

## PORTFOLIO EXAMPLES

### 1. Installations

#### **gr0w**

A suite of musical pieces inspired by the genetic information linked with the photosynthesis apparatus of a series of plants: the dna of the chosen gene and its corresponding amino acid sequences.

Details: [www.robertjarvis.co.uk/gr0w](http://www.robertjarvis.co.uk/gr0w)

Listen: [www.soundcloud.com/robertjarvis/sets/gr0w](http://www.soundcloud.com/robertjarvis/sets/gr0w)

#### **aroundNorth**

This installation offers its listeners the chance to hear the movement of stars across the view of the sky in any location in the Northern Hemisphere - in real time and in synchronisation with the rotation of Earth.

Details: [www.robertjarvis.co.uk/aroundNorth](http://www.robertjarvis.co.uk/aroundNorth)

Listen1: <http://alturl.com/x9bpg> (two-minute extract)

Listen2: <http://alturl.com/9hk2p> (two-minute extract)

#### **Echolocation**

A musical translation of the biosonar calls of bats as they fly around and feed of an evening. The installation picks up the ultrasonic signals emanating from the bats, extrapolates the amplitude, pitch and bandwidth information and uses this data to control an algorithmic score which is relayed to a listening audience in real-time.

Details: [www.robertjarvis.co.uk/echolocation](http://www.robertjarvis.co.uk/echolocation)

Listen: [www.soundcloud.com/robertjarvis/sets/echolocation](http://www.soundcloud.com/robertjarvis/sets/echolocation)

#### **SonoraV19**

An evolving sonic image of the reported daily active cases of COVID-19, from nineteen countries, beginning the 22nd Jan, 2020. Each of the nineteen featured countries has been given its own harmonic relative to a low 'C' assigned to China. As the number of cases rises and falls, so do the volumes of each country's tone, and the result is a slowly changing timbre depicting the transmission of the disease.

Details: [www.robertjarvis.co.uk/sonoraV19](http://www.robertjarvis.co.uk/sonoraV19)

Listen: [www.robertjarvis.co.uk/sonoraV19](http://www.robertjarvis.co.uk/sonoraV19)

#### **Sounding Out Pollution**

A collaboration with the 'West Midlands Air Quality Improvement Programme' for an exhibition at 'The Exchange', Birmingham, currently running until the end of June. Three short sonification compositions based on air quality data.

Details: [www.robertjarvis.co.uk/installations/soundingoutpollution.htm](http://www.robertjarvis.co.uk/installations/soundingoutpollution.htm)

Listen: [www.robertjarvis.co.uk/installations/soundingoutpollution.htm](http://www.robertjarvis.co.uk/installations/soundingoutpollution.htm)

## 2. Compositions

### **Mossley Mill**

In 1999 I was commissioned by Newtownabbey Borough Council to celebrate the life of their local Flax Mill. I visited the area and worked with students from the two local primary schools on their own music inspired by the mill as well as visiting a nearby working mill to get a clearer idea of how the old mill might have worked and sounded. In addition, I also recorded interviews with three people who used to work at Mossley. The resulting compositions make use of my recordings of the working mill, snippets of the interviews, samples of the students' music, and together with my own writing, hopefully provide another way in to appreciating what it might have been like to be a part of the mill's working life.

Listen: [www.soundcloud.com/robertjarvis/sets/mossley-mill](http://www.soundcloud.com/robertjarvis/sets/mossley-mill)

### **Lambourn Voices**

In 2008, I was asked by West Berkshire Council in 2010 to create a musical suite of pieces in collaboration with people living in the racing village of Lambourn, in Berkshire. Over a period of 6 months I made recordings around the village, interviewed local people, worked with the primary school, and composed the music threading all the different inspirations together. The final work was performed live and also released locally on CD.

Listen: [www.soundcloud.com/robertjarvis/sets/lambourne-voices](http://www.soundcloud.com/robertjarvis/sets/lambourne-voices)

### **Disappearing Through Time**

This piece came about through a commission in 2010 for a series of short compositions for the Origins Aural History Project in Antrim, Northern Ireland. Working initially with about 45 hours of pre-recorded interviews taken by local historians, I chose my favourite comments to feature in the composition, before visiting the area to see the places spoken about and make my own recordings of the different locations. After this, I composed a simple piano score, inspired by the pitches in the spoken voices in order to bring everything together into one composition.

Listen: <https://www.youtube.com/embed/QGAPSxNEqFo>

### **Global Footprint**

Commissioned for Northamptonshire's 2012 Festival celebrating their shoe industry. Working with about 30 hours of pre-recorded interviews from the Museum archive, I created a simple sound installation that mixed together the four pieces on this CD with short sections of interviews with workers, and then placed different versions of this composite work at different locations around the county. Using FeONIC technology I was able to have the sound playing from unusual locations, such as shop windows, allowing the general public to come across the compositions by accident.

Listen: [www.soundcloud.com/robertjarvis/sets/foot-notes](http://www.soundcloud.com/robertjarvis/sets/foot-notes)

### **Visual Noise**

2005 commission for the Canon online magazine. A collaboration with photographer Barry Lewis.

Listen: [www.youtube.com/embed/bHe7hM3XRG0](http://www.youtube.com/embed/bHe7hM3XRG0)

### **Frozen in Time**

In 2010/11 I collaborated with film-maker Marianne Kapfer to make the documentary film, “Watermark”, telling the story of the now closed Buckland Mill, in Dover. I was responsible for everything audio, including the creation of a number of musical compositions for the film. I weaved a musical score around atmospheric recordings from the site of the mill, interviews with people who worked there, and audio samples of me ‘playing’ what was left of the building: disused pipes, discarded objects, and so on. This track is the opening to the film.

Listen: [www.youtube.com/embed/VBoyAXxRlew](http://www.youtube.com/embed/VBoyAXxRlew)

### **How Many More?**

Composed in 2019, this work takes its inspiration from the statistics published for the almost daily mass shootings in the United States of America. The composition is scored for trombone, piano, electronics and projected text.

Details: [www.robertjarvis.co.uk/howmanymore](http://www.robertjarvis.co.uk/howmanymore)

Listen: <http://alturl.com/ubo3q>

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