

# Ten things you didn't know about *The future of sound*



Music



Former Human League/Heaven 17 man Martyn Ware brings his 'Tomorrow's World'-ish Future Of Sound/Future Of Light tour to Goldsmiths on Tuesday.

## Something good did come out of the National Centre for Popular Music

'This all started when Vince Clarke [Erasure] and I were asked to design a 3D sound auditorium for the National Centre for Popular Music in Sheffield. It

closed down because the rest of the content was pants. So we got the 3D stuff back, formed a company to exploit its capabilities, and took it on tour.'

## You could say the 3D sound system is audio's Holy Grail

'With our system we can tickle a sense of reality in people at a very deep level. The best cinemas only have sound on one plane. They don't have a height access. We can move sound in any direction, including up. We did do an installation in Mexico where we made it sound like there was an invisible protest march going on.'

## It's going to be weird – really weird

'Among our Future Sound artists, not all of whom are going to be at Goldsmiths, we've got a woman who plays sounds using brainwaves and a psycho-archaeologist who discovered that neolithic burial grounds all resonate at the same frequency.'

## Sounding good isn't necessarily going to be a criterion

'Well, that depends what you mean by "good" doesn't it? I mean, define good. Would you expect it to sound good if you

went to Tate Modern to listen to a sound installation? The majority of people involved in our tour are creating sonic abstraction rather than traditional music as we know it.'

## But it's not about being arty either

'When I was growing up in Sheffield we'd mess about with being artists for a week, maybe have a liquid wheel and play some tunes. We've moved on since then. This is as funky and as fun as collecting records was back then. And it's not just an art school crowd. It's your average imaginative teenager with a computer.'

## The buzzword is 'experiential'

'It's about looking at the world of experience from a sonic point of view, where light and visuals are the new handmaidens to the king, which is sound. It's all experiential.'

## We're going to need a new kind of roadie

'An extremely adaptable one. You can't get away with being drunk or stupid or high any more.'

## The future started in the 1900s

'Stockhausen is the godfather of

experimental sound art. Before him Edgar Varèse was also just as interested in the timbre of sound as in melody, and in taking sounds out of context, and putting them in either unexpected or abstract contexts.'

## You'll definitely want to be in Leicester Square from between June 4 and 13

'We're going to be creating a massive three-dimensional soundscape using recordings people have made of the sounds of London, from church bells to the markets to river boat traffic. It's a piece of art by the people for the people.'

## It's not so far removed from the Human League

'Even in 1978 we had lots of slides and projections because we were so boring on stage. Oh yes! Rigid with fear. And we always did experimental music in tandem with the more popular stuff – I refer you back to things like "Dignity of Labour". We were always trying to create soundtracks for imaginary films. I'm getting back to where we started.'

*Interview: Bella Todd*



◀ Blay signs to Island Records. 9.45pm: Blay belts out her hits-in-waiting, like the slinky 'Boys and Girls'. Brilliant. **The Redbricks, Filthy McNasty's: Lanky folk**