

Audio Samples — Metamnesia documentation

Metamnesia¶

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About the work¶

“Nuestras ensoñaciones solitarias son las actividades de una metamnesia. Al parecer nuestras ensoñaciones hacia las ensoñaciones infantiles nos permiten conocer a un ser previo a nuestro ser, toda

una perspectiva de antecendencia de ser.” Bachelard, Ensoñaciones e Infancia, p 164

“En esos tiempos no existían la metamnesis ni la técnica para cristalizar la información.” Lem, Memorias Encontradas en una Bañera, prólogo

“Memory... is not a psychical property among others; it is the very essence of the psyche: ... the ungraspable and invisible difference between traces.” Derrida, Writing and Difference, p 201

Metamnesia —‘meta’ (beyond) ‘mnesis’ (memory) — is a conceptual work of spatial music and audience participation touching on collective voice, memory, and space. The sound world consists of recorded voices by audience members that create an immersive storytelling experience. As an exploration of collective voice, **metamnesia** is the result of the interplay between audience and art, intimacy and the public sphere. As a spatial music work, **metamnesia** explores audio content analysis as a means for generative immersion. **Metamnesia** explores that which goes beyond memory, the ungraspable memory that resides in between the human and the non-human: in the difference of each memory and its delayed inscription, and in the immediacy and ethics of data access.

Website: <https://fdch.github.io/metamnesia>

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Description¶

Recording¶

In part one, individual audience members enter a recording room that reads and plays these words through headphones:

How do you leave a trace
the mark of your day
a single day on a sign
a wound, a sound
a word in space?

Trauma ? Denial ? Exclusion ? Survival ? Anger ?
Joy ? Love ? Hate ? Friendship ? Loneliness ?
Beautiffulness ? Ugliness ? Homelessness ?

Press the button to record. Press the button to stop.
Your voice will become space.

Performance¶

In part two, audience members enter an auditorium with at least 16 independent channels and one sub-frequency channel (See Technical Requirements). The audience is encouraged to move around the empty room. The room is dimly lit and emphasis is placed on the acousmatic movement of sound in space. The sound work is generative, ongoing, with neither beginning nor end. The sound can be described as a constant, ocean-like movement made of slowed-down and beautifully distorted samples. Most of the recorded voices are processed beyond recognition. However, the recorded voices are analyzed linguistically by an automated algorithm to find and separate some words. These words are then rearranged and mixed to build new stories creating unique traces across the room.

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Technical Requirements¶

The performance requires two separate rooms, a recording room and multichannel space prepared for a walking audience.

Recording room¶

This space can be temporarily built on-site, with minimal acoustic treatment. It consists of an isolated environment with:

- A Raspberry Pi (RPI) computer connected to * an audio interface, * a button interface for the audience, * an ethernet router
- The audio interface needs to have 2 input and output channels
- A condenser microphone is connected to the audio interface
- The microphone has a pop screen and it is in the center of the room.
- Below the microphone, there is a music stand with the note for the audience.
- Hanging on the stand, there are studio monitoring headphones.
- There is a dim light.

Note

The RPI Computer broadcasts the audio to a main server computer which automatically tags, analyzes, compresses, and stores the recording and its analysis.

Main server¶

The main server computer is in charge of the audio analysis and cataloguing, as well as the music generation. This computer needs to:

- establish a local network with which the RPI computer connects.
- connect to the main multichannel system for the audio generation.

The software running the audio is Pure Data, accessing each channel independently. Audio will be generated and spatialized **live**, and it will be sent to all channels, and there will be a live binaural rendering of the work for documentation.

Performance space¶

The space will include an audio interface suitable for the number of channels. There must be at least 16 independent channels and one sub-frequency speaker with another dedicate channel. For each channel, there need to be a speaker.

The speaker layout depends on the space, and many spaces provide their own setup. If the space is to be mounted, the speakers should surround the audience in two levels. The following may serve as guidelines on the disposition of the speakers. Speakers 1-8 are about 1.8m high and speakers 9-16 are about 2.5m high:



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Audio Samples¶

Here is a sample of the type of algorithmic and generative processes this work will have:

Your browser does not support the audio element.

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