

# ***SONOROUS FIGURES***

*Samuel Brzeski*



Tibetan Singing Bowl - visible sound waves

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Ernesto Chang 3 years ago

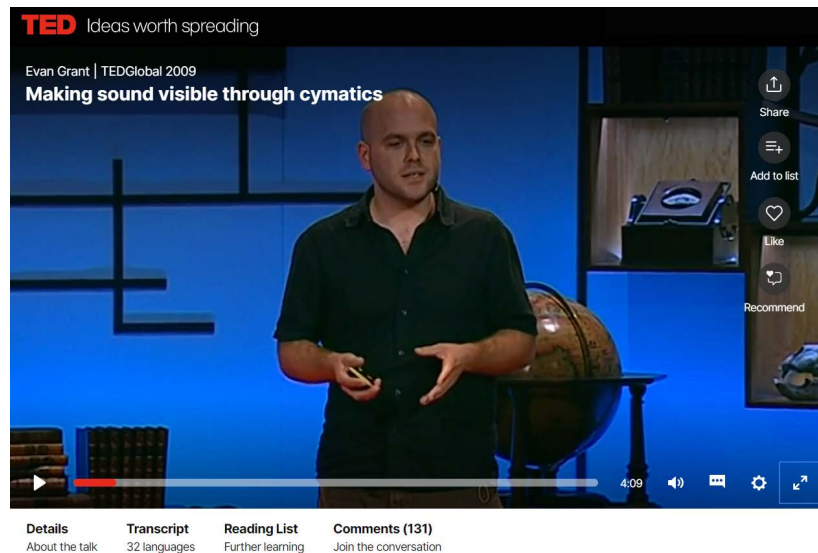
this is enough to give anyone a headache

👍 1    💬    REPLY

*Does sound hold form in form?*

We find first of all wave phenomena  
which are the prototypes of periodicity  
these are followed by formations and organised patterns  
at the same time different forms of movement appear  
rotations, circulations, to-and-fro motions, and pulsations  
but these processes are caused purely and simply by vibration and nothing else  
periodicity is inherent within them, it lies in their nature to be rhythmic  
whether in form, in configuration, in movement  
or as a play of forces  
sculptural shapes are actually formed  
in the juddering rust from the track trains  
or the dancing dust on the sewing machine  
on to the organisation of the locomotive system  
of circulation and respiration  
and of nerve activity  
all of which have their being in rhythmicity  
sound holding form in time  
a throbbing chest muscle will feel good after a solid set on the bench press  
and will feel better in front of the mirror later  
the requirement of the installation of a pacemaker in the ailing heart of a senior family member  
will send shudders of intergenerational worry that echo through family WhatsApp group chats  
concentric ripples that propagate outward from the epicentre of a sonic event  
every effect of vibration bears the signature of configuration, movement, and a play of forces

plays of forces can be overcome by sleights of hand  
sleights of hand can be washed and reused  
the water poured back into a high tarn  
the surface of which is kissed by crepuscular light  
simultaneously, crypts like honey combs are formed



while, close by, protuberances of every kind are thrust up  
some with explosive dynamic force  
others in apparent tranquility  
holding their form for only the slightest of instances  
before curling back and clamping their mouths tight  
a reminder that all structures are temporary  
and subject to the vibratory resonances  
that echo around a bull pit  
lattices and hexagonals  
sound holding form in form  
repeating on itself  
entering into a syncopated resonance  
holding the body in a soliloquy of déjà vu inducing loops

a visual rhyme rote with outlined ghosts  
images that fit first with the present  
cantilevered cadences gingerly opening to reveal  
the billow sacks of half remembered junctures  
the needleskin drag of an intermittent memory  
events do not take place in a continuous sequence  
but are in a shifting state of constant vibration and undulation  
throughout the living and the non-living world  
we find patterns of recurrent rhythms and periodic systems in oscillation and pulsation  
these rhythmic patterns can be observed  
not only in the beating of the heart, in the circulation of the blood  
and in the inhaling and exchanging of breathing  
but also in the recurrent formation of cells and tissues  
in the rhythmic movements of the oceans  
the wave motion of sound and hypersonic vibrations  
and in the vast universe extending from the cosmic structures of solar systems and galaxies  
down to the infinitesimal world of atomic and nuclear structures  
all vibrations are temporal  
looping from a disturbance into an abeyance  
rippling out from the centre point of a cup of water on a dashboard  
to the dismay of a wide eyed child.



*Hi Evan.*

*Like your work.*

*How about taking the background sound of the universe from radio telescopes, via the scope machine?*

*Also creating harmonic convergence with base vibration of the sun, the earth, the universal medium according to their natural proportions.*

*Further, the A Om Hung Ram Dza mantra (check YouTube) regarding the movement from space to matter according to ancient cosmologies.*

In 1874 Alexander Graham Bell and Clarence Blake constructed a device for writing sound

uncle of the telephone

father of the phonograph

the ear phonautograph isolated and extracted sounds

with the intent of making sound visible

it consisted of an excised human ear attached by thumbscrews to a wooden chassis

by using the ear drum and the small bones surrounding it to channel and transduce sonic vibrations

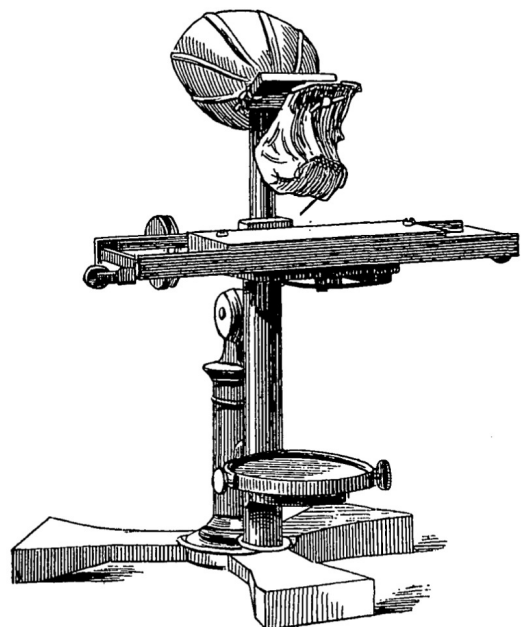
leading whispers and vibrations to written form

relayed through a piece of straw attached to the ear bones

producing ghost like tracings on a sheet of smoked glass

the direct effects of tympanic vibrations

through the medium of the ear of the dead.



*Mr. Grant, Did you make the sound "OM"?*

There are at least four basic human sounds

ooo

mmm

urr

and

aaa

ooo's and aaa's can be heard at any fireworks display

when confronted by the presence of a new born baby

and during more successful instances of love making

mmm's are typically heard in agreement or as a general response to an occurrence

sometimes indicative of the initiator of the sound's indifference to the subject matter of the conversation

or in anticipation of the consumption of a scrumptious cake

urr is heard as a dissent to disgust or revulsion

in brief moments of surprise or upheaval

or can be paired with mmm during contemplative pauses between words

ooo

mmm

urr

and

aaa

a

om

hung

ram

dza

ooo mmm urr and aaa

a om hung ram dza

ooommmurranda

aomhungramdza



if all form is frozen sound  
then all frozen forms can be sounded  
in an air-tight test-subject kind of way  
propagating a deep sense of loneliness  
by the activation of an autotune function  
and calling it a collective refrain  
a generation of airwaves have had their larynxes  
unable to open at the rhythm of their own respiration  
caught in a half-breath half-pant oscillation  
grunting for appreciation  
or at least a recognition  
ooo  
mmm  
urr  
and  
aaa  
a  
om  
hung  
ram  
dza.

*All things created are an expression of God's voice.*

*There you go... Mystery solved!*





Artist duo and romantic couple Jeff Louviere and Vanessa Brown  
made a series of Chladni inspired photos called *Resonantia*  
they mirrored 19th century German physicist Ernst Chladni's process  
placing sand on a metal plate and subjecting it to vibration  
this time eschewing the violin bow for Jeff's electric guitar  
OK

when subjected to the cymatic process of figuration  
sand settles in to the places that have least vibration  
to create oscillations and correlations  
integrated effects of interference and turbulence  
images to be read in the shifting sand  
the results of which were then photographed  
Jeff had heard of the brown note  
the one that supposedly makes you shit yourself  
Jeff found the brown note and played it  
they saw in the cymatics what looked like a demonic face  
"It looked like Satan," Jeff said.  
"We were like, oh my god."  
no mention is made as to whether the brown note caused any bowel movement  
or to the ironic synchronicity  
between exercises and surnames

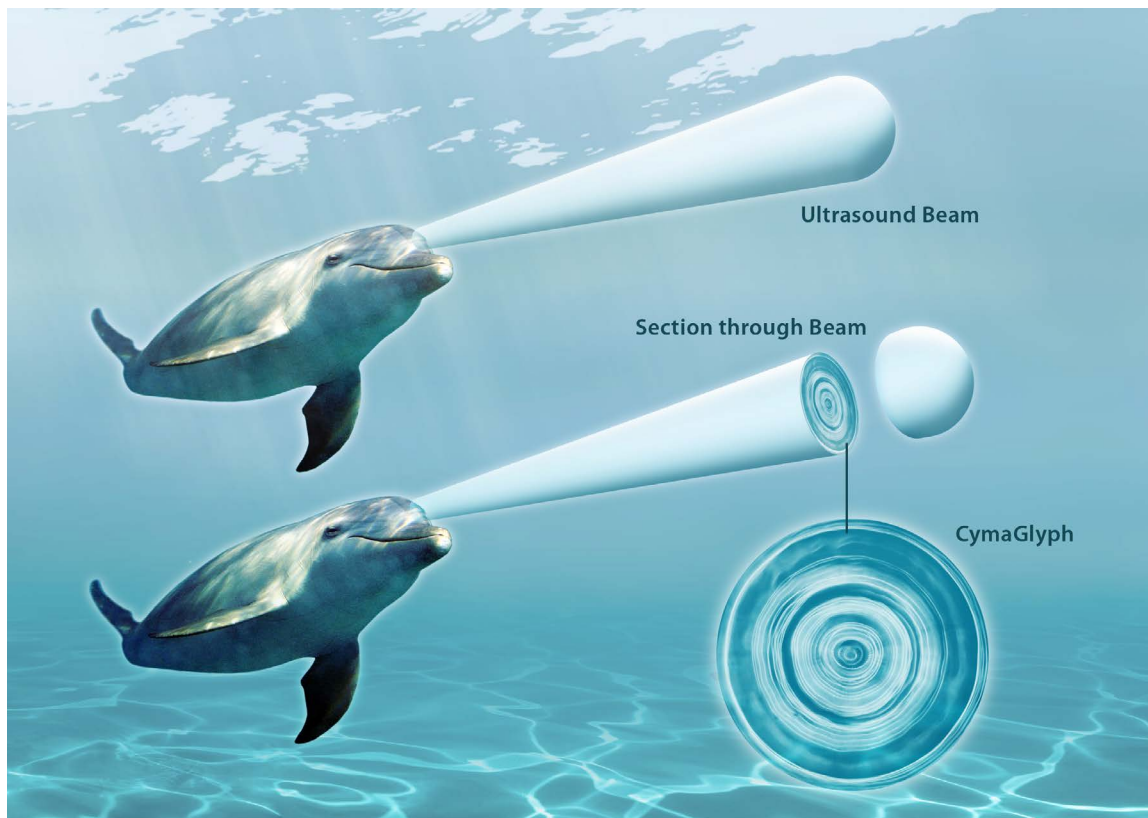
*The sound of the Earth has been changing drastically since the industrial revolution.*

*There are more echoes than there were before.*

*Increasingly more echoes than there were before.*

*Almost as a sound that was building from its own reverberations, the technological world has come into itself.*

*I wonder what happens when we hit a note?*



Foundationally, rhythm refers not only to vocal emissions or to the sound of acoustic matter

but also to the vibration of the world

rhythm is the inmost vibration of the cosmos

and poetic acts are an attempt to tune into this cosmic vibration

rhythm is a mental elaboration of time

a common code that links time perception and time projection

the emanation of sound is part of the overall creation of a socially motivated cosmos

stars pulsate with a regular rhythm

a being brought about from space to matter by the recital of a five sound progression

a

om

hung

ram

dza

the exercise of the mouth trying out different shapes and sizes

to attempt to find a body for sound

the human body's sounds are artefacts of living matter

muscles are in a state of vibration when we move them

twitch them

when soldiers march across a bridge they always break step

in order to prevent the bridge from entering in to vibration

like the second prong of a tuning fork does when the first prong is struck

ttlllliiinnngggg

the flexing of a foundation

iron girder in the concrete

concrete spinning in the mixer

flwap flwap flwap flwap flwap

a wet sandy applause

the solitary clap

clapping and stamping emphasise the relationship between our bodily symmetry and symmetrical sounds

clapping breeds clapping in others

clapping, the dry minimum sound

clapping, the non-thinking act

clapping

it demands the presence of others in order for it not to be perceived as a sarcastic act

clapping

or a lonely one

after all, the only thing sadder than no one clapping is one person clapping

(sad clown)

clapping in a large group sometimes leads to the synchronisation of the applause

clap ping

clap ping

clap ping

we are clap ping

it comes on almost by surprise

hang on — are we all...?

yes, that is exactly what is happening

once you are stuck in it, it is almost impossible to break it

sometimes I try, hating the feeling of being in an enforced experience of communal synchronicity

like, how did we even get to this?

I try to clap on the off-beat

clap(clap)ping(pong)

clap(clap)ping(pong)

clap(clap)ping(pong)

clap(clap)ping(pong)

in an attempt to break step

stop the crowd from entering in to vibration

like the second prong of a tuning fork does, when the first prong is struck

it rarely works

going against the movement has its own difficulties

I mean, have you tried drinking a beer whilst operating a jackhammer?

Exactly.



Written as a response to the performance *Ecstatic Material* by musician and producer Beatrice Dillon and artist Keith Harrison. The performance combined spatial sound and viscous, sticky, substances, in a unique work that was both visual and sonic. The jointly developed palette of playdoh pumping sound system and sound synthesis summoned the euphoric and alchemical aspects of the everyday in a mingled sensory suite of elasticity, interference and reaction.

The performance was part of Borealis Festival for Experimental Music and took place at Lydgalleriet, Bergen, on 5th, 6th and 7th March 2020.

Samuel Brzeski is the Lydgalleriet Writer in Residence for 2020.