



MUSIC



FOR

LISTENERS



Ben Glas

Music For Listeners

h=headphones, s=speakers

1. Palette Cleanser (Sound To Listen To Before Listening To Other Sounds) (h)
2. Music For Listeners (Soft Noise Wall) (h/s)
3. Clock, 1 (h/s)
4. Movements For Subjective Memory, Part 1 (s)
5. Movements For Subjective Memory, Part 2 (s)
6. Clock, 2 (h/s)
7. Music For "X" Spatial Interactions (s)

Notes

This record is a collection of psychoacoustic and experiential aural pieces composed without a teleological result in mind. Together these pieces comprise an archive of my personal experimentations within the frameworks minimalism, relativism and Gestalt theory principles. What I sought to compose was not necessarily limited to a sonic experience; with these works I was seeking to explore expanded forms of hearing, listening and experiencing.

"Music For Listeners" is exactly that- musical experiences for keen, subtle and curious listeners.

"Music For Listeners (Soft Noise Wall)"

Designed as a tongue-in-cheek approach to noise music, this introductory composition is the result of an aleatoric experimentation with a full spectrum tonal drone. A subtle Platonic theme emerges as the multitude of various tones compete, boost and negate one another throughout the piece. If one can listen "through the noise", one can experience the hidden theme subdued within.

"Clock, 1" and "Clock, 2"

Were written with the ergonomic function of a clock, as both pieces are exactly 1:00 long. The physical versions of these pieces will differ from the digital version. As an experiment I would leave the digital version on loop and allow it play in the background. The swelling of each track and its tonal klang would inform me of the passed minute.

"Movements For Subjective Memory (Part 1 and 2)"

This piece was an experiment in hapticity and acts as a segway for listeners to move freely through the space, relativistically composing space and subjective memory. This piece is best left on in the background and moved through mundanely. Though these pieces are nice to be listened via headphones, they are sincerely most effective when experienced via stereo speakers.

"Music For 'X' Interactions (Relational Music)"

The final piece on this album is an open invitation to move through the space. As the piece is composed and comprised of standing waves, movement through the space of its presentation heeds a unique subjective experience for the listener. The act of moving through the ambient space in which this piece is presented, is also the act of composing, not only space, but also the individual's perception. Much like "Movements For Subjective Memory (Part 1 and 2)", playing this piece through stereo speakers will yield a most peculiar result.

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Ben Glas

Ben Glas (b. 1992) is an interdisciplinary artist and composer based in Portland, OR. Through ephemeral compositions Glas' work questions preconceived notions between passive and active participation, collapses the difference between hearing and listening; listening and experiencing. In seeking to explore open ended forms of music and listening perspectives, Glas' compositions focus on subjective perception, via the use of acoustics, psychoacoustics, text-based pieces and site responsiveness as tools for sonic composition. Past works and releases include "Music To Interact To" (Blkstrs/ NY), "Music For An Empty Space and Full Mind" (Sounds Et Al/ NY, PDX), experimental sound installations in various public spaces around the USA and a comprehensive multichannel drone composition debuted at PICA's (Portland Institute of Contemporary Art), as part of the TBA festival. More details and proof of this ego-trip can be found at <https://www.thankyouforyourunderstanding.com/>

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