

MATMOS

**RETURN TO
ARCHIVE**

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MATMOS

RETURN TO ARCHIVE

MATMOS:
RETURN TO ARCHIVE
SFW 4026 1

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Smithsonian Folkways Recordings

Produced by

Drew Daniel and M. C. Schmidt

All songs written by

Daniel-Schmidt /

Rough Trade Songs, BMI

o/b/o Professor Ping Publishing

Jet planes slash ghostly trails across the center of the album cover. Their stark skywriting bisects rebus-like assemblages of incongruous images. Above, a tuning fork rings out beside a sine wave curve and a diagram of circuitry. Below, an artillery of loudspeakers nuzzles an anatomical chart of the ear and a jewel-like six-legged insect. As if to orient potential consumers intrigued by this puzzling collage, the upper-right corner of the album cover blares in all caps “HUMAN SOUNDS – MUSICAL SOUNDS – NATURAL SOUNDS – LOCATION SOUNDS – MAN MADE SOUNDS”

The year is 1953 and the record is **Sound Patterns** (FPX 130), released on the Folkways label as part of the “Science

Series.” Dropping the needle, the listener may skip from the eerie groans of a “Tortoise Mating Call” to the pastoral jingle of a “Cow Ceremony in Yugoslavia” to the scribbling oscillations of “Short Wave Radio” to the pneumatic throb of “Pump Drill.” However variously generated by animals, human beings, human beings imitating animals, or machines, these sounds appear first “as is,” and then, occasionally, they are repeated in ways that estrange them radically, sometimes significantly slowed down, sometimes distorted by electronic processing. Conjuring up a world of low-fidelity noise experiments as portable recording equipment gradually became more widely available, the liner notes to the record exuberantly overshare

the human settings from which these variously mundane and otherworldly vibrations emanate. For the hardware aficionado, the track notes for “Electronic Feedback 7-½ Inches Tape” boast that “handclapping, sentences, two metal washers and a metal basket with screw-driver were used.” Careening between science and poetry, part field-recorded documentation and part studio manipulation, **Sound Patterns** crackles with encyclopedic curiosity, DIY ingenuity, and celebratory belief in the communicative power of sound. It is that spirit that radiates across the Folkways catalog, and it is that spirit that inspires our labors in constructing **RETURN TO ARCHIVE.**

HUMAN SOUNDS
MUSICAL SOUNDS
NATURAL SOUNDS
LOCATION SOUNDS
MAN MADE SOUNDS



SOUND PATTERNS



FPX 130

FOLKWAYS RECORDS & SERVICE CORP. - NEW YORK

SCIENCE SERIES

In advance of the 75th anniversary of Smithsonian Folkways, marketing manager Jonathan Williger asked if we would be interested in creating a new album of our own original electronic music, perhaps sampling material from Folkways' early releases, in order to help celebrate this milestone. As lifelong fans of the label and admirers of the artistic legacy of Moses Asch, we immediately said yes. Because we were not interested in reworking the music of other people (having just done that in our immediately preceding album, *Regards/ukłony dla Bogusław Schaeffer*, on which we built new music out of elements from the Polish electro-acoustic composer)

for this project we decided that we would rather focus exclusively upon the nature and science recordings within the label's catalog and would make music only by sampling those sources without adding any new sounds of our own. We hoped to activate the rich musical potential within the hoots, gurgles, thunks, zaps, howls, drips, bangs, and zings that haunt classic early Folkways LPs from the **The Sounds of the Office** (1964) to **Sounds of Medicine** (1955) to **The Science of Sound**. From cable cars on land to bottlenose dolphins underwater, from the quietest gurgling of gastrointestinal interiors to the wildest squalls of junkyard landscapes and the howling ionosphere above the

clouds, an entire sonic universe lay hidden in the back alleys of this back catalog. Having described our intentions and securing the trust and goodwill of the label, we were given the green light, and granted access to its crisply digitized archive of hundreds of LPs.

We commenced listening, logging notes to ourselves, isolating favorite sounds, prioritizing what might make a compelling source for music, and reading through the liner notes for clues into the aesthetic choices and scientific constraints that had contoured these records in their original cultural moment (one scanned LP cover bore on its back the remains of a bleary stamp that said in blood-red ink **RETURN TO ARCHIVE**; we took it as a sign).

Folkways records & s

FOLKWAYS — ASCH — RBF / PIONEER REC

701 Seventh Ave. • New York, New York 10

Nov

Dear Prof. Appleton:

I have your tape and I find it very intriguing. I would like to release it. However, there is a problem with the quality of vinyl. The release date would have to be postponed.

We will pay you 25¢ for each record sold, plus 50¢ for the master tape, notes for booklet, with photographs. If you are not satisfied, please contact me.

Thank you.

Yours,

Moses A

NOTE: Our correct address is above.

RETURN TO ARCHIVE

**CENTER FOR FOLKLIFE PROGRAMS
AND CULTURAL STUDIES
SMITHSONIAN INSTITUTION**

The list of hundreds of potential sources reduced to about 40 that we decided to concentrate on; from that shorter cluster, a core of key recordings emerged that seemed to us the most generative. Some sent us into a dreamy trance, some writhed with potential earworms, some were traumatic and upsetting, while some just made us laugh. This shortlist was, itself, an eclectic assemblage: spoken-word records designed to help people relax, quit smoking, or learn Morse code; field recordings of tropical forests, rainstorms, and atmospheric anomalies; sound-effects records of individual bangs, smacks, and toots meant to be repurposed for radio

dramas; and truly unclassifiable oddities such as **Vox Humana: Alfred Wolfsohn's Experiments in Extension of Human Vocal Range** (1956) and **Speech after the Removal of the Larynx** (1964). Taken together, these LPs capture a particular historical moment in the emergence of the long-playing record as a crucial interface between the lonely listener and the surrounding panorama of the label's Cold War social milieu. Promising the intimacy of access, some records are voyeuristic peepholes into domestic or professional spaces: a baby's playroom, a busy office, an operating theater. Some records shrink the listener to the Lilliputian worlds of beetles and wasps.

Some records are submarines plunging listeners to oceanic depths, or magic carpets flying them to the outermost reaches of the newly explored space age. In its own idiomatic way, every record promises transport, adventure, journeys into sound.

Sometimes the road gets bumpy. Listening, we confronted the wildly various levels of fidelity, precision, and clarity within these recordings. Some are pristine and eerily physically present; some are murky and harsh, offering bruised clouds of squalling distortion and overblown signal that seemed, to our ears, to clearly anticipate the sonic extremes of experimental music, industrial music, and “noise” music yet to be born.

If this variety in fidelity was true of the source material, it was equally true of the digitization of these LPs themselves. Some of the digital transfers were immaculate and transparent; others crackled with copious vinyl surface noise and the inevitable traces of remediation. Encountering these differences prompted us to work with the spectral noise reduction package iZotope RX Audio Repair, giving us flexibility in how much or how little we might “clean up” the sound of these LPs, notching out the hisses and hums that sometimes obscured the waveforms we hoped to foreground. Exploring the software as we scrutinized the state of our raw materials, we

*Myrtle L.**address**S*

Folkways Records & Service Corp.

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STATEMENT

FOLKWAYS RECORD & SERVICE CORP.

701 7th Avenue

New York, N. Y. 10036

Feb 11

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Loyalties march thru Aug

9562	8 @ 50¢	400
	5 @ 25¢	125

soon discovered that a tool built for “repair” could also be used to make very strange and lossy transformations of the signal, and that it just as easily allowed us to maximize the hiss and hum when that seemed preferable to a characterless “clean up.”

Once this initial stage of transformation was completed, we started sampling the resulting sounds, building a toolkit of rhythmic patterns, musical riffs, and sound-design elements. We made a rough plan in the form of a chart on the wall of our home studio in Baltimore that listed our front-runners. Transcribed now, the list reads “FROG, LYREBIRD, JUNKYARD, FREQUENCY, LARYNX, SOUND EFFECTS, WIND, DOLPHIN, SATELLITE, INSECTS, GUNS,

PLANES”—a suitably brutal poem in miniature that captures the sounds that seemed to fight for the foreground against the countless other recordings within the hoard. Gradually, some sounds seemed to want to remain by themselves, the stars of their own scene; others sought for companions, conceptual sparring partners, or sonic counterpoint. Some sounds required intensive surgery; other sounds seemed to want arrangement into a more aesthetically posed group portrait.

Halfway through the process of working on this album, having noticed the sheer abrasiveness of our favorite moments from the Folkways catalog, we decided to double

down. We asked Evicshen and Aaron Dilloway, two musicians from the American “noise” underground known for their physical interventions into recorded media, if they wanted to work with these sounds and to let us further manipulate their manipulations. Happily, they agreed, offering us their own idiosyncratic reworkings of **Speech after the Removal of the Larynx** and **The Sounds of the Junk Yard** (1964) respectively.

In time, and with a sense that the turning of the calendar meant that the 75th anniversary year was fast approaching, we played favorites, prioritizing what we felt were our strongest creations. Then we finalized our mixes, trimming and reworking, adding and cutting,

until we arrived at the final suite of nine songs heard on this record. Individual track notes below explain in more detail the specific track sources and techniques used. Arriving finally at the finish line and with the mastered album in hand, it was ironically only at the very end of the process that we physically entered the archive that gave our album its name and its basis. On a rainy day in February 2023, we made a pilgrimage to the temperature-controlled clean room in which Smithsonian archivists carefully preserve the original vinyl copies, original illustrations, and artworks, “job bags” from the production process, and office stationery from the early days of the Folkways label.

Holding immaculate copies of **Vox Humana** and **The Sounds of the Office** in our hands, we felt a strange pang of longing, our own local version of *mal d'archive* (archive fever), as we contemplated the millions of possible records we might have made in the place of the one that we have, and imagined another future, centuries hence, when perhaps our record would be locked in a box for storage. We are honored to have had this chance to help celebrate the legacy of Folkways and wish you a happy return to its delirious archive. Watch out for jet planes and wasps.

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Folkways Records display in shop window, New York City →



... purchases of a specific quantity
of each Canadian release for distribution to Canadian
Embassies and to various educational institutions.

I need hardly emphasize the cultural value
of such a collection and the urgency of increasing our
output of such recordings before their sources are lost
to us.

As the accompanying financial statement
shows, I am operating independently on a very small
budget and cannot possibly achieve the desired results

6130
6845
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Write it! DON'T SAY IT

To Moses Asch ^{Folkways} DATE 6-27-58

SUBJECT Sam's N.O. Recordings

I plan to give these records a plug (maybe a
review, if I have space + money) in my next "Poop
sheet". I think I could sell some, too. What
discount can I get then from you?

Regards,
Walt Allen

WALTER C. ALLEN
1409 CEDAR HILL AVENUE
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FOLKWAYS RECORDS
43 WEST 61ST STREET

Dear Chuck:

I will try to answer
following manner:
On December 1 1981
from Jon.
This was followed
then there is my a

7 2 30 ⁴	210
July-Dec 1980	
5 2 5 ⁴	25
21 2 30 ⁴	630
5 2 30 ⁴	150
Jan - June 1981	
20 2 5 ⁴	1-
71 2 30 ⁴	2130
4 2 30 ⁴	120
July-Dec 1981	
7 2 5 ⁴	35
75 2 30 ⁴	2250
3 2 30 ⁴	90
Jan - June 1982	
5 2 5 ⁴	25
21 2 30 ⁴	630
1 2 30 ⁴	30

Cont

PLEASE REMIT

1. GOOD MORNING ELECTRONICS

The first sound we hear is David Hancock's voice saying "ready?" into an echoing trail of distortion; the sound is sourced from the "Electronic Feedback 7-½ Inches Tape" track from the **Sound Patterns LP**. From there, the track is a blizzard of snippets taken from the entirety of the Folkways archive cut against an eighth-note grid at 140 beats per minute. These include: "Musicians Tuning Up," "Short Wave Radio," "Tortoise Mating Call," "Dawn Chorus in East Africa," "Wood Thrush Slowed down to ¼ Speed," "Crickets Slowed down to ½ Speed," "Heartbeats," "Chorcha Honduras," "Pump

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ORDS & SERVICE CORPORATION
NEW YORK, NEW YORK 10023 212-586-7260



FOLKWAYS ARCH REF

June 13 1983

er your letter of May 31st in the

I received the letter (copy enclosed)

up by the letter from him on 12/21/8/
nswer of 12/29/81

I have to go to the again open
ulcers. I have to move my vase
Yours

Drill," "Taxi Trip through Traffic to Airport," and "Alligator Chorus" from **Sound Patterns**; "Calculator," "Old Electric Typewriter," "Coffee Break," "Adding Machine," "Pop Bottle Machine" and "Time Clock" from **The Sounds of the Office**; "Sputnik 3" and "Laika's Heart" from **Voices of the Satellites**; "Manatee" and "Drumfish" from **Sounds of Sea Animals, Volume 2 – Florida**; "Nine Octaves: Male Voice / Female Voice" and "Demonstrations of Different Coloration" from **Vox Humana: Alfred Wohlson's Experiments in Extension of the Human Vocal Range**; "Pipa di Tichioni" from **Speech after the Removal of the Larynx**; "Domestic Fowl" from **Sounds of Animals**; "Peepers," "Great Rufus Motmot," "Tree Fall

with Screaming Monkeys," "Giant Toad," "Spotted Chacalaca," "Toucan and Jay," "Small Tree Toad," "Black Howler Monkeys," "Chestnut Headed Tinamou and Crickets," "Violaceous Jay" and "Crested Guans in Thunderstorm" from **Sounds of a Tropical Rain Forest Produced for the American Museum of Natural History**; "Wires in Baler" and "Cartons Crushing" from **Sounds of the Junk Yard**; "Dolphins Communicate" and "Female Voice Stimulus" from **Sounds and the Ultra-Sounds of the Bottle-Nose Dolphin**; "Chinese Gong," "Street Sounds Horse and Carriage," and "Miscellaneous Door Chimes" from **Sound Effects, Volume 1**; "Lawnmowing Hand Lawnmower," "Miscellaneous

Coffee Percolating,” “Railroads Station Announcing,” “Cats Snarling and Yowling,” and “Woodworking Hammering” from **Sound Effects, Volume 2**; “Surf Textures” from **Voice of the Sea**; “Conclusion: How to Stop Smoking” from **End the Cigarette Habit through Self-Hypnosis**; “Cosmic Bombardment Indicator,” “Exterior of Spaceship in Motion,” “Electronic Siren,” “Beeper,” and “Space Sounds” from **Science Fiction Sound Effects Record**; “Katydid” and “Small Longhorn Beetle Shriek” from **Sounds of the Insects**; “Railroad Sounds” from **Rail Dynamics**; “Chorus of Bullfrogs” from **Sounds of North American Frogs**. And so on. After a fast-cutting back and forth between the sound of “Drumfish” from

Sounds of the Sea, Volume 1 – Underwater Sounds of Biological Origin and “Crickets Slowed down to 1/8 Speed” from **Sound Patterns**, the song ends with a secretary answering a phone call from the “Telephone and Intercom” track on **The Sounds of the Office**.

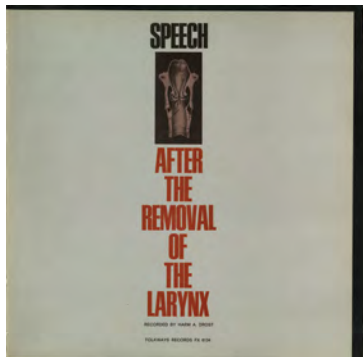
2.

INJECTION BASIC SOUND

This song is made from three LPs: **Science Fiction Sound Effects**, **Vox Humana: Alfred Wolfsohn's Experiments in the Extension of the Human Vocal Range**, and **Speech after the Removal of the Larynx**. From the **Science Fiction Sound Effects LP**, the tracks "Electronic Telescope" and "Electronic Pathfinder" have been julienned into micro-slices whose order

- 20 keeps cycling forward and backward rhythmically. The bassline is sourced from a 12-year-old boy named Michael Faraday singing a single note during the "Nightingale" track on the **Vox Humana LP**; M.C. Schmidt truncated the

waveform into a "stab" of sound, and built a bassline from it.



The rhythms, including what sound like kick drums and hi-hats, are all built from the "k," "b," and "p" sounds of "Buccal Speech," while the string-like extended runs are built from esophageal breathing. The Vocoder-esque tones

are sampled from the Pipa di Tichioni and Western Electric speech synthesis devices. After a trill from a “Coloratura opera singer,” the last word is given to the physician.

3. **MUD-DAUBER WASP**

This song is made from a single sound source: the track “Mud-Dauber (Wasp) Flight” from Albro T. Gaul’s **Sounds of Insects** LP. A polymath naturalist, photographer, and author, Gaul wrote a popular monograph *The Wonderful World of Insects* (1953), which offers punchy accounts of the entire insect order, interspersed with striking photography of his subjects, including a lovingly close-up picture of a mosquito feasting on human blood. Gaul’s account of the specifics involved in how cicada-killing wasp larvae feed on the less-essential organs within their still-living hosts is the stuff

of nightmares, but he waxes equally lurid in his account of the destructive energies unleashed by wasps: “Within eight weeks, the progeny of a single female wasp could thus kill 1,677,500,000,000,000 individual caterpillars!” Over its 26 tracks, **Sounds of Insects** contrasts recordings of swarms with ultra-amplified examples of single organisms recorded with Gaul’s own custom pre-amplification required to boost the signal from his tiny performers (see photograph of his studio); the result is a record that is both furiously fast and heavily distorted.

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Page from the original liner notes to **Sounds of Insects** depicting equipment used by A.T. Gaul to make the recording

On our reworking, “Mud-Dauber (Wasp) Flight” is filtered and processed, then sampled, sequenced, and structured into patterns that try to mimic drums, horns, and strings. After an 89-bpm first half, the song jumps to double time at a manic 178 bpm. The bassline is built from the heavily distorted hum of the wasp’s wings against the air.

4. **MUSIC OR NOISE?**

The fragments of instrumental sound (tuning forks, harps, violin, clavichord, xylophone playing “Yankee Doodle Dandy”) and the interjections of human speech are all taken from an assortment of tracks on the double LP set **The Science of Sound** created by Bell Telephone Laboratories. The rising synth-like sounds are sourced from the Bell Labs tone generators used to demonstrate “Fundamentals and Overtones,” the low sub-bass from the sine waves and test-tones. The male speaking voice is excerpted from the discussion of “Music and Noise” and the intrusive noises are sourced from the

set's demonstrations of the effects of tremolo, distortion, and reverberation on signal. The central screaming female voice is a digital manipulation of the soprano vocal techniques displayed on the **Vox Humana** LP. The persistent crash cymbal is taken from the track "Turntableful of Sound Effects, Announcements, and Horrifying Background Moods for the Making of Seductive Soap Operas" from the **Cook's Tour of High Fidelity** LP

24 (after acquiring Folkways, the Smithsonian Institution also acquired the catalog of Cook Records, and graciously shared its catalog with us for this project; known for striking cover art and a taste for audio oddity, it overlaps both historically

and aesthetically with the Folkways ethos, and on this song we have integrated parallel sonic material from the Cook label in order to highlight that shared spirit).

To add punch and dynamics, microphones were set up in our living room and sent to large PA speakers in the basement of the house, the stereo turned up very loud, and "needle drops" onto a copy of the **Sound Patterns** LP were rerecorded with room sound. Because of the amplification of the signal, a significant bass-boost and resonance were added to the sounds of a cartridge hitting the vinyl, and these impacts provided the source for the percussive palette used in this song. What

sounds like an electronic car unlock alert beep is in fact the sound of a wood thrush from the **Sound Patterns** LP. The ending cascade of white noise is taken from the track “Wind in the House, Wind in the Trees” from **The Compleat In Fidelytie** LP on the Cook Laboratories label. The sound inspired this rhapsody in its original liner notes: “the sounds of the wind are almost impossible to record and reproduce with realism. They are transient in nature, intangible; mockingly they challenge cartridges, amplifiers, and speakers to recreate them.”



5.

WHY?

We built this song from extensive manipulations and edits of Folkways LPs that share a focus on the possibility of communication both between members of the same species and across the species barrier: **Sounds and the Ultra-Sounds of the Bottle-Nose Dolphin, Sounds of North American Frogs, Learning to Talk: A Study in Sound of Infant Speech Development, and Speech after the Removal of the Larynx.**

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The distinctive voice of narrator Charles M. Bogert of **Sounds of North American Frogs** was excised, and the resulting array of noises

generated by every frog species from all 92 tracks of the entire sprawling double-LP were cut together, looped, and layered into the chorus of frog-patterns heard on this song. The jarring interjections at the center are from “Female Voice Stimulus” on the **Sounds and the Ultra-Sounds of the Bottle-Nose Dolphin** LP; the scuttling rhythmic patterns are made from heavily compressing the splashes of dolphins in water.

Guest artist Evicshen created the majority of the source sounds on this song. We mailed her our precious vinyl copy of **Speech after the Removal of the Larynx** and asked her to go to work. Evicshen describes her process:

I created a mold of the original LP, then cast a fraction or “slice” of the original record, and shifted the slice over by a number of degrees in the mold, and cast another slice in the same area as the previous, repeating the process until a whole record is completed. This gives the effect of repeated samples or locked grooves at high frequency at irregular intervals when played on a turntable.

Evicshen recorded turntablist performances of herself playing these new versions of the original record, then conjoined them into a stereo recording with separate performances panned to the left and right channel. Matmos sampled,

processed, and looped Evicshen’s performances at the tempo of 133.33 bpm, the tempo of a vinyl “locked groove.” The result is a kind of sculptural/surgical intervention onto a record that is itself about surgical intervention. Moving from mechanical locked grooves to human choruses, the song’s looped sound of a child asking “Why?” is taken from the “Repetitions and Questions” segment of the **Learning to Talk LP**.

A manipulated and re-cast copy of Speech After Removal of the Larynx made and photographed by Evicshen →



6. LEND ME YOUR EARS

This song begins with a scrambled re-manipulation of “Good Morning Electronics” and randomizes the playback parameters of minuscule slices of that first song, often rendering them undetectable. Occasionally a recognizable sound will surface: close listeners will notice the rooster call from “Domestic Fowl” on **Sounds of Animals** and the hiss of white noise from “Surf Textures” on **Voice of the Sea**.

Percussive thumps and strikes and gurgles are sourced from the “Postage Meter and Envelope Sealer” track on **The Sounds of the Office LP** and “Sounds of the Bowels—A

Normal Hungry Man Smoking a Cigarette Before Dinner” taken from the **Sounds of Medicine LP**. The piano and vocal sounds, most noticeably the voices intoning the song’s Shakespearean title phrase “Lend me your ears,” are all taken from the opening song “Lend Me Your Ears” on the **Vox Humana LP**: the male singer is a 12-year-old boy named Michael Faraday and the adult female singer is Marita Günther. Halfway through the song, there is a backwards rhythmic break sourced from the Sounds and the **Ultra-Sounds of the Bottle-Nose Dolphin LP**.

The telephone is from “Telephone and Intercom” from **The Sounds of the Office** and the chiming source

of the melody is taken from “Miscellaneous Door Chimes” on **Sound Effects, Volume 1**. The final low bass male singing voices are taken from the **Vox Humana LP**. The low synths are constructed from detuned manipulations of test-tones from the **Sounds of Frequency LP** in the “Science Series.”



7.

RETURN TO ARCHIVE

This assemblage, created by M.C. Schmidt, joins together ten distinct sounds from five different records. The bulk of the sonic material comes from the Cook Laboratories **LP Sound Effects, Volume 1**: “Insects: Fly, bluebottle (indoor autumn ‘crazy’)” is interrupted by “Explosions: Pistol shots,” which then comes to function as a quasi-comedic on/off switch as it repeatedly returns, commencing and punctuating a layered suite built out of “Propeller Aircraft: Convair take off,” “Propeller Aircraft: Turbo-prop taxi” and “Highway: Trucks and cars stop and start at tollgate station.” Eventually, the

30

gradually slowing down sounds of these vehicles are overtaken by Drew Daniel’s manipulation of Aaron Dilloway’s manipulation of the **Sounds of the Junk Yard LP**. The “Mud-Dauber Wasp Flight” track from **Sounds of Insects** buzzes through the space, now freed of the rhythmic structure that quantized it on Side 1. This in turn yields to “Dawn-Chorus, Swishes, Whistlers, Tweeks” from one of the harshest and most sonically challenging albums on the Folkways catalog, the **Ionosphere LP**. Just as listeners have adjusted to the atmospheric otherworld of the Ionosphere material, they are startled by the return of “Miscellaneous Door-Chimes” from **Sound Effects, Volume 1**.

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586-7260

BILL:

F01

issued. I expect to have it out within the month of June.

Regarding the records you wish to merchandise through mail I am pleased to give you 50% off retail list price. We will have to charge you 25¢ for handling plus postage to drop ship.

The slurred and slowed down speaking voice that rises gradually out of the swamp to intelligibility is the distinctive voice of herpetologist Charles M. Bogert, introducing "Sounds Issuing from the Ocklawaha River" from the **Sounds of North American Frogs LP**. The track concludes with an insistent doorbell from "Miscellaneous Door Chimes."

Yours very truly,

Moses Asch, Director

31

(INV.) 51123

Folkways Records & Service Corp.

43 West 61st Street New York, N. Y. 10023

SHIP:

DATE

8-15-79

8. **THE WAY JAPANESE BEETLES SOUND TO A ROSE**

This song is made from a single sound source: the track “Japanese Beetles Walking on a Rose” from the **Sounds of Insects** LP, and commences with the voice of Albro T. Gaul himself. The synth-like sounds are made by selecting a very minuscule portion of the beetle/rose noise, looping that sound, and then creating a swarming array of copies of that short loop, altering each in pitch to generate a cluster of tones, and opening and closing filters on the resulting loops. The conjunction of beetles and roses was clearly inspiring to Gaul; *The Wonderful World of Insects*

features a photograph of “a rose chafer beetle devouring the petals of a rambler rose,” a stark composition in which the black insect drowsily caresses its food source. The “wonder” announced in the title of Gaul’s text occasionally tips over into fear: “It sometimes becomes difficult to know which insect is our friend and which is our foe. Through blind biological drive, the insects have been trying to rule the earth for the last 375,000,000 years.”



9.

GOING TO SLEEP

The song begins with a collage of sounds taken from **The Lyrebird: A Documentary Study of Its Song**: “Courting Song,” “Oil Can Clicks,” “Stanza Melody,” “Variations in Stanza Melody,” “Group Singing,” and “Imitation” have all been sampled and manipulated. Both melody and the selection of the tempo respond to assertions made by K.C. Halafoff of the Royal Australasian Ornithologists’ Union that the lyrebird’s song has a strident, warlike tempo of 120 bpm and “is always sung in a definite key [of E Flat].” These recontextualized bird sounds become a bed for the speaking voice of Milton Feher from

“Going to Sleep,” the second track on **The Relaxation Record LP**. The “lyrics” spoken by Feher within the song are as follows:

When you are very relaxed, your mind slows down to rest. It is very comforting to let your mind sink down with the resting body. Let your mind sink down heavily to slumber. Don't hold it back. Let it go down heavy and comfortable. Feel very tired and so peaceful as your muscles all feel heavy. Your mind can sink down heavier than your body and sink further toward slumber. Let your arms feel very tired and heavy. Let the heavy body hold the tired mind deep into your bed. Feel sleep entering your mind quietly. Soothing

*every part of your mind.
Let your mind dissolve within
the pitch black space within
your head.*

Regarding this track, Feher points out that “this section often helps people sleep soundly. Don’t expect to sleep each time you listen. Use this section at times to enjoy the deep repose which the suggestions convey.” We agree.

The intrusive blast of a ship is a processed manipulation of “Nautical Ship’s Whistle followed by Harbor Sounds” from the **Sound Effects, Volume 1** LP. The synth organ sound that emerges from the ship’s whistle noise is a heavily processed manipulation of the Morse code beep taken from **The International Morse**

Code: A Teaching Record Using the Audio-Vis-Tac Method

LP. The crisp crackling noises are the “High Altitude Sounds Recorded at Various Speeds” from the **Ionosphere** LP. The subliminal heartbeat noises buried in the mix are generated from the track “Normal Sounds” from the **Sounds of Medicine** LP. The conclusion of this track is built from material generated by Aaron Dilloway in Kathmandu and sent via email to Baltimore. Dilloway described his process:

*For my contribution, I recorded some of my favorite sounds from **Sounds of the Junkyard** onto loops of quarter-inch tape, using both 8-track cartridges and a reel-to-reel machine. I used*

*short loops for rhythms and long loops for ambience. I then “jammed” on the loops, mixing them and bouncing them from 8-track to reel-to-reel, cutting them up, creating different rhythms. I learned these techniques over 20 years ago from listening to the Henry Jacobs track on the Folkways LP **Sounds of New Music**. Between that piece and Alexander Mossolov’s “Symphony Of Machines: Steel Foundry,” it is possibly the most influential LP to my musical practice.*

This material was layered and filtered and further processed in order to provide a coda to both this particular song and the LP as a whole. Beginning with “Good Morning Electronics” and ending with “Going to Sleep,” the LP encompasses a day in the life of the history of sound recording.

Reel to reel and eight track cartridge equipment used to manipulate **Sounds of the Junkyard by Aaron Dilloway. Photo by Chakshita →**



Discography of Albums Sampled
to Create this Recording

The Compleat In Fidelity
COOK01044 1956

Cook's Tour of High Fidelity
COOK01079 1965

Rail Dynamics
COOK01270 1952

Voice of the Sea
COOK05011 1954

Ionosphere
COOK05013 1955

Sound Effects, Vol. 1
COOK10001

Sound Effects, Vol. 2
COOK10002

The Science of Sound
FW06007 1958

**Science Series: Sounds of
Frequency** **FW06100** 1954

**The Lyrebird: A Documentary
Study of Its Song**
FW06116 1966

**Sounds of a Tropical Rain
Forest: Produced for the
American Museum of Natural
History** **FW06120** 1952

**Sounds of the Sea, Vol. 1:
Under-water Sounds of
Biological Origin** **FW06121**
1952

**Vox Humana: Alfred Wolfsohn's
Experiments in Extension of
Human Vocal Range**
FW06123 1956

Sounds of Animals

FW06124 1954

Sounds of Sea Animals, Vol. 2:

Florida FW06125 1955

Sounds of Medicine

FW06127 1955

Sound Patterns FW06130 1953

**Sounds and the Ultra-Sounds
of the Bottle-Nose Dolphin**

FW06132 1973

**Speech after the Removal
of the Larynx FW06134** 1964

**The International Morse Code:
A Teaching Record Using
the Audio-Vis-Tac Method
FW06141** 1962

**The Sounds of the Office
FW06142** 1964

Sounds of the Junk Yard

FW06143 1964

Sounds of Insects

FW06178 1960

Relaxation Record

FW06191 1962

Voices of the Satellites

FW06200 1958

**End the Cigarette Habit through
Self-Hypnosis FW06231** 1964

Science Fiction

**Sound Effects Record
FW06250** 1958

**Learning to Talk: A Study
in Sound of Infant Speech
Development FW06271** 1963

**Sounds of North American
Frogs FW06166** 1958

Produced by
Drew Daniel and Martin Schmidt

Recorded and mixed at our homes in
Baltimore, San Francisco, and Kathmandu
Mastered by Rashad Becker, Clunk, Berlin

Some of the samples for “Good Morning
Electronics,” “Lend Me Your Ears,” “Music
or Noise,” and “Why?” derive from the
Folkways Records release **Sounds and
the Ultra-Sounds of the Bottle-Nose
Dolphin (FW 06132)** and are made
available courtesy of the Estate of Dr.
John C. Lilly.

Some of the samples for “Good Morning
Electronics,” “Mud Dauber Wasp,” “Return
to Archive,” and “The Way Japanese
Beetles Sound” derive from the Folkways
Records release **Sounds of Insects (FW
6178)** and are made available courtesy
of the family of Albro T. Gaul.

Some of the samples for “Music or Noise”
derive from the Folkways Records release
The Science of Sound (FW 6007)
and are made available courtesy of Nokia
Corporation and AT&T Archives.

Annotated by Drew Daniel

Photos of Drew Daniel and Martin
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Special thanks to:

all of the people, animals, and machines that generated the sounds we have used on this record, Moses Asch, Jonathan Williger, Cecilia Peterson, and all at Smithsonian Folkways Recordings both past and present, Hirshhorn Museum and Sculpture Garden, Bettina Richards and all at Thrill Jockey Records, Evcshen, Aaron Dilloway, Jeff Carey, Gianluca Turrini, Nikita Lavrinenko, Mickey Darius, Jon Leidecker, all our friends.



IMPORTANT!

FREE REFERENCE NOTES

An illustrated booklet with authoritative material is yours free of charge with this album. If you did not receive it, simply fill-in this card and drop it in the mailbox.

Name *Gordon Browne*

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is to document music, spoken word, instruction, and sounds from around the world. In this way, we continue the legacy of Moses Asch, who founded Folkways Records in 1948. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding among peoples through the production, documentation, preservation, and dissemination of sound.

**Drew Daniel and Martin Schmidt
in the vault, Ralph Rinzler Archives
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Smithsonian Institution →**

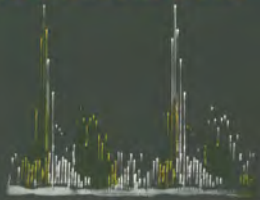
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THE SCIENCE OF SOUND



HOW WE HEAR, PRODUCE, STORE, TRANSMIT AND RECEIVE SOUND, INCLUDING SOUND RECORDING, SOUND RECORDING, SOUND EFFECTS AND SOUND REPRODUCTION. ALSO: SOUND RECORDING, SOUND EFFECTS AND SOUND REPRODUCTION. ALSO: SOUND RECORDING, SOUND EFFECTS AND SOUND REPRODUCTION.



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 EADY HEARN—Parrots, Tree Toads, Blue Martins, Three-Winged Kites, Red Kingfisher

ALVIN K. GIBBS—FOLKWAYS RECORDS & SERVICE CORP.—NEW YORK, NEW YORK

THE SOUNDS OF THE JUNK YARD

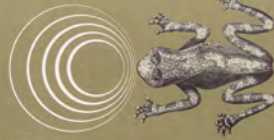


SOUNDS OF NORTH AMERICAN FROGS

Folkways Records, FX 604

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CONCEPT AND RECORDING BY MEL KASER IN ONE RECORDING

Folkways Records FX 6251

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Folkways Records FX 6271

A Study in Sound of Infant Speech Development, by Margaret Greens, Ph.D. S.T.



MATMOS: RETURN TO ARCHIVE
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Produced by Drew Daniel and M. C. Schmidt

 Smithsonian Institution

SMITHSONIAN
FOLK
WAYS
RECORDINGS

 CD 9628

- 1.**
GOOD MORNING ELECTRONICS 1:05
- 2.**
INJECTION BASIC SOUND 2:56
- 3.**
MUD-DAUBER WASP 3:36
- 4.**
MUSIC OR NOISE? 4:12
- 5.**
WHY? 4:03
- 6.**
LEND ME YOUR EARS 3:46
- 7.**
RETURN TO ARCHIVE 13:28
- 8.**
**THE WAY JAPANESE BEETLES
SOUND TO A ROSE 1:28**
- 9.**
GOING TO SLEEP 6:44