

The Sound of TAMA ~Surround Scape~

Surround Design:Mick Sawaguchi

Music by

Misuzu Hasegawa (Shinobue)

Yuko Yabe (Apf)

Yuki Kaneko (Vo)

M-01 The Spring of TAMA 15'00"

「紅しだれ」 Beni Shidare

Surround Design: Mick Sawaguchi

Music: Misuzu Hasegawa (Shinobue)
Yuko YABE (Apf)



Photo by Syozo Takahashi (Nishi tama Photo Festival)

M-02 The Summer of TAMA 15'00"

「黒南風空」 Kurohae Sora

Surround Design: Mick Sawaguchi

Music: Misuzu Hasegawa (Shinobue)
Yuko YABE (Apf)



Photo by Fujiyuki Hikawa (Nishi tama Photo Festival)

M-03 The Autumn of TAMA 15'00"

「雨月古都」 Ugetsu Koto

Surround Design: Mick Sawaguchi

Music: Misuzu Hasegawa (Shinobue)
Yuko YABE (Apf)



Photo by Yasuko Ishii (Nishi tama Photo Festival)

M-04 The Winter of TAMA 15'00"

「凍耀ノ森」 Thoki no Mori

Surround Design: Mick Sawaguchi

Music: Ohdeko Kiyari Uta
Yuki Kaneko (Vo)

Music: Misuzu Hasegawa (Shinobue)
Yuko YABE (Apf)



Photo by Takakura Amano (Nishi tama Photo Festival)



Yuko Yabe (Apf) Pianist and Composer

Born in Tokyo, Yuko started playing piano since 3 years old, and the compositions and the arrangements during her elementary school days were self-learned. She majored architecture in college, which inspired her with the interest in designing music in dimensional spaces of living.

Routinely worked on compositions through collages of sound in the field, and presented them in fashion shows and hair-dress shows.

She is the finalist in the CCMC2013 competition for France/Japan electronic music, and the awarded “60x60 Project” was released in CD by Vox Novus, New York.

Performance sessions are with such unique artists as Junji Hirose, Keisuke Ohta, Ab-Baars, Atsuya Okuda, Yasuhiro Yoshigaki, Takao Watanabe, Udai Shika, Takashi Ishikawa, and also collaboration with various dancers and sculptors.

Her activities contribute culturally and artistically in her birthplace Tama area producing for example joint music events with UN Women’ s Association Japan. She is also involved in planning and organizing outdoor festivals inviting musicians such as Fumio Itabashi, jazz pianist. In 2014, she performed in the jazz section with Yasuhiro Yoshigaki in Yamafuru Music Festival that gathered renowned artists worldwide including Vienna Philharmonic members.

She focused on an event project in Tama area setting its nature as the main theme collecting nature sound for three years in collaboration with Mick Sawaguchi that resulted in the “Late Summer Heat” Concert that was a huge success and was reported in Yahoo! News and other media.



Misuzu Hasegawa Shinobue (flute)

Graduated from Kunitachi Music Institute, Vocal Department in 1972. At the age of 45, Mizuho was fascinated with traditional local music and started lessons of shinobue under Hiroyuki Koinuma, the leading shinobue flutist. Second Prize winner of Japanese Music section in the 19th Music Competition by International Art Association (no First Prize winner).

She participates in a Japanese drum group as flutist, and appears in various events domestically and internationally. She collaborates with other players beyond Japanese instruments in live performances and events. Her own performance activities are covered as such units as Suzubayashi and Beat playing her originals focusing on shinobue.



Yuki Kaneko Vocal

Born in Ayase in Kanagawa, and with the great influence from her grand mother as traditional Japanese Min-yo (folk song) tutor of Tsunoda-school, Yuki started singing at 1.5 years old and became professional singer at 14 under exclusive contract with Toshiba-EMI records.

Apart from her activities as Min-yo singer, she collaborates with musicians of other genres such as Fumio Itabashi, jazz pianist, and is actively involved in unique vocal performances as well as expansion of traditional music toward younger generations. YUI is her performance unit of Min-yo that includes three-strings and percussions that is found in CDs.

**Symphony “Four Seasons in Nishitama”
– How was the Message from the Nature born?
By Toshio Maruyama**

Nishitama – westend of metropolitan Tokyo – occupies 376 km² of area that is roughly same as central Tokyo 23 zones and slightly smaller than Vienna, Austria (414 km²). It is where this symphony was born. The area covers layers of mountains including Mt. Kumotori, the highest in Tokyo (2017m) and descends to the flat land of 104m above sea level. In between are motherly rivers that nurture rich greens: The River Tama expands 138km long and many remains of the Old Stone Age were found along the riverside.

Today, on this land, the plants and the animals utter something as if they communicate with the nature in the changes of seasons. With this gorgeous orchestral backing is the collaboration of Yuko Yabe’s piano and Misuzu Hasegawa’s Shinobue, and the vocal that rides on it is Yuki Kaneko. She sings traditional festive tunes of local Hamura Village.

Nature and Human

Muso-Soseki, the pioneer of Japanese garden building, states in regard with the relation of the human with the nature in one of his poems:

“The stream in a valley speaks the word of Buddha so fluently. You should not say that only human can talk about the truth. Day and night, 80 thousand songs are being played around us. Without the ears to listen to, not a single word would be heard.”

Toru Takemitsu, composer also said:

“I always enjoy inspirations from the nature when I compose.”

Mick Sawaguchi, Conductor

Mick who conducted this symphony has rare ears and techniques in the world of recording, and has delivered several compelling productions to listeners. This album is a kind of his corpus in which he devoted himself in collecting nature songs through the mics days and night for three years. As I listened to this, it looked as if every single piece of living existence played on the score in harmony, although the score was not in front of them and therefore unrepeatable. Only Mick with his honest ears could manage capturing the sound from the nature into this incomparable symphony.

The Earth and the Space that talk:

It is not only Nishitama of Tokyo that speaks to you. In this very moment around you, the nature in your own local area, the Earth, and the Space utter their words toward you. So let’s listen to them! You will hear the precious meaningful sound of symphony.

The Concept of “Surroundscape”



Mick Sawaguchi,
CEO of UNAMAS Label

I have released many music albums to date in surround sound production, and in parallel I have noted an unlimited potential of expression in the collaboration of nature sound with music. Many artists deal with environmental sound and nature sound in stereo using dummy head or other methods, but I tend to feel an immense force with comfort when the same sound is captured in surround that is beyond the ability of 2-channels.

It is exactly because of the force of the Earth and the air in the nature. By presenting this force along with music in surround expression, one can build the space in which we can enjoy the rhythms of nature instead of mankind's rhythms. When our breaths synchronize with that of the Earth, you will find some awakening, peace of mind, and love for the others rise up in your heart.

I have release 4 albums so far, and for this fifth production I spent three years in the outskirt of Tokyo chasing the nature of Tama with blessing environment, and composed a four-part story of nature sound each with different season in surround recording. Accompanied with this sound is improvisational music by a unit with pianist Yuko Yabe who is based exactly in this area, Ohme. Yuko was very helpful in the field recording as she was well versed in the locations. Please enjoy the Surroundscape in 192k/24 high-res sound.

"Mick Sawaguchi's three-dimensional sound sculpture is a landscape you can literally move around and relate to spatially; choose your own aural space and focus, vantage points and positions. These amazing surround sound recordings bodily move us with an emotional transition not available in stereo."

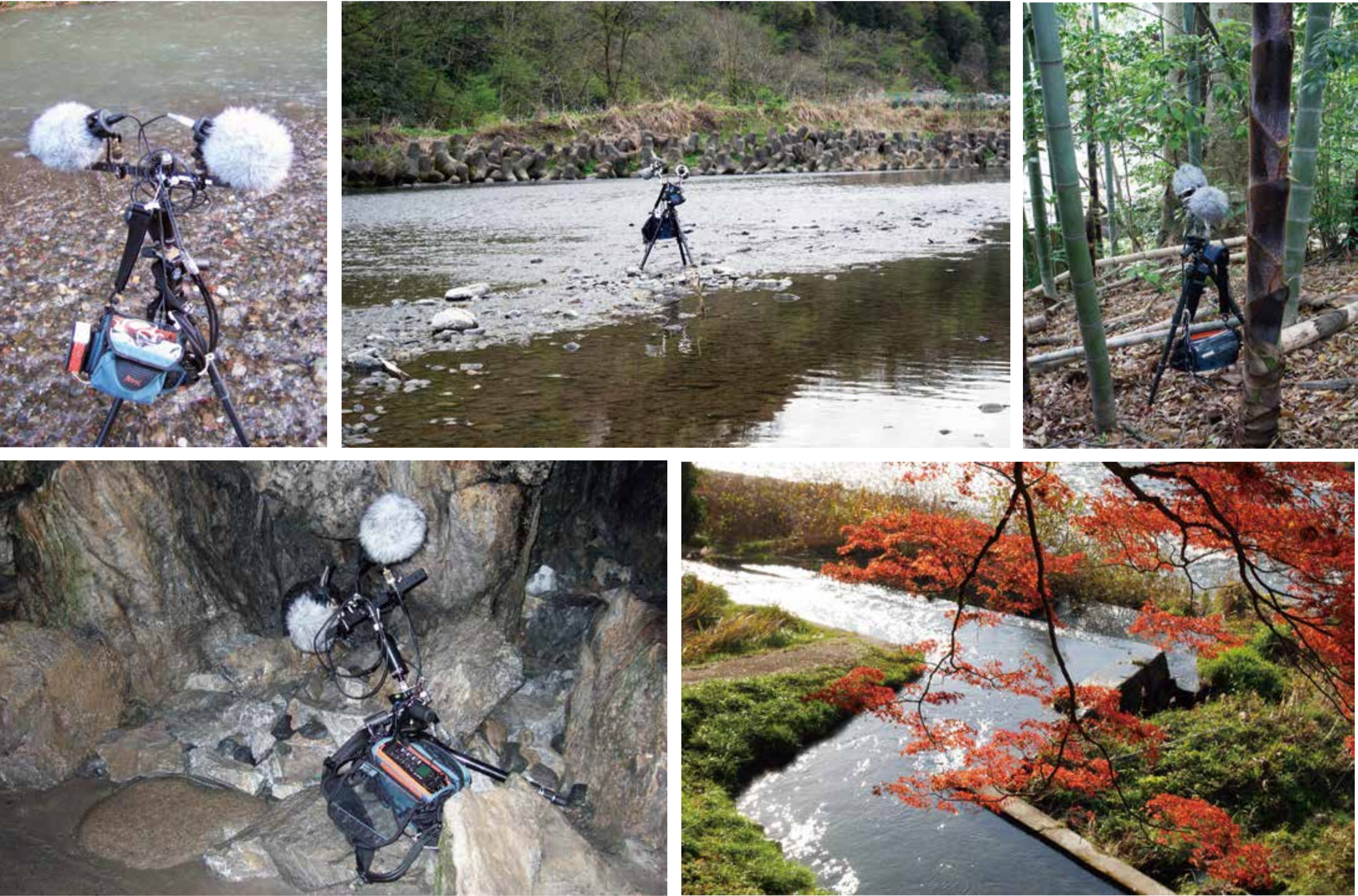
Morten Lindberg
President 2L Norway

Recording Notes



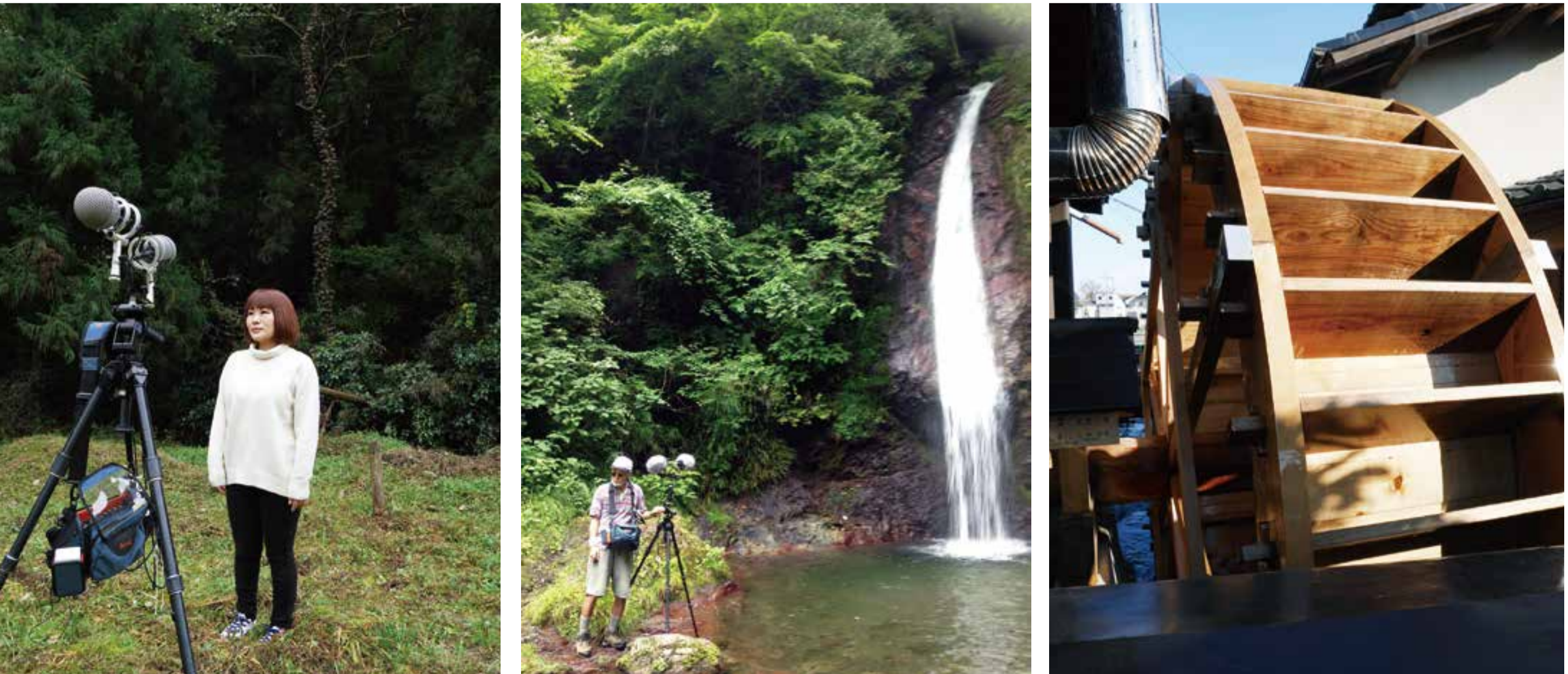
Mick Sawaguchi
UNAMAS Label C.E.O

It is essential in the field recordings to have equipment that is light-weight, handy, and high-quality. In my case, I choose a pair of Sanken CUW-180's in W-XY for 4-ch recording into SONOSAX SR-4 portable recorder. The choice of recording format is 192k/24-bit in the domestic productions while in overseas in 96k/24-bit basically because of the longer period of location time.



For this album, I walked around Tama area mostly along the River Tama from Sayama hills to the deeper Okutama for the field recording of the nature in four different seasons. The field recording is literally a “once-for-all acquaintance” in which you sometime get everything in vain or other time thank God for accidental opportunity.

Shinobue and piano were recorded in the studio, but Ms. Kaneko sang “Ohdeko Kiyari Uta” in the woods and captured the resonating sound of nature there.



Recording Period: 2014-2016, Tama Region in north of Tokyo, Japan

Producer: Mick Sawaguchi (Mick Sound Lab UNAMAS Label)

Field Recording: Mick Sawaguchi

Assistant: Yuko Yabe

Field Recorder: SONOSAX SX-R4 with Sanken CUW-180X2

Rec/Mix/Mastering: Mick Sawaguchi (Mick Sound Lab)

DAW: Pyramix V-10 192-24 Master (DSP-JAPAN LTD)

Album cover by Toshio Murayama

Four Seasons Photos

The Spring: Syozo Takahashi

The Summer: Fujiyuki Hikawa

The Fall: Yasuko Ishii

The Winter: Takakura Amano



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Surround Terakoya URL: <http://surroundterakoya.blogspot.com/>

Photo : Mick Sawaguchi / J.K Design : Ivy-Planning Inc.

