

***I'm Tired of the World Ending* -CM Adams**

Background:

I'm Tired of the World Ending is a short album centered around digital sound art where sound is explored as an object. Much of the piece is focused around various distinct sound objects which are sculpted to and from other sound objects. As the album moves from track to track, the origination of the sample and the relationship to its current manifestation is obscured and developed moving through several relationships that I refer to as “the real”, “the unreal”, to “the abstract”, and “the surreal”. Through this album, I attempt to remove and play with the tangibility of sound and sound source in a digital medium. Some sounds are depictive; some are suggestive, while others are entirely abstract, and some others are like looking at a real landscape in a parallel universe. This work is meant to push the limits of what music composition is while reexamining the roots of art itself. Sound art may be composition, but it may not necessarily be music in the traditional sense. My sound art is not inspired by music solely, but by an appreciation of the natural sound art of the world. I wish to make sounds as beautiful as the wind or as powerful as thunder. As an artist, I wish to show the potential of digital forms of sound art not as a powerful computerized other, but as a unique technological process capable of expressing simple truths about humanity and the natural world.

Track Descriptions:

Silicon Heartbeats is an exploration of sound that is in a “real” relationship with its source material. The track serves as the introduction to the album, so its construction works to prepare the listener but withhold the more exploratory sound objects. The sampled sound is pushed and bent; the instruments originally used to record the material are still present but they have been coalesced into the greater electronic structure. The sound objects themselves are hypnotic and repetitive like an accursed clock ticking away as the universe ends in a slow burning blaze of glory. The structure itself is relentless, giving little break for ease or comfort, but it is also not overly dense at any given time. This wall of sound approach, which further helps to prepare the listener for the rest of the album, gives them a small sense of discomfort to attune their ears to the more jarring and unorthodox sequences later on.

Obelisks is an exploration of sound in an “unreal” relationship with its source material. In *Obelisks*, sounds resemble the real world, and samples may exist in a form similar to how they were captured, but most of the audio is twisted beyond its original composition. Nearly all of the sounds in *Obelisks* originate from aluminum cans. Over the course of the work, these samples become samples of samples, and then samples of samples of samples. This line of increased timbral content and complexity runs in complete contrast to the relative complexity of the form; the earlier sections of the piece are dense, and musical content appears and disappears with relative ease in the relatively fleeting texture.

As the piece continues, the sections become longer and more drawn out, eventually ending in the longest section for the finale.

Diogenes the Robot Tunes his Cosmic Snare Drum is an exploration of sound in an “abstract” relationship with its source material. Throughout the piece, the origin of musical content and how the sample was developed is completely intangible. At the very beginning, the listener is eased into the abstract world with depictions of abstract auditory objects similar to drums, but as the material becomes increasingly granulated and noisy, this perception is almost immediately lost. The musical material itself has a somewhat straightforward A-B-A form where the material is developed as a single continuous line. In addition to the pieces’ abstract leanings, in *Diogenes the Robot Tunes his Cosmic Snare Drum*, I also wanted to explore the material in a limited context as one voice, much like a piece for solo piano or percussion.

Birds from the Nth Dimension is an exploration of sound in a “surreal” relationship with its source material. Audio in this piece is entirely abstract in terms of development and construction, but it does still relate to real world sounds. Here, the sounds of birds are creatively interpreted as non-descript noise and audio; the repetitive qualities of certain mocking birds and the warbling of others are replicated within this reimagined digital noisescap. Across this atmospheric background, simple waves are moved around with gentle care. The sound world becomes drone-like as the soft repetitions of the waves develop like the spinning sea, and as the piece reaches its climactic points, it gradually falls down into peace and quiet once more, a landscape dotted by multi-dimensional birds chatting away in the surreal world.