



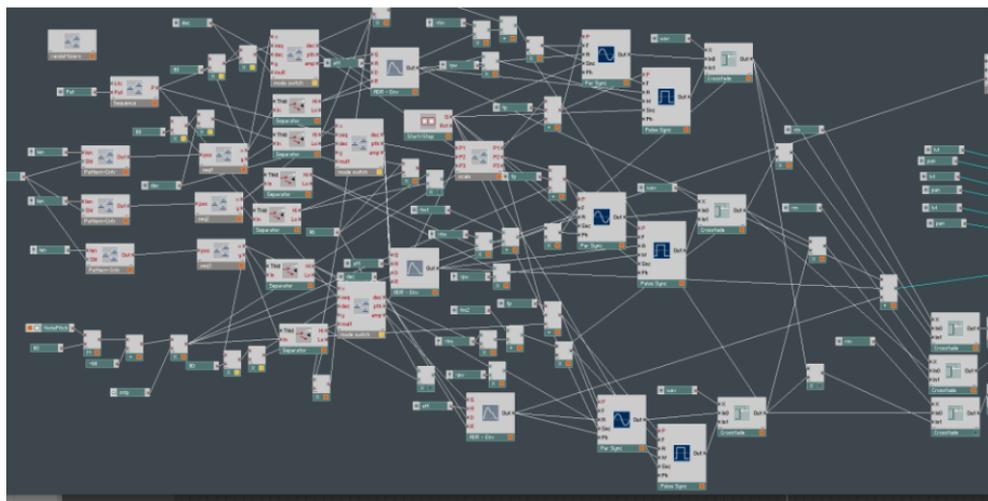
NEW HOPPER

NEW HOPPER

KEV HOPPER

TONKA BEANO

01. Carlton Palmer
02. L'air de Rein
03. Super Coupé
04. Thing Jingles
05. Marzipanned
06. Tickling Pickles
07. Funny Little Thing 2
08. Indigestion 2012
09. Fom Granis
10. Vauxhall Astronomical
11. Uncle Crumble



THE ROAD TO TONKA BEANO

Living in Ipswich in my teenage years, my experience of electronic music was pretty limited. As a listener I had spent some time enjoying the synthesiser players in Prog bands (if that counts) but other than that there weren't that many examples. I liked the music to *Forbidden Planet*, had been aware of Tangerine Dream and the David Vorhaus *White Noise* album, and had bought all the Kraftwerk albums... but that was about it. I had no practical experience with it until my first ever gig... which had been with an experimental synthesizer player called Martin and a 3-string guitar player at a school hall near Ipswich. We made a horrible noise, the gig was fraught and the association didn't last long. I thought no more about it.

Fast forward to 1980: I have arrived in Coventry to study art at Lanchester Polytechnic. I have become friends with Simon Munday who had also arrived the same year, although not to study art. He's here after a long stint working as a caterer on commercial boats and has spent every last drop of his wages on an impressive Roland 100m Modular monophonic synthesiser. He has been inspired to do so after seeing the German band DAF play live; the mixture of wobbly de-tuned bass sequences and pounding drums had proved compelling and the purchase of the synth irresistible. His heroes are not the Prog wizards and hippies of old but the noise makers and experimentalists in the Post Punk genre; people like Robert Görl, Keith Levine and Allen Ravenstine who have somehow managed to integrate their sound into the Rock format with similar machines.

We stay up late chatting about music and in between cans of Red Stripe and roll-ups he mucks about on the telephone-exchange-like 100m in front of me, churning out bewildering sequences of ridiculous animal squeaks and clicks, drifting pitches, thunderous bass lines and bizarre, ring-modulated cycles of synthetic vowel sounds. In the midst of studentland poverty this synthesiser and it's talented, knowledgeable, audacious operator stand out like a sore thumb; the synth itself is a monument, an illuminated altar to the promise of sonic adventure. My overriding impression is that if sequenced electronic noise from just one machine alone can be *this* interesting the addition of a band or any other instrument was purely optional.

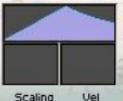


G e r t r u d e

env sus

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LFO



Filter

XY

XY

LFO

clk-filter

XY

LFO

Ringmod

Pitch

Effect

On

T1

Sin

pitch

g

fine

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On

P-Level

Pan

Glide

On

Time

Aut

On

Time

Aut

Vibrato

On

Time

Aut

Tremolo

On

Time

Aut

Wave

sine

On

perc

Effect

Delay

Regen

BPM

100



Rnd

Rnd

env sus

Rnd

LFO



Ramp

Course

6

Fine

0.12

Fm control

Rnd

T1

FM Feedback/filter

LP

Hytrak

XY

sus contr

Swp

LFO



Par

Pitch

7

fine

0.02

feedPan

Rnd

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feed lvl

perc

Effect

Delay

Regen

BPM

100

Sequenc Clock div Length trigger

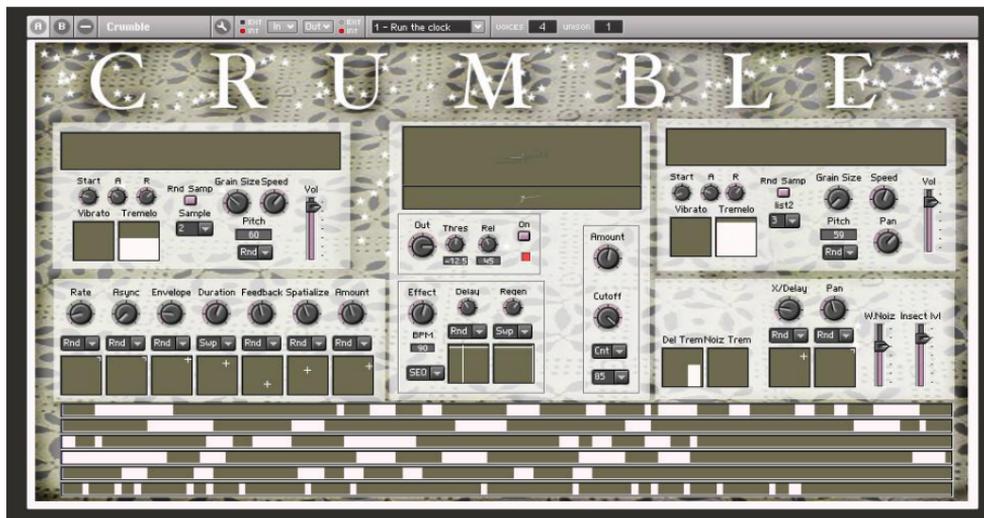
0 3 15

Sequenc Clock div Length trigger

0 3 26

Let's move forward in time again to London 1987: I am doing well in a band called Stump playing bass. I have managed to condense everything I learned from watching the extraordinary bassist, Percy Jones, into a neat, three-minute format that is somehow suitable for a pop band like Stump. I am also busy with something else: I now have one of the first generation of affordable samplers: an Akai S900, together with an Atari computer. Back in Coventry when Simon and I first read about the £20,000 Fairlight, we longed for one just like everyone else. My God, the ability to pluck a sound from nature and pitch it on a keyboard: can you imagine that? Incredible. In reality I am not quite prepared for the sheer amount of laborious hard work and long hours it takes to slot all the samples into silly little 'keygroups' on the badly designed Akai. What's more, it comes with a pathetically small info window, the allowed sampling time is

measured in fractions of a second and the floppy disks show up constant errors. It has me screaming at it night after night. But I am grateful for the privilege and opportunity to be able to do this (the first time in human history this technology is available). I am trying to incorporate samples into the Stump sound with varying degrees of success but also have a future sampling album in mind.



During this time the culture of sampling changes fast: at first it's all about bashing, shaking or rattling stuff then pitching it on the keyboard and playing tunes with it. That's what it's for, right? - to make new, unheard of instruments. Then I start sampling other people's music (in the Holger Hiller manner) on the understanding the samples have to be fairly obscure portions of obscure orchestral works or single, sound effects or unusual sounds. Then finally (and sensationally) sampling moves in to the mainstream with widespread, amusing, cultural appropriation of other people's music...but this time they are recognizable soundbites that ring immediate bells for the listener. I eventually decide I am not particularly interested in this. By this time it is 1989 the band have broken up and I have completed my first solo album, the sample-heavy '*Stolen Jewels*'.

Loop2



ofs

Steps 32 St LL Pitch 53 Sample 0

smth Grn Pan 0

Vol



mTP

Kev Rnd



Loop4



ofs

Steps 64 St LL Pitch 42 Sample 3

smth Grn Pan 1

FM

Pitch 49 Depth 0.012 On

+

filter



Res 0.87 P Cutoff 63.6 X-Fade 0

Loop1 with auto-pan



ofs

Steps 62 St LL Pitch 57 Sample 1

smth Grn Pan 0

Kev Rnd



Loop3



ofs

Steps 34 St LL Pitch 52 Sample 2

smth Grn Pan 2

RM

Pitch 66 Detune Effect On

Simon is also doing well living in London and is also making use of samplers. But his 100m is nowhere to be seen or heard and he is busy making House music, playing at big 'Raves' and now calls himself Mr Monday. In a quiet moment he introduces me to a friend of his, Phil Durrant. I learn he is an improvising violinist who is now making electronic house music. He is 'big', if there is such a thing, on the London and European free-improvisation scene; a world I know virtually nothing about. We talk and seem to share a musical aesthetic even though we move in different worlds. I don't really see him again till the mid-nineties when I start going to free-impro gigs to see what it's all about. I'm looking for a freer context to perform other than a standard band situation and free-impro has started to attract me, as it also seems a good place to renew my interest in electronic music as well as revitalise my bass playing.



BPM

82.0



Ensemble



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Out

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INIT Dinger 2



In

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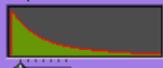


18 - scholes death no

6

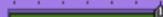
Oscillators

Superior

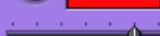


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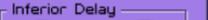
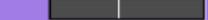
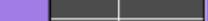
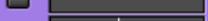
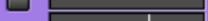
11



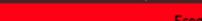
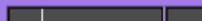
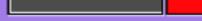
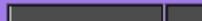
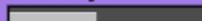
Superior dis/trem/pan



Filters & Compressor



White Noisy Insects



Possibilities



In

Out



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6

Guess



Auto



Freq



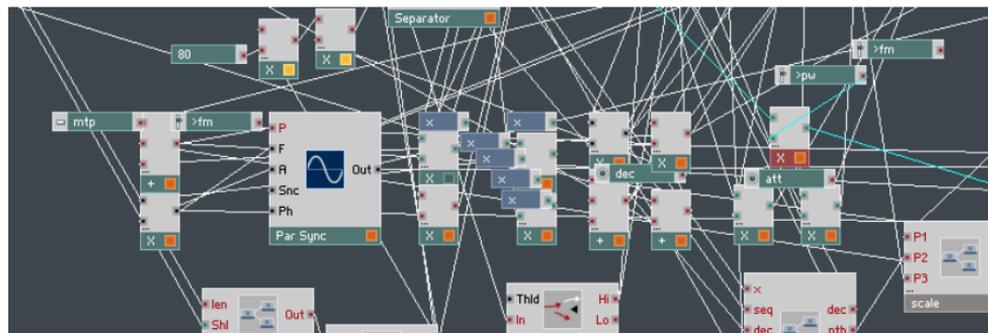
We form a new band- Ticklish. For the first year or so we play our regular instruments; myself on bass, Phil on violin and effects. Soon we are joined by singer, Kelsey Michael, and toy player and noise maker, Richard Sanderson. Later we go completely instrumental and ditch our instruments altogether. I have a sampler, Richard has a sampler and various other low-fi noise boxes. Kelsey has left and we have a new recruit in visual artist, Rob Flint. Crucially, Phil now has a laptop and has begun using the virtual modular synthesis and sampling software, Reaktor. With raised eyebrows, a smile, then a heavy frown he tries to persuade me to start using it too. Phil has an alarming ability to see inside my mind and predict my musical behaviour as well as sharing the same childish fascination with synthetic body sounds and general sonic anarchy. He reckons it'll really suit me. You'll love it, he says. By this time (1999-ish) we are all aware the collision of digital/laptop

Electronica and free improvisation had begun to gather momentum in Europe, and there are musical precedents already with the recordings emerging from Thrill Jockey in Chicago, and the Mego label in Vienna. Do I really want to perform with a laptop?



At first I resist (after all, I already have a sampler) but I buy a new laptop to run Logic and figure I might as well get Reaktor... just to fiddle around on. The fiddling rapidly becomes an obsession; I quickly realise Reaktor offers a chance to combine all the electronic disciplines together - both sampling and synthesis - and I start building my own virtual instruments (or 'ensembles' as they're called). At first I am put off by the maths involved, but the prospect of creating a synthetic burping and farting machine at the end of a lot of brain-ache spurs me on. I create numerous versions of these virtual machines, post them up on the Reaktor forum and incorporate them into the Ticklish sound and my own recordings. The wide open spaces and relaxed tempo of the free-improvisation environment prove ideal and let the music transform and evolve in a way that the Rock world would never allow. The next couple of years are spent playing some glorious

gigs with Ticklish... some of the happiest moments I've ever spent in my life both musically and socially. The 2005 Ticklish album, *'Here are Your New Instructions'* and my own album under the Spoombung alias *'I Saw Spoombung's Daughter Consumed by Kirby Dots'* bring it all together in the same year; the acoustic the electronic, the harmonic and the absurd.



Let's come forward now to early 2012. Richard asks me if I would consider recording an electronic album for his new Linear Obsessional Netlabel- 'You don't have to do much – just leave some of your machines running' he tells me down the pub. Even though I've barely touched the Reaktor programme for years and I am deeply involved in developing a new band, Prescott, (playing bass) I accept the challenge and promise to have it ready by the summer. I fail dismally and discover it needs a lot more work than I realised. I find I can't just 'leave some of my machines running' and have to get back into the heart of it again – changing things from the inside out and structuring it properly. Christmas 2012 – Prescott have a gig lull, I seize the opportunity, get my head down and finally finish off all the sketches I have.

So to bring a quick conclusion to a long story - here it is! *Tonka Beano*. Hope you enjoy it.

-Kev Hopper 2013

Ensemble

EXIT In Out 1 - empty

A B - Try these solution

EXIT In Out EXIT In 1 - empty 1 1



INDIGESTION

Peppercin
More like eating sweets than tablets. Quite pleasant but you have to eat a lot to kill

REMEGEL WIND GUM
Just like chewing gum and popular with the 'younger generation' of sufferers

Pepplo-Bonito
Millions of American's have got on their knees and thanked God for this pink wonder-juice. An american institution.

Rennie
An old dependable favourite for generations, always within reach of your Granny's handbag and just like eating chalk.

Peppcid AC
I've heard good reports about this one but have yet to try it

Zantac
Extremely effective 'drug' works by suppressing your stomach's production of acid. Now available without a prescription(I think).

www.kevhopper.freeserve.co.uk

Kev Hopper – Virtual Machines, Artwork,
Notes and Machine Screenshots.

Booklet assembled by Richard Sanderson.

Kev's website – www.spoombung.co.uk

Set in Johnston ITC and Century Gothic

Ensemble

EXT
 INT

In ▾

Out ▾

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A

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F

C +12
C#
D



W

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O

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Chord random

Auto

speed



Bass random

Auto

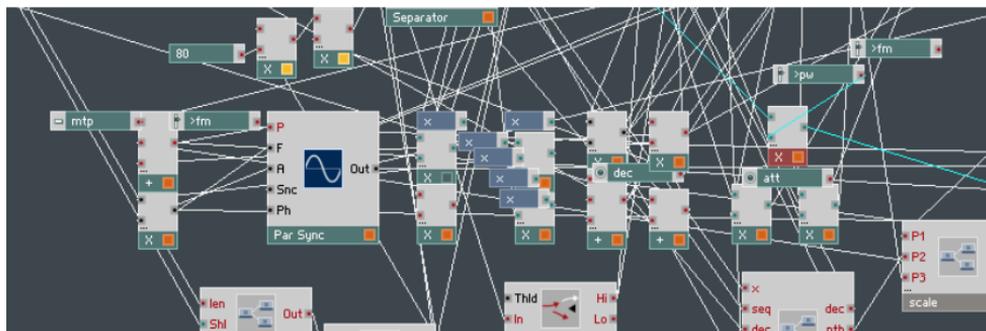
speed



Bass



LOR037



LINEAR OBSESSIONAL