

**Orbiturtle**  
Joganji



# J O G A N J I

9-15th JANUARY 2017 · JOGANJI BUDDHIST TEMPLE  
OSAKA, JAPAN

**Michiyo Yagi**

17 & 21 string koto, electronics

**Takashi Sugawa**

cello, double bass, electronics

**Dave Jackson**

alto saxophone, electronics

**Steve Barry**

piano

**Ko Omura**

drums, tabla



Joganji Buddhist Temple, Osaka



Michiyo Yagi

## Joganji

Orbiturtle began as a straight-ahead jazz project, born out of two visits to Japan to record with the acclaimed Japanese bassist and elder statesman of the Japanese scene, Yoshio Suzuki (formerly of Art Blakey's Jazz Messengers, Sonny Rollins, Stan Getz, etc). At the end of one of these trips, we played two completely impromptu sets of free improvisation at Tokyo's Pit Inn with a sextet of Japanese colleagues, and we were all surprised by the organic flow and vitality we discovered improvising together. At the same time, during each of our individual international travels (Ko's annual pilgrimages to India to study tabla, Steve's time in India and East Asia, Dave's many months traveling through Europe and working in artist management), we encountered dozens of musicians working in just this vein, solo pioneers in their own way weaving the threads of collaboration between eastern & western musical cultures.

始まりは日本でストレイトアヘッドなジャズのプロジェクトを立ち上げたいと思い、2度にわたる来日の中で日本ジャズ界の重鎮、ベーシスト鈴木良雄(アート・ブレイキージャズメッセンジャーズ、ソニー・ロリンズ、スタン・ゲッツなどと共演)とのカルテット演奏で日本各地のジャズクラブを廻り、親交を温めて来た。これらの旅の最後に新宿ピットインにてアンサンブルを6人に拡張し、完全即興の音楽の模索にも乗り出した。皆その時溢れ出た音楽の勇気性とエネルギーに驚きを隠せなかったことは記憶に新しい。

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この時期に大村亘のタブラ修養の為の渡印、スティーブ・バリーのインドと東南アジア訪問、デイブ・ジャクソンのヨーロッパ滞在が展開しており、独立したアイデアと活動領域で西洋と東洋の文化的な融合のビジョンを描いている人々との出会いが目立つ様になって来た。



Ko Omura

Inspired, we founded Orbiturtle to both connect these disparate microcosms of activity and to facilitate and promote cross-cultural dialogue within the arts, by curating new collaborations that explore the intersections of east & west, the sacred & secular, and ancient & modern art, music and philosophy - discourses that are becoming increasingly prevalent and important in the globalised world. It's a grand ambition, but one driven by the notion of  $1+1=3$  - that together our sum can be greater than our parts, particularly in a challenging contemporary arts economy affected by content saturation and free music streaming.

これらの出会いに触発され、3人のコラボレーションから成るOrbiturtle (オービタートル) を設立することとなる。グローバル化が進む中で西洋と東洋の重要な接点とは何か。文化的、芸術的、更には哲学的な視点から見出せる神聖対世俗、古代対現代などの交差点を指針に、それぞれが世界の片隅で感じているマイクロコズムを繋げ来たる世界において創造的なプラットフォームを作り上げることに焦点を置いた。 $1+1=3$ と、個々の保有する要素が和以上の効果をもたらすことを願いながら。

As a convergence of Japanese, Indian, Australian and New Zealand musical identities, and rooted in the 'Americian' jazz and 'European' classical traditions, Joganji follows in the footsteps of the countless transnational and transcultural arts collaborations that have burst forth since the mid-20th century. Joganji is the second in a series of projects entitled Sacred Sites & Sounds, which explores the role and interactivity of space with improvised or semi-structured music.

当録音、『Joganji』は日本、インド、オーストラリア、ニュージーランドの音楽的背景を持つ面々がアメリカのジャズとヨーロッパのクラシカル音楽の影響にフィルターされ生み出された。この音楽の様相は20世紀に発達した無国籍かつ高域の文化圏を跨いだ人類の潮流を汲んでおり、即興音楽と構成された楽曲の有機的な融合を試みた Sacred Sites and Sounds (神聖なる場所と音) シリーズの第二弾である。



Takashi Sugawa



By applying contemporary techniques (electronics, wall-of-sound improvisation, etc.) the koto and collaborating with leading figures of the experimental music world, Michiyo Yagi typifies this nexus between east and west, and the traditional and the modern. We were thrilled she accepted our invitation to work together.

エレクトロニクス(電子音)やエフェクト、『音の壁』を構築する為だけの即興、と言った現代的なアプローチを取り入れ、更に八木美知依というアヴァンギャルドや実験的な音楽のアイコンとも言えるべきアーティストに参加してもらえたのは大きな喜びであった。前述した西と東の融合、更には伝統を踏まえた現代の考察をこの音楽を通じ開拓することが可能となった。

The aim of the JogANJI project was to spend a period of focussed time in residency, both to develop a rapport as an improvising ensemble and ultimately to produce a body of recorded work reflective of that process. The JogANJI Buddhist Temple in Osaka was the obvious choice of location - we had all performed at the temple at various stages (which runs a busy schedule of concerts, talks and workshops) and the serene atmosphere of both the temple room (complete with its flower-adorned golden shrine), its lush surrounding gardens, bustling local village and the profound hospitality and generosity of the temple master Kouno-san made it the perfect space for creative work.

このプロジェクトの主旨は、大阪に所在する浄願寺にて数日間過ごし、アンサンブルを潤滑に機能させる為の活動を共にし、その過程を録音物に残すことであった。それぞれの音楽家達にも馴染みあるお寺でもあり、住職の河野通哲さんの快い受け入れもあり、境内の美しい建造や豊かな外庭、そして近所の慌ただしく巡る生活にも囲まれ、あらゆる想像力を掻き立てられる理想的な環境にたどり着くことが出来た。



Dave Jackson & Ko Omura

This album is therefore the result of three days full to the brim with collective improvising, recording and discussion over bento box lunches. Given the improvised nature of the collaboration, we decided to let the programming of the residency take shape organically rather than adhering to a pre-set agenda. Each day thus assumed a somewhat free-form series of improvisations of various lengths from three minutes to half an hour, most followed by a discussion: which sections or approaches we felt worked or where there was opportunity for refinement, suggestions for basic arrangement structures or orchestrations, timbral palates, and so on.

三日間に及ぶレコーディングの集大成が当アルバムである。即興を主体としたアプローチをお弁当を食べながら協議し、3分から30分と時に短く、時に長いフォームの即興演奏を様々な角度から検証し、発展させ、記録して行った。何がどの様に機能したか、改善点は何か、音色のパレット(色彩感)は何を選択するか、基本的なオーケストレーションやアレンジメントの見直しは必要か否か。様々な協議を重ねながら模索した。内容が即興演奏が故にこれらの協議点も予め決めておくわけではなく、その時に創り出された音楽と共にオープンで有機的なスタンスで話を展開して行ったのである。

As a result, we quickly discovered an easy synergy that continued to deepen throughout the residency and into the subsequent public concerts - likely aided by the broad tonal possibilities of our instrumentation and the multidisciplinary nature of our collective backgrounds. Interestingly, we found that introducing pre-composed music to the mix actually negatively impacted this flow and led to less successful musical outcomes.

結果、回を重ねるたびに自然と深まる何かを感じながら、楽に融合を楽しむことが出来た。これらは各音楽家が保有する多岐にわたる音楽的背景と楽器構成の豊かさに起因するものと感じ取れる。興味深いことに、事前に作曲された、又は、予め構築された構成の楽曲からは音楽的に比較的薄い効果しか得られなかった。



Steve Barry



Each group performance also took on a richly conversational spirit. Just like verbal conversation, the success of group free improvisation is often affected by the personal affinity shared between the members of the ensemble, and the capacity of each member to respond spontaneously and empathetically to the decisions or statements made by the other members. With this in mind, our three days in residence were buoyed by the many meals, drinks and conversations we shared outside the temple - in particular through the late-night, post-live-gig hang outs and all-you-can-eat hot-pots that are a typical part of the Japanese scene.

各演奏題目を考察すると、音楽的会話に富んでいることに気づく。言葉で通常の会話をすると同様に、メンバーの誰かが提示したアイデアに他の誰かが反応し、それらの連鎖が相乗効果として音楽の全体像を構築してゆく。音に対する反応速度とその瞬間に感じ取れる共感力も音楽の表情付けに大きく貢献している。寝食を共にする生活の中で必然的に生まれて来たものも多いであろう。

It was chilly with scatters of snow in Osaka during our stay, and the improvisations on this recording occasionally hint at this influence and other ever-present aspects of Japanese culture and spirituality; sections of fragile minimalism evoke the monochrome landscape of the Japanese countryside in winter, while loud and chaotic periods reflect the disturbing deities and masks of Japanese surrealism and theatre we frequently encountered. Staying in the temple, Steve and Dave also woke each morning to sunlight filtering through the white-dusted trees of the interior garden - encapsulated in the Japanese word komorebi (木漏れ日); the improvisations of this album similarly render a multitude of shades of light and colour, from the sweet to the sinister.

冬の肌寒い滞在の中、時折降り注ぐ雪の結晶が風景を彩った。それらの中には、この土地特有の繊細なミニマリズム、そしてモノクローム調の日本の冬の風景を感じ取りながら、日本文化とその精神性を即興を通じ反映出来た様に思う。スティーブとデイブを驚かせた日本の神仏の表情らは、ある種のシューレリズムを触発し、混沌とした何かさえも表現のプラットホームに浮上させた様に思う。当お寺に宿泊していた二人は、毎朝差し込む木漏れ日に包まれ、その『光』と『影』の中に内包された『甘美』かつ『不吉』なものさえも噛み締めていた。



Steve Bary & Dave Jackson



Temple master Kuono-san & Michiyo Yagi



Between the many hours of recordings, several successful live performances and the innumerable insights that emerged by playing together, Joganji yielded far more plentiful and diverse fruit than any of us anticipated.

何時間にも及ぶレコーディング作業とライブ演奏を経て養えた感覚は得難いものがあり、それらは、渦中にいた皆の予想を超え、とても実りあるものとなった事と実感している。

We look forward to the next iteration, and hope you enjoy listening to this music as much as we grew creatively making it.

次回を心待ちにすると同時に、私達がこの音楽を創ることで深めた成長と喜びを共有出来るなら、これ以上の喜びはない。

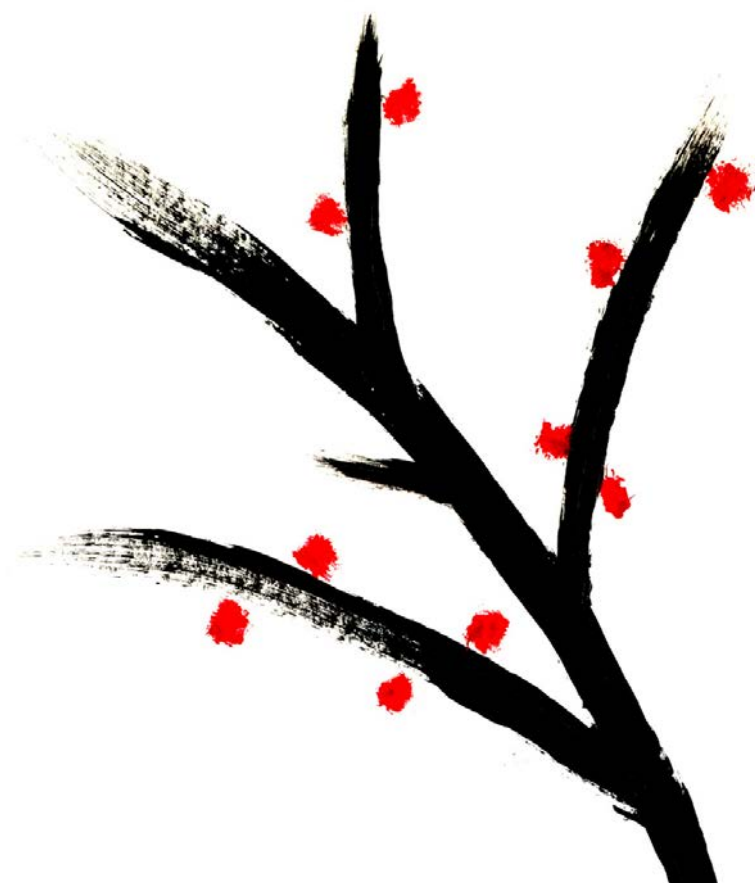
**Steve Barry, Dave Jackson & Ko Omura**

Orbiturtle Co-founders, October 2018



# J O G A N J I

- 一・ **PART I: Webs** 11:37
- 二・ **PART II: Tundra** 15:49
- 三・ **PART III: Quasar** 5:13
- 四・ **PART IV: Branches** 18:40
- 五・ **PART V: Wash** 10:39
- 六・ **PART VI: Sozu** 9:54



All tracks improvised by Michiyo Yagi, Takashi Sugawa, Dave Jackson, Steve Barry & Ko Omura.

**Recorded** by Seiki Kitano, 12th January 2017

**Mixed** by Richie Belkner at Free Energy Device Studios, Sydney

**Mastered** by Michael Lynch at Shoehorse Sound

**Cover Art & Design** by Steve Barry

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