

**« Gaku-no-Michi »  
General construction**

**Pachinko**

Sound of introduction

(function : « before » the concert)

30' to 55'

**I - Tokyo**

The Way of everyday sounds

from the concrete to the abstract

48' to 50'

**II - Fushiki-e**

(« Towards what is unknowable »)

The Way of meditation sounds

from the abstract to the concrete

75' to 78'

**Mokuso**

(« Contemplation »)

Sound of stillness

3' to 20' or infinite  
according to the chosen function

**III - Banbutsu-no-Ryûdo**

(« The incessant flow of all things »)

The Way of metamorphoses of meaning

from the concrete to the concrete

33' to 43' (version 2006)

**IV - Kaiso**

(« Reminiscence »)

The Way of meaning beyond metamorphoses

from the abstract to the abstract

40' about

**Han**

Sound of prolongation

(function : « after » the concert)

15' to infinite

## Specifications – miscellaneous information

### Duration

215' to 220' approx. (3h.35' to 3h.40') - original version, active parts I-II-III-IV, with the possibility of going beyond, by maintaining the introductory sound (Pachinko), sound of stillness (Mokuso), and prolongation sound (Han).

### Original version (analog recording)

4-track magnetic tapes ;

reels B1 - B2 - B3 - B4 - B5 - B6 - B7 - B8

2-track magnetic tapes ;

Reels A1 - A2 - A3 - A4 - A5 - A6 - A7 - A8

C1a - C1b - C2 - C3 - C4 - C5 - C8

### Technical nomenclature

Only for the original analog version :

1 x 4-track tape recorder, 1/2 inch, 15 ips.

2 x 2-track tape recorders, 1/4 inch, 15 ips.

1 console : at least 8 inputs, 4 outputs with individual correctors on each channel

4 columns of speakers, 3 or 4-way speakers with 15-inch bass speaker

### Original version (digital copies 1994)

realized by Tsutomu Kojima, chief engineer at NHK

on ADAT and DAT (16 bits / 48 kHz)

### Revised version 2001

- ADAT (II) 8 digital tracks (16 bits / 48 kHz)

- DAT (16 bits / 48 kHz) for a few sections

### Revised version 2006 (duration about 225' to 230' – 3h45' to 3h50' - parts I-II-III-IV).

- AudioDesk (with MOTU sound interface) 8 digital tracks (24 bits / 48 kHz)

- Pro Tools (with Digidesign sound interface) 8 digital tracks (24 bits / 48 kHz)

### Technical nomenclature

- For the concert performance of the revised digital version 2001 :

2 x ADATs 8-tracks digital tape recorders (type II - 16 bits / 48 kHz) + 2 x DATs

- For the concert performance of the revised digital version 2006 :

2 x computers (Mac) with AudioDesk or Pro Tools

2 x sound interfaces : (MOTU or Digidesign) with 8 digital tracks each

- For the two :

1 console with at least 20 inputs / 8 outputs or more.

8 speakers or groups of speakers (2 x 4 groups, surrounding the audience, or set up appropriately in accordance with the geographical site) reproducing signals in a straight linear fashion.

### Brands of speakers and amplifiers of preference :

D&B (German) or Meyer (American).

### Production (1977-78)

NHK (Nippon Hoso Kyokai) Tokyo (Japan)

Music Section, Electronic Music Studio (Denshi Ongaku)

in partnership with Jean-Claude Eloy

### Studio technical team

Sound engineer (NHK):

- Tsutomu Kojima

Technical assistants (NHK):

- Nobuji Minowa

- Mitsuru Oishi

- Tamio Yokoyama

Occasional technical assistants (NHK):

- Rokuro Kitazaki

- Kenichi Miyanaga

- Yoichi Tatsuki

### Project support (people, groups)

Wataru Uenami (Director, NHK electronic music studio, Tokyo)

AFAA (Association Française d'Action Artistique / French Ministry of Foreign Affairs)

### Recordings

1979

ADES, n° 21.005 (2 x LPs album - extracts)

MFA (Musique Française d'Aujourd'hui)

2010

« Hors Territoires » n° 01-2-3-4 (4 x CDs album, digipack)

First complete publication

### Production of the revised versions 2001 and 2006 :

Jean-Claude Eloy / Private studio

### Films

Parts of "Gaku-no-Michi" were used for the sound-tracks of the films;

- "*Le Japon insolite*" by François Reichenbach (1981)

- "*Enter the void*" by Gaspar Noé (2010)

## Concerts

Sound projection :  
Jean-Claude Eloy for all concerts

Partial performance (parts I and II) :

### **La Rochelle**

Rencontres Internationales d'Art Contemporain  
(« Jean-Claude Eloy Day »)  
July 9, 1978

Complete performance :

### **Paris**

Salle Wagram  
in collaboration with the Festival d'Automne à Paris  
January 11, 1979

Revivals :

### **Bandung**

Institute of Technology (ITB)  
Ligue Indonésienne Française (LIF)  
October 13 , 1978 (Parts I and II)

### **Toronto**

New Music Concerts  
Metropolitan Toronto Library  
February 17, 1979

### **Albany**

University of New York  
February 20, 1979

### **Zagreb**

« Muzicki Biennale »  
International Festival of Contemporary Music  
May 16, 1979

### **Tokyo**

« Music-Today » Festival  
Parco-Shibuya Theater  
(« Jean-Claude Eloy marathon concert »)  
June 23, 1979

### **Kyoto**

Institut Franco-Japonais du Kansai  
June 28, 1979

**Paris**

Festival du « Solstice d'été »  
Forum des Halles  
June 10, 1980

**Utrecht**

Geertekerk  
Instituut voor Sonologie  
October 20, 1980

**Bordeaux**

Festival d'Art Contemporain « Sigma »  
November 19, 1980

**Paris**

« Musique en Théâtre »  
Musée d'Art Moderne, Salle New-York  
February 22, 1981

**Mexico**

Universidad Nacional Autónoma de México (UNAM)  
« Compañía musical de repertorio nuevo »  
Institut Français  
September 8, 1981

**Nice**

Festival « Manca »  
February 20, 1982

**Paris**

Groupe de Recherche Musicale (GRM-INA)  
cycle acousmatique  
Radio-France (grand auditorium)  
sound-projection on the GRM acousmonium  
May 24, 1982

**Brussels**

Festival de Wallonie  
Raffinerie du Plan K  
October 22, 1983

**New York**

« Composers' Forum »  
Experimental Intermedia Foundation (Phill Niblock)  
November 16, 1983

**Valencia**

California Institute for the Arts  
« electro-acoustic music marathon »  
November 11, 1984

**Tsukuba** (Japan)

International Technological Exposition (« Expo 85 »)

French Week in Tsukuba

Expo-Hall

NHK Electronic Music Studio

with the collaboration of CIAMI and the Association Française d'Action Artistique

(AFAA, Ministry of Foreign Affairs)

May 30, June 1, 2, 3, 1985 (Part II ; « Fushiki-e »)

**Berlin**

Festival « Inventionen 92 »

Zeiss-Grossplanetarium

January 19, 1992

Revised version 2001 :

**Grenoble**

Festival des 38<sup>e</sup> Rugissants

Large hall of the Bibliothèque de l'Ancien Musée

with the collaboration of GMVL

Wednesday, December 5, 2001

**Taipei**

Festival « Sounding Taipei 2004 »

« Red Playhouse »

International Festival of Art + Technology

Taiwan National University of the Arts, TNUA

May 23, 2004

Revised version 2006 :

**Montreal**

« Réseaux », « Pulsar (2) »

Planetarium of Montreal

March 30, 2006

**Cologne**

Universität zu Köln

Musikwissenschaftliches Institut

Musik der Gegenwart

Raum-Musik

Musiksaal

January 18, 2008

**Paris**

Festival « Licences, brûlures des langues »

Lavoir Moderne de Paris

November 14, 2009

## ARCHIVES OF JEAN-CLAUDE ELOY : THE STUDIO WORKBOOKS

*Jean-Claude Eloy's « Studio Workbooks » were drafted as « daily exercise books » during all the major productions of his works, in the following electronic music studios :*

- WDR, Cologne  
(Studio für Elektronische Musik, Westdeutscher Rundfunk)  
for the production of « Shânti » (1972-73)
  
- NHK, Tokyo  
(Denshi Ongaku Studio, Nippon Hoso Kyokai)  
for the production of « Gaku-no-Michi » (1977-78)
  
- Institute for Sonology, State University, Utrecht  
(Instituut voor Sonologie, Rijkuniversiteit Utrecht)  
for the production of « Yo-In » (1980)
  
- Sweelinck Conservatory, Amsterdam  
(Electronic Music Studio, Sweelinck Conservatorium) ;
- Technical University, Berlin  
(Elektronische Musik Studio, Technische Universität - TU) ;
- INA-GRM, Paris  
(Group of Musical Research – National Audiovisual Institute) ;
- ART, Geneva (private studio of the composer Jacques Guyonnet)  
for the production of « Anâhata » (1984-86)  
(and later productions of « Sappho Hikêtis » and « Galaxies »)
  
- WDR, Cologne  
(Studio für Elektronische Musik, Westdeutscher Rundfunk)  
for the production of « Erkos » (1990-91)  
(and later productions of « Eileithya » and « I am »)

*These workbooks constitute an extremely broad set of documents and give a report that is as precise as possible of the daily work that went on in these studios : detailed plans of all the electronic circuits (« patches ») invented and used ; measurements of the circuits and a large number of parameters for all the recording operations ; mixing, pre-mixing and terminal mixing plans ; catalogs of materials generated and transformed ; etc.*

## THE WORKBOOKS OF « GAKU-NO-MICHI »

*The « Studio Workbooks » of « Gaku-no-Michi » are constituted in the following way :*

- Cahier I (January - February, 1977, Tokyo)  
288 pages (all used) + 1 loose sheet
- Cahier II (February - March, 1977, Tokyo)  
288 pages (all used) + 18 loose sheets
- Cahier III (July - August, 1977, Tokyo)  
256 pages (all used)
- Cahier IV (August - September, 1977, Tokyo)  
256 pages (among which 228 used) + 19 loose sheets
- Cahier V (September, 1977, Tokyo)  
79 pages (all used) + 23 loose sheets
- Cahier VI (September, 1977, Tokyo)  
78 pages (among which 76 used) + groups of loose sheets : 25 sheets ; 11 sheets ; 13 sheets; 37 sheets
- Group of 22 loose sheets
- Group of 19 loose sheets
- Cahier VII (October, 1977 - August, 1978, Tokyo)  
78 pages (among which 48 used)
- Cahier VIII (August, 1978, Tokyo)  
60 pages (all used)
- Cahier IX (August - September, 1978, Tokyo)  
80 pages (among which 47 used) + 36 loose sheets
- Group of 12 sheets
- Group (inside a separate workbook) of 28 sheets
- Group (inside a separate workbook) of 44 sheets
- Group of 14 sheets
- Group of 14 sheets (recto-verso, or 28 pages)

*Consisting in all of a set of 9 Workbooks plus 15 groups of loose sheets, representing a total of 1,620 pages, all on mixed formats (from A4- to A3+), to which should be added a group of 13 small sheets, 4 small papers, and 4 large envelopes with the titles of the four parts of « Gaku-no-Michi » written in Japanese characters.*