

## Clouds of Sounds Over São Miguel – Field Recording and Granulation of Sounds

EMMANUEL MIEVILLE

[emieville@free.fr](mailto:emieville@free.fr)

My contribution will be short, and will tend to describe my overall experience in São Miguel, and artistic enhancement I had attending this impressive symposium. First off, my workshop, due to time constraint, was reduced from two days to one. But it was indeed a success for participants, because we had to focus on granulation of sounds (other half was meant to be a practical field recording in Ribeira Grande to yield sounds to granulate). People attending the workshop were very keen in Max/msp software, and interested in this sound experiment. My equipment to achieve this was original: a pressure and position sensor (see photos) connected to computer and Max. This gestural access to granulated sounds allows to have instrumental approach to granulation, and thus gives “phrasé” and warmth to the static attitude of the musician with his computer. The result of granulation is extremely variable, but I like to underline the “cloud” image of what we hear, with these tiny slices of sound melted in an almost endless continuum.



My second contribution was my concert for the closing event of Invisible Place 2017, at Arquipélago museum. It was a great experience, thanks to the care of technician Marco Machado, and was divided into two parts: a diffusion of a field recording based composition, made with sea sounds recorded in Madeira island, and Japanese mouth organ Shô. It was on purpose I played this piece, related to Portugal, and linked to all topics of soundscapes, aural perception that were discussed among other in talks at the conference. Then I played on the computer with concrete, electronic sounds, and with metal amplified objects, with contact mics. The feedback from the audience was warm and satisfied over expectations, people seemed fascinated by the poetic expression of the Madeira piece....(see photos).

And lastly I want say how much I was deeply interested in the other artist's talks, workshop, as Eric Leonardson and Amanda Gutierrez soundwalk in Ponta Delgada.

The surprise concert of Peter Cusak in a church on top a hill surrounded by the sea, was stunning, with its mix of field recordings, free improvisation guitar, and poetry.

The Cancões profundas of Steve Peters was a wonder, with six musicians improvising in the dark, and striking field recordings from Portuguese oral traditions in Azores islands.

And I missed so many workshops, as the Jen Reimer/Max Stein exhibition, or Shores boat installation by Claudia Martinho.

The talk by Hugo Branco: Travel and storytelling in sound I also missed, but Hugo was attending my workshop, so it was sort of balanced loss...

In the end it was a fulfilling experience and discovering the Azorean landscapes and sea infinite view was mind blowing.

