

Black September Falls

**What is the relationship of music heritage,
creativity and new music scenes?**

Presented by

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Reflective Summary

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What is The Black September Falls Project

Black September Falls Project is a creative response to the Heritage of Black Sabbath. The outcome of which is a Live Performance, this presentation, a website and EP.

Since the emergence of Black Sabbath in the early 1970s many artists within genres of heavy metal have acknowledged their influences on their Oeuvre. As an extension of this fact Black September Falls have created a 4 track EP entitled 'PROSAiC' which acts as a creative response to the legacy of Black Sabbath whilst looking to re work and re invent the early soundscapes that Black Sabbath created through a new 21C dynamic. In addition and to move towards the development of a possible new genre, namely Dark Ambient Rock/Metal, Black September Falls have created a fusion with dark ambient artists such as Brian ENO. Therefore, creating a new music born out of Black Sabbath and ENO (a kind of Black Country meets Suffolk).

To find out more prior to the event visit <https://bsfallsresearch.webs.com> // <https://blackseptemberfalls.bandcamp.com/releases> // Listen Out For Nigel's Interviews on The Progmiester Show at MMH

What Heritage?

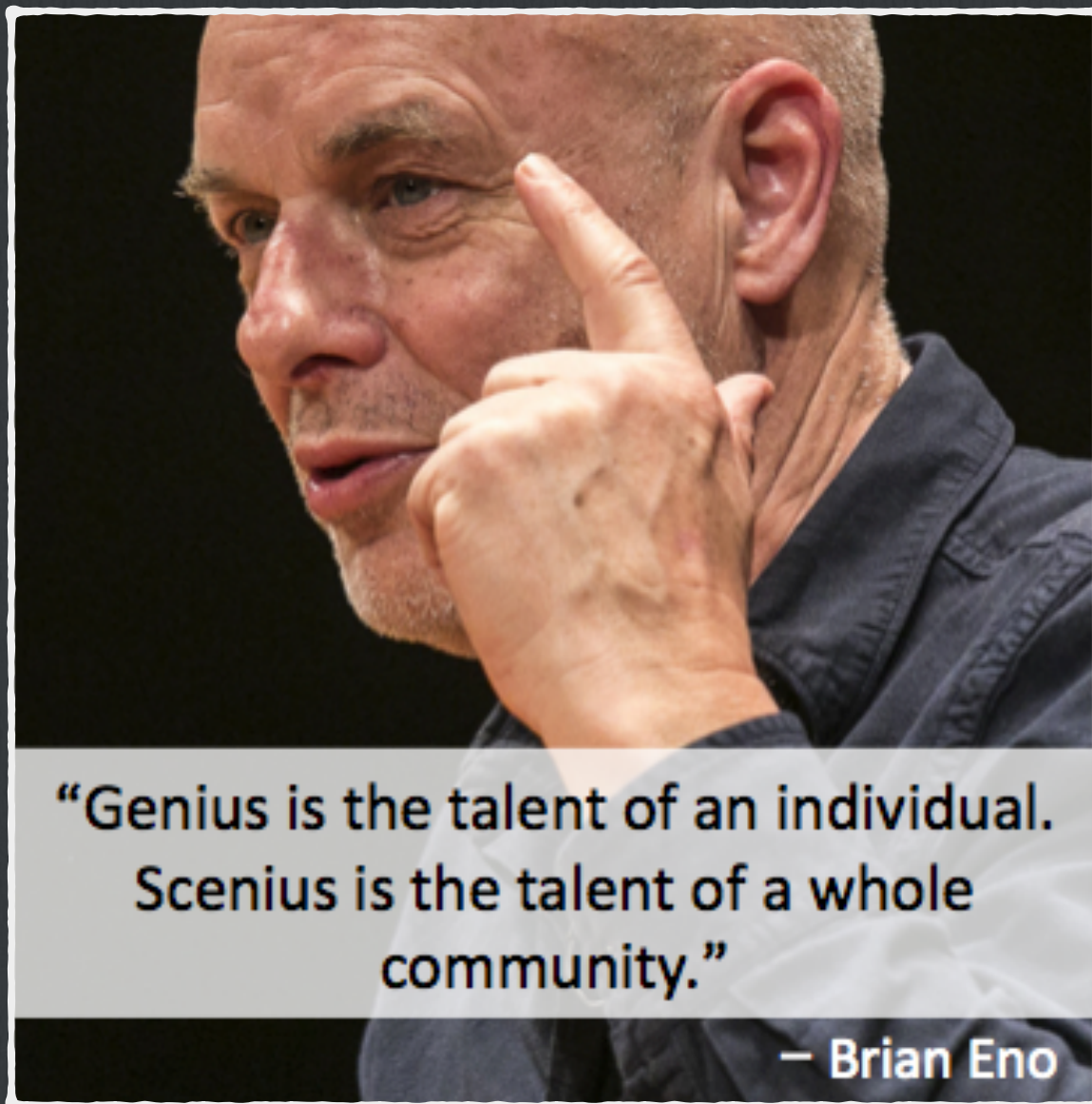


- ☐ Heritage acts like a memory of an event. These events can include listening to music, watching a DVD or Youtube or reading media.
- ☐ When in the creative moment heritage becomes apparent within the psychotopography of the composer or creator. That is, it is somewhere within us guiding our choices and aesthetic judgements.
- ☐ The impact of heritage is a result of the interplay between composer and its reception in all its formats. It is an interpretation of the sound objects created and therefore, remains subjective.

Authenticity

- ☐ Authenticity in performance is as subjective as the creative process itself.
- ☐ In creating the EP 'PROSAIC' we (Nigel Sanders and Rob Blackman) tried to keep in mind how we were going to perform what we created live? In the end we recorded our EP in the studio playing in the moment and responding to each other as we would at a live event.
- ☐ Therefore, authenticity is defined by the recording studio practices and the final released artefact(s). The live performance is a near as possible replication of this studio based event.
- ☐ The live performance is then a reflective act..... of myself and the audience who took part. Authentic reproduction of the original recording depends on the audience, the context and the recorded artefact(s).
- ☐ Thus, authenticity is based on the interplay between composer, context of delivery and the audience or its recipients. It is defined by the final artefact(s) i.e. version, and how it is delivered or promoted.
- ☐ Heritage impacts on this process by shaping the interpretations of the interplay mentioned above. The legacy of Black Sabbath for example, is that of loud, doom laden heavy metal when in fact songs such as Fluff, Solitude, E5150 and Laguna Sunrise act as more dark ambient and peaceful moments.
- ☐ From the legacy and cannon of works comes interpretation, re invention and new music...

Conclusions



- ☐ Authenticity is shaped by Heritage and interpretation of the original context. The Urtext.
- ☐ Heritage informs, influences and shapes new creative practices.
- ☐ Brian ENO - ‘Scenius’ the intelligence of a whole...
- ☐ Heritage is a form of Scenius.
- ☐ Please feel free to ask questions.