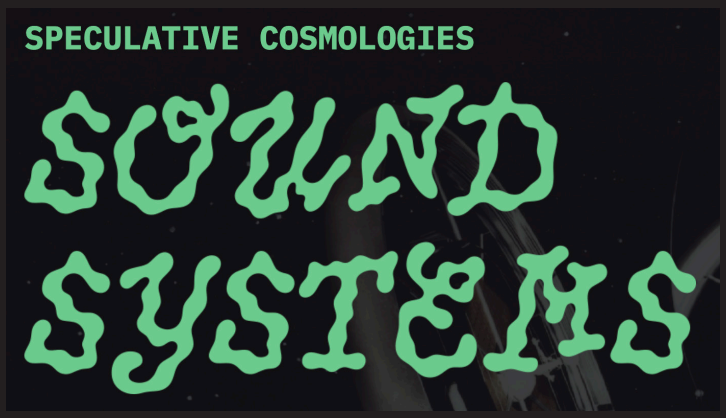
WORLDS OF SOUND

Tracklist/Reader/Additional information



Act 4 - Time Zones & Wormholes

Laurence Lek: Geomancer

An experimental speculative project, transporting us to Singapore in 2065, that describes the thoughts and actions of an environmental satellite who wants to become an artist. Lek works both as artist and musician, creating an original soundtrack for Geomancer which aestheticises an AI future in sound, complete with volcaloid singers and stark crystal clear synth's to push us into a future where consciousness and technology is advanced in a sino-futurist portrayal of global politics, time zones and reasoning.

How might computational life use sound and song to illustrate their speculative futures?

Speigel / Kepler

Musica Universalis is an ancient philosophical concept that regards proportions in the movements of philosophy and its associated system of celestial bodies — the Sun, Moon, and planets — as a form of musica The Greek mathematician and astronomer Pythagoras began this study and Johannes Kepler further developed the theories having deduced the laws of planetary motion. A few hundred years later (in the 1970s) Laurie Spiegel worked on NASA's Voyager Gold Record to make Keplers theory audible and return it to the cosmos. What sounds like sirens rising and falling at various speeds, are in fact representations of the planets of the solar system conjured up through synthesis techniques that Spiegel was a pioneer of as a musical artist employed by Bell Labs to research sound synthesis technology.

What other theories of outer space could be experienced, translated or compressed into active, narrations of invisible forces?

Konstantin Raudive (Scanner)

Konstantin Raudive was interested in the possibilities of EVP - electronic voice phenomena, and spent his life researching and recording the voices of the dead via electronic recording techniques - his research designed specific experiments with recording to listen to the afterlife as it seeped into tape recordings, sometimes without a microphone being used. The Sub Rosa label released a compilation of guest artists who had used Raudive's recordings to produce new sound works, with a huge range of interpretations both objectively and evocatively providing new ways to access and think about the concept of sound capturing hidden time zones of the afterlife.

Who's voices might be heard, and through what medium could they communicate?

Xenakis

Xenakis was an architect, theorist and composer who was interested in combining mathematical principles into musical composition as well as exploring how computers could enhance sonic experimentation. Xenakis explored the potential for clusters of sounds to be created in unison, focussing in on the minute sound event as a site or world to build new sonic spaces within. This was explored in traditional settings of the orchestra but also later developed as a digital technique called granular synthesis, which manipulates miniscule sound events into clouds of audio, and allowing for a morphing of parameters to travel through time, zooming in and out of a sonic landscape to explore new territories in real time.....Curtis roads has written a fantastic book "microsound" which looks into this in much more detail - [https://monoskop.org/images/d/d1/Roads_Curtis_Microsound.pdf]

What sounds do we isolate in repetition and why? - what worlds of sound could be found in the micro-event?

Dub -[Mad Professor]

Dub uses echo to an extreme, creating huge corruptions in time through repeated facsimiles of sound which when rhythmically driven by an off-beat reggae pulse creates huge expanses of sound and an entirely unique sonic experience. Ian Penman writes in 1995 - "Dub messes big time with . . . notions of uncorrupted temporality. Wearing a dubble face, neither future nor past, Dub is simultaneously a past and future trace: of music as both memory or futurity, authentic emotion and technological parasitism.

What effects can be harnessed to twist time or accelerate towards new genres?

Readings:

Beneath the level of the note lies the realm of microsound, of sound particles. Microsonic particles remained invisible for centuries. Recent technological advances let us probe and explore the beauties of this formerly unseen world. Microsonic techniques dissolve the rigid bricks of music architecture<the notes into a more fluid and supple medium. Sounds may coalesce, evaporate, or mutate into other sounds. The sensations of point, pulse (regular series of points), line (tone), and surface (texture) appear as the density of particles increases. Sparse emissions leave rhythmic traces. When the particles line up in rapid succession, they induce the illusion of tone continuity that we call pitch. As the particles meander, they flow into streams and rivulets. Dense agglomerations of particles form swirling sound clouds whose shapes evolve over time.

Curtis Roads: Microsound

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Ian Penman

1. Can you find the quiet place in your mind where there are no thoughts, no words and no images?

2. Can you remain in this quiet mindplace by listening to all the sounds you can possibly hear, including the most distant sounds beyond the space you now occupy?

3. Do you ever notice how your ears adjust inside when you move from one size space to another? Or from indoors, to out of doors or vice versa?

4. Who is very familiar to you?Could you recognise this person only by the sound of her or his footsteps?

5. What is your favourite sound? Can you reproduce it in your mind? Would you communnicate to someone else what your favourite sound is?

Pauline Oliveros: Sonic Meditations