First, fold each sheet in half along the vertical axis.

Using a craft knife or scalpel, cut a horizontal slot along the centre dotted line of the first sheet. (pages 1/2/13/14)

Then cut along the dotted lines on all the other sheets. Make sure to cut to the very edges of the paper.

Stack the folded sheets in ascending order with the even numbers at the top. Curl the bottom half of the second page (pages 3/4/23/24).

Thread the curled page through the centre slot of the first page. Repeat this process with the third (pages 5/6/21/22), fourth (pages 7/8/19/20), fifth (pages 9/10/17/18) and sixth sheet (pages 11/12/15/16) with the even pages in ascending order.

When all the pages have been threaded through, check the pagination. Finally, fold the booklets in half along the horizontal axis.
Edison in 1878 listed ten uses to which the phonograph could be applied. These included what would be described now as: as a dictaphone; talking books; teaching of elocution; preservation of languages; family records (including the last words of dying relatives); speaking clock; teaching purposes / records of lectures etc.; telephone answering machine; music boxes and toys; and the reproduction of music. Much of this list has since become manifest (at the time Edison overlooked the commercial potential of recorded music). Two dominant characteristics occur in this list, these being of speech and of preservation (archiving). Concerns regarding phonic creativity and representation were not so much marginalised but had not even been thought of.

The early pioneers of sound recording considered their projects having, "... the same aim as printing; they were designed to transform sound into writing, in other words, to achieve automatic stenography." Jacques Attali, Noise, The Political Economy of Music.

The original trademark of the Grammophon company was of an angel inscribing grooves on a disc with a quill: "the unmistakable physiognomy of an individual's unique voice; a procedure quite similar to hand written documents produced in a culture centred around writing. It was hardly a coincidence that in 1909 this trademark was retired in favour of the dog Nipper listening patiently to the mechanical voice of his master. The record had become mass medium - music's servant, not its initiator.

Michael Glasmeier, "Music of the Angels" from Broken Music, Artists' Recordworks

Although the means to record sound separated what was heard from its source.
The world is all that is the case.
Tractatus Logico-Philosophicus, Ludwig Wittgenstein

"At the outset of the study of perception, we find in language the notion of sensation, which seems immediate and obvious."
Phenomenology of Perception, M. Merleau-Ponty

"It is at work everywhere, functioning smoothly at times, at other times in fits and starts. It breathes, it heats, it eats. It shits and fucks. What a mistake to have ever said the id. Everything it is machines – real ones, not figurative ones: machines driving other machines, machines being driven by other machines, with all the necessary couplings and connections."
Anti-Oedipus, Gilles Deleuze and Felix Guattari

"For twenty five centuries, Western knowledge has tried to look upon the world. It has failed to understand that the world is not for the beholding. It is for hearing. It is not legible, but audible."
Noise, Jacques Attali

"It is self evident that nothing concerning art is self-evident anymore, not its inner life, nor its relation to the world, not even its right to exist."
Aesthetic Theory, Theodor Adorno
that technology is involved.

Peter Bosch & Simone Simon’s installation Krachtgever used computers to shake a wall of crates, filled with wood, glass, metal etc., on springs to produce noises that moved from one end of the wall to another, loudly and softly without any sound reinforcement.

Lone-Twin’s work in progress The Days of the Sledgehammer Have Gone included an absurd rain-dance in waterproof walking gear, a live recitation of a list of rivers from distant parts of the UK via a telephone, and the dripping of water pumped from a nearby river into the gallery.

As one with the Mother.

At birth: separation, pain, being touched, tasting, smelling. 
Emissions: utterance, defecation.
Of the self but not the self.
Familiar sensations: smells, sounds and warmth.
New sensations: light and taste.

The validation of things in the world can only be through the senses, we have to accept what we see, hear, touch and taste for the world to make sense.

Of the senses, Sensory experience, of feeling, taste, being moved and of being touched. The confirmation of being, the real.

Self, the world, and language are formed through the senses. All of the senses.

Prologue

If anything (creative / cultural / artistic / musical / performic etc.) is organised then it could be said that the constituent parts have been managed, conducted or controlled. The power relationship between: the Manager / Conductor / Controller (Author / Artist / Performer / Presenter) – maker; the managed / conducted / controlled – the work; and Audience / Viewer / Listener – recipient; may be: benign (reflexive, shared, participatory); consensual (conscious or unconscious agreement between); or oppressive (production, conversion, propagation).

The early work of Philip Glass & Steve Reich exposed the means of making their work, the system was the work – their more recent concerns with harmony and use of biographical references may be seen as a retrogressive move.

Terry Riley, Tony Conrad, Pauline Oliveros and Charlemagne Palestine have and continue to explore compositions that are self-reflexive and respond to the conditions of making and listening.

Fluxus musical scores (LaMonte Young’s Piano Piece and others by George Brecht, Yoko Ono etc.) present a paradox in that alternative versions may be present; some or all may well be impossible. The audience is placed in a position of simultaneous action and reflexivity even if this is the form of questioning one’s own position (“what am I doing here?”) and rejecting the work – of termination.

LaMonte Young’s Piano Piece for David Tudor #1 “Bring a bale of hay and a bucket of water onto the stage for the piano to eat and drink. The performer may then feed the piano or leave it to eat by itself. If the former, the piece is over after the piano has been fed. If the latter, it is over after the piano eats or decides not to.” (October 1960)

Hayley Newman’s performance Soundgaze reconstructs from the acousmatic by using objects and their sound-samples on bathroom scales. We see what apparently produces the sound we hear or the sound is an abstract or literal commentary on what we see. We know that it is being performed and we know beyond representation and outside of language; of excess, the abject and the sublime.

“Consciousness comes into being at the site of a memory trace.”

Freud quoted by Walter Benjamin in Illuminations
composed but 4’33’’ shifted the emphasis to listening and simultaneously affirmed the performic.

The performic aspect of music has many antecedents (apart from ritual music and traditional songs) that include the use of cannons and fireworks in certain orchestral works (to create a good noise); the introduction of African musicianship into British military music in the Eighteenth century; “...military bands utilised a fantastic number of percussionists – sometimes one-third of the band – to the imbalance of the music.” Amon Saba Saakana, “Culture, Concept, aesthetics: the phenomenon of the African musical universe in Western musical culture”, in The Last Post: music after modernism. George Anteil’s live accompaniment to Ferdinand Leger’s Ballet Mecanique complete with aircraft engine; and The Symphony of Sirens conducted with giant flags from rooftops by Arseni Awaamov.

Eric Satie’s Vexations (1893) requires the pianist to play a one-and-a-half-minute motif eight-hundred-and-forty times. The piece would last over 18 hours. This was first played under John Cage’s direction in 1963 by a team of pianists. It has been considered that Vexations should be played by just one pianist, this was attempted by Rebert De Leeuw but was curtailed after 117 times by the necessity for the Hall to be closed.

In Cage’s famous aphorism (from Silence), “In Zen they say: if something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two, and so on. Eventually one discovers that it’s not boring at all but very interesting.”
When large distances separate a performer from the listener/viewer, synchronisation can only be assumed or imagined. When video projections enlarge the action or relay the visual information closer to the viewer, synchronisation is perceived, it being live is assumed through comparison. Electronic treatments of sound compensate for the distance and the discrepancy between the speed of sound through air and sound/picture as electromagnetic radiation (through a line voltage, radio waves or light).

The communication and entertainment industries continually silence or make invisible the means or methods of illusion.

The music industry continues the process of attempting to recreate with as much accuracy and fidelity as possible - the perfect concert in your living room. This is despite the range of acoustic spaces and audio equipment that people will be experiencing the music in and with. This quest can be explained (excused?) as being for: technical research; creative research; or economic gain.

1

Dziga Vertov's 1931 film Enthusiasm used location recordings of natural sounds, music and noise and edited both sound and image synchronously and disjunctively.

"...a harmonious esoteric master-order which is set in rigid opposition to Greek democracy. For this purpose, the ideal of cosmic harmony (in effect a larger and universalizing Order which transcends all human agency) was invented – and music was made the linchpin in Pythagorean idealism." and, "...Pythagoras has to have invented – and music was made the linchpin in Pythagorean idealism." Tony Conrad, sleeve notes from CD Slapping Pythagoras.

Traditions derived from the natural world, of imitation, representation and being; of work and movement; of communication; have been modified through class, patriarchal, religious and imperial domination and are continually being modified by technological developments through the means of production, reproduction and distribution of music globally. Ever towards homogeneity and away from the celebration of difference.

Classical concepts of (astronomical) time developed from Aristotle and are in turn becoming homogenised through simplistic popular dance structures and computer technology. Rhythm, one of the few preserves outside of classical influence, is in turn becoming homogenised through simplistic popular dance structures and computer technology.

In Olu Taiwo's presentation (with John Wood – 'Clock Time & Consensual Time') at ISEA98 a generalised difference between African and Western perceptions of time and objects was illustrated by the description of an apple on the ground over a period of time. The western understanding being that the apple was there at the start but at the end of the period of time it was a rotten core; the African understanding being that the apple was gradually transformed. The western approach separates and objectifies – of naming. The African
It is possible to recognise the difference between the sound emitted from its source and its sound as emitted from a loudspeaker. The difference being produced by the effect of space, of acoustics of the source; and of that where the loudspeakers are placed, together with the effect of intervening processes (E.Q., mixing, compression).

Sound engineers seek to (re)produce sound indistinguishable from its source. Some sounds are now more commonly heard from speakers than from their original source to the extent that the source when heard is called to question rather than its reproduction. Drums when live have a large dynamic range which require ‘compression’ for recording and replay.

Processes of recording sound (and music in particular) produce particular sound qualities. In music this quality is often distinctive, like a signature denoting the identity of the artist(s). As sound engineering developed so too did the role of the producer. An intention of sound recording was to render the process imperceptible. Producers, particularly Joe Meek and, perhaps more influentially, the Jamaican producers of Dub, allowed the sounds made through the technology of the recording studio to become essential parts of the music produced. These so-called technical flaws have become a particular aesthetic (albeit sometimes within a particular idiom). It can now be desirable to recreate hiss, crackle and rumble digitally through specially written programmes. And similarly in digital video to reproduce filmic scratches, dirt and video time-code errors.

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Where there is movement there is sound. Not all sound is audible. A particular sound may be inaudible either because it is beyond the limits of our hearing or because other sounds dominate. Where there is stillness our auditory perception is heightened. We cannot close our ears, even when sleeping.

"John Cage stated that ‘There is no such thing as silence. Something is always happening that makes a sound’ Similarly there is no such thing as empty space. As long as a human eye is looking, there is always something to look at.... The Art of our time is noisy with appeals for silence.” Susan Sontag, “Aesthetics of Silence” in Styles of Radical Will.

Any single object, as a representation in stasis, is temporally sited only in relation to those perceiving it and in its relationship to other objects. A narrative may only be formed by the perceiver’s own creative imagination which is drawn from a lifetime of experience including the accumulation of knowledge of a multiplicity of objects which may have every conceivable relationship with each other. For an event to take place in actuality an action has to take place. An action will include movement, movement will create sound.

In pre-industrial society it was possible to recognise and distinguish anything that could be heard. Sound was produced by living things directly (voluntary or not) or as a consequence of the weather and other natural phenomena. Continuous sound (apart from running water, wind and inaudible atmospherics) has only existed since industrialisation.

Prior to the discovery of synthetic dyes and pigments colour was created naturally. A colour could have meaning in the sense that it was originally something and that something may also have had a smell. The creation of