

Output Details

It is advisable to fill this form out electronically. The boxes below will auto-expand as you type in more text.

1. Your name
Dr Carl Faia

2. Title
Wave Studies: Wake

3. Brief description of the output (one line only)
Musical composition for ondes Martenot and electronics commissioned by Art Zoyd Studios and performed by Nadia Ratsimandresy

4. Type of output – please click on the words ‘Choose an item’ below, then click the arrow to select an item
Composition

5. Venue(s)
Nadia Ratsimandresy in Dijon, France at the <i>Ici l'onde Festival of New Music</i> produced by <i>Why Note</i> at Le Consortium, the 20 November 2015; On tour in Geneva (Elektron Festival), Copenhagen, Montbéliard, Stockholm, 2016-2017

6. Date or Year of first performance / Year of publication (if book)
November 20, 2015.

7. ISBN (if book)

8. Number of additional authors/creators

<p>9. Additional information: Research content/process (300 words in total)</p> <p><i>Examples of descriptions of outputs submitted to the previous REF2014 can be viewed at: https://results.ref.ac.uk/(S(jzxyolmc2xxcis14efynkltk))/Results/ByUoa/35 (e.g. see outputs from Roehampton and Southampton)</i></p>	
<p>9a. What was the aim of the research/research question(s)?</p>	<p>The ondes Martenot was invented by Maurice Martenot in 1928 and is one of the earliest electronic instruments but its repertoire is surprisingly small. The French ondiste, Nadia Ratsimandresy, in collaboration with various studios and research centres around Europe, is actively commissioning new works for the instrument. The <i>Wave Studies: Wake</i> project had two principal research aims: to create a new musical work based on the effects of waves in various forms; and to enable other creators and performers to access the instrument's potential more easily, in particular making it easier to vary the instrument's sound and avoiding the need to use its heavy and fragile speakers.</p>
<p>9b. What was the research process / methodology?</p>	<p>To this aim, Ratsimandresy and I worked together in a residency at Art Zoyd Studios, developing the instrument's capabilities for live electronic manipulation through the use of a variety of Max patches that I created during the residency. The patches made it possible to play the instrument without the usual panoply of speakers and as an initial outcome of the research I realised an ondes Martenot version of Karlheinz Stockhausen's Solo (1965-1966). This work is now part of Ratsimandresy's concert repertoire.</p>
<p>9c. What were the insights / findings at the end of the research process?</p>	<p>The Max patches created for the project are useful not only because they make touring with the ondes Martenot much more manageable but also because the virtual outputs they create enable a far more imaginative and varied approach to writing for the instrument, demonstrated in the <i>Waves Studies: Wake</i> composition. The patches have now been used by other composers working with Ratsimandresy and by other performers of the ondes Martenot.</p>
<p>9d. When and how did dissemination of the research happen? (e.g. public performance, CD release, score publication)</p>	<p><i>Wave Studies: Wake</i> was premiered in November 2015 with further concerts throughout Europe, including a performance for the electronic music dance festival Elektron, in Geneva, for which a new dance was choreographed.</p> <p>The performance of this work led to another commission for this instrument funded in part by the Diaphonic Foundation.</p> <p>http://www.carlfaia.com/portfolio-items/waves-studies-wake/</p>