

Unsound Objects

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In Unsound Objects, the sounds used are all from the "real world" — recordings of actual sonic events which have undergone varying degrees of computer modification. The work operates on three levels. The first addresses what Denis Smalley has called "spectro-morphology" which is the closest to what we understand in the West as "music".

The second is related to "soundscape". The third level of the discourse is precisely the points of interconnection [collision, friction, impact, interpenetration?] of these two apparently contradictory worlds; it is concerned with the recontextualisation of recognisable sounds and the "meanings" released by this process.