

Sabu Toyozumi / Exias-J : Son's Scapegoat CD  
Siwa CD 002

The origins of this album lie in Siwa Records owner Alan Sherry's request for a collaborative recording by EXIAS-J and Yoshisaburo 'Sabu' Toyozumi. At the time of the request EXIAS-J was engaged in the creation of an experimental work for dance, film and music, so we asked Sabu to participate. We had been invited to present this project at music festivals in Russia and Lithuania, and for our performances there, we decided to forbid the use of figurative modes to ascribe meaning through the manipulation of symbols by the dancers, musicians and filmmakers. As we see it, the dramaturgy of signification on the macro level should involve interrelation between elements and temporal structures, while the expressivity of signification on the micro level should not entail meaning, rather it should be an active adjunct to the performance intensity. Our carefully pre-determined structure was thus obscured by the intensity of the performance, and this result was more or less a realization of our original intentions. While this performance had the potential to become a womb for our future 'electric conception', nevertheless I decided to discard it. My decision arose from the lack of time remaining to me. I suggested to Siwa Records that they release the musical highlights of the Russia and Lithuania performances, but the recording parameters were not equal to the label's expectations and my idea was rejected. In order to improve the quality of the recording we decided to go into the studio.

□ It was here that I hesitated. The chain of acoustic design that ran from EXIAS-J electric conception to the Russian performances took the harmonization of the sound of each instrument as one of its axes - and this was something that could not possibly be replicated in a recording studio. In fact, the optimal situation for electric conception is neither a CD recording nor a festival performance in a large hall. Rather, it can only be realized in a hermetically sealed space with a strong sense of 'liveness' - in a way it is a phenomena of the borderzone between synthesis and separation of sound. But when I have spoken of the creative techniques that develop from this axis, I have rarely been understood. Of course, musicians themselves (and the indifference they exhibit towards sound) must bear some responsibility for cases like these. I abandoned the idea of realizing this acoustic design in a recording studio, and decided to focus the album in a different conceptual direction, namely to elucidate on a textual level the musical structure of the two EXIAS-J electric conception works released on PSF Records ("avant-garde" and "balance of chaos"), and the Russian EXIAS-J total art project. This album is also an opening gambit in a project that I intend to realize in the near future, an orchestration for acoustic instruments that allows for the co-existence of improvisation and structure.

□ Since the reality of an EXIAS-J electric conception performance is impossible to grasp through the CD medium, at the very least we plan to release a DVD at some stage in the future. This present album will thus be the last CD release in the electric conception series. Time has moved on and it has reached the point where it is no longer appropriate for us to continue working with electricity and electronics under the Experimental Improvisers' Association moniker. EXIAS-J takes it as an unalloyed honour to have been able to create this memorial work together with Sabu Toyozumi, one of Japan's foremost free jazz originators, and to have it released by Siwa, a label that demonstrates such a constant clarity of purpose.

□ Hideaki Kondo (translated by Alan Cummings)