

ONE

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text_so_nance

ONE

Editorial

Reductive Journal attempts to assemble different forms of art all together to consider the complex interrelationship between sonic materials and text. In each issue, we approach various topics under the same theme with selections by contributors who observe unique interpretations to produce unreleased works candidly. The first issue, *text_so_nance*, celebrates our kickoff with Sarah Hughes, Hankil Ryu, Tsunoda Toshiya, Daniel del Rio and myself, exploring individual methodologies to challenge the elusive crossover of text and sound.

We have chosen a free downloadable PDF format to reach as many listeners as possible, manifesting very little whilst anticipating a crucial platform to sonically experience the realm of text. We hope that this experience will become the inevitable concept of the project that sparks farther interests, concerns and growth with continual feedback.

My sincere gratitude to the fellow editors and the artists involved in this issue. I would especially like to thank Daniel for his courageous endeavour to initiate such an engrossing event as Journal ONE.

Ryoko Akama

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Daniel del Río

Introductory Note

Passionate about in-between spaces, what cannot be seen, the undefined...There is a patch in front of us now.... A quest into poetical self-discovery.

When I thought about venturing into the creation of this project, it was never my intention to gather essays and texts. Instead, I was seduced by the feeling of what the aims seemed to be grasping at, a certain way of understanding the process of listening. I was naive, but at the same time I was walking down a path where I was starting to understand some fundamental facets regarding the listening experience.

To that effect, I didn't want to define these gathering as "works" or "compositions" but as expressions or words. Now our senses can not believe in composition as dead letters, but in living words, listened words. Only what's immutably alive is truly dead.

Therefore, these expressions, gathered under the same title but without any resemblance to a thematic or conceptual interrelation, have, nevertheless, a common link. They point to the same thing, the desire to show the intimate nature of musical expression through listening as the main reading material, contributing in this fashion to the liveliness of music. There is no such thing as a finished work; only through experience -reading- are they truly alive in ourselves.

I want to start here a journey rather than a journal, and as in every journey into the unknown, you can only travel blindly, that is: listening.

Spring 2014 – Guadalajara, Spain

Hankil Ryu

La Table

La Table is the posthumous work by Frances Ponge published in 1991. The Korean translation of the French manuscript is transformed into an audible experience by Hankil Ryu (b. 1975)'s typewriter performance. Ponge's La Table is a work that underlines the quiet obsession for his writing table which was, for him, his life itself. Ryu constructed a new typewriter setup for this recording in order to bring out the sonic content of the La Table text.

(테이블의) 모든 것은 테이블이라는 이 이름 속에 들어있다.
종이 위에 쓰여진 (또는 읽혀진) 그 모습 속에, 그리고(이와 동시에) 그 발음 속에도
나무의 둔탁한 음
그것은 명명적이고, 간결하지만 둔탁한 음을 낸다.

발판은 그 위에 올라가기도 하고, 말을 구르기도 한다. 그런데 테이블(여성격언)에는 팔꿈
치를 대거나, 몸을 기대다. 그러나 얼마 지나지 않아 의자 팔걸이에 몸을 기대게 된다고 여겨
본은 말할 것이다. 그렇다면 내가 말할 수 있는 차이점이란 테이블에 몸을 기대지만, 테이
블은 수평적이라는 것이다. 그리고 테이블은 자신의 여정을 실행하고 따르도록 초대한다는
것이다(이것은 테이블의 발음되지 않는 두 번째 음절(따라서 무한으로 향하는) 속에도
들어 있다) — 그것은 자신의 여정의 끝 까지 줄을 긋도록 부추기고, 글쓰기로 초대한다
— 또는 사유(목적론적 ?)로

(나의 색연필을 시험해보기 위하여, 1971년 6월 7일)

Tout (de la table) est contenu dans ce nom, la Table :
dans son apparence écrite (ou lue) sur la page, et (tout à la
fois) dans sa sonorité

le son mat du bois

elle rend un son impératif, bref mais mat.

XXX

Le tréteau, on y monte dessus, on le piétine. La table,
(féminine) on y appuie les coudes, on s'y appuie, mais on
s'appuie aussitôt sur les accoudoirs d'un fauteuil, me direz-
vous. La différence est que sur la table on s'y appuie, mais,
horizontale, elle invite (et c'est aussi inscrit dans sa seconde
syllabe, muette (et donc dirigée vers l'infini) - elle invite,
dis-je, à suivre, à pratiquer son parcours, elle incite à tracer,
jusqu'à son bout, des lignes, elle invite à l'écriture - ou à la
pensée (téléologique ?)

(Pour essayer mes nouveaux crayons, le 7 juin 1971.

Fr. P.)



13'04" 138.4MB

Ryoko Akama

PPM Book

PPM, PhenoPsychoMime, is my personal abbreviation to group together the particular onomatopoeias: 'phenomime' and 'psychomime'. Phenomime is a set of words that mimic physical forms or motions (e.g. 'bukubuku' is used for assembling bubbles, and 'charachara' indicates something being done thoughtlessly or in a messy fashion). Meanwhile, psychomime depicts psychological states, emotions or feelings (e.g. 'dokidoki' for a state of being excited, and 'daradara' for a state of laziness). There are over one thousand PPMs in Japanese onomatopoeia while other nationalities, such as Korean and Finnish, have similar sorts but in a far smaller quantity.

A PPM is a phonetic word symbol used to describe a non-sounding event. It is not a representation of something, but is the thing itself that describes it. Even though a phenomenon has no actual sound, a PPM precisely characterises the event with the sound phonics. Therefore, a PPM is a sounding signifier for a non-sounding signified which sound is the sound of the signifier. Consciously or subconsciously, at least Japanese perceives and acknowledges PPM texts without any trouble. Here, the interconnection between a PPM text and a soundless situation is excitingly paradoxical and ambiguous, especially when applied to the musical context of text scores.

PPM book is composed of imaginary PPM words by visitors who came to my solo exhibition pheno_psyco_mime in Japan in 2011. At the entrance to the gallery, my message board asked the audience to invent their own imaginary phenomimes or psychomimes and write them down on postcards, which became the ingredients of the piece. What interests me here is that the context of invented PPMs are absolutely comprehensible and recognisable to my ears, which could be either because we share a common culture (Japanese) or reflect a global perception of sound (unitary understanding of aural phenomena). For example, though this is the first time I hear 'gichagicha' (from the score;p18) explained as 'unsatisfied and annoyed', it is discernible for me to envision a physical state of 'gichagicha' with the invented lexical meaning.

'Sarasara'(from the score;p12) suggests white noise as applied to visual media. However original it was to the visitor who left her postcard for me, 'sarasara' is already an existing onomatopoeia in Japanese that illustrates physical conditions: 1) smoothly flowing; 2) dry materials softly rustling; and 3) dry condition. The sound of bamboo leaves rustling is a good example of 1 and 2, referring to softly whispering dry materials. Here, we hear the actual sound of rustling

bamboo leaves, which classifies this 'sarasara' as a normal onomatopoeia. However, 'sarasara' also represents a state (3) of dryness and smoothness of surface such as skin, sand or paper. Hair texture can be 'sarasara' when it is dry and smooth like a silk. The opposite of 'sarasara' is 'zarazara' which indicates a rough texture or one with very small bumps. 'Sarazara' or 'zarazara' are at once language, phenomena and sound, mediating the signifier and the signified, where the musicality of the word is the phenomenon itself, despite the fact that the signified may contain no sound.

PPM book starts with a page of several instruction lines, creating a platform for performers to explore individual decisions to choose and play sounds. It is important for me to neglect certain amount of rules in my score to enjoy the experimental void space. PPMs describe a non-audible event with an aural description and are already music(al) in themselves. The score investigates this peculiar relationship between the aural content of PPM; text (signifying), situation (signified) and sound of text (the abstract).

PPM book

for more than 3 performers

instructions:

each performer chooses one or two PPM(s) to work with.
choices can overlap with other performers.

PPM is a sounding text that describes a situation.
It is not how it may sound like but sound itself.

Think of how chosen PPM(s) may be interacted with your
surrounding environment and sound from other performers.

each performer can prepare more than one sound for a PPM.
avoid melodic or over-theatrical gestures. PPM book should
be realised plainly and uncomplicatedly, not abstrusely.
perform moderately quiet.

performance duration should be 5, 7 or 12 minutes. A stop-
watch is required but used only as an approximate time ref-
erence.

a performer plays chosen sounds X times within the
predetermined performance duration.

X is decided by one of the following rules;

- 1 a number from a chosen page
 - 2 addition of two numbers from chosen page(s)
 - 3 subtraction of two numbers from chosen page(s)
- never go under 0.

a development of timbre parameter can be counted as one
change if a performer determines to play a sustained tone.
for example, if X number is 5 and (s)he plays a sustained
tone, the sound begins (1) then 4 changes in texture/
parameter are applied(2,3,4,5).

a sporadic event can be perceived as multiple actions
but repetition intentionally created as a tone can be
counted as one sound.

ふあし ふあし

phenomenon: wind blowing over moss

17

fashi fashi

for example

{Fashi fashi..}

4

7

とうく とうく

phenomenon: flowing, streaming, pouring

6

12

2

tuku tuku

for example

{I can hear tukutuku from the kitchen.}

{The sound of river goes tukutuku.}

{Tuku tuku..}

さら さら

phenomenon: white noise on visual materials

14

2

sara sara

for example

{My TV went sara sara in the morning.}

{I can not see anything, it is sara sara.}

{Sara sara..}

7

うんぐぐんくんく

phenomenon: being extremely slimey, sticky

12

3

un gugun kunku

for example

{I put too much glue, un gugun kunku.}

{The spaceship was attached by unrecognised un gugun

kunku monsters.}

{un gugun kunku..}

9

きよむ きよむ

physical state:

1 imaginary sound of a hollow part in a throat

2 imaginary sound of knees when jumping weakly

6

11

3

kyomu kyomu

for example

1 {It rambles kyomu kyomu.}

2 {My knees went kyomu kyomu on the playground.}

{Kyomu kyomu..}

もそ もそ

physical state: eating rice quietly

5

7

moso moso

10

for example

{mum ate her rice moso moso.}

{I watch a movie and eat rice moso moso.}

{moso moso..}

まゆ (ふ) まゆ

physical and mental state: of a mouth wanting to
make conversations but has no idea of possible subjects.
stuck with words.

15

1

mayu (hu) mayu

7

for example
{I should've said something to her, but I was mayu mayu.}
{My mouth feels so mayu mayu in the office.}
{Mayu hu mayu..}

りー

phenomenon: state of fast response of modern digital tools. (re comes from “re” turn)

11

3

reeeee

for example
{reeeee..}

5

ぎちゃ ぎちゃ

mental state: unsatisfied, annoyed
and do not know how to get away from
the mental condition.

1

9

5

gicha gicha

for
{I feel gicha gicha, wanna go home.}
{Stop being gicha gicha. It is fine!}
{Gicha gicha..}v

5

ふみよーん

physical and mental state:
(use your imagination)

16

7

bumyoon

For example
{Bumyoon..}

ふよ ふよ

14

huyo huyo

10

physical state: walking through a town/city
without any destination or intention.

4

for example

{She was walking huyohuyo for a long time.}

{Huyohuyo.. huyohuyo.. where am I going now?}

まぶ まぶ

18

physical and mental state: beautiful sub bass
resonating through your body.

13

mabu mabu

8

for example

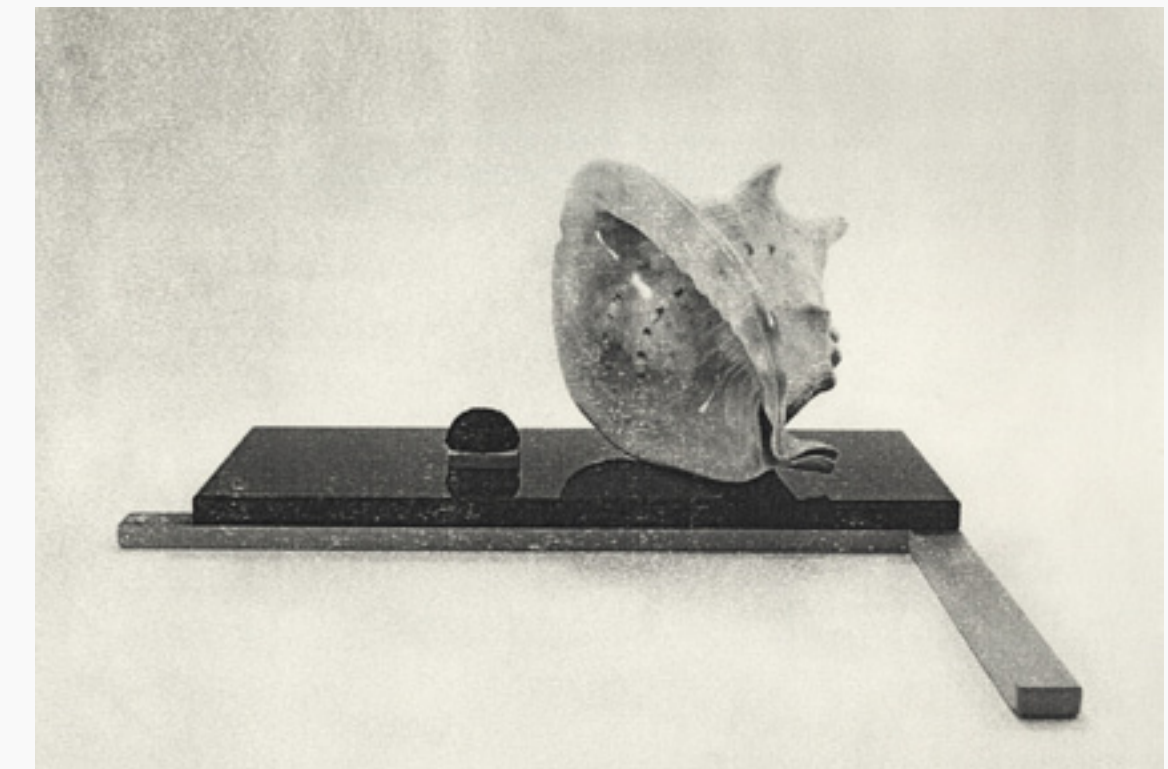
{My favourite music feels mabumabu.}

{This acoustic is quite mabumabu.}

{Mabu mabu..}

Sarah Hughes

Repetition/Variation #2 (sketchbook series #3)



In Vain Empty things (2012)

Repetition / Variation #2
(sketchbook series #3)

C B B A C B B B C C D B A B A D B B C C B



Figure 1

Part 1: repeat Figure 1 plucked/without sustain

Player 1
 $\frac{3}{4}$ length of
realisation
m - mf
♩ = 15

Player 2
 $\frac{1}{2}$ length of
realisation
m
♩ = 15

Player 3
 $\frac{1}{4}$ length of
realisation
p - pp
♩ = 15

Part 2: Repeat Figure 1

Player 1
 $\frac{1}{4}$ length of
realisation
Alternating with solid
sounds
♩ = variable

Player 2
 $\frac{1}{2}$ length of
realisation
Alternating with
stable, long notes
♩ = variable

Player 3
 $\frac{3}{4}$ length of
realisation
Alternating or over
sound of flat spectral
density
♩ = variable

Notes:
BPM approximate
Play without time keeping device
20 minutes (approx.)

Repetition Variation #2 is one of a series of scores informed by the six books of Lucretius' *De Rerum Natura* ('On the Nature of Things'). Hughes' longstanding engagement with the poem takes the form of installation, composition, text and collage, each made in response to its exposition of materialist philosophy and structure, including the various repetitions throughout. Identical wordings, passages or phrases appear in the books which remained unfinished at the time of Lucretius' death c.55BC. The Repetition/Variation series deals specifically with Lucretius' use of language as a metaphor for the molecular formation of material; letters are to words and language what atoms are to objects and the world. An interlacing of word and world form part of the poet's process of composition, and the repetitions act as pillars around which *De Rerum Natura* is structured.



8'22" 132.9MB

Performed by

Bruno Guastalla (cello)

Dominic Lash (double bass)

Samuel Rogers (prepared piano)

Recorded at Oxford Brookes University in July 2013.

Recorded and mastered by Samuel Rodgers



The Void Belonging to Created Things (2012)

Daniel del Río

Unitary Listening*

When listening to sounds, or when, in a broader sense, we are experiencing something, we are incapable of avoiding confluence, that is, we cannot help connecting those new elements to past experiences and our past consciousness. This is basically our intellect urging us to establish differences and similarities. The reason for this (reaction) is that our consciousness feels far more comfortable within a certain structure or pattern than it is when confronting nothingness, so to speak. The apparent labels of space and time acquire a fundamental role, in this case.

My interest here is to bring up the notion of unitary listening. This refers to an attitude that, in my point of view, stands out amongst the real phenomena involved in the processes going on as we are listening or being an active part of something. They take place both in the realm of reality and inside us.

In the course of listening, several levels appear that form our consciousness' structure according to the different phenomena involved in perception¹. Starting with the most latent level, mentioned in the beginning of this text, it is then shaped by what we could call the second listening. This is based on the numerous thoughts, distinctions and judgments going on in the relational and dialectic dimension of

our conscience after we have experienced the sound itself. Due to the significant amount of evidence, regarding these aspects, to which we are exposed in our daily life², I find it unnecessary to explore this level.

Significantly different is the next level³, that of the unitary listening. It refers to a kind of listening that does not separate the subject that is listening from the object that is being listened. This level of listening comes first and allows a second charge of intellect and will. It is even prior to what we commonly refer to as aesthetic judgment – a judgment that so often has very little relation with the perception of Art⁴. In this level we are listening, whilst during the second listening we are talking. This ultimate, primordial level is the irrefutable evidence of the presence of a unitary conscience to which, due of its revealing nature, I have given the name of listening.

Throughout history, the role played by Silence in the process of true comprehension is widely known and established by tradition. This comprehension comes from the identification or transformation into that which we know⁵. This primordial Silence plays a very important part in our behavior.

It is only obvious that if we are talking, we are not apprehending, we are not listening, we are not assimilating and we are not trans-

* Original text in spanish

1/ Within the phenomena of perception, I also include the phenomena of the mind: emotions, sensations, judgment, etc.

2/ For example, when reading – listening – this very article.

3/ In using a temporal sequence for these levels of listening, we are not in any case implying that there is such an order; it is merely a convention necessary in writing. On the contrary, if we had to choose an order and from a quality point a view, it would be the opposite one.

4/ This reminds me of something the painter Barnett Newman once said, in one of his lectures on aesthetics: 'Aesthetics is to art what ornithology is to birds'. Nevertheless, the affirmation is not contemptuous but serves to make a distinction. Apart from the fact the lecture was being held among theoreticians in the field, Newman himself gave up painting for some time in order to study ornithology.

5/ I find it very illustrative to analyze the etymology of the English word for understand: to be or to stand under. This is strongly related to the silent attitude.

forming. Hence the intrinsic relationship between Silence and the act of listening which in this case is unitary.

But this Silence is not the absence of sound. We are dealing here with the primordial, pure Silence that is prior to the word and that, along with words, helped creating the world and mankind. A Silence that is fruitful by its greatness, and which we cannot describe but only perform.

Unitary listening is real, self-sufficient listening with no artifice that should blur it or unnecessarily wrap it, hence its being self-sufficient. It is prior to the differentiating, objectifying, dissecting thought. Unitary listening is the inexplicable⁶ listening, that which is fully involved with the object of listening. It means to remain alert to what has been revealed and to that which is yet to be revealed.

When we intend to listen very carefully, we are fully open. Our ears and – why not say it – our heart plunge into an ecstatic responsive state in which we are never standing still but we are behaving like a whole part of the world around us, a world that is involved with us and that is being actualized at the same time that we are. Where we are being emptied while we are listening through something more than just our sense of hearing: it is an ekkenotic listening. We are being transformed because of what we are listening, we turn into that.

It is “here” that the boundaries between the subject and the object turn completely vague, and that makes both the principle of inference and the three laws of thought impossible altogether. I firmly believe that this is the true shape of reality as it is. Where we can only

participate within it and through it.

Going further on what we could call the nature of the act of listening, I would like to formulate a vision that I think helps clarifying what we are discussing here: listening is establishing a relationship, purely.

Let us think of a musician and their instrument. The relationship between those is what we call music. So far so good, but is that really so? As we have shown so far, this only implies a very superficial level of reality. From my point of view, this is completely different: without the music, there ‘is’ no musician or instrument. Or, better yet, when music is actually present, there is no musician or instrument. It is precisely this unsubstantialist relational unity that is a part of every being.

When we are capable of seeing the non-existence of these two elements if it is not within this pure, un-objectified relationship, we can extrapolate our system to all degrees of the real. This interdependence invigorates all elements while it does not substantialize them. It is obvious that the lack of substantiality is contrary to our intellect and reason. We can only ‘think’ about this relationship by turning it into an object. This is the very core of my point. This relationship gives life starting with the death of the substantiality of elements. And this invigoration is recognized as the revealing aspect of the unitary listening.

Truly, nothing exists by itself, but only within this relational dimension. The soul of this trinitarian relationship is listening.

6/ From the Latin in-ex-pliare: that cannot be unfolded.

Second Part

Over the last few years, I have been listening to experimental⁷ music. This has been vital for me in order to reach these conclusions – hardly theoretical conclusions and rather practical ones. Their function is merely to make me live life more intensely. This does not mean I intend to proclaim my experiences exclusively postmodern or up-to-date. I am sure that a composition by Bach could trigger the same conclusions, but it simply hasn't been my case.

I would therefore like to present a series of concepts that I believe are very much present in some contemporary types of music. They can more clearly illustrate the level we have been discussing.

One term could be antinarrativity. This point I have a closer relationship with, and it has been vital for my understanding of composition and my admiration for the work of people who work in sound. In just a few words, I refer to composition viewed as a bringing forward, and not as a process or construction.

Approaching a composition is viewed as a natural state by most artists, as opposed to the general public, who consider them to at least have 'more skills than ordinary people', and thus be awe inspiring. Nowadays this technique⁸ is clearly unnecessary, since there is no longer such a clear-cut distinction between the genuine composer

and the skilled interpreter. The sound artists are the ones who listen with all their soul, and are only able to convey those feelings through sounds – not the sounds that come from their mouth, but the sounds that come from their actions.

The following term would be that of listening beyond the sound phenomenon. Sometimes, we feel inclined to judge a piece by its sound 'quality' rather than as a whole. This is due to the high fidelity phenomenon and I took the liberty of naming it the sound technician syndrome. Any composition is considered worthless unless it meets certain levels of sound 'quality'.

This is a mere reference, but I would like to extensively quote the words of someone whom I consider a great artist. He does not mention sound specifically, but he does illustrate the concept of quality as far as Art is concerned:

'Wherever you see or hear the Word "quality" in connection with art, understand that the Word "commodity" is meant, i.e., the economic work of galleries and museums is the creation and preservation of a commodity market in art.'

(Carl Andre, A Juror's Statement)

7/ Widely accepted term, which in this case could very well be replaced by experiential music.

8/ Let us retrieve the notion of technique that originates in the Greek word *tekné*. Heidegger brilliantly remarks the notion refers to both the art of artists and that of artisans; more specifically, to the act of making or producing something. Originally, this production was not considered as a mere human production, but as *poiesis*, revelation or apparition into the Open (*das Offene*) of something. The technician – in this case primitive – does not lay, but unveils; does not do, but allows something being done. Thus for the Greek producing was being in harmony with the dynamics of the *physis*, acting inside and from it and never imposing anything from beyond it.

Last but not least are the technical advances in the field of composition, especially as far as the timbre⁹ of the sound is concerned. Not so many years ago, the timbre capacity available for a composer was limited to the possibilities of a sole instrument and the timbre fusion of two or more instruments (the dynamic variations are multiple). Right now, and thanks to computers, the evolution in this field is spectacular, since computers are able to calculate data fast enough to deceive our ears and present thus infinity of different timbres using a unique source of sound: the loudspeaker.

All this means endless colors in our sound palette, and it can bring us even closer to a real, closer experience¹⁰.

Before going back to unitary listening, I would like to point out that I am aware of the fact that the three terms I have mentioned before refer to the same issue, and with the same purpose, but nevertheless they are not in any case identical. This is the origin of this sort of differentiated exegesis despite the fact there are no divergences.

Many of us regard common language as a poor way of truly communicating. I find it not necessary to cite Wittgenstein, Heidegger or Eckhart, among others. We cannot deny the communicative nature of sound, not only through language, but also through manifestation, through sound event, through the word-sound.

It occurs to me, as I am writing, that all those philosophers who so lucidly mentioned the limitation of language did not refer to the impossibility of conveying that 'everlasting, obscure mystery' through

Words (understanding Word in its broadest sense). Rather, they referred to a specific impossibility of language in itself, and never even mentioned the conveying power of sound as such. Because, in this sense, the power of embodiment that the sound has on us is undeniable¹¹. In other words, the real transmission being manifested can 'become mute' through language, but it is vivified through sound¹².

Some believe being is thinking, others believe being is acting; I believe being is listening, resounding in what we listen, or, better yet, in what we are listening, without 'room' for the being.

I am aware of the fact I am merely outlining the depth of this matter in this text. About listening, much has been 'listened'. I sincerely hope that the eagerness for this listening has been made clear, not limited to the sound and music field alone. Actually, by wanting to show the unitary listening (let us call it A) as opposed to the second listening (B) and its endless manifestations we do not wish to exhaust with our words the nature of listening in itself. Not always between A and B there is a mutually exclusive relationship. This tendency is a legacy of logical thinking, but in the case of important matters this is not exactly true.

Here we have indicated A leaving B aside, but A is not the 'real' one in the modern sense of the word. Listening as such is not worn out through A – nor is it through B, and is not ever worn out completely through both A and B together. Understanding this thoroughly gives a slight hint in order to go on – always a step behind listening.

9/ Cf. Jean-Claude Risset, "Songes/Passages/Computer Suite from "Little Boy": CD Catalogue, WER 2013-50.

10/ I am definitely not saying that it is mandatory, for the purpose of the unitary listening, to have this technical development, but it is only obvious that it can help.

11/ As read in the passionate article by Z. Karkowski: 'The method is science, the aim is religion'. I did not manage to find a paper version, but here is the online version: <http://www.desk.nl/~northam/oro/zk2.htm>

12/ I also suggest that at the base of the obvious primordial interrelationship of all the senses – listen with one's eyes, see with one's ears, etc. – essentially lays the faceless activity of unitary listening.

I would like to conclude with a series of propositions for this listening; propositions which do not solve the nucleus but that I believe do indicate it:

The Silence is sound.

The Silence is not sound.

The Silence is and is not sound.

The Silence is neither sound nor non-sound.

When we have overcome, without denying – nor affirming – each and every one of these propositions, we can do nothing but listen.


Tsunoda Toshiya

About My Field Recording



19'58" 59.8MB





For me, “Field Recording” is like landscape painting. And the process involves taking a rather philosophical view of the “event”, such as “location” and “space”, in which the recordings take place. Just what does “Field” mean? Usually, it points to a “place, somewhere”. And the concept of the so-called “Soundscape” is connected to this meaning. However, I am uncomfortable with this idea of “Soundscape”. The environment in which the sound exists does not directly relate to what we acknowledge through vibration. I feel that the notion described as the “environment” is always set prior to the actual act of recording, and this is what disturbs me. Where there is a preconception, this preconception can never be surpassed. For instance, in “Soundscape”, the sound of the river can only be the sound of the river as we already know it, as it exists in our environment. There is no other form. Many works of Field Recordings that exist today are either a kind of Soundscape recording, or, a type of Musique Concrete, in which special sound effects are used to create a musical context. The phenomenon of vibration sometimes results in a very strange and interesting sound, but that, is only that. I do not empathize with these types of concepts. How people listen to my work is not up to me, but it is not my intention to create music.

I use a pair of ultra small air microphones as well as a contact microphone to record vibrations within small spaces or inside objects.

Sound is largely influenced by the shape or the condition of the space in which it vibrates. Like the strange echoing sound you hear when you place your ear at the tip of a glass bottle. Vibrations that travel through solids behave in unique ways, but it is not unrelated to vibrations that travel through air. For instance, vibration can travel to the walls of a building that is a few hundred meters away from the source. Such behavior of vibration in solids makes us conscious of occurrences taking place in spaces unknown to us. To me, the meaning of the word “Field” is the range in which such transformation of events takes place. My job is to record this transformation of events, and to preserve it. Therefore defining the “Field” for each recording is an important part of my work. For example, if there are two big sound sources in a given place, and these two sound sources were interfering with one another, then the vibration created by this interference is the “Field” for this space. “Field” is always expressed in its entirety, as a sum of its parts.

Here is one example of a recording: this is the sound of vibration of a wire fence that divides the road and the sidewalk inside a small tunnel. After the car has driven by, you can still hear the lingering sound of the fence. We cannot know what is happening inside the wires of this fence, unless we place our ears on it and listen. Here, I recorded the reverberation of the fence, of what the vibration left behind. From

this unique point of recording, (or of observation), I showed that this event, occurring now in the real world, can be expressed in this form. So now we ask, what is the source of this phenomenon of vibration? And what are the factors that influence this phenomenon? The length and material of the fence, as well as the noise of the car, are factors. Not only that, the size of the tunnel and what kind of material was used to construct it, also play a part. In addition, the temperature and humidity inside the tunnel, or in other words, the season or weather also influence this phenomenon. Furthermore, it can be said that the people who dug the tunnel, and the architects who designed it, also play a role in creating this real-time phenomenon of vibration. But do all these individual factors help reconstruct the entirety of the sound that we are experiencing now? Isn't that meaningless to us?

I do not consider recording as a device to check how things happened in reality. Rather, recording to me is a type of documentation, that is in itself an "image", independent from the reality or the actual time and space where the recording took place. In this regard, recording, to me, is most like landscape painting. A landscape artist sees a scene from a first-person point of view. In other words, the observer (the artist) is inseparable from the object that is being observed. What I want to demonstrate to the listener is the "substance" or the "expansion of space" depicted in my recordings.

Documenting is based on reality, but it is not a secondary supplement to reality. Documenting is not just a hollow version of reality, but it is in itself a complete, autonomous being that exists within

its own space and time. In other words, documenting plays its own role in our world. For instance, although footsteps are just a physical mark on the ground, we acknowledge them as an independent matter, separate from the ground itself. This is because we have the ability to recognize "images". This "image" can be described as a "trace" left by many factors colliding in a given space. Just as the factors making up the tunnel collided to make a particular "image", in the aforementioned example.

I prefer to describe my recordings as a "trace" of reality, rather than a "relation" to reality. If I choose the word "relation", then it will only be a secondary documentation of reality. Then these recordings are not autonomous works of art, but rather a mere by-product of the reality that took place.

The sound of applause does not belong to either the left or the right hand; but the material object (in this case, the left and the right hand) and the way we perceive them in this setting (applause) are inseparable and intertwined as an actual occurrence in time and space. Just what form that takes, and in what new context it can be depicted, is what I aim to pursue in my recordings. (sep. 2011)

Translation by Yasuko Elison

