



Reciproprocess + / vs.

reciprocal adj. + n. **1** in return.
2 mutual. **3** inversely
 correspondent; complementary.

process n. + v. **1** a course of
 action or procedure, esp. a
 series of stages in manufacture
 or some other operation. **2** the
 progress or course of something.
3 a natural or involuntary
 operation or series of changes.
4 (computing) operate on (data)
 by means of a program.

BIP-HOP in association with
 Fällt are pleased to present
 Reciproprocess + / vs. A series of
 split CDs featuring the work(s)
 of two sound assemblers
 and documenting the process
 of musical reciprocity
 between them.

This first installment features
 two sound assemblers
 contributing a collaborative
 work; a series of independent
 works; and finally, contributing
 a remix of each other's work(s).

Reciproprocess + / vs. is co-curated
 by Philippe Peit (BIP-HOP)
 and Christopher Murphy (Fällt)
 and features artwork by Fällt
 and designers Fehler.

I would not use the word minimal to describe my music. This is a fixed term for other music from other times. I'd rather call it economic...

I was very keen that this was
 going to be a collaboration
 forged strictly over the net, so
 we both sent each other
 economical .mp3 files to fashion
 into new material. While this
 method of working wasn't
 exciting that I could sit in my
 studio and collaborate with
 someone in Berlin, I am the kind
 of person that still gets
 completely down away by the
 fact that the telephone network
 exists and works.

I really enjoyed collaborating.
 Friends would wander in my flat
 to playful. Even shambolic, so I
 reckoned it would be an
 interesting experiment to fuse
 our stuff together.
 I would say, "well, right now..."
 right this minute, I am making a
 track with a German guy.
 There's this guy in Berlin, right..."
 It felt very empowering, I have
 never met Frank Bretschneider,
 yet we've made an album!

There are boundaries, but it's as
 if the creator of the music has
 set up the track like a science
 project - tamed the chaos, and
 then put the lid on the sound.

All this (warm) military precision
 is the antithesis of my own
 forays into electronic music -
 they basically resemble scrutiny,
 mutant and promiscuous audio-
 one-night-stands. I am not pure,
 I am messy and untidy - I think I
 may be diseased from my
 my audible range and I found
 myself nodding gently to the
 frequencies just on the border of
 fragile groove with some

At first, I didn't think the track
 was progressing much over
 the five minutes it lasted, but it
 soon occurred to me I had been
 engaged in a subtle form of
 electronic meditation for the
 duration of the track. I think the
 best way I can describe this
 music is that the track doesn't
 appear to go far in the
 traditional (compositional)
 sense, but the listener does .

That's not to say Frank's music
 isn't ever loose; I think one of
 the reasons I like this music is
 because it marries precise
 synecopation with the freedom of
 a penny rattling around in a jar.
 I was in a record shop in my
 home town of Edinburgh -
 Avalanche - when I first heard
 Frank Bretschneider's music.
 I loved it.

I was struck by it's exacting
 tonal frequencies, mainly
 because they reminded me of a
 hearing test I underwent when
 I was fifteen. The shops PA,
 broadcasted this electronically
 fragile groove with some
 frequencies just on the border of
 my audible range and I found
 myself nodding gently to the
 this evidence in my stuff - it can
 be impatient, rude, painful or
 playful. Even shambolic, so I
 reckoned it would be an
 interesting experiment to fuse
 our stuff together.

I would either discipline myself
 or disease Frank!
 Because our styles are different,
 we had to be speaking some kind
 of similar tongue, albeit an
 electronic one. It wasn't an
 and water collaboration - I think
 that could have been disastrous,
 but I was nicely surprised by the
 opening track 'Riss' - Frank's
 remix of my material from my
 web site 'kit' of samples. It's got a
 sense of humour - and how much
 glitch/click/cut music has that?

I loved it.
 Frank Bretschneider's music.
 I was in a record shop in my
 home town of Edinburgh -
 Avalanche - when I first heard
 if the creator of the music has
 set up the track like a science
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 then put the lid on the sound.



Sound micro-economics | Susanna Belle »

"I would not use the word minimal to describe my music," declares Berlin based musician Frank Bretschneider (aka Komet). "This is a fixed term for other music from other times. I'd rather call it economic and, maybe, microscopic." Later, by way of explanation, he adds, "I'm a really lazy guy; I don't want to have to expend too much to build a track."

The result of Bretschneider's sonic frugality is a cool, intricate music, composed of often delicate pinpricks of sound (soft clicks, hissing static, gentle pings) echoing keyboards, and the occasional undulating bass line and/or snippet of melody.

Bretschneider prefers to work with highly synthetic, artificial sounds. "The basic sounds are created from a computer-aided virtual modular synthesizer system," he explains, as he describes his working methods. "My favourites are clean sine waves and white noise, which are both simple and clear. I like precise, short, impulsive sounds." Throughout the composition process, which he likens to painting a picture, Bretschneider tries to

incorporate the accidental, setting-up systems of modules to create unintentional, random sequences. "I connect the different modules - LFO's, oscillators, filters, envelope generators, logic modules - as unconventionally as possible to see what the machines will do (instead of wasting time with composing). After the system creates some nice sequences, I record it to hard disk for further treatment. At the computer, I build the track brick by brick from the recorded sequences, like a construction kit. I cut, loop and filter, ...using plug-ins to add random structures; again, hoping some unexpected things will happen, looking at what the software will do." In the end, however, while Bretschneider's work contains many random elements, it's very much, as he puts it, "constructed music," with its overall structure informed by the conventions of popular music, most often dub and hip-hop.

"I've been making electronic music since 1984. I started with tape machines, treated guitars and a Korg MS-20 synth. In 1986 I founded a band called AG.GEIGE."

It was as a child growing up in East Germany that Bretschneider was first exposed to electronic music. "I guess the first time I heard electronic music was at the age of nine or ten," he recalls, "when I listened to science-fiction radio plays and watched sci-fi movies. I was really impressed by the soundtracks, with their simple sine waves, echoes and treated noises. Later I discovered these [same] sounds in psychedelic rock and the electric music of Miles Davis."

It was only with the explosion of punk and new wave in the 1980s, however, that Bretschneider began making music, experimenting with tape machines and eventually forming the band AG.GEIGE, which he describes as "heavily influenced by Dada, the Residents, and [Soviet science fiction authors] Arkady and Boris Strugatskii."

After the break-up of AG.GEIGE in 1992, Bretschneider and bandmate Olaf Bender (a.k.a. Byetone) decided to continue their musical experiments, but had difficulty finding a label to release their work. So, in 1995, they formed their own label,

Rastermusic, which forged a distinctive aesthetic, producing abstract, yet accessible electronic music, such as Bretschneider's early Komet full-lengths, 'Saal' and 'Flex', as well as records by Tol, Kyborg and Produkt.

"We had no philosophy [per se], but did have a few ideas about [what] our sound [should be]: it should be purely electronic, without the use of lyrics or vocals, simple and clear without being stupid, rhythmic or techno. We were interested in new, unused sounds and we wanted to utilize the vast possibilities of the computer for sound design."

"I guess the visual aspect [of electronic composition] is a big influence on my music... Early on, I started making music on a computer and I always had this visual sense of my music on the screen; the moving bars, dots, lines..."

In 1999, Rastermusic merged with artist Carsten Nicolai's (a.k.a. Noto) Noton label to form Raster-Noton. Since the merger, the label has focused both on sound and art design, releasing four different series of CDs (20' to 2000, Clear, Static, and

the older Raster), as well as constructing art installations and multimedia performances. The label's various projects, including art, design, science, performance and, of course, music, are chronicled and critically examined in a recent book, *Oacis* (with companion CD).

For Bretschneider, who trained as a graphic designer and painter, the points of intersection between visual art and music explored by Raster-Noton have long been of interest. Indeed, he explains, the visual aspects of composing electronic music - the images on his computer monitor, the blinking LEDs on his synthesizer - are an important part of his work.

In the last year, Bretschneider has been quite prolific, releasing a justly acclaimed full-length, *Rausch*, as Komet on 12k and a stunning new record, using his given name, on Mille Plateaux. Bretschneider does not see his work as Komet and that as Bretschneider as separate. Due to a misunderstanding with Mille Plateaux, his records are released as Frank Bretschneider on the Frankfurt label, but there are no formal differences

aside from the names. "Later," he says, "I thought it might be a good idea to release under different names for different projects, but, unfortunately, I'm not able to maintain such strict separations. Every time I make music I have to explore new things and so my latest release as Frank Bretschneider, 'Curve', is more comparable to the Komet release 'Rausch' than to the Bretschneider predecessor, 'Rand'."

1996	Chris Dooks/Alex Norris Beacons Scottish Screen [Film]	[Documentary]	1996	Chris Dooks Eyes in Stone PBS/US Forest Service	[Documentary]
1996	Chris Dooks Untitled SC0 [Orchestral Composition]		1996	Bovine Life Loch Tay Electronics Bovine Life Recordings [CDR]	Bip-Hop [CD]
1997	Chris Dooks Adventures in Maps Scottish Screen [Rostrum Film]		1999	Chris Dooks Liquid Oxygen Fight or Flight [Interactive Video Works for Dance]	Bip-Hop [CD+]
1997	Chris Dooks Scanner (South Bank Show)	LWT/ITV [Documentary]	1999	Bovine Life Social Electrics Version 1.0	Chris Dooks To Look North Year of The Artist/NRFTA/Isis Arts [CD+]
1998	Chris Dooks Glaswegian Bedroom Beethovens	STV [Documentary]	1999	Chris Dooks Art on the Riverside Isis Arts/Millennium Dome	Chris Dooks Tennis Remix - No More Self Harm
1998	Chris Dooks No One Sees Black British/Scottish Screen [Film]		2001	Bovine Life Bip Hop Generation 3 Bip-Hop [CD]	Bip-Hop [CD]
1998	Chris Dooks Social Electrics Version 2.0	www.bovine.org.uk [mp3]	2001	Chris Dooks Leg Across My Kin Fight or Flight/Scottish Arts Council [Nightvision Dance Film]	
2000	Bovine Life Social Electrics Version 2.0	www.bovine.org.uk [mp3]	2001	Bovine Life Bip Hop Generation 3 Bip-Hop [CD]	

1996
Komet | Saat
Rastermusic [CD]

1996
PRODUKT | Float
Rastermusic [CD]

1997
Komet | Flex
Rastermusic [CD]

1997
PRODUKT | Stretch
Rastermusic [CD]

1998
SIGNAL | Waves + Lines
raster-noton [CD]

1999
Komet | 20' - 2000 / January
raster-noton [CD]

1999
Frank Bretschneider | Rand
Mille Plateaux [CD / 2 x 12"]

2000
SIGNAL | Centrum
raster-noton [CD]

2000
Komet | Rausch
12k [CD]

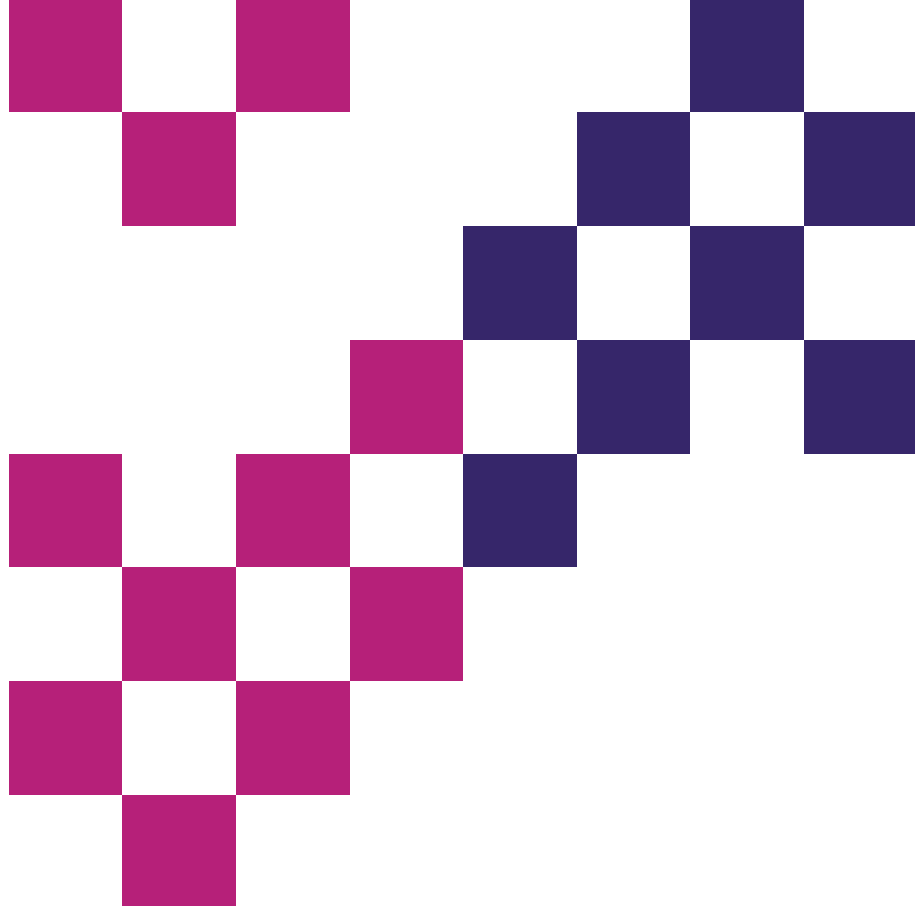
1999
Komet + SND | Blir 002
Premium Leisure [12"]

2001
Frank Bretschneider | Curve
Mille Plateaux [CD / 2 x 12"]

2001
Komet | Cut
raster-noton [CD]

2001
Komet | Partition
Audio.NL [12"]

2001
**Frank Bretschneider + Taylor
Deupree** | Balance
Mille Plateaux [CD]



There are thoughts you can't resolve until you've shared them with another person. "I need to bounce this off you," we say, and what we're looking for isn't so much the other's response to what we tell them, but simply the echo of our own thoughts. And so there are sounds that can't be made without the presence of another, a human sounding board, like the mirror of our theories and tentative vowels. OK, so maybe they can be made, but they slip by, unnoticed, until someone else's ear picks them out for us.

else a crack at your email before you sent it off – to a single friend, or a few thousand people. To a world eager to pinpoint the 'you' in the turns of phrase, the texture of your text.

That's what's going on here. It's odd, because the reference points I hear in their music are things like Two Lone Swordsmen, Porter Ricks, Techno Animal – duos every one. There's a tension and a grit in every track on this album, the marks of another's interference. The sound of meddling. The sign of conflict and resolution. The sound of the gate crashing down on so many potential paths. The dust spread over spliced-out scenes left scattered on the cutting room floor.

What is a collaboration?

Digital musicians are always collaborating – with the makers of their software, with the marketplace, with the music around them, the precedents and co-incidents of the tradition. But the collaboration here is different. Not a real-time workshoping, head-to-head or shoulder-to-shoulder, it is a file-sharing, quite literally, peer-to-peer.

Imagine the opportunity, and the risk. Imagine giving someone

write things you wouldn't ordinarily write. It makes you act out. You don't sweat the technique, because you know it'll be reconfigured anyway. You spit out the intro and leave the conclusion unsaid, unformed. You trust.

You would not know from this release that Chris Dooks suffers ME (also known as Chronic Fatigue Syndrome). While some electronic producers write music with an egg-timer, as a constraint to aid the creative »

« Bovine Life

I'm a bit uncontrolled and easily distracted, but this allows my compositions to be guided by the circumstances of the moment.

» process. Dooks composes in 60-minute sessions because that's all he can take. But what you hear here is not the sound of impatience, or fatigue, or chafing against limits; there is a continuity that stretches forward and backward, does not stop at the limits of the track, through the potentials of software-based composition, and the temporal disruption (and prosthetic) of collaboration; the track becomes a body, a proxy that absorbs time differently than the way that time is lived. Do you need to know this to enjoy the music? Of course not. Can you hear the music the same way knowing what you know?

You tell me.

What is Collaboration?
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Sound Micro-economics

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