

**« Gaku-no-Michi »
General construction**

Pachinko

Sound of introduction
(function : « before » the concert)

30' to 55'

I - Tokyo

The Way of everyday sounds
from the concrete to the abstract

48' to 50'

II - Fushiki-e

(« Towards what is unknowable »)
The Way of meditation sounds
from the abstract to the concrete

about 75'

Mokuso

(« Contemplation »)
Sound of stillness

3' to 20' or infinite
according to the chosen function

III - Banbutsu-no-Ryûdo

(« The incessant flow of all things »)
The Way of metamorphoses of meaning
from the concrete to the concrete

33' to 43'

IV - Kaiso

(« Reminiscence »)
The Way of meaning beyond metamorphoses
from the abstract to the abstract

about 40'

Han

Sound of prolongation
(function : « after » the concert)

15' to infinite

Specifications – miscellaneous information

Duration

215' to 230' approx. (3h.35' to 3h.50')

with the possibility of going beyond, by maintaining the introductory sound (Pachinko), sound of stillness (Mokuso), and prolongation sound (Han).

Original version (analog recording)

4-track magnetic tapes ;

reels B1 - B2 - B3 - B4 - B5 - B6 - B7 - B8

2-track magnetic tapes ;

Reels A1 - A2 - A3 - A4 - A5 - A6 - A7 - A8

C1a - C1b - C2 - C3 - C4 - C5 - C8

Technical nomenclature

Only for the original analog version :

1 x 4-track tape recorder, 1/2 inch, 15 ips.

2 x 2-track tape recorders, 1/4 inch, 15 ips.

1 console : at least 8 inputs, 4 outputs with individual correctors on each channel

4 columns of speakers, 3 or 4-way speakers with 15-inch bass speaker

Original version (digital copies 1994)

realized by Tsutomu Kojima, chief engineer, at NHK
on ADAT and DAT (16 bits / 48 kHz)

Revised version 2001

- ADAT (II) 8 digital tracks (16 bits / 48 kHz)

- DAT (16 bits / 48 kHz) for a few sections

Multitracks version 2006

- AudioDesk / Digital Performer (with MOTU sound interface)

8 digital tracks (24 bits / 48 kHz)

Technical nomenclature

For the concert performance of the revised digital versions :

2 x computers (Mac)

1 console with at least 20 inputs / 8 or 16 outputs

8 or 16 speakers (2 x 4 groups, or more, surrounding the audience, or set up appropriately in accordance with the geographical site) reproducing signals in a straight linear fashion.

Brands of speakers and amplifiers of preference :

D&B (German) or Meyer (American).

Production (1977-78)

NHK (Nippon Hoso Kyokai) Tokyo (Japan)

Music Section, Electronic Music Studio (Denshi Ongaku)

in partnership with Jean-Claude Eloy

Studio technical team

Tsutomu Kojima	:	sound engineer	NHK
Rokuro Kitazaki	:	technical assistant	NHK
Nobuji Minowa	:	technical assistant	NHK
Kenichi Miyanaga	:	technical assistant	NHK
Tamio Yokoyama	:	technical assistant	NHK
Tatsuki Yoichi	:	technical assistant	NHK

Project support (people, groups)

Wataru Uenami (Director, NHK electronic music studio, Tokyo)

AFAA (Association Française d'Action Artistique / French Ministry of Foreign Affairs)

Recording

ADES, n° 21.005 (2-record album)

MFA (Musique Française d'Aujourd'hui)

Production of the revised versions 2001 and 2006 :

Jean-Claude Eloy / Studio Eve-Défense

Concerts

Sound projection :
Jean-Claude Eloy for all concerts

Partial performance (parts 1 and 2) :

La Rochelle

Rencontres Internationales d'Art Contemporain
(« Jean-Claude Eloy Day »)
July 9, 1978

Complete performance :

Paris

Salle Wagram
in collaboration with the Festival d'Automne à Paris
January 11, 1979

Revivals :

Bandung

Institute of Technology (ITB)
Ligue Indonésienne Française (LIF)
October 13 , 1978 (Parts I and II)

Toronto

New Music Concerts
Metropolitan Toronto Library
February 17, 1979

Albany

University of New York
February 20, 1979

Zagreb

« Muzicki Biennale »
International Festival of Contemporary Music
May 16, 1979

Tokyo

« Music-Today » Festival
Parco-Shibuya Theater
(« Jean-Claude Eloy marathon concert »)
June 23, 1979

Kyoto

Institut Franco-Japonais du Kansai
June 28, 1979

Paris

Festival du « Solstice d'été »
Forum des Halles
June 10, 1980

Utrecht

Geertekerk
Instituut voor Sonologie
October 20, 1980

Bordeaux

Festival d'Art Contemporain « Sigma »
November 19, 1980

Paris

« Musique en Théâtre »
Musée d'Art Moderne, Salle New-York
February 22, 1981

Mexico

Université Nationale Autonome de Mexico (UNAM)
« Compañía musical de repertorio nuevo »
Institut Français
September 8, 1981

Nice

Festival « Manca »
February 20, 1982

Paris

Groupe de Recherche Musicale (GRM-INA)
cycle acousmatique
Radio-France (large auditorium)
sound-projection on the GRM acousmonium
May 24, 1982

Brussels

Festival de Wallonie
Raffinerie du Plan K
October 22, 1983

New York

« Composers' Forum »
Experimental Intermedia Foundation (Phill Niblock)
November 16, 1983

Valencia

California Institute for the Arts
« electro-acoustic music marathon »
November 11, 1984

Tsukuba (Japan)

International Technological Exposition (« Expo 85 »)

French Week in Tsukuba

Expo-Hall

NHK Electronic Music Studio

with the collaboration of CIAMI and the Association Française d'Action Artistique
(AFAA, Ministry of Foreign Affairs)

May 30, June 1, 2, 3, 1985 (Part II ; « Fushiki-e »)

Berlin

Festival « Inventionen 92 »

Zeiss-Grossplanetarium

January 19, 1992

Revised version 2001 :

Grenoble

Festival des 38^e Rugissants

Large concert hall of the Bibliothèque de l'Ancien Musée
with the collaboration of GMVL

Wednesday, December 5, 2001

Taipei

Festival « Sounding Taipei 2004 »

« Red Playhouse »

International Festival of Art + Technology

Taiwan National University of the Arts, TNVA

May 23, 2004

ARCHIVES OF JEAN-CLAUDE ELOY : THE STUDIO WORKBOOKS

Jean-Claude Eloy's « Studio Workbooks » were drafted as « daily exercise books » during all the major productions of his works, in the following electronic music studios :

- WDR, Cologne

(Studio für Elektronische Musik, Westdeutscher Rundfunk)
for the production of « Shânti » (1972-73)

- NHK, Tokyo

(Denshi Ongaku Studio, Nippon Hoso Kyokai)
for the production of « Gaku-no-Michi » (1977-78)

- Institute for Sonology, State University, Utrecht

(Instituut voor Sonologie, Rijkuniversiteit Utrecht)
for the production of "Yo-In" (1980)

- Sweelinck Conservatory, Amsterdam

(Electronic Music Studio, Sweelinck Conservatorium) ;

- Technical University, Berlin

(Elektronische Musik Studio, Technische Universität - TU) ;

- INA-GRM, Paris

(Group of Musical Research – National Audiovisual Institute) ;

- ART, Geneva (private studio of the composer Jacques Guyonnet)

for the production of « Anâhata » (1984-86)

(and later productions of « Sappho Hikêtis » and « Galaxies »)

- WDR, Cologne

(Studio für Elektronische Musik, Westdeutscher Rundfunk)

for the production of « Erkos » (1990-91)

(and later productions of « Gaia, Ea »)

These workbooks constitute an extremely broad set of documents and give a report that is as precise as possible of the daily work that went on in these studios : detailed plans of all the electronic circuits (« patches ») invented and used ; measurements of the circuits and a large number of parameters for all the recording operations ; mixing, pre-mixing and terminal mixing plans ; catalogs of materials generated and transformed ; etc.

THE WORKBOOKS OF « GAKU-NO-MICHI »

The « Studio Workbooks » of « Gaku-no-Michi » are constituted in the following way :

- Cahier I (January - February, 1977, Tokyo)
288 pages (all used) + 1 loose sheet
- Cahier II (February - March, 1977, Tokyo)
288 pages (all used) + 18 loose sheets
- Cahier III (July - August, 1977, Tokyo)
256 pages (all used)
- Cahier IV (August - September, 1977, Tokyo)
256 pages (among which 228 used) + 19 loose sheets
- Cahier V (September, 1977, Tokyo)
79 pages (all used) + 23 loose sheets
- Cahier VI (September, 1977, Tokyo)
78 pages (among which 76 used) + groups of loose sheets : 25 sheets ; 11 sheets ; 13 sheets; 37 sheets
- Group of 22 loose sheets
- Group of 19 loose sheets
- Cahier VII (October, 1977 - August, 1978, Tokyo)
78 pages (among which 48 used)
- Cahier VIII (August, 1978, Tokyo)
60 pages (all used)
- Cahier IX (August - September, 1978, Tokyo)
80 pages (among which 47 used) + 36 loose sheets
- Group of 12 sheets
- Group (inside a separate workbook) of 28 sheets
- Group (inside a separate workbook) of 44 sheets
- Group of 14 sheets
- Group of 14 sheets (recto-verso, or 28 pages)

Consisting in all of a set of 9 Workbooks plus 15 groups of loose sheets, representing a total of 1,620 pages, all on mixed formats (from A4- to A3+), to which should be added a group of 13 small sheets, 4 small papers, and 4 large envelopes with the titles of the four parts of « Gaku-no-Michi » written in Japanese characters.