

# ROUGH MIX 2

## EDINBURGH

### 2014

This work, created collaboratively over a two-week residency at Summerhall, Edinburgh in the early summer of 2014, investigates the irritation of everyday objects, the sounds of perturbances, agitations and activations, their mass, energy and matter, the instability of their boundaries, the nature of their distribution across time and space. The processes are documented in images, the performance as a short film (which you can view [here](#)). Images and film by Julien Pierrefeu.

The performance begins with the audience settling into the ambience of the large hall. As the pre-recorded sound of the space fades in, a bowed Tibetan bowl picks up on some of the unique resonant singularities captured in the recording. The bowing is developed and extended by scraping chairs with metal rods, then carried outwards into the extremities of the hall by sounding radiators, window frames and other unique features of the interior architecture. These decaying sounds then fold gently into the sound of small fm radios rubbed across the skin of frame drums, to be picked up later with the the unrolling and manipulation of tinfoil sheets above the heads of the listeners.

Spatial movements include sonic dispersal from the centre to the peripheries ('the suburbs'), caused by rolling wooden dowel and spring steel rods along the floor. These dispersals are followed by returns to the centre, using the sounds of ball bearings, small rivets and superballs rolled around the inside of the frame drums, blended into the small bell sounds of agitated domestic metal fittings, to be merged with recordings of the same sounds captured in the space itself. Distant balloon bursts punctuate the more complex textures before a semblance of arch-form brings the players back to metal rods on chairs and finally the pre-recorded sound of the space, disappearing disappearing a niente, inviting the audience to settle once again into a contemplation of the ambient sounds of the almost silent space.



