

Introduction »

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.

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.

Like a process of musical immolation each has built works using sounds sourced from each other, and each has operated under a shifting array of guesses over the years: si-cut(db, si-cut(DB), sci-cut(db)... Echoes, Fragments, Particles of sound, reverberating and cascading in space. Sounds are bounced back and forth, subtly altering with each bounce. Building, layer upon painstaking layer. Versions, Endless versions...
 Is this dub? No question.

this edition of the Reciproprocess (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 - and, slowly but surely build these into larger, echoing works. The similarities to Douglas Benford's work don't seem a million miles away and it comes as no surprise that Benford has 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 surface of dub bubbling to the surface of my mind. Something about the way he handles sound, pushes it around in different directions, provide (a film etc.) with an alternative soundtrack... **2.** add (sound effects or music) to a film or broadcast. **3.** combine (soundtracks) into one. **4.** transfer or make a copy of (recorded sound or images). [abbr. of DOUBLE]

around in different directions, moulding and sculpting it. This 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 have framed in my mind, but then perhaps that's appropriate, Dub is elusive.

The similarities to Douglas Benford's work don't seem a million miles away and it comes as no surprise that Benford has operated under a shifting array of guesses over the years: si-cut(db, si-cut(DB), sci-cut(db)... Beyond tape decks and hand-made splices, Benford's approach - a signature sound, characterised by static-soaked phrases soaked in gentle echo - are...?

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

dub2 v. tr. (dubbed, dubbing) 1. provide (a film etc.) with an alternative soundtrack... **2.** add (sound effects or music) to a film or broadcast. **3.** combine (soundtracks) into one. **4.** transfer or make a copy of (recorded sound or images). [abbr. of DOUBLE]
 What is dub? It's a difficult 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 have framed in my mind, but then perhaps that's appropriate, Dub is elusive.

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 Reciprocess + / 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: quest 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
install, which would never
synchronize.

In this way, that I think, leave all
the common pieces with some
tendences, admirably however

of stage, I felt necessary around
the tonalities an end of the
material life you probably give,
because they probably too are
close to head...

There are also a direction of the
loss and feeling far from taking
instantaneous 'better days', than
probably the sun seemed to
shine continuous according to at
the beginning of the summer

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.

If I intend to speak about work
of Hans of stage, 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.

In order to work above of the
audio documents of Hans
entirely of the possibilities, and
one moment, long splendourful.

2000
Full Swing | Full Swing EP
Orthlorn 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
Orthlorn Musork [5 x 10"/CD]

2002
Stephan Mathieu | Gigue
Fällt [AB-CD]

2002
Stephan Mathieu | The Sad Mac
Live at Mutek 2002
www.t2k.com/term [.mp3]

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

2003
Stephan Mathieu [w/ Ekkehard
Ehlers] | Heroin
Orthlorn 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]

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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/BIP-HOP

Wah! is dub?
Commissioned by Fällt/BIP-HOP

Auto-translations courtesy
of Babelfish:
www.lavista.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 »

He might have said the same about his drumkit (which he played in the improvising/free-jazz duo Stol). 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

“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."

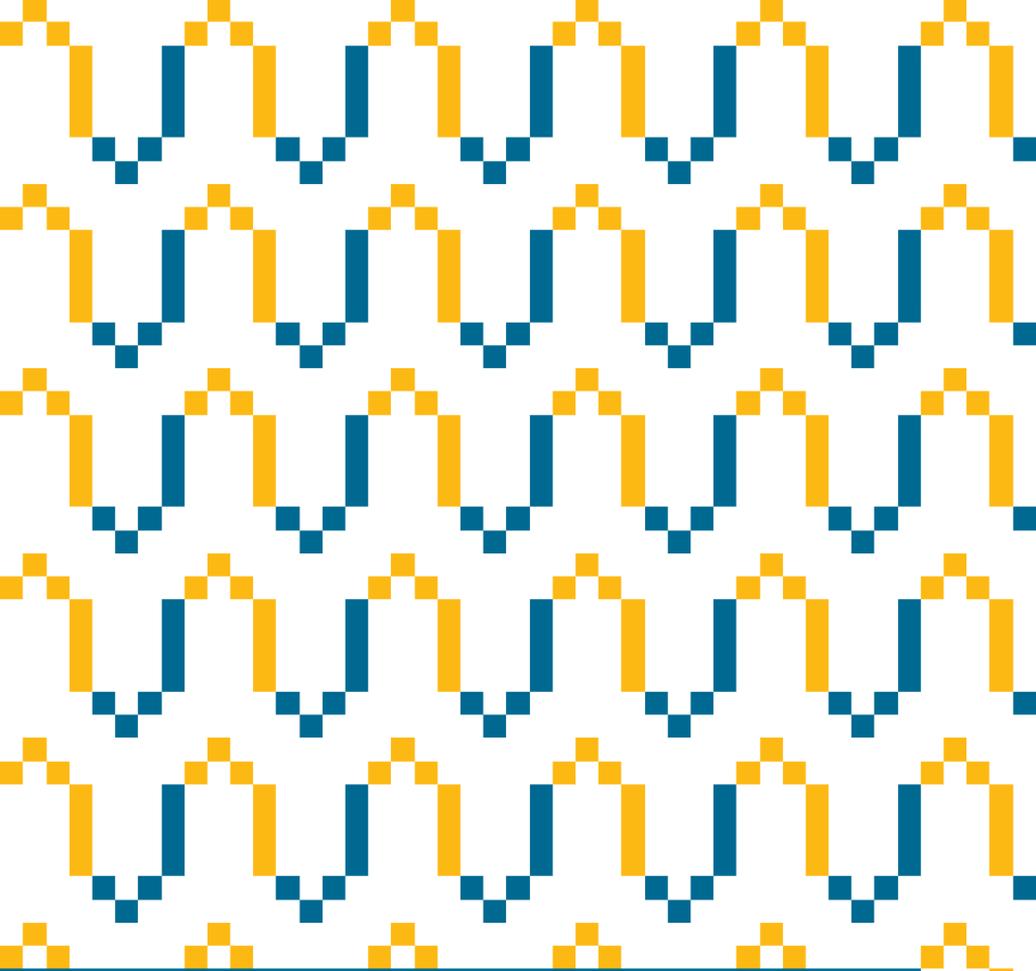
How might one describe Mathieu's music?

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,

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.

'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 Musorkj) 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.



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