



# FESTIVAL BOOK SCOTLAND 2010



# CONTENTS

- 1 Forward
- 3 The Festival in a Nutshell
- 5 Pre-Festival Activity in Schools
- 7 Resources & Festival Themes
- 9 A Multi-Media Approach
- 11 The Musicians
- 13 An International Outlook
- 17 The Tour
- 19 The Family Day
- 21 Statistics
- 23 2010 Acknowledgements
- 24 Support the Festival
- 25 The Future
- 27 Meet the Music at the Brewhouse Team
- 28 The DVD

# Forward



Over the last twenty years I have witnessed the growth of a revolutionary way of involving young people in creative music – a style of working that can be rigorously educational, socially radical, and also artistically ambitious. At its best it can leave an indelible impression in the minds, ears and hearts of those who take part.

This work is inspiring and the musicians who make it happen lay the foundations for the next generation to be more receptive to new ideas, open to new possibilities, and more willing to embark upon their own creative journey in the wider musical world.

From this precept grew the philosophy behind Love Music Festival – to create opportunities for some of the most inspiring musicians in the world to share their music and culture with the nation’s children, in some cases travelling to the most remote parts of Scotland.

As one of the only truly national festivals in Scotland, made possible by working very closely with seven diverse sets of national partners, our ambition was to present an international music festival for ages 4-18, where Tuvan throat singing could mix effortlessly with the rhythms and melodies of Central and West Africa, bluegrass and Turkish dance music.

For two very full weeks, live music of a kind that is rarely seen on these islands, performed by the very best exponents of their genre, toured to village halls, small theatres, concert halls and arts centres and was cheered and whooped by children up and down the country. I have many memories, but a comment from a young Fifer in St Andrews – after a set by the Griot musician Mamadou Diabate – sums it up very well: “Hey, that Kora guy is awesome!”

I am very proud to present this record of our 2010 Festival and hope you enjoy reading about it, watching the films, and listening to a selection of the music composed in workshops by some of our participating schools.

Stephen Deazley, Artistic Director



“

**I don't think I've ever felt the need to write and thank a festival or a concert like I do now.**

I attended Friday's 'Balkan Mash' with my school and then returned with my family on Saturday. I can't say how much we all enjoyed both days and to have the chance to hear, mix with and talk to all the musicians and music from around the world. They all felt like friends by the end. It was great and also brought us in touch with other teachers and schools who were enthusiastic about different music and cultures. Above all, it treated the children like adults, listening to real music – not 'children's songs' – and the respect that that showed was brilliant. The resources online were great too and they really enabled us to get in tune (pardon the expression!) beforehand.

Peter Fenton, Torrison Primary School

”

# The Festival in a Nutshell



Conceived and curated by composer Stephen Deazley, Love Music Festival was produced by the charity Music at the Brewhouse and was made possible through Creative Scotland's Inspiring Communities fund.

Our vision was to deliver a nationwide festival of music for children, presenting a programme of exceptional musical diversity and artistic excellence. The heart of the festival was a touring programme of music performances and learning events, presenting musicians of the highest calibre from across the globe, alongside innovative interpretation and presentation of live music for young audiences. The tour was supported by an extensive learning programme specifically designed to excite and engage young listeners, facilitate learning in the classroom and prepare the children for their live festival experience.

## The Touring Programme

The Festival toured 11 groups of musicians and soloists to 7 regions throughout Scotland. Spanning the educational spectrum from pre-school to senior secondary school students, the tour included 4 individually programmed days of performances and events designed for 4 different age groups:

**Electric Loops** for ages 14-18

**Balkan Mash & Sonic Harmonic** for ages 8-13

**Green Pea & Circus Invisible** for ages 4-7

## The Learning Programme

The learning programme was devised and delivered by a team of outstanding music educationalists, designed to encourage curiosity and musical experimentation, and to help young people explore the diversity and range of music and cultures presented during the festival itself. It was comprised of creative classroom music projects, composition projects, internet and digital music projects, experiments with sonic art, many teaching resources, and an extensive preparatory workshop programme.

## The Participation Programme – Live and Interactive Media

The festival website provided a portal for remote learning, downloading resources, listening on the jukebox, watching films from the artists, and composing on our specially commissioned software. Together with a series of creative workshops in schools and sound installations in venues, it assisted both students and teachers in preparation for the festival concerts.

**Time spent with children in their schools across Scotland, often in very remote areas, before the excitement and whirlwind of the festival days was valuable and precious.**

It was in these sessions that children really got to explore, discuss and respond to the music and personalities of the artists they would shortly experience live. Often it would be the first time they had heard anything like it, and the reactions to the sound of Mamadou's kora playing, or the intensity of Eva Quartet's singing was great to witness and talk about.

Crucially, the workshops offered children a chance to express themselves creatively in response to these new sounds. They would delve deeper into the music and culture of the artists, but also add their own ideas and voices into the mix. This creative element of the festival workshops was really enjoyable and exciting for me, both to facilitate and participate in.

Detta Danford, Festival Animateur / Sonic Harmonic Curator



“

We had our Sonic Harmonic workshop yesterday and it was great, everyone had lots of fun and came to school today wanting to hear more music from the performers on the website!

Class Teacher & Cultural Ambassador, Scottish Borders

”

# Pre-Festival Activity in Schools



We asked exceptional music educators to find ways of making our young audiences curious about the musicians who would come from all over the world to perform for us. By devising mini-projects for schools, creating online resources, and by working with teachers in advance of the festival we were able to deliver a fun and participative programme that would integrate well with the school curriculum. All pre-festival activity was designed to culminate in a series of inspirational concert events, and was conceived to open up ears and minds before meeting and hearing the musicians perform live.

Schools in all seven areas were able to take part in preparatory workshops. Senior pupils were invited to create a sound library for a specially commissioned digital music instrument, the 'MAP MIXER'. Younger primary school and preschool children were able to make their own version of the Love Music Festival 'PYLICAN', an instrument first conceived in ancient Greece and re-invented for us in 2010 by artist and instrument maker Sarah Kenchington. Pupils attending Balkan Mash, Sonic Harmonic and Electric Loops performances also had the opportunity to experience interactive classroom workshops delivered by their respective festival curators.

Given the scale of the festival, we were not able to provide workshops to all participating schools, which made investment in online resources very important. The website and interactive jukebox provided a quick and easy introduction to the music, created a context for active listening at home and in the classroom, and also provided a sharing space for music made by students from participating schools.

**76 WORKSHOPS**

**61 SCHOOLS**

**2,280 PUPILS**

**76 TEACHERS**



“

The role of facilitator and the way the days were set up in a really thoughtful way to bring in as many different aspects as possible really succeeded in tailoring the music to the school audiences.

Also the online resources and the chance to see what we were getting prior to the festival coming here and for any teacher wanting to take things further it was all there.

Noelle Henderson, Creative Links Officer, Shetland Council

”



“

**I have no experience teaching world music, but here was a superb online resource, with clear, ready-made mini-lessons on video, heaps of inspiring lesson ideas and a treasure-store of music clips.**

Soon we were layering rhythm patterns into exciting percussion performances, and experimenting with tone sequences from Balkan modes to create atmospheric pieces. By the time of the actual festival, the children all listened with much greater understanding, appreciation and enjoyment.

Eilidh Klemm, Teacher, Inverie Primary School

”

# Resources & Festival Themes



The festival was programmed into four themed days with two or three groups from a range of countries:

<b>ELECTRIC LOOPS</b>	<b>BALKAN MASH</b>	<b>SONIC HARMONIC</b>	<b>GREEN PEA</b>
<b>GHANA/UK</b>	<b>TURKEY</b>	<b>BULGARIA</b>	<b>FRANCE</b>
<b>UK</b>	<b>SWEDEN</b>	<b>MALI</b>	<b>UK</b>
<b>TUVA</b>	<b>CANADA</b>	<b>FINLAND</b>	
ages 14-18	ages 8-13	ages 8-13	ages 4-7

To accompany each day, our music educators created a series of interactive classroom resources, all free to download, which were hosted on our website and also available to pupils and teachers through Glow - the Scottish schools' network.

Activities were adaptable to different classroom situations and ranged in complexity depending on age and ability. Teachers were able to access twenty-five resource packs offering creative projects inspired by the music featured in the festival as well as downloadable software for making their own digital music.

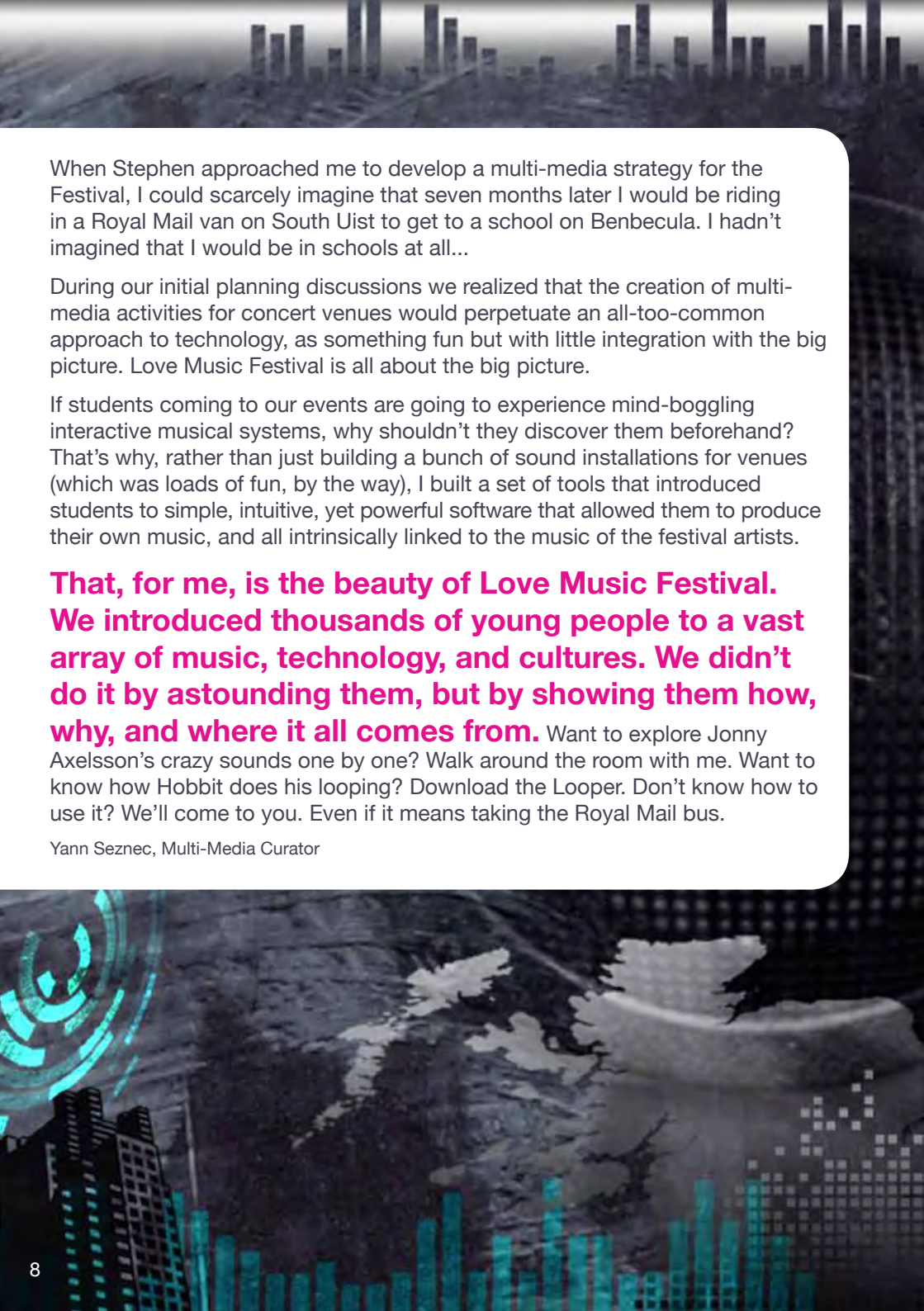
We created a sharing space on Glow for teachers and children to upload their work and exchange ideas, and where they could also meet the festival team. A selection of tracks created by some of the schools in workshops using our resources can be heard on the DVD accompanying this book.

## Curriculum for Excellence

The team creating the resources ensured the Curriculum for Excellence's expressive arts objectives were covered in a range of progressive activities accessible for both specialist and non-specialist music teachers.

They were designed to expand pupils' musical knowledge and skills, and also to involve related subjects across other curriculum areas such as geography, history, language and culture.

In the wider context of personal development, the festival's range of participatory experiences fed in to the four capacities by encouraging independent learning, peer sharing, personal contributions and self-expression.



When Stephen approached me to develop a multi-media strategy for the Festival, I could scarcely imagine that seven months later I would be riding in a Royal Mail van on South Uist to get to a school on Benbecula. I hadn't imagined that I would be in schools at all...

During our initial planning discussions we realized that the creation of multi-media activities for concert venues would perpetuate an all-too-common approach to technology, as something fun but with little integration with the big picture. Love Music Festival is all about the big picture.

If students coming to our events are going to experience mind-boggling interactive musical systems, why shouldn't they discover them beforehand? That's why, rather than just building a bunch of sound installations for venues (which was loads of fun, by the way), I built a set of tools that introduced students to simple, intuitive, yet powerful software that allowed them to produce their own music, and all intrinsically linked to the music of the festival artists.

**That, for me, is the beauty of Love Music Festival. We introduced thousands of young people to a vast array of music, technology, and cultures. We didn't do it by astounding them, but by showing them how, why, and where it all comes from.** Want to explore Jonny Axelsson's crazy sounds one by one? Walk around the room with me. Want to know how Hobbit does his looping? Download the Looper. Don't know how to use it? We'll come to you. Even if it means taking the Royal Mail bus.

Yann Seznec, Multi-Media Curator



# A Multi-Media Approach

The website provided a hub to help us draw all aspects of the festival together providing tour dates, blogs, video tutorials, daily updates and news from the tour, and all the information schools and students would need to fully immerse themselves in the scale of the national festival.

Yann Seznec, our Multi-Media Curator, had the challenge of creating a national programme of online and interactive sonic experiences that broadened the musical language of the festival and challenged preconceptions about sound and music.

Many of these sonic experiments and interactive audio-visual installations went on the road. We used public spaces, foyers, art-rooms and galleries.

One of the only travel casualties in the tour meant Yann was temporarily stranded on the Isle of Barra after recording the sounds of the wind of the West! We heard the same wind a few weeks later, conducted by pupils live as part of an installation at The Byre Theatre in St Andrews.

[www.lovemusicfestival.com](http://www.lovemusicfestival.com)



“

## Love Music Festival is a brilliant project.

Introducing new and international sounds to young people at the time their musical appetites are developing, in communities from the Borders to the Western Isles, is a fantastic way to develop audiences and the next generation of musicians.

Venu Dhupa, Director of Creative Development for Creative Scotland

”



# The Musicians



Our vision was to create an eclectic and exotic festival – bringing music that was perhaps not so familiar to younger listeners – and to generate a real festival atmosphere.

Promoting a musically rich and culturally diverse programme was one of our primary aims. We made a conscious decision not to present any mainstream classical, pop or Scottish traditional music.

38 incredible musicians took part from all over the world. Each of the groups and soloists performed as part of one of four main festival days, each of which was created for specific age groups. The days were curated and presented by our three music educators, Eve Harrison, Detta Danford and Duncan Chapman.

## Sounds from the Festival

The ancient art of Tuvan throat singing, by **Huun Huur Tu**

Kora from the Malian master musician **Mamadou Diabate**

Bluegrass & Americana from Canadians **The Creaking Tree String Quartet**

Beat-box superstar from England, **The Hobbit**

Virtuoso percussionist from Sweden, **Jonny Axelsson**

Bulgarian folk song from the a cappella **Eva Quartet**

African jazz by **Oren Marshall and the Charming Transport Band**

Turkish dance explosion, **Kolektif Istanbul**

Unclassifiable Finnish harmonica group, **Sväng**

## Music Theatre

Pascal Ayerbe's **Trio Pour un P'tit Pois**

Sokobauno's **Circus Invisible**



“

The Love Music Festival was such an amazing experience.

**In all our years of performing at festivals, we've never seen another event with a more diverse or globally representative lineup of artists. Regardless of culture, style or heritage, every act was exceptional and world-class.**

Never before had we felt such inspiration to deliver our best performance, just to attempt to meet the high bar set by every other artist. Any performer or audience member who would claim to not have heard new sounds and learned new things at the Love Music Festival is either a liar or a world music aficionado of the highest degree.

Our sincerest and most humble thanks go to the organizers for giving us the privilege to be part of this.

Brian Kobayakawa, The Creaking Tree String Quartet

”

# An International Outlook



Creating opportunity for international work on the scale of the Love Music Festival requires investment from funders, a lot of commitment from schools and certainly stretches the imagination of policy makers.

The ambition of the festival makes a bold statement regarding the cultural rights of young people. From the outset we wanted to address musical and cultural diversity head on. We should bring the best musicians from around the world directly to our communities and schools, and work hard to ensure these opportunities will be meaningful and long lasting.

Fostering exchanges between children and international artists has a price tag beyond the everyday budgets available to education services and subsidised venues. It requires strong and imaginative financial partnerships. We will continue to make the argument for placing internationalism at the centre of our approach because we have seen it in action and it is exciting and rewarding both for artists and for our young audiences. Our vision is clear and all our efforts arise from answers to simple questions:

**ARE THERE CULTURAL AND EDUCATIONAL OPPORTUNITIES FOR OUR CHILDREN TO MEET THE BEST AND MOST INSPIRING MUSICIANS FROM ACROSS THE GLOBE?**

**DO WE CONSIDER OUR CHILDREN TO BE WORTH THIS INVESTMENT?**

“

**Yesterday I had the chance to get a full drenching in the many parts and artistic beauty of the Love Music Festival.**

**I have never heard the like of it.**

From the foundation in a broad inclusiveness and irrepressible curiosity about music, to respect for young people's musical capacity, to the hundreds of decisions made by teaching artist/animateurs that give every interaction an engaging flavor, it is irresistible.

Eric Booth, Leading arts and creative learning consultant and thinker based in the US, Senior advisor to the US Music National Service

”



A photograph of a stage with musical equipment under red lighting. In the foreground, there is a black microphone stand with a microphone. To the left, a silver metal case sits on the floor. In the background, there are several large black speakers on stands and a keyboard on a stand. The lighting is a deep red, creating a dramatic atmosphere.

**“ WE WOULD TAKE PART  
AGAIN IN A HEARTBEAT! ”**

Music & Performing Arts teacher, East Ayrshire

“

**It was a fantastic week which left many young people in the Peebles area feeling inspired... they seemed to be transfixed and very respectful of these elders who came from a very foreign culture to their own.**

Kaela Rowan, Traditional Song Development Officer, Scottish Borders Council

”



“

**The theatre was alive and fully interactive with the children and young people splendidly involved in the activities on the stage and thoroughly enjoying every minute of the varied programme.**

David Atherton, Creative Links Officer, Aberdeenshire Council

”

## The Tour



Scaling the festival up and down depending on location was a challenge. The principle was to work with known and respected local venues, and to tour all our musicians and as much of the complementary workshop activities to every venue regardless of capacity, which ranged from 120 seats to 600.

Every day in each of our areas we set up installations, workshops and interactive sonic experiments programmed together with a host of performances by an eclectic mix of musicians that delivered a non-stop 4-hour festival experience.

We worked with local education and venue teams who made vital contributions to venue hire and technical costs, liaison with schools, and press relations. It was a gruelling schedule, with musicians and crews on the road every day for 10 days, arriving late each night and rehearsing on-stage early next morning.

The tour took us to Shetland, Aberdeenshire, Fife, East Ayrshire, Scottish Borders, Inverness, and the Western Isles, with one additional performance in Glasgow.

Somehow the juxtaposition of remote community halls and world-class performances invoked the real heart and soul of the festival.

**38 MUSICIANS**

**8 VENUES**

**99 PERFORMANCES**

**5,356 AUDIENCE MEMBERS**

**689 SCOTTISH BREAKFASTS**



**The energy and buzz was palpable when I arrived at the impressive Eden Court Theatre for the Family Day. What I didn't expect was how it would get better and better.**

The spontaneous standing ovation in the near-capacity One Touch Theatre space just before midday framed the day's unfolding activities and fun-packed entertainment.

Every nook and cranny of Eden Court contained a small gem of creativity. Musicians of the highest calibre were performing or holding Have A Go workshops to a captivated audience that spanned all ages, from babies to pensioners. The sounds of music, chatter and laughter melded together to create a festival ambience that's sometimes missing from venue-based festivals.

As an audience member, my experience was enriching and it was apparent this was equally the case for the performers. Strong bonds, friendships and the seedlings of future artistic collaborations were obviously being explored as the minibus criss-crossed around the country for the 2 weeks of Love Music. This became evident at the grand finale with all 38 plus musicians taking to the stage where we saw snippets of possible future artistic endeavours. This was made possible by brave and creative programming, something which both the performers and audience appreciated in equal measures.

David McDonald, Youth Arts Manager, Creative Scotland



## The Family Day



After two weeks of cross-country touring, Eden Court in Inverness provided the perfect place for all 38 musicians and their technical crews to pull together for a final unforgettable day. We couldn't let go of an opportunity to present all our musicians in the same place at the same time.

Three main stage concerts, plus informal concerts in the foyers, a workshop programme and 2 interactive sonic experiments brought the whole building alive. There was a great turn out for the whole day, wonderful feedback from staff and audiences, and hundreds of helium filled pink balloons.

**Among many highlights was the final main stage set by Huun Huur Tu performing alongside the beat-boxing Hobbit and Oren Marshall's African jazz ensemble. It was a moving and unrepeatable collaboration.**

One key consideration for future festivals is how we can deliver the scale and educational depth of the schools' festival, and also provide more unique public events like the Eden Court Family Day.

**20 PERFORMANCES**

**12 WORKSHOPS**

“

...a great venue for the event, and it was fantastic! Families could hear so many music acts of the highest calibre in one place, either free in the foyer spots, or for very, very low ticket prices.

**It was like an International world music festival compressed into 6 hours.**

There was a total mix of ages, from tinies to grannies.

Lorna McLaren, Youth Music Coordinator, Aberdeenshire Council

”

## My Festival

A selection of quotes from students, teachers and partners

“

[my son] loved all of it, especially enthralled by Mamadou, he said his fingers were so fast but patient and calm too

When he played he played it so fast and he wasn't even looking... he just got really into it

“

I loved the music festival. I hope I can get a chance to go again

“

I liked the lovely music on Friday. It made everyone happy

I loved joining in as well as listening

I like the Tango where we did the clapping

“

To be honest I didn't think it was going to be my sort of thing but WOW!!!!!! It was awesome!!!! In my 30 years teaching I've never experienced anything like it

“

To be able to see, hear and meet such world class musicians is an honour for the teachers and a brilliant opportunity for the pupils

I've never been to anything like this before, and I'm not sure if it happens every year, but so far it's been great



# Statistics



## Students

Nationwide responses from 2,674 pupils:

91%

enjoyed the experience

70%

had been challenged in some way, either by being exposed to something new or wanting to continue exploring music in the future

...given a choice of four responses:

43%

I loved it! I want to listen to more music and go to more gigs in the future

27%

It's not the sort of music I usually listen to but I enjoyed hearing something a bit different

21%

I really liked the music and coming to the festival

5%

It's not my cup of tea

## Teachers

From 105 responses, over 7 local authority areas:

99%

said the festival exposed pupils to music they would not otherwise hear

75%

said the festival exceeded this statement

93%

said that pupils' awareness of other cultures and music had developed

81%

said they would be able to use the festival experience to do further learning in class

79%

said the festival enabled cross-curricular learning and teaching

71%

said the online resources were useful and helped them deliver the music/expressive arts curriculum

“

Love Music Festival provided a tremendous opportunity for young people 4-18 to experience diverse musical performances of the highest international calibre in the local setting of the Grand Hall Complex in Kilmarnock.

Over 2,200 pupils from over 30 schools attended the four-day Festival in East Ayrshire alone.

**One of the key success criteria in successfully devising, managing and delivering a programme of this size and complexity was the high level of effective partnership working from the outset.**

**It was a highly successful and professional event, which has had a significant impact on the learning and life experiences of a large number of children and young people.**

John Wilson  
Links Officer in the Arts and Education, East Ayrshire Council

”



# 2010 Acknowledgments



## 2010 Partners

The 2010 Festival could only happen as a three-way partnership between the Music at the Brewhouse team, the venues hosting the festival and the local education authorities within each of the geographical areas that took part. Each partner has given enormous amounts of time, energy and resources to help bring the festival to life. Many thanks on behalf of the board of trustees of Music at the Brewhouse.

Aberdeenshire Council Creative Links  
An Lanntair, Stornoway  
The Byre Theatre of St Andrews  
Celebrating Fife 2010  
Comhairle nan Eilean Siar Cultural Co-ordinator Service  
East Ayrshire Council Creative Minds  
Eastgate Theatre & Arts Centre, Peebles  
Eden Court Theatre, Inverness  
Fife Council  
Glasgow Inspiration Festival  
Glasgow Concert Halls  
The Highland Council  
Palace Theatre Complex, Kilmarnock  
Scottish Borders Council Arts Development  
Shetland Arts Development Agency  
Shetland Islands Council  
Sound Festival  
Woodend Barn, Banchory

## Funding

Love Music Festival 2010 was supported by the National Lottery through Creative Scotland's Inspire Fund. The Creative Assistant posts in the Borders and the Western Isles were funded by Creative Scotland Youth Music Initiative.

We gratefully acknowledge support from the following:

BBC Radio Scotland  
The Ernest Cook Trust  
Moustaches for Music  
Nancy Massie Charitable Trust

# Support the Festival

## Donations

If you would like to contribute to the success of future Love Music Festivals, or if you would like to help the work of the charity Music at the Brewhouse in future years, please contact us at:

[donate@lovemusicfestival.com](mailto:donate@lovemusicfestival.com)

If you would rather make an anonymous donation, please visit our page on the Just Giving website, where you can give a secure gift to us online:

[www.justgiving.com/lovemusicfestival](http://www.justgiving.com/lovemusicfestival)

## Sponsorship Opportunities

We are currently looking for sponsors and partners of all kinds to help us develop the festival in future years. If what you have read in this book inspires you, please don't hesitate to contact us at:

[hello@lovemusicfestival.com](mailto:hello@lovemusicfestival.com)





## The future

We have exciting and ambitious plans to develop a biennial UK wide festival. We want to continue to work with our current Scottish partners but expand the model to other areas and regions across the countries of the UK.

We want to connect schools across England, Wales, Scotland and Northern Ireland and broaden access to opportunities offered by the festival for local partners to promote their own successes within the umbrella of our international festival stage.

**IF YOU WANT TO EXPLORE WAYS OF WORKING WITH US PLEASE GET IN TOUCH:**

**[hello@lovemusicfestival.com](mailto:hello@lovemusicfestival.com)**



**Detta Danford talks through the day's concert with members of Sväng**



# The Music at the Brewhouse Team



The team is made up entirely of freelance arts workers and technicians, all of whom gave an enormous amount of time and energy to help this project exceed its aims.

## Creative Team

Stephen Deazley, Artistic Director  
Duncan Chapman, Electric Loops Curator  
Detta Danford, Sonic Harmonic Curator  
Eve Harrison, Balkan Mash Curator  
Sarah Kenchington, Green Pea Animateur  
Yann Seznec, Multi Media Curator

## Production Team

Siobhan Clark, Festival Assistant  
Ian Gibson, Technical Manager  
Jane Nicolson, Press & PR Manager  
Ruth Sidwell, Producer  
Judith Walsh, Relationships Manager  
Anna Wood, Fundraiser

## Design

Helen Wyllie

## Film Maker

Ian Dodds

## Touring Technical Team

Dav Bernard  
Rhuari Blair  
Guy Colletta  
Craig Davis  
Mike Hannah  
Rik Hart  
Steve Moffat  
Ben Nickson  
Robin Sanders  
Tom Zwitterlood

## Event Assistant, Banchory

Hannah Ross

## Creative Assistants

Lillias Kinsman-Blake - Borders  
Catriona Watt - Western Isles

# The DVD

## Contents

**The Love Music Festival Tour film – 18 mins**

**The Love Music Festival Tour film (short version) – 3 mins**

**Making Music with the Looper**

**Tracks from the Map Mixer**

### **The Love Music Festival Tour films**

The films on the DVD accompanying this book have been made by Ian Dodds. They follow the journey of the festival across the North of Scotland during the second week of the tour. In that week all of the musicians visited Shetland, Stornoway, Banchory and Inverness, each group travelling to each area in a different order to arrive in Inverness on the final weekend for our Family Day.

### **Making Music with the Looper**

Designed by Multi-Media Curator, Yann Sez nec, the Looper has proved to be a really effective and inspiring tool for teachers, students and musicians. In the lead up to the festival we used it in group composition and improvisation sessions incorporating instruments, voices and found sounds to enable large groups of students to create original pieces, some of which can be heard on the DVD. The Looper is still available as a free download from the Love Music Festival website and is now being used by musicians and groups across the UK.

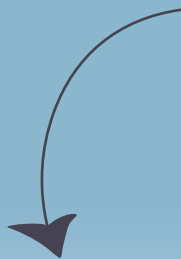
Duncan Chapman, Festival Animateur / Electric Loops Curator

### **Tracks from the Map Mixer**

Designed by Multi-Media Curator, Yann Sez nec, the Map Mixer was used to help record and collate sounds from across Scotland by young people in each of the areas the festival visited. You can make your own mixes of the sounds found with this downloadable composition tool, still available for free on the website. You can listen to some of the tracks created by students in workshops with Yann on the accompanying DVD.

To access the music software please visit [www.lovemusicfestival.com](http://www.lovemusicfestival.com)

The DVD



**FESTIVAL DVD  
SCOTLAND 2010**





**'A VISIONARY  
MUSIC FESTIVAL  
FOR CHILDREN &  
YOUNG PEOPLE'**

BBC Radio Scotland



ALBA | CHRUTHACHAIL

Love Music Festival is a project by Music at the Brewhouse.  
A charity registered in Scotland No SC037370, VAT No 911319259.

Love Music Festival is supported by the National Lottery  
through Creative Scotland's Inspire Fund