

v e r t i k a l a k u s t i k

med

horisontell prosodi

<http://stensandell.com/object.php?id=86&l=s>

vertikal akustik med horisontell prosodi

vertical acoustics with horizontal prosody

perforerade perforationer.

genom e, i, a, a, u och i bildas akustiska genomsläpp, håligheter. v, r, t, k, l, k, s, t och k bildar stansade ljudprofiler runt dessa genomflöden. alla dessa profiler har en egen, unik klangkarta bestående av olika övertonsserier och rytmik. mellan dessa utstansade profiler pågår en interaktion där redan utmejslade monader får nytt liv genom olika störningsaktioner. labila mönster uppstår. fokuseringar försvåras. ett dubbellyssnande uppstår.

perforated perforations.

through e, i, a, a, o, u and i acoustic permeations, cavities, are formed. v, r, t, c, l, c, s, t and c form punched sound profiles around this flowing-through. all these profiles have their own, unique sound charts consisting of different harmonic series and rhythm. between the punched profiles there is interaction, where already chiseled monads gain new life through various disruptive actions. labile patterns arise. focusing is obstructed.

double listening arises.

vertikalakustik.eiaaui.vrtklkstk.

verticalacoustics.eiaaoui.vrtclcstcs.

<sup>a</sup>kustisk<sup>a</sup>oj<sup>a</sup>n<sup>h</sup>te<sup>r</sup>

<sup>i</sup>de<sub>t</sub> <sup>o</sup>följ<sub>e</sub>r<sub>e</sub>n<sub>s</sub> <sup>i</sup> <sup>i</sup>g<sub>a</sub> <sup>ä</sup>ta<sub>n</sub>

de<sub>t</sub> <sup>s</sup>s<sup>a</sup>n<sup>o</sup> <sup>a</sup>ff<sub>i</sub>n<sub>r</sub>ö<sub>s</sub>l<sub>3</sub>er

att säga från mitt blicks önskan

med en bljud; ubl

ö j  
ä p t h f k o s t

att göra sig i de sa ljudföret; i en klingande res  
m s k g pi

klangernas överrumplande i varandra fortgår



deformationslängden i det plastiska språket, i materialiteten. när språket deformeras, blir reversibelt.

blir känslor.

brott och haverier - det duktila ögonblicket

eller

"de alltför hårda brister", som Wolf Biermann sa

deformation range in plastic language, in materiality. when language is deformed, becomes reversible.

becomes emotions.

fractures and wrecks - the ductile moment

or

"those who are too hard will break", as Wolf Biermann said

i pendlingarna

dess reversibla tillstånd

in

pendulation

these reversible states

vi deformeras [verformen]

formerar igen [verwandeln]

vi förvandlas

i plasticiteten fortgår vi

we deform [verformen]

form again [verwandeln]

we transform

in plasticity, we go on

plasticitet är när ett läte deformeras utan att någon normalkraft uppstår mot den deformerande kraften när rörelsen avstannat. ett exempel är om man böjer ett läte så mycket att det sker permanenta förändringar inne i lätet så att lätet inte böjer sig tillbaka till ursprungsformen. det beskrivs matematiskt som att elasticitetsmodulen är noll. för ett elastiskt-idealplastiskt läte händer detta då spänningen överstiger brottspänningen. plastisk deformation är en påtvingad (avsiktlig eller oavsiktlig) avvikelse från lätets riktiga form. plastiska deformationer är inte reversibla, i motsats till elastiska deformationer. men ett läte som deformeras plastiskt, måste först genomgå en elastisk deformation, vilken är reversibel, så lätet kommer delvis att återgå till sin naturliga form. mjuka läten har en ganska lång plastisk deformationslängd, likaså duktila läten som k, s och g. hårda läten har minsta möjliga plastiska deformationsavstånd. ett läte med långt plastiskt deformationsavstånd är fuktiga läten, vilka kan sträckas flera gånger sin längd.<sup>1</sup>

plasticity is when a sound is deformed without the emergence of any normal force against the deforming force once the movement has ceased. one example is a sound being bent enough for permanent changes to occur within the sound itself so that the sound does not go back to its original form. this is described mathematically as the elastic modulus being zero. for an elastic-plastic sound, this occurs when the load exceeds the yield strength. plastic deformation is forced (intentionally or unintentionally) divergence from the sound's proper form. plastic deformation is not reversible, contrary to elastic deformation. however, a sound being deformed plastically will first have undergone elastic deformation, which is reversible, so the sound will partly return to its original form. soft sounds have a rather large plastic deformation range as do ductile sounds such as c, s, and g. hard sounds have minimal plastic deformation ranges. one sound with large plastic deformation ranges is wet sounds, which can be stretched several times their original length.<sup>2</sup>

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<sup>1</sup> Den här texten är en omskrivning av definitioner rörande hållfasthet i olika material hämtade från Wikipedia och Nationalencyklopedin och inspirerade av Imre Billström.

<sup>2</sup> This text is a rewrite of definitions regarding the strength of different materials obtained from Wikipedia and the Nationalencyklopedin and inspired by Imre Billström.

*ett läte kräver gestaltning, låter sig hållas. frambringas.*

*a sound calls for formation, has its way. is brought forth.*

e i a a u i.

vrtnkstk.

perforerade perforationer.

genom



e, i, a, a, u

och



i

pendlingarna

desså reversibla tillstånd

vi deformerar [verformen]

formerar igen [verwandeln]

vi förvandlas

i plasticiteten fortgår vi

in

pendulation

these reversible states

we deform [verformen]

form again [verwandeln]

we transform

in plasticity, we go on

legeringar

sipprandet

i läckaget

det trådmala fräsandet

knivar skarpa som grässtrån

i vatten

ytspänningar

genom huden

alloys

the trickle

in the leakage

the thin hissing

knives as sharp as blades of grass

in water

surface tensions

through skin

närliggande genom luften  
tar vi oss igenom  
där skrapandet mot varandra  
bildar friktionsljud

medan det vita bruset övergår till  
svagt rosafärgat

och grå strukturer mörknar  
blir nästan svarta  
och mulnandet fortsätter in i  
strimlorna  
täpper till kontrasterna  
fibrerna tjocknar, klingar diffust

nearby through the air  
we find our way through  
where the scraping against one another  
form frictional sounds

while the white noise grows into  
a pale pink

and gray structures darken  
become almost black  
and the clouding over continues into  
the shreds  
stops up the contrasts

the fibers thicken, ring diffusely

slätar ut - förbrödras

men skärpan försvinner  
syreupptagningsförmågan avtar

ut genom porerna, skingras  
det koncentrerade  
blir  
diffusion

smooth out - fraternize

but the focus disappears  
the oxygen uptake diminishes

out through the pores, scatters  
the concentrated  
becomes  
diffusion

TONGUES WITH TONGUES

STONES WITH STONES

THE LANGUAGE INSIDE THE ORGAN



om trögheten utesluter ytan just innan fallet mot ingendera

en naturvetenskaplig studie

on the sluggishness along the surface right before falling towards neither  
a scientific study

akustiska ojämnheter  
i det som följer den skrovliga ytan  
dessa hårfina rörelser  
att ta sig fram i den buckliga akustiken som uppstår  
med det instabila ljudandet; snubblandet  
där plötsliga ljudfickor uppstår  
att gömma sig i dessa ljudfickor; i en klingande respit  
  
klangernas överrumplande i varandra fortgår

acoustic unevenness  
in what follows the ragged surface  
these minute movements  
to make one's way through the dented acoustics that arise  
with the unstable sounding; stumbling  
where sudden pockets of sound arise  
to hide oneself in these pockets of sound; in a ringing respite  
the chords' taking one another by surprise goes on

akustiska ojämnheter

i det som följer den skrovliga ytan

desså här fina rörelser

att ta sig fram i den buckliga akustiken som uppstår

med det instabila ljudandet; snubblandet

där plötsliga ljudfickor uppstår

att gömma sig i dessa ljudfickor; i en klingande respit

klangernas överrumplande i varandra fortgår

utefter ytan rör vi oss  
ibland är vi halvvägs  
innanför ytan; i skiftningarna  
däremellan  
ytan växlar i hårdhet och tjocklek  
så ock riktningen

along the surface, we move  
sometimes we are midway  
inside the surface; in the changes  
in between  
the surface varies in hardness and thickness  
as does the direction

uppifrån ser vi vindlingarna  
när flera ytor  
närmar sig varandra  
med stora värmeväxlingar som följd

from above, we see the meandering  
as several surfaces  
approach one another  
resulting in great temperature changes

lufttrycket påverkar också klangen  
när flödet bromsas; i dess framfart  
men sammanpressandet göder  
rytmiken, föder fraseringar  
fransar upp det hela  
i flera, pågående rörelser  
som i sin tur stör varandras  
böljande

men

air pressure also affects timbre  
as the flow slows down; in its flight forward  
but compression fattens  
rhythm, feeds phrasings  
frays it all  
in different ongoing motions  
who in turn disrupt one another's  
billowing

but

just innan fallet  
stannar pågåendet  
just innan ljudet  
sjunker något  
just innan avbrottet  
på väg mot, händer något  
alldeles före avstannandet följer något; i dess spår av något

right before falling  
stops the proceeding  
right before sounding  
sinks something  
right before breaking  
on its way to, happens something  
just prior to stopping follows something; in its traces of something

vid påföljande framväxt stannar något  
på vägen  
just innan det fortsätter  
hämtar något  
andan, en cesur  
för att i sin tur fortlöpa  
strax därefter

*å så håller de 'på*

by ensuing growth stops something  
on the way  
right before continuing  
catches something  
its breath, a ceasura  
then, in turn, continues  
shortly after

*'n' on it goes*

meditation; judgment; subtlet



de s s <sup>a</sup> h <sup>o</sup> a <sup>r</sup> f <sup>i</sup> n <sup>r</sup> o <sup>j</sup> z <sup>e</sup> r

attasigframidnbukligakustikensoinupstär

akustisk ojanheter

s

kot

y

ide om följerdens tvärgående

af öjer

k o t

f v i



o följ den s



S

itide to f

Ojämnheter

akustisk<sup>a</sup>

ö

j

därf

tstiga

udficko utp

st



የቅዱስ

ርእሰ ክሊገላኤስቲክ ክሪስቶስ

in g ande res p i t







**$i_t$**

$p_t i$

finst' röhre lser

meditation; judgment; sublet



meter



i de t o f ö  
- t m

afar

finstereis

akusti-  
ken

detta skenbart uppriktiga

detta skenbart uppriktiga

in i aningslösheten

in i aningslösheten



inställsamheten

den glatta ytan

the slippery surface

glidandet

halkandet

i vridmomentet, just efter

sliding

gliding

in pivoting, right after

glider undan

halkar ner

av

över kanten

slides away

glides down

off

over the edge

den där skarpa kanten

med skärsår som följd

att inte få fotfäste

that sharp edge

resulting in gashes

not gaining a foothold



men att svinga sig ut; att få fart  
in i aningslösheten  
glömmer så fort  
...

minnet som aldrig fäster; detta glättiga  
med den hycklande ytan  
den förrädiska klangen

inställsamheten

detta skenbart uppriktiga

but vaulting oneself; gaining speed  
into ingenuousness  
slips my mind  
...

a memory that never gets a hold; that gaiety  
with feigning surface  
the treacherous chord  
  
the ingratiating  
  
the seemingly sincere

ut från någonting till ingenting

det kommande före

innan utplånandet

när allt planar ut

mot

ingendera

out of something to nothing

the coming before

prior to obliteration

when all levels off

towards

neither

TONGUES WITH TONGUES

STONES WITH STONES

THE LANGUAGE INSIDE THE ORGAN













TONGUES WITH TONGUES

STONES WITH STONES

THE LANGUAGE INSIDE THE ORGAN

Musik och musikdramaturgi: Sten Sandell

Music and musical dramaturgy: Sten Sandell

Translated by Emil Strandberg



## Teaching Philosophy - Space and Silence

Wäre ich ein bildender Künstler, der nummerierte Felder mit vorgegebenen Farben ausmalen müsste, würde ich etwas anderes machen wollen. Wäre ich ein Schriftsteller, der nur schreiben dürfte, was andere diktieren, würde ich etwas anderes machen wollen. Wenn ich als Musiker nach vorgegebenen Noten spielen müsste, statt zu improvisieren, würde ich etwas anderes machen wollen. Akustiskt und Politiskt.

Free improvised music allows me as a musician to be able to change direction at any time. Free improvised music is the only form of music where I can completely change my way of playing depending on the character of the room or the space. The room becomes a co-player that I can either go along with or resist. In my project I investigate different ways to explore and clarify how changes of direction in free improvisation can be performed and how the spatial conditions and other conditions affect the way the music is played. The form of improvised music I am examining is extremely dialogue-oriented, where action and reaction within the dialogue in the room play a vital role in the process. What I would like to try out and demonstrate is how a sonic language entirely based on the participants' sensitivity can be moulded, i.e. a language that is altogether based on the listening and playing of a person in a particular space. The sounding image process that becomes a link to the narrative text. Through the use of sound, text and image, and all their mixed forms, and drawing from my experiences as musician and composer, I hope it will be possible for you to follow this twisty way toward something.

## SOUND /TEXT /IMAGE

I must be able to express one thing and then take a break. I must be able to take the impression of something and then take a break again. Very suddenly. And reflect on what really happened. Just before and just after I expressed something. From a sounding monads to another. And between.

I deal with thoughts regarding discovering or retrieving “silence” *in between* two events, words, rhythms, or notes. An empty space, which is not a void, but space filled with expectations. Where there is trust to be able to wait, hesitate, delay and listen, as well as reliance on silence as a field of

force of its own. I then proceed with a study of the conditions of different sounding milieus, where an area of reference emerges through dynamical divergences that expose degrees of transparency. By adding and eliminating sounds in an already existing sound milieu, situations with different degrees of more or less silent milieus are exposed. An important focus in this artistic examination is the temporal and spatial pause, whose different forms of appearance in poetry and music respectively (by the notion of intermedia), are put into new light. In the book *The Philosophy of Improvisation*, Gary Peters calls attention to the silent space as the aesthetic essence that different sounding practices, within the improvising procedure, have to break off. In a poetic context, it is not controversial to state that the way a line of verse creates meaning occurs in between, and accordingly because of, the two pauses, silences, spaces, that surround it, which make it emerge as a specific unit in time and space. The central question examined in my work is how the caesura/line break, which is written into the versified poem as a silent event in time, is affected when integrated in an improvised sounding course of events. And also how a musical, to a great extent improvised, flow of time transforms when integrated with verbal poetic material. In *In the Midst of a Sounding Creation – To Compose in Real Time*, I illuminate the ever-present questions regarding the conception of time, and the now and the then in the creating process. We are on our way away from something, toward something else, where something extremely crucial happens at precisely that very instant that just was. The method is constantly present – also when we make a presentation *through* the work, when we explore the mediation as a shaping part of the artistic process.

So...

I try to build a model of my “playing method”, with the help of concept formations related to: *the playing space as method and learning*.

*The research method* I apply is strongly integrated with the act of *doing* – here and now: In what I play. In what I sing and recite. In what I draw and film. In real time. The method is constantly present – also when I make a presentation *through* my work, when I explore the mediation as a shaping part of the artistic process. What happens to my artistic expression when it takes on the form of a dramatized research performance? Do I find something of value or do I just create dead ends in my practice? Do I dare to carry out these lines of thought all the way, and actually articulate a new, characteristic way of expression? The field I find myself in is the subjective doing, in music, image, and text. The doing forms new meanings when I, seamlessly searching, move *through* these three different expressions of art. With my research method I want to avoid positioning myself in a field

characterized by predetermined points of reference. I have chosen not to make a distinction between *improvisation* and *composition*, but regard them as two, inter-dependent, sides in the seamless searching. It is precisely on *the way through* music, image and text something becomes visible to me. The method allows me to be and act in a context new to me: A research field *to play* in. On. In front of. Behind. The research method is a process that results in the work *On the inside of silence*. This is the kind of research I want to develop together with other artists and art forms, where the artist's individual process is central. Here and now.

Moving along is the process of proceeding through the session at the local level. This process finds its way as it proceeds. Its path is not known in advance. It consists of the relational moves and present moments that strung together make up the session. It is characterized by attempts to achieve a greater and more coherent intersubjective field. This, however, involves much unpredictability about what will happen next because the process is extremely inexact, nonlinear, and sloppy. Because of the nature of the process, it gives rise to many emerging properties, such as now moments and moments of meeting.<sup>3</sup>

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Link to the performance:

<http://stensandell.com/object.php?id=86&l=s>

Translated by Emil Strandberg

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<sup>3</sup> Daniel N. Stern, *The Present Moment in Psychotherapy and Everyday Life*, W.W. Norton & Company, 2004, pp. 244-245.