







We have been working together as a duo for the past 2 years. Whenever we happened to be in the same city, we would meet for rehearsals, concerts, to research on sound, to develop our common language. One of those sessions was recorded and self-released on bandcamp:

<https://christianmoser.bandcamp.com/album/spirals>

During the time of the lockdown, we had regular soundwalks into nature, and we awakened a sensitivity for environmental sounds. We found strong pleasure in listening to nature as it is, an ongoing, ever evolving ephemeral composition.

What is our sonic position in our environment?

How can we take part?

Where is our position?

How can we transcend this experience into our music,  
into our way of playing and communicating?

In this residency we would like to work with non-musical parameters involved into aeolian processes - the study of wind's ability to shape the surface of the world. Elements and activities of aeolian processes are erosion, abrasion, deflation, a.o. Wind acts as well as a carrier of sound. Whenever it encounters a surface, a contour, an object, a natural element, it makes it resonate and hence reveals all of its strange and hidden properties. Depending on all the different appearances wind can take (breeze, storm, turbulences,..) it will change the sonic properties of the encounter and will create a lot of different new sets of timbers and dynamics. All the different activities and possibilities will serve us as inspiration to find new methods to treat our instruments, to change the ways we attend and attune to them, leading us to determine precisely the position we are allowed to take in our sonic environment.

To make this possible we will divide our work in three phases:

### **1 creation of a catalogue of musical articulations in reference to aeolian processes**

Direct translations: - recording natural sounds, cities, forests, a.o. (pre residency)

- listen to fieldrecordings, playing to/with fieldrecordings
- analysing the compositional aspects of different sonic environments
- using aeolian processes as musical indications (e.g. attrition, collision of particles = tiny, short sounds colliding)

Poetic translations: - working with texts, situations, graphics, imaginations, translate wind/weather phenomena into musical expressions  
- shifting the focus from personal self-expression into outer-personal, non-musical phenomena, translating those into new musical behavior

## **2: creation of a composition, an imaginary contour of a soundscape.**

- working on a composition with (already recorded) fieldrecordings, natural sounds, for a 4 channel diffusion
- working on an instrumental part (duo), to be played/preformed with the tape. Finding an adequate „score“ (imaginativ, text, image, graphic, etc.)

Elements we take in consideration both for the composing and performing:

- breath: where is the alternation between tension and release, inhalation and exhalation?
- center: which areas, events, or ideas our attention revolve around or return to?
- coherence: how well do the elements involved maintain their physical or conceptual connections to each other?
- spontaneity: how much of the composition is determined by gestural, organizational, or conceptual decisions made in the moment?
- shape: what are the qualities of the outline or contours created by the relative positions of materials in time and space?
- perspective: from which physical or mental position was this created, and from which vantage points are the various elements and qualities perceived the best?

## **3: performance**

- the fieldrecording composition is played through 4 speakers, positioned according to the room specifics
- sound objects, instruments are displayed in the room, creating an environment that is inviting to be part of (the audience)
- a part of live performance: oud-gayageum duo. The instruments and preparations are miked in a way that augments small, usually unheard sounds, to deliver all the unperceptible and intangible sounds.
- The room becomes a cartography of the process, a map of resonance



Certain objects appear white in the darkness.

When darkness is imbued with even the faintest light, even things which would not otherwise be white glow with a hazy pallor.

At night, I make up the sofa bed in the corner of the living room and lie down in that wan light. Instead of trying to sleep, I wait, feel my senses attune to the passage of time. The trees outside the window cast silhouettes onto the white plaster wall. I think about the person who resembles this city, pondering the cast of their face. Waiting for its contours to coalesce, to be able to read the expression it holds.

*Certain objects in the darkness, The White Book, Han Kang*