

JOUR NAISSANT

Jun Fukamachi Last Recording



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JOUR NAISSANT (French)

1. *Jour naissant* ----- 3:56
2. *Univers* ----- 4:04
3. *Nature* ----- 5:11
4. *Fugace* ----- 5:07
5. *Utopie* ----- 4:04
6. *Moon paranoïa* ----- 4:46
7. *Image* ----- 5:51
8. *Kyrie* ----- 7:08
9. *Odyssée* ----- 3:57
10. *Jour de naissance* ----- 5:38

Improvisation

According to the truly handy Japanese dictionary in my computer, improvisation means to play as you immediately create without relying on the pre-determined score.

I do not precisely digest how much this sentence tries to mean, but it may be one way of explaining what the improvisation is. I do not like the expression of “relying on the score” in particular.

When I improvise, what in this context am I executing at all?

Is it really explainable?

I do not think that an explanation on the mechanologic ground i.e. which parts of my physical body are working under what kind of actions could reveal the truly deep sense of the action within an improvisation.

I was once asked, “What is different in the music performed with improvisation against performing a written music?” This was an excellent question (particularly when the music is written by the performer).

They are same in a way while difference in some sense.

The most important factor in playing with improvisation, I believe, is the “Courage”.

“Adventure” may be another word that fits equally well.

I feel a commonality in the actions of questioning what the music is and what the improvisational play is.

“Letters” were an amazing invention by human. They are the written words.

Their functionality was different from spoken words.

In contrast, are the scores an equally great invention as the letters?

Which elements of music do the scores describe after all?

Many people ask me regarding improvisational play.

“How is it possible to consider melodies to compose as well as accompaniment, and further play in the same time?”

I would reply to them like this. “It is the same thing as speaking”.

Generally, people do not consider what to mention next while talking.

And the topics flow one after another without any pause.

Filling the certain space of time with improvisation is, I think, quite similar to such conversations.

When I was a child, my mother used to talk stories for me by the bed, and I was listening to her as I slept. Her stories were not known, existing ones but were being composed improvisationally as she spoke. Evidently, she occasionally modified them in response to my requests, or rephrased them differently reverting back.

There were minstrels in Europe in the old days. They used to sing improvised poems in various occasions e.g. ceremonies and festivals. Those fundamental stories and the characters may be traditional, but the poems they sang were improvisational.

The act of “story-telling” resembles to improvisational play.

The tale of Heike was probably inherited following its improvisational style.

So what if we pose “note-telling” in place for story?

It appears to illustrate what is done in an improvisational play.

Composers stopped playing, and artists stopped composing in these days.
Music has become commercial merchandise where the operation is highly segmented professionally, and I cannot wipe out my apprehension that such segmentations would lead to some unwanted consequence.
I tend to perceive improvisations as an anti-thesis to the existing form of music activity (composition and performance).

In the abstract point of view, instrumental music is more refined than songs.
There exist no stories (in the linguistic sense), and instead it is left to the listeners.
It requires listeners themselves to make efforts of creation.

For me, the melody is what is symbolized by the story. In many stories, just like the title role's action and the character develop by itself unintended by the author, the improvised melody may develop, inconsistent with the composer's plan or intent, accidentally or through failures, but it still resonates with a wish to continue singing with a passion, and ultimately can become wonderfully amusing.

Everyone who took music lessons may have heard the teacher say, "Sing more! Sing!"
It is to continue this "sing!"
It emerges in front of the audience, and instantaneously dissolves.
What else is so pure as this?
It only leaves you an emotional stimulation as a scar.
This may be all about improvisational play.

Jun Fukamachi

Always hope to create

A true image of music

A truly pure world of music

If to create sounds too arrogant

I would like to contribute

In the creation of a beauty

Which is what I want to accomplish

Recording date: 7th July 2010
Recording studio: 「NAE SOUND LAB.」
PRODUCER: Mick Sawaguchi (Mick Sound Lab)
CO-PRODUCER: Seiji Murai (Synthax Japan)

UNAHQ-2003



Recording/mixdown/mastering engineer: Mick Sawaguchi (Mick Sound Lab)
Assistant engineer: Jin Ito (C*LAB PROJECT)

DAW: Pyramix Native/Pyramix 7.1
Mic Pre: RME OctaMic-2/TLAudio A-1
Technical stuff by NOE:
Yasuhiro Sakiyama/Hiroshi Ohyama/Yasushi Satake



Photo by Mick Sawaguchi/Mitsuru Suzuki



Produced by
Sawaguchi Ongaku Kobo Mick Sawaguchi

Produce & Engineer by Mick Sawaguchi
1-2-13 midori-cho, Musashino City, TOKYO, Japan 180-0012
TEL: +81 (0)422-53-8021 UNAMAS: +81 (0)422-36-6252
e-mail: mick-sawa@u01.gate01.com HP: <http://www.unamas.jp/> Facebook: unamas_HUG ENG
Photo: Mick Sawaguchi, Design: Ivy planning Inc.

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