



A performance event celebrating the launch of
the *Sounding Coastal Change* project, Norfolk
Coast, September 2016 to March 2019

Featuring work by the pupils of the *Pilgrim
Federation of Church of England Primary Schools*

St. Nicholas' Church, Blakeney

Friday 7 July 2017

We are delighted to welcome you to the *Sounding Coastal Change* (SCC) launch performance. SCC is a research and art-engagement project about environmental and social change in North Norfolk. The idea is to use sound, music and different kinds of listening, to explore the ways in which the coast is changing and how people's lives are changing with it. The project home is Blakeney Village.

This evening's performance marks the end of a week of launch activities during which we collaborated with the *Pilgrim Federation of Church of England Primary Schools* to run two days of sound recording workshops with the Year 5 and Year 6 pupils. The students will present one of the many outcomes of the workshops to you tonight.

Also happening in Blakeney this week were two sound installations created by SCC team members: one, titled $52^{\circ}57'24.8''N \times 0^{\circ}59'13.6''E$, was placed in the lookout at the Morston Quay National Trust Information Centre; the other, *Time and Tide*, here in St. Nicholas' Church, Blakeney. These works of 'sonic art' were created using found sound recorded in Blakeney and along the coast.

Since the project began last September we have undertaken 5 week-long residencies here in the village: we've walked the coast (slipped in the mud); taken a seal boat ride (got wet); watched the sun rise and set from Mariners Hill (more sunsets, if we're honest); recorded many hours of sound (so much to hear!); written and recorded several music compositions; conducted interviews with local residents (because you're the experts); broadcast live for International Dawn Chorus Day; and enjoyed the generous hospitality of the Norfolk Coast and its people (such good cake, so many fine pubs!).

As we approach the end of the first year of this 31-month project, we'd like to say a huge *Thank You* to everyone for the warm welcome we've received, and for your enthusiasm for the *Sounding Coastal Change* project.

Tonight's Programme

Windy Old Weather



More Water In The Sea



*Sonic artwork from the pupils of the Pilgrim
Federation*



Intermission: refreshments available, your small
donation will go to the Church



Norfolk Melodies



End: Refreshments & meet the team

A word from George Revill, the project leader:

I am concerned with landscape, music and sound as a way of understanding past and contemporary experiences of place and environment. We are now beginning to realise just how important sound is to our appreciation of landscapes and environments. Sound is associated with intensely personal experiences, especially atmospheres and memories. It provides senses of fading distance and intimate closeness, which help orientate us and bring landscapes to life. Sound and music can also help us think about how landscapes and environments change over time. *Sounding Coastal Change* is a chance to explore these different ways in which landscapes and environments are understood through sound.

Windy Old Weather led by Sam Richards

"Windy Old Weather" is an East Anglian fishermen's song collected from grand old singers such as Harry Cox of Catfield and Sam Lerner of Winterton. It was also used as a sea shanty, and certainly the emphatic chorus would obviously work well as a worksong. All the East Anglian versions mention the Happisborough Light in the first verse which must give Norfolk a claim on the song's origins.



More water in the sea

sound by Lona Kozik, film by Gair Dunlop

Lona says:

Old and new recordings of local voices, a snatch of song, the sound of the sea and the weather, some chords on a squeezebox - these are the elements that make up "More Water in the Sea", a short study in sound assembled to give hints of past, present and possibly future. Archive broadcasts of the great flood of 1953 swell and surge, moving in and out of focus, whereas the interview with a living North Norfolk man from a fishing family, speculates on the change of sea levels as his father told him. The long sustained chords over the sound of the sea that brings the piece to a close invite contemplation on the endless expanse of the sea.

Gair says:

Archive footage is more than a reminder of past courage and adversities; it's a guide to how our lives are not really so different, and how our environments are still untamed.

Visual material from the East Anglia Film Archive covers flood, celebration, nature and rebirth; current material focuses more on nature.

Led by sound, the visuals give some context for the voices sounds and musics of the Coast.

Pilgrim Federation Workshop piece: Title to be announced by the pupils of the Pilgrim Federation, Richard Fair and Johanna Wadsley

You will hear from the students themselves tonight.

Sound artist Richard Fair has created a short piece using audio and interviews recorded by the pupils during workshops earlier this week.

Richard says:

As I write this, I have no idea what the completed piece will sound like or what it will be called. That excites me. The pupils created the raw materials for me to work with and I hope that the piece that I've put together does justice to the efforts I know they have put into it. I'm sure they won't hesitate to tell me if it doesn't!

Johanna says:

I've said it before but I think it's worth saying again: putting on headphones and pointing a microphone at a particular landscape is, for me, like suddenly being endowed with a superpower – a superpower for listening. Being able to hear beyond my own ears made me realize how much I had not really, truly *heard* the world around me. Extending my senses in this way is akin to extending the reach of my care, and my responsibility.

Did you know? You can hear each of the student's unique sound recordings on the project's interactive sonic map, as well as listen again to the curated sound work from tonight's performance:

www.soundingcoastalchange.org/sonicmap



INTERMISSION



Norfolk Melodies by Sam Richards

Sam says:

“Norfolk Melodies” is improvised solo piano music interspersed with songs, most of which were collected in Norfolk. I have been doing this kind of performance for some years now, the songs providing a series an anchor in the more free explorations.

Only the first song, “Doggerland” is my own composition. It refers to the area, now under the sea, that once connected what is now the east of England to what is now the rest of Europe. Dogger Bank, a large sandbank in the North Sea, is still well known as a fishing ground although plans are afoot to develop it as a windfarm. It was submerged after the last Ice Age, possibly as recently as 6000 years ago.

The rest of the songs, in order of appearance, are:

“Bonny Robin” – collected in 1911 by Ralph Vaughan Williams and George Butterworth from Noah Fisher of Tibenham.

“The Shooting of his Dear” – as sung by Harry Cox of Catfield. Folksong collectors noted his songs from the 1920s to his passing in 1971.

“Homeward Bound” – collected in 1905 by Ralph Vaughan Williams from Betty Howard of Kings Lynn.

“The Rambling Blade” – as sung by Walter Pardon of Knapton, collected by myself and various others in the 1970s and ‘80s.

The piano part ranges from entirely unplanned improvisation to set passages consisting of sketchy guides, outlines, hints at musical ideas – all subject to whatever the musical context may suggest. Performances of “Norfolk Melodies” generally last about 25 minutes, although the nature of improvisation makes this timing approximate.

Some will note the occasional jazz-like influences in my playing. This is partly because I do play jazz and was brought up with it. It is also a homage to Norfolk's important role in presenting jazz from the most traditional to the more experimental. Indeed, I once saw the Chicago-style trumpeter Wild Bill Davidson at a jazz club in Norwich, and the pioneering traditional jazz trumpeter Ken Colyer was a Yarmouth man. Mixing the blues with folk melodies from Norfolk is not, therefore, all that far-fetched!



Refreshments & meet the team



Listen again

Recordings of tonight's music and sonic works will be available to listen to via the project website:

www.soundingcoastalchange.org/listen



To learn more about the project, the team, & our professional advisory group

www.soundingcoastalchange.org/about

Funders



Primary project partner



Project partners



Blakeney Parish Council
Pointing Blakeney Towards the Future



2018

The next creative highpoint will be the Spring and Summer of 2018, with sound recording workshops, live performances of new music and film, sound installations, online radio broadcasts (including a 24-hour live audio webcast from Blakeney for World Listening Day, 18 July 2018), an interactive online sonic map of the area, media-rich e-books, a documentary-art film and a national touring exhibition.

Everything created and presented through the project will be free or open access. *Sounding Coastal Change* runs until March 2019.

www.soundingcoastalchange.org/events



Getting involved

Do you have something to say about life on the Norfolk Coast? Do you have memories or opinions you would like to share? Thoughts about the future? Or do you have musical skills you could contribute – or songs or stories? Would you be willing to be interviewed? Local people of all ages, children teenagers, working people, Mums, Dads and retired folk: all are welcome and we're ready to listen.

www.soundingcoastalchange.org/contact

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