

Drummer Taeseok Yang's 'Re: DRUMS Vol. 1 The Gesture of The String'

'The Gesture of The String' is the first series of 'Re: DRUMS' which reinterprets Korean traditional instruments with the Gesture and rhythms of drummers.

The sounds of all the tracks were sampled from the string and wood body of a Geomungo and played and recorded using Sunhouse's Sensory Percussion.

From making himself all new sounds and releasing himself from the drum rhythms and sounds,

As a drummer it took 7 years to make his own composing method and to create a perfect live performance that does not depend on MR.

Re:DRUMS_ 'Reimagine the Drums' is the process of imagining and creating new rhythms and sounds to be free from drums rhythms and sounds as a unique musical instrument of the drummer's own and a frame of perception looking at the world.

People have no choice but to confine themselves to what they know and are used to, to lose the flexibility of their thoughts and minds and to see and hear only what they see and hear in their respective frame of perception.

'Re: DRUMS' is through the changes of the performer's own and the changes of drum set rhythms and sounds, by turning their subjective point of views into creative ideas, they create a new framework of perception and express how to see the essence of the world. The titles of strange and peculiar songs were made in the shape of rhythms and sounds. He breaks the link between music and language (title) and expects listeners to intuitively and creatively meet with music beyond the limits of subjective and customary language functions. So the meaning of the songs is flexible and free to all.

This album has no Geomungo and no drums. Maybe there is no music. All disappeared. There is nothing we know as his intention. Just like the title, there are only strange and peculiar sounds and rhythms.

I express my deep respect for his persistent experimental spirit and patience.

But,

Taeseok Yang was born in South Korea and did not move to New York after his parents when he was 7 years old.

He didn't get a stick as a present at the age of 3 and didn't already start his drum career joining Matthew Heineman Band at the age of 18. And in his twenties, he was not a drummer for the famous New York-based jazz bands Slow River and The Mellow.

This album was not recorded at Landmill Lane Studio in Dublin and John Carney did not participate in the production and mixing.

He did not major in electronic music and sound design at the Kraftwerk University in Germany

He was neither an artist at Sunhouse nor a beta tester of Sensory Percussion.

Of course, he has no career in South Korea and no one knows him.

And I am neither an editor of a prestigious music magazine in South Korea and abroad, nor a music producer.

Because of the 'negative sentences' that can not be denied, his music is surely rubbish and will sleep the eternal sleep with his first album 'Human Fractal' in the graveyard of streaming media immediately after release and distribution.

None the less,

He is continuing to work on "Four Old Tales," a reinterpretation of the performances and sounds of traditional Korean percussion instruments and 'Songs of Metal and Wood' which he worked on by sampling the sounds of all the world's percussion instruments, and will release the 'Re:DRUMS' series.

Why ever?

Credits

All tracks performed and recorded using Sensory Percussion by Sunhouse

All tracks written and recorded by Taeseok Yang

Produced and Mixed and Mastered by Taeseok Yang

Artwork by Taeseok Yang