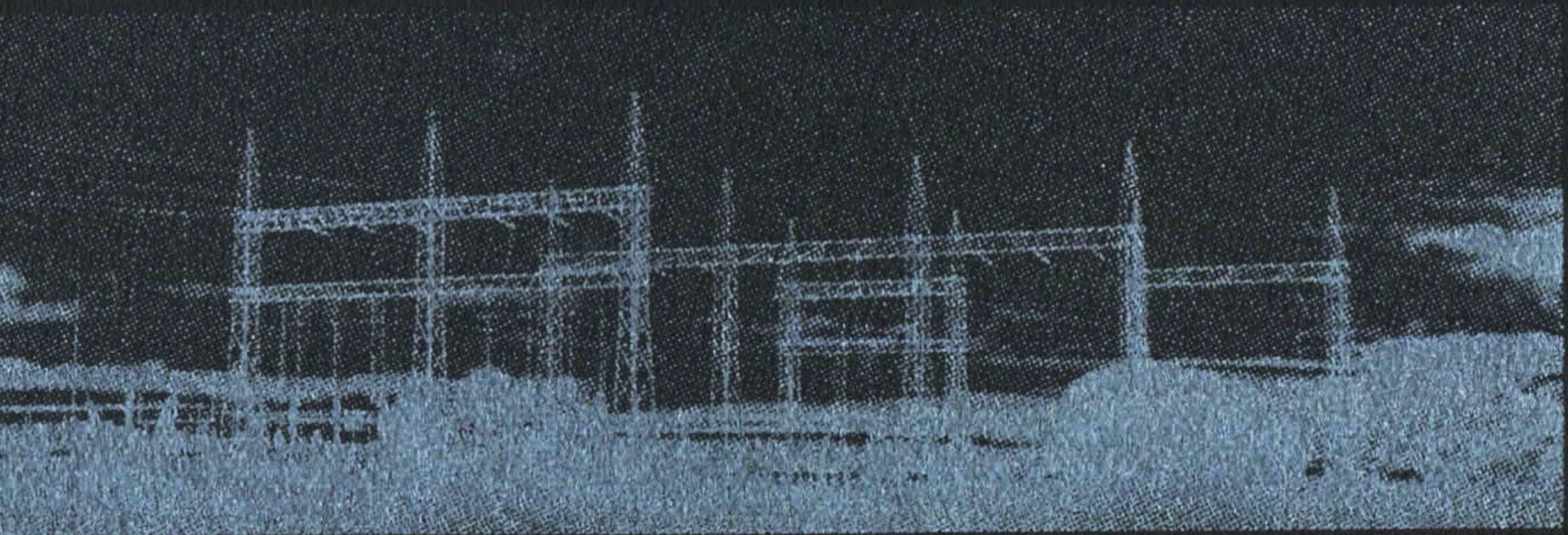



BLUETUNG

Under The Power Lines





Under The Power Lines:
Étude for AM Radio, Power Lines, Sferics and Ultrasonics

A Bluetung composition.

No sounds in this recording have been repitched, resampled or rhythmically sequenced.

All sounds appear as they (un)naturally appear around us.

Sferics recorded from Lake Mungo and Hattah-Kulkyne National Park.

Observed, gathered and assembled by Mitchell J.G. Reynolds from December 2020 to September 2021.

Produced at the Reservoir Institute of Natural Sound & Electronics Development, on Wurundjeri country.



A meditation on and reckoning with the frequencies that we have given governance over our lives, yet are just beyond our narrow sensory field.

An anthropocentric view would be that this is a kind of "aether music", but I'd like to concede that our fortuitous biology does not define the sonic "real".

Some frequencies in this recording are naturally occurring throughout the cosmos (and have been heterodyned into our hearing range) but most are created by us with complex formulas to govern their encoding and interpretation.

These are too ever-present to act as if they exist in some ethereal otherworld.

Add this piece to the noise already surrounding and passing through you.

It was as the sound of a
far-off glorious life,

a supernal life,

which came down to us,

and vibrated


the lattice-work


of this life of ours. Ω



...between language and understanding,
between the flotsam and jetsam
of environmental acoustic space...

Sound is ever present,
sometimes as a constantly shifting whir,
as a damp grain of footsteps,
the dronelike spangle of distant traffic,
or as the seemingly motionless air
that ripples past our ears,
the elegant stuttering trill
of a bird overhead. ☠





Is reality always disguised - always an
indecipherable intermodulation
between ourselves and
'what lies beyond'?

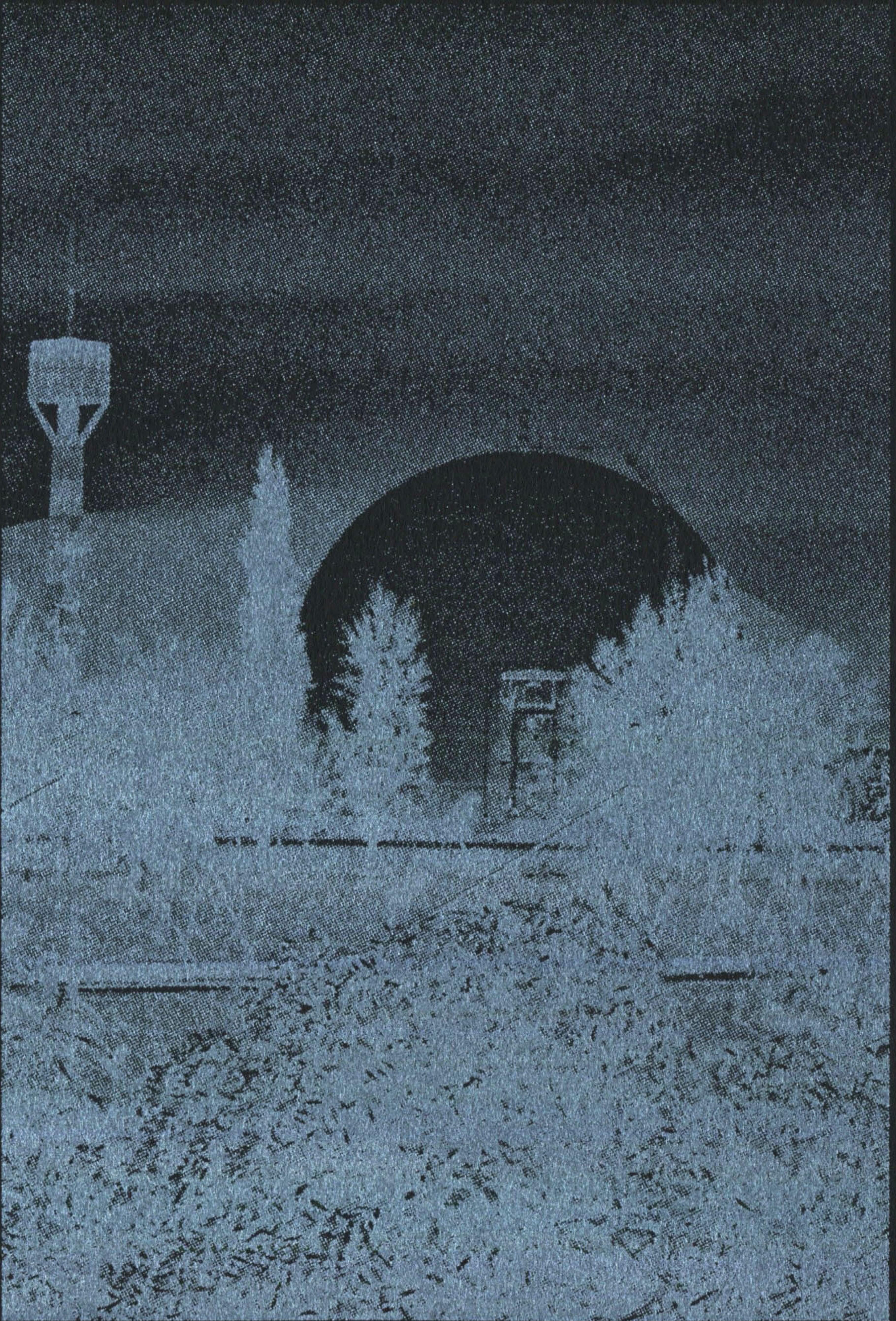
Having now found a way of sensing further
reality behind the object,
perhaps you are so gifted that you can now
step outside

material time

and view the object from
all possible perspectives
at one and the same moment...


Indeed, it may be that,
by shifting your formants in this way,
you can receive from the object
a spark which
energises many capacitors within you,
so that later on you can transduce this
energy into the
reality of time

... you can enjoy the world of creativity. *



What if we could sound out,
hear,
and perceive the shape of the universe
by bouncing sound around the torus?

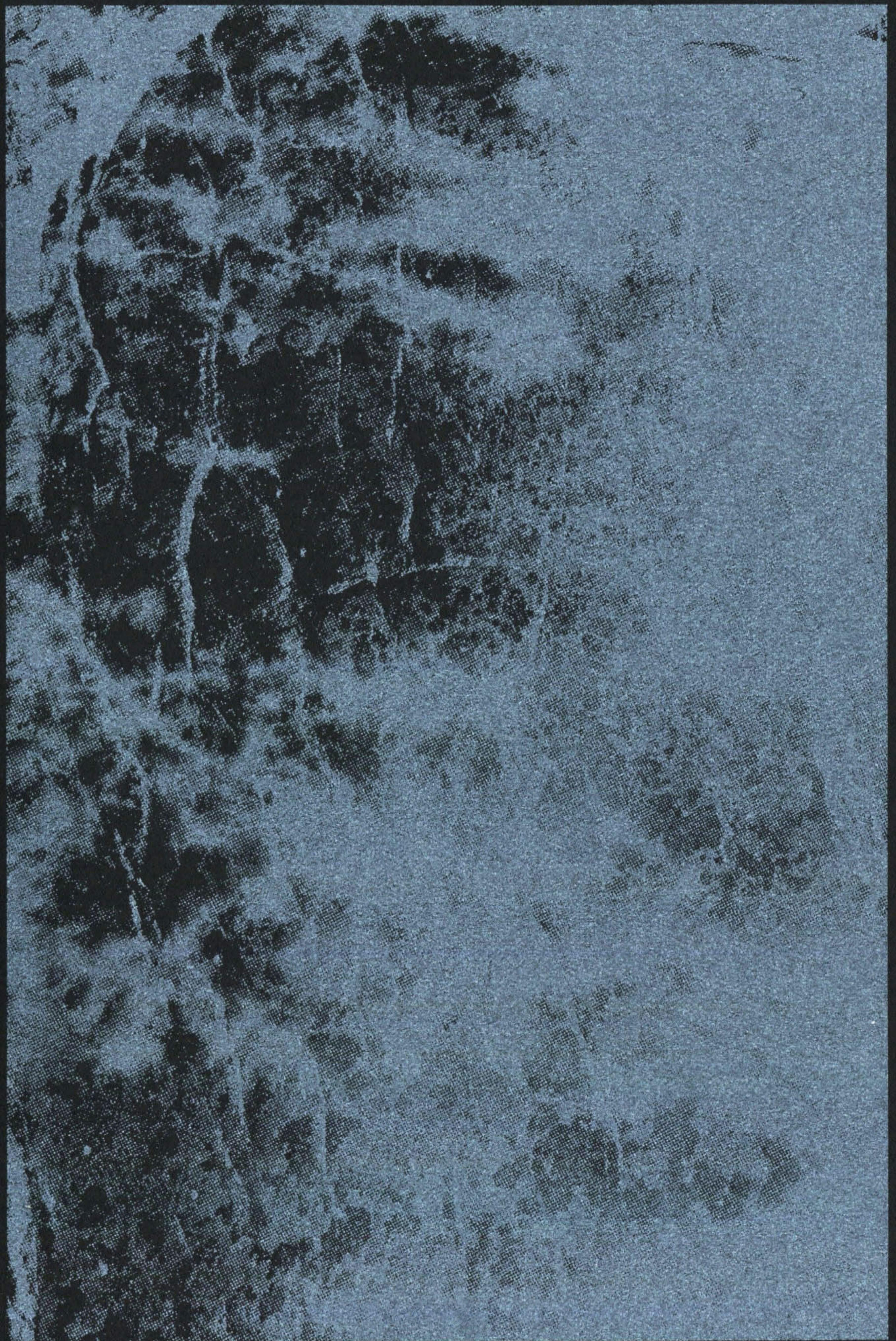
We don't have to be limited
to the physical definitions
of our
perceptual ranges.



Space is also reformed
by an inability to completely annihilate it through
telecommunications technology

and that space,
that inability,
can be perceived.

Now that the final telephonic triumph of
people hearing themselves
whisper
around the world
has been achieved,
the world is known through its delay,
its break
in instant solipsistic gratification.



As you walk the streams,
you hear different resonances as
the water flows in different places,

around sunken logs,
under grassy banks, and so forth.

It's sonically so rich.

There's no music that can emulate that
complexity.

The waveforms are complex
and aperiodic.

Nature is very noisy. ↗



Ω Henry David Thoreau, '*Journal II: 1850 – September 15, 1851*', 1906, The Riverside Press.

⊖ Robin Rimbaud, 'The Ghost Outside the Machine' in '*Sound Unbound: Sampling Digital Music and Culture*', 2008, The MIT Press.

⊕ Daphne Oram, 'An Individual Note: of Music, Sound and Electronics', 1972, Galliard.

≡ Pauline Oliveros, 'Quantum Improvisation: The Cybernetic Presence' in '*Sound Unbound: Sampling Digital Music and Culture*', 2008, The MIT Press.


∅ Laurie Spiegel, 'An Information Theory Based Compositional Model', *Leonardo Music Journal*, Volume 7, January 1998, The MIT Press.

† Douglas Kahn, 'Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts', 2013, University of California Press.

λ Alvin Lucier, 'Music 109: Notes on Experimental Music', 2012, Wesleyan University Press.



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