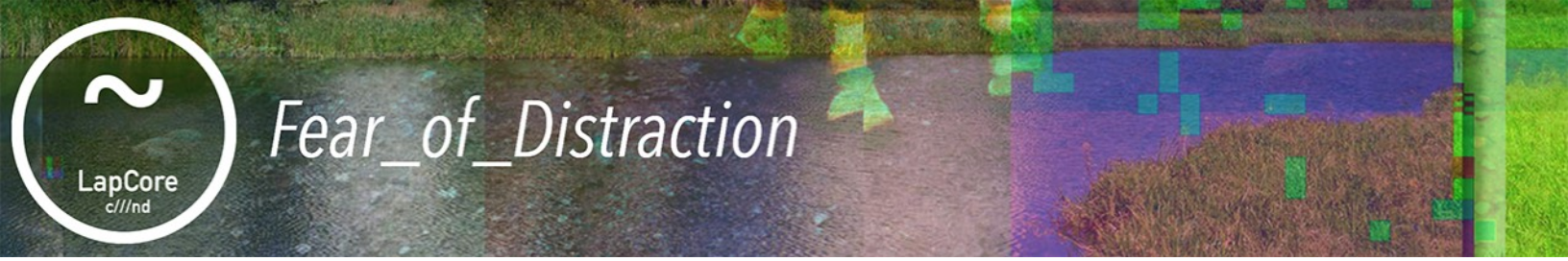
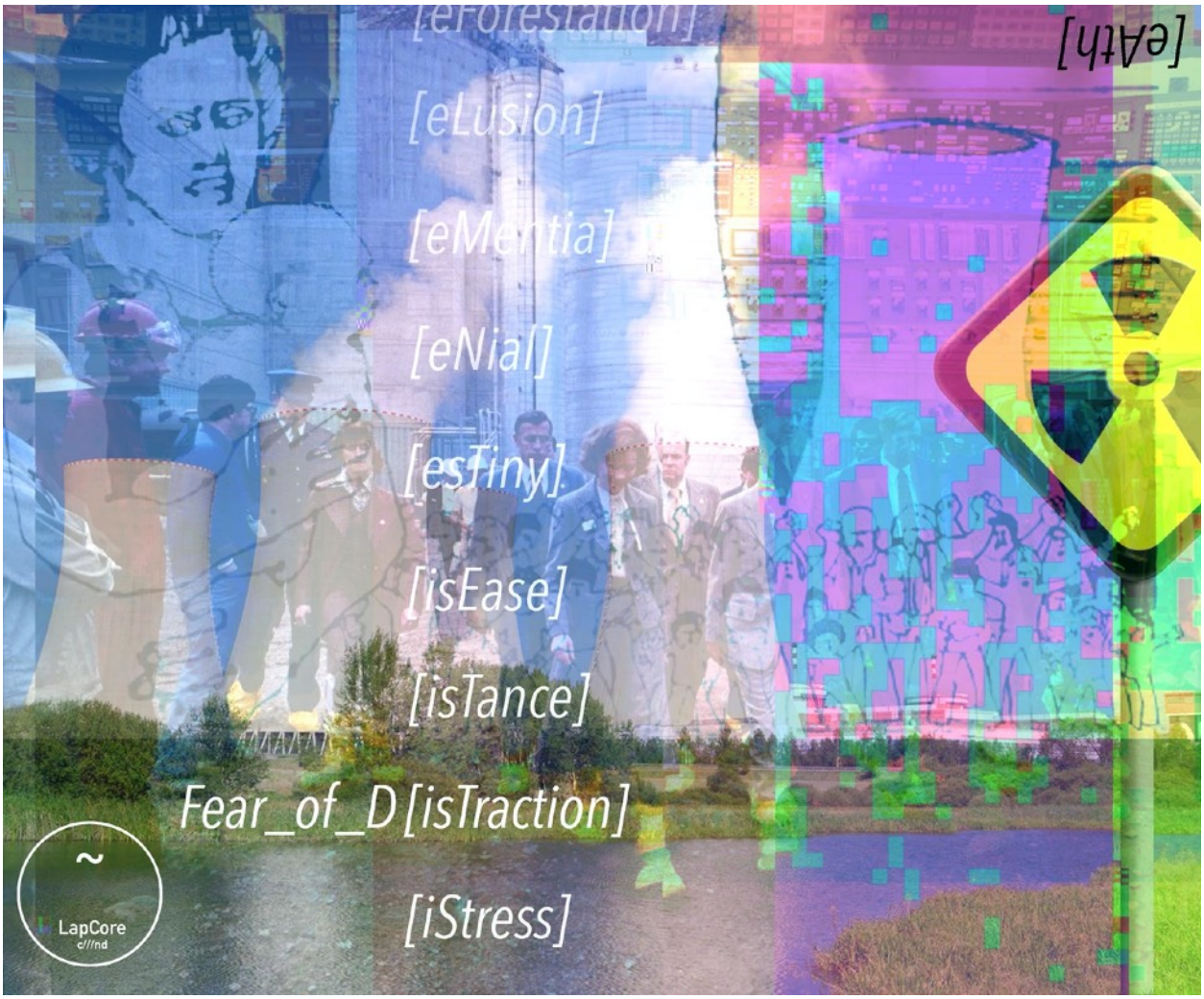


Fear_of_Distraction (FoD) is the result of over three years of active composition; a reflection on ongoing brain therapies, AI musical agent trainings, Complex Tonality (cTonal music) and experiments into intra-hemispheral (binaural) entrainment techniques in musical composition.

by Kent Clelland, aka LapCore



Fear_of_D[isTraction] represents a cancerous reality in which the human organism is actively battling the forces of destruction and with advancing velocity inventing new means to battle these cancers. A fever dream during a brainscan, reality becomes dystopian when one can no longer trust the information arriving at the brain.

Technique

A forty-five minute composition in 7 treatments, FoD builds upon the following techniques:

- polymetrics
- cTonality
- binaural entrainment
- feedback enhanced AI phrase improvisation

polymetricism blurs the human ability to measure time to a degree of confidence, allowing for individuals to experience the same event with disparate understandings of what they heard. This contributes to the breakdown of the human organisms' ability to act as whole. A reality in which one is no longer able to measure (understand) the world around them: distraction.

cTonality undermines the very tradition of music as we have come to know it. Only a century ago the 'modern' composers began exploring harmonies considered inconsonant or un-pretty and called this "aTonality." The fact is that both tonal and atonal musics (as we think of them today) are built from sound generation concepts which have not

changed in thousands of years. The plucked (or bowed) string, vibrating reed, blown pipe, the struck slab, these original tone generators are what I call the Urgestalt Tone Generators (UTG's). In computer music, UTGs include sine wave (pipe models), saw waves (phasor model), and pulse waves (vibrating reed) PLUS all of the modulations and mutations thereof (Frequency and Amplitude Modulation, Width Modulation, Delay Line Modulation, saturation, distortion etc etc). **cTonal** music rejects the idea of composing directly with UTG's and introduces new synthesis techniques where traditional waveforms can be heard as a byproduct or side-effect. The sounds of the industrial revolution [and thus capitalism!] are all sounds of physical moving things: wires/strings, metal slabs, rolling wheels, in short: UTG's. The sounds of the silicon revolution [and thus information age!] are magnetic resonance, computer control signals, electron waterfalls through transistor matrices. These sounds contain tonality, but in a complex manner and often as a byproduct, thus **cTonal**.

Binaural entrainment can happen when a stereo signal is presented to the human ears discretely: with the left ear receiving different sounds than the right ear, the result is that both hemispheres of the brain are required to collaborate in order to make sense of the two discrete signals. This collaboration forms a kind of synchronization between the two brain hemispheres, encouraging an otherwise absent free flow of information (stimuli) which encourages imagination, auditory, and illusory hallucinations, or in some cases seizures. Composing with binaural synthesis opens the

possibility to ‘prepare’ the listeners’ brain for impregnating raw ideas.

Artificial Intelligence musical agents are nothing new, in fact becoming more and more generally accepted by the music industry en masse. Training an agent as an improvisation partner for human/machine collaboration has been a project I have been working on since my California phase when developing with the Hierarchical Music Specification Language (HMSL). My latest development is an ensemble of 9 musical agents all linked via a common clock and feedback source. FoD is architected around 7 independent improvisations, each one a training session for a musical agent. All training sessions occurred at 112 BPM, so there can be a (blurred) sense of continuous clock time throughout the 45 minute composition.

Search for the Higher Dimension of Music

Underlying the techniques outlined above is the pervasive hope of **Emergence Theory.** The parallelism of the various metrics, tonalities, and phrase agents represent a quasi-crystalline projection of higher dimensional music which we are unable to perceive under the human condition.

About the name… Fear_of_Distraction

When people are informed of my condition (grade 3 brain cancer) they often ask if I am afraid. Or comment on how brave I am. Naturally I inquire what

they would be afraid of: generally it’s the ‘D’ word. Upon intense meditation, the ‘D’ word I am most afraid of is: **DISTRACTION**. Most human individuals do not actively (daily) think of their expiration date and the inevitable (immeasurable) countdown. When one must confront the countdown, prioritize and qualify the time between now and the expiration: the largest inconvenience is being distracted from what matters (and surviving the dystopia until then).

What matters to me is to experience the higher dimensional lattice of music and project it into the human dimensions. With Fear_of_Distraction I attempt to do just that.

__track listing__

01 Stuck Like a Magnet in Switzerland	[7:00]
02 Codependance	[5:58]
03 Microdose	[7:48]
04 ExelonFTW	[7:23]
05 Amerecium	[4:24]
06 AxpoTattoo	[7:50]
07 3T	[7:50]
total minutes:	[48:08]

Fear_of_Distraction is composed and performed using software engineered by Kent Clelland and the W3rkH0f Verein for media

arts. N-Gon wave and Shuffle Noise algorithms are used courtesy of Dominik Chapman.
Fear_of[D]istraction highly leverages the sound design of Mike Daliot’s work on the CARBON2 Reaktor Ensemble (Native Instuments).Thank you,Mike for your expressively playable,and sound design of timbral depth, inspiring sequential research into AI pattern development. FoD would not have been composed without your sound design contributions to NI Reaktor