

*1 2 3 repeater*

*Down by law, I've got this nasty habit*

*When I need something I reach out and grab it*

*Once upon a time I had a name and a way*

*But to you I'm nothing but a number*

*1 2 3 repeater*

*Did you hear something outside?*

*It sounded like a gun*

(Fugazi, Repeater, Dischord Records)

I asked six people to make ambient recordings of each of the six cities in this project: Berlin, Bologna, Lecce, London, Milan and Rome.

Each person was free to choose the location in which to operate and whether to walk around as they wished or to stand still. Once I received all the recordings I listened to them tens of times, to the point that I learnt them by heart. It is possible to remember songs, tracks, lyrics, but it is also possible to have a detailed memory of the flow of traffic on a ring road at six in the evening.

As though they were songs, I learnt all the ambient recordings by heart, and the process of learning those sounds became the score for the tracks that I eventually created in my studio.

There is no trace of the original ambient recordings in the six tracks that you can now listen to, but instead my execution of those sound events, which became a mnemonic score to be performed.

I played synthesisers, oscillators, guitars while in my earphones I listened to the sounds of the cities, the score to be performed in real time, finding in those sound documents the direction to take to the end.

A classical, conventional process, a mechanism for learning and executing/repeating, as though this were a traditional score. Except that we re-invent tradition continuously, even through digital recorders that reproduce cities, and the people who move about in the locations of those very cities.

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