



Duncan Chapman

Piddocks

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1. Piddocks (22.32)



For very many years I have been fascinated by stones with holes in them. How did the holes get there ? What were the processes that caused the holes to be created ? Why are there hundreds of such stones on some beaches and none on others?

Over the years I have made several pieces which use the sounds of stones and pebbles both in live solo performance, with multiple performers (sometimes 100's) and in recorded works.

The beach at Beadnell on the Northumberland coast is littered with these rocks and in the summer of 2018 I made a series of field recordings there.

Piddocks is one of a series of solo works exploring field recordings with generated sounds (mostly using digital sinewave generators) and live electronic processing.

Other related pieces feature recordings of weather and journeys to personally significant locations. Some of this material also forms the basis of live long duration performances both in a solo form and with other musicians.

Piddocks also includes what could be described as "the sounds of necessary actions". In this case a recording I made of making tea which was part of the preparations for a live performance in Dewsbury Minster.

*Pholadidae, known as piddocks or angelwings, are a family of bivalve molluscs similar to a clam. Piddocks are unique in that each side of their shells is divided into 2 or 3 separate sections. Furthermore, one of the piddock's shells has a set of ridges or "teeth", which they use to grind away at clay or soft rock and create tubular burrows. The shape of these burrows is due to the rotating motion of the piddock as it grinds the rock to make its home. The piddock stays in the burrow it digs for the entirety of its eight-year lifespan, with only its siphon exposed to take in water that it filters for food. When the piddock dies and leaves an empty tubular burrow, other marine life such as sea anemone, crabs and other molluscs may use the burrow.*



**Duncan Chapman** is a composer and sound artist who regularly works with leading music organisations throughout the world. Much of his composing results in sound installations, recordings and live performances. Recent projects include co-directing large-scale performance projects for Casa da Música (Porto) and at the 2018 Sonophilia festival in Lincoln.

Duncan's other numerous projects include *Dark Januaries*, an annual personal composition project with Isabel Jones ; *Rising Breath* with Stewart Collinson and Mike McInerney Performances with Supriya Nagarajan (Manasamitra) for the lullabies project throughout the UK and at the Ultima Festival (Oslo); the Kamppi "Chapel of Silence" (Helsinki) and orchestration of Indian lullabies (Iceland Symphony Orchestra). The audio-visual piece *Mode 5 Down the Mountain* was selected for the 2016 Drone Cinema Festival and released on a Silent Records compilation. Duncan is also currently involved in touring *White Cane* (Salamanda Tandem). He also contributes to courses at De Montfort & York Universities.

Recent solo performances and presentations include *Lead: Gold @ Listen to the Voice of Fire: Alchemy in Sound Art 2017* (National Library of Wales), *Sonifying myself @ The Music of Sound*, a sonification symposium 2017 (Oxford University) and

gigs at Weird Garden (Lincoln) and the X-12 all night drone music festival in Gainsborough.

Current projects include: a performance project for the Huddersfield Contemporary Music Festival further work with the Lullabies project in the UK and Portugal, ongoing work with De Montfort University on the pan-Eu Interfaces project and mentoring two composers (for Sound and Music) writing pieces for the Paraorchestra.

For the last few years, he has been developing a series of solo drone based works that explore the combination of field recordings and slowly shifting sine waves. Some of these have been performed live and others (such as "Piddocks") exist as recordings.

# Linear Obsessional Recordings

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