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I played | here for you | like so | now | listen good

On Disrupting the Exchange in Sound Composition and Reception

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Abstract:

The following commentary focuses on the discussion of a developing research practice in sound composition which seeks to apprehend reception context by prioritising acts of 'reading' in both the generation and (re)presentation of materials. In particular, this commentary reflects on the development of compositional methods based on: the recording (documentation) of everyday, arbitrary action and events; the editing of recorded materials, and the restaging of materials in contexts which work to destabilise the 'readability' and coherence of an emergent 'work'. By relating this developing practice to examples of minimal, acousmatic and electroacoustic composition, and those of post-modern theory, minimal art and contemporary theatre, this commentary will summarise an cross-disciplinary research practice motivated towards problematising both reception context, and 'completeness', as they pertain to 'music' - as object, event, and idea.

a. To begin: On Composition as Research

I would like to begin with this brief note on the nature of the research which I have been engaged in. I take the view that sound composition is by its nature (practice led) research, in that it is a practice of actions which strive to understand ‘the logic of materials’. Music is often regarded as being both the instigator and the mark of social relations, with its composition afforded the status of praxis, and the function of socio-political analysis. Similarly, my own practice has been engaged in an activity of analysis, one which seeks to incorporate the means and relations of its production into its evolving methodologies. The consequences of this research, demonstrated in part by the portfolio, can be considered as results which ‘begin by responding’.

With this in mind, it seems important to refer briefly to the relationship between this text, and the composition portfolio which it accompanies. This text is not intended as a demonstration of method, rather as a summary of it, which seeks to be as clear as possible without inflicting violence on the practice it (tentatively) aims to ‘unpack’. Evidence of this ongoing research continues through the sound work I am currently engaged in, and can also be accessed via the objects I have submitted. However, this work (this research) exists as process and as such is always in motion, is always performative, and thus cannot be returned to the object here. I hope however, that this text will give an insight into the process of research that I have been, through a practice of sound composition, engaged in.

b. Value and Function: ‘composer’, ‘work’, and ‘audience’

It seems to me that disposability is the incarnation of the new possibility of immaterialism. In other words the value of an object is not in the object. It is in how people think about it, how they got it to you, and what you can do with it, but it isn't a valuable thing anymore ¹

The concert...remains operative in repetitive society. But the spectacle is more and more in the hall itself, in the audience's power relation with the work and the performer, not its communion with them ²

Despite their differing emphasis, both of these comments converge around an issue of central importance through the development of sound composition over the last 70 years – how we might define a locatable value and function for ‘music’. As a sound engineer who mixes rock bands in the same room, with the same equipment most nights of the week, and as a consumer of music, who no longer buys their own records, but downloads and plays immaterial files, this has also become a primary concern of my own evolving creative practice in composition. This practice has more or less always focussed on processes of recording and live performance, and in its infancy, imitated the procedures and functions of commercial recording artists as slavishly as did my own activities as a consumer replicate appropriate behaviour for the archetypal ‘music fan’. However, as this practice has developed, it has served as a means by which to test the limits of concepts such as ‘composer’, ‘music’ and ‘audience’, and as a process of complicating and interrogating the conventions and contexts which frame the self-conscious production and consumption of ‘music’ in the present day.

Of particular relevance and interest to this practice has been the role that music, both recorded and ‘live’, plays in shaping ‘social realities’, and therefore in shaping the limits of its own production and consumption. In an age of mass-production and ‘disposability’, it is perhaps the case that the role of music has been gradually refined as that of an *instrument* of power. Indeed, it does increasingly seem that ‘music’ (as object, event and

idea) serves to facilitate the reinforcement of power relations between media (as technology) and consumer, and that the role of ‘audience’ as the receivers of music performance, live or recorded, has become a performance role of (socio-economic) self-confirmation.

The introduction of recorded sound to the field of composition and its development during the last century has accompanied a general tendency towards increased control over materials by consumers. Recording equipment, complex and expensive at its outset is now cheap and accessible, and continues to develop in step with a digital media industry which has embedded itself deep within social life, with recorded and repeatable audio, image and video content providing a mediating language for relationships between people. These continuing developments in documentation and mediation have had great significance for concepts such as the ‘composer’ (who now ‘tunes the world’ and assumes and replicates the role of the ‘listener’ in production), ‘work’ (music) - closely linked with property and copyright (which dissolves in a sampling culture of increased technological and consumer control over content), and ‘audience’ (the idea of which as a reactive collectivity becomes lost in the perpetual reflection of the act of audience participation itself). And while these blurrings and confluences have served to delegitimise existent structures and hierarchies separating maker, made and viewer, the concurrent diminishment in music’s objective value and increase in the value and power of (commercial) mediation, continues to have the ultimate effect of empowering global media - as means, materials, site, context and as producer of agents.

To assert that in the post-industrial era the Creative Industries must turn their attentions to the ‘production of demand’ amounts to a basic tautology of late capitalist economics. However, the consequences of this are a climate in which creative products serve as the materials of global (mass) media which exist to create ‘social realities’, consumer models which shape relations of consumption. Echoing John Cage (Edgar Kaufman) and Jacques Attali, I would posit that the scene of reception of composition has become more valuable, meaningful and powerful, than the object, the thing we all came to hear, and that the apprehension of this scene, of the encounter between subject and object, the point

of collision between the confused and interchangeable concepts of role, means, materials, site, and context – The Exchange - should be attempted in a practice of sound composition which seeks to defer its own limitation and perversion. With this in mind, I have tried to pursue a practice of problematising ‘reception’ at all stages in the production and consumption of sound work. This has led to the development of (temporary) methodologies in complicating my own relationship with compositional means and materials, and with the acts I have engaged in throughout, among them a behaviour of improvised ‘reading’. I have also focussed on problematising matters of site, and on fragmenting the ‘objects’ which have emerged from this practice.

These and other tendencies have emerged throughout this course of study, which has all the while been dictating its own terms of judgement. These terms, those of the institution’s requirements and power relations, are perhaps among the most significant in terms of what has eventually come to form the ‘composition portfolio’ that we now reflect on. The course requirements themselves act as limits on the work submitted, which in a sense was made to be judged via standardised criteria. The need for each submission to participate in its own appraisal dictates fundamental requirements of the pieces submitted – perhaps above all, the need for their completeness. In order that a judgment can be made there must, it seems, be some thing to judge. Similarly, in relation to the role of media in generating disposable products, completeness is a prerequisite of commodity form, which requires that an object must be limited, knowable and repeatable. Accordingly this research started with a process of engaging in sound composition by complicating notions of its completeness. Throughout this work I have tried to develop strategies for resisting (deferring) the completeness, repeatability, and knowability of what is produced, in an effort to disrupt the scene of reception - The Exchange (between roles, means, materials, site).

c. Completeness (Disposability)

The whole is the untrue³

John Cage's 4''33 is a useful benchmark in any consideration of problematising 'completeness' as regards sound composition. This oft referenced piece is perhaps so appealing in the retelling because it uses such simple written instructions to call attention to implicit limits acting upon traditional modes of music composition, performance and reception. By deploying the inaction of the 'performer', the piece throws the roles and functions of performance - as action, object and event - into sharp relief, effectively reflecting attempts to complete, know or resolve the piece's performance, through an act of 'reading', back on themselves. Composers working as part of the Cage-inspired Fluxus movement developed similar strategies of fragmentation and interruption, calling into question hierarchical traditions and relations perceived to be latent in conventions of music composition and performance. Notably, George Brecht, in his 'event-score' pieces *Comb Music (Comb Event)* and *Drip Music (Drip Event)* used written instructions to provoke tension between, on one hand, attempts to resolve objects, events and actions by understanding their functions, and on the other, the piece's written content which at once suggests and resists readability. *Comb Music*, for example asks for the 'performer' to pluck each spine of a comb in succession, before adding the further instructions:

Second Version: Sounding comb-prong

Third version: Comb-prong

Fourth version: Comb Fourth version: Prong⁴

This piece has the effect of problematising the received roles of composer/performer/audience by conflating and destabilising the functions of each, which dissolve in a state of interchangeability or 'flux'. While Cage's example forces its participants and audience to listen 'outside the box', Brecht's scores seem to operate on a

macro-level, effectively casting the performer as the audience to their own performance (their reading and acting) and in the role of a kind of ‘neutralised’ musician, by stimulating ostensibly ‘meaningless’ behaviour.

The early sixties work of both Cage and Brecht can be understood to use minimal performance directions to interrupt or displace efforts to read the activity they stimulate, thereby calling attention to means and materials which inform reception or performance context, and catalysing self-conscious acts of reading, in order to render the implicit expectations which may frame the act of reading (listening) explicit. The recorded work of John Oswald often functions similarly, using well-known recorded music to disorientate the role of the listener as it relates to commercial music - a culture of music production and performance based on repetition and familiarity. In his best-known recording, *Plunderphonic (album)*, Oswald uses recorded ‘ready-mades’, well known recorded music by the likes of Michael Jackson and Dolly Parton, producing representations of the original material by making incongruous, abrupt loops and altering the pitch of the materials. By using simple studio editing methods, Oswald creates ‘new’ sound-objects which disrupt and interrupt the familiar recorded work, effectively playing the listener’s memory of the ‘original’ against itself. The sense of a playing back of warped or damaged ‘originals’ also casts suspicion on both the playback media and storage format which holds the music, with the destabilising skipping and warping of well-known songs pitting our faith in the original recordings against that in the machines which play them.

Each of these examples, *4”33*, *Comb Music* and *Plunderphonic (album)*, employs strategies of complicating sound composition/performance means, in order to emphasise and obstruct the efforts of the listener to resolve (complete) the ‘work’. Accordingly, each example was instructive while researching methods by which to disrupt ‘completeness’, and proved useful in the development of comparable processes which resulted in the first portfolio submission.

The process of making which resulted in the submission *ABSOLUTELY the best ABBA since ABBA* began with a consideration of such notions of completeness, and of the expectation and reaction of the listener/audience (marks of production of consumption) during a process of documenting action by making sound recordings. For this I used a portable cassette recorder and the ‘voice recorder’ function in my mobile phone to collect recordings of applause from music concerts. Applause seemed appropriate source material, as it can be understood as indicating the end, or limit of a performance, and is a focus of reaction to a performance event. During this process the same recording equipment was used to capture recordings of other ‘action’ over a period of weeks, usually the documentation of ‘everyday’ activities. Apart from the applause recordings and a short recording of me playing the opens strings of a guitar, decisions to document action were spontaneous, based on the feeling that a particular situation might yield a useful result. I treated the recording process as improvisation, or rather as an inversion of improvisation – rather than creating content based on an expressive impulse of sound-making relating to a situation, I ‘extracted’ existing content from situations I was otherwise passive to – the recording device temporarily listening for/with me.

Then I set myself the task of arranging these sources into a composite recording, focussing on two short samples in particular – one of the tape recorder ‘record’ function being engaged (expectation), and the other of an applauding audience (reaction). By book-ending sections of no sound information with the ‘tape-engaging’ and ‘applause’ sounds, I found that I was able to frustrate my own expectations as a listener while arranging the sounds, which suggested a kind of lack of ‘event’.

Later other recorded samples were introduced. These included recordings of a conversation between myself and a bank teller about having lost money, waiting quietly in a taxi, and talking to my partner about making the piece. The plan was to include the process of making the piece in the outcome as much as possible, even as far as including the sound of contemplating it, striving to make it, or discussing ideas and research related to it, so as to refer back to production processes regularly, limiting any tendency of the recording to provide a purely abstract, sensory experience for subsequent listeners. The

title was taken verbatim from an advert for a touring ABBA tribute band, which seemed to resonate with some core considerations relating to completeness, disposability and recording/repeatability. ABBA is intended as both a reversible form, and to suggest an allegory for pop music, a medium I still operate in the fringes of as a composer and performer. Later, I added a quiet recording of a fragment of ABBA's S.O.S (title again reversible) playing while I watched TV shopping channel QVC, a rather loaded scenario intended to jokingly allude to a banalisation of 'music' as 'entertainment'. This ABBA recording repeats quietly in reverse at the end of the composite recording.

The cover image for the resultant CD is a copy of a photograph of a deserted supermarket with the (degraded) ABBA logo superimposed over it. Again, this is intended to resonate with notions of 'music' as a valueless branding exercise. *ABSOLUTELY the best ABBA since ABBA* can be understood as an effort to engage in sound composition which strives to resist completeness, albeit allegorically, and to problematise notions of its own means and function, within the act of making.

Similarly to *4"33*, the 'silent' passages deflect attention back on the expectation and response of the listener (suggesting the absence of 'event'), while devices such as the use of irregular loops of the tape recorder engaging and disengaging call attention to the role of the recording format (as compositional means) as in Oswald's recorded works. This frustrating tape-recorder engagement/disengagement also hints at the activity of controlling the sound-object within the recording, which the listener in turn can view 'from the outside'. In this way, the listener's own role as consumer in 'control' of the material is rendered within the recording.

d. Playing and Being Played: Improvisation and Mime

The process of making which resulted in this first submission, and which continued to evolve through the making of each submission can be summarised as follows:

- The capture of sound materials by recording ‘everyday’ situations
- The improvised editing and combining of materials, resulting in composite recordings
- The ‘re-staging’ of materials through a practice of ‘producing’ performance/reception context by responding to performance/reception means, materials, sites, roles...

These strategies can be understood as having developed from a previous practice of ‘instrumental improvisation’. Having formerly performed as a solo instrumental improviser, I developed a sense that the emphasis that these performance situations were placing on the activity of *performance* (separate from everyday activity), and on the musical instrument as a pre-loaded symbol of expressivity, were limits to the development of a practice in sound composition aimed at interrogating performance means and circumstances. Gradually, I replaced instrumental improvisation as a means to generate sound material with a practice of carrying numerous portable recording devices with me and recording sound while carrying out everyday tasks, prioritising the recording of seemingly arbitrary situations and actions. A useful parallel can be found in the work of painter and performance artist Allan Kaprow. On the use of everyday situations in his performance work, Kaprow comments

Intentionally performing everyday life is bound to create some curious kinds of awareness. Life’s subject matter is almost too familiar to grasp, while life’s formats (if they can be called that) are not familiar enough⁵

This gradual focus on everyday recordings can be understood in part as a consequence of and a response to the kind of ‘emancipatory’ improvisation typified by the group AMM,

variants of which are practiced widely today. As members of AMM, Eddie Prevost and Keith Rowe each were engaged in their own reciprocal practice of largely group improvisation. Their developing practice focused on unseating many of the traditional hierarchies at play in composed music, again conflating the roles of composer, performer and audience, this time by developing a reactive playing method, focused on the practice of listening and responding to the collective whole, rather than on virtuosic instrumental skill, or on fixed forms and durations. Through these methods AMM sought to develop a practice in which ‘improvising musicians are searching for sounds and their context within the moments of performance’.⁶ This practice of ‘unmediated’ performance effectively stood as a radical alternative to fixed form compositions, encouraging alternatives to traditional playing techniques, and focussing on creating in the present rather than articulating development through form. These notions of perpetual collaborative invention were self-consciously political in the case of AMM, whose commitment to improvising was born out of a quest for ‘a form of music which...counters the ethos which characterises capitalism; with its emphasis upon market relations, and all the social forms and attendant attitudes that follow in its wake.’⁷

Indeed a practice of instrumental improvisation or free playing does seem to resist repeatability through a focus on (re)skilled expressivity through the instrument, and through a kind of a-historical, non-referential presence in performance. However, such improvisation places emphasis on technological means (instruments) while aggrandising the ‘act’ of expressing oneself in the abstract, and can tend to rest on the valorisation of ‘pure sound’. Perhaps this practice can be seen to promote acceptance and cooperation on one hand, while pedestalling strategies of escapism on the other. Japanese multi-instrumentalist and improviser Keiji Haino is another example of an artist engaged in an improvisatory practice which is built upon notions of emancipation relating to presence. Haino aims, through performance, to achieve moments of absolute subjectivity as a vehicle through which to briefly transcend/explode himself as subject. The title of the 2005 live release *Reveal'd to none as yet - an expedience to utterly vanish consciousness while still alive* affirms Haino’s logic of hyper-subjectivity, traceable to an ‘Artaudian’, romantic view of positive nihilism which presupposes the primacy of the utterance.

In response to these and other examples, I have developed a practice of inverse improvisation, based on; recording as an act of documenting (situation), editing as an act of allowing or rejecting material, and performing/producing/presenting (materials) as an exercise in displacing objects through assemblage. This practice of (inverse) improvisation is tantamount to the miming of consumer behaviour as a production process – and to ‘disrupting the exchange’ by both ‘playing’ and ‘being played’ (by materials, means, sites...).

While making *NOT_WITH (music)* I wrote the following down:

I am carrying out tasks while
Improvising the recording of them
Using each device as an
Attendant ear.
The improvisation (with the devices) is not distinct from
‘what I am doing’
In this case
Making a piece
Buying coffee
Pissing
Breathing
Walking to a destination
Etc.
The ‘performance’ (of recording) becomes absorbed into
General ‘action’ and therefore does
Not constitute meta-presence
Rather one of many presences

Against the evidence of this (here)

The second process of making (the composition portfolio) led to the submission called *The Golden Boy Eats*. Having been asked to ‘write on something’ in an MMus research seminar, my response the same afternoon was to redact the cover of a Beach Boys 12” record which used to belong to my father – removing content (letters) from the words ‘The Beach Boys, 20 Golden Greats’, to leave the remaining letters to spell ‘The Golden

Boy Eats'. Continuing to investigate notions of completeness, while pursuing the disruption of reception context (exchange) through a practice of recording-as-improvising aimed at conflating my own roles as composer and listener, I made a single recording with a portable stereo recorder while eating a bowl of soup and listening to Beach Boys song *You're So Good To Me* (from the same *20 Golden Greats* album). While this recording was made quickly and without much thought the same afternoon as the redacting took place, the combination of actions – redacting the album cover and making the recording – seemed to suggest an inner logic or psychological gravitation towards notions of passivity, greed, and (inherent) privilege.

The subsequent decision to combine these first two actions by presenting the 'eating' recording on CD, but submitting it in the now redacted vinyl cover, introduced a tension between each storage media (CD and vinyl) as notional, generational sites of the work – the CD as the banalised update of the coherent, readable original. To further tease out this tension I developed the eating recording further, looping tiny (millisecond long) fragments in a computer sequencer to create a monotonous buzzing (akin to a CD skipping), which was extended into an intrusive, digital clipping. Finally, while playing back this descending drone, I improvised the muting and unmuting of the original eating recording, occasionally revealing it while the drone developed continuously. With the same stereo recorder I recorded the process of editing the sound, which translated as the sound of fingers on a computer keyboard, engaged in repetitive action. This process of improvised redacting, recording and editing constituted an attempt to challenge present notions of my own role, and the circumstances, means and media by which the piece was being made. The recording of typing was included at the end of the eventual composite recording to force attention back to process of making, while suggesting parallels between the ideas of - technical means as compositional material, the role and status of 'the composer', and the technification and standardisation of labour. A photograph was attached the card the CD was mounted on – of my father feeding me crisps on a beach when I was a baby. This exchange can be seen to mimic the exchange between the 'original' Beach Boys recording and the composite recording I made, and also perhaps the exchange between the vinyl and the CD, as sites and media.

This process of making coincided with reading Jacques Derrida's *The Post Card*, a text which proved instructive as a comparable example of using one art-form to comment on another (ekphrasis). *The Post Card* provided a working example of the simultaneous invoking and closing down of possibilities offered by multiple readings of the same source 'text' (post card/Beach Boys cover), thereby facilitating the complicating of the exchange between the composer (as maker) and materials (as product). On the cover of 'The Post Card', Derrida writes:

The thick support of the card, a book heavy and light, is also the spectre of this scene, the analysis between Socrates and Plato, on the program of several others⁸

The Post Card proved useful both in its self-reflexive treatment of writing-as-process (recording-as-process) and in its strategy of using readymade materials as the catalyst for a constellation of associated ideas and processes.

The process of making *The Golden Boy Eats* was a turning point for my research practice in sound composition. Through an introduction to the writings of Derrida, and other examples of post-modern/critical theory, I was able to identify precedents and functions for some of the devices which had been latent in my practice thus far. By beginning to 'write on' readymade materials, and to regard the act of recording as a tracing of experience, it became possible to begin to further alienate my 'compositional will' from the source materials generated, and so to avoid some of the idealism that previous efforts had been reducible to. In conjunction with this development, I began to self-consciously conceptualise the combined practice of recording, editing and restaging, all as a kind of 'clowning', within which I could imitate my own behaviour - as a passive, privileged consumer - linking the prioritisation of detached readings of arbitrary materials with a general ambivalence, through a process which would seek to mime consumption as a *condition*. This conception of miming provided a method by which I could connect the social theories of Theodor Adorno - 'a modern mass-media tend particularly to fortify

reaction formations and defences concomitant with actual social dependence'⁹ – to a practice, advocated by Roland Barthes, whereby

(W)e subject the objects of knowledge and discussion – as in any art – no longer to an instance of truth, but to a consideration of *effects*¹⁰

e. Allegory / Assemblage

In developing research through which to investigate the problematising of both my own and a subsequent listener's reception of materials, continual efforts were made to find ways to disrupt the completeness and reliability of – creative method, the means, materials, site and circumstances of making, compositional/authorial role and that of a projected listener/audience (means and relations of production). In order to continue practicing (inverse) improvisation via the capturing and redacting of content, in the next process of making, leading to *THE MUSIC THAT YOU WANT for headphones*, I began to involve other people in the improvising, and looked to the use of found texts as a way of diversifying and complicating the research methods which had been developed up until this point.

THE MUSIC THAT YOU WANT was made in response to a request from theatre production house Forest Fringe for the submission of a sound recording for inclusion in their 'Travelling Sounds Library'. This was/is a touring installation consisting of a room (in a theatre venue) posing as a mini-library, with cushions on the floor and a large box of books. People are invited to spend time in the library, where, on opening any book, they will find an MP3 player and headphones fixed inside. Each MP3 player contains one sound recording made specifically for the installation.

The resulting sound piece was a response to various aspects of this specific reception scenario.

- The piece would only be heard on headphones.
- It would be heard by one person at a time – constituting a 'personal' listening experience.
- A book as presentation of the playback media is suggestive of narrative - this coupled with role and reputation of Forest Fringe as theatre-producers created the potential expectation for narrative, or a sense of experiential journey

As part of ongoing research into repeatability and the relationship between technical means and expressive materials I had recently read Walter Benjamin's well-known essay, *The Work of Art in the Age of Mechanical Reproduction*. At the close of the text, Benjamin suggests an archetype for a film audience as 'an examiner, but a distracted one'¹¹. I borrowed from this idea, making the submission as a conscious attempt to cast both 'composer' and 'listener' in this distracted, judgmental role, by conceiving of production processes which provoked similar responses to situations and materials. Borrowing again from Benjamin, this time his concept of allegory 'as an art of interruption'¹², I cut and pasted verbatim text from the online music social network Myspace, taking text from both advertisements and comments written by users posting as 'music fans'. These contents were then rearranged and content was removed in a quick improvised reading-as-editing process, echoing the cut-up method of used by Brion Gysin and William Burroughs, until suggestive, provocative readings emerged. Referring to Burroughs' cut-ups, Gilles Deleuze and Felix Guattari write,

take William Burroughs cut-up method: the folding of one text onto another, which constitutes multiple and even adventitious roots (like a cutting), implies a supplementary dimension to that of the texts under consideration. In this supplementary dimension of folding, unity continues its spiritual labour. That is why the most resolutely fragmented work can be presented as the Total Work or Magnum Opus¹³

This tension between the fragmented texts and their reordering re-presented as a 'total' assemblage was exploited in the subsequent performance procedure I decided upon for the readers of the cut-up text. In step with the method of recontextualising the found and edited texts (the found texts themselves being focussed on either expectation – as advertisements - or response – by fans) I asked a number of people I knew with various involvements with 'music' to read the edited text once, quickly while I recorded the results. Participants included a concert promoter, two musicians/performers, a radio broadcaster, and two academics. Because of the lack of rehearsal of this process, and because of the removal of punctuation and words from the original texts, the readers were forced into an act of reading-as-improvisation, navigating through the truncated and re-

assembled texts, trying to construct coherent statements from the materials in a dual effort to both understand and ‘deliver’ them.

As a counterpart to this recorded material I made a binaural recording while listening to music in my own home, casting myself as the distracted listener-as-judge, while engaged in a self-conscious, improvised performance of listening back to music, changing the music, retuning the radio and moving from room to room during piano music by Chopin (stumbled upon while tuning the radio) and songs by Prince and Tracy Chapman, chosen at random during the ‘performance’ from a pile of tapes belonging to my partner.

Afterwards the recordings of the cut-up text being read through were superimposed onto this improvised ‘listening performance’, thereby projecting a (fractured) narrative onto the related improvised ‘listening’ recording. My home and the binaural earphone/microphones were used to reconstruct a ‘typical’ home listening situation, drawing attention to music as a commodity for domestic use, the empowerment of the listener-as-judge in control of their sonic environment, and using the intended headphone-listening format to ‘reframe’ an ‘original’ act of listening (my own).

Due to the specificity of the performance context for *THE MUSIC THAT YOU WANT*, and difficulties in documenting the Travelling Sounds Library, I have chosen to restage it for the portfolio, submitting the sound file on an MP3 player. As the piece is intended for and is, in a sense *about*, headphone listening, submitting it on the small generic playback medium is intended to load the reception situation, through a contrast between the emphatic title, and a lack of anything having been revealed prior to listening.

‘Allegory’ has long since been related to prevalent techniques at work in forms of electroacoustic, and specifically acousmatic composition. Due to the coincidence of advancements in the sophistication of recording media and studio technology, and an emphasis on matters of timbre in instrumental composition as a consequence of serialism, acousmatic composition has seen the fashioning and development of new syntax via the manipulation and modification of sound sources, which often use the transformation of one sound into another as a means of expression. This has become a principle device in

the works of composers such as Gilles Gobeil, Natasha Barrett and Trevor Wishart, whose recording *Red Bird* uses such sound synthesis as its principle developmental means. Emphasis on the immersion of the listener in acousmatic composition and performance facilitates a link between reception, sensation and signification through the creation of sound worlds. While such work is a useful comparison as practice of allegory pertaining to the use of recorded materials, it tends to enlist methods of controlling and designing materials which prioritise the ultimate generation of sound ‘structures’, and which construct layers of meaning around a core, pre-conceived model. Such an approach corresponds to Gregory Ulmer’s definition of ‘allegoresis’, as distinct from ‘narrative allegory’. In *The Object of Post-Criticism* Ulmer writes:

“Allegoresis,” the mode of commentary long practiced by traditional critics, “suspends” the surface of the text, applying a terminology of “verticalness, levels, hidden meaning, hieratic difficulty of interpretation,” whereas “narrative allegory” (practiced by post-critics) explores the literal – letteral – level of the language itself, in a horizontal investigation of the polysemous meanings simultaneously available in the words themselves¹⁴

I have preferred to find alternatives to the kind of pre-structuring and intervention discussed above, which can be understood as a kind of sculpting of sonic matter, choosing instead to formulate strategies in limiting my knowledge of and control over compositional means, materials and methods through improvising and interrupting my own processes. In this way I have sought to sustain tension between elements by obstructing their synthesis and cohesion, and that of my own will, potentially manifested in the ‘idea’.

f. Composer as Listener / Producer as Consumer

There are useful parallels between the post-modern strategies of allegory/assemblage, the ideas expressed in Simon Emmerson's 1986 essay on electroacoustic composition *The Relation of Language to Materials*, and *Presque Riens No 1*, the influential recording by another 'acousmatic' composer, Luc Ferrari. With reference to electroacoustic music, Emmerson sets up two oppositions: one between what he terms 'mimetic' and 'aural' discourse – imitation of 'natural' sounds (mimetic discourse) and abstract sound materials (aural discourse), and another between 'abstract' or 'abstracted syntax' – the treatment and structuring of these sound materials either based on an organising system which is unrelated to the sound materials (abstract syntax), or derived from properties or qualities specific to the sounds themselves (abstracted syntax). These are certainly problematic distinctions; such is the subjective nature of terms such as 'abstract', and the notion of a sound source being measurably suggestive in terms of its 'qualities'. However, Emmerson's essay serves to illuminate the consequences of a practical discourse which, as with allegory/assemblage, serves to recontextualise found materials, enabling new potentialities of meaning.

Emmerson identifies that a discourse which places such an emphasis on locating or recognising sources places a marked importance on the listener, and the act of listening (reading). Discussing composition work which prioritises both 'mimetic discourse' and 'abstracted syntax', Emmerson points to Luc Ferrari's *Presque Riens No.1* as an extreme case. In this piece, consisting of recordings made at dawn on a beach over a period of days and edited down to 20 minutes, Ferrari's recordings are simply documents of the sound of the environment recorded, subjected to a minimal editing process, seemingly aimed at preserving continuity. One effect of this practice is to place emphasis on the composer's act of recording, and the specifics of the choices made leading to this act(s).

Emmerson writes:

The photograph is a good parallel in that it is so clearly not the original object itself, the act of ‘recording’ becoming part of the new artefact. The will of the composer, far from abdicated, is crucial ¹⁵

Regarding *Presque Rien No. 1*, Luc Ferrari’s practice of recording, which he himself likened to taking ‘acoustic photographs’, provides the composer with useful methods with which to problematise their own role, confusing the production (composing) and consumption (listening) of sound, while focussing on the mediating, multiplying and distancing effects of their recording means. A consequence of this is that through the act of recording (as listening), the composer can place themselves in the role of the listener, in an activity of documenting experience using production as a means by which to record and subsequently restage an act or acts of consumption. By resisting the opportunity to invent imposing transitions and progressions between sounds, Ferrari’s *Presque Riens No. 1* emphasises composition as framing rather than controlling materials, using the found ‘texts’ of his recordings, and simply (re)arranging them, thus letting their dialogue, between the original scene and the ‘fact’ of its recording ‘play out’. The lack of interference with the materials turns the piece’s focus towards the means and relations of its production.

Since this composition, dated 1967 – 1970, the compositional practice of recording-as-documentation has stimulated diverse practices in acousmatic composition and new developments in field-recording and acoustic ecology. For example, the work of R. Murray Schafer and the World Soundscape Project has taken the principles of recordist-as-composer and applied them to developing a greater understanding of both natural and urban environments. This work exemplifies a research practice of sound composition which seeks to investigate matters of presence, environment and site.

g. Site

To 'read' the sign is to *have located* the signifier, to have recognised its place within the semiotic system. One can go on from this to argue that the location, in reading, of an image, object or event, its positioning in relation to political, aesthetic, geographical, institutional, or other discourses, all inform what 'it' can be said to *be* ¹⁶

Any practice relying on sound emission has an implicitly reflective relationship with the matter of its location. Sound work always negotiates an exchange with its site - literally the bricks and mortar within which it may take place, the ground seated beneath it, the space, air, obstacles around it - acknowledging and incorporating the union between sonic generation and reflection which will inevitably combine to produce the perceptible phenomenon. And of course, space carries with it symbolic, allegoric, ideological significance also. Buildings carry with them their implicit resonances, with ideology, power and purpose. Through the development of recording and playback media, the issue of site has been further complicated, as recording, editing, playback and performance sites all figure in the listener's effort to identify stable source locations for sound.

g. 1 Site: Recording and Reception

Since the advent of recorded sound the issue of reception site has become diverse and problematic. Typically, the practice of recording and mixing sound electronically allows for multiple sites to be recorded and subsequently combined with other sites. The results of this process combine to create a new plural, synthetic site, which is transferred onto another site - physical media (tape, vinyl, CD), played back on another site - loudspeakers, in another site - the listening environment. First radio and later digital technology further complicated this issue by providing transient and virtual 'sites' for transmission and storage.

As I have suggested elsewhere in this text, the continuing aestheticisation and commercialisation of public space, recording/broadcast studios (as self-conscious locations of production), playback media, and storage media (physically/virtually),

effectively produces sites which are ideologically 'loaded', purpose built to assist in the sustaining of existent structures of power. This being the case, I have tried to prioritise a focus on disrupting 'site' in my research as a means by which to engage in a practice of sound composition which resists or defers being 'put to work' by site. One method of attempting this has been to throw the 'site' of the 'work' into explicit doubt, forcing the listener to construct their own notion of site and in doing so consider how this resonates/jars with the 'sound object'.

I began the work leading to the submission *D.URA_CELL* with the intention of researching ways of problematising site. Initially, I wanted to continue to document examples of applause, as the previous process of recording many instances of applause had revealed a homogeneity to audience reaction when listening back, one which I felt could be useful to a practice committed to exploring the performativity of audience, and the absence of value in the event. The initial stage of recording work for *D.URA_CELL* took place over a six month period, during which I used a tape dictaphone to make recordings of applause between songs at music concerts - in the same music venue from approximately the same place in the room. No variable was applied as to which applause was recorded other than whether or not I was able to do it (I was also working as a sound engineer, combining the act of recording-as-improvisation with the need to simultaneously fulfil other specific tasks). This process was ended when I had filled both sides of a C30 cassette tape with applause.

During this process I had become more interested in notions of audience activity as performative action, considering the participatory behaviour of 'being the audience' as a kind of confirmation of status, privilege and social relations. What followed from this was investigation into possible methods for restaging this recorded material, which might elicit (allegorical) resonances and difficulties between the various notions of site(s), placing an emphasis on the engagement of the listener to attempt resolution. The book *Site Specific Art* by Nick Kaye was particularly helpful when searching for parallel examples in the consideration of the relationships between materials, object, site, and the viewer (listener). With its focus on the gallery (performance site) and on duplication as

an obstruction to the apprehension of site, the chapter which re-presents documentation of the exhibition *The Rooms*, by Michelangelo Pistoletto, suggests a number of instructive solutions as regards presenting the record of work, as not merely document, but as a facilitation of diverse, irresolvable readings of work. On the exhibition, Pistoletto remarks:

I could go on to speak of the spectator, and formulate a hypothesis about the immobility by which he would find himself surrounded (even if he were to move) should he realise that his relationship with the phenomenon is only one of 'registration'¹⁷

Exploring ideas for a satisfactory presentation of the applause recordings led back to a consideration of the recording device (dictaphone) as site - and its dual role as both recording device and playback media. Presenting the tape to the listener in the dictaphone immediately elicits an active response from the listener, as they are in direct control of the recorded materials. The listener can choose whether to play or record over the contents of the tape, can decide on speed variation for the tape, how long to play it for etc. The listener is placed in the role of empowered consumer, in complete control of arbitrary, repetitive material, which can be read as symbolising an absence of event.

Subsequently I developed this emphasis on the encounter between object and listener/consumer by including other objects which might suggest a number of allegorical potentials. By placing the dictaphone (which holds the tape) in a vanity case, removing the batteries and including objects associated with grooming, endurance and self-maintenance, the intention was to force engagement on the part of the listener regarding their control of playback, also regarding the resolution (or not) of each element into a coherent context. The listener is asked to reflect on the nature and function of the piece 'as music' and of themselves as consumer/listener. The submission uses various strategies of disruption between means, material, site, relations, and roles to problematise the exchange between all. It reflects the responsibility to perform the work sharply back on the listener, using performance site as an instructive problem. By forcing the listener to 'make' the piece 'happen', problems of definition are raised, among them, when it has

begun, what sound the piece includes, generally problems concerning the limits of the work. In terms of site, the listener/consumer is asked not only where the work is, but also where it might have been.

g. 2 Object as Site

This investigation of the object or performance means as site (as material) led on to the next portfolio piece *Complete Vision (released)*. Here the research process takes up the notion of storage medium as both site and material, by writing on an existing music ‘object’. While earlier pieces (*The Golden Boy Eats*, *THE MUSIC THAT YOU WANT*) contain readymade ‘music’ within composite recordings, I was interested in further diminishing my role as composer/author by moving away from a practice of generating and editing new material, and towards a practice of restaging captured or existing material, drawing on the examples of Luc Ferrari’s *Presque Riens No. 1*, published documentation of site specific gallery exhibition *The Rooms* by Michelangelo Pistoletto, and sound work by John Oswald and by The Tape Beatles, both of whom used readymade, often familiar music recordings to explore problems of authorship, originality and intention in recorded sound work via strategies of allegoric assemblage.

For the piece *Complete Vision (released)*, I took my copy of the record *Complete Vision* by the band Queen and scratched the words ‘PLAY ME’ into one side of the vinyl and ‘AGAIN’ into the other, then ‘gilded’ the scratches with gold mirror gilding. As with the Beach Boys vinyl record used in *The Golden Boy Eats*, this Queen record is of personal significance – it is only available as part of the 15 vinyl box set *The Complete Works* by Queen, which I was given as a gift at the age of twelve. At the time, owning it was a rewarding accomplishment as both a twelve year-old ‘Queen fan’ and as a consumer of music.

Other than this context, a few things about this particular vinyl record suggested its appropriateness for writing on. Firstly, the implicit tension between its multiple claims to ‘completeness’ – the record, *Complete Vision*, comes as part of a box set, *The Complete*

Works, and features both the song *One Vision*, and a remix of this song, *Blurred Vision* - and its status as 'unreleased' (being only available as part of the box set). The record's title seems to suggest its status as a summary of an entire recording career, while its status as 'unreleased', suggests it as a collection of rarities – in fact it is neither, rather it seems to be a combination of very new recordings and older off-casts posing as rarities.

As with *D.URA_CELL*, the listener is asked to 'play', perform, realise the 'piece', which appears as a sleeve containing a damaged piece of vinyl. Once the vinyl record itself has been revealed by the viewer/listener, the scratches and imploring instructions 'PLAY ME' 'AGAIN' can be read variously as simple instructions, as a message from the 'original' recording artists (the band Queen), or as a kind of masochistic plea or self sabotage, related to both the recorded sound object's being condemned to repeatability, commodity and valuelessness, and to the insatiable needs of the consumer – one's wish to use music to experience the visceral and emotional, perhaps unattainable in 'everyday life' (both playing and being played).

As well as scratching and gilding the record, words from the song titles and credits were removed from the sticker at the centre of the vinyl on each side with correcting solution, leaving the following text:

SEE WHAT I'VE BEEN

made by

A HUMAN BODY

Original

SOUL BROTHER

I

made

Productions Ltd.

Music Ltd.

Publishing Ltd.

THANK GOD ITS

sound recording

ONE

sound recording made by
Queen
BLURRED

ALL OF THE PRODUCER
THE OWNER
THE RECORDED WORK
PROHIBITED

Again the fragmentation of text is intended to elicit multiple readings where 'I' could just as easily apply to Queen, myself, the listener, the record. Drawing on the example of The Tape Beatles' album, *Grand Delusion*, in which content is removed or looped from recordings of The Beatles *Strawberry Fields Forever* to recast the original as militaristic, the redacting of the printed text on *Complete Vision* reveals ties to production (industry) which are implicit in the original text.

Additionally, this restaging of the Queen record is also focussed on an investigation of my own behaviour as a consumer – answering my own submissive role as a 12 year-old 'music fan', with a practice of interrogation related to the record-as-commodity, ownership, and improvised reading as composer/listener/consumer. These strategies each work to disrupt notions of unity – of object, material and message – in the original record (which can be understood variously as means, materials and performance site, 'released' from 'completeness' through fragmentation).

h. Performance and Being Together

I have a very FAST METABOLISM

What does this have to do with music?

Nothing

Except perhaps

A process of clearing

Sounds good

As refusal to foster the illusion of an audience

Being
Together
With
The Work

(notes on process, July 2010)

The final submission in the sound composition portfolio is *NOT_WITH (music)*, a sound installation designed for the theatre and performance festival *Arches Live! 2010*.

NOT_WITH (music) was the result of attempts to draw together various elements of the research practice I have been engaged in over the last year into one sound installation, to be exhibited over three nights. Continuing to develop practice led research on ‘disrupting the exchange’, with a focus on reception context, I decided to make work for a sound installation, which would function in a similar way to a live performance, but without my own physical presence in the performance.

The first stage in this sound work was to provide the festival with a name for the piece and some accompanying ‘copy’ text for the festival brochure – this was due to an imminent print copy deadline for this brochure. The name *NOT_WITH (music)* was chosen due to a number of concerns common to the work I had been engaged in thus far. An interest in notions of the ‘production of the consumer’ has raised the idea that the role

of music as 'social glue' - as a means by which to 'bring people together' - is problematic, in the sense that this perceived function also tends towards empowering 'means and relations of production (commercial media/technological means)' which actively promote a totalising (limiting) social ideology (Spectacle). Tension arose from the advice I was given in preparing the piece's title and brochure 'copy', amounting to the suggestion that the name and copy I provided should primarily fulfil the function of 'trying to get people to come and see your show.' This recommendation, that materials framing the installation should prioritise the function of marketing it to an otherwise disinterested audience, seemed to emblemise the idea of creative processes being 'put to work' by a creative industry which exists to maintain itself, by producing its consumption (demand). Thus the chosen title (and copy) was focused on prioritising a lack of unity, as a means by which to actively resist pressure to produce the matter of the installation's consumption, thereby problematising reception context. There is, of course, a double bind here, in the sense that a negative affirmation is still an affirmation, and one which participates in a system motivated towards 'appeal' (the festival brochure). All I can say is that a name was required and this symbolic refusal was partially satisfying in terms of the reasons I have outlined here.

The initial procedure for generating sound materials was to set up microphones around my house and record the subsequent process of trying to make the piece – actions captured included: writing on paper, typing on a computer keyboard, walking, washing and using the toilet. This practice of documenting the effort to generate material relates to the writings and theatre productions of the American playwright/theatre director Richard Foreman, whose work I began researching after reading an interview with Foreman in Nick Kaye's *Art Into Theatre*. On his practice, Foreman comments,

I cannot conceive, for the theatre, of staging, of writing anything other than day-to-day notions of my struggle to write. It seems to me that building a more coherent, consistent structure, a more unified structure, it's a lie¹⁸

Next I improvised the editing of this material by automating the mute controls in a computer sequencer and listening back to the material while alternately muting some or all of the channels. Again, as with *ABSOLUTELY the best ABBA since ABBA* and *The Golden Boy Eats*, I engaged in a process of improvised editing – removing content from arbitrary recorded material, leaving long sections with no sonic information. Rather like flicking the channels on a TV remote control, I allowed or rejected material during an editing process in which I maintained my own disinterest, indulging any interruption to the process, answering the phone if it rang, fulfilling the urge to eat, check email, or even abandon the process altogether – the exchange between myself and the act of making was disrupted constantly, fostering a sense of fragmentation in the results.

The resulting stereo sound file was reversed and both versions were combined to constitute a three-and-a-half hour long four-channel recording, which provided the basis for the installation.

Other elements in the eventual piece included:

- a turntable playing the run-out groove of a 10” vinyl record, placed in the centre of the room
- the *D.URA_CELL* cassette tape inside a dictaphone placed inside a piano stool marked ‘open’
- a looped recording of a fragment of speech from a conference on audience development and new music
- a looped recording of myself urinating, defecating and vomiting
- a looped recording which I made while eating and watching TV (playing back through headphones)
- a looped recording of the Alicia Keys song *Try Sleeping With a Broken Heart* skipping (content removed from the original)
- a table covered with open bags of crisps and sweets, and several samples of my own excrement, urine and vomit, marked ‘for the examiner’. There was a seat

behind this table with an open ‘vocal’ microphone on a stand pointing towards it – suggesting the absent ‘performer’

- a redacted newspaper article on the *Arches Live!* performance festival featuring a picture of myself
- large arrows on the floor made out of pages from the book *The Musician’s Guide to the Music Business*, by Donald S. Passman
- a boundary microphone just inside the entrance to the installation aimed at catching the sound of people entering and leaving the room
- 2 small amplifiers switched on and emitting electrical hum

During the piece entire four-channel recording was played back entirely (for approximately three hours and thirty minutes) while all other recorded elements played back in constant loops either on headphones or through guitar amplifiers. People were free to enter and leave the room at any time and to examine and interact with the objects in the installation. After the long ‘house’ piece had finished the installation remained open for a further 30 minutes with only the loops playing.

NOT_WITH (music) can be understood as both the expression of and the consequence of a kind of condition, or a kind of archetype of the consumer. The installation uses ‘music’ as both a case study and means by which to discuss the means and relations of production leading to said condition. While making this installation, and throughout this research process, I engaged in creative processes which can be seen as mirroring a kind of obsessive/compulsive/dependant tendency, which I understand to be both valorised by and produced by commercial media through the production of idealised ‘consumer behaviour’.

In the book *After Adorno*, music sociologist Tia deNora observes:

Erving Goffman, on self-presentation, shows us actors as they draw upon pre-given modalities, scripts, images, and other externally provided materials... (cultural repertoires) so as to enact meaningful social scenarios. We see Goffman’s actors produce themselves as ‘types’ of workers,

personalities or subjects. In this respect, Goffman's workers are fundamentally conservative; they are oriented to (as they perceive them) culture and requirements of organizations and institutions; to what it takes, in other words to 'get the work done' ¹⁹

It seems plausible to extend this analysis to the notion of the 'production of the consumer' which can be understood as the manufacture of 'demand' through strategies of promoting 'given modalities, scripts, images, and other externally provided materials' via media, producing general consumer roles and behaviours. An interest in exploring this idea of the valorised, dependant consumer, produced via commercial media, goes some way to explain the practice of eating and the inclusion of food in *NOT_WITH (music)* (and also in *The Golden Boy Eats*). The junk food displayed half-eaten can be seen as alluding to the reinforcement, in consumption, of compulsion and dependence. Recordings of eating while watching television, and the use of the Alicia Keys song can be viewed similarly - 'I think I'm gonna find a way to make it, without you, tonight' - the song's 'hook' lyric suggesting similar dependency and loss of 'self' (autonomous subject).

Additionally, this installation is the consequence of an investigation into ways of problematising the notion of 'audience', which can be understood as distinct from the viewer/listener. Through attempting complicate reception through each stage in the production of *NOT_WITH (music)*, the resulting installation can be understood as a combination of efforts to resist and condemn both the idea of a 'group reading', and (sound) work which assumes the function of facilitating social cohesion.

i. Submission as function

The sound installation *NOT_WITH (music)* was intended as a conclusion to my current period of research - in disrupting the exchange between means, material, site, work, composer, listener - with a focus on reception in sound composition. It was also intended as an investigation into the disruption of another function, one common to every submission in the portfolio - that of being destined for examination and adjudication.

Throughout this Masters research period, attempts were made to develop methods with which to disrupt, interrupt and complicate the exchange between myself, the sound work and 'the examiner' (you) both implicitly and explicitly. These include the submission of a seminar paper which frequently refers to its function as 'for examination' directly and to my desire for it to 'get an A'. Also, in the installation *NOT_WITH (music)*, the sample holders containing my own excrement, urine and vomit were all marked 'for the examiner', referring both to the course examiner and the audience member who may have come intending to assess the piece qualitatively. These and other gestures are intended as provocations only insofar as they seek to eliminate the distance or 'objectivity' which can be seen as intrinsic to the process of adjudication. Equally the names of the submissions are intended as 'jokes' at the expense of both myself and the listener/examiner.

ABSOLUTELY the best ABBA since ABBA, The Golden Boy Eats and *D.URA_CELL* are all supposed to reflect on judgemental consumption as the pursuit of pleasure through the apprehension of 'quality'. The submission of the portfolio as a series of gifts aims at provoking a consideration of the pursuit of pleasure, of superabundance and of privilege, while also seeking to instigate a process of reciprocal generosity.

j. End

A gift is something that is beyond the circle of reappropriation, beyond the circle of gratitude²⁰

This research in sound composition has required the continual renewal of a commitment to destabilising the materials and processes it has generated, and those by which it has been generated. I hope that these submissions remain active, are catalysed in such a way that they return both affirmation and repudiation, and that they both play and are played by the few people who will come into contact with them.

By pursuing a practice of disruption I have sought to develop an interrogative behaviour, an unstable method of reading – through documenting and restaging (sonic) information. This work has been at continual risk of disappearing in an existential ‘puff of smoke’, such has been the uneasy balance between theoretical intention and (self) disruptive action. Equally, such a practice always runs the risk of yielding narcissistic, or self-absorbed results, such is its emphasis on the personal, experiential, arbitrary (everyday), and its self-reflexivity and self-reference in terms of method and means. However, these are consequences of treating a critical practice in sound composition as *symptomatic*, as both the practical manifestation and determination of a condition - as a ‘syndrome’, which seeks to demonstrate itself as the wound of its context, tracing the shifting outline of the conditions of its production, the socio-economic exteriority by which it remains.

In a global cultural landscape which promotes the division and administration of existence into distinct opportunities to consume, the conditions of The Exchange are the means, materials, sites and roles of power. Failure to challenge these circumstances in which the world is digested perpetuates a compartmentalised reception context in which there is room for everything so long as it temporarily excludes everything else. Perhaps by interrupting, fragmenting, problematising completeness, knowability, reliability, repeatability, the responsibility for what music is, for its value based on what it can do, is temporarily, unsustainably, forced into the hands of the viewer/listener (who is always also the composer/performer). Perhaps in this way, a practice of unreasonable,

(im)practical sound work can help to foster behaviours of active resistance (to hierarchical givens), and can hold the means by which it has come to exist – literally its *self* - temporarily, questioningly, generously, to account.

Notes

- ¹ John Cage (quoting Edgar Kaufman) in conversation with Morton Feldman (1967)
- ² J. Attali, *Noise* (1985) p.118
- ³ T. Adorno, quoted in T. DeNora, *After Adorno* (2003), p. 5
- ⁴ G. Brecht, reprinted in M. Nyman, *Experimental Music: Cage and Beyond* (1999), p. 76
- ⁵ A. Kaprow, quoted in Kaye, 1994, p. 37
- ⁶ E. Prevost, 'Free Improvisation in Music and Capitalism: Resisting Authority and the Cults of Scientism and Celebrity', in A. Iles and Mattin (ed.) *Noise and Capitalism* (2010), p. 42
- ⁷ E. Prevost, 'Free Improvisation in Music and Capitalism: Resisting Authority and the Cults of Scientism and Celebrity', in A. Iles and Mattin (ed.) *Noise and Capitalism* (2010), p. 41
- ⁸ J. Derrida, *The Post Card* (1987), back cover
- ⁹ T. Adorno, 'The Stars Down To Earth', in T. Adorno *The Stars Down to Earth and Other Essays on the Irrational in Culture* (1994), p.57
- ¹⁰ R. Barthes quoted in G. Ulmer 'The Object of Post-Criticism', in H. Foster (ed.) *Post Modern Culture* (1983), p. 96
- ¹¹ W. Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (2008), p. 35
- ¹² W. Benjamin quoted in G. Ulmer 'The Object of Post-Criticism', in H. Foster (ed.) *Post Modern Culture* (1983), p. 97
- ¹³ G. Delleuze and F. Guattari, *A Thousands Plateaus: Capitalism and Schizophrenia* (1987), p.6
- ¹⁴ G. Ulmer 'The Object of Post-Criticism', in H. Foster (ed.) *Postmodern Culture* (1985), p. 95
- ¹⁵ S. Emmerson, 'The Relation of Language to Materials', in S. Emmerson *The Language of Electroacoustic Music* (1986), p.38
- ¹⁶ N. Kaye, *Site-Specific Art* (2000), p.1)
- ¹⁷ N. Kaye, *Site-Specific Art* (2000), p. 62
- ¹⁸ G. Rabkin (ed.), *Richard Foreman* (1999), p.112
- ¹⁹ T. DeNora, *After Adorno* (2003), p. 7
- ²⁰ J. Derrida, quoted in J. D Caputo (ed.), *Deconstruction in a Nutshell: A Conversation with Jacques Derrida* (1997), p. 18/19

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