

Artist Statement

For duo performance of

Mizuki Ishikawa/Shun Momose

Acoustic Feedback for Music

Written by Shun Momose



About Us

Mizuki Ishikawa and Shun Momose have been working together on experimental music/sound art duo performance with feedback interference since 2022 in Berlin.

Mizuki Ishikawa is an improvisation/sound artist based in Berlin. She improvises with everyday objects and DIY electronics to experiment with what can and cannot be a performance. She uses sound as her primary medium, manipulates the acoustic environment with feedback. Her work has been exhibited in London, Tokyo, Hannover and Berlin.

Shun Momose is a Japanese instrumentalist, sound artist and performer based in Berlin. In his musical approach, Shun currently works on overtones, feedback and silence with modifying musical instruments and technology hack of audio system. Having a background in theatre, his artistic temperament explores improvised music as performing arts by means of diligent listening attitude and the relation with a performer and audience.

Here are three main points to constitute our composition of our improvised performance.

1. Feedback as musical elements

Although feedback has been seen in early experimental music composition such as “pendulum music” by Steve Reich, our performance elastic. Each of our instruments sets has own ecology of acoustic feedback with microphones/ pickup and speakers. By means of materials/objects between inputs and outputs or position of microphones, we bring musicality independently in own feedback by controlling the pitch of the resonant frequency of feedback.

2. Auditorium environment as musical element

By using feedback as above, the listening environments such as room acoustics, sound absorption of the audience and the quality of the PA system, are taken into account of approach to the control of the sound during our performance.

“feedback is an oscillation at a resonant frequency of your sound system and the room.”¹ Not only condition of our music instruments but also room acoustic environment and sound absorption of the audience have much influence on the quality of feedback and its operation. Thus, our performance engages in perceiving the resonant of the room and the sound traveling into space, which allows us to have distance from conventional composing process.

3. Interference

To point out as reference for the phenomenon, Flux artist, sound artist Takehisa Kosugi coined a term “catch the wave”, which refers to the usage of phenomenon called “heterodyne” (the production of a lower frequency from the combination of two almost equal high frequencies in electric circuit.) . Our feedback as a musical element, which accompany with unperceptive low and high frequency and require thorough controls of amplification, interacts each other's feedback economy and brings occurrence of beat sounds and heterodyne.

¹ Shure website “FEEDBACK-FACT AND FICTION” <https://www.shure.com/en-US/performance-production/louder/feedback-fact-and-fiction>

Figure of sound environment

