Field recording: What is *the field*? What is the mode of recording? We often think of this as some location recorded with microphone(s)—a fixed slice of time. Human memory is its own method of recording which, in turn, affects perception in a constant feedback cycle. *inside-outside* is an exploration of this phenomenon in the field of one person (myself), from my earliest memories to my most recent—the performance itself. This incorporates both time and location as parameters of the field. An *interior* space was recorded from my early childhood (a church in rural Nebraska). As a pastor’s child, this space which was respectively a community space and my own private play area during the week was both massive in scale to me as a small child as well as deeply personal. The live *exterior* sound of the performance amphitheater is cross-synthesized with this recording to explore a dynamic of live perception through the inevitable shaping of personal history and identity. The strings play within and at the boundaries of prominent frequency areas, thus defining areas of frequency space and their harmonic relations while emphasizing similar and dissimilar territory between the live performance space and the unknowable, yet still present, other/past space.

Field recording conventionally captures a location with microphones, a fixed moment in time. Human memory also records and shapes perception, creating a constant feedback loop. *inside-outside* explores this interplay through my personal experience (the *field* as perceived and remembered by me), from early memories to the live performance. It combines both time and location, starting with a recording of a church from my childhood in rural Nebraska. As a pastor’s child where the church was frequently my unsupervised daycare, this space was both communal and private. Here, the sound of this *interior* space is cross-synthesized with the live *exterior* performance amphitheater to explore the dynamic of live perception as it is inevitably shaped by personal history and identity. The strings navigate prominent frequency areas, thus defining areas of frequency space and their harmonic relations while emphasizing similar/dissimilar territory between the live performance space and the unknowable, yet present, other/past space.