

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: Ripples

3. Brief description of the output (one line only)
Musical composition for ondes Martenot and electronics commissioned by Why Note in Dijon, France and the Diaphonic Foundation, 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, 20 November 2018; Hillingdon Music Festival 2019; on tour in Europe 2018-2019.

6. Date or Year of first performance / Year of publication (if book)
November 20, 2018.

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>Wave Studies: Ripples is the second of three works for the ondes Martenot in which the formal and conceptual conceit is the wave. It explores the repercussions, reflections, influences created through physical and metaphysical gestures.</p>
<p>9b. What was the research process / methodology?</p>	<p>Wave Studies: Ripples built on the successful working relationship established with the ondes Martenot performer Nadia Ratsimandresy. As it utilised the technology developed for our previous project, Wave Studies: Waves, previous creations, the research process could focus more on the source material for the music. In addition to gestural elements relating to the physical movement of ripples I used a recording of the Day of Affirmation Address given by Robert Kennedy to the National Union of South African Students at the University of Cape Town, South Africa, on June 6, 1966. An analysis of the recording provided rhythmic and pitch material and a treated version of the recording also became part of the final work.</p>
<p>9c. What were the insights / findings at the end of the research process?</p>	<p>Wave Studies: Ripples was presented in concert alongside works by other composers using the technology I had developed in Wave Studies: Wave, providing further validation of its effectiveness. The use of the Robert Kennedy recording was a new feature in my music: organically developing musical source material from speech gave the work a political resonance that I will explore further.</p>
<p>9d. When and how did dissemination of the research happen? (e.g. public performance, CD release, score publication)</p>	<p>The creation and performance of this work was funded in part by Why Note and the Franco/British Diaphonic Foundation for cultural exchange. The Diaphonic Foundation also promoted the concert programme in which Waves Studies: Ripples was premiered, taking it to the Huddersfield and Hillingdon Music Festivals. There were also workshops in France and Britain enabling young composers to discover the ondes Martenot.</p>