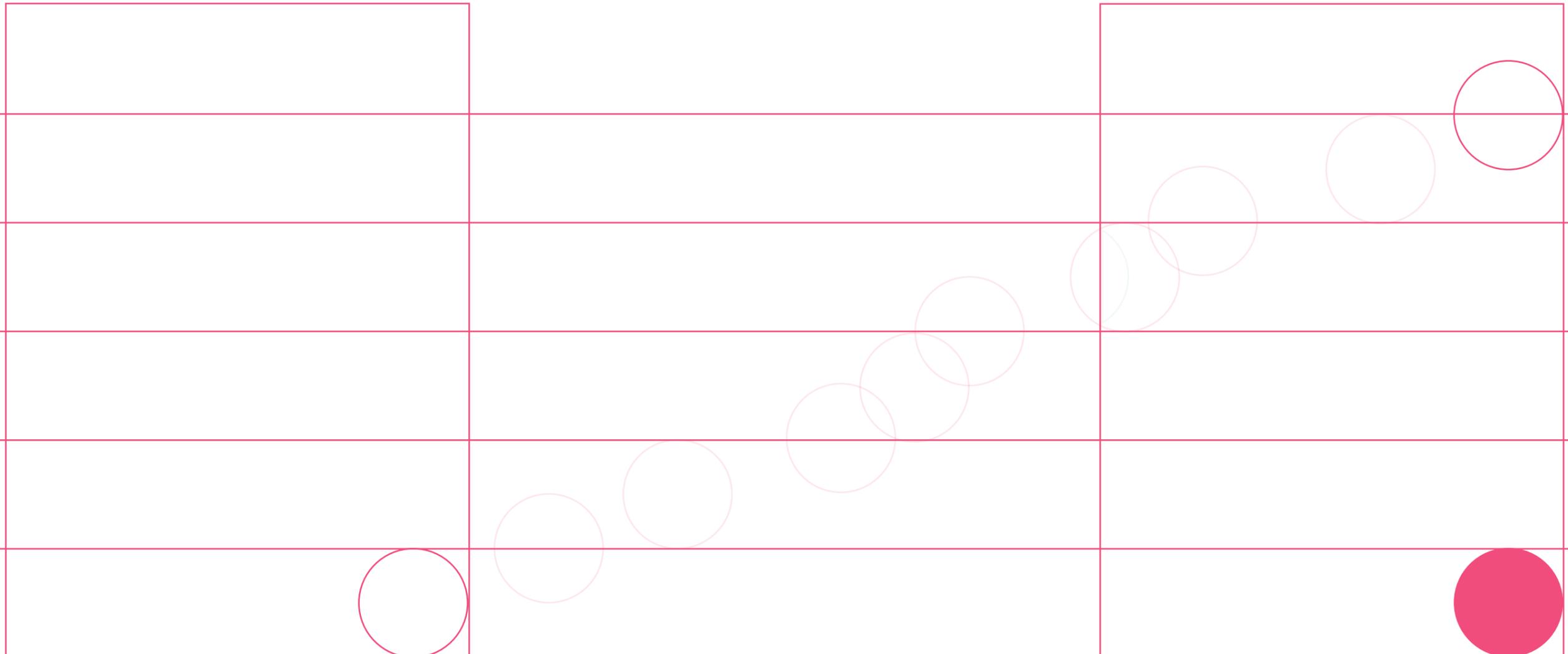
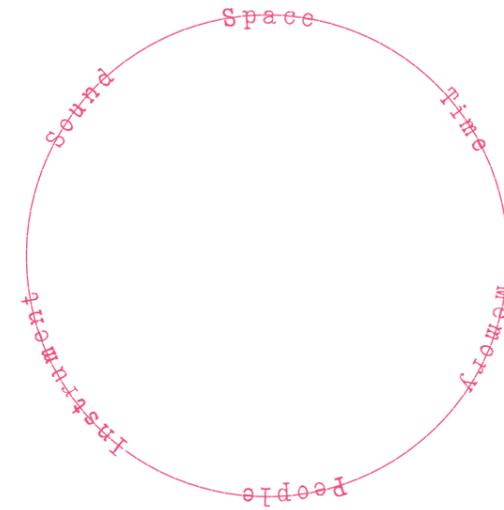


INTERVALS

- Enclosed Domestic Space
- Family-of-origin
- Not all fragility are visible
- Therapeutic creative practices
- Archive and memory
- Meditation
- Field recording
- Sound surrealism
- Timespace
- A piece of furniture
- Interval
- Instrumentalist
- Interaction in music playing
- Extended techniques
- Found instrument
- Body and embodiment
- Located performance
- Participated performance
- Space as instrument
- Influences

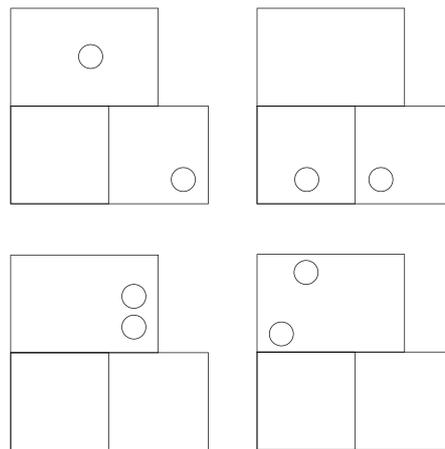
Julia Deng Hanzu
MA Design: Expanded Practice
Goldsmiths, University of London



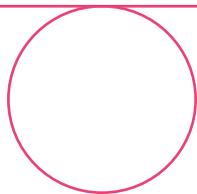
ENCLOSURED DOMESTIC SPACE

This project really originates from my childhood experience of growing up in a single-parent family. For most of the time there would be my mom and I only inside of the same domestic space, which leads to a strong bilateral relationship. There were a lot of conflicting moments of course, and I remember she especially disliked my voice of talking when I get a rising tone out of uncontrolled emotion.

So what I am trying to explore here, is to adapt a domestic place into some kind of instrument/synthesizer where the voices function as oscillators while different furniture arrangements will cause varied effects on them.



Floor plan with different family member allocation

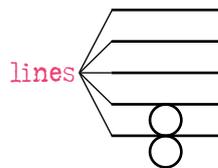


INTER- VAL, NOUN

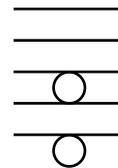
INTERVAL (plural intervals) noun

1. A space between things, points, limits, etc.
2. An intervening period of time.
3. (mathematics) A set of real numbers between two numbers either including or excluding one or both of them.
4. (music) The difference (a ratio or logarithmic measure) in pitch between two tones, as between two tones sounded simultaneously (harmonic interval) or between two tones sounded successively (melodic interval). In Western music theory, an interval is named according to its number (also called diatonic number) and quality. For instance, major third (or M3) is an interval name, in which the term major (M) describes the quality of the interval, and third (3) indicates its number.

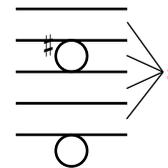
Main intervals from D



minor 3rd



perfect 5th



major 7th



FAMI- LY-OF- ORIGIN

She was afraid of snakes
so I am too
but I can't blame her for that
because she was truly afraid

Kids will go back home talking about the excitement they had at school, but that's something I rarely did.

I liked to play computer games at that time. She wanted me to practice the instrument more. She made a rule that I could use the PC for equivalent hours as I spent playing the instrument. I don't know how would she feel if she would know one day I'd be using those two equipments together.

Every friends of her would be telling me that she was leading a hard life bringing me up on her own, which is something I started to understand even before I understood what hardship was. I could tell she was proud of me at some point, while she was super bad at encouraging people. All the occasional praises would end up in not getting too proud but to keep working.

She didn't allow me to talk when she was criticizing me, to show respect to the elder as a virtue of traditional Chinese culture.

She was an English teacher. She would be talking about stories of Santa climbing into people's house with bags of presents, which was like a fantasy from unknown for me in childhood.

We would merely talk about my father who in my memory I only saw once at the age of 16.

There are times I would be imagining what if I grew up in a complete family. It would be less awkward when filling the parents' information into forms at school.

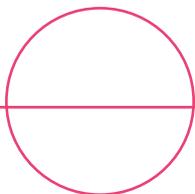
I started to learn Guzheng at the age of 8. It was huge in size for me. There were plenty of times me and my mom carrying the instruments together walking on the street. People would curiously ask what that was and whether we needed a hand. It might looked better if there were a male figure there.

She walked really fast leaving me far behind, and got angry with me when I fell on the ground.

There were a couple of times I went lost. I even wish I could. Then collected by a warm hearted couple.

She would deliberately train me to be more independent. Eg. ask me to go to somewhere alone since 6/7.

She is happy to see me doing exercise. Eat healthily. Sleep early.



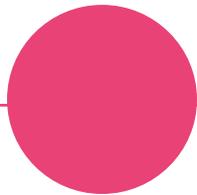


INS- TRU- MEN- TALIST

I've been playing different instruments for years. Starting with traditional Chinese ones, Guzheng 古筝 since 2006, Pipa 琵琶 since 2010, Ruan 阮 since 2013, later in university I also played the bass guitar in bands and the harp in symphony orchestra thanks to earlier gained transferable skills since they are all string and plucked ones. Of course nowadays I do more composition and production with laptop.

Admittedly initial experiences with musical devices were not as enjoyable as it seems. I remember how I hated practicing the Guzheng simply because it occupies loads my time hanging out or playing toys as a naughty kid.

I hated to play music as if it was an Olympic game. I would be frequently praised for having good musical feelings and reacting quickly to what's being taught but less commonly for completing a piece perfectly, especially those high-speed, strong ones. I preferred those slower but subtle pieces consequently performed them better too.

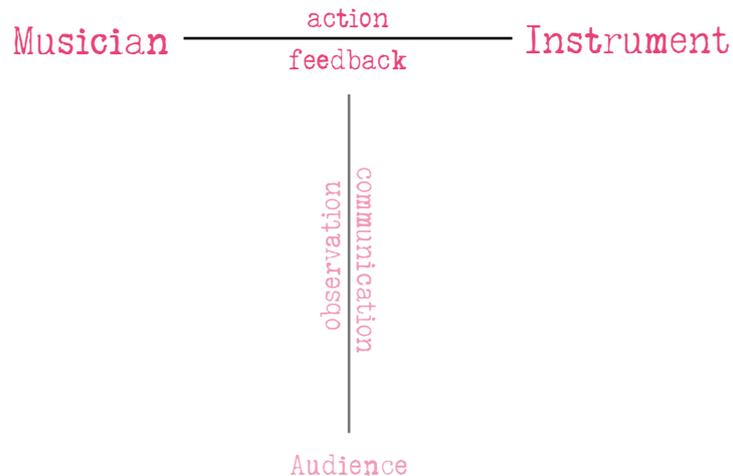
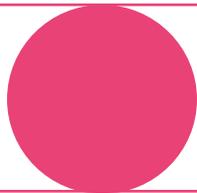


NOT ALL FRAGIL- ITY ARE VISIBLE

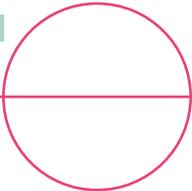
When a bunch of people traveling in the same vehicle, seemingly justified because everyone is under the same circumstance. However, what happens before or after, is often neglected. For instance, people need to travel different distance to reach the station. Or, someone on the train can be just fired by his boss while someone is going to date. Someone going to a party might sitting next to someone who is heading towards hospital. Bizarrely people being in the same physical space whilst totally dispersed in irrelevant headspaces.

It is already very developed that we have the slogan there *Not All Disability Are Visible*, which encourages people to give seats to people who is less able to stand. BUT, what about mental health? Do you agree more sensitive souls should be treated with more patience and empathy? Actually people do talk in different manners in different occasions, but normally that's out of other intentions. For example, we tend to speak to more prestigious in a more polite way.

INTER- AC- TION IN PLAY- ING MU- SIC



THERA- PEUTIC CRE- ATIVE PRAC- TICES



I

You constantly go back into your memories. You have more chance to talk about them with other people.

Negative feelings could be elevated through making. It is the process that matters.

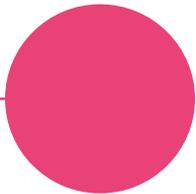
II

"The charm that repels a boggart is simple, yet it requires force of mind. You see, the thing that really finishes a boggart is laughter. What you need to do is force it to assume a shape that you find amusing. We will practice the charm without wands first. After me, please ... riddikulus!"

— Remus Lupin teaching third years how to perform this charm in a 1993 Defence Against the Dark Arts class

Similarly, you may want a new perspective to your story because you don't want to be banal. Remove yourself from the on-site first person view in your past experiences is one of the key contributions towards reconciling.

EX- TEND- ED TECH- NI- QUES

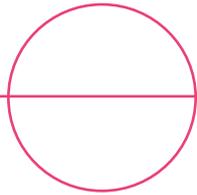


Chinese music is pretty much melodic which is very different from the harmonic system in western world. Also that's why nowadays I find it much naturer to create higher-pitched melodies than to write bassline within certain chord progressions even if I could do latter provided more conciousness.

However, I'm a little tired of playing pre-composed beautiful melodies now, after years of readingscores and play in a strict way. You can't imagine how excited I was the first time finding there were people out there playing improvised sounds and exploring texture based music unless you have really good imagination. Basically, that's how I entered the world of sound arts.

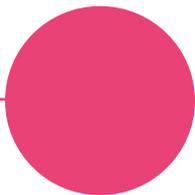
Recently I have been exploring some extended techniques of all my old acoustic instruments, or even deliberately play them in a wrong way, and seeking fusion/contrast between electronics.

MEDI- TATION



Choreographed body, instrument as space

BODY & EMBOD- IMENT



Inhale

Exhale

Exhale

Exhale

Inhale

Exhale

Inhale

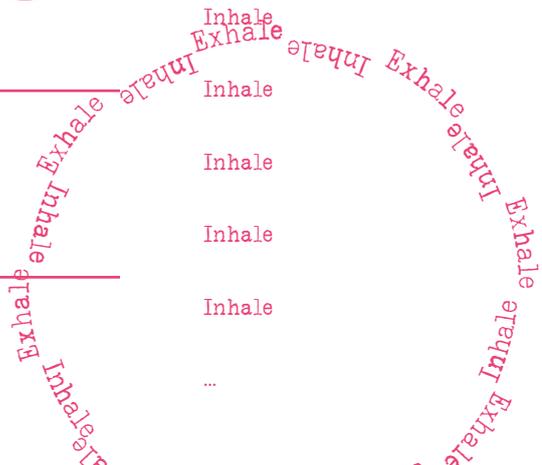
Exhale

Inhale

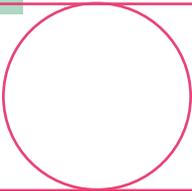
Exhale

Inhale

..



FIELD RE- CORD- ING



I

飄在頭頂的云像打散的奶泡
寧靜又寧靜 分不出國度的山景
在植被覆蓋的地表打个滾
在水面散散步怎么样呢
□

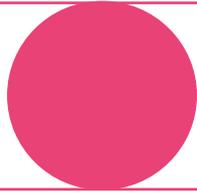
太陽出現一會兒又走掉
飛鳥 飛鳥盤旋
捉不住風
捉不住光
困住的自由與晴朗

II

Sitting down silently
Listening to a pond of mud
Waiting for the mushrooms to flush out
Leaves are shining under sun lights
Dancing and dancing
Until all songs die out all steps evaporate

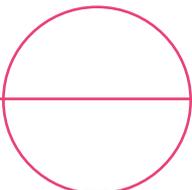


LO- CATED PER- FOR- MANCE



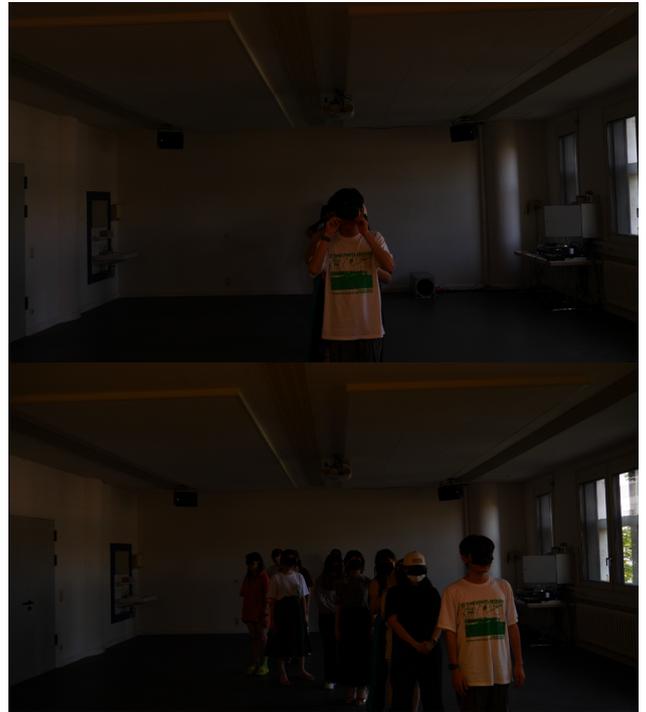
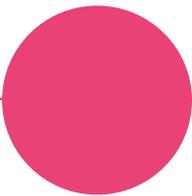
You have to leave by tomorrow, Aug 2022, Perleberg, Germany

SOUND SURRE- ALISM



When writing this line, I'm sitting in the dining area in my current flat, with a singer friend of mine occupying my room having an online class with her student. Interestingly with the interference of double doors, most quality of the original sound sources, in this case the vocals mainly, has been washed out. Factually the two people are separately in different lands on this planet, with one here in UK, the other end in China, which I couldn't really tell from all the information I have outside the door – two people singing and having conversation on the other end of the door. Of course, the moment I open the door all the possibilities collapse into one reality with the complimentary visual information, but I really like the obscurity sound can provide here.

PARTIC- IPATED PER- FOR- MANCE



Audience as performers – surround audio piece containing participatory instruction



TIME- SPACE

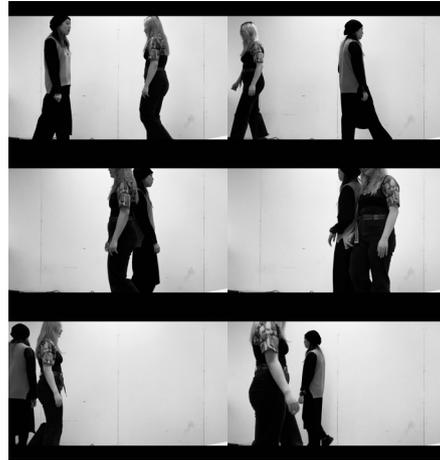
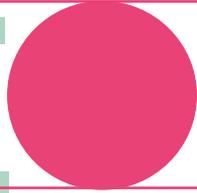
Some clips were reversed as if time could be reversed.

Others were layered as if parallel worlds were layered.



This soundtrack of mine called Timespace where I've collaged recordings/musical elements made in Scotland and Wuhan respectively, by me in different times or by different people at the same time. When arranging, I almost felt like arranging different timespaces in the ether.

SPACE AS IN- STRU- MENT



Humming intervals



Light as controller

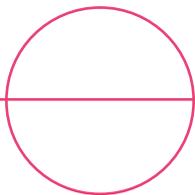


Objectified voice

EXPERIMENTS



A PIECE OF FURNI- TURE



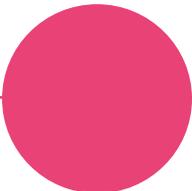
Narratives being repeated
Different moods reflects varied paths
Characters ruin after reconstruction
How one get lost in misconception

Clock was set based on heartbeat
How you tell whether time really exists
People have so much to fulfil
Graveyards locate upon some small hill

Seek meaning out of meaningless
Till tedious monologue intertwine
Have you got a substitute for future
Let me be a piece of furniture

I'd rather be a piece of furniture

INFLU- ENCE -S



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