

COMPOSING "PERCEPTUAL GEOGRAPHIES" FOR NEW MEDIA: THE EMERGING 3D MUSIC IMAGE
WORLDS from kaiserworks.com - october 2006

MARYANNE AMACHER

Most of the music currently circulating the world is recorded music, based on the limited capacity of the recording technology rather than mind's sensitivity. Today media exist which begin to match the sensitive range of our perceptual modes. As technology expands and grows to mirror the range and subtlety of our responsive energies, will the auditory arts do likewise? Will sound art explore emergent technologies to delve consciously into these expanded sensitivities? And in what ways? Taking VR (Virtual Reality 3D sonic imaging and graphics, telepresence, and the internet) as a point of departure, this workshop examines possibilities of individualizing sonic architectures for listeners and for spaces an approach to composition as "perceptual geography."

With today's programmable immersive technologies, scenarios can be created which focus on multiple perceptual viewpoints as we respond to auditory events. How certain sounds are to be perceived in an immersive sonic environment is as important as the sounds themselves. What perceptual modes they trigger where and how they will exist for the listener become as important in shaping an aural architecture as the acoustic information: such as frequencies, tone colors, and rhythms. Ways of hearing how we locate, sense and feel sonic events are the specific factors which characterize experience in immersive sonic architectures, how we particularize acoustic information to construct distinct transformative experiences.

"Will certain sounds be locatable, seem miles away, feel close, pulsate vertically above our head, vibrate an elbow, suddenly appear in the space, dramatically disappear as though without a sound? Do we perceive the sound in the room, in our head, a great distance away: do we experience all three dimensions clearly at the same time? in the room, does the sound drift, float, fall like rain? Does it make such a clear shape in the air we seem to "see it" in front of our eyes? is there no sound in the room at all, but we continue to hear "after sound" as our mind is processing aural events perceived minutes ago? Do we experience sonic imaging very near, moving beside (outside and around) one ear only: "feel" patterns as they in fact, do originate and develop quite specifically inside, within our ears ... ?"

Cross sensory explorations between stereo visual imaging and auditory dimension will be investigated. After images. Thresholds. Physiological resonances. Acoustic spaces of felt sound phenomena, experienced either subliminally, or making recognizably direct physical resonances to the body. Composite mental images of immersion in space, as in stereo vision; direct physiological experience of an acoustic space, as distinguished from the perception of an acoustic space, aurally, as "image. Students will be asked to propose "scenarios" for a future music (future spaces, future minds.) Readings will include selected excerpts from a wide range of sources, spanning musical theory and acoustics, neuroscience, and the literature of the imagination.