

Artificial Memory Trace: Ama_Zone1:Black-Waters

(The idea of Music is a human concept, therefore it cannot be taken seriously)

WARNING: Do not read!

The information is influencing the way you are experiencing the sounds.
No comprehension whatsoever is required to access this work.

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I n f o r m a t i o n :

(Magnifying glass recommended!)

Collage of Re_Ality-particles created by Slavek Kwi during Nov-Dec 2010 and April 2011 in T.O.P. (Tentacles Of Perception) Studio, Ireland. All (except when stated otherwise) sounds were recorded in remote reserve Xixuau Xiparina in region of Rio Jauaperi off Rio Negro, Amazonas, Brazil Aug 2007 and Dec 2008 –Jan 2009. Thanks to Chris Clark for his support and guides "Castelo" and Jose Ferreira Barroso for navigating us on the canoe through flooded rainforest. www.amazonia.org

Track 2-11 was conceived originally as multichannel installation dedicated to children on the autistic spectrum; produced by "Learn & Explore", The National Concert Hall, Dublin, Ireland - many thanks to Katie Wink and Carol-Ann McKenna for kind support. www.nch.ie
Special thanks to Dmitry for making this CD-adaptation possible.

Details:

Trk 01: Introduction = 2:22

Colony of yellow-black japi-birds in the Xixuau Xiparina village. Sounds from various airports (Atlanta-USA, Panama); airplane taking off.

Trk 02: Scene 1 = 4:47

Landing in Manaus – Brazil; ambience on airport, air-conditioners in hotels, street noises and music fragments. Traveling on the double-deck boat on Rio Negro; fragments from smaller engines on canoes mixed in with sounds of aquatic creatures, such as fish and river dolphins ...

Trk 03: Scene 2 = 5:05

Daytime. Flooded rainforest; almost omnipresent (throughout whole album) sounds of wooden canoe touching submerged branches and debris; majority of recordings made from canoe while floating in the canopy of flooded forest. Sounds of rain and drops; clicking sonar (transposed from ultrasonic signal by 2 octaves) of pink dolphin "boto"; various bird-calls, insectsongs. Giant wasp "agapa", two different cicadas (almost electric sound); chorus of frogs and toads in the rain.

Trk 04: Scene 3 = 2:34

Daytime. Drone of giant wasp "agapa", exhalations of surfacing "botos", swarm of stingless bees; tree frogs and nocturnal insects mixed in.

Trk 05: Scene 4 = 10:59

Opening with two snorts of giant otters. Dusk. Insectsongs, mosquitoes, tree frogs, strange very loud cicada, macaws and other birds, distant howler monkeys and thunder.

Trk 06: Scene 5 = 7:56

Dusk becoming night. Insects and tree frogs.

Trk 07: Scene 6 = 3:05

Flying green-bug. Nocturnal chorus of insects and frogs around campfire.

Trk 08: Scene 7 = 1:23

Deep night. Bats. Ultrasonic signals transposed with heterodyne bat-detectors and recorded with ultrasonic microphone. Distorted sounds are caused by too many bats in the roof of the veranda. Overdose of sonar information.

Trk 09: Scene 8 = 3:04

Daytime. Rainbirds calling for rain. Howler monkeys singing with incoming rain. Termites recorded with contact microphone inside nest on the tree during rain.

Trk 10: Scene 9 = 1:49

Afternoon. Couple of howler monkeys in dialogue. Kingfisher flying by on the end of sequence.

Trk 11: Scene 10 = 6:53

Dawn. Tree frogs, insects, birds.

Trk 12: Scene 11 = 3:13

Dusk. Insects.

Trk 13: Scene 12 = 6:15

Fragment of subaquatic delicate insectsong. Sounds of baby giant otter. Fishsongs; croaking-like sounds heard on the surface of "pescada" fish; the same sounds recorded with hydrophone underwater, wood-like-knocking sounds. Low frequency electronic-like sounds of unidentified fish; snapping sounds of crustaceans, subaquatic and mysterious electric-like insects, clicking sonar (transposed by 2 and half octave) and voices of river dolphins; croaking frog-like sounds of catfish recorded underwater and then the same catfish recorded out of water.

Trk 14: Scene 13 = 19:26

Daytime. Rainbirds (whip-bird, captain-of-the-forest) and other birds, insects. Metamorphoses.

Trk 15: Audio Signature = 0:11

(including single call of rainbird; the initial sound expanded through various processes into second half of the Scene 13)

The majority of sounds were not subjected to any other transformation than editing and layering to form another meta-reality; the exceptions are: Trk 1 - noise reduction used for some sounds recorded in airport, speed-variation in the end of airplane taking off. Trk 2 - echo effect used with voice. Trk 3,8,13 - originally to human ear inaudible ultrasonic sounds were transposed with speed-variation within our aural reality. Trk 14 - see note with Trk 15. The division in tracks is for location of sound purposes mainly; it has no compositional meaning. Photography: Slavek Kwi. Equipment employed: Sound Devices 722, Zoom H2, microphones DPA 4060, hydrophones Sennheiser SQ26, Aquarian H2, CRT C55, ultrasonic range microphone Laar USM 20-6, heterodyne bat-detectors Laar TD05-B and Lars Pettersson D 200.