SODUZ_AUDIO VISUAL NOISE PROJECT

by

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SODUZ_AUDIO VISUAL NOISE PROJECT

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ABSTRACT

SODUZ_AUDIO VISUAL NOISE PROJECT

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In contemporary field of art and design, especially after the injection of computer into the artistic production process of art, music, sound and design, artists and designers had begun to use noise as a source thus the noise aesthetics emerged. Samples, re-arrangements of live sounds, signal processing systems, virtual studio technologies and many other systems provide different interactions between music and human. Some of those pieces produced via those systems are called laptop music, intelligent dance music (IDM), glitch, microsound, noise and breakcore; in this wide range of genres, noise as a creative source becomes their common feature.

This study emerged to research and examine audiovisual noise, as well as to determinate the effects of noise in aural and visual disciplines. In addition to that, the project, the practical outcome of this study, consists of a set of works in the range of those disciplines by employing noise as a source; noise here is defined as a form which is constituted by deterritorialized sounds and images. The content of the project is derived from the analysis generated in this research; therefore it is a composition of works in both audio and visual formats.

ÖZ

SODUZ_GÖRSEL İŞİTSEL GÜRÜLTÜ PROJESİ

Gürkan Maruf Mıhçı

M.A. Görsel Sanatlar ve Görsel İletişim Tasarım

Tez Danışmanı: Hüseyin Selçuk Artut

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Günümüz sanatı ve tasarımında, özellikle bilgisayarın sanata, müziğe, sese ve tasarıma girmesiyle, sanatçılar ve tasarımcılar gürültüyü bir kaynak olarak kullanmaya başladılar, ve bununla birlikte gürültü estetiği ortaya çıktı. Ses örnekleri, tekrar düzenlenen canlı sesler, sinyal işleme sistemleri, sanal stüdyo teknolojileri v.b. Tüm bu sistemler insan ve teknoloji arasında değişik etkileşimler yapmakta. Bunlardan bazıları laptop music, intelligent dance music (IDM), glitch, microsound, noise and breakcore olarak adlandırılmakta olmalarına rağmen, bunlardan çoğu parçalarında gürültüyü yaratıcı bir kanyak olarak kullanmakta. Bu çalışmanın meydana çıkma amacı görsel ve işitsel gürültüyü araştırmak ve değerlendirmek, ve görsel ve işitsel disiplinlerdeki gürültünün etkilerini belirlemek. Buna göre, Bu çalışma, gürültüyü bir kaynak olarak kullanarak, bu disiplinlerde işler üretmek, ve ayrıca, gürültüyü yersiz yurtsuz bir ses ve görüntü olarak tanımlamak.

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INTRODUCTION

"...Ancient life was silence. In the 19th Century, with the invention of machines, Noise was born." (Luigi Russolo, The Art of Noises: Futurist Manifest, 1913)

The turns in the field of music and design are highly correlated with the technological changes. New software, electronic equipments, digital instruments and new mediums are produced today. Although the noise aesthetics emerged in the beginning of the 1900's, the higher frequency of employing noise as a source for creative production is a recent phenomena which can be traced down to the late 1990's in the underground music scene of Europe(Christian Fennesz, Nic Endo, Whitehouse) and Japan (Merzbow, KK Null, C.C.C.C.). Also, digital glitch (a visual error) is realized as a form of aesthetics in the same period as well. Noise and glitch aesthetics are based on altering the infrastructure and format of original work; noise music is free from rhythm, melody and harmony where digital glitch is based on digital error of the original work and it is free from the composition, balance or other classical norms of aesthetics. In this part of the research I will be elaborating some historical facts on noise and glitch before analyzing a work done by Luigi Russolo and consequently afterwards, there will be a descriptive part on the project Soduz and the theoretical framework behind the process of its creation.

WHAT IS NOISE?

"If by noise you mean uncomfortable sound, then pop music is noise to me" (Masami Akita a.k.a. Merzbow). Noise as an electronic term is a form of sound that arises from the transformation of data into signal form. The processing of data in the operation of transformation of it into signal form, a sound is being produced by an electronic device. In 18th century's Britain, machine sound was born as an industrial revolution before digital noise where it was an insufferable sound for most of the factory workers.

"Noise is the forest of everything....Noise is a world where anything can happen, including and especially itself" (Douglas Kahn, 1999, p. 22). Kahn mentions the notion of noise having no borders. All forms of sounds that surround us, whether they are music or not can be classified in the format of noise and human beings cannot be isolated from them most of the time. This forest is the music that is non-composed and pure, and artist's role is to shape any of those trees constituting the forest. Car engines, birds, fridge engine or guitar distortion can be defined as a tree in that sense. An artist can process a tree or all of the forest; soundscape artists work on the forest using city noises whereas industrial musicians combine guitar distortions with factory noises. According to Cage, musicians exited from their studios and concert halls, and they met new environments where he defines music as "…sounds around us whether we're in or out of concert halls (John Cage, 1969, p. 18).

The effect of noise depends to psychological perception of human (how human being perceives noise). Kahn conceptualizes noise as an abstraction of sound with respect to that (Douglas Kahn, 1999, p. 25). At the same time, noise can be understood as a disturbed form of sound or music that an artist composes in and for an art gallery waiting to be "exhibited" or "installed". Noise music puts listener into an active position; it is not possible to be able to listen noise music passively. Noise sometimes disturbs listener when it is ignored. Therefore, the situation necessitates attention to be paid while listening to the music.

"Active listening" is about understanding and participating in the process carefully; while listening to an instructive speech actively, understanding and examination of that speech will be at the maximum level. If the listener pays attention to the noise (active listening), she/he begins to identify the elements of the noise piece (for instance, in a soundscape piece there can be human voices, car engines and animal sounds, or in an industrial noise piece, there can be a lot of different machine sounds in various tones). Inharmonious and non-rhythmical sounds that are the structures of noise music can be dissociated with this way. In Michel Chion's book called *Audiovision* he defines three listening modes of active listening: causal, reduced and semantic listening (Chion, Michel, Audiovision-Sound on Screen, 1994, pg. 25). Casual listening mode is about sound source of the piece; reduced listening mode is about the qualities of sound (pitch, effects, etc) and semantic listening mode is about the ways of communication within the sound. If the listener employs the methodology of Chion's on listening modes while listening to noise, she/he will be able to examine and analyze the piece better. However, departing from here it can be understood that disciplining the sense of listening is the most crucial element of listening and examining noise music but on the other hand, rather than accumulated knowledge, paying attention and cautiousness is the first priority in this context. By paying attention and carefully listening, any sound could be

understood and could be listened to as noise music. It's possible to "compose" a piece by using sounds of a computer fan or boiling kettle in that sense.

Noise music is fruitful for ceasing the boundaries on creativity resulting from the strict rules of classical methodologies. According to Foucault "…listening to music becomes more difficult as its composition frees itself from any kind of schemas, signals, perceivable cues for a repetitive structure" (Michel Foucault, 1985, p.7). With the ability of going beyond the borders of "repetitive structures", noise music enables a creation of an unexpected atmosphere.

For example, Austrian musician Christian Fennesz uses noise music as an instrument in his composition in the form of chaotic unexpected structured noises in accordance with traditional guitar rhythms played simultaneously; but in contrary he doesn't classify his music as noise at the same time. "I don't think that my music is noise" (2006, Christian Fennesz) he states, on the other hand his music has many references from noise musicians such as Alva Noto, Matmos and Autechre. Fennesz creates a noisy atmosphere by combining pop guitar notes with noisy loops, digital samples and some other pop rhythms which is also the main reason behind his uniqueness.

Noise music can be an attitude of protest towards all other musicians, listeners and producers whom contribute to the commoditization process of music and (intentionally or not) working for the transformation of it into sellable and consumable good in market with their corporate strategies and goals based on profit concerns at the same time. With the noise, most listeners break their habit which is listening monotonous easy consumptive music. Noise is not consumptive as much as the other music genres; chaotic structure of noise makes it hard to listen, that's why noise forces listeners to pay attention while listening.

Noise is not only an experienced atmosphere but also most of noise musicians use noise as a medium of expression for communicating their ideas. "There is a widely held view that beauty and harmony are a lie, presenting a bourgeois vision of nature and society as fundamentally balanced or ordered. And, that we have obligation to listen noise because it shows us the grim truth of reality" (Simon Reynolds, 2004. p.55.). As Reynolds mentions, noise exists as clear as reality, different than other music genres. In it, for example, there are a lot of unexpected sounds from the routine of everyday life like walking in a crowded street. It is a factor of chance that what kind of an action scene is on the way. In Istiklal district in Istanbul, one step further is unexpected. Maybe, there will be a demonstration, or police violence, or two transsexuals will be fighting. It is quite like noise, because both noise and reality are totally surprising and unexpected.

Noise music emerged as a musical notion of urban culture. Futurists used urban and city aesthetics, then other noise musicians has entered in the urban culture like Russolo's manifesto of Art and Noises, where he discuss listening to the city, living in the city. Noise, emerged from machines in the city, from modernization and industrialization processes. The musicians who played important roles in the progression of noise music are from the urban areas, with urban culture as their origin. Most academicians working on noise music, for example John Cage, has been living in the urban and has contributed from there. Also noise artists like Merzbow or Fennesz are inspired by big cities and make their compositions in and from those cities as well.

City sounds and soundscapes play important role in noise music. Although noise music is a form of urban music, it always stays away from the territories created in the urban. The

attitude of the musicians, the difficulty to listen to it and a small group of people listening to this kind of music in relation to the big cities lead to noise music to become a form of radical aesthetics. Noise music has always been an element of a subculture in the cities by going beyond the territory of urban popular music (with a singular design of rhythm, harmony, melody etc.) or forming playgrounds in these territories.

EARLY HISTORY OF NOISE

History of noise starts in Russia at the beginning of 1900s. There were two Russian Futurist artists, Velimir Khlebnikov and Alexei Kruchenykh who worked on an abstract language. Then, they founded a language which is called "zaum". When they read texts written in zaum in Russia, Zurich, in Cabaret Voltaire, where Dada movement was born, Dadaists made noise as anti-art. They called their anti-arts "Bruitism". While Richard Huelsenbeck, Triztan Tzara, and other artists were reading their Dadaist "simultaneous poems" at the stage in the background, they smashed glasses or, beat huge drums. They juggled with languages. Dadaists revolted with zaum as a verbal poetry. Listening to these poems was so interesting for the people who came to Cabaret Voltaire because the Dadaists read poems in different ways. Most poems were meaningless, and Dadaists played with their voice while they were reading them, or they read as they were lisping. Also, there were a lot of noises except the noise of poems. For instance, Marcel Duchamp filled a glass phial with "Paris Air" and put in an art gallery, and then he recorded its sound by blowing out of the phial, he called the piece "Air de Paris". Another example was Antonio Russolo's work which he recorded a song by cutting and pasting some parts from film music. At the same time, Italian Futurist Luigi Russolo wrote a noise manifest called "Art of Noises", then he invented noise instruments and he gave concerts where he was playing those instruments.

ANAYLSIS OF *"VEGLIO DI UNA CITTA"* (1914, Luigi Russolo)

"...Ancient life was silence. In the 19th Century, with the invention of machines, Noise was born." (Luigi Russolo, 1913 p.1)

Before Russolo's "Art of Noises" manifest, music had a composition that was made of organized notes combined in a harmony. However, the structure of the music had changed with the invention of noise. The importance of Russolo as an artist and his "Veglio di una Citta" piece in noise history arise as a result of Russolo as being the first noise artist where his piece can be classified as the first recorded noise work of art; and at the same time Russolo is known to be the first noise artist who builds his ideas on a manifest where he declares the sound as the music. With his work of "Veglio di una Citta" he recorded city noise and he tried to reconstruct in his work the atmosphere of city with sounds; as discussed above it is very significant to analyze his piece for a better understanding of noise music.

"Whenever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain. We want to capture and control these sounds, to use them not as sound effects but as musical instruments" (John Cage, 2006, pg. 3). From the perspective John Cage draws, it can be said that Russolo imitated the city noises to use as musical instruments.

Along with the above mentioned features of Russolo and his music, he is also a crucial name as a result of his invention of a machine that was called "*intonarumori*". Russolo used it for developing music (making noise and, played with its pitch and dynamic controls to generated acoustic several types of noises. They were made of metal monitors that connected to wooden

sound boxes. There was a crank on top of it and Russolo controlled the pitch levers with it. He could move the levers over semitones, a scale in tones and the intermediate gradations within a range of more than an octave. There were wooden or metal wheels that make a metal string vibrate inside the box.

"There were 27 varieties of intonarumori with different names according to the sounds they have produced: howling, thunder, crackling, crumpling, exploding, gurgling, buzzing, and hissing and so on"(Saggini, Valerio, Intonarumori, February 21, 2004, Theremin Vox, Art, , Copyright 2001-2006 © http://www.thereminvox.com/article/articleview/116/1/31/).

). Russolo's first concert with them was in 1913 at Modena's Teatro Storchi. Also, Filippo Tommaso Marinetti joined his orchestra at that times and then, they gave concerts with the classical music orchestras by playing "intonarumori". "Veglio di una Citta" recorded in 1914 by Luigi Russolo, and it was 3:49 min long. Piece had 7 parts where probably each of them was produced by different intonarumori device. In the first part, it takes 24 seconds, intonarumori produces a metallic sound but it imitates thunder; although the sound is not computer based it reminds the listener Aphex Twin's "*Bucephalus Bouncing Ball*" (1997, Warp Records). Intonarumori, a manual device, there is a handle on top of it and Russolo plays the pitch variations by turning the handle. In the second part, it takes 30 seconds, intonarumori produces an engine sound and in the third part, the device produces a plane or some other form of a vehicle sound that gains speed, and then slows down. In the fourth part, it takes 32 second, the device sounds like thunder where it is operated very speedy at the beginning and then slowing down, and finally there occurs a friction sound. In this part, the sound reminds the listener "…African drum whose pitch can be regulated to the extent that it is said the drum "talks". The player puts the drum under one shoulder and beats the instrument with a stick. A talking drum player raises or lowers the pitch by squeezing or releasing the drum's strings with the upper arm" (Discogs website Copyright © 2007 Discogs

http://www.discogs.com/help/creditslist). The "talking drum" is a kind of percussion, but melody based structure of it, is very different from those "other drums; talking drum has transformable tunes which can be changed while playing the instruments, intonamori, in that sense, has also tunes but it is not a percussion instrument but it is an instrument that can be played like a string where it has pitch and tunes.

In the fifth part of "Veglio di una Citta", it takes 21 seconds, the piece sounds much more like metallic than other parts as well as a toneless and monotonous structure. In the sixth part, it takes 26 seconds, wooden and metallic structure of intonamori become more observable than others because of the combination of wooden and metallic sounds producing a very distractive sound. In the last part, it takes 31 seconds, sound is differentiated than other parts. Metallic sounds are so intense and dominant, and also at this part the piece has an ambient sound as well.

The examination process of "Veglio di una Citta" as a work of art, necessitates more effort than many other noise pieces. When Russolo performed Veglio di una Citta, there was the First World War, and the sounds of intonorumoris evoke the war like sounds of violence, death, and war machines. The fright for war fascinated the Futurists who believed that war could be used as a cleaner tool and the war itself is a must at the first place to reach the phase of peace. Russolo wrote in the Futurist Manifest "the orchestra of the noises of the war", and didn't hesitate to negotiate militarism with fine arts. Then, he imitated this cleaner tool in his work. Also, the structure of intonamori evokes the weapons, war planes, tanks and trains (the violence of war). Russolo controlled the pitch lever with the crank that on top of intonamori. These metallic sounds remind one of those cold and savage war scenes. By Russolo, music instruments are changed and now music can be representing not only the beauty of love and peace like in the works of Beethoven, Mozart or Vivaldi's; but also it can be a form of expression for the aesthetics of death and war. In addition to that Martin Heidegger says "The

work is a symbol" If "Veglio di una Citta" is a symbol in a Heideggerian sense where he states work as a symbol (Martin Heidegger, pg 260, The Origin of the Work of Art-Poetry), it should be a symbol of the cold of war and death, or the history of industrialization and modernism, or an important era of music.

Now, there is no need to make a composition to create a musical piece; sound than becomes music on its own. There are alternative ways of doing music rather than composing with intentional employment of notes' harmonies. Musicians are also capable of composing with interposed preexisting sound materials such as using sound samples as material source. Luigi Russolo mentions that as following: "Not only in the roaring atmosphere of major cities, but in the country too, which until yesterday was totally silent, the machine today has created such a variety and rivalry of noises that pure sound, in its exiguity and monotony, no longer arouses any feeling." (Luigi Russolo, 1913, p.3).

At the beginning of the 1900s, in Europe, industrialization period has arisen; in addition with the occurrence of modernism, machines entered the everyday life of the Europeans. With the developing machine technology, productivity of energy increased as well as the upgraded speed level in various production processes. At that time some countries' economies were not in good conditions such as Italy, where there was a high level of unemployment, and Europe was in World War One which also has had many strong influences on artists as well. Futurists displayed the industrialization in their paintings. Luigi Russolo, a Futurist painter, was affected by speed, energy, and sounds of the machines and then, manifested the "Art of Noise" (1913), and mentioned that machines had sound aesthetics where noises could be an art piece. European cities turned to industrial soundscapes and in this term, urbanism occurred. Russolo mentioned that these cities became noise orchestras. He started his manifest

by saying that music was so limited, and that it is in a vicious circle. Then, this limited vicious circle must be broken and noise-sounds had to rise by Futurist musicians, who freed their minds and listened unlimited orchestras of the city-noises.

> Let us cross a great modern capital with our ears more alert than our eyes, and we will get enjoyment from distinguishing the eddying of water, air and gas in metal pipes, the grumbling of noises that breathe and pulse with indisputable animality, the palpitation of valves, the coming and going of pistons, the howl of mechanical saws, the jolting of a tram on its rails, the cracking of whips, the flapping of curtains and flags. We enjoy creating mental orchestrations of the crashing down of metal shop blinds, slamming doors, the hubbub and shuffling of crowds, the variety of din, from stations, railways, iron foundries, spinning wheels, printing works, electric power stations and underground railways (1914, Luigi Russsolo, the Art of Noise, p2).

In "Veglio di una Citta", Russolo's city is very cold; the image of his city consists of big factories and big machines. All fascinated factories may cover the city with their smoke, and people works on metal tons. This utopia of Russolo remains as "steampunk utopia" in the 1980's comic books; in those works inspired by this utopia, some Victorian ornaments as well as visuals of fascinated factories and huge steam machines can be observed. This utopia firstly appeared in 1920's in pulp fiction stories. With this respect, Russolo's music reflects this cinematic Victorian era of steampunk aesthetic. His noisy chaotic atmosphere reminds one of those cities of steampunk where big steam machines, metallic and wooden devices are heard. "Every noise has a tone, and sometimes also a harmony that predominates over the body of its irregular vibrations (...) the art of noise must not limit itself to imitative reproduction" (Luigi Russsolo, 1914, p.4).As he mentions, the noises of his instruments sound very unique. He made 12 machines for noise production and he named them as follows:

"The howler: a noise somewhere between that of a traditional string instrument and that of a siren.

The roarer: a rumbling noise in the low-pitched instruments; a strident metallic clashing in the low ones.

The rubber: a metallic scraping sound.

The gurgler: a noise like that of water running thought the rain gutters of a house.

The hisser: a hissing or roaring noise like that produced by heavy rain

The whistler: a noise like the whistling or howling of the wind

The burster (1): a noise like that of an early automobile engine

The burster (2): a noise like the falling and shattering of dishes or pottery.

The croaker: a noise like the croaking of frogs

The rustler: a noise resembling the rustling of leaves or of silk." (Barclay Brown, 1981, p. 3).

In every part of the piece, the listener can match the sounds and the names. The important thing is that every intonarumori has its own unique sound. For instance, it is hard to recognize that the burster and the croaker are the same instruments and only some parts of the instruments are changed.

IMPORTANT NAMES OF NOISE MUSIC

After futurists paying attention to the noise music, in 1920's Edgard Varèse (1883-1965) recorded some noise pieces with playing his mechanical noise instruments; he researched on timbres and rhythms and he benefited from the outcomes of his research in his music. He grouped sounds while composing his music and he called his music as "organized sound". At the same years, John Cage (1912-1992) composed and wrote about noise and experimental music in academia in Chicago School of Design, Black Mountain Collage. He used various devices and equipments in the process of composing his music from kitchen and bathroom goods to living room furniture and goods from antique shops. He recorded his masterpiece 4:33 in 1952. It is an orchestral music and the orchestra is playing nothing during the piece which takes 4:33 minutes, listeners hear only sound that surrounds them. Orchestra is in silence in other words. For musical authorities, 4:33 had changed the meaning of music afterwards where silence was begun to be talked as a form of music. However, there is no absolute silence in this piece. While performing it there were concert hall, audiences and noises from outside of the concert hall all in the same time. Cage also wrote three books, and researched new ways to produce new music. After the World War II, Iannis Xenakis (1922-2001), a Greek architect, composed "Metastaseis"(1955). It was based on mathematical combinations. He combined his architectural knowledge with sound shapes. It was a seven minutes long piece, and he composed that piece to be played by an orchestra. In the piece, there are string instruments and musicians are playing them with their pitches and timbres. It was a very complex mathematical composition. Also Karlheinz Stockhausen (1928-…) worked on mathematical noise too. In his early musical years he composed arithmetic compositions. However, his masterpiece, "The Helikopter-Streichquartett" is the most

complex form of mathematical noise music to perform. The piece was performed by a small orchestra (a string quartet), playing simultaneously inside of four helicopters as if they are the concert halls. It was first performed and recorded in 1996. The original piece was used as the soundtrack of opera "*Mittwoch aus Licht*" ("Wednesday from Licht"). While musicians was performing it, helicopters landed up and technicians started to record this piece; it was very hard to perform and record. Pierre Schaeffer (1910-1995) who introduced the term "musique concrete" in the late 1940's, is also a very important music theorist. His term links up the unreal sounds –not belong to the real world- and manipulated sounds of musical instruments by using effects with the musical environment. He interested in sound engineering as a musician. He tried to find non-real, abstract sounds with experimenting sounds; he composes noise and experimental pieces. In late 1970's Boyd Rice (a.k.a. NON) (1956-…) started to record noise pieces with cutting and pasting tapes. Also he used turntable and scratching, and he is an important figure in industrial music subculture. He recorded several albums. Unfortunately, he is a defender of totalitarianism and there are some racist features in his ideology like futurist did so in previous periods. In addition to that he wrote R.A.P.E (Revolt against Penis Envy); to be able to preserve the identity of being marginal he preferred to present totalitarian figures and a masculine image. Merzbow (1956-…), Masami Akita, is the famous influential Japanese noise artist. He has released over 300 CDs and cassettes since 1980. In 80s, he cut up sounds from cassettes and rerecorded them. Later in 90s, he has begun to use computer and electronic instruments. Since he defines music as sex, he calls his music "pornography" because of "unconsciousness of music". In 1980, a band called Einstürzende Neubauten was formed in Germany. They use custom hand made instruments and they played a big role in industrial-noise music scene where they always try new experiments on music and improve their style of music. Also, in 1980 a noise band called Whitehouse was founded in England. They employ some concepts like sadistic sex, serial

murder, eating disorders, child abuse, and other forms of violence and abjection in their lyrics. In the composition of their music they used white noise and high frequency sonic with screaming or barking vocals. Also, they used African instruments and analogue equipments as well. And they had a big role in the spread of noise music throughout the world. The leading figure of the Whitehouse, Maurizio Bianchi (1955-…), produces influential noise and experimental music in underground music scene and he makes collaborations with other important noise artists. In 1985, Jacques Attali published a book on noise which is "Noise: The Political Economy of Music". He was an economist, and he mentions about the economy and sociology of music. He describes the relationship between society and music as the commoditization process of music. He also explains that the music is the unconsciousness of the society. Another important name is Christian Fennesz (1962-…) in the history of noise music whom produced several albums with white noise, custom made digital instruments and his guitar. He uses computer and digital effects to create his own instruments and then he combines this digital music with the music he composes with his guitar.

WHAT IS SODUZ?

"*Soduz*" is an audio visual noise project based on digital "*glitch aesthetic*" and noise music. The idea of Soduz comes from the Gilles Deleuze and Felix Guattari's concept of "deterritorialization". From the theoretical perspective of Deleuze and Guattari, sound is broken into pieces and by "disordinating" those pieces sound becomes deterritorialized. In that sense, deterritorialization aims to make the Lacanian concept of territorialization upside down, that is freeing the desire from body.

Deleuze and Guattari mention about the refrain in their book *Thousand Plateaus*, and use it as the rhythm and melody. "The refrain is rhythm and melody that have been territorialized because they have become expressive-and have become expressive because they are territorializing"(Gilles Deleuze, Felix Guattari, 1988, p.317). This territorialization limits sound and, refrains with rhythm and melody. However, territory becomes worth to mention and important for the first time for the sound to exist. "Territorialization is an act of rhythm that has become expressive, or milieu components that have become qualitative." (Gilles Deleuze, Felix Guattari, 1988, p.315).

For the project noise reconciles at this moment, namely Soduz.
Soduz first take the sound from the territory that can be a rhythm or a melody. Then, it deterritorializes the disordinated pieces and takes them to noise sonic; to put it another way, Soduz breaks and takes pieces from territories of rhythm and melody. "A territory is always en route to an at least potential deterritorialization, even though the new assemble may operate a reterritorialization (something that "has-the value-of" home).(Gilles Deleuze, Felix Guattari,1988, p.326).

Soduz is not paper music. It's not composed with any note system. Soduz is only a combination of instruments produced in digital environment with both inside and outside soundscapes. Soduz stands closer to the point in noise aesthetics where Edgard Verese calls it "organized sound". In the album of Soduz, sounds become noise by leaving rhythm, harmony and other traditional musical terms aside. Some pieces in the album, instruments produced with digital graphical environment of the software program Cycling 74 Max/Msp and their combinations with themselves and with other instruments can be seen as sources of endless possibilities. Thus Soduz is composed of compatible produced sonics according to a personal taste of aesthetics emerged from this endless possibilities.

Deleuze and Guattari in their book "*Thousand Plateaus*", mentions the notion of "refrain", where it forms a territory and limits time and space. The whistle of a child to not to be afraid at night before going into sleep creates a territory as well as the pieces of 4/+ rhythms. Those rhythms and harmonies put their own music into a territory by limiting within this territory as well.

Soduz, relates the concept of deterritorialization with the sound coming out of its source, undergoing a change and than becoming free. On the other hand Soduz does not claim a production of sounds from the beginning as if they are singular individual "deterritorialized" sounds. Soduz tries to deterritorialize the sonic of sound from the first stage of production by manipulating and transforming it thus freeing it from rhythm and harmony where it becomes something else than its form in the first stage.

These free sounds consolidate with sounds that are affected to add to noise without rhythm and melody, soundscapes and field recordings (For soundscapes; Soduz_owbo, doiseplup and

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mub). When the sounds are combined, Soduz pieces are occurred and composed. In the album there are eight deterritorialized sonics. The causes of the occurrence of all sounds are different; at the same time, they are combined with each other because all of them stand out of the marked field of rhythm and melody as well as having sonic spaces in noise environment.

Theodor Adorno problematize with important determinations about popular music in "On Popular Music". At the beginning of the article, Adorno mentions about listeners, who can easily guess or understand the structure, rhythm and melody of a piece. With its unorganized and unstable structure Soduz separates from Adorno's characterization of popular music. "The whole structure of popular music is standardized, even where the attempt is made to the most specific ones. Best known is the rule that the chorus consists of thirty two bars and that the range is limited to one octave and one note. The general types of hits are also standardized…" (Theodor Adorno, 1941, p17).

Music that becomes a standardized and structured *product* is a very significant part of cultural industries. Also, it becomes a leisure time entertainment as a result of it's being easy to listen and to consume. In direct contradiction, Soduz noise can not be a leisure time entertainment, because of its difficulty to be listened. Non-rhythmic and melodic Soduz is hard to consume and it is not belong to a standardized four rhythmic system. Therefore, it must be listened carefully, if not it becomes another "noise".

Most sounds used in the album are recorded by unique instruments produced only for the project one by one, like Luigi Russolo's intonarumori. These are live recorded, and digital effects are added on in a digital environment. For other instruments, sounds of metal tools

emerging from various techniques such as kicking, rubbing, throwing and many other forms

are used as well as sounds coming out of metal and wood workshop machines.

SODUZ VISUALS

Digital Glitch is known as an error for digital media; however, it contains some aesthetic elements like noise as well. "Glitch aesthetic" is the base of Soduz project's visuals. As, mentioned before, noise is an error or a form of distractive sound, therefore glitch also resembles noise in that sense.

"Raw" technique that has been used in the production process of some visuals in Soduz, is a computer file format that can be operated with not only visual software (Adobe Photoshop) programs but also with sound software (Sony Sound Forge) programs as well. For the visuals some machine or industrial photos have been used by saving them in Adobe Photoshop CS 2 in raw format then, opening them in Sound Forge 8.0 as waveforms according to the file color data, which then become sounds. After this process, visual and audio materials have been manipulated by some effects and processors; afterwards they have been composed as audio outputs or they have been designed as visuals. Through this process of production, two selected videos are included in the project of Soduz:

First video was shot for audio piece Owbo in a chemistry laboratory. Firstly, from this video some screenshots were taken. Then, it was uploaded to the web site and opened with the "*Glitchbrowser*", a joint collaborative artwork developed by Dimitre Lima, Tony Scott and Iman Moradi for New Langton Arts, San Francisco. The process operates as follows with Glitchbrowser: first the web page is launched, then the page address that is to be processed with glitch algorithm is correctly typed and finally the images on the requested page become glitch. Then these glitch images from chemistry laboratory which are the sources for this project are saved and with them animation is done; after those series of operation they are

combined with the original video taken in the laboratory. Afterwards, the original video is also broken down by using TV noise and contrast effects. In the piece called Owbo, it begins with soundscape and continues with ambient sound; then some human incomprehensible voices intervene with the soundscape. In the following part it transforms into glitch sound and another soundscape and in the final part the volume increases. These Lab visuals, glitch animation and TV noise contrasts with the incomprehensible soundscape including some forms of human voices; that is to underline the contrast between the lab machines, huge test tubes with human beings.

The second video is shot for the audio piece Tsov which starts with the zapping sounds from TV. There are also zapping visuals at the same time begins simultaneously with relevant sounds. Although the visuals and sounds begin simultaneously they are not dissonant with each other and visuals flow independently from the sound. Also these visuals are zoomed in low quality. Non-rhythmic sounds continue and they don't harmonize with other sounds; their single common denominator is they being in the same sonic environment. Musical 4/+ rhythms in the classical sense disappear in Tsov. These deterritorialized sounds are formed by the deceleration of the "popular" (as Adorno's term) rhythmic sounds. In addition to that, the harmony in the original popular sounds disappears when they are decelerated. "Produce a deterritorialized refrain as the final end of music; release it in the Cosmos-that is more important than building a new system. Opening the assemblage onto a cosmos force" (Gilles Deleuze, Felix Guattari, 1988, p350).

Tsov video consists of consecutive zoomed TV images. But, zoomed images are mostly unidentifiable. It deconstructs the illusionary world of TV by distorting the reality provided by TV. This distortion emerges as a result of the employment of unintelligible visuals and TV noises, like deterritorialized rhythms in the audio piece of Tsov. Glitch has a big role in this

video which is same for Owbo too. Glitch images are the screenshots from the original TV video which are glitched in Glitchbrowser; then they are not TV images anymore. In the middle of the video, images are getting more and more incomprehensible by zooming and TV noises. The concept of Tsov owes significantly to TV or other media tools where all of the video becomes an individual combination of lifeless images.

CONCLUSION

As a project, Soduz is based on noisy sound and visual works. The basic idea behind the creation process of Soduz as a compound project of audio and visual pieces is to differentiate noise and glitch aesthetic from the popular, commercial audiovisual culture of standardized products. Audio works in the project are very difficult to listen, and it necessitates a huge effort to identify the "disordinated" single pieces of deterritorialized sounds and images. Interaction between the digital environment, technology and manmade errors of noise is the source of Soduz in that sense. In the process of creating Soduz, a theoretical framework is constructed by borrowing some key notions mainly from Gilles Deleuze and Felix Guattari's concept of deterritorialization; parallel to that the idea of popular is defined according to the writings of Theodor Adorno with concentrating his article of "On Popular Music". The melting point of theory and practice in this process of creation was reached by following some main actors in the noise music scene who both highlights the theoretical necessity to create an art piece and at the same time who creates own works according to those theories; John Cage and Luigi Russolo are some of those actors, here they can be described as above for the project of Soduz. It can be said for the project that problematic of main concerns, accordance with the theoretical framework and the ideals in the first step of creation are held until the last minute of production; if not there would probably be minimum deviation from the main problematic of differentiating noise from "consumption" music until the last point.

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Figure 1
Soduz Logo

Figure 2
Soduz Dvd Booklet and Cover

Figure 3
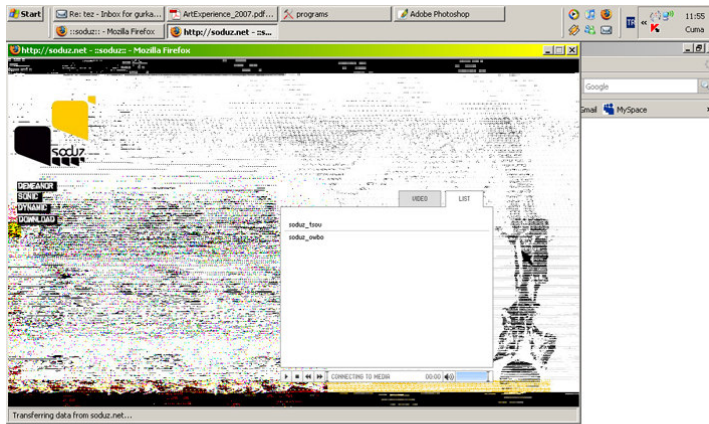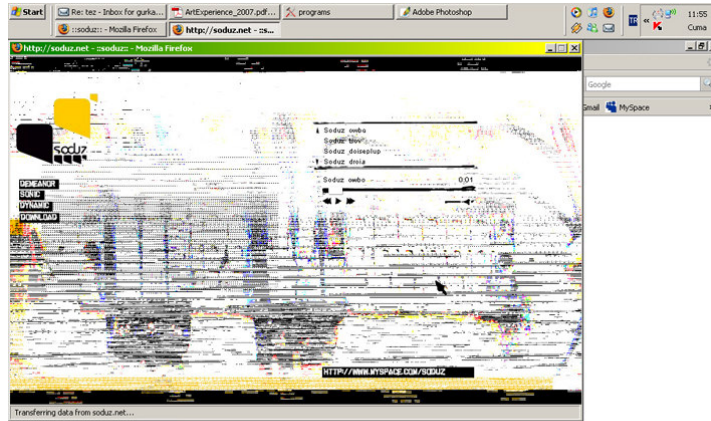Soduz Dvd Booklet and Cover

Figure 4
Soduz Web Site

Figure 5
Soduz Web Site

Figure 6
Soduz Desktop Wallpaper

Figure 7
Soduz Desktop Wallpaper

Figure 8
Soduz Desktop Wallpaper

Figure 9
Soduz Desktop Wallpaper