

Son-Icons - visual music



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The eye often reaches a different decision to the ear.

I don't specifically focus on the essential association of picture and tone, but in the awareness of visual and acoustic qualities and ways of thinking that are generated by other ideas and worlds.

In the space between the media lies great potential for innovation.

There where the congruity of what we see and hear raise different results and questions, the change in media becomes a catalyst for ideas.

Currently the slight incongruities of both media lead me forward in an unforeseen and often surprising and coherent way.

The Son-Icons

They are extremely similar to seismographic recordings, created with both hands and four pens and can also be heard simultaneously either through improvisations recorded beforehand or with vocal improvisations performed at the same time. They are continued, musical gestures, visual music as well as a stimulus for new improvisations.

I often work in **the outdoors or in special places**.

The improvisations as well as the Son-Icons are strongly influenced by particular places of origins: what lies beneath the earth, the sources of the wind, rain, tides, ice etc. Visual traces of places also manifest themselves in the drawing (e.g. traces of abrasion by water, etc.). These structures shape later improvisations. The place always has a direct and indirect affect upon the picture and the sound.

The Son-Icons do not only translate the sound, but are also self-contained and coherent in themselves. Nevertheless, they could not come into being in this form without their interplay with sound and therefore are also to be considered as music. They are drawn on semi transparent paper. They can be **rotated, turned or layered over each other** in order to be read. In this way they are always taking on new forms which are again converted into music. The reciprocal process between the eye and the ear is not a linear process here, but rather a genealogical or fractal development.

The drawings often grow into metre-long stripes of paper. They lie on the floor, hang from the ceiling or find their own way in the space. **Spatial scores and installations** render these drawings accessible.

„Slipway“ Kunstkeller Bern

„anderwelten“ Pathos Munich „the thing from the deep“ Haus für Kunst Uri



Spatial scores with Son-Icons

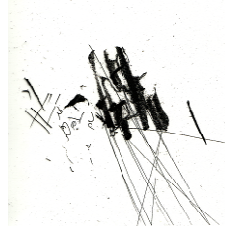
1. Visual and acoustic sampling

A single Son-Icon on semi transparent paper can reveal many surprising perspectives as it is rotated and mirrored in all directions from right to left and read from top to bottom. Johann Sebastian Bach had already masterly modified and altered in inversion, retrograde and retrograde inversion in his Fugues.

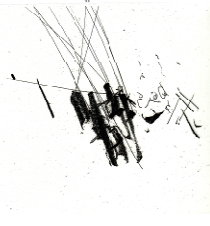
original row



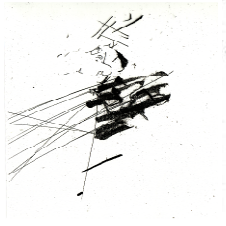
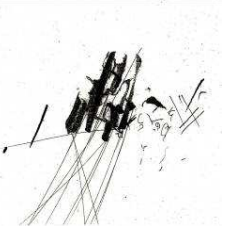
inversion



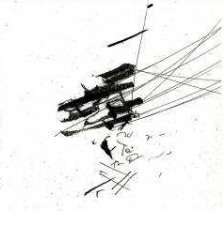
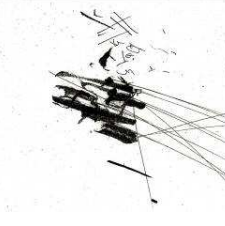
retrograde



retrograde inversion



and many other possibilities



2. Choreography of perception

With Barry Guy in "Porgy & Bess" in Vienna

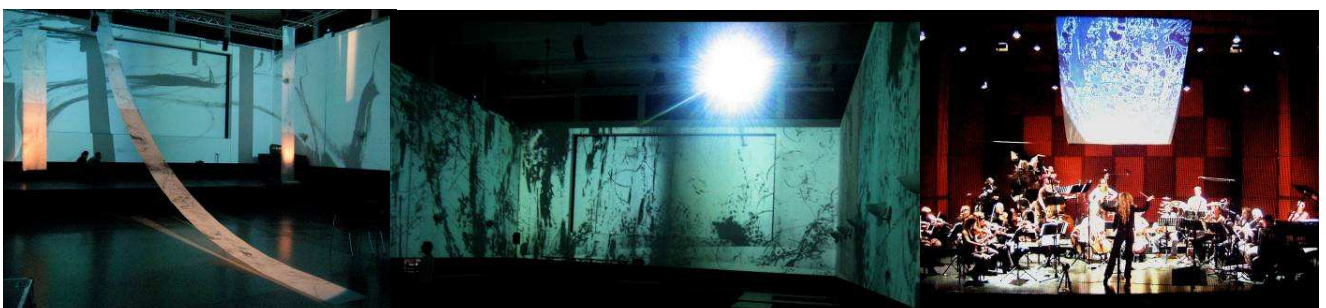


I give musicians playing instructions and the timing and path of the spatial score. In this way they are in very close proximity to the Son-Icon and see every grain of graphite or have an over-view, they encounter one of the other musicians or play opposite the same Son-Icon as them. Through the movements in the space something new is always created, very different constellations, always with an inner coherence with the Son-Icons and the piece as a whole. This enables the musicians and also the audience to develop a recognition of the motives for and freedom of improvisation and the discovery of its implications.

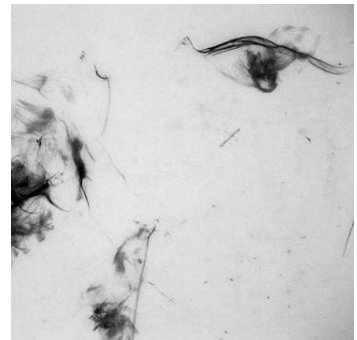
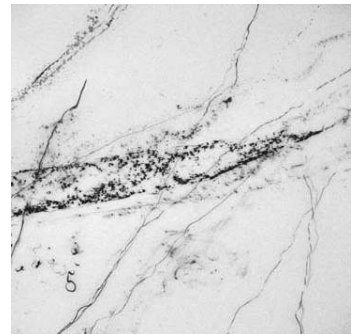
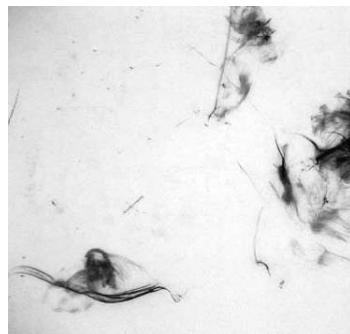
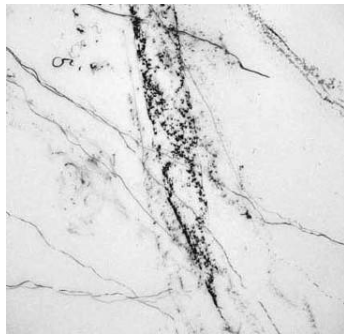
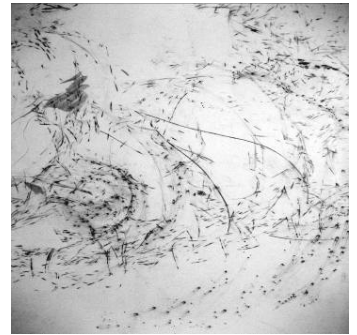
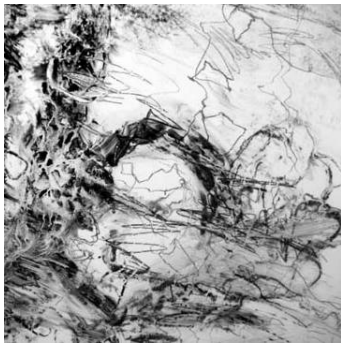
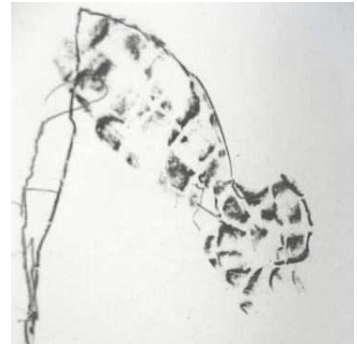
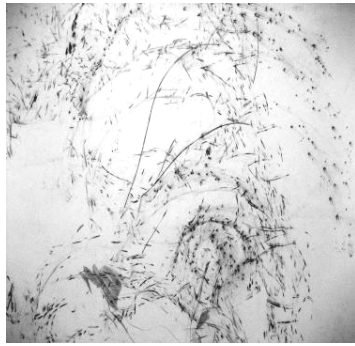
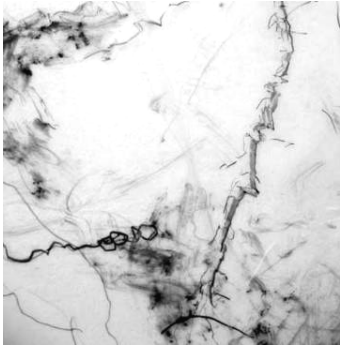
3. Mobile Spatial-scores, Video-scores and Work with Orchestras

Large ensembles tend to require more co-ordination. I conduct the orchestra with "conductoral" language I developed myself which is based on the "Conduction" of the New York composer Butch Morris and my more than a decade long work of the London Improvisers Orchestra. For orchestra through to solo performance, I compose the spatial scores which are also partly expanded upon through video-scores.

Premiere, Badlands to the skies, Festival of the Arts ZH, Slipway to galaxies, Casino Montbenon Lausanne



Rotating Son-Icons



Underwater Son-Icons

