

PULSE | DISSIPATE | DISRUPT or PUS | DEPILATE | DISTRUST

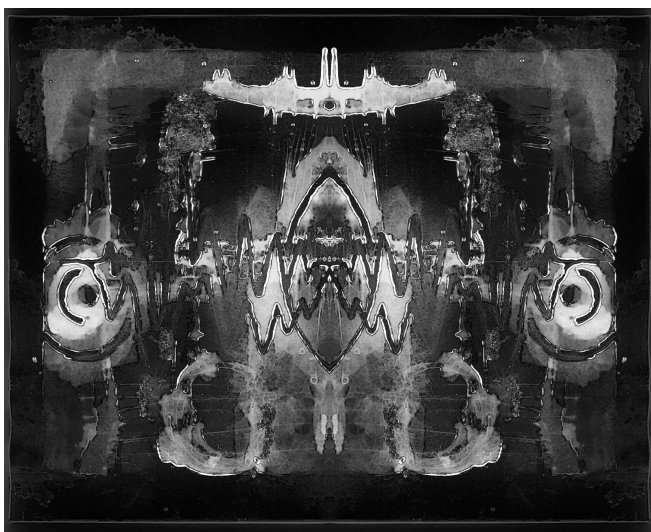
by Chris Bailey (Coomber Yah!)

Outline of Process:

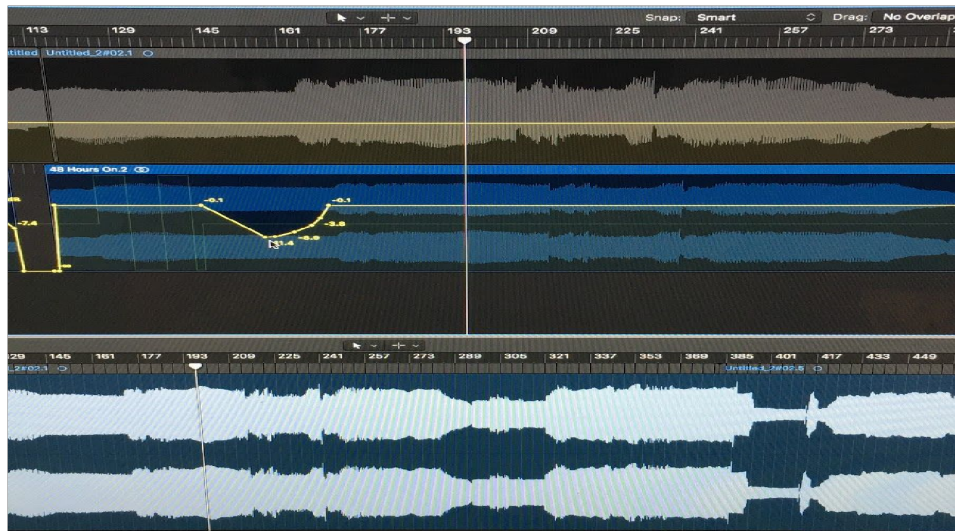
The basis for this noise was originally produced using analogue and electronic signals processed through a variety of guitar pedals and fed through a feedback loop before recorded onto tape using a Coomber 393 tape recorder. This happened some time ago, long before 'Sonic Restorations' existed.



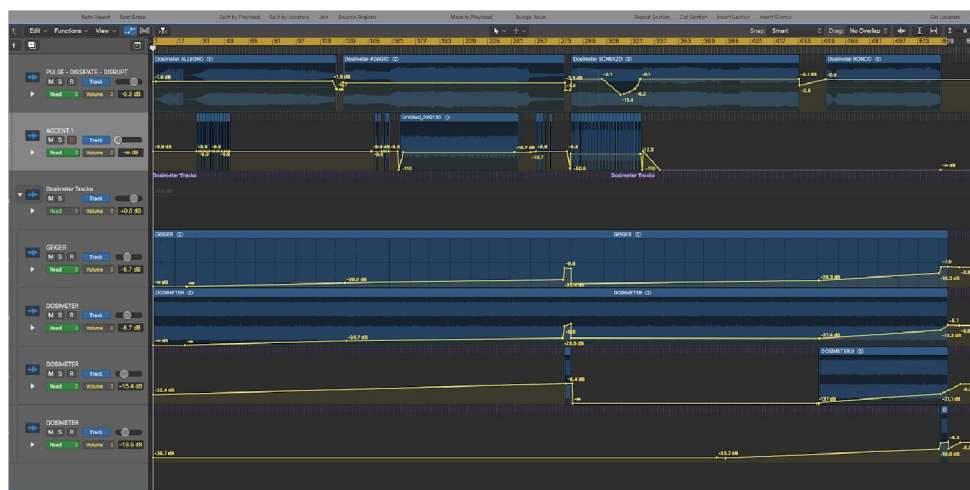
When Sonic Restorations began, I knew I wanted to be involved but wasn't sure of how to approach the project. Following the reading and research and the image provided, it felt clear to me that there were some kinds of state controlled apparatus involved creating these dissonances in Joan's own life and disappearance. That her work was rediscovered in an archive, led me back to the tape I had made some time ago. I recorded the tape in real time on Logic as one sound file before beginning to digitally sculpt the sound into a shape that I felt was coherent to the project.



Going back to the image I was given, I was interested by the fractured, degraded and distorted nature of it. Melted waves firing towards equidistant bodies from a sapphic cathedral, lighting them up against the blackened skies, whilst everything around decays and forms shift in perception depending on perspective. Much of this, paired with the unusual - possibly nefarious - circumstances of Lyneham's disappearance created parallels in my mind with Craig Mazin's Chernobyl (2019) and the inherent mysteries of misunderstood science, state control and human fallibility.



Whilst it may be seen - or heard - without context as random noise, I wanted the focus from the original insight - PULSE-DISSIPATE-DISRUPT to fit into a coherent, almost narrative form. I took the original recording and began to slice it and rearrange it into four 'movements'. Taking a tongue in cheek approach to mixing the horrors of state malfeasance with the cultured understanding of symphony and form that I imagine those who sanction such actions are all too familiar.



After creating the four movements (Allegro, Adagio, Scherzo and Rondo) I added a building 'percussion' of Dosimeter and Geiger counter clicks. These further nods to both the 'Sonic Anomalies' mentioned in Joan's work and the literal fallout of the Chernobyl disaster, were accented further with pitch and time shifted sample loops from the original tape recording; creating new 'truths' from the original material.

The title refers to both human error or misuse of the science (the pulse being disrupted and dissipated) and the bodily cost of that error, both physically and in the politik.