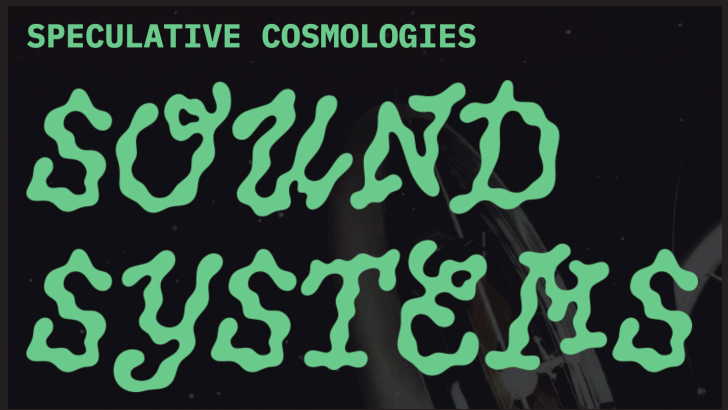


# WORLDS OF SOUND

Tracklist/Reader/Additional information

## INTRODUCTION



In October 2023 I was asked to provide a sonic accompaniment to the inauguration of the MA Industrial Design (VVFA) brief - 'Sound Systems' - to create a lecture /performance or prelude through sound, a compilation in the form of a mix, bringing together songs, sounds and noises that contain references of ritual, narrative and speculation to further explore.

Sound contains within it codes, clues, hints of associations and full blown narrative devices to illustrate and reveal cultures, belief systems, ontologies. Noise, describes processes, methods and evidences specific practices, happenings or traces of human and non human activity. Noise organised into sound and then designed into music can create worlds.

By exploring both the devices and reasoning behind the makers of sound we can consider their visions, hopes, dreams or fears through a multitude of styles and approaches. Worlds, from the macro to the micro, the real or imagined become realised through sound, telling stories, preaching fictions and narrativising our very existence.

The mix was made up of 4 acts - mainly sounds, songs and noises but with the occasional reading of texts that were narrated at different point in the performance. During the performance, a QR code was shared on screen for the audience to access some additional liner notes which follow on the following pages and were designed to be read either during the listening or kept for later.

The lecture/performance concluded with live improvised performance by Dan Scott and YKLU, of 'The Future Museum of Sound' a project developed by Dan that considers alternative pasts and futures of sonic technologies manifesting as a meditation on a fictional museum of future of sound.

# WORLDS OF SOUND

Tracklist/Reader/Additional information

## Act 1 - Cultures Embedded in Sound

SPECULATIVE COSMOLOGIES

SOUND  
SYSTEMS

### 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 Lombarde 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

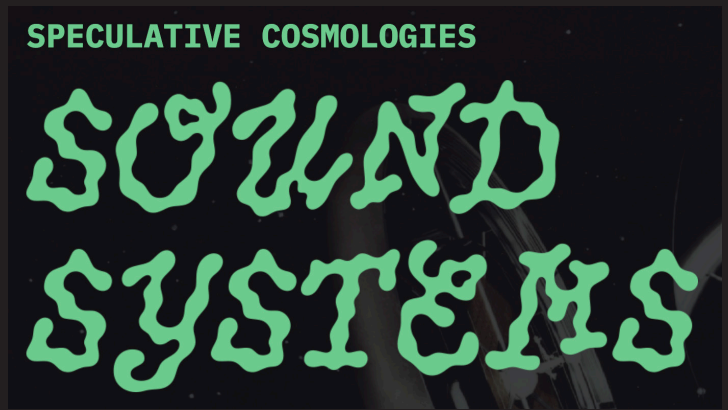
“Aurality (the sense of hearing), is a mode of engagement that because it cannot be captured by the eye - can exceed the boundaries by which our visible world is marked out for us: voice can travel incognito in intimate ways or across great distances,: radical listening can take place below the radar;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

Lynne Kendrick: Theatre Aurality

# WORLDS OF SOUND

Tracklist/Reader/Additional information

## Act 2 - Myths: Realised & Imagined



### Ursula K Le Guin: Music of the Kesh

Ursula Le Guin's novel always coming home told of a mythical future culture, complete with language, poetry and music – a speculative ethnography – which was realised with Todd Barton in an album – bringing the fiction to life through poem, sound design, song and specially made electro-acoustic instruments.

What levels of speculative social or cultural myth can be explored through voice or song?

### N Mortimer & K Rittberger – (ICO Bass)

My own work includes an experimental play titled Real Time is getting realer all the time, a conversation about cybernetic socialist utopias held between historic and imagined characters on a mainframe computer radio show as a form of future parable or social document. I designed and operated the ICO bass, an experimental musical instrument and prop (based on Stafford Beers' fascination with the icosahedron), to accompany its performance, which was improvised collaboratively by all performers to access a higher state of consciousness during the culmination of the narrative.

How does collaborative playing change the dynamic of an instrument and its performance?

### Karl-Birger Blomdahl – Aniara

Aniara is an epic poem by Harry Martinson which narrates the tragedy of a large passenger spacecraft carrying a cargo of colonists escaping destruction on Earth veering off course, leaving the Solar System and entering into an existential struggle – turned into an opera in 1959 – a clash of past forms and future speculations

How might you reimagine new stories for existing, more classical modes of music or sound?



## Magma

Magma were a prog rock band formed in 1969 who first album, Magma or Kobaïa), told a story of refugees fleeing a future Earth and settling on a fictional planet called Kobaïa – the band designed Kobaïan a lyrical language, the language of Kobaïa, a fictional planet which is the setting for a musical “space opera” sung in Kobaïan by Magma on fifteen concept albums

How does language inform or describe larger universes when sung and performed?

## Figrin D’an & The Modal Nodes (Star Wars)

You may know this band from the Star wars universe – the modal nodes among other fictionalised musicians show the opportunity for imagination and detail when world building cosmic mythologies. As with the entire Star Wars worldbuilding complex the detail provided for Figrin D’an is designed to a cosmic level and the band offers greater understanding to a future myth of music making in a galaxy far away.

What fictional musical groups could offer a gateway to invented instruments or rituals?

## Corvus Nebulus

The Dungeon Synth genre was born out of black metal music by producers wanting to explore more synthesised, dark ambient sonic space evoking images of mediaeval times, castles, dungeons, and fantasy themes. Predominantly instrumental the layered designed worlds created by soundtracking fictive ideas from authors such as Tolkien presents atmospheric and mythic contexts that blur the boundaries of game soundtracks and epic realities.

“When you listen to dungeon synth you are making a conscious choice to spend your time in a graveyard, to stare, by candle-light, into an obscure tome that holds subtle secrets about places that all sane men avoid.” – (Tv tropes)

How can sonic atmospheres become an engine for mythic context?

## King Geedorah

Hip hop has so many examples of story telling, – MF DOOM who also uses King Geedoroah as a pseudonym is perhaps one of the late great masters of this. Fusing a comic book mythology of godzilla characters and a sonic mosaic of cartoon tropes and samples to accompany a multi faced fictional world building in rap.

What pop cultural characters could be co-opted to form new sonic fictions?

## Invisible Skratch Pikles

A super group of turntablists, led by Dj Qbert who wraps many of his experimental hip hop albums within mythical stories of the planet Xectar, quite rightly proclaiming that the Dj crew are sorts of aliens from another planet, able to manipulate and harness the sounds of vinyl into an entirely different form of communication.

What hyper specific skill set of sonic manipulation could persuade an otherworldly presence?

## Readings:

"Orpheus, is that you? I was confounded. "No" replied Andre, Orpheus is not I. Orpheus was not a man, nor a being, living or dead. "I can imagine how the allegory I have just offered you bursts against your classical recollections. I believe it to be true, however to the exclusions of those teachings. Orpheus? It is in our evolving humanity, the desire to hear and be heard: the power to live and create in sonority; it is the ideal symbol of our escape from the dank and crude score or our Archean sensations rendered through base visions, wrought from staring, kneading, groping. "Theres no evidence any Orpheus ever was, as a being; only Orphic powers, whos apogee, in our present humanity, allows us to conceive of the world in this way: a sonic essence from which proceeds a whole series of attributes which once dominated the extent of things, the movement!

Victor Sagalen: In A Sound World

THE STORY BEGINS SOMETIME in the late 1980s, with a drilling expedition led by Russian engineers in an unknown location in Siberia. The team had drilled nine miles deep into the Earth's crust when they broke through to a cavity. Surprised and excited by their discovery, the engineers dropped a variety of heat-sensitive monitors (including a microphone) down through the hole. When they pulled their devices back up, they found that temperatures inside the open well reached a searing 2,000 degrees Fahrenheit.

It was what the engineers found on the microphone, though, that was truly shocking: about 20 seconds' worth of tortured, terrifying screaming.

Many of the engineers were said to be so disturbed by what they heard that they left the site immediately; the few who made the mistake of staying were visited by a gigantic, demon-shaped plume of gaseous smoke that erupted from the hole later that night. Some versions of the story held that the remaining engineers were visited soon afterward by mysterious medics who administered a drug that erased their short-term memory.

The Well to Hell: Katie Heaney / Pacific Standard

"Need every word be translated? Sometimes the untranslated word might serve to remind us that language is not meaning, that intelligibility is an element of it only, a function. The untranslated word or name is not functional. It sits there. Written, it is a row of letters, which spoken with a more or less wild guess at the pronunciation produces a complex of phonemes, a more or less musical and interesting sound, a noise, a thing. The untranslated word is like a rock, a piece of wood. Its use, its meaning, is not rational, definite, and limited, but concrete, potential, and infinite. To start with, all the words we say are untranslated words."

Ursula K Le Guin: Always Coming Home



## Readings:

A wild boar was wreaking havoc throughout the country. No one dared venture into the forest where it ran about. With its tusks it ripped to pieces anyone who was bold enough to pursue it and attempt to kill it. Then the king proclaimed that anyone who could kill the boar would receive his daughter for a wife.

There were three brothers in the kingdom. The oldest was sly and clever; the second was of ordinary intelligence; but the third and youngest was innocent and slow witted. They wanted to win the princess, so they set forth to seek out the wild boar and kill it.

The two oldest ones went together, while the youngest one went by himself. When he entered the woods an old man approached him. He was holding a black lance in his hand, and said to him, "Take this lance and fearlessly attack the boar with it, and you will kill it." And that is what happened. He struck the boar with the lance, and it fell dead to the earth. Then he lifted it onto his shoulder, and cheerfully set off toward home.

On the way he came to a house where his brothers were making merry and drinking wine. When they saw him with the boar on his back, they called to him, "Come in and have a drink with us. You must be tired." The innocent simpleton, not thinking about any danger, went inside and told them how he had killed the boar with the black lance, and rejoiced in his good fortune. That evening they returned home together. The two oldest ones plotted to kill their brother. They let him walk ahead of them, and when they came to a bridge just outside the city, they attacked him, striking him dead. They buried him beneath the bridge. Then the oldest one took the boar, carried it to the king, claimed that he had killed it, and received the princess for a wife.

Many years passed, but it was not to remain hidden. One day a shepherd was crossing the bridge when he saw a little bone beneath him in the sand. It was so pure and snow-white that he wanted it to make a mouthpiece from, so he climbed down and picked it up. Afterward he made a mouthpiece from it for his horn, and when he put it to his lips to play, the little bone began to sing by itself:

Oh, dear shepherd  
You are blowing on my bone.  
My brothers struck me dead,  
And buried me beneath the bridge,  
To get the wild boar  
For the daughter of the king.

The shepherd took the horn to the king, and once again it sang the same words. After hearing this, the king had his people dig under the bridge, and they soon uncovered the skeleton. The two wicked brothers confessed their crime and were thrown into the water. The murdered brother's bones were laid to rest in a beautiful grave in the churchyard.

The Brothers Grimm: The Singing Bones

# WORLDS OF SOUND

Tracklist/Reader/Additional information

## Act 3- Folklore & Value Systems

SPECULATIVE COSMOLOGIES

SOUND  
SYSTEMS

### Sun Ra

Black music has often operated as protest strategy as well as a portal for developing ideas about new futures for Afro-diaspora's – Afro Futurism is a space of emancipatory fiction that expresses current concerns through future projections, often reliant on historic references, and music culture has been one of the more potent creative spaces that Afrofuturism has operated within. Sun Ra is arguably one of the fore-fathers of the AfroFuturist sonic world – embedding political views and reactions to oppression into a fantastic jazz inspired reality.

How can a folkloric master narrative be born out of cosmic concerns today?

### Fulu Mizaki

The Fulu Miziki Kollektiv develops the afro-futurist culture as an eco-friendly Punk-Assemble collective of artists who come straight from a future where humans have reconciled with mother earth, and with themselves. They build on the origins of Afrofuturism, to support a pan-African message of artistic liberation, peace and a severe look at the ecological situation of the Democratic Republic of Congo and the whole world, commenting perhaps on our current extractivist behaviour in the region of the Congo to support the digital revolution we live in today,

How can current techno-political concerns be co-opted into the world view of a traditional band?

### Drexciya

An afrofuturist detroit techno duo who pushed the political boundaries of other detroit techno acts and introduced a sci-fi saga of the undersea civilization of Drexciya, whose water-breathing residents were the descendants of pregnant African women cast overboard in the Atlantic during the time of the slave trade. This narrative became a politically charged baseline for their music to remind its listeners and dancers, of the origins of black oppression via the slave trade, a value system and protest operating in 4/4 time, and has created a whole host of art works and interpretations of a mythology around the "Black Atlantis"

What appropriation of emerging styles could offer gateways to past or present value systems?

## Symphony of sirens – Arseny Avraamov

The russian revolutionary composers implanted new values onto sonic systems, Araamov famously created a symphony of sirens using military guns, sirens and machine guns to create an expanded symphony to be heard across cities, and to capture a new drive of collective industrialised sound as political force at a time where industrial achievements were being used to narrate huge political and social movements of change, hopes, and socialist dreams.

How could today or tomorrows infrastructure be used to create city wide symphonies?

## Rough music

The practice of rough music or Charivari is the social practice of protest through sound, using the most easily available sound devices possible – this is sound as anger or celebration – the shanghai covid protests show that its practice spans centuries and continues to provide a collective folk-act of resistance, protest and solidarity.

What does dissent sound like? How does collective sound making operate as a self organised system?

## Godspeed you black Emperor

Godspeed you Black Emporer's! Dead Flag blues uses a script from an unmade film that evokes a darker reality, using evocative narration over atmospheric sound to encapsulate and represent the late 90's social experiences of many in the western era of recession. Here a folkloric use of both oral history (Godspeed often use field recordings expressing political views) and musical expressions of forboding ritualesque power to create post-rock soundscapes that infuse an energy of discontent with an occasional signal of hope.

What poetic story telling could be used to portray a new era of space exploration?

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## Readings:

Sonic Fiction is the packaging which works by sensation transference from outside to inside. The front sleeve. the back sleeve, the gatefold, the inside of the gatefold , the record sleeve itself. the label, the cd cover, Sleeve notes, the cd itself; all these are surfaces for concepts , texture-platforms for PhonoFictions. Concept feeds back into sensation, acting as a subjectivity engine, a machine of subjectivity that peoples the world with audio hallucinations....."

Kodwo Eshun: More Brilliant Than The Sun

You are not censors but sensors, not aesthetes but kinaesthetes. You are sensationalists. You are the newest mutants incubated in wombspeakers. Your mother, your first sound. The bedroom, the party, the dancefloor, the rave: these are the labs where the 21st C nervous systems assemble themselves, the matrices of the Futurhythmachinic Discontinuum. The future is a much better guide to the present than the past. Be prepared to be ready to trade everything you know about the history of music for a single glimpse of its future.

Kodwo Eshun: *More Brilliant Than The Sun*

Afrofuturism unravels any linear model of the future, disrupting the idea that the future will be a simple supersession of the past. Time in Afrofuturism is plastic, stretchable and prophetic—it is, in other words, a technologised time, in which past and future are subject to ceaseless de- and recomposition.

Mark Fisher: *The Metaphysics of Crackle*

"I'm not real, I'm just like you. You don't exist in this society. If you did your people wouldn't be seeking equal rights. You're not real, if you were you'd have some status among the nations of the world. So we are both myths. I do not come to you as a reality, I come to you as the myth because that is what black people are: myths. I came from a dream that the black man dreamed long ago. I'm actually a presence sent to you by your ancestors."

Sun Ra

# WORLDS OF SOUND

Tracklist/Reader/Additional information

## Act 4 - Time Zones & Wormholes

SPECULATIVE COSMOLOGIES

SOUND  
SYSTEMS

### 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 Kepler's 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](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?

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## 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



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.

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 communicate to someone else what your favourite sound is?

Pauline Oliveros: Sonic Meditations

# WORLDS OF SOUND

Tracklist/Reader/Additional information

## Act 4.1 - The Museum of Future Sound



Via: <https://thedreambureau.co.uk/2023/06/20/dan-and-yklu-museum-of-future-sound/>

I've been performing with YKLU aka Nick Mortimer recently combining spoken word, singing, percussion and live modular synthesis. Our first performance was a reading/deconstruction of a long poem I wrote over Christmas called The Museum of Future Sound. The words were partly inspired by some of the thinking that went into my collaboration with Cathy Lucas during November 2022 – considering alternative pasts and futures of sonic technologies – and this manifested as a meditation on a fictional museum of future of sound that held all the potentials of sound and listening within its oak-pannelled, problematic walls. The words, plus some bamboo flutes and percussion, were sent through YKLU's magic boxes and emerged as a dream-state, accompanied by AI images of what the museum may have/will look(ed) like.

What other institutions can be reimagined for a sonic futurism?

How can current machine learning technologies become the providers of performative material?