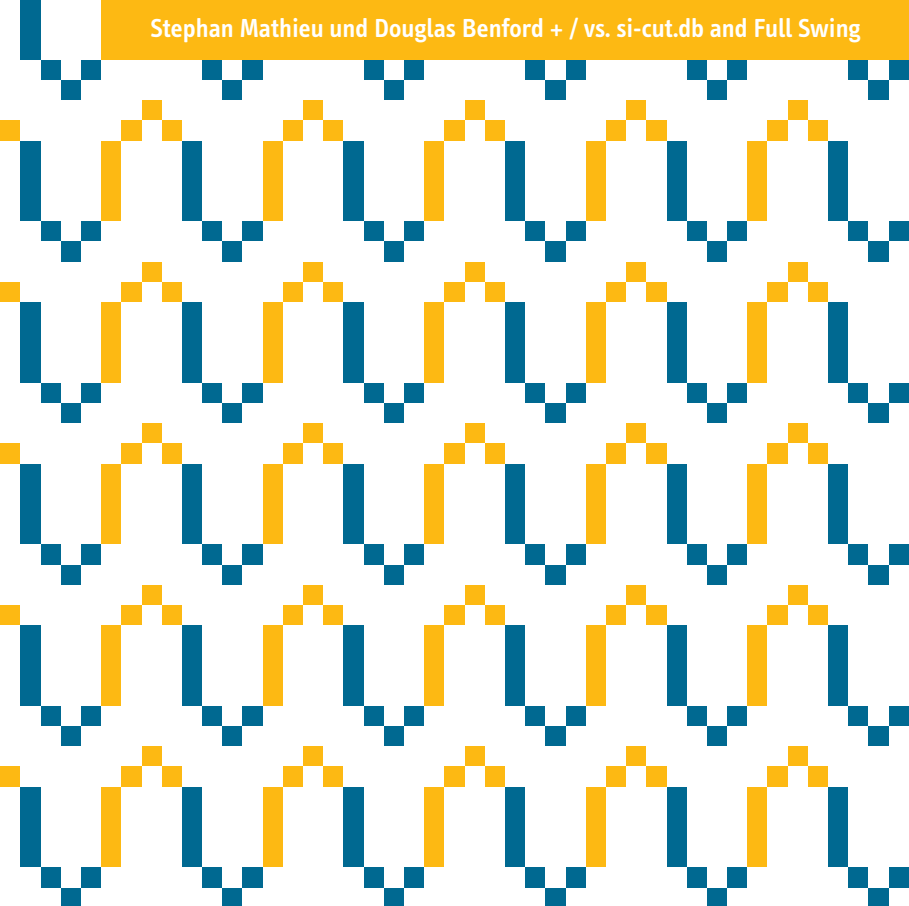


Stephan Mathieu und Douglas Benford + / vs. si-cut.db and Full Swing



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 second installment features  
two composers contributing a  
series of collaborative,  
independent and remixed works.

Reciproprocess + / vs. is co-curated  
by Philippe Petit (BiP-HOp)  
and Christopher Murphy (Fällt)  
and features artwork by Fällt  
designers Fehler.

I like the basic idea of the computer  
being a machine that works for you.  
My main applications are like  
organisms – living creatures. Once  
you’ve made friends with them you  
can rely on them and become  
a team.

with another....

this edition of the Reciproprocess  
series (subtitled 'Und.And', also  
fitting) should feature two  
sound-workers who's processes  
involve the building and creation  
of entire works upon tiny  
musical fragments. Both Mathieu  
and Benford have an uncanny  
ability to home in on tiny

musical passages - essences -  
results used as the building  
blocks for further, derivative  
works.

Like a process of musical

immolation each has built  
works using sounds sourced  
as no surprise that Benford has  
operated under a shifting array  
of guises over the years: si-

cut.db, si-cut{DB}, sci-cut{db}...  
Beyond tape decks and hand-  
sound, reverberating and  
cascading in space. Sounds are

approach - a signature sound,  
characterised by static-soaked  
phrases soaked in gentle echo -  
are...?

Building, layer upon painstaking  
layer. Versions. Endless  
versions....

Lifting a fragment of a track, a  
tiny sliver, and using that  
essence as the basis for

something new certainly  
characterises the work of both  
Benford's work. He states, "...

It seems fitting that he's worked

around in different directions,  
providing (a film etc.) with an  
approach to sound, especially  
with regards to its inherent  
malleability isn't so far removed  
from the approach taken by the  
early pioneers of dub - King  
Tubby, Lee 'Scratch' Perry and  
Augustus Pablo.

Each sound sliced up freely, the  
question to answer. There never  
seem to be adequate definitions  
in the dictionary - all offer a  
glance at what dub might be:

none quite suggest what it is, or  
has the potential to be. Certainly  
none captures the meaning I  
have framed in my mind, but  
then perhaps that's appropriate.

Dub is elusive.  
Like a definition that persistently  
escapes my grasp, dub refuses to  
settle: it's endless versions,  
different mixes, the possibility of  
a track existing in countless  
parallel universes. Each version  
as valid as any other, each one  
the 'right' track, very few the  
'wrong' track....

For whatever reason, Douglas  
Benford's work brings the work of  
dub bubbling to the surface of  
my mind. Something about the  
way he handles sound, pushes it

It seems fitting that he's worked

In spring when 2001 I were invited by Douglas in by him length-A organized the series of position given up in more total London coffee to play.

Brillamment to the bones arrived I in Heathrow and became by my accomodate of the same temporarily without emfangen means. In its small english garden in Bendfort however did not play role of the bearings more. Since I was familiar currently music with Douglas not yet, it played me its publications, the sci cut.db, tennis, sons of

knisternde arranges, I, with his surprise, above in the internal Sailor, Orchestrates Electric Light, pointed out Sparks. I liked this impression much while we half of year after were invited, a contribution for the series Reciproprocess + / vs. of BiP-HOp/Fällt to make, were sure I that a good idea is.

When in December 2001 in sheep-bridges first CD with the material the Douglas one arrived, I only was in the past frightened: queest this that I should make by this?

Many pieces were simply perfect and marvellous music. I decided so that I meet a choice and these pieces only with my noise-technique means to refourbir and two other the raw material that first for remélange not the use. A few weeks later came second CD with Douglas ' working to my files with. Moreover these pieces directly inspired to my noise I in such a context had never heard.

For some time now I've been trying to reduce my compositional approach to a minimum by accepting sounds the way they are. So, in this co-operation with Douglas I focused on shaping or merely finetuning his original pieces instead of reconstructing them from zero.

software or the small articles. For example, bolts itself instal, which would never synchronize. In this way, that I think, leave all the common pieces with some tendencies, admirably however with the darkness, which I do not grant, if that only functions, because they probably too are close to head...

If I intend to speak about work of Hans of stages, again transport to me this at my days of school, as which for me the best music was mysterious, and had a strange magic. Increasing in top in the landscape, I also find a quality idyllic agricultural, which also seems to penetrate the structure the Hans stage. There are also a direction of the loss and feeling far from taking instantaneous 'better days', than shine continuous according to at the beginning of the summer

In order to work above of the audio documents of Hans of stage, I felt necessary around this quality of preserved, but to the tonalities an end of the material life' you probably give, thus on a few pieces employed I not agreeing slightly of the tunings and the sometimes native rhythmic ideas and frequently still played the results by various generative methods with the

I change my working methods on a regular basis, approaching each track idea with a different software or hardware plan, also ensuring that there is always an element of chance and random co-incidence.

si-cut.db Select Discography »

1987-1994	<b>Media Form</b>   Beauty Reports Suburbs Of Hell [CD]
1997	<b>si-cut.db</b>   Behind You Sprawl [CD]
1990	<b>sidecut&gt;.db</b>   Vital Rise / Advance Party EP Suburbs Of Hell [12"]
1999	<b>si-cut.db vs. Scanner</b>   Bovine Revolver EP Sprawl [12"]
2000	<b>Various Artists</b> [Curator/Producer]   hmm Just In Time For Too Late Suburbs Of Hell [CD]
1994	<b>Radial Blend</b>   Abandon Time Suburbs Of Hell [CD]
2001	<b>Tennis</b> [w/ Ben Edwards]   Europe On Horsback Suburbs Of Hell [CD]
2001	<b>si-cut.db</b>   Enthusiast B!P-Hop [CD]
1997	<b>Pantunes Music</b> [w/ Doug Martin]   In Search Of The Surface Noise Sprawl [CD]
2002	<b>Tennis</b> [w/ Ben Edwards]   Furlines B!P-Hop [2CD]
2003	<b>si-cut.db</b>   Offices At Night Fallt [CD]



2000  
**Full Swing** | Full Swing EP  
 Orthlorg Musork [12"]

2000  
**Stephan Mathieu** | Wurmloch  
 Variationen  
 Ritornell [CD]

2001  
**Stephan Mathieu** | [...] Version  
 Bottrop-Boy [7"]

2001  
**Stephan Mathieu** [w/ Ekkehard  
 Ehlers] | Heroin  
 Brombron [CD]

2001  
**Stephan Mathieu** | invalidObject  
 Series (in)  
 Fällt [3" CD]

2001  
**Stephan Mathieu** | frequencyLib  
 Ritornell [CD/LP]

2002  
**Stephan Mathieu** [w/ Tobias  
 Rehberger] | Sad Mac Studies  
 EN/OF, Bottrop-Boy [EP + Edition]

2002  
**Full Swing** | Full Swing Edits  
 Orthlorg Musork [5 x 10"/CD]

2002  
**Stephan Mathieu** | Gigue  
 Fällt [AB-CD]

2002  
**Stephan Mathieu** | The Sad Mac  
 Live at Mutek 2002  
[www.12k.com/term](http://www.12k.com/term) [.mp3]

2002  
**Stephan Mathieu** | Die Entdeckung  
 des Wetters  
 Lucky Kitchen [CD]

2003  
**Stephan Mathieu** [w/ Ekkehard  
 Ehlers] | Heroin  
 Orthlorg Musork [2CD/2LP]

2003  
**Stephan Mathieu** [w/ Darren  
 Almond] | Once  
 EN/OF, Bottrop-Boy [LP + Edition]

2003  
**Stephan Mathieu** | Kapotte Muziek  
 by Stephan Mathieu  
 Korm Plastics [CD]

© + © 2003

Tracks 01, 02, 04, 05, 07, 10 and 13  
Written and produced by Douglas  
Benford and Stephan Mathieu  
Published by Copyright Control  
and Freibank

Tracks 03 and 09  
Written and produced by  
Stephan Mathieu  
Published by Freibank

Tracks 06, 08, 11 and 12  
Written and produced by  
Douglas Benford  
Published by Copyright Control

All tracks compiled and curated  
by Stephan Mathieu and  
Douglas Benford December 2001 -  
November 2002

Mastered by Henner Dondorf at  
andromeda.studio

Thanks: Gordon McEwen and  
Christopher Murphy

Design: Fehler.

Sympathetic Vibrations  
Commissioned by Fällt/8iP-HOp

Wahl is dub?  
Commissioned by Fällt/8iP-HOp

Auto-translations courtesy  
of Babelfish:  
[www.klavista.com/babelfish](http://www.klavista.com/babelfish)

I have a constant impatience with  
my own sound, seeking to devote  
and simplify it, whilst leaving an  
emotional content.

» si-cut.db

Stephan Mathieu, Sympathetic Vibrations | Gordon McEwen »

“Nothing is more boring to me than software.” So comments Stephan Mathieu when asked about his working practices and tools. He sticks to a few friendly software packages - Soundhack, Pro Tools and Akira Rabelais' Argeiphontes Lyre ("so special") - but he is not about the latest and greatest sound tool or about foregrounding process or tools over the music he produces. As he once said, "I'm happy to announce that 'good' music has \*nothing\* to do with 'good' software."

He might have said the same about his drumkit (which he played in the improvising/free-jazz duo Stöl). Although he admits his drums are as familiar to him as his own body they simply function as a means to an end - a 'sound generator'. Software is merely an extension of this - a way of getting to places he couldn't quite manage using his own body, drum-skin and -rim. He is ambivalent about his tools, admitting he could talk all day about the packages he uses, but suggesting also that they are not, ultimately, significant to his work.

I asked him about the term .microsound which, in some

ways, seems to apply on a couple of levels to his own work. He uses DSP to make his music and often foregrounds the clicks and pops commonly associated with digital 'mistakes'. Also, his music sometimes seems to act like a microscope, magnifying a rich particle soundfield normally out of reach to our senses. He dismisses these observations and distances himself from the implication that he belongs to any genre which has come to be associated with the term. In fact, he is ambivalent about his continued use of software technology and has indicated a desire to extend into acoustic territory (for want of a better term) or even to consider exploring beats - something which wasn't of prime importance when he played the drums.

How might one describe Mathieu's music?

The sound of 'Into' (from his recent CD 'Die Entdeckung des Wetters' on Lucky Kitchen) seems to me to typify his work. As has been suggested elsewhere, it sounds like a singing wine glass resonating when rubbed by a wet finger tip. That term,

'resonance' - sympathetic vibrations - seems somehow apt when used to describe both Mathieu's music and his approach. In his Full Swing 'Edits' remix series (on Orthlorng Musork) it is as if by some process of electrolysis sound particles cling to odd shapes in the original or stream, hissing, from its surface - his sounds dancing in sympathy with the original material. Where there is no original sound material Mathieu manages to gain some sympathetic insight into a particular location or activity. 'Die Entdeckung des Wetters', for example, was created as a permanent sound installation at an ironworks and its drawn out reverberations and submerged strings seem to capture the spirit, colour, vibrations, and sounds of such a place. Equally, on 'frequencyLib' (on Ritornell) he distills the essence of 'classics' by pop's great and good - The Bee Gees, Supertramp, The Beatles - and presents dissolved moments or melodic nuggets emitted as if by an aged wireless.

Sympathetic vibrations.

