

先端芸術音楽創作学会 会報

今号のコンテンツ

Report

RECENT COLLABORATIONS AND COMPOSITIONS

Michael Pounds (Ball State University)

連載 欧州から (3) MUSICA VIVA 音楽祭を訪れて

Hiromi J. Ishii (City University UK)

Report

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ABSTRACT

Michael Pounds is an Associate Professor and Assistant Director of Music Technology at Ball State University. After a brief discussion of the studios and educational programs at Ball State University, a number of Pounds' recent compositions and multidisciplinary collaborations are discussed. A longtime interest in extending the resources of traditional instruments has led to the use of recordings of traditional Japanese instruments, the koto and shamisen, as source material for fixed audio media compositions. In addition, field recordings gathered in Japan have provided a rich supply of sonic material for two other compositions, as well as a collaborative, interactive installation.

1. STUDIOS AND PROGRAMS AT BALL STATE UNIVERSITY

1.1. Educational Programs

Ball State University has a number of degree offerings related to computer music. These include Bachelor of Music degrees in composition and music technology, a Master of Music degree in composition, and a Doctor of Arts degree in music with emphasis in composition. Students earning a Bachelor of Fine Arts degree in Electronic Art and Animation also take a course in computer music. In addition, faculty from the Music Technology department teach a sound design course as part of the Digital Media Minor program.

The Music Technology program [1] is especially noteworthy. Roughly 25 percent of the undergraduate music students at Ball State are Music Technology majors. The program grew out of the composition program, beginning in the 1970s, and the degree was first offered as an independent major in Music Engineering Technology in 1989. In 2004 the program curriculum was revised significantly to allow more options, and the name of the program was changed to Music Technology. The Music

Technology curriculum consists of: all of the core music classes, including music theory and history, orchestration and composition, instrumental lessons and ensembles, acoustics, recording, computer music, electronics and studio maintenance, and electives that may include music perception and a history/repertoire course. Each student also completes one minor, choosing from applied physics/electronics, computer science, or digital media.

1.2. Facilities

One of the most noteworthy resources at Ball State is the Music Instruction Building, where the Music Technology Studios are located. Completed in 2004, the building includes a 600-seat performance hall, ensemble rehearsal spaces, faculty studios, practice rooms, and the facilities for the Music Technology program. The studios include six recording spaces, three large recording control rooms, five digital audio workstation rooms, an eleven-workstation computer lab, a human-computer interface lab, a room for critical listening of stereo and multi-channel audio and video, and an office/workshop for a systems engineer. More information can be found here: <http://www.bsu.edu/musictech/>.

1.3. Institute for Digital Intermedia Arts

Recently Michael Pounds has been a fellow at Ball State's Institute for Digital Intermedia Arts (IDIA). This is one of three Immersive Learning Institutes that are part of the Center for Media Design, along with the Institute for Digital Fabrication and the Institute for Digital Entertainment and Education. The IDIA is an interdisciplinary, collaborative research and studio environment that explores intersections between art and technology. The students and faculty associated with this institute work with a variety of cross-disciplinary digital media projects, often involving virtual reality, human computer interface, interactive art installations, and other innovative uses of technology. There are many

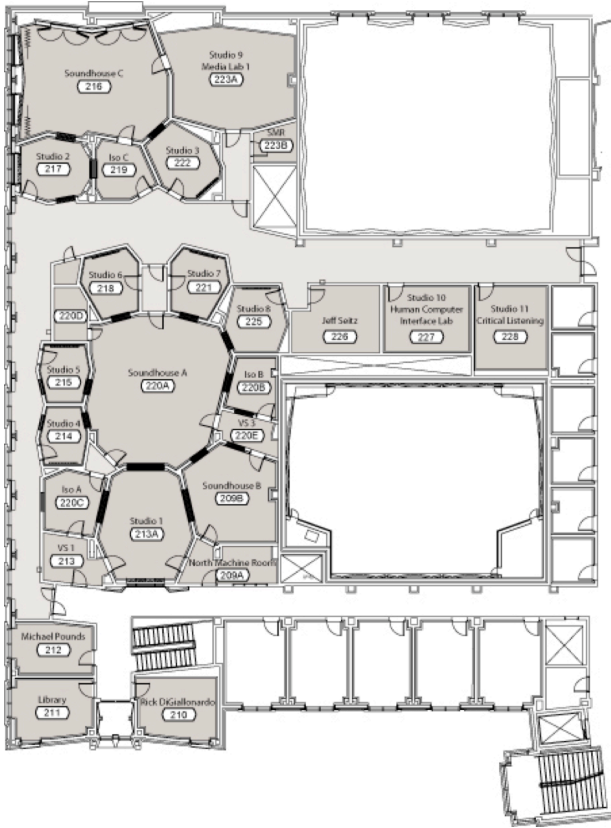


Figure 1. Music Technology Studios floor plan.



Figure 2. Studio 1.

opportunities for music technology and composition students to be involved with the IDIA and the Center for Media Design. More information about the IDIA can be found here: <http://idiarts.org/>.



Figure 3. Soundhouse A.

2. USE OF TRADITIONAL JAPANESE INSTRUMENTS

2.1. Earlier Use of Instrumental Resources

Earlier compositions that combined instruments with electroacoustic resources began an ongoing interest in exploring the extension of musical instrument sounds using computer processing. Examples of these earlier works include *Cry Out* for trumpet and fixed media [2], and *Release* for percussion and fixed media [3]. Both of these compositions made extensive use of recordings of the instruments as source material for computer processing, though in *Cry Out* the concept of “instrument” was extended considerably through the use of found objects as percussion instruments. My composition *Still*, for a mixed ensemble (violin, cello, flute, bassoon, trumpet, trombone, and percussion) and fixed media, used instrumental sounds as source material exclusively. This piece was especially noteworthy because the processed audio material was later used for a different composition, *Still Transformations*, a work for audio only (no live instruments). This concept of working with instrumental sounds but excluding the live instrumental performance is something I continue to explore.

2.2. Meiso (Meditation)

In the creation of *Meiso (Meditation)*, I was interested in exploring the sounds of the koto, extending those sounds beyond the limitations of the instrument. Prior to composing the piece, I had been listening to recordings of traditional Japanese music, and was especially interested in shakuhachi music, with its expressiveness and meditative qualities. I appreciated how each note

on the instrument has a life of its own, with its own characteristic attack, development and release. This kind of music invites the listener to pay attention to all of the subtle details of the sounds as they unfold. I hoped that some of these qualities might be present in Meiso (Meditation).

The piece was started in the recording studio, where Yoshiko Kendall played her koto. She played some traditional music as well as a number of different sounds, including non-traditional playing techniques, that I could later process and mix in my composition. Several different microphones and microphone placements were used, taking advantage of the extensive microphone collection and acoustics of the recording studios at Ball State University. Stereo pairs of microphones were placed close to the instrument, in a coincident stereo pattern roughly a meter in front of the instrument, and in a spaced pair further away in the room. This resulted in a variety of sounds with which I could work.

The source recordings were sometimes used in their unprocessed state, allowing the beauty of the instrument to be fully appreciated. Many of the sounds were created by processing the source recordings using a variety of techniques, such as convolution, filtering with delays, granular processing, pitch shifting, time stretching, and combinations of these processes. The natural resonances of the strings and wood of the instrument color the overall sound, and the piece generally has a relaxed, dreamy, harmonious quality that is somewhat uncharacteristic compared to many of my other compositions.



Figure 4. Yoshiko Kendall in the studio for a koto recording session.

2.3. Hajiki (Pluck)

Hajiki (Pluck) seems to be a natural companion piece to Meiso (Meditation), though there are some important differences. This piece relies on recordings of the shamisen for its source material. For the recording session, Kyoko Kidd played her shamisen in the studio, and the microphones and acoustic space were used in ways similar to the earlier koto recordings.

For this piece too, the motivation for the composition was to explore the character of the instrument. Since the shamisen has different properties and playing techniques compared to the koto, the resulting composition has a somewhat different character. Also, for this piece, I decided to process the sounds more extensively in general, exploring the instrument in a more abstract way. There are only a small number of sounds that are left unprocessed and clearly recognizable as shamisen sounds. Organizationally, the piece is loosely structured around the idea of a plucked string, with its excitation and resolution as a metaphor for life experience. In different places in the composition, different aspects of the instrument are explored. For example, different sections focus more on the transient components of the sound, the rhythmic aspects of the playing technique, or the resonances of the instrument. Technically, many of the computer-processing techniques are similar to those used for the koto piece. However, for this piece, more radical processing was done using GRM Tools plug-ins and the Hipno plug-ins from Electrotap.

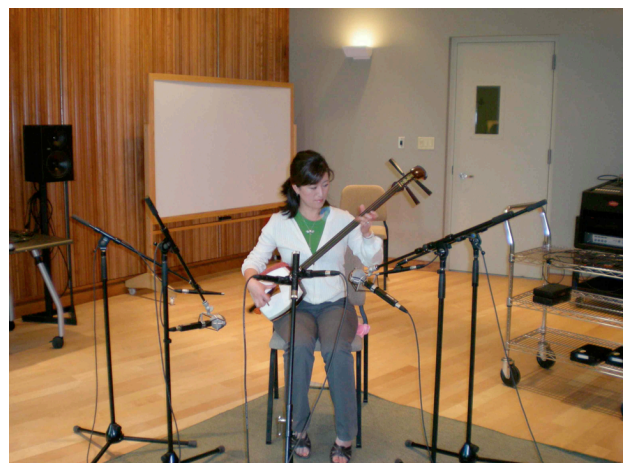


Figure 5. Kyoko Kidd in the studio for a shamisen recording session.

3. USE OF FIELD RECORDINGS

3.1. Collection

When I began traveling in Japan, I gathered nearly 100 field recordings using a portable recorder (Edirol R-1). These recordings included nature sounds, such as cicadas and forest soundscapes. The recordings also included sounds at temples and shrines, urban sounds, and many other “found sounds” that I encountered. This resulted in a very rich collection that inspired multiple projects. The first project was a composition entitled *Collection*, for fixed audio media.

Walking around with a recorder always ready in one’s pocket is a great way to study a place or culture from an aural perspective. This particular collection of recordings reveals Japan as a fascinating place with many contrasting aspects. For example, the quiet environment of a mountainside forest or a Buddhist temple differs dramatically from the often noisy and energetic urban soundscapes. In creating this composition, I wanted to explore these contrasts.

Originally, I was only going to do one piece with these recordings, and when I began the piece, I wanted to present many of these interesting sounds in their unprocessed form, but I also wanted to explore sounds that were created by processing these recordings in more abstract ways. With such a rich palette of sounds available, it became apparent that there was too much for one composition, so I decided to create two separate pieces. In *Collection*, the majority of the sounds were presented with minimal processing, mainly including noise reduction, filtering, and some reverb. Thus the composition activity became a process of orchestration, amplitude shaping, and mixing. In many places the sounds were layered and juxtaposed to create more complex textures and gestures. I had a particular interest in layering sounds in different frequency ranges to create a more complex whole.

3.2. Recollection

Recollection, for fixed audio media, was the second project based upon these field recordings. It was commissioned for a CD celebrating the 50th anniversary of the Experimental Music Studios at the University of Illinois [4]. In creating this piece, I wanted to revisit the same source material, but this time with much more processing and abstraction. The title makes obvious reference to



Figure 6. Michael Pounds recording in the field.

the sounds used in the earlier piece, but also to the idea that memory generally involves some transformation, some filtering through our personalities, desires, and views of the world, and through interaction with our other experiences.

The sounds for this piece were essentially all processed to some degree. Often the processing techniques included spectral processing using Fourier-transform-based techniques, as well as the common pitch-shifting, time-stretching, and filtering techniques. In assembling and mixing this piece, less attention was paid to the context and meaning of the sound sources, but rather the sounds were placed and layered freely according to their sonic properties and the overall flow of the piece.

3.3. Displaced Resonance

Displaced Resonance is the third project created using the field recordings gathered in Japan. The final version was created in collaboration with Jesse Allison and John Fillwalk from the Institute for Digital Intermedia Arts. It is an interactive installation that consists of sixteen sculptural forms containing pieces of tubing of different lengths (the longest roughly ten feet, folded) mounted on boxes with internal loudspeakers driving sound through the tubes. Each tube filters the sound according to its resonant frequencies. A computer system tracks the movement of spectators and responds by controlling the distribution of sound to the tubes, while also controlling LED lighting associated with the sculptural forms. Sounds played through the tubes consist of several field recordings from Japan. The title of the installation refers to removal of the sounds from their original physical and cultural contexts, and the imposition of new physical and

cultural resonance.

The original version was designed by me, and it consisted of only eight tube structures, with no lighting. The tracking of spectators was accomplished using infrared sensors mounted below each tube. For the later version, it was found that tracking the scene using a video camera and infrared lighting and filters was much more effective. The earlier sensors had been somewhat difficult to trigger successfully. Programming was done using the Max/MSP/Jitter environment.

The sculptural forms in the final version of the installation were designed by John Fillwalk in collaboration with the Institute for Digital Fabrication at Ball State University. The design process included several versions based on the original functional structure that I had built. Fillwalk then interpreted the spatial interaction of the structure in a virtual version in the online virtual world of Second Life, where the sculpture interacted with avatar proximity and presence. The interactive functionality in Second Life was scripted by Jesse Allison, who also worked on the video tracking in physical reality. After several virtual iterations, the form was re-interpreted and fabricated to have a physical form and be interacted with in a public context. In the future, it will be possible to link the physical version with the virtual installation in Second Life, and control the physical installation through interaction with avatars in Second Life.



Figure 7. Second Life version of Displaced Resonance.

4. CURRENT AND FUTURE PROJECTS

Currently, I am continuing to develop technological possibilities for interactive installations, in collaboration with the Institute for Digital Intermedia Arts and with Andrew Ayers, an undergraduate assistant. Areas of interest include the use of transducers to create sound by resonating flat panels, and touch-screen interactivity



Figure 8. Displaced Resonance at the 2009 SEAMUS national conference.

combined with video projection. I am also collaborating with poet and Ball State faculty member Matthew Mullins to create interactive environments, both on-line and in physical installations, that will combine poetry with sound and video art. I have been recording Mullins, who is also a musician, playing electric guitar, electric bass, and drums. These recordings will be used as sound source material for these current and other possible future projects. Another project in the planning stages is a piece for accordion (to be performed live) and live computer processing and/or fixed audio media.

5. REFERENCES

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- [3] Pounds, Michael. *Release. On Music from SEAMUS volume 9 (CD)*. Los Angeles: *SEAMUS*, 1998.
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6. AUTHOR'S PROFILE

Michael Pounds

After completing a Bachelor of Science degree in mechanical engineering, Michael Pounds worked for four years at the National Aeronautics and Space Administration (NASA). He left NASA to continue his education, studying music composition with an emphasis in music technology and computer music. He attended Bowling Green State University before earning master's degrees at Ball State University and the University of Birmingham in England. He completed a Doctor of Musical Arts degree at the University of Illinois. At the University of Illinois, his minor field of study was ethnomusicology, including courses covering European folk music and the music of Japan, Korea, China, Mongolia, and Tibet. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, and a Rotary Foundation Ambassadorial Scholarship for studies in England. His music has been performed throughout the United States and in Canada, Mexico, England, Ireland, France, Spain, Austria, Korea, Australia and New Zealand. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). Michael is currently an Associate Professor of Music Composition and Theory and the Assistant Director of the Music Technology program at Ball State University, where he teaches courses in composition, acoustics, music perception, recording and computer music.

連載

欧州から (3) MUSICA VIVA 音楽祭を訪れて

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概要

この連載記事は主に欧州における現在の電子音響音楽に関する様々な活動や問題を電子音響音楽と一般社会、電子音響音楽と教育、電子音響音楽と現代音楽界などの観点からレポートしていく。今回は9月にポルトガルのリスボンで開催された MUSICA VIVA 09 の様子を伝える。同音楽祭は今年で15回目を迎えた。1999年からは同主催団体 Miso Music による電子音響音楽のコンクールも行われている。今回筆者とヴィルフリート・イェンチのヴィジュアル・ミュージック・キューレーションが招待を受けて上演されることになり、同地を訪れ、また Miso Music 代表の Miguel Azguime 氏に対するインタビューの機会を得たので、これをもとに同音楽祭とその背景事情をレポートしていく。

This article-series reports today's issues and activities associated to electroacoustic music in Europe from the viewpoints of "electroacoustic music and general society" "electroacoustic music and education" and "electroacoustic music and contemporary music society". This article reports the MUSICA VIVA Festival 2009 and the activities of Miso Music Portugal.

1. MUSICA VIVA 2009

MUSICA VIVA 音楽祭は基本的には現代音楽祭であり、その一部が電子音響音楽のプログラムとなっている。このため、多くのプログラムに最初に電子音響音楽作品数曲を置き、その後器楽作品が続くか、或は前半を電子音響音楽、後半を器楽作品とするなどの工夫が見られた。器楽作品などと共と同演奏会に電子音響音楽作品を組むことにより電子音響音楽に馴染みの無い聴衆に「まずは聴く」という機会を提供する事ができる、という目算もある。実際、聴衆の多くは器楽関係者のようであったし、これは同音楽祭が電子音響音楽を特殊な分野或はアンチ器楽として現代音楽から切り離すのではなく、現代音楽のひとつのジャンルとして取り扱っている、ということであろう。

9月11日から全9日間に及ぶ音楽祭のプログラムはオーケストラから弦楽四重奏、ライブエレクトロニクス、スピーカーアンサンブルによるアコースマティック、我々のヴィジュアルミュージックのような映像を伴う作品という風にバラエティに富んだ内容であった。ポルトガルの現代音楽作曲家達の器楽作品も多く含まれていたが、作風は概して'古典的'現代音楽スタイルとでも言えば良いだろうか。この部分については筆者の守備範囲外なので触れずに、電子音響音楽作品へ焦点を絞ってみたい。今年ポルトガルの先輩作曲家 Cândido Lima の70歳を祝って、

彼の作品が多く生まれ、また一夜が彼のポートレートコンサートに捧げられていた。Lima はパリの Sorbonne 大学にて Xenakis に師事、博士号を取得後祖国の Porto にて教鞭をとり、現在では引退している。当時のユーピックを使った電子音楽や、今年作曲された作品などが披露された。その他の主な電子音響音楽作品としては Beatriz Ferreyra の作品集によるコンサート、Ferreyra、Robert Normandeu、また Azguime 自身の新作などが置かれ、Joaõ Pedro Oliveira (音楽) と Masakatsu Takagi (映像) の共同作品 Bloomy Girls も上演され、会場にはこれら電子音響音楽作曲家達の姿も見られた。

また会場のベレム文化センターの入り口広場では公募入選作品によるサウンドインスタレーション "Sound Walk" が連日 BOSE スピーカシステムから流されていた。短い "テーブル" 作品 全35作のうちには Akiko Hatakeyama 氏の Far、Junya Oikawa 氏の Focus、Shinichi Morita 氏の Ezogiku の三日本人作品も含まれていたのだが、残念ながらどの作品が誰のものであるかは分からなかった。

2. ヴィジュアル・ミュージックの夕べ

今回筆者達が与えられた所要時間は45分という短いブロックであったため、通常のキューレーションではなく8分以下の作品群のみによるプログラムとなった。上演された作品は下記の通り(上演順)。

1. Graveshift : P. Bloland (music) A. Stavchansky

- (images)
2. Seek Assistance : A.Stansbie (music) V. Shah (images)
 3. Ryum : H. Ishii (music&images)
 4. Discord - metal and meat : S. Larson (music&images)
 5. Sphärenklänge : W.Jentzsch (music&images)
 6. I've got a guy running : J. Kirk (music&images)
 7. Destellos : E. Justel (music&images)
 8. Mugenkei : W. Jentzsch (music) J. Detheux (images)

全作品とも fixed media 作品である。個々の作品については別の機会に譲るとして、選出の最も重要な基準は、音楽と映像の間に共感覚に基づく芸術的表現や構造的工夫が認められることで、サウンドと映像間のテクノロジー上のインタラクティビティは、これを応用していてもいなくてもよいとし、選出条件に含めていない。が、音楽は電子音響音楽であり、映像もこれと同等に高度にデジタル加工処理されたものであるか、コンピュータグラフィックスによる映像であることを条件にしている、従来のビデオ作品に多く見られるような、ただ録画した画像のモンタージュ程度のもの、あるいはポップ音楽のリズムに映像のカットタイミングを同期させた程度のもは含めていない。

3. MISO MUSIC の活動とポルトガルの音楽事情

Miso Music 設立の経緯と構成は次のようである。もともと 1985 年に Miso Ensemble という室内楽アンサンブルが Miguel と Paula Azguime 夫妻によって発足、その後 Miso Studio が 1995 年に設立された。スタジオの設立目的は「テクノロジーと関連する音楽の創作、制作分野を支援するため」。現在 Miso 関連機関は、Miso Studio、Musica Viva 音楽祭とコンクール、Miso Record (関連 CD などの出版)、ポルトガル音楽情報センター (音資料)、そして音楽教育分野においてもコースを開催、若い人々の響きへの感性を育てる活動も行っている (www.misomusic.com 参照)。

しかしながらポルトガルで電子音響音楽が盛んだという話は聞いた事が無い。この点ではプラハの MUSICA NOVA コンクールも同様で、コンクールだけは長い歴史を誇っているのだがチェコという国自体において電子音響音楽が盛んなわけではないのだ。この点フランスが「自国の音楽」として電子音響音楽の発展に力を入れてきた背景を持つブルージュ音楽祭とは、これらの音楽祭 (及びコンクール) は事情が異なる。

ポルトガルという国はカトリックを国教としている。宗教感覚の薄い日本人にとって、それが電子音響音楽と

なんの関係があるかと思われるかもしれないが、カトリックが強いということは保守的な社会背景を持つということを示唆している。このような社会背景は音楽にも当然反映されている。その保守的なポルトガルの音楽社会に電子音響音楽という新風を吹き込もうというのが Azguime 氏の意図であるようだ。

リスボンといえば、石油王グルベンキアンが美術館を設立したので知られているのだが、グルベンキアン財団の助成はもっぱら古典芸術やクラシック音楽の分野に集中し、MUSICA VIVA のような現代音楽や電子音響音楽分野への助成はないという。もちろん同音楽祭は多くのスポンサーを得てはいるのだが、グルベンキアン財団の比ではない。先端芸術音楽への理解がなかなか得られにくい、という社会事情は日本だけではないようだ。そのような環境にありながら、精力的な活動を繰り広げ続ける Miso Music。ポルトガル電子音響音楽界で唯一の砦ということになる。「私はたった一人で戦っているのですよ。孤独な戦士なのです」と同氏は繰り返した。



図 1. MUSICA VIVA 2009 の会場ベレム・文化センター。左手奥がコンサートホール。

4. 著者プロフィール

石井 紘美 (ヒロミ・イエンチ・イシイ)

博士 PhD (電子音響音楽作曲/音響美学)。DegeM、英国 SAN 会員。Visual Music のキュレーターとして活動、これまでに CYNETart、ZKM、ベルリン工科大学、エッセン芸術大学、ドレスデン芸術協会にて公演を成功させている。

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- **書評** 読者へ紹介したい単行本の感想、評論など。
- **報告** 自身のあるいは研究室の活動報告など。
- **作品解説** 自作品の哲学、用いているシステム紹介、音楽理論などを作品の中で特筆すべき内容を解説する。プログラムノートを発展させ、より学術的にしたもの。

このほかのカテゴリも必要に応じ、作成したいと考えています。上記に当てはまらないものは編集委員にご相談下さい。

■第3回研究会

日時：2009年12月19日(土) 14:00 - 17:30

会場：東京電機大学神田キャンパス

(お茶の水アネックス6階会議室)

プログラム

○1件目

発表者：Michael Pounds (通訳つき)

講演タイトル：Recent Collaborations and Compositions

○2件目*

発表者：Karen Wissel、塩田 和明

講演タイトル：The Activities and Process of the Dance Collaboration

*2件目の予稿は (Vol.1, No.1) にあり、発表は、これに最近の活動を加えたものです。今号への掲載はありませんので、ご注意ください。

■来年度の予定

まだ若く小さな学会ゆえ、関連する他学会のスケジュールを勘案しつつ本年度と同様に年4回程度の研究会を開催すべく計画を立てつつあります。3月までには来年度の予定を決めたいと思います。発表していただける会員の方がいたら、早めに連絡していただけると助かります。

ただし、今回の研究会のように、急遽帰国が決まる邦人会員、突然訪問が決まった在外会員などの発表も飛び入りで対処したいとも思います。今回は発表者がみつからず開催できない予定でしたが、急遽2名の方に発表してもらうことができました。

(会長:小坂)

編集後記

先端芸術音楽創作学会の3回目の会報となります。今回は海外からの2件原稿で構成されています。様々な事情により急な原稿依頼でしたが快諾していただきありがとうございます。Pounds氏の原稿は日本を舞台にしたフィールド録音など興味を引く内容ですし、石井氏の原稿は日本にいとあまりなじみがないポルトガルの現状を伝えてくれています。今後よろしくお願いいたします。

(会報編集担当:安藤)