

## Who is the Workshop For?

This workshop is for everyone interested in environmental questions and nature's music, including • *Environmentalists* • *Goethean Scientists* • *Land Artists* • *Music Educators* • *Community Musicians* • *Instrument Makers* & • *People who work with Creation Spirituality*.

It is appropriate for participants with all levels of musical experience.

## Testimonial

Tonalis is watering the roots of music, reviving the mystery and nurturing the sacred which lies behind all inspiring performance. It is vital work.

JONATHAN HARVEY - Composer and Author of 'Music and Inspiration'

## Workshop Leader

*Michael Deason-Barrow* - director of 'Tonalis Music Centre' - is an inspirational choir leader and master singing teacher. As a community musician - and former music teacher in schools - he regularly leads soundscape happenings, including one at the Hepworth Sculpture Garden in St.Ives. He is an expert in world singing styles, nature's tuning (the harmonic series) and the use of soundscape instruments. He also composes vibrant choral music specifically for sacred spaces.

## Venue

The Field Centre is a stunning new building for adult education which promotes the study of the relationship of the human being to our natural environment. [www.fieldcentre.org.uk](http://www.fieldcentre.org.uk)

**FEES: £72** (for booking by March 1st)    **£78** (by March 20th)    **£85** (thereafter)

**Concessions: £65** for students, OAPs, & people on income support by March 10th.

**Group Bookings (3+): £60/ £65/ £70** (dates as above) **Work Scholar: £55** (by Feb. 15th)

**Times:** 10am - 6pm Saturday, 10am - 5pm Sunday

**Meals:** Bring & Share Lunches or the local pub. Tea & Coffee will be provided.

**A Registration Letter** incl. travel directions will be sent on receipt of your application.

**Tonalis, 4 Castle Farm Close, Leighterton, GLOS GL8 8UY**

## APPLICATION FORM - Nature's Music & the Soundscape

Please complete & send to the above address with your cheque payable to - 'TONALIS'

Name: \_\_\_\_\_

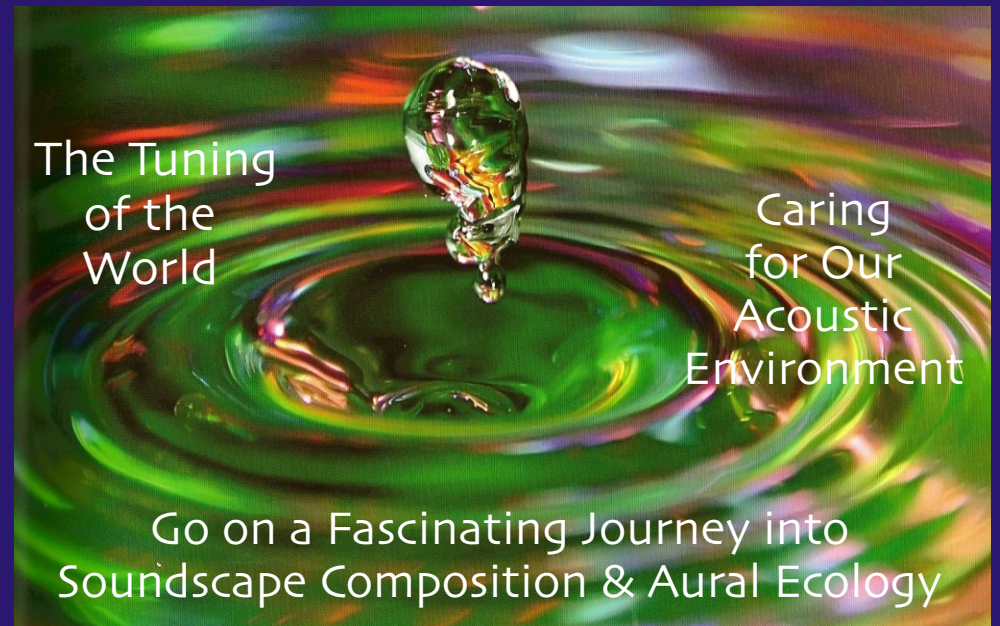
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Postcode: \_\_\_\_\_

Tel./Mobile \_\_\_\_\_ email: \_\_\_\_\_

*Places are limited so early application is essential.*

# Nature's Music & the Soundscape Open Your Ears to the Symphony of the World



*Tonalis*

Led by Michael Deason-Barrow

12<sup>th</sup> - 13<sup>th</sup> APRIL 2014

**VENUE** - The Field Centre, Ruskin Mill, Nailsworth, GLOS

**Enquiries:** Tel. 01666-890460    [info@tonalismusic.co.uk](mailto:info@tonalismusic.co.uk)

*Listen to the voices of the sea and the song of the lark.  
Listen to aeolian harps, the iron age carnyx and ice instruments.*

We are used to thinking about our world in visual terms (from landscape design to land art).  
Yet, there is another vast sensory world, namely the soundscape,  
which by comparison, receives little attention.

*This weekend will therefore ask,*

### **'WHO SPEAKS FOR THE SOUNDSCAPE AND AURAL ECOLOGY TODAY?'**

*"OUR UNIVERSE IS A SOUNDING MUSICAL COMPOSITION  
in which we are simultaneously audience, performer and composer."  
This means we literally 'TUNE THE WORLD'!* (R.Murray Schafer)

This workshop offers you a fascinating and unique exploration of  
the soundscape and nature's hidden music  
and invites you to listen with new ears to the riffs of our aural environment.

Music has been traditionally influenced by the natural environment - from the  
rainforest chants of Baka pygmies (which we will sing) to Swiss yodellers.

Our human journey in terms of musical contexts has been one that has moved from  
**OUTSIDE IN NATURE**

- using **OUTDOOR INSTRUMENTS AND VOICINGS** from drums and shawms to Bulgarian voices -  
to **INSIDE BUILDINGS**

where music has moved from the great cathedrals to courts and concert halls  
allied to the use of **INDOOR INSTRUMENTS AND VOICINGS**.

Now today, we've arrived at the **ENCLOSED WORLD OF EARPHONES** and the ipod,  
and human noise is drowning out nature's voices. Yet we are mostly ignorant about the issues  
of noise pollution (i.e. sonic effluent). Literally this means our audio-ecosystem is falling apart.  
*So instead of the sound of glorious bird song in the garden, we now hear 'Radio One'.*

*It seems we no longer know*

### **HOW TO SING THE SONG OF THE EARTH.**

This workshop will look at ways we can redress this imbalance.  
It will show how we can train environmentalists and music teachers to work with  
• soundscape design and • music in the environment.

Above all, you'll experience a glorious creative collaboration between music, nature  
and space which demonstrates how soundscape processes can help humanity learn  
to live with the natural world in a new and utterly contemporary way.

## **What We'll Do**

First of all, we'll look at - and listen to - **THE HISTORY OF THE SOUNDSCAPE** -  
*from First and Ancient Soundscapes → Rural and Medieval Soundscapes*

↓  
*the sounds of the Industrial and Electronic Revolutions*  
(replete with chainsaws, police sirens and the flat line sound of electronic fans).

Then we'll look at questions connected to **AURAL ECOLOGY** and **SOUNDSCAPE DESIGN**.

This will include exploring how we can classify keynotes of the soundscape.  
So just as landmarks define the character of landscapes,  
so you'll find how soundmarks define the character of our soundscapes.

*As we investigate this theme we'll engage with activities to practise*

**ENVIRONMENTAL LISTENING**, including:

*'Listening Walks'* and ideas for keeping *'Sound Diaries'* and *'Repairing the Soundscape'*.

We'll explore man-made **TEMPERED TUNING vs. NATURE'S TUNING** (i.e. the Harmonic Series).  
To explore this theme we'll play magical bronze gongs (and other instruments) in both  
tuning systems in order to compare these two completely different worlds.

We'll also sing a new choral composition by Michael set to perhaps the finest words of  
'creation spirituality' ever written, namely William Blake's, 'To See a World in a Grain of Sand'.

At the heart of our 2 day investigation we'll explore **NEW SOUNDSCAPE INSTRUMENTS**  
which have been designed to be heard sounding in and with the natural world.

*This will include soundscape instruments that sing of the '4 ELEMENTS', including:*

- the 'fire' of primordial trumpets known as lurs and the oceanic sounds of the tam tam
- the 'earth' rhythms of drums and stones
- the 'air' play of flutes and whirlies
- the 'water' sounds of tone harps, raintrees, water gongs, wind chimes and udu drums.

There will also be lots of music making that demonstrates how we can  
**AWAKEN OURSELVES TO THE MOOD OF EACH SEASON THROUGH MUSIC**  
and create links between

**THE SUBTLE PATTERNS AND RHYTHMS OF NATURE AND THE 'ELEMENTS OF MUSIC'.**

Above all, we'll explore **THE ART OF SOUNDSCAPE COMPOSITION**,  
namely how different resonating spaces and contexts shape and affect musical forms.  
*This will include* creating musical compositions and improvisations together which celebrate  
and enhance our awareness of particular spaces in such a way that we nourish them so that  
listeners and performers alike become aware of **THE SPIRIT OF PLACE** through music.