

Abstract

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Spyracliptic Analgesia

The use of community environmental sounds utilises the memory trace held in the sub conscious that has been identified by Näätänen, R. Kujala, T. & Winkler I (2010). As the piece is acousmatic it is up to the neural mechanisms that regulate the auditory environment to make all the predictions. When these predictions deviate the conscious neural auditory pathways are stimulated (*ibid*). It is pre supposed that as an unconscious element has been stimulated the neural process will attempt to match the deviant event with an element held in the memory trace. This would appear to be confirmed by Warren & Verbrugge 1984 (cited Gaver,W 1993) when they identified that when no a priori categories are given listeners *are more likely to indicate that a sound might be produced by several possible sources* .

With each individual listener having a personal memory trace and the sonic art being a *non-documentary sound composition* (Hamilton, A 2007) the environment created in the imagination will be individualised.

Embedded into the sound composition is a narrative. As a psychological state has been created with the sound composition this will influence the interpretation of the narrative (Landau, MJ, Meier,BP, & Keefer,LA 2010) and although the two elements are superficially unrelated knowledge can be transferred between the two (Mithen 1996 cited *ibid*). This is identified by Lakoff & Johnson 1980 (cited *ibid*) when they discuss conceptual mapping which involves a system of

mental associations between corresponding elements of the concepts in metaphoric relation. These elements can be referents of the concepts or attributes of these referents as well as casual relations and other relational knowledge common to the structure of both concepts.

When we combine this with length of the narrative, which, enables it to convey a surplus of meaning to the listener due to associations acquired through life (Christos,E 1994) as the way we interact with and observe our environment informs our understanding of verbal materials (Zwann,RA 1999). The narrative should tell a different story to each listener.

As mental representation of the situations described will create a situational model (Kintch 1998, Zwann & Radvansky 1998, cited Zwann,RA 1999) even if schematic associations do not match fully, due to the auditory sensory memory holding information for longer than language that is read (Treiman, R, Clifton C, Meyer A, Wurm L) the previous schematic associations will be revised ensuring the narrative is sensical to all listeners.

Sonic Literature

Each piece of work incorporates:-

- sonic environmental sounds which have been taken out of context and merged together to form a non documentary sonic composition (Hamilton, A 2007)
- aural literature that utilises abstract concepts to manipulate syntactic structure.

In merging these two art forms into 'sonic literature' we propose that the listener will undertake a different emotional journey depending on their initial implicit memory reaction. This reaction would set the basis for the listeners interpretation of the sonic literature.

The concept investigates the individual reaction to an environmental displaced sound installation and manipulates schematic word association.

Bibliography

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