

# **Technosphere & Fragmentation**

A Sonic Fiction

for

Simone Keller & Dominik Blum

Label Suisse Festival  
église St-François  
Lausanne

~~antoine chossex~~ 2020 ?

# CONTEXT

*"The fact of power having a digital rather than a physical 'grasp' in no way means that individuals are ontologically and existentially reducible to networks of data that can be recombined by apparatuses, nor that they are totally under the grip of these apparatuses. It simply means that, irrespective of their capacity for understanding, willpower and expression, 'power' approaches them no longer on the basis of these capacities, but rather on that of their 'profiles' (as a potential fraudster, a consumer, a potential terrorist, a student with high potential, etc.). Algorithmic governmentality further exacerbates the ambivalences of the time regarding the question of individualization".*  
 Antoinette Rouvroy, Thomas Bruns, *Algorithmic governmentality*, 2013

*"The naked truth of decolonization evokes for us the searing bullets and bloodstained knives which emanate from it. For if the last shall be first, this will only come to pass after a murderous and decisive struggle between the two protagonists. That affirmed intention to place the last at the head of things, and to make them climb at a pace (too quickly, some say) the well-known steps which characterize an organized society, can only triumph if we use all means to turn the scale, including, of course, that of violence".*  
 Frantz Fanon, *The wretched of the earth*, 1961



Switzerland 2023

The combination of entrepreneurial innovation, marketing, competition, corruption, racism, patriarchy, and management is ruling the country. The machine has invaded all aspects of existence. Humans are permanently monitored and controlled by algorithms. Entertainment and consume happen mostly in front of screens. Culture is ruled by the private sector: art happens under G\*gle, U\*er, Spo\*\*fy, or A\*\*zon logos. Furthermore, the health sector is monitoring the data of their clients creating new forms of bio- and necropolitics. Creative innovation, entrepreneurship, digitality, and flexibility are the new imperatives of normality, and have finally colonized poetic imagination. Fitness studios are systematically replacing art house cinemas, or any non-commercial artistic or social venues within cities. Everything that is not defined as merchandise is systematically erased. Education and scientific research are only oriented towards fostering non-critical discourses by framing managerial ideologies. The less people think, the better. Information and entertainment are fusing as one single entity providing a continuous flow of digital toxicity.

Human society is divided in three different classes: The privileged (richest) ones are called "Premium" and have access to all necessary services and entertainment. They live mostly in gated communities. The "Basic" category regroups human beings less fortunate, however still being allowed to work, mostly as cognitive and immaterial labor, having access to a minimum of services and "quality" of life within city centers, albeit under strict control and surveillance. The "Economy" class is made of working poors doing the work that the "Basic" and "Premium" categories don't want to do, while living in overcrowded suburbs. Migrants, marginals, all the wretched of the earth, and the ones not fitting within the abovementioned categories are not considered human anymore, and have death as their only right.

Moreover, the biosphere is continuously raped by consumerist mass culture and global industries while non-human species are now mostly experienced behind the gates of zoos especially designed as huge entertainment parks.

By fear of losing their privileges, most accept the rules of the game, and kneel before the digital machine. The screen has invaded all aspects of existence. Algorithmic governmentality is the new normal.

Welcome to the technosphere!

Hidden in some remaining interstices, a weird noise is becoming louder. This is the sound of fragmentation.

In the St-François church in Lausanne, noise has been once produced and listened to. Removed from their religious meaning, organs are shaping the sound of auditory imagination: weird sounding bodies, situated at the meeting point between past, present, and future histories. This primal vibration infects the molecular machine at its core, and eventually makes it dislocate.

*This work is a commission by Label Suisse Festival and made possible by support of Pro Helvetia and Nicati-De Luze Foundation*

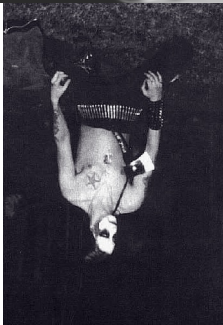
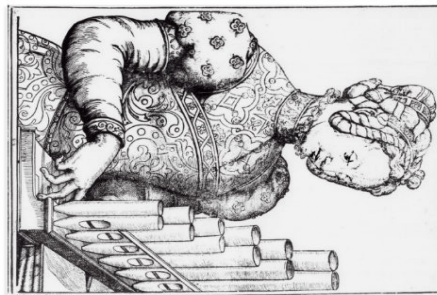
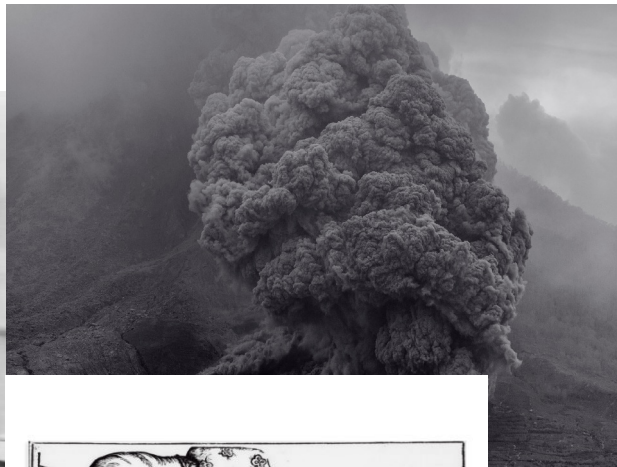
## MEET THE CHARACTERS

**SIMONE KELLER:** Simone is the Grand Organ of the Church of St-François. She is the wind, the water and the tornadoes. Simone is sound. She is the plasticity of structure, always transforming and mutating in different directions. She is a non-human auditory phenomenon invading the acoustic space like a choir of multiple voices. She sounds, breathes and moves through all the pipes of the organ like a Ur-vibration of the air. She is the grand analog machine.

**DOMINIK BLUM:** Dominic is the Hammond B3 Organ and also the Gong. He is the doppel-gänger of Simone, and the ominous echo of sound. Hidden in the choir of the church, he resonates the sound of the organ like a malevolent echo, always in diffraction. Through bass frequencies, he is the sound of the volcanoes, the inner voice of the earth shaking human architecture. When articulated with the metal structure of the Gong, he becomes a typhoon of white noise allowing the fragmentation. Dominik is respectively a rotating leslie, a sub-woofer, metal & electricity.

By resonating with the architecture, Simone and Dominik become together another instrument, an ancient noise sounding the struggle of present time. They play and communicate through sonic vibrations always in interrelations, lifting the room through sonic reverberation and revealing the power of sound when it becomes an abstract mass.

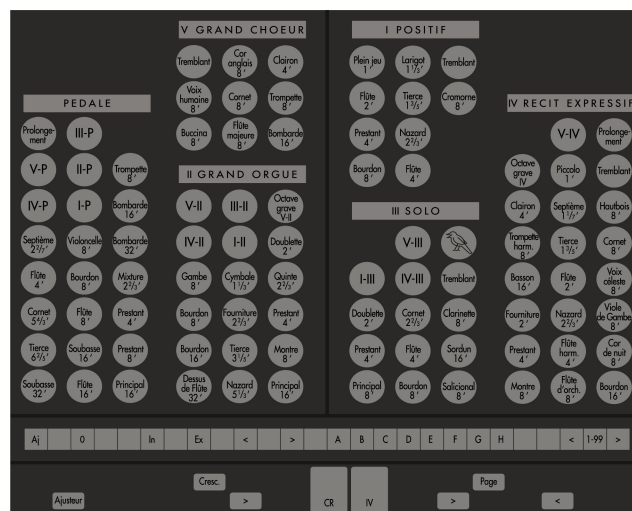
On an evening of the year 154, Simone and Dominik became a Grand Organ, exploding intersubjectivities into a sonic tumult, and announcing struggles and chaos. Through the vibration of the air, they navigated the past, present and future as a single entity, unfolding masses of sound like a cloud of inescapable ashes transversally crossing multiple dimensions.



shirley scott, hammond organ  
mount sinabung pyroclastic flow  
unknown lady playing organ  
fenriz from darkthrone

## PERFORMANCE NOTES

This sonic fiction is written specifically for Simone Keller & Dominik Blum. It means that the music has been conceptualized with their singular sonic practices in mind. The goal of this work is that Simone and Dominik have a good time performing it. The music notation is therefore just a bunch of signs on a piece of paper. The score is by no means a regime of truth, but a possible direction to develop this sonic structure collectively. There is no right or wrong but a proposition to construct a sonic architecture. However, it doesn't mean that this score is an improvisation. The aesthetic of the piece is very specific and should be defined in details during rehearsals. The other text fragments written in this score are therefore probably important clues to orientate the aesthetical direction of the music. It is suggested to use a time clock to guide and orientate the piece. Time is not too strict, but the performers should "feel" the piece and cues the different part as they can while listening to each other. The ears of the performers should be the main producers of subjectivity for playing this piece of music. *Ascoltando*. The goal of the piece is to achieve a single sonic mass reacting with the architecture of the space. Both organs are like one single entity. There is no solist emerging or playing "on top" but an entanglement of textures resonating in the space. The indications for the Grand Organs registers are based on the specific board of the organ at St-François and are therefore notated in French (see diagram below). The system 7 with clusters ad-lib played rhythmically should be somehow related between Hammond organ and grand organ. The choice of drawbars and presets of the Hammond organ are let to the performer but should always merge with the grand organ homogeneously (cf. pitch indications in Hertz). The main instrument is the space. Duration of the piece circa 30 minutes.



# Technosphere & Fragmentation

*ascoltando*  
*elastic time*

**Clavier IV: Flûte 113 2' + Tremblant *ad lib***

Grandes Orgues de St-François  
Circa 9000 Hz  
continuous in the next system

Hammond B3

//

2

Grandes Orgues  
Circa 9000 Hz  
continuous in the next system

Hammond  
Circa 9000 Hz  
continuous in the next system

//

3

**Pédale: Soubasse 32'** + **Bombarde 16' & 32' *ad lib***

Grandes Orgues  
Circa 16 Hz  
continuous in the next system

Hammond  
Circa 16 Hz  
continuous in the next system

//

5

Grandes Orgues  
chromatic glissando on pedal board as homogeneous as possible  
continuous in the next system

Hammond  
chromatic glissando on pedal board as homogeneous as possible  
continuous in the next system

//

4

**Clavier V / Grand chœur: Flûte Majeure 57 8'**

Grandes Orgues

Hammond  
lowest possible cluster (two pitches)

//

2 min

2 min

2 min

3 min

3 min

5 **Clavier V / Flûte Majeure 57 8'**

as fast as possible  
with two hands: one hand = 1 either upper or lower line

Grandes Orgues

Hammond

continuous in the next system

3 min

//

6 as fast as possible  
with two hands: one hand = 1 either upper or lower line

Grandes Orgues

Hammond

accelerando & decelerando ad lib

as fast as possible  
with two hands: one hand = 1 either upper or lower line

3 min

//

7 **TUTTI, NOISE CLUSTERS WITH ARMS: Vary range and rythms ad-lib, stay homogeneous and massive in dialoge with the Hammond**

Grandes Orgues

Hammond

gliss.

gliss.

SWITCH TO TAM-TAM

BLOCK PEDAL & KEYBOARD WITH A WEIGHT

3 min

//

8 **MAXIMAL TUTTI, STATIC GRAND CLUSTER, AD LIB WITH ARMS**  
(lock in a massive cluster and stay till indicated)

Grandes Orgues

TAM-TAM

Hammond

quickly loud

ff

Both clusters are locked with weights, while droning on the Tam-Tam. Find a solution to remove the weights, and let the Tam-Tam resonate as smoothly as possible

cut abruptly, let resonate

Re-attack same Grand Cluster Tutti

Cut the air system and let the sound dies

CUT BOTH PEDAL AND TAM-TAM ABRUPTLY, LET RESONATE

5 min

//

9 **Rossignol**

Grandes Orgues

Hammond

Restart the air system when the sound is dead

highest playable pitch

2 min

//

10 **Clavier IV: Flûte 113 2'**

Grandes Orgues

Hammond

highest playable pitch

highest playable pitch

Cut the air system and let the sound dies

2 min