

# Remember the Blue

For this project, I have reconfigured a moment from the past to tell a story—a story that is not innate in the moment itself but comes to life through my reinterpretation of the perceived world. Though the awareness of environmental issues is commonplace, the degree of urgency to act upon a solution present within each individual is miniscule. This lack of urgency finds its comfort in the gap between the world we perceive and the reality that earth endures; yes, there was a 0.8 degrees Celsius rise in the earth's temperature over the past century, but who really senses that change in his or her daily life? Since the cultivation of modern society, we have become so remote from nature that this gap, though ever-growing, has become nearly invisible.

I stood before the ocean for a couple of hours and perceived the world before me. It was calm. It was beautiful. It was quiet. But in the back of my mind, there it was: rising sea levels, dying coral reefs, and a crying turtle strangled by six-pack rings. During that entire moment spent on shore, the ocean did not provide any evidential clues of its underlying environmental issues. This is where my project began to unfold. During this short piece, there is a gradual yet sensible change in both auditory and visual elements. As the calm ocean turns red, artificial artifacts of sound emerge. This allows the audience to be actively involved in the invisible reality that earth endures. By capturing the sound and visual of the calm ocean and morphing it to tell a story that expresses the human interference upon nature, I hope to build an urgency towards environmental issues within each individual. Overall, this project provides an experience where fictional evidential clues of environmental issues are present in the audience's perceived world.

To set this project into action, I revisited Montauk Point State Park in Montauk, NY with my video camera and recording equipment. After capturing the sound and visual, I returned to the studio and implemented minor fixations such as EQ and color correction. Later on, I sculpted two new sounds out of the ocean's natural sound: a bass patch and noisy pad. The bass patch, completely derived from the original ocean sound, was created by a step sequenced filter with a severe bass resonance setting in order to obtain a sense of pitch. The noisy pad was made with a granular synthesizer, wherein the ocean sound is taken as grains of sound and replayed with a heavy frequency modulation. The amount of this frequency modulation is determined by the vertical motion of my trumpet during my performance. This was accomplished by attaching a Wii Remote Controller to my trumpet and utilizing its motion sensors, as well as configuring Ableton Live in such a way that it receives CC messages from the controller via OSCulator. In order to adjust the range of these CC messages so that it accommodates to the angle of trumpet, as well as to adjust the destination of this data in Live, I designed a patcher using Max MSP.

Aside from ocean-derived sounds, an improvisational performance of trumpet expresses the intensification of human interference upon nature. As a trumpeter, I have always been reluctant towards the manipulation of an instrument's organic sound. But capturing the motion of trumpet playing and using this information to modify other sounds has proved to enhance the overall expressiveness of my performance. Furthermore, the sound of trumpet is fed into Corpus effect, which simulates the acoustic reaction of resonant objects. This effect creates a mechanical tone without neglecting the organic voice of trumpet, especially when its LFO setting is set to generate a random waveform. All of these instruments gradually present themselves as the song progresses and serve to represent the human interference of nature.

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