



THE SOUNDSON PROGRAMME

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**In association with
Columbia University, NY, USA**



An educational Model



Pedagogical Goals

- To introduce the practice of electroacoustic music into the classroom.
- To make students use music technology creatively.
- To initiate meaningful collaborations between schools from different countries through this practice.
- To support development of listening skills, sensitivity to the world of sounds and musical imagination.
- To stimulate curiosity for other cultures, languages and places.
- To strengthen ability of working in groups (collaborative mechanisms)
- To encourage critical thinking and forging personal tastes.



Recording of Sound Materials :



Recording of Sound Materials :

-Soundscape



Recording of Sound Materials :

-Soundscape

-The human voice



-Internet as a tool for exchange



-Internet as a tool for exchange

-working in groups



-Internet as a tool for exchange

-working in groups

-learning and creating through exchange



-Internet as a tool for exchange

-working in groups

-learning and creating through exchange

-Collaborative composition



Main Components

- Listening to the sounds around us as a way of developing awareness of the sonic environment and as a way of listening to the world as music.
- Soundscape as a generative element for composition.
- Long distance collaborative composition: music making in a process of exchange.
- Intercultural exchange through sound: linking students from different languages, social backgrounds and distant geographical locations.
- Accessible audio technology used as a tool for creative musical activity.



Pilot project

Elementary Schools from

Vitry-sur-Seine (France)

Roosevelt, New Jersey (USA)

Students age 8-9



An European project

European Week in Schools
October 20th to 24TH, 2008

Five Countries/ Seven Schools

France: Villejuif and Lansargues

Poland: Nowa Sól and Warszawa

Italy: Patti

UK: Leicester

Bulgaria: Sofia

Students age: 10-13



Virtual Concert

Three Simultaneous Musical Games
with Participation of all Partner Schools:

Game 1 : Domino

Game 2 : Voices

Game 3 : Transform



Feedback

The composer Jean-Louis di Santo, who conducted the project in Bordeaux, wrote:

The discovery of the electro acoustic music always represents an intense moment for students: the enchantment by the sound just produced and reproduced by the way of recording, the astonishment in the face of discovery of multiple sound transformations, the play of editing/mixing....

The fact of exchanging sounds with unknown children from a distant country amplified the phenomenon, and the com-position, the "common position" carries the metaphor of living together and arouses the curiosity of the other.



Feedback

The composer Joaquin Cofreces who conducted the project in Ushuaia commented on the experience:

The students were attentive and showed curiosity throughout the duration of the project. Although at the start of the activities their sound environment was not unfamiliar to them, they began to perceive it in a progressively detailed manner: they started to listen to their peers, to the sounds of the school and their environment. They were captivated by the fact that children from a different country could listen to their voices as much as they could hear the voices of their peers from overseas. Some students showed a particular interest in the activities, but they all participated in various stages of the project. Most students owned their own computers and installed the music editing software by themselves, which simplified the technical aspect of the activities. Students found amusing to transform sounds and voices in the computer, to explore the special aspect of sounds and to mix the noises with songs.



Summary

- Correspondence-by-sound creates a new dynamic situation: a climate of expectation where students anticipate the arrival of new sounds.
- Students always work with the intention of communicating something to their partners.
- Students learn how to listen by articulating differences and similarities between their own environment/culture and the environment/culture of others.
- Students become aware of the inherent richness of the world of sound and of the endless possibilities of invention and organization in the domain of sound composition.



Mikhail Bakhtin (1895-1975)

In the realm of culture, outsidership is the most powerful factor in understanding. It is only in the eyes of other culture that foreign culture reveals itself fully and profoundly. We raise new questions for a foreign culture, ones that it did not raise itself, we seek answers to our own questions in it; and the foreign culture responds to us by revealing to us its new aspects and new semantic depths.

“Speech Genres and Other Late Essays” Trans. by Vern W.. McGee. Austin, University of Texas Press, 1986).



John Cage (1912-1992)

Art instead of being an object made by one person is a process set in motion by a group of people. Art's socialized. It isn't someone saying something, but people doing things, giving everyone (including those involved) the opportunity to have experiences they would not otherwise have had.

“Diary : How to Improve the World” (You Will Only Make Matters Worse) (1967).



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