

## Constantin Engelmann

### Auditory Projections

Recordings of the voice become voiced recordings, whose perspective is directed towards the rhythmic and dynamic properties of speech. Through this operation the threshold of speech recognition is being aestheticised and induces a shift of the spoken word towards its musicality. A gesture that seems to withdraw itself from entropy or the *semantic reading* ("semantisches Lesen") of its content. (Flusser 1991: 194) By using algorithmic transformations - multiple folds and shifts of the frequency domain - the mechanisms of speech perception are blurred. At the same time the robustness of its recognition is actively emphasized (Bregman Ahad 1996). An expanded complexity that prevalently resides in the audible is composed. Embedded are mechanical repetitive phrases, that focus on perceptual shifts of auditory streams, where patterns seem to slide and smear with progress. The stiffness of these timed structures is modulated between the discrete sample accurate time of the computer and the continuous time of a physical pendulum. Sound is seen as a projection to (re)organise and reflect events in time. Merging fragments of speech, physical processes and descriptions for sound synthesis into aesthetic auditory gestures, thus a *musical Einbildungskraft* ("musikalische Einbildungskraft") (Flusser 1985: 138) forms that embeds each element into a collective process.

### Bibliography

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