

III



# 海竹山竹

With Atsuya Okuda played Jinashi nobe Shakuhachi

tales of bamboo  
surroundscape



III

UNAHQ-4003

## The Concept of Surround Scape

Surround sound has been widely employed in music productions, particularly for classical music, as well as movies without saying. I have been investigating the possible formulas in which "one plus one makes three or greater", looked into collages of music and other sound components in general, and arrived at a solution with specific impact in music interacting with sound in the nature. The environmental sound and that in the nature are the subject various artists have challenged using stereophonic or dummy-head recordings, but I can sense the infinite power when I capture the dimensional perspective of such sound with surround recording, and above all it sounds absolutely comfortable.

It is genuinely the power of the land and the sky themselves. If this power interacts with music instruments and voices in the domain of surround sound expression, it will create a sphere to appreciate the rhythm from the nature in place of the rhythm of human. And furthermore when the breath of land resonates with ours, one will open up the immense spirit of calmness, waking and love. "Surround Scape" is the new genre that is devised to transmit the above concept, and several concerts have been organized to date at Instituto Italiano di Cultura and other premises. It is now offered to you through Krypton HQMS in 96kHz 24-bit surround format. I hope you enjoy it as a new form of PC-audio entertainment.

## 海竹山竹—tales of bamboo

### 1. 海竹 Bamboo by the sea (20:00)

法竹曲名：手向 (Tamuke)  
虚鈴 (Kyorei)

### 2. Evening call (20:00)

法竹曲名：別伝・鹿の遠音 (Betu den Shika no Tone)  
本手之調 (Honte no Shirabe)

### 3. 山竹 Bamboo by the hill (20:00)

法竹曲名：吾妻獅子 (Azuma Shishi)  
虚空 (Koku)

April 2011

Mick Sawaguchi  
President  
Sawaguchi Ongaku Kobo  
TOKYO Japan  
UNAMAS-HUG label


surroundscape

## Mick Sawaguchi

Born in 1948 in Beppu city. Audio mixing engineer for dramas in NHK from 1971 through 2005, and contributed in number of productions winning such awards as Grand Prix of Japan Art Festival, Individual Prize of Hosono Bunka Foundation, Galaxy Award of Japan Council for Better Radio and Television, IBC Nombre d' Or, and Premio La Speranza of Vatican. Started developing skills of surround sound designs since 1985 and established Surround Terakoya seminar room to further pursue it along with his own music production Sawaguchi Ongaku Kobo in 2005.

Sound Scape is an artistic repertory that he developed by collecting the nature sound in surround worldwide under specific themes and combined it with music. Past activities include the concert of dance and music "Sokuten Kyoshi" at Instituto Italiano di Cultura, the contemporary music concert "Actual Entity" at Tokyo Opera City, and various stage surround sound designs such as Sound Scape with Shakuhachi, traditional artists group "Yurabi no Kai" and other stage seminars. Received AES fellowship, IBS Fellow Award, ABU Best Paper, JAS Sound Meister, and AES Japan Award. Invited lectures regarding surround include the workshops in such countries as Korea, China, Singapore and India being regarded as "Surround Shogun" himself in the global audio community. Teaches at Tokyo University of the Arts, Tokyo Technology Communication, and Nagoya University of Arts as temporary instructor.





## Atsuya Okuda

Born in 1945, Atsuya Okuda was active as jazz trumpet player for 20 years since 1965, and thereafter has he studied "hocchiku", an authentic Japanese bamboo flute, with the inspiration of its infinite potential in forming his original world of music.

In 1985, he set up Zen-Sabo in Kokubunji, Tokyo as the foundation of teaching "hocchiku" as well as focal training of himself, and started workshop activities and tours to such countries as Switzerland, Austria, England, Canada, USA and Finland since 2003. He has received many foreign country students who aspire to master hocchiku at Zen-Sabo.

The instrument is plainly natural like a bare bone bamboo tree, and in order to play it, not only the high level of skills but also the spirit to resonate only with essentials among excesses are required, similar to Zen's spirit. Okuda is the single only player of Hocchiku inheriting the spirituality of Watazumi Doso who died in 1992. His CD album "Sound of Zen" released in 2002 was a participating work in Japan Arts Festival by Agency for Cultural Affairs.

Okuda had ceased his recordings because the sound quality did not meet his expectations, but the concept of "Surround Scape" promoted by Mick Sawaguchi convinced him with its totally new aspect of presentation as well as its sound quality. Hence, this collaboration resulted.

### Comment from Atsuya Okuda

As attributed as the most natural form of instrument, Hocchiku is gifted with the tone of distance that we Japanese continued to be traditionally particular with. Interestingly, the slower rise of notes and extremely fine, subtle sounds are rather powerful to be heard.

I was fully delighted and astonished to have triggered mutual stimulations and realized the "tone of distance" in collaborating my Hocchiku with Surround Scape that Mick Sawaguchi promotes as the new technological format of artistic expression.



**HQ**  
192-24

## 192kHz/24bit Recording

Mick Sawaguchi, UNAMAS HUG

In this recording, we captured "Hocchiku" in surround with 192kHz/24 bit .Finally it was mix down with surround scape as 96kHz-24bit resolution as release format. This instrument is the original form of Shakuhachi, defined as Jinashi-nobekan, with no additional treatment of inner pipe surface for fine pitch-tuning. The sound that Atsuya Okuda generates at some times was almost indicational, and the dynamic range of its air burst was hugely broad particularly when he concealed his breath, therefore the subject was a tough challenge for the recording engineer. The highest priority was focused to realize the ultimate environment for playing in the studio room, and we asked Nittobo prepare a modified version of AGS the day before that managed to equalize the wave motion. The rest was the equipment as usual, and the following microphones of Microtech and Royer's ribbon were chosen for the main, and CO-100K for surround that went in to Pyramix DAW. Please see the line-up below for your reference.

Microphone	Microtech Gefell UM-900 Royer R-122, Sanken CO-100K
Mic Pre-amp	SSL 9000j
Audio Interface	RME Fireface UC
DAW	PYRAMIX Native+MacBook Pro
Power-supply Isolation	Soundrite
Studio Acoustic Treatment	Nittobo AGS Sound Diffusing Absorber



Recording: 24 April, 2011 at 1st Studio, Onkio Haus  
Mixing/Mastering: Mick Sound Lab  
Producer/Engineer: Mick Sawaguchi, Sawaguchi Ongaku Kobo Ltd.



**Produced by**  
**Sawaguchi Ongaku Kobo** Mick Sawaguchi

Produce/Engineer by Mick Sawaguchi Sanken CUW-180 SONOSAX SX-R4 PYRAMIX 6.1 and Sound Nite  
1-2-13 midori-cho Musashino City TOKYO Japan 180-0012  
TEL : +81 (0)422-53-8021 UNAMAS : 81 (0)422-36-6252  
e-mail : mick-sawa@u01.gate01.com HP : <http://www.unamas.jp/>  
Photo : Mick Sawaguchi, Design : Katsumi Ohyama Design Office, Illustration : Nagisa Shimomura