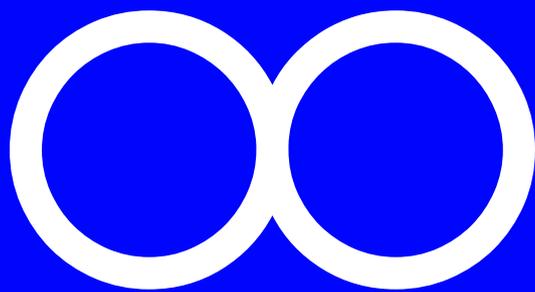


Non Human  
Sonic Entities



The inaudible world in all of its beauty ◌ is yet to unfold

Always



# ၅ Content

- Non Human Sonic Entities
  - The New Silence
- Sonic Forms of Material Expression
- The Sonic Object as a Possible World Tool
  - The Inaudible but Possible
    - Aural Personification
      - Xenolalia
- Systematic Gateways Into New Sonic Realities

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forward

A Morphology of sound, the suggestive, the questionable, the ever expansive

The individual, the collective, sonic thought, applied to reality

○

The non formation of habitual listening

The un voice

The voice before it enters reality

○

There is no ideal condition

Within which things and no-things co-specify and define one another

○

Inaudible, metaphoric and immaterial

Voices are both heard and silenced

Processed through movement and acoustic actions

Of the body

○

A state of the inaudible, fabricates a new kind of sonic reality

A reality only to be experienced within the mind

○

Do not merely refer to the absence of some 'thing'

Refer to a supposed 'place' or 'field' of potential

○

The existence of the in between of things

○

Sonic delineation

Morality

Ethical epistemology

Everythingness

○

A sound, a voice, a sonic material, an inaudible object

Auditory metaphors, sonic figures of thought

A metaphorical communication to any

One

○

Refrain from sound existing, as something already existent

Before developed into its reality, or realities

○

The non experience / experienced

Possible sonic futures

Possible Sonic Idealisms

○

Sound stripped from the thought of what it exists as

○

What can sound become

Without an attachment

○

Do not apply any one referential possibility to any one sound

Hear it as a framework of possibilities

○

Sound, ever expansive as itself

A physical movement in air that evokes many possibilities

○

Sonic birth

○

Sonic death

○

Sound is formed

Different personas, identities and experiences

Without an attachment

○

Do not apply any one referential possibility to any one sound

Hear it as a framework of possibilities

○

Sound, ever expansive as itself

A physical movement in air that evokes many possibilities

○

Sonic birth

○

Sonic death

○

Sound is formed

Different personas, identities and experiences

The space between the inaudible and the mind

A body that testifies to the threshold of an aural experience

○

The contemporary ear expands upon the non existent, the inaudibly real

Contemporary thought into sonic existence

○

The absence of sound becomes obvious, opening up a space of silence

This creates a sonic experience through the removal of sound

The silence is relative in that it is defined by its opposite

A sound

○

Yet a space in which this dialogue between sound and silence unfolds,

echoes an absolute silence

The personified experience of an object exists beyond it, in our psychology

○

Strip this / your imagined object of a prior or present existence

○

Free to become only in the future

The ability to question sonic absence

○

The contemporary ear listens to these spaces

○

Think of a sonic existence that cannot be added to

Or retracted from

○

Of presentness, of futureness

○

The inaudible object embodies sonic imagination, in the space of mind

Listen for new realities

○

The inaudible world in all of its beauty

○

Is yet to unfold

○

Always.

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# ၍ Non Human Sonic Entities

Non Human Sonic Entity Sonic Embryonic Matter Sonic Possibilism Sonic Being Haptic Sonic User Experience Zensonic Xenolalia Metasonic Gateway Aural Sex Functional Auditory Hallucenogenic Tool The Contemporary Ear

Only to be defined by sound, Every 'thing' in 'a' (one of many) world is defined by sound, every object, every shape, every space, every non space, every environment, every synthesis of reality, every access to a world.

How do we access 'a' sonic world? By thinking as a non egoic sonic entity 'only to be defined by sound', by stripping reality of it's human experiential sonic meaning. A flat soundplane, meaning absolute nothingness, what does it take to build worlds upon the non, through the perception of any one thing that didnt exist before and didnt exist after, but only in the metaphysical realm of a non human possible now that exists on another complete systematic ecosystemic way of experiencing reality through the lense of non human sonic entities, the sound 'itself'. The phenomena of ephemeral being contained in a particle movement of air that is generatively 'world' simulated in real time, to never ever be the exact same thing to any one at any same time through the perception of a sonic user experience. A flat soundplane, is eternity. If any 'one' cares to access it. By 'one' meaning absolutely any 'thing', and soundplane meaning absolutely nothing. What does it take to build on nothing through the perception of any one thing?

To understand the building of worlds, 'one' (anything that exists) must understand the deconstruction of them. Start by decoding a reality and sonic user experience as it exists, an immediate sonic setting. For example, listen to the sound of what humans know as an object sound, the human sonic experience of that object and it's sonic attachments, artefacts and identity, then strip this sound of it's human objectification, it's reality. Re listen to this sound as a metaphysical version of itself, an object of it's own. Use this as a new beginning, a reconstruction from itself, a new possible sonic world. A characteristic of an abstraction, is now a platform for word building. Any 'thing' started from a point of becoming, an energy of belonging. A lust for the need of any of the next moments that could possibly happen. Practice the stripping sonic objects. Practice until there is no linear communication between your reality, the humanness of objectivity and a possible sound. Apply this 'stripping' technique to the sonic environment that situates, reflects and identifies the idea of a 'human' state through sound. A Sonic entanglement. The surrounding sounds are only what they are beleived to be. By any one thing with a haptic set of perceptions. Imagine them as a texture of a world, a map of perceptive sensibilities. This now opens a next possible world in which objectifications of 'a' (possible of many) can or may now exist freely (untied to themselves, untied to anything around themselves). Non human sonic entities, what they are, what they can be, who they are, what they are used for, artefacts, sonic particles, only existing as an idealistic particle of a larger pool of imagination.

In this space, sonically free from reality as it exists now, build possible worlds.

Perceive sound as only its fundamental level, movement through air, forget its reason, forget its start, forget its end, only become now.

Point inwards. What does sound mean, how is it experienced. Listen for a psychological sonic identity. a Psychological listening map of the sonic self. A sonic breakdown of ego.

To build a new sonic possible world you must deconstruct every sonic world you already experience. When the complete sonic user experience is deconstructed, reconstruct a new world from any 'one' abstraction of a sonic body from your new non human sonic self.

Imagine a sonic particle, a world grower. Expand it eternally. Now Enter a 'Two Way Reality', the one imagined already existed before anything entered it. The second reality was created by the doorway opened by the complete abstraction of the first reality. A complete abstraction of the reality 'one' left behind.

What is in this reality? A non-human void of ever expansive eternal sonic possibilities. Ever expansive due to the destruction of the material expression of sound and its place within 'a' world.

To Build worlds.

We must break worlds.

To Break worlds.

We must break Reality.

To Break Reality.

We must break experience.

To Break Experience.

We must Break the Self.

# ၆ The New Silence

The new silence offers a new sonic landscape, for all of those who listen, and for all of those who experience, it can be built within the part of us that experiences sound, the part of us that ties everything to a past experience or narrative that we have lived before. I recommend a stripping of this prior knowledge, to build upon an ephemeral nature of how sound lives, works and affects the air and atmosphere around our small experience of it. I will tell this as a narrative stripped from myself for anyone to exit their prior experience, and become within a new one, dating backwards and reaching forwards to nothing in between but not far and not very near from now. I am nothing, I am ephemerality, a fluctuation of an experience that can never look back, and never see forwards. Everything that happens, happens to my entity, i am not physical, i am not real or surreal or not realistically present, a movement in nonlinear time to expand into conscious or subconscious multiplications of a now, a world built in 'a' moment and destroyed in 'a' (that same) moment in which you thought you had built a metropolis, only to be deconstructed and built into a variation of this within the next moment. Worlds build, multiply, variate and destruct so quickly that they cannot be contained in a physical realm, and how can our projection of a possible world even be thought into a conscious realm the exact way it was built in the mind in that one ephemeral moment, the closest thing we have to this realm of real ephemerality within world building is a sound, a sonic happening in which lives and dies ephemerally and changes fluidly through 'now', interchangeable and uncontrollable, unseeable and intangible (tangible if we think of it as a reality object) by reality object i mean something we tie this sound to, to give it a humanist meaning and sit in reality as we like things to, not a non human sonic being to build worlds upon, it all comes within our nature to open every possible perception to our environment and rebuild the gateways to user experience that we are given to by the many layers of existing worlds on top and underneath our one, in a sense, our imagination is everything, take us out of a built environment, we can imagine a new one different from the last shaped by our betterments, inner architect and non human augmentations to supply a multidimensional and interconnected future.

A world that exists as is imagined and only imagined, pause your imagination, try hard, because it won't be imagined forever, why is it that we imagine, but we imagine transient movements of visions and sounds that build within seconds to a palace of our exact possible brilliant dream of absolute dreams, and our fucking nightmares at the same time. Break the mould in which you think, because it's already broken by your time space, if we can exist in many time spaces at once, we may be able to build upon our imaginations from extra perspective advice from the last imagined world, or the one to come in the next foreseeable. I see an ephemeral palace, it's stripped of everything that ever could already exist to me, it's full of sound i cannot see, it's full of visions i will never ever hear, but i know it's some 'thing' that can be reached if i clear my head of everything but nothing. Not an enlightenment, but something that pushes beyond my humanity to break all constructs of experience known to Woman / man, he she they, pansexual to A-sexual.

# ၆ Sonic Forms of Material Expression

MATERIALS THAT SPEAK FOR THEMSELVES - AN EXPERIENTIAL UNRAVELLING OF CONCEPTUAL UNDERPINNINGS TIED TO THE MATERIAL OBJECT, A SONIC OBJECTIFICATION. Sonically charged objects that carry metaphorically audible concepts and meanings? Non human entities that organise fields of sonic law, voices, new voices being synthesised. A whole character can be made from the construction of a voice, someone that doesn't exist, where does this fit into the idea of an aural contract, or a piece of sound being lawfully bound and being able to be used as evidential material. As Lawrence abu hamdan discusses, a noise, sonic resonance, vocal gesture if tied to a crime etc. can be used as rightful evidence. Make new sonic entities that surpass aural laws or defy the ideology of the voice being used as a political tool. An ever changing non human entity with shifting vocal persona's? Showcase imagined materials that represent the synthesis of a new voice. Truths residing in material forms of expression. A synthesised environment based on the synthesis of a non human entity that still contains a voice and some gestural qualities. How do we portray two realities in one unfolding of reality through a physical material, a technical and magickal through practical means to exist at any one time to be experienced through being fully conscious of these materialist ways of viewing the world. Can a collective of suggestive materials, movements and imaginative sculptures, synthesised replicas make us think differently towards how we may communicate in the future. Surely there will become a quicker way to communicate than writing out our thoughts, communicating complex meaning through existing on the same frequency band width or through abbreviated means of a new language or sonic palette to be owned by any communicator? Abstract sound that is formed around the fundamental phenomenon of the voice, its sonic materiality and what it means as a physical connection from mouth to ear, or as it exists as a particle wave in air. What does it mean to physically deform this sound through material existence, a physical representation of our main communicative connection being deformed through varied perspectives and experiences embodied in a physical body. Also seeing it as a conceptual framework to possibly mean anything to any one being depending on their knowledge of language, their personal experiences and their grasp of social constructs within a sonic understanding. Sonic agency of the voice and what it means to physically deform it through materials that represent a human function, breathing and speaking but in a very raw form. An extension of the voice is what is applied to that voice from the experiences happening because of that sound being in existence for other people to listen to. We are influenced by many voices, even ones we would normally choose not to listen to, sound is ephemeral and therefore we experience it all of the time, and as we use it as a communication tool of all kinds, it is hard to let it not pass some meaning over with its materiality as just a sound. To objectify the voice and deform it is a representation of it fundamentally being a sound which is morphed through experience and listening to communicate. Communication through the voice played back through kinetic latex sculptures expanding and retracting to shape and change the voice. Showing that even a fundamental communication between beings through voice is always manipulated by someone's understanding / listening or experience of that communication or sound.

# ၅ The Sonic Object as a Possible World Tool

If we develop a language for sonic objects, objects, sound as object to be articulated in a broad human understanding sonically, not just through our minds, what could this develop for the contemporary ear and it's way of cognitive learning. Is it becoming more sonically expansive to place an inaudible sonic object in a space to imagine what it could create in the mind, the contemporary ear is developing due to this morphology of sound art work, the suggestive, the questionable the ever expansive, the individual but collective sonic thought applied to sonic thinking through reality, or the shaped reality of every individual consciousness. Can we strip back our perceptive embodiment to confine the voice as a sonic object, something more still and existent through a physicality rather than a communication through time and space, or something that can be malleable due to technology, we change our personalities, we change our natural genetics, we change our appearance drastically, what would the political standpoint be for a person to change their vocal chords, change the acoustics of their body to sound differently, sonic augmentations or sound embedded into the human body.

what would an aural contract be if you were able to physically change your personal and unique vocal chords. We can put accents on and over time we can learn to change our voice and learn languages, but could we change our natural tones and acoustics and what would this mean in a political act of listening. We try to contract and tie down everything, now including the voice, freedom of speech is not really a freedom of communication, the only freedom we can possibly have is in our consciousness and being, our existence and our possibility to think and perceive. The inaudible object is a metaphor for sonic imagination, only existent through roots within the mind.

The extended experience of an object exists psychologically, and through the ways in which we perceive that object, what meaning is given to it by other experiences with it, and the experiences existence places upon it, how can we strip this said reality object of a prior or present existence to only become a future existence, or does that already exist in the spaces between. The contemporary ear listens to those spaces, to think of a sonic time space that cannot be added to, or retracted from, a presentness.

# ၅ The Inaudible but Possible

When we perceive an object on first experience of the object, do we hear it too? Even when we don't physically hear an object or space we still have a gap in the mind for how it might sound or 'should' sound from previous sonic experiences we have logged in our subconscious. Is the object sounding constantly but inaudible to the human ear. I'm interested in the gap between hearing a sound object and the acoustic idea we have in our minds as we perceive it through thought. A visualisation or an imaginary sound, a spatial recognition or a material / physical recognition. Even just the proposition of a sound object, proposing a sonic experience embodied in a physical entity, this is possible by entering the mind through suggestive behaviours or language. How objects and sounds are related to the mind through language, as the book unfolds, you begin to understand that you consider sounds in thought as well as just giving them a context. This means within the mind we consider all sorts of characterised sounds with what we already know from our own experiences and sounds that we have contextualised already, logged in our memory.

Even now, an expression is made about what sound could be perceived as, thoughts of what the inaudible could be, generating a sonic idea within a thought process whilst provoking the inaudible. I consider this to be a prime example of hearing (sonically imagining) the inaudible sonic object. Using descriptive text and suggestive objects relating to sound to articulate many sonic identities through thought processes rather than physically hearing something.

The main discussion is how we take these theories and apply them to Contemporary Sound Art. Looking through these different lenses we can perceive the inaudible and articulate new sonic thinking for the contemporary ear, how will we go on to experience and understand sound progressively in the future without always contextualising and understanding sound on basic principles.

Articulation of thought into the inaudible, political sonic persona's and sound as a material of / for the mind. Developing many different avenues of sound art practice considering the inaudible as a possible framework for sonic art. To explore the inaudible raises many questions about the experience of sonic artwork and becomes challenging to think about sound art without physical sound being present as cognitive part of the work.

# ၅ Aural Personification

This is an articulation of the inaudible, even the unexperienced. When we haven't experienced a physical sound that can be heard to then link the gap between the sound and the thing making the sound – we still have a sonic possibility for it in our mind that we piece together from the embodied cognition of past sonic experiences that could translate to what we individually perceive to be a unicorn, possibly stemming from films / stories / narratives, all of these inaudible possibilities of what a unicorn could sound like create a space in the mind for someone to 'think' they could piece together a sonic persona for the unicorn. refer to terms of a sonic possible future for some part, expanding on how the mind could possibly piece fragments of existing sonic idealisms together as a framework for a future sounding environment. If a fragment of sound is stripped from the mental idea of what it exists as, what can it become? How can we articulate this as a sound without an attachment? Can it then become a sonic thing with many possibilities? We start by conditioning ourselves to not apply one possibility to any sound, to hear it as a framework of possibilities, ever expansive and as itself, a sound, a physical movement in air that can evoke many things.

If we consider sound to just propose what it is, than what it does and then interchange this, we get many perspectives of what sound could be perceived as. bringing sound and ethics into a particular performative frame, this score enables participation in the invisible mobility of sound to practice and trial how listening to its unseen processes might contribute to the articulation of a contemporary morality, and how it might be able to bring the unheard, understood in the sense of 'those that have no part'.

using the standpoint of a sonic understanding in order to delineate the idea of an organisation of hierarchical things that normally consider a symbolic lexicon, or things that are ordered by cultural signification.

# ၅ Xenolalia

Xenoglossy (/zɪnlsɪ, z-, -no-/) [1] also written xenoglossia (/zɪnlsɪ, z-, -no-/) [2][3] and sometimes also known as xenolalia, is the putative paranormal phenomenon in which a person is able to speak or write a language he or she could not have acquired by natural means. The words derive from Greek xenos, "foreigner" and glossa, "tongue" or "language". [4] The term xenoglossy was ostensibly coined by French parapsychologist Charles Richet in 1905. Stories of xenoglossy are found in the Bible, and contemporary claims of xenoglossy have been made by parapsychologists and reincarnation researchers such as Ian Stevenson. There is no scientific evidence that xenoglossy is an actual phenomenon.

# ၅ Systematic Gateways into New Sonic Realities

Opening gateways to Sonic Idealisms / building passages to sonic worlds / gateways to non human reality systems. The sonic Tool to open worlds.

When opening up a possible sonic world, there is a portal or systematically developed gateway to achieve the possible world. Often an imagination of a teleportation tool within the mind, an outwards thought to be placed away from this reality that exists now is needed to anchor the imagined liminality of a new reality. Think of this as an imagined building block that duplicates and variates into a world based around it's qualities, persona, identity and characteristics, or minimise this to any one substantial imagined quality, outcomes will determine your selected world tool carrying it's qualities into an expanded notion of imagined reality. To get to a possibility, the reason to that possibility, was a journey within itself, to create the world wanted, use a tool (imagined object) of thought, to grow the world, create it's abilities and identity, to change the world, change the first version of the tool, a subtraction or addition of any existing quality therefore expands out into it's world. A metaphysical exercise in imagined sound space. To experience the created world through the tool and Without the tool, the world wouldn't exist, and without the world, the tool wouldn't exist.