

WORLDS OF SOUND

Tracklist/Reader/Additional information

Act 1 - Cultures Embedded in Sound



Jake Muir - Bathhouse blues

Jake Muir's Mix for Honey Soundsystem and subsequent sequel mix which eventually became an album represents queer sexuality and the culture of the bath house as a site of illicit sensuality, layering atmospheric soundscapes with voice samples from gay porn. Building into a gay-ambient scene with both borrowed and original sounds, Muir's use of slow building textures, peppered with reverb drenched field recordings and film samples conjures an audible entry into a sub-culture of cruising, illicit love, joy and fun within an aesthetic of both past present and future.

How can portraits of sub-cultures become illustrated in sound?

William Penn Crystal Rainbows

An album that brought to life an exhibition of unique and esoteric American hand-crafted musical instruments, activating a sonic reality to the alternative sounds and stories that a formal exhibition usually provides. Much like the Poetry of the Kesh, this realisation through sound of a history, perhaps never heard, narrativises and energises practices and atmospheres that would usually be imagined in static displays of history and culture.

Instruments used: the Cloud Chamber Bowls, the Single String Stainless Steel Cello, the Electronic Jawbone, the Triple Ocarina, the Steel String Guitar, the Bicentennial Turkey Tambourine, the Portative Organ, the Appalachian Dulcimer

How might future museums of sonic objects be presented?

Vica Panceco

Vica Panceco reimagines the lost wind instruments of South American cultures to produce both new instruments and new electro-acoustic music, reimagining ancient histories that were once destroyed by colonisation through ceramic and sonic experimentation that allows us to enter into a sonic history that is alive and immediate - we learn about past cultures and present endeavours to retell, re-play, and remix.

What other existing cultural sound devices could become reimagined for future use?

Backmasking (Led Zeppelin's Stairway to Heaven in reverse)

Backmasking is a recording technique in which a message is recorded backward onto a track that is meant to be played forward. It is a deliberate process, whereas a message found through phonetic reversal may be unintentional – in the 1970's christian evangelists ran a smear campaign against popular music of the day, developing a narrative of coercive preaching that satanic messages could be heard when listening to hits like Led Zeppelin's records in reverse – Religious belief and cultures of sound collide to produce fantastical fictions where sound and message become propaganda through audio processing.....

Where else can ghosts in the machine be found and reveal new opportunities for sonic fiction?

Plumbutter

Electronics meet world building: Ciat Lonbarde is one of many small scale electronic musical instrument companies who have contributed to the folk-culture of synthesised music making in recent years. Their approach in communicating both the operation of their instruments, as well as the mythic context of harnessing electrical circuitry for the exploration of new sonic territory, communicates a culture of critically engaged magic, and is further represented in the physical design of pcb boards and the materiality of their synthesisers.

From the user manual of the instrument;

"My name is Plumbutter. My face is a psycho-geographical map of the cities of Baltimore and Cleveland. I am a drum-machine, but let me tell you I am more than that, for I also am a "drama machine". Thus there exists in me, a dialectic between drum and drama, like cops and gangsters, male versus female, or rural versus urban. You can see my wild spaces are represented by a deer-horn, and my downtown by a factory, and in between, a vast swath of suburban developments. It is a gradient of these three areas- urban, suburban, and rural- that informs my electronic synthesis.

I am a psycho-geographical map of a utopian city, or perhaps shall we say, a "70s dystopia". For there are flaws everywhere- heavy metals downtown, suburbs which cannot use power sustainably, and prior exploitations in the wilderness. But in general, all is good, as in my "republican" days. And by republican, I mean to say that I once was a republic, like old Rome- a formal grouping of various apparatus onto one "circuit board"

[Full user Manual - <https://ciat-lonbarde.net/ciat-lonbarde/cocoquantus/view.pdf>]

How else can a circuitboard become a site for world building evidence?

Space Afrika - HYBTWIBT?

Space Afrika's mixtape HYBTWIBT? (Have you been through what I've been through?) was released as a way to respond and contribute to the black lives matter movement in 2020. A sonic collage of protest samples, field recordings and youtube clips, the mixtape conveys on a grand scale the feelings, frustrations and energy surrounding black cultures in the wake of George Floyd's murder, and Space Afrika create a forboding, profound soundscape that seem to embody a culture of protest, shock and resistance through the curation of real world sonic events woven into drones and sparse synthetic textures.

How might cultures of resistance become fertile narrative points of departure for speculative futures?

Hatsune Miku

Is A vocaloid avatar superstar, a synthetic voice synth engine that is performed as an entirely virtual and digital character to thousands of live fans in Japan – The generation of a new culture of music/technology and pop. In a kind of reversal of sonic fiction/narrative, Miku has become the protagonist of a manga series named *Maker Hik shiki Hatsune Mix*, written by Kei Gar . The manga explores the many possibilities of story-telling where there is no single storyline, and the entire setting within the manga is unofficial. Miku is a character who describes an entirely new, fictional narrative culture, whilst performing it live in our own digitally accepting reality –

What characters could become performers in future facing sound based worlds?

Close Encounters of the Third Kind

In the later stages of Steven Speilbergs 1977 Science Fiction Drama, Government specialists communicate with an Alien spacecraft using sound and light, reminiscent of British Cybernetician Gordon Pask's *Musicolour Machine* (developed through a fascination with interactive human/computer learning processes). The fictive space of humankind's relationship to Alien life considers sound as way to bridge cultures however far apart and presents sound as a universal language that has mysterious powers beyond our quotidian understanding.

How else could cultures of communication and learning be translated via sonic systems?

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Readings:

"More than colours and forms, it is sounds and their arrangements that fashion societies. With noise is born disorder and its opposite: the world. With music is born power and its opposite: subversion. In noise can be read the codes of life, the relations among men. Clamour, Melody, Dissonance, Harmony; when it is fashioned by man with specific tools, when it invades man's time, when it becomes sound, noise is the source of purpose and power, of the dream, Music. It is at the heart of the progressive rationalisation of aesthetics, and it is a refuge for residual irrationality; it is a means of power and a form of entertainment. Everywhere codes analyse, mark, restrain, train, repress, and channel the primitive sounds of language, of the body, of tools, of objects, of the relations to self and others. All music, any organization of sounds is then a tool for the creation or consolidation of a community, of a totality"

Jacques Attali: *The Political Economy of Noise*

We must break out of this limited circle of sounds and conquer the infinite variety of noise sounds. Everyone will recognise that each sound carries with it a tangle of sensations, already well known and exhausted, which predispose the listener to boredom, in spite of the efforts of all musical innovators. We futurists have all deeply loved and enjoyed the harmonies of the great masters. Beethoven and Wagner (who) have stirred our nerves and hearts for many years. Now we have had enough of them, and we delight much more in combining in our thoughts the noises of trams, of automobile engines of carriages and brawling crowds, than in hearing again the 'eroica' or the 'pastorale'.

Luigi Russolo: *The Art of Noises (Futurist Manifesto)*

“Usually noise, or disorganised sound, is conceived as a weapon, a code bomb launched by those practitioner- theorists angry at the complacency or conservativeness of a certain hierarchical stratification of audiosocial matter. Noise is therefore understood as intrinsically radical, as that which lies outside music, that which threatens music from without, rejuvenating it, giving it the energy to do anything new..... noise can be understood as a cultural weapon that attacks musical codes and networks in an audio social warfare of aesthetics and economics”

Steve Goodman: Sonic Warfare

“Aurality (the sense of hearing), is a mode of engagement that because it cannot be captured by the eye - can exceed the boundaries by which our visible world is marked out for us: voice can travel incognito in intimate ways or across great distances,; radical listening can take place below the radar; and sound can redraw the spaces and environments around us”

Lynne Kendrick: Theatre Aurality