

***Revelators, Akousmatikoi—sound in art, music, and ritual 2.0 beta*** Scott Benzel, Fall '24

*Revelators, Akousmatikoi – sound in art, music, and ritual* is an Art and Technology course focused on artists' use of sound in the creation of performance, recordings, and immersive environments. Additionally, the course examines the history and theory of sound in art, ritual, and popular/experimental music through lectures, listening sessions, and screenings. This studio/lecture hybrid splits class time between lectures and the demonstration/employment of AI, digital, and analog methods for producing, installing, and distributing sound across platforms. Participants will create single or multichannel sound works with an emphasis on experimental practice.

In 1930, Blind Willie Johnson recorded the gospel blues classic “*John the Revelator*” for Columbia Records. Its haunting call-and-response vocals signal its origins in the “field songs” of enslaved people and “spirituals” – syntheses of Ifá and Orisha religious rites, encoded messages of protest, and Christian religion – that informed modern gospel music. Its subject, John of Padmos, prophet of the Book of Revelation, vividly described the “loosing of the seven seals” that would unleash the Apocalypse. Such “Revelators” have existed throughout human history speaking, writing, illustrating, and sometimes ranting their visions and prophecies, prefiguring the work of many contemporary visual, sound, and performance artists.

Millenia earlier, at the birth of music as “organized sound”, the Pythagorean cult splintered into Mathematikoi, forebears of positivist science, and Akousmatikoi (listeners), forebears of the arts—especially the sonic arts— who approached the Apeiron (infinite) by way of sound, art, and ritual.

Grades will be based on class participation, a midterm presentation or project and a final project. *All readings are optional.* Due to time considerations, many screenings and listening will be excerpts.

**1. Sept. 9 *Invading Present Time*** “*record your boss and co-workers analyse their associational patterns learn to imitate their voices...record their body sounds from concealed mikes the rhythm of breathing the movements of after-lunch intestines the beating of hearts now impose your own body sounds and become the breathing word and the beating heart of the organization the invisible brothers are invading present time the more people we can get working with tape recorders the more useful experiments and extensions will turn up ...*” –William S. Burroughs

William S. Burroughs, *Invading Present Time*, field recordings, cut ups

***Introduction and Overview***

***Speedrun – Calarts Sound*** Alison Knowles, Allan Kaprow, John Baldessari sings Sol Lewitt, Cold Blue/West Coast Minimalism, Laurie Anderson, Carl Stone, William Leavitt, LAFMS, Doodooettes, Destroy All Monsters, The Poetics, Mike Kelley, Suburban Lawns, Mission of Burma, Black Flag, Stephen Prina, Acetone, Three Day Weekend, Exist Dance, Dub Club, Ariel Pink, Liars, John Wiese, Kenyatta A.C. Hinkle, Kelman Duran, Charles Gaines’ *Manifestos*, et al.

*Screening:* John Baldessari sings Sol Lewitt

Suburban Lawns, *Janitor*

Laurie Anderson, *O Superman*

Tony Oursler/Sonic Youth, *Tunic*

William Wegman/New Order, *Blue Monday*

Charles Gaines, *Manifestos*

**Lab:** make some field recordings

**2. Sept. 16 *Intonorumori*** Luigi Russolo's *Intonorumori*, *The Art of Noise*, Erik Satie, *Sonatine Bureaucratique* and *Parade*, Marcel Duchamp, *Erratum Musical*, George Antheil, *Ballet Mechanique*, George Antheil and Hedi Lamarr's *Spread Spectrum Technology*; Johanna M. Beyer, Pierre Schaffer, Pierre Henry, *Musique Concrete*, Karlheinz Stockhausen, *Electronic Music*, *Microphonie I*, Harry Bertoia, *Sonambient*, Cathy Berberian, *Sequenza III*, *per voce femminile* and *Stripsody*

**Memesis: *Realism in Messaien Birdsong, Looney Tunes, Hendrix's Machine Gun, Sophie's Faceshopping, et al.*** Olivier Messiaen, *Oiseaux Exotiques*, Jimi Hendrix, *Machine Gun*, *onomatopoeia*, Looney Tunes, Sophie, *Faceshopping*, etc.

**Permanent Creation Sound Installation:** Max Neuhaus, *Times Square*, Iannis Xenakis, Le Corbusier, and Edgar Varese, *The Phillips Pavillion*, Robert Filliou, *The Eternal Network*, Maryanne Amacher, *City Links*, Rodney Graham, Janet Cardiff and George Bures Miller, Terry Allen, Christine Sun Kim, Pope L.

**Readings:** Luigi Russolo, *The Art of Noise*  
Iqbal and Pendergrass, *Realism in Messaien Birdsong (skim)*  
Brandon LaBelle, *Other: Maryanne Amacher*

**Screening:** Luigi Russolo's *Intonarumori* reconstruction  
Cathy Berberian, *Stripsody*  
Sophie, *Faceshopping*  
Maryanne Amacher, *various*

**Lab:** show your recent work

**3. Sept. 23 *Musique Telepathique*** "It has always interested me to see how far an earlier artist's innovations can be extended. In a crucial sense, the extensibility of a new move, its capacity to keep on ramifying, is the measure of its value. This distinguishes the truly generative idea from the mere fad." – Allan Kaprow

John Cage, *Water Walk*, *Sonatas and Interludes for Prepared Piano*, *Silent Prayer into 4'33*; David Tudor, *Rainforest IV*; *Fluxus et al*: Alison Knowles, Allan Kaprow, Nam June Paik, Charlotte Moorman, Ben Patterson, Yoko Ono; Yves Klein, *Monotone Symphony*, Alvin Lucier, Max Neuhaus, Annea Lockwood, Dennis Oppenheim, Group Ongaku, Lamonte Young and Marian Zazeela, *Theatre of Eternal Music*, Robert Filliou, *Musique Telepathique*

**Revelators** Revelation, Prophecy, Precession; Hildegard von Bingen, Ifá and Orisha rites, Tibetan rites, Leroi Jones/Amiri Baraka, *Blues People*; Blind Willie Johnson, *John the Revelator*; Robert Johnson, *Hellhound on my Trail*; Katherine Dunham, Maya Deren, *Divine Horsemen* and Voudon; Harry Smith's *Anthology of American Folk Music* and *Heaven and Earth Magic* and *Dead History*; Giacinto Scelsi, Phillip Glass, Robert Ashley, Meredith Monk; Kenneth Anger's soundtracks

**"You Have Always Been the Caretaker"** Derrida, Hauntology, The Caretaker, *Theoretically Pure Anterograde Amnesia* to *Everywhere at the End of Time*, *The Shining*, hauntology in music and popular culture; *Hauntological microgenres*: witch house, vaporwave, et al.

*Readings:* LaMonte Young and Jackson Mac Low, *An Anthology of Chance Operations* (skim)  
Gilles Deleuze, *Nietzsche and Saint Paul, Lawrence and John of Patmos*  
Leroi Jones/Amiri Baraka, from *Blues People*  
Mark Fisher, *Home is Where The Haunt is: The Shining's Hauntology*

*Screening:* Ben Patterson, from *L'Avventura Fluxus*  
John Cage, *Water Walk, 4'33*  
Alison Knowles, *Newspaper Music*  
Yves Klein, *Monotone Symphony*  
Yoko Ono, *Selected Works*  
Bruce Nauman, *Violin Tuned D.E.A.D.*  
Alvin Lucier, *Music for Solo Performer*  
Peter Greenaway, from *Four American Composers: Meredith Monk, Robert Ashley*  
Katherine Dunham, in *Port Au Prince*  
Maya Deren, from *Divine Horsemen*  
Stanley Kubrick, from *The Shining*

**Lab:** team up and present a simple multichannel soundwork, performance, etc. 5-10 mins.

**4. Sept. 30 No Pussyfooting: Systems Music, Tape Music, Electronic Music Systems:** Elgar, *The Enigma Variations*, Erik Satie, *Vexations*, Serialism, Gyorgy Ligeti, Milton Babbitt, Colon Nancarrow, Steve Reich, *Pendulum Music*, Stockhausen's systems, Anthony Braxton's systems, Charles Gaines' *Manifestos* system; *Tape Music, Electronic Music:* Otto Luening, Vladimir Ussachevsky, *Tape Recorder Music*, John Cage, *Fontana Mix*, Pierre Schaffer, Eliane Radigue, and *Musique concrète*; Lois and Bebe Barron, *Forbidden Planet*, Daphne Oram, Delia Derbyshire, Terry Riley, *You're No Good*, Steve Reich, *It's Gonna Rain* and *Come Out*, Suzanne Ciani, Pauline Oliveros, Morton Subotnick, *SF Tape Music Center*; *New Music for Electronic and Recorded Media*, Megan Roberts, Ruth Anderson; Wendy Carlos; Robert Fripp and Brian Eno, *No Pussyfooting*

**Culturecide** Plunderphonics, Copyleft, and Sampling; *Plunderphonics*, Culturecide, *Tacky Souvenirs of Pre-Revolutionary America*, Ciccone Youth, *Into the Groovey*, Pussy Galore, *Rocks Off*, Laibach, *Across the Universe*, Negativland, *The Letter U and the Number 2*, The KLF, *Chill Out*, Eco Virtual, *Clear Skies*, Nmesh, *Face without Eyes*; De la Soul, sampling, and copyright *Deconstruction/Dub*: King Tubby, Lee 'Scratch' Perry, Scientist, Philip Jeck, William Basinski, Oval

**Algos** Tiktok v. UMG; Algorithmic pop, streaming, virality, algorithmic resurrection: Kate Bush, et al.

*Readings:* Milton Babbitt, *Who Cares if you Listen?*  
*Liner Notes: New Music for Electronic and Recorded Media: Women In Electronic Music*

*Screening:* John Cale, et al, *Vexations*  
Gyorgy Ligeti, *Poeme Symphonique for 100 metronomes*  
Steve Reich, *Pendulum Music*  
Delia Derbyshire *documentary*  
*KLF on Omnibus*

**Lab:** visit the studio, multichannel recording studio overview

**5. Oct. 7 Akousmatikoi** Pythagorus, the Mathematikoi/Akousmatikoi split; *The Coltrane Church*, John Coltrane, Alice Coltrane, and spiritual jazz; *Theatre of Eternal Music*, Lamonte Young, Marion Zazeela, Pandit Pran Nath, Terry Riley, Angus Maclise, Tony Conrad, John Cale; *Brian Jones presents the Master Musicians of Jajouka*, Iannis Xenakis, *Persepolis*, Karlheinz Stockhausen, *Stimmung* in the Jeita Caves, Robert Wilson, *Ka Mountain*

**Lepufology–Artist's sound, Artist's music, Artist's bands:** “Ideas are intelligences/principalities” – Gavin Keeney, *Dossier Chris Marker*

Karel Appel, Dieter Roth, Jean Tinguely, Chris Marker, Bruce Nauman, Andy Warhol's *Tapes*, Laurie Anderson, *Early Works*, Joseph Beuys, Martin Kippenberger, Christian Marclay, Jean Michel Basquiat, *TV Party*, Gray, Menthol Wars, Steven Parrino and Jutta Koether *Electrophilia*, Anthony Burdin, Terry Adkins, Marina Rosenfeld, Tony Conrad, *Invented Acoustical Tools*, The Red Krayola and Art and Language

**Self Design, or Productive Narcissism** Stockhausen, Joseph Beuys, David Bowie, Laurie Anderson, Kate Bush, Lil Uzi Vert, Lana Del Rio, Self-Design/Productive Narcissism

*Readings:* Roberta Brown, Iannis Xenakis, *Xenakis on Xenakis*  
Boris Groys, *Self Design, or Productive Narcissism*

*Screening:* Stockhausen *in the Jeita Caves (Lebanon)*  
Pandit Pran Nath, Lamonte Young, Marion Zazeela, Terry Riley, *Live in Rome*  
Jean Tinguely, *Homage to New York*  
Rodney Graham, *Lobbing Potatoes at a Gong*  
Bruce Nauman, *Violin Tuned D-E-A-D*  
Laurie Anderson, *Early Works*  
Dennis Oppenheim, *Two Stage Transfer Drawing and Forming Sounds*  
Jean Michel Basquiat, *T.V. Party*  
Christian Marclay, *Various Works*  
David Bowie, from *Moonage Daydream*  
Lil Uzi Vert, Lan Del Rio, *Coachella 2024*

**Lab:** *creating synchronized multi-channel sound installations*

## **Oct. 14 INDIGENOUS PEOPLE'S DAY–NO CLASS**

### **6. Oct. 21 Vladimir Il'yich Lenin plays the Theremin; Acid Brass (and/or Communism)**

Recombination; Vladimir Il'yich Lenin plays the Theremin; Jeremy Deller, *Acid Brass*, Mark Fisher, *Acid Communism*

**Recombinatoric Subcultures** “Like Genet...we are intrigued by the most mundane objects – a safety pin, a pointed shoe, a motor cycle – which, none the less, like the tube of vaseline, take on a symbolic dimension, becoming a form of stigmata, tokens of a self-imposed exile” — Dick Hebdige

Recombinatoric subcultures and *The Slow Cancellation of the Future*; *Secrecy & Subculture*: code and symbolism in the music industry, 1337, Leetspeak, Leanspeak, et al.

**Microgenres, Picogenres, and their discontents "genre-as-retroactive-fiction":** garage-punk, post-rock, cloud rap, shitgaze, wave music, ADHD Music for SCENEKIDS!!, et al. *Microgenres v. Deleuze and Guattari's Minor Literature*

*Readings:* Mark Fisher, from *Acid Communism* and *The Slow Cancellation of the Future*  
Dick Hebdige, from *Subculture, the Meaning of Style*  
Anne H. Stevens and Molly C. O'Donnell, from *The Microgenre: A Quick Look at Small Culture*  
Andrew Whelan, Raphaël Nowak, "*Vaporwave Is (Not) a Critique of Capitalism*": *Genre Work in An Online Music Scene*

*Screening:* Jeremy Deller, *Acid Brass*  
Mark Fisher, *The Slow Cancellation of the Future*  
Honest, *The Illuminati Era of Pop Music*  
Eco Virtual, *Clear Skies*

**7. Oct. 28 Clear: Afrofuturism, Hip Hop, Detroit Techno, Jungle/Drum and Bass** W.E.B. Dubois, Sun Ra, Samuel R. Delany, Octavia Butler, Alondra Nelson, George Russell, , Miles Davis, Parliament Funkadelic, Grandmaster Flash, Afrika Bambaataa, Rammellzee, the Electrifying Mojo, Cybotron, Jeff Mills, Hieroglyphic Being, John Akomfrah, *The Last Angel of History*, Jungle/D&B, Two Fingas, *Junglist*

**Rock my Religion** Andy Warhol and the Velvet Underground, *The Exploding Plastic Inevitable*, White Noise, The Church of Anthrax, Can, Yoko Ono and John Lennon; Patti Smith, Dan Graham *Rock My Religion*; The Fall, Leigh Bowery, and Michael Clark *I am Curious Oranj*; *Wild in the Streets, the film* to Dan Graham, Tony Oursler, et al. *Wild in the Streets, the puppet show*

**Squaring the Circle** Hipgnosis and the Gilded Age of album art; *Scopitone*, Bruce Conner, The Beatles, and the evolution of the Music Video

*Readings:* Kodwo Eshun, from *More Brilliant than the Sun*  
Sean Albiez, *Postsoul Futurama, African American cultural politics and early Detroit techno*  
William S. Burroughs, *Rock Magic*

*Screening:* Sun Ra, *Space is the Place* trailer  
*Grandmaster Flash on the Wheels of Steel*  
Model 500, *No UFOs*  
Jeff Mills, *Live*  
John Akomfrah, *The Last Angel of History*  
Andy Warhol, *The Exploding Plastic Inevitable*  
Dan Graham, *Rock My Religion*  
Michael Clark and the Fall, *I am Curious Oranj*  
*Various Scopitones*  
Bruce Conner, *Breakaway (with Toni Basil), America is Waiting, Devo*

**Lab:** Preparation for Midterm Presentation

**8. November 4 MIDTERM PRESENTATIONS**

**9. Nov. 11 *Ghost Tantras, Brown Sound*** Antonin Artaud, *The Theatre of Cruelty*, Michael McClure, *Ghost Tantras*, Vito Acconci, Chris Burden, Marina Abramovic, Roscoe Mitchell, *Non-ahh*, Lou Reed, *Metal Machine Music*, Throbbing Gristle, Cosi Fanni Tutti, *Industrial Records*, No Wave, Non, Whitehouse, Yasunao Tone, Keiji Haino, Merzbow, Martin Kersels, *Brown Sound*, John Wiese

*Readings:* Lester Bangs, *The Greatest Album Ever Made: The Art Ensemble of Chicago, Rated G*

*Screening:*

Michael McClure, *Ghost Tantras*

John Coltrane, *at Monterey*

Vito Acconci, *Seedbed, Selected Works*

Marina Abramovic, *Selected Early Works*

Throbbing Gristle, *live*

Whitehouse, *live*

**10. Nov. 18 *Rock Music, A Misuse of Military Equipment*** *The Vocoder, Autotune; Infrasound and Ultrasound*; Frank Bretschneider's *Isolation*; *Havana Syndrome, Psychotronics*

***EVP (Electronic Voice Phenomena), Death is Not the End*** Konstantin Raudive, *EVP, and Breakthrough*; Trans Instrumental Communication Devices, the "Ghost Box", et al, *AUDINT*

***This Machine Kills Fascists*** Woody Guthrie, Bob Dylan, The Mothers of Invention, The Fugs, The Levitation of the Pentagon, *Wild in the Streets*, Lou Reed, The Cockettes, The Last Poets, The Watts Prophets, James Brown, Parliament/Funkadelic, Grandmaster Flash, *The Message*, Burning Spear, Cornelius Cardew and the Scratch Orchestra, Malcolm McLaren, The Sex Pistols, Crass, X Ray Spex, The Slits, Desperate Bicycles and D.I.Y., Tom Robinson Band, Gang of Four, Fela Kuti, Plastic People of the Universe and *The Velvet Revolution*, Nervous Gender, Riot Grrrl, Nation of Ulysses, Queercore, J.F.A./Wasted Youth/Joseph Beuys, and Reagan; Adrian Piper *Funk Lessons*, Renee Green *Funk Import/Export Office*, Mike Kelley, *Cross-Gender, Cross-Genre*, Public Enemy, Kendrick Lamar, Ultrared

*Readings:* Friedrich Kittler, *Rock Music: A Misuse of Military Equipment*

Steve Goodman, from *Sonic Warfare*

Adrian Piper, *Notes on Funk I*

Mike Kelley, *Cross-Gender, Cross-Genre*

*Screening: Sonic Warfare vehicles*

*Wild in the Streets* trailer

*The Cockettes*, trailer

Lou Reed, *Interview, 1974*

X Ray Specs, *Oh Bondage Up Yours!*

Tom Robinson Band, *Glad to Be Gay*

Adrian Piper, *Funk Lessons*

Nervous Gender, *Live*

Joseph Beuys, *Sonne Staat Reagan*

Kendrick Lamar, *Alright*

***Lab: Mastering, Distribution, Dissemination***

**11. Nov. 25 *Invocation for Judgment Against and Destruction of Rock Music*** Erik Satie, *Église Métropolitaine d'Art de Jésus Conducteur*, Karlheinz Stockhausen: *Sirius*, Hermann Nitsch, *Das Orgien Mysterien Theater*, Elizabeth Clare Prophet, *Invocation for Judgment Against and Destruction of Rock Music*, Deuter and The Bhagwan Shree Rajneesh, *D to Kundalini Meditation Music*, The Source Family and YaHoWa 13; *The Process*: Marianne Faithfull to P-funk to Sabbath Assembly, Charles Manson, *Lie*, Thee Temple Ov Psychick Youth, Aum Shinrikyu, Rush and Solaris Blueraven

***The Enlightening Beam of Axonda*** *The Outside*: Harry Partch, Bobby Brown, *The Enlightening Beam of Axonda*, The Shaggs' *Philosophy of the World*, et al.

***Oranur, Music by Contactees*** Howard Menger, Desmond Leslie, Pink Floyd, Constance Demby, Nina Hagen, Parliament, Schloss-Tegal, Klaatu, the Carpenters, et al.

*Readings*: Ben Johnston, *The Corporealism of Harry Partch*  
Wes Penre, *Rock Group "Rush" Involved in MK ULTRA Project, Using Sophisticated Mind Control Techniques to Tag Colorado Clairvoyant*

*Screening*: Elizabeth Clare Prophet, *Invocation for Judgment Against and Destruction of Rock Music*  
Bhagwan Shree Rajneesh, *Fear is the Master*  
Herman Nitsch: *Das Orgien Mysterien Theater*  
*A Message from Thee Temple Ov Psychick Youth*  
*Aum Shinrikyu* recruitment video

## **FINAL PRESENTATIONS**

**12. December 2 *Furniture Music*** Satie, *Furniture Music*, Eno, *Discreet Music to Ambient Series*, Bill Fontana, Walter Demaria, Bernhardt Leitner, Hildegard Westerkamp, World Soundscape Project, Akio Suzuki, Popol Vuh, Stan VanDerBeek, Laurie Spiegel

+ - code/compiler, *Musikalisches Würfelspiel*, Markov Chains, Columbia-Princeton Electronic Music Center, IRCAM, Autechre, Ryoji Ikeda, et al.

***Kursedfile: \\ SHIVA.exe*** *Chopped and Screwed*, DJ Screw, *Screwed Up Records and Tapes*, Big Floyd, DJ Screw/Three 6 Mafia to *dvrkbvsedrituvls ,et al.*, SpaceGhostPurrp, BNB, 2 hexD 2 Jewelxxet, Axxturel, 0zyyd, HERMES SELLA, C(lvgvC, sellasouls, Zeroxxuit, islurwhenitalk ^,^

*Reading*: Martin Herbert, *Infinity's Border: Ryoji Ikeda*  
Jameson Orvis, *A Guide to Soundcloud's Demonic Underworld*

*Screening*: Stan VanDerBeek and Ken Knowlton, *Poem Field #2, 1966*  
Popol Vuh, *Improvisation 1971*  
Laurie Spiegel, *Temporary Replacement*  
Ryoji Ikeda, *Selected Works*

## **FINAL PRESENTATIONS**

**13. Dec. 9 FINAL PRESENTATIONS**