 gives its users the opportunity to combine their own improvisations with finished compositions, which can be individually arranged.

2.50 p.m. Jam Flow – Instruments for musicians and non-musicians

Cas van Son (Eindhoven/NL)

Cas van Son describes himself as a designer of social change and joy. He is particularly interested in the interaction amongst people, and between them and their surroundings. Because he is a musician, he is aware of the power, the pleasure and the enrichment of playing music together with others. So it was only logical that he combines his activities as a designer and a musician.

With JAMFLOW, he has created a series of instruments that makes the comprehensive experience of playing together and improvising ("jam") accessible to everyone, which is otherwise only available to musicians. A "jam" is a collective musical adventure - a dive into musical experiments, unrestrained and unobstructed. With JAMFLOW, everyone can take part because operating the instruments demands no prior musical knowledge or technical skills. Musicians and non-musicians can make music together. Cas van Son is thinking about how the JAMFLOW could be used in schools, at events and in public spaces.

3.10 p.m. Uses of ableton Push and Live / Brian Smith (Berlin/D)

Ableton was founded in 1999 and designs software and hardware that is used by a worldwide collective of musicians, sound designers and artists. The "Live" software was launched in 2001 - it can be used to develop musical ideas and edit them into finished songs ready for the stage. "Push" is a unique keyboard instrument that can be filled with various digital sounds. Brian Smith will present these devices and report on institutions and initiatives where people with different types of disabilities use these in their musical activities.

3.30 p.m. Coffee break & instrument market

4.10 p.m. SESSION 3: DIGITAL INSTRUMENTS AND INTERFACES FOR EVERYONE

4.10 p.m. The EyeHarp Project / Rafael Ramirez und Zacharias Vamvakousis (Barcelona/SP)

The EyeHarp is a gaze-controlled or head-controlled musical interface. The EyeHarp is an open source software, which can be accessed on the Internet, and has been downloaded approximately a thousand times in the past two and a half years. Because rhythm is much harder to control with eyes than with hands, learning to play the instrument demands a large amount of patience. This is why the additional EyeRhythm software was developed.

Rafael Ramirez and Zacharias Vamvakousis will talk about the development of the software and based on the story of two musicians they will describe how EyeHarp has made it possible for them to participate in musical life. They will also show a performance given with the EyeHarp by students in the Concert Hall of the Pompeu Fabra University in Barcelona. Furthermore, they will discuss plans and visions for the future.

4.40 p.m. Sound Control Sam Parke Wolf (London/GB)

Sound Control is a cooperation project between the Northamptonshire Music and Performing Arts Trust and the Goldsmiths University of London, funded by the Paul Hamlyn Foundation. The goal of Soundcontrol is to cooperate with young people with disabilities, developing and building instruments that meet their individual needs. Within this context, a software was developed that can be used by everyone and which can be downloaded on the Internet. Sound Control is controlled by very different movements via a Webcam; the software integrates some standard applications, for instance, Leap Motion, Microbit and GameTrak. This software can be used to play oneself or to alter existing musical material.

5.00 p.m. Sounding Brush Sourya Sen / Julia Lohmann (Helsinki/Finland)

Sounding Brush is a tablet tool enabling users to express themselves by creating sound and painting at the same time. It is an app aimed at giving access to sound experimentation, editing, learning and performance without prior music or visual arts experience. By linking sound to drawing, painting and mark making Sounding Brush offers an intuitive digital alternative to traditional sound making interfaces. The project aims to provide an inclusive platform to make sound, music and performance more accessible for anyone wanting to become active in this field.

The idea to Sounding Brush originated within the context of a design challenge for the development of new music instruments, which was held by EUCREA in cooperation with the Academy for visual arts (HFBK) in Hamburg in 2018.

Sounding Brush is now being further developed by Aalto University in Cooperation with EUCREA. The project is developed by the Department of Media masters student Sourya Sen and Academy Research Fellow Koray Tahiroglu in the SOPI research group at Aalto University, Helsinki, together with Professor of Practice in Contemporary Design Julia Lohmann and inclusive communication designer and visual artist Gero Grundmann.

5.20 p.m. T/Act - sound controllers for social empowerment

Andy Best-Dunkley (Helsinki/FIN)

T/Act sound controllers (Tactile – Action – Act – Actor) are digitally controlled instruments that emerged from the cooperation between the artist, Andy Best-Dunkley, and Dancehearts, a Finnish dance group for young dancers with disabilities. During their long cooperation, they created instruments that made it possible for the performers to expand their expressive options on stage, for instance, when music is triggered by body or wheelchair movement, or by amplifying or musically expanding the voice. With his presentation, Andy Best-Dunkley wants to demonstrate how individually developed, interactive media technology provides artists with disabilities with improved means of expression on stage, and achieves more inclusion.

5.40 p.m. experimentum – Artistic cooperations by means of digital technology

Elina Wahibie / Stefan Guntelmann (Hamburg/D)

Elina Wahibie works in the "Lab for artistic experiments", a sector of the barner 16 (alsterarbeit gGmbH) artists' network. In her function as a sound artist, together with her colleague, she will be accompanied by a team of musicians. Elina Wahibie and Stefan Guntelmann work together technically and musically on a daily basis in the studio. In close cooperation they examine various conditions of success. Failure and surprising sounds are a welcome part and a driving force of this open musical communication. With their passion for sounds they try to prove, in every performance, that it is possible to be equal among equals despite physical or cognitive particularities. Occupation? Musician!

6:00 p.m. Buffet

8:00 p.m. Accessible Instruments on Stage (public concert)

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DRAKE MUSIC: John Kelly & The Kellycaster (GB)

Parasonic / Peter Larsson und Paul Bothén (SE)

Parasonic is a duo consisting of the Swedish musicians Peter Larsson and Paul Bothén. They create music with electronic instruments and new playing techniques, which go far beyond the physical limits of the body.

Wahibie/Guntelmann/TonArt (D)

Performance of a jointly produced video installation Inspired by jazz, new and electronic music, the duo ventures into the open areas of sound art. TonArt is a cooperation between musicians from different artistic backgrounds working with improvisation.

PROGRAM MARCH 22. 2019

9.00 a.m. SESSION 4: SOUND RESEARCH: MUSIC / INTERACTION / SOCIETY

9.00 a.m. Digital Musical Interactions / Koray Tahiroglu (Helsinki/FIN)

Digitalisation has enabled new possibilities of utilising new interfaces for musical expression. It also opens up new possibilities for new music practices to emerge, which can be viewed through surrounding technological factors. Despite technological advances, what makes our relationship with music particularly interesting is that it is inherently a socio-cultural activity, supporting a diverse range of interactions and social or individual goals. The presentation on Digital Musical Interactions will discuss the research in SOPI - Sound and Physical Interaction - research group with emerging technologies and cultural constraints behind

digital musical interactions, specifically through projects that present a novel collaborative environment with tangible and expressive musical instruments as well as through an intelligent system, that acts to maintain and deepen the musicians' engagement by learning from the user behaviour while interacting with digital environments. It will further bring on discussion on new music technologies and how they are utilised in creative contexts.

**9.20 a.m. About "Systems – Encounter", "fielding" and instruments for people with ASD
Till Bovermann (Berlin/D)**

As part of a 1-year study, a multidisciplinary team of (interaction) designers, artists and sound engineers came together in 2013 aiming to facilitate people with severe autistic spectrum disorder (ASD) to actively take part in the field of contemporary electronic and digital music practice. Within several working phases in a supervised living space, we co-created a holistic sound experience picking up and transforming the environmental sounds of selected places within the house.

Contrasting to this, various groups of sound practitioners came together within the last 3 years to capture and work with sounds and tones in the environment with electronic instruments. Under the title "sonic wilderness interventions" the participants researched musical conversations between the (non-)human locals, and the site they found sounding, vibrating, and speaking for itself.

How do these activities connect and what can be learned from them? Till Bovermann will try to answer this question in his presentation.

**9.40 a.m. SESSION 5:
NEW INSTRUMENTS IN INCLUSIVE ARTISTIC ACTIVITIES**

9.40 a.m. Inclusive ensemble work / Sophia Alexandersson / Peter Larsson (Malmö/SE)

ShareMusic & Performing Arts is a cultural organisation with international activities that is engaged in innovative developments in performing arts. The vision of the organisation is to give everyone the possibility to express themselves artistically with the use of new technologies.

Sophia Alexandersson, is the founder, CEO and Artistic Director of ShareMusic & Performing Arts. Her lecture focuses on how innovative technologies help promote access to artistic projects for disabled artists and enable them to compose and perform. The audience can become familiar with some of the interfaces in a live demonstration.

10.20 a.m. Coffee break & instrument market

with AUMI, Guided Bottleneck, Makey Makey, Mogeas, Fielding Till Bovermann
ableton Push und Live, T/Act - sound controllers

**11.10 a.m. Performance without Barriers / The Drake Music Project Northern Ireland
Franziska Schroeder (GER/IR) / Alex Lucas (Belfast/IR) / Michelle McCormack (Belfast/IR) / Mary Louise McCORD (Belfast/IR) / Damian Mills (Belfast/IR)**

Franziska Schroeder is a musician. She is based at the Sonic Arts Research Centre, Queens University Belfast where she holds the post of senior lecturer in music and sonic arts. Her research focuses on the connection between performance and technology. Within this context, she created the research group "Performance without Barriers" at Queens University that develops and investigates the applicability of inclusive music technology.

Alex Lucas is a product designer who specialises in designing music technology hardware interfaces. During this presentation, Alex will demonstrate devices designed as part of his research and share some of his findings.

Michelle McCormack is CEO of The Drake Music Project, Northern Ireland, which cooperates closely with Queens University. The Drake Music Project offers physically disabled adults and children, the opportunity to independently compose their own music using technology. The team is convinced that digital technology offers huge opportunities to persons with disabilities, by enabling them to express themselves in a creative way. Damian Mills and Mary Louise McCord are working as musicians in the Drake Music Project.

11.50 a.m. Instruments for everyone: Opportunity for inclusive music in Germany

A panel discussion about the possibilities and opportunities digital technology offers for inclusive music education and music production. With representatives of music, music education and the music industry.

Moderator: Angela Müller-Giannetti

12.30 a.m. End of the symposium

1:30 p.m. Designer-Lab (invited guests)

Event for instrument developers, designers, programmers and musicians to exchange information about developments, needs and cooperation possibilities.

7.30 p.m. Nacht der barner16 (optional - please specify in your registration)

An inclusive cultural and art programme by and with the barner16 artists' collective.

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INTERNATIONAL SYMPOSIUM / HAMBURG
HAMBURG THU./FR. MARCH 21./22. 2019**

DATE

From Thursday March 21. 2019 at 1 p.m. to Friday March 22. 2019 at 1.00 p.m.
(optional: Evening concert "Nacht der barner16" March 22 .2019 at 7.30 p.m.)

VENUE

resonanzraum St. Pauli

Bunker 1st Floor, Feldstraße 66, 20359 Hamburg

U 3 Tube station "Feldstraße"

On-site parking available (fees apply)

Accessible entrance: Use the door at the right of the main entrance, second lift to 1st floor (signposted)

CONFERENCE LANGUAGES

The symposium will be held in German and in English. Please specify whether you require a sign language interpreter when you register.

REGISTRATION

- Registration through www.eucree.de
- After the registration has been submitted, you shall receive a confirmation email, as well as an invoice.
- Withdrawal is free of charge if you cancel up to four weeks before the conference (22.02.2019). Thereafter we will charge 50% of the conference fee. If you cancel on the day of the conference the full fee will be charged.

REGISTRATION FEES

- regular price €90.00
- students, the unemployed, seniors, people with disabilities €50.00
- optional: Evening concert "Nacht der barner 16" on 22.03.2019, €8.00 reduced price /€10.00 regular.

The registration fee includes admission to the symposium on March 21./22. 2019, a buffet dinner, as well as admission to the evening concert on March 21. 2019. It does not include admission to the evening concert "Nacht der barner16" on March 22. 2019.

If you are an artist and are not able to take part for financial reasons, please get in touch with us.

CONTACT

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More informations see www.eucrea.de

SOUNDFORM is a project of

EUCREA

in cooperation with barner16 (alsterarbeit gGmbH), Hamburger Konservatorium, Hochschule für Musik und Theater, Hochschule für bildende Künste, DRAKE MUSIC, The Drake Music Project, Northern Ireland

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