



I-go-I-e

- *Ichi go ichi e* (一期一会)

In a world saturated with technology and digital culture, this project offers a stop, a breath, and a unique meeting of ancient customs with contemporary artistic practices and artists' visions of the future. It takes inspiration from the past in a search for raw energy, cultural roots, and unique sound material. This compilation contains sonic metaphors and ways of preserving, reflecting upon, and using culture as a sound source. Buddhist chants and ancient instruments from Japan serve here as a case study, highlighting the relationships between technology, tradition, and culture.

The artists involved were presented with a challenge to create new works by engaging with specially recorded sound material. Sounds of traditional instruments were integrated into modern digital workflows, electronic instruments and tools. The artists contrasted, morphed, mixed and collided the material via fragmented pieces of space and time in the form of audio variously sampled, electronically generated, and processed. This way the album serves as a timbral tool kit, showcasing diverse types of artistic interactions and experiments with the timbres of traditional instruments. The presented works are thus metaphorical digital artefacts of today, demonstrating different ways of reflecting upon culture.



Ryojun Kishino, Ekouji temple. © Radek Rudnicki

I-go-i-e acknowledges ancient instruments and artforms, embracing the limitations, idiosyncrasies, and rawness of the sound sources. The title of the album stems from an ancient Japanese word game, an idiom coming from the tea ceremony philosophy. *Ichi-go-ichi-e* (一期一会) means treasuring the unique nature of a moment, each moment being different, distinctive, a once-in-a-lifetime experience.

Artists were carefully selected and invited based on their location, origin, craft, experience, and instrument/workflow. The aim was to combine diverse views and approaches to sound design, composition, performance, and creation of music and electronic media. The artists were given the following challenge, each responding creatively by answering these questions through their art:

- How can we preserve the culture or reflect upon it through electronic media, composition, and tools?
- Can we link existing devices or create new digital artefacts, algorithms, or pieces of music that embody the values of tradition/instruments/culture?

As part of the challenge artists were given the same sample material to work with and get inspired by. The use of the material was left entirely up to their imagination and interpretation. This systematic approach was an attempt to facilitate collective and collaborative work, focused on the creative use of culture and tradition today. The sound material was comprised of buddhist chants and instruments recorded in Kyoto, performed by monks of three different sects (Jōdo-shū, Tendai-shū and Shingon-shū). Recordings of the SHO instrument were performed by Tamami Tono, and provided by Professor Yoichi Nagashima who kindly allowed us to use them for this release.

The creation of this project and the recording sessions wouldn't have been possible without the generous support of the College of Creative Arts(New Zealand), Instytut Adama Mickiewicza(Poland), and Cwejman Japan. Many thanks to Maho Cwejman for organising the sessions, and to Shouei Mitsmizo, Shinga Kishino, Ryojun Kishino, and Kyokuyo Okada for guidance and allowing the use of the sound material in this project. Many thanks to Professor Yoichi Nagashima for his support with unique samples, Yui Shikakura for her help with translation and communication, and Dave Skipper for his amazing enthusiasm about the project, translation, brainstorming, and artist suggestions. Lastly, many thanks to Miya Kaneko for the cover design and conceptual work on the presentation of the physical version of the project. I will be forever grateful to all the artists who have taken part, whose work is outstanding and world class. I feel humbled and honoured to have been able to combine it all into one release.

As a listener I hope you enjoy this album as a digital relic of today. The release consists of recorded samples and software tools developed by some of the artists, as well as audio works. Please engage with it creatively as the artists did. The whole experience will take you into the journey of truly a once-in-a-lifetime encounter.

With all my best,

Radek Rudnicki

Wave Folder Records,
Tokyo, November, 2019



Radek Rudnicki (left), Shinga Kishino (right), Ekuji temple. © Maho Cwejman

Credits

Ekouji temple / Shinga Kishino, Ryojun Kishino

浄土宗 / Jōdo-shū sect

Gongs, wooden blocks, percussive instruments, two male voice ritual.

三溝 昭英 / Shoue Mitsmizo / 地藏寺 住職 / Jizoji Temple Abbot

天台宗 / Tendai-shū sect

Bells, gongs, female voice, chants (shōmyō), ritual and pieces sang include:

三禮 如来唄 開經偈 般若心經 四智梵語讚 九条錫杖

駒村 奈津子さん / Natsuko Komamura - shinobue flute

Kyokuyo Okada (biwa master) - Biwa, female voice. Piece is telling a story of a deamon that invaded Kyoto.

Samples from all three locations recorded by Radek Rudnicki, July 2018.

SHO performed by Tamami Tono, recorded and provided by Yoichi Nagashima.

Cover design by Miya Kaneko.

Photos by Radek Rudnicki, Maho Cwejman, Ambrose Field and Tatata5.

Album is not mastered, all the works are sent by the artists and are pristine.



Shoue Mitsmizo, Jizoji Temple Abbot © Radek Rudnicki

Track list:

1. DJ Synthesizer - Echo feat. Shouei Mitsmizo
2. Hiroshi Hasegawa - _Chaotic Mandala_
3. Scanner - A Path Where this is None
4. HATAKEN - 151A
5. Jessica Kert - Nobody really knows
6. Dave Skipper - (D/R)CnSTRXn [i. deep breathing]
7. Dave Skipper - (D/R)CnSTRXn [ii. time fracture]
8. Naoki Nomoto - kyoto 1
9. Naoki Nomoto - kyoto 2
10. scanner darkly - imprint
11. Renick Bell - Completion of One is the Beginning of the Next
12. Tom Hall - Point of Failure
13. Shell Child - Echoes Of Kyoto
14. jprecursor - zk.19-111101
15. Mr Winter - IMM_190921_MrW_03_Shoei
16. Tatata5 - Kantan no yume
17. Ambrose Field - 桜 | Sakura | 櫻花 | Cherry Blossom
18. Ipnoteca - drift away
19. Radek Rudnicki - Ichi-go-ichi-e
20. Hanaka - ... of flow



Eurorack system brought to recording sessions, Ekouji Temple © Radek Rudnicki

Artists:

DJ Synthesizer (JP)

Web: <https://bit.ly/2CP9gku>
<http://www.language.ne.jp>

Track: Echo feat Shouei Mitsmizo

Approach:

The track is contrasting euphoric voice of female Buddhist chant with synthesized sounds. Hope you enjoy the harmonies of shōmyō, the traditional free tempo singing style, sang in traditional pentatonic scale. The beat loops in four-four time signature and is combined with the space echo sound.

多幸福感に満ちた女性による仏教の詠唱と合成音の対比。
十二音階におさまらないフリーテンポの伝統的な節回しと
4/4のビートループの取り合わせ。回向とエコー。

Robin Rimbaud - Scanner (UK)

Web: www.scannerdot.com

Track: A Path Where this is None

Approach:

I took a remarkably simple and deliberately restrictive approach to this piece. I was interested in composing a piece that offered an elegance and elegiac quality in the use of the samples and the technology itself. I avoided most fingerprints of digital technology to try and create a piece that feels organic, natural, slightly otherworldly, but still pays homage to the historical characteristics of these ceremonies.

I treated the sounds as little as possible, exploring ways of re-pitching and then using the technique of granular synthesis to create this constant atmospheric pad sound. In some ways very little happens but as in the famous maxim, less can certainly be more. I used a combination of computer software and Eurorack modular synthesis to create some of the sounds.

The sense of space felt very important to respect within the piece, to enable it to breathe as I felt it needed to. I placed the sounds in the stereo picture in a fashion that allows each sound to stand independently, yet still speaking to the other sounds. The final work is a drifting work, with no centre, as easy to ignore as it is to listen.

jprecursor [SG]

Web: <https://j-he.net/>

Track: zk.19-111101

Approach:

zk.19-111101 conceptualizes gongs as event drivers and utilises an aleatoric approach with eko gong samples to drive generative systems designed in a eurorack system to produce evolving rhythmic structures, as well as to generate tones. Sonically, it offers a rhythmic composition with rich textures, and a variety of aural densities.

Tom Hall [AU/USA]

Web: <http://www.tomhall.com.au>

Track: Point of Failure

Approach:

I spent many days over the course of my year studying in Kyoto, Japan in 2004, wandering through its many temples, shrines and around the grounds. Often in quiet reflection, the samples provided for this compilation resonated with the feelings I recall having during that time. My approach to this piece was the to use the sound provided as modulation and convolution sources, imprinting their DNA on the entire composition I created so to speak, as if the composition I made was wandering through those temples itself, drifting in and around.

Naoki Nomoto (JP)

Web: <https://soundcloud.com/naokinomoto>

Track: Kyoto 1, Kyoto 2

Approach:

Kyoto 1

This track is like the session of electronics sounds and Japanese traditional sounds. All sequences and samples are manipulated by TidalCycles on realtime livecoding. All electronics sounds are made by SuperCollider.

Software: <https://github.com/reprimande/ichi-go-ichi-e/tree/master/kyoto1>

Kytoto2

One gong sound is manipulated by SuperCollider using the technique of granulation and FFT processing. Time is stretched, and overtones are re-synthesized

Software: <https://github.com/reprimande/ichi-go-ichi-e/tree/master/kyoto2>



Kyokuyo Okada (biwa master) © Radek Rudnicki

Renick Bell (USA/JP)

Web: <https://renickbell.bandcamp.com>

Track: Completion of One is the Beginning of the Next.

Approach:

I started by choosing a few samples from the pack that Radek provided: some gongs and woodblock sounds. Then I processed them to remove some room noise or to make some variations so that I had at least 30 different samples for each voice that I wanted to use in my system. Once the samples were processed, I loaded them in my live coding system and tested them. I took me a few tries on the editing to get them to sound like I wanted them.

When the sounds were ready, I tested them in several rhythm patterns. I'm into 160 bpm especially these days, so that was the tempo I chose. I didn't want to add too many other sounds, trying to stay as close to the theme of the project as I could, but I did add some kick, clap, and rim shot samples from my library.

I then recorded several sections with these samples, improvising with the arrangement over the rhythm patterns through live coding. The patterns were generated using my software and were based on L-systems, an algorithm developed to describe the growth of plants. After recording these sections, I edited them together to create the form of the track. I wanted to begin and end with mostly unprocessed sounds from the pack in order to focus on the theme of the project. Finally I applied some post processing to get the final sound I wanted for the track.

The title, like most of my track titles, is derived from an I Ching reading.

Dave Skipper (UK/JP)

Web: <https://thewordonnoise.com/>

Track: (D/R)CnSTRXn

Approach:

(D/R)CnSTRXn

i. **deep breathing** [19min]: 1 take, unedited, no overdubs

ii. **time fracture** [1min]: edited in Ableton Live from 3 further takes

Sound sources: 3 gong samples, nothing else

Gear: 4ms WAV Recorder, Make Noise Mimeophon, Make Noise Morphagene, Noise Engineering Kith Ruina, Noise Engineering Seca Ruina, Random*Source Resonant EQ, Random*Source Stereo Mixer

STAGE 1: ARCHETYPE

What paradigm guides my perspective on sound?

サウンド(音)に対する私の見方を導くものとは?

Creation 創造

At the sound of God's command, the universe was created out of nothing, establishing his absolute sovereignty and absolute ownership of all things. Sound, scientific laws, cause and effect, purpose, 'coincidences', miracles, and all of time and space depend on God's continual providence and plan. God declared his creation to be very good, including all sounds and sound-making possibilities. Mankind is the climax of creation, tasked by God to steward the world with love.

Application: Sound is a tool of knowledge, communication, service, creativity, and worship.

神の命令の声(音)と共に無から宇宙が創造され、それによって、全てを支配し、全てを所有される神の威厳が確立された。音、科学的法則、原因と結果、目的、「偶然」、奇跡、時空。この全てが神の継続的な摂理と計画によるものである。神は全ての被造物が「優れたもの」であることを計画された。それは、音やそれを作り出すことが可能なもの全てを含む。創造のクライマックスとして人が創造され、神は人にこの世界を愛をもって司るという使命を与えた。適応: 音は知識、コミュニケーション、奉仕、想像力、また礼拝のツールとなりえる。

Destruction 破壊

Rebellion against God introduced disease, discord, disaster, and death. Life and culture and art have been tainted ever since. The verdict of God's curse hangs heavy over all creation.

Application: Sound can now inflict damage, danger, disorientation, deception, disruption, and division.

人が神に対して反発した結果、病(やまい)、不和、災害、そして死がもたらされた。私たちの人生、カルチャー、またアートがそれによって傷つけられた。神ののろいの判決が全ての被造物に重くのしかかる。適応: 音は時として、傷、危険、混乱、欺き、破綻、また分裂をもたらすことがある。

Re-Creation 再生 / 新しい創造

But God's unshakeable plan is the restoration of the cosmos, achieved through the death, resurrection, and eternal rule of Jesus Christ. He starts with reconciling human hearts to himself, and ultimately he will renew all things.

Application: Sound now becomes a recipient and channel of grace and transformation, and in the promised new creation will be purely good again. しかし、神の揺るぎない計画は全宇宙の復元である。それは、イエス・キリストの死、復活、また永遠の君臨によってもたらされる。まずは人間が神ご自身と和解することに始まり、やがて全てのものが新しくされる。適応:この場合、音は恵みと生まれ変わりの恩恵に預かるものとなり、また、それを導く手段ともなる。

STAGE 2: ALCHEMY

How did I choose and use the source material?

私は音源をどのように選び、また用いたか?

Construction 組み立て

The only sound sources I used were three recorded gong samples. They make a beautiful sound! They were comfortable for me to use as they contain no explicit ceremonial content.

この音源には、どらの音だけが入った録音サンプルを3つ使った。実に綺麗な音である! 儀式的な要素をほとんど含まない道具だったので、私には扱いやすかった。

Deconstruction 解体

With my modular synth setup I distilled, dissected, disintegrated, distorted, duplicated, and decayed the samples. These actions in part represent my dissociating the gongs from their Buddhist origin, but they go far beyond that...

モジュラー・シンセサイザーを使ってそれぞれのサンプルから音を抽出し、それを分析、分解、歪曲、重複、また減衰させた。それをできる限り仏教のルーツから遠ざけることも確かに一つの意図ではあったが、それ以上の目的が私にはあった。

Reconstruction 再建

...Deconstruction creates new sounds and forms and textures which continually develop and expand into fresh territory. While improvising, I followed unanticipated paths as new patterns and possibilities emerged, before selecting the most evocative and exciting episodes.

音を解体することで新たなサウンド、フォーム、テクスチャーが生まれ、それは発展し続け、未知の領域へと広がっていく。即興で音を作り出しながら、新たなパターンや可能性が現れては予期しない方向へと進んだ。そこから、より刺激的で興奮するような音を選んでいった。

STAGE 3: ART(EFACT)

How does music put flesh and bones on beliefs?

作品は作者の信仰をどのように具体化させるか?

Embodiment 具体化

Striking gongs in Buddhist ceremonies punctuates time to herald beginnings, endings, and important transitions within ritual chants. Consider Jesus Christ: his timeless deity punctured history to herald God's human-flesh presence into this world.

Application: Sound as a physical marker points to change, surprise, narrative, and action.

仏教の儀式でどらを鳴らすということは、始まりや終わり、また儀式の重要な変わり目の合図を表す。イエス・キリストの場合はどうか。時を超越したキリストの神性は、神が人としてこの世に来ることを布告するために歴史を揺るがした。

適応: 物理的な指標としてのサウンドは、変化、驚き、物語、また行動へと導くものである。

Disembodiment 抽象化

The gong's long trailing tone symbolises life's slow fade into the apparent nothingness of death. By contrast, Jesus rescues us from 'this body of death.' How? Because he bore our curse in his body on the cross: fading out death to make way for new abundant life.

Application: Sound that is disattached from its origin can be repurposed and reoriented toward a new future.

どらの長く鳴り響く音は、人生が次第に死の無に帰することの象徴である。それとは対照的に、イエスは人を「死の体」から救う。でも、一体どのように？それは、十字架上で私たちの呪いを背負って身代わりとなり、私たちが新たに満ち溢れる命を得られるように、死をかき消したのである。

Re-embodiment 再形成

In Buddhism, gongs invoke peace by facilitating a journey into blissful unawareness. By contrast, Jesus procures - for those who trust in him - unending peace in God's presence with undecaying bodies. How? Because he rose from the dead, taking on incorruptible new flesh.

Application: 'Noisifying' sounds gives them dramatic and visceral new 'bodies' as they die and are reborn. Creative sonic processes can facilitate mindful reflection on Christian themes of renewal and resurrection.

仏教において、どらの音色は人を心地よい無の状態へと導くことで、安らぎをもたらすとされている。対照的にイエスは、彼に信頼を置く者のために、神の臨在にある永遠の平安、また不滅のカラダをもたらせてくださる。どのようにそれを成し遂げたか？それは、死から蘇り、腐敗しない新たなカラダを得たからである。

適応：音にノイズ(雑音)を加えることで、元の音は死に、新たな音は劇的で直観的な「カラダ」を持って再形成される。独創的な音の加工は、再生や蘇りといったようなキリスト教的要素を含んだテーマについて考えるように聴き手を促す。

More analysis / さらなる分析(英語のみ):

<https://thewordonnoise.com/noise-life-death>

<https://thewordonnoise.com/a-brief-history-of-noise>

原文: Dave Skipper 日本語訳: Grace Koshino



Natsuko Komamura's - shinobue flute collection © Radek Rudnicki

Ipnoteca (IT/JP)

Web: youtube.com/ipnoteca/
instagram.com/ipnoteca/

Track: drift away

Approach:

"drift away" is the consequence of recent life happenings. what i wanted to express is feeling of separation, hope and peace. as events in everyday life change and transform the way you see the world around you, i did try to apply this process to the samples we had at our disposal and the whole atmosphere of the song. take a familiar element and and turn into something else, this is what happened with many of the sample i used. it took about a month to carefully listen and imagine every day how i could use and manipulate the material i had to work with, once selected the favourites ones i did try different sound design approach, both through modular synth and software. have to admit was quite challenging but in the end really interesting and rewarding. the only parts played with modular synthesizers are drums, bass, some fx and melodies in the background. all the rest are chopped, stretched and reinvented samples or parts of it to recreate a total new instruments. for example i called one of my favourite "breathbox", is a collection of small breath of a monk who originally was singing. i took the silent parts in between the choir and put them together to create a new totally unrecognizable haunting rhythmic beat just before the break. the lush pad in the second half and at the end of the song is a flute processed through granular software, tuned, pitched down and stretched, same goes for the monks singing at the end. new melodic phrases were created again cutting and mix together small parts of a female voice singing, making a totally new melody, pitched and adapted to be in timing with the song.

Hanaka (JP)

Web: https://soundcloud.com/hnk_mogera
<https://www.facebook.com/hnk.nhk>

Track: ...of flow

Approach:

For me, the music I make is the act of scooping out the sounds blended into the “living” with your palms and arranging them. This sound can only be met by necessity, coincidence, and when your own feelings overlap. Only you at that time know how to respond at that time.

For me confronting sound with such thoughts, I felt very sympathetic when I heard this project name, Ichi go ichi e [一期一会] from Rudnicki. A cell that keeps changing as long as it is alive. The same I don't have a moment. It is always flowing. A very miraculous moment and ephemeral in the flow of change.

... I often forget about it in my daily life. But very important.

私にとって、私がつくる音楽とは”くらし”に溶け込んでいる音を手のひらですくい、並べるような行為です。

その音とは、必然と偶然と自分自身の気分が重なった瞬間のみ出会えます。それにどのように反応し、対応するかはその瞬間にいる自分自身しかわかりません。

そのような思想で音と対峙している私にとって、このプロジェクト名、Ichi go ichi e (一期一会)をRadekから聞いた時はとてもシンパシーを感じるものでした。

生きている限り、常に入れ替わり続けている細胞。

“同じ”自分なんてものは一瞬たりともなく、流れ続けている。その変化の流れの中での儚くとても奇跡的な瞬間。…なんてことは、日常の中では忘れがちだけどね。でも、とても大事なこと。

Tatata5 (JP)

Web: <https://www.tatata5.com>

Track: kantan no yume

Approach:

This time I pursued not to process the sample sound source too much.

The reason is that I wanted to cherish the original sound of the instrument.

I used a modular synthesizer for the performance.

The song title “Kantan no yume” is a proverb in Japan, meaning “life is ephemeral”.

邯鄲の夢

今回私はあまり元のサンプル音源を加工しすぎないように努めました。それは楽器そのものの音を大事にしたかったからです。演奏にはモジュラーシンセサイザーを使用しました。曲名「邯鄲の夢」とは日本の諺で、「人の世は儚きもの」という意味です。



Photo © Tatata5, Kyoto 2018

Jessica Kert (DE)

Web: <https://zv-k.bandcamp.com/album/ga>
<https://www.facebook.com/jessica.kert.7>
<https://soundcloud.com/jessicakert>

Track: Nobody really knows

Approach:

I was really happy when Radek asked me to participate in this project. Lately I pretty much like using voice samples in my work as they have a very complex frequency spectrum, great for processing using my modular system. This composition based around four sample player modules playing four different samples. No prior processing was done to the samples and they were chosen on the fly while composing and patching. I see every track as a journey that each listener takes on while listening, the tracks are always recorded in one go to capture the moment with no additional overdubs.

Ambrose Field (UK)

Web: <https://ambrosefield.github.io/>

Track: 桜 | Sakura | 櫻花 | Cherry Blossom

Approach:

Cherry blossom: the concepts of fleetingness, beauty, love, impermanence yet predictability, friendship and understatement intermingle through this flower to become the same thing.

This track is like that. It doesn't last long: it says what it needs to, then ends. No elaboration. Small, internal details within the vocal lines are magnified into a space where they dance and shimmer. They are then replaced by totally new material. Yet the blossom will form again, at another time.

Some of my happiest memories of Asia are walking through the Cherry Blossom trees with my friends. This is for them.

The track is mixed on legacy SSL digital hardware, at low sample rate, on an old Windows PC. Radek thought you should know.



Cherry Blossom © Ambrose Field

Hiroshi Hasegawa (JP)

Web: <https://astrocosmiccoincidence.tumblr.com/>

Track: _Chaotic Mandala_

Mr Winter (NZ)

Web: www.mrwinter.com

Track: IMM_190921_MrW_03_Shoei

Approach:

This track was conceived as part of an ongoing creative project where music is created in super-fast time in a non-stop 12 hour session.

When I first heard the recordings I was intrigued by the amazing voice and the driving rhythm it was performing. I felt it was more connected than a lot of the noise generated by modern society and chose to manipulate the recordings more and more until they reached a point where they were unrecognisable in a traditional sense.

Shell Child (AU/NZ)

Web: shellsounds.co

Track: Echoes of Kyoto

Approach:

In my piece I decided to explore the effects cultural feedback. I am intrigued by the way cultures constantly evolve through a process of leaping ahead and then looking back on themselves in reflection. Culture moves in an ebb and flow of expansion and contraction, like breathing. It's this process of feeding back on itself that keeps a culture moving ahead as well as respecting where it has come from.

I tried to represent this concept in my piece using multiple layers of sonic feedback. The only sounds in my track are from the source samples provided for the exercise. I took the pure sound samples and recycled them over and over, feeding delayed reverberant textures through my Moog analog synth and into Pro Tools. I then layered them further with digital processing, stripping the samples back to micro-fragments. Like us as individuals, the little fragments of sound combine to form a greater whole, seated into a wafting bed of dreamlike echoes.

Radek Rudnicki (PL/NZ)

Web: www.radek-rudnicki.net

Track: Ichi-go-ichi-e

Approach:

In a true spirit of this album I worked with modular synth, which is perfect instrument for creating one-in-a-lifetime experiences. Each patch is always different and never repeats exactly the same results. It has to be recorded to be archived or saved. I find it really exciting in my creative process, as it makes one really cherish and appreciate the moment. I worked with the recorded material for over a year and went through a variety of iterations and approaches to treating and using the recordings. It challenged me ethically and creatively. One approach is released as *En-Edge* on recent Din Records Tone Science Module No. 3. I consider it a prelude to this compilation. This time my approach to using recorded material is completely different to what I have done to date. Instead of using samples as sound sources in composition I used them to control my instrument - the modular synth. As a result creating sort of hardware/physical model, that is driven by the audio from the recordings.

I have analysed spectral and amplitude information of Kyokuyo Okada's biwa performance and generated voltage real-time to control texture, morph waveforms, manipulate samples, control clock and generate random triggers. I have also modulated, in audio rate, the synthesised sounds with the recordings. Lastly, I experimented with my patch as accompaniment to Biwa Master's performance giving it collage/dubby feel. Once the recording appears in composition it is unprocessed, I only added a hint of reverb in places. Cwejman MBC3 is splitting the frequency spectrum into three bands. Using it's 3x envelope followers I control varied aspects of my system. Main voices in my composition are MI Rings (module is already a digital representation of a string and percussion instruments). Rings are providing low end and are processed by R*S Serge Wave Multipliers and modulated by and mixed with Biwa Master's voice. Morphagene with sampled FM and digitally generated sounds is providing rhythmic structures. Qubit Chord v2 with custom wavetable is processed by Buchla 291e. Buchla 277 is used for the delays. Assimil8or is used for samples and kick drums (these are generated with Roland System 100). Composition combines separate takes that make three movements of the piece.



Kyokuyo Okada's text used in the performed piece © Radek Rudnicki

HATAKEN (JP)

Web: <http://hataken.info>

Track: 151A

Approach:

I was surprised and interested in the samples which recorded by overseas person. which all I ever listened and can imagine what relating in the back ground . but in the folder which is just sorted as alphabetic. I ever experienced that toward the Japanese culture resorting by Japanese is to heavy theme. because we know that historical back ground and big influence . can not touch easily as casual. on that side, I could feel much free, even I know what sound is. I put those to DAW sequencer and making loops and found out some sentence which I could forget and leave the background of the sound and enjoying to collage the sound as another style of cultural music and modernize by putting drum kit and bass part. the result is very interesting collage which crossover the some cultural backgrounds. and I tried to make it not serious, more fun. the tittle is symbolic that "151A" sound in Japanese "ichi-go-ichi-ei" but the project title , 一期一会 /Ichi-go-ichi-e has really nice meaning, 151A is more joking .

始め、このプロジェクトに驚きと興味をいだいたのは、日本の伝統的な文化の音を外国人の視点でサンプルされた素材を料理することでした。日本人が日本人の視点で日本の伝統文化に向かうとその大きさ重たさに魅せられてしまい、自由な発想が得難い、という経験を以前したこともあり、今回はその点、自由に、音の文化的、宗教的、歴史的背景も断片には感じつつも音の素材としての"聴こえ方"をたよりにコラージュするようにしてループのアンサンブルを組み上げて、リズムとベーすのパートを加えてみました。シリアスにならず、楽しげに。

scanner darkly (CA)

Web: <https://github.com/scanner-darkly/>
https://instagram.com/scanner_darkly

Track: imprint

Approach:

there are devices around us, always listening, searching for patterns they need to respond to. they sample sounds we make, digitize them, turn them into network packages. these traces spread like circles on the water, distorted yet keeping some identity.

i imagine these devices trying to make sense out of all the different sounds they hear, and what would happen if this somehow made them do something out of their ordinary purpose. can androids be surprised by a sound?

i imagine these devices hearing a chant and suddenly stopping their usual routine chirping and getting mesmerized and joining in and making new patterns themselves.

i've been coding various sequencers for several years now. one of the main lessons it taught me was listening - listening to some hacky code you wrote and instead of forcing it to do what you want maybe discovering something it's trying to tell you and learning from it.

some of these sequencers are generative in nature - you don't have full control over the sequence, you can only steer it gently in some directions, or try to anyway. instead of being a note sheet it becomes an instrument that writes its own music, and you are interacting with it instead of laying down notes.

once you realize that a sequencer is an instrument, you also realize you perform with it, not compose with it. create a cloud of notes. let them bloom. push them up. twist them around.

how do you do that with a generative sequencer? you hack it. circuit bend it, only instead of doing it with hardware you do it with code. expose your algorithm's inner gears so you can make it do something you didn't expect to get. patch it with itself, create algorithmic feedback loops.

my latest sequencer, orca's heart, uses some of these concepts. the algorithm is very simple, take some clocks, have them run on different divisions of the main clock. each clock flips between on and off. on each step, add the clocks that are on. this gives you a note.

now start shifting their phase. give each one a different weight. change these parameters on each step. expose them so you can control them. patch it with itself, and all of a sudden you get a much more complex sequence.

for this track i used vcvrack, a virtual modular environment. orca's heart sequences 7 voices. the chant sample goes through a filter bank, and envelope followers from different bands modulate orca's heart's algorithm parameters. it starts by just playing a simple sequence, and then the chant comes in, and orca's heart stops for a second, listens, and starts making new patterns itself.

Miya Kaneko (JP)

Web: <https://miyaportfolio.wordpress.com/>

Artwork: Portrait of an undiscovered asteroid

Approach:

“Imagine that there is an invisible map here.” The “invisible map” imagined alone draws an individual portrait derived from experience and memory. It may be a “world map” of the smallest unit. What does the invisible map imagined by two people mean?

This map was done with Radek Rudnicki and contains places related to the I-go-I-e project, places of origin of musicians, that contributed to the project and locations where the artists are based in. There are also places we would like to visit, have visited and travelled to while creating the map. Encounters on this format show that the world is shaped by a small, accidental chain. The Japanese appreciate and call this modest coincidence “ichi go ichi e”.

Using one format, we have exchanged the imaginary map several times and have overwritten on top of what the other party have wrote. When the memories of each other’s places were placed in repeated small coincidences, it emerged as a complex and multi-dimensional image beyond a mere “portrait”. It can be said that with this attempt, the invisible map is one step closer to the “world” map.

As a challenge, you can create your own imaginary map, write a few places, that are relevant to you and connect them with lines. The strongest links make the lines bold.



Sanzen-in (三千院), Kyoto © Radek Rudnicki