

大雲的邊緣: 12 前奏曲

ATMOSPHERE'S EDGE: 12 PRELUDES

gremono
bruce

About 'Atmosphere's Edge.' 关于《大气的边缘》

This recording is possible because of Jurgen Frenz. Jurgen teaches audio recording at the Beijing Film Academy. He had recorded a performance of mine at a noise festival held at D22 ("Sally Can't Dance Festival," March 16, 2008), an alternate music club in Beijing. He liked my music enough to invite me to record using the Academy's resources, and volunteered to engineer and master the session himself. It was a very generous offer and I was very grateful for it!

这张专辑的诞生要归功于于根 (Jurgen Frenz)。于根在北京电影学院教授音频录音，他录下了我在北京另类酒吧D22举行的先锋音乐节（又称“萨莉不会跳舞音乐节”，2008年3月16日）上的表演。出于对我的音乐的喜爱，他邀请我使用电影学院的设备，并亲自为我录音、调试。对于他的慷慨帮助，我满怀感激！



Bruce Gremo and engineer Jurgen Frenz at the Beijing Film Academy.

Bruce Gremo和音响工程师于根在北京电影学院。

A day after the recording, I had a dream; memorable in that it made me feel really good! Too many dreams are anxiety dreams! I was on a platform high above the clouds playing a shakuhachi. It was not a large platform, but it levitated quite happily. I suddenly realized how high I was, and for a moment stopped playing and thought my position to be precarious, thinking; "I am so high on this platform that if I were to fall off, I would be dead long before I even hit the ground!" But then I thought, no. I have been doing this for some time without any problem. I'm in touch with something up here. Just continue playing. Just dandy!

录音后的一天，我做了一个十分惬意的梦。我梦见自己站在一个巨大的，悠然飘浮在云端的高台上演奏尺八。当我忽然发觉自己站得太高时，我暂停演奏，心中掠过一丝不安。我想这个地方如此之高，要是掉下去，可能在触地之前就已经死了！转念一想，既然我已经平安地在这儿吹了这么久，不会有问题的。我仿佛与高空取得了某种联系，继续演奏下去。简直妙极了！

Thus, the post-performance narrative implied in the CD title and track names.
这张专辑和曲目的名称由此而来。

However, preludes are beginnings. I have always admired Debussy's piano preludes, and how the name of the piece appears at the end of the notation. This simple gesture compels one to revisit the question of how music is narrative. The after thought that gives the musical piece a title and its association with a literal narrative, does not belie that there was an original - call it - emotional narrative. Additionally, if such after thoughts discover the poetry of what was said musically, then the appreciation of the music is enhanced. From the perspective of a second language you will know your first language, perhaps for the first time. The performances on this CD were improvised, and when you are improvising you don't fully know all you are doing. You are too busy doing it! My dream provided perspective which enhanced my own appreciation of what I did. Hopefully, the titles do the same for the listener!

不管怎样，前奏曲仅仅是开始。我向来钦佩德彪西的钢琴前奏曲，那些音符总是如此准确地契合标题所呈现的意象。这小小的技法迫使你重新思考音乐是如何被叙述的。通过再思考，音乐家赋予音乐标题，以及随文字而来的想象。这非但没有削弱音乐诞生那一刻那种原初的、情感的叙事，相反，假如这种再思考发现了音乐的诗意，那对于音乐的理解也就更进了一步。就像学习第二门语言会令你更加了解自己的母语一样。这张CD里的曲目是即兴之作，当你忙于即兴时，你无暇欣赏自己的音乐。我的梦为深入理解我自己的创作提供了视角，希望这些标题也能起到同样的作用，帮助听众理解音乐。

And... true to the form of the prelude, these pieces are also technical beginnings. Each piece involves a different set of interactive (pitch-tracking intensive) computer applications (written using the software MSP). In the three tracks where the Cilia is used, the applications are driven by this invented electronic flute controller which, if the patent pending status is an indicator of its age, was created just before I arrived in Beijing in October of 2006.

此外，就前奏曲的形式而言，这些曲目在技术上也同样处于初始阶段。不同的互动计算机应用（基音跟踪强化）体现在不同的曲目中（用MSP软件进行创作）。“纤毛”（Cilia）演奏的三首曲目则以这个电子吹奏调控器为驱动控制计算机。如果悬而未决的专利申请状况能证明它的年龄，这个乐器是我在2006年十月来北京以前发明的。

This CD is a distillation of a decade of what could be called 'application composition.' Of the tracks on which an acoustic flute is used, the application is essentially a machine with three tasks; analyze a player's input in terms of frequency and amplitude, derive numerous control data from this, and route the data into customized digital sound generating routines. Each application to some measure rewrites the rules concerning what interaction means, and is therefore a new composition. But they are only compositions in a structural sense. That each embodies a set of definitions and categories concerning musical material, rules determining consequence and combination, and equally important, the caveats by which questions and problems are articulated; these are the elements that make up a music theory, making each a type of composition. Improvisation brings the composition to life so to speak. Insofar as it is responsive to the rules - exceptions, contradictions and all - it is a composition performance. That is what these applications do best, and it is what I do on this CD.

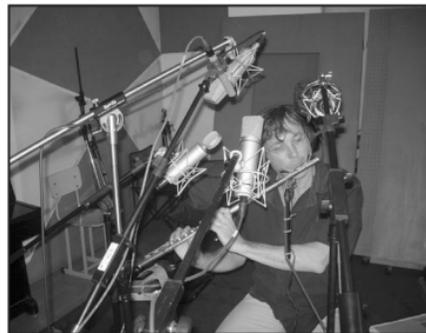
这张CD是十年“作曲应用期”的结晶。对于原声长笛演奏的曲子，乐器的应用，本质上是为了完成三个任务：解析乐手的频率和振幅输入，由此导出无数的控制数据，再将数据传输为定制数码声音生成程序。每一个应用步骤都在某种程度上改写互动规则的含义，同时也就完成了一次新的创作，不过，仅仅是结构观念上的创作。每一次这样的创作包含了一组不同定义、不同种类的音乐素材，体现了一系列决定结果和整合过程的规则，同样重要的是，引起对问题的警觉。这些因素形成了音乐理论，并衍生出相应的创作类型。可以说，即兴赋予作曲生命。因即兴对包括例外、矛盾在内的种种规则反应灵敏，它理应是一种作曲并表演的形式。这是这些应用能起到的最佳效果，也是我在这张CD中所追求的。

The pieces were all performed on one day. They are all single takes. We had the opportunity to use several really great microphones; a BBC ribbon microphone, a number of Neumann's, and a Schoeps. This is the only multi-tracking. As it turned out in the end, we used only the Schoeps tracks. But how instructive to hear several high end microphones track-to-track!

这些曲目都在一天内一次性录制完成。我们有幸使用了数个非常好的话筒：一个BBC的铝带话筒，几个Neumann牌话筒，以及一个Schoeps话筒。我们进行了多轨道录音，虽然最后只用了Schoeps话筒录制的音轨，不过一首接一首地听过这些顶级话筒录制的曲子，真是受益匪浅！



Performing an interactive piece using shakuhachi at Osaka University of the Arts, Japan.
在日本大阪艺术大学进行的人机互动表演，使用的乐器为尺八。



Playing the glissando head joint flute with all the microphones I would ever want, at the Beijing Film Academy.
在北京电影学院吹奏加装了滑奏笛头的长笛，
面前是我心仪的那些话筒。



Playing the xun at the Beijing Film Academy.
在北京电影学院演奏埙。

This CD presents a variety of flutes and of performance practices on them. Along with the glissando flute, shakuhachi and the xun, I perform on the Cilia, which as mentioned earlier is an electronic flute controller. It isn't obvious how this qualifies as a flute. Therefore a few words are in order.

我在这张CD中使用了多种长笛，采用了不同的演奏方式，同时还用了滑奏长笛、尺八和埙等乐器。当然，还有“纤毛”（Cilia），前文提到过的笛形电子吹奏调控器。这个调控器不同于普通的长笛，因而有必要多说两句。

The Cilia has two parts: a physical 'flute controller' and software application (written using MaxMSP). Its performance gestures are modeled after the Japanese Shakuhachi, but it sounds quite different, using complex synthesis, sample manipulation and re-synthesis techniques. It generates real-time events and manipulates pre-determined processes; it is both an 'event' controller (what is produced is simultaneous with the control gestures) and a 'process' controller (sequences, algorithms, sonifications, pre-recordings). By definition, a flute is an instrument which splits an air column produced with an open lip technique. The Cilia does this, so all the techniques of the flute can be used. The mouthpiece splits the air column and derives control data from an analysis of the split air column's dynamics. In place of finger holes, there are 5 high-resolution three-dimensional track pads which enable the numerous finger techniques that can be used on non-keyed flutes like the shakuhachi. One purpose of the instrument is to enable a composer to improvise with unheard of orchestral resources, whether in solo or in an ensemble.

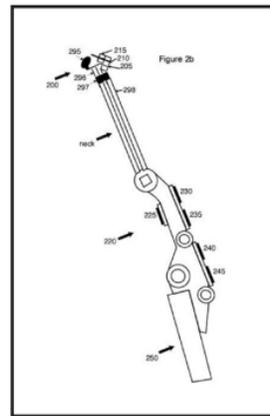
“纤毛”（Cilia）由两部分组成：实实在在的“笛”身，还有应用软件（用MaxMSP编写）。演奏姿势与日本尺八相仿，但发出的声音截然不同。“纤毛”使用复杂的合成、采样控制和再合成技术。它生成实时事件并操纵预定程序；它既是“事件”控制者（控制动作与控制产物同步产生），又是“过程”控制者（排序、演示、可听化、预录音）。根据定义，长笛是一种吹孔气鸣乐器，“纤毛”也一样，因此所有长笛演奏技法都能运用到“纤毛”上。唇振动时，吹孔分开气流，进入管中的气流引起管内空气柱振动而发音。在指孔的位置，有五个高分辨力的立体跟踪板，使得诸如尺八的非键控笛子也能运用多指技术进行演奏。发明这个乐器的目的之一，是使创作者能在独奏或合奏中，用闻所未闻的管弦乐资源进行即兴创作。



Performing on the Cilia at D22, Beijing.
在北京D22酒吧演奏“纤毛”(Cilia)。

I would like to thank my wife XIANG YIN for her unquantifiable and indispensable support. This CD would not be possible without her. Period! She perseveres no matter how high my head goes into the clouds.

我要谢谢我的妻子香吟，谢谢她无私而强有力的支持。没有她，就没有这张专辑。毫无疑问，无论我站到多高的云端，她都会义无反顾地支持我！



Drawing of the Cilia prototype.
“纤毛”(Cilia)示意图。

Final Credits and notes.

致谢及说明

All flutes performed by Bruce Gremo.
All computer applications were written by Bruce Gremo.
The version of Choshi that I incorporate in Prelude 1, I learned from my Japanese Shakuhachi sensei, Kinya Sogawa.
The Cilia (patent pending) is an electronic wind controller invented by Bruce Gremo and Jeff Feddersen.
The glissando head joint is an invention of flutist Robert Dick, <http://www.robertdick.net/>.
This recording took place on June 9, 2008 at the Beijing Film Academy, Beijing, PRC.
The recording engineer and mastering editor was Jurgen Frenz. In the recording session, Jurgen Frenz was assisted by Beijing Film Academy students Dai Dai, Zhang Hong Yi, and Song Shuo. Thank you all!
My thanks also go to the translator of this text, Zhou Qiao, for her diligent and generous work.

所有吹奏类乐器均由Bruce Gremo演奏。
所有计算机应用由Bruce Gremo编写。

1
C hoshi
师素川欣也的传授。

“纤毛”（Cilia）（专利未决）是一个电子吹奏调控器，由 Bruce Gremo和Jeff Feddersen发明。
滑奏笛头，由长笛演奏家Robert Dick发明，<http://www.robertdick.net/>。
录音于2008年6月9日在中国北京电影学院完成。
录音及调节剪辑均由于根（Jurgen Frenz）完成。参与录音工作的还有北京电影学院学生戴岱、张弘毅和宋硕。衷心感谢你们！
最后还要感谢文本翻译周巧，谢谢她的细致和耐心。

大氣川邊

: 12 前奏曲

ATMOSPHERE'S EDGE: 12 PRELUDES



Please visit Bruce Gremo's site at <http://suddensite.net>.
Please contact Bruce Gremo at bgremo@suddensite.net.

敬请浏览Bruce Gremo的网站<http://suddensite.net>.
联系电邮：bgremo@suddensite.net