

EL CALLEJÓN DEL RUIDO

CREACIÓN, IDEAS Y TECNOLOGÍA.
RESONANCIAS E IMPACTO (1994-2019)

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EDITORES

present. The composers who integrate technology directly into their work, reflect in it the intrinsic nature of the human being, a holistic characteristic, in which art, science and technology are parts of a cultural totality of humanity.

The presence of man in machines is a perpetuated invention. What resides in machines is human reality, the human gesture fixed and crystallized in structures that function [...]. Gilbert Simondon.

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RE-COMPOSING MEXICAN RADIO

LEIGH LANDY

ABSTRACT

In June 1997, I had the pleasure to participate in that year's Callejón del Ruido festival in beautiful Guanajuato with my fellow composer-performer, Jos Zwaanenburg offering a concert and a masterclass. This was the first Mexican concert of my music that I had attended. I was impressed by the festival's eclecticism and the size of its audience. More recently, CMMAS in association with ENES/UNAM in Morelia, another beautiful city, offered me my first Mexican commission. This text celebrates my modest contribution to Mexican sonic innovation by discussing the commission, the seventh work in my Radio Series, *Aplican Términos y Condiciones* in which radio broadcasts across Mexico recorded during a short period in 2021 provided the source material for a media remix celebrating local, national, and even global elements from (y)our daily lives.

KEYWORDS

Sonic sampling, radio, accessible innovative music, legality of samples, Mexican culture.

INTRODUCTION

Mexico is a country rich in culture in every sense. It is also rich in surrealism. As surrealism has been an essential ingredient in my music as well as making innovative sonic creativity accessible to audiences beyond specialists, an invitation to create a piece for the festival, Visiones Sonoras in Morelia seemed the perfect opportunity to combine Mexico's cultural richness with my desire to recompose our daily lives, in this case using radio recordings captured across the country during a short period in 2021. This text focuses on important issues that are relevant to the use of sonic samples artistically using this commission as its case study.

TO START: ON INNOVATIVE MUSIC <-> ACCESS

Before focusing on the rapidly evolving world of sonic sampling, it is important to write briefly on a subject that has been central to my entire career, namely searching for means to support innovative music's acceptance by a public beyond that of specialists. Sadly, much innovative music normally only reaches a limited audience, although that may be acceptable to some musicians. In contrast, my one visit to the Callejón del Ruido festival was remarkable due to the size and diversity of its audience as well as its eclectic programming. The fact is, in most of the world, there is little awareness of much contemporary non-commercial innovative music which is a shame as a good deal of it could be attractive to a variety of communities of interest. As we shall discover below, in the case of sonic sampling, it can also be of interest to communities of practice as well, a term borrowed from Wenger [1].

Much of my research and related publications focus on this important subject; my compositions take accessibility into account; and all of my educational/outreach initiatives also serve this goal.

How this odd situation has evolved has been a lifelong fascination. In my first book [2], it was proposed that the reason for innovative music's marginalization was largely due to three broad categories: the communication media (written, radio, television) not offering this music sufficient attention; education, especially at pre-university level rarely offering any repertoire to students; and from the musicians themselves who often do not find it their responsibility to spend time on audience development. Thirty years later, the problem has not significantly improved. Still, the internet has played an enormously positive role regarding music's dissemination and instant availability of related information.

Without dwelling on this subject too long, one thought deserves to be shared. As the postmodern epoch led many artists to share their 'how-to manuals' more often than their esthetic visions, there seemed to be a preference for new musicians to address the intellect above the heart (to simplify the issue). I have often spoken of the battle between art for art's sake vs. art for life's sake. In my opinion, the ability to make connections in art is a *sine qua non*. Music is a communicative artform after all. Therefore, the need to optimize the huge variety of tools and languages for making new music with the opportunities to connect with people esthetically seems essential, not only for musicians, but also of venues and festivals interested in audience development. Sonic sampling offers the means of presenting listeners to connect with their lived experience. Therefore, the access theme will be interwoven within the following discussion.

ON SONIC SAMPLING

Many people associate the word sampling in music with Hip Hop and what followed. Earlier one grabbed a bit of someone else's music and placed that (with or without attribution)

in their own score. Various forms of appropriation can be found through global music history; however, here our interest is in the reuse of *any* sound, not only samples taken from existent music, either in studio production or in performance. Although the term, sampling was not used at the time, for those making early musique concrète, much, if not all their source material, consisted of sonic samples. Therefore, the history of sampling is complex reaching longer into the past than one might think.

Our interest here, therefore, is the use of any sound including traditional ones meaning that sound-based alongside note-based materials can be used. What is surprising to me as a composer who uses all sorts of samples is that those types of sample-based music that use note-based materials are more easily categorized than varieties using any sounds.

A sample can range from the groups of individually sound grains, possibly too short to be heard individually, to a very lengthy recording. For example, Luc Ferrari's well-known *Presque rien no. 1* (1967-70, 20'45) consists of a lengthy recording made on a beach in what is Croatia today. Using careful edits, only a few cross-fades were included in this work that filled one side of an LP. Of course, most samples to be discussed are at the shorter end of the spectrum.

Lengthier samples are often encountered in soundscape composition. Sounds of any length are often found across the worlds of electroacoustic music and sound art, not to mention being combined with note-based material in a wide variety of forms of popular music.

In my personal practice, the most common approaches have been: 1) what I have called sound-based sample-based music, that is works that use a collection of sounds related to a central theme as source material for a given work; and 2) what I have called music-based music, that is, works that involve the re-composition of note-based musical works using electroacoustic music techniques. John Oswald's *Plunderphonics* exemplifies this latter approach.

The work to be discussed below falls primarily under the first category as all its source material derives from radio broadcasts and much of what has been used is speech, not music. Sound manipulation, the *métier* of electroacoustic music composers, is kept to a minimum, primarily in order to 'clean up' samples that are unclear for whatever reason. In this way the samples' identity is always available to the listener. This is in contrast with much acousmatic music in which sound manipulation is used to move the listener's focus from source identification to the flow of sound qualities in the work being heard. The rest of this discussion will therefore focus on identifiable sonic samples.

I have written at some length regarding issues related to sonic sampling, in particular [3] and a book, *On the Music of Sounds and the Music of Things* which is under review at the time of this chapter's being written. This book, written with John Richards investigates both sampling and DIY sonic cultures. From these, two specific types of issues will now be addressed, the musician's attitude regarding the use of samples and the legality of sampling. We shall return to other ideas from this book in the final section of this chapter.

ON A MUSICIAN'S ATTITUDE REGARDING THE ARTISTIC USE OF CHOSEN SAMPLES

As an artist, we normally believe we have the right to use our materials any way we please as part of our personal artistic freedom. However, our two issues to be discussed suggest that things are not necessarily as straightforward.

We shall start with the subject of how a musician uses sonic material. In [3, pp 132-133], I suggest three basic categories for choosing samples: 1) related to their source; 2) related to their function or meaning; and 3) related to their sonic quality. Let's look at these individually.

Source: Choosing a sample due to its source is often synonymous with offering listeners something to hold on to in terms of their experience with the sound, whether that is a

profound experience or a more generic one. When identification is possible for listeners, a communicative link at sound level is established. However, when this is not the case, the composer must be aware of the risk of dramaturgical intention being lost which may or may not be a problem for that composer. Equally, sounds may be chosen due to their sounding 'exotic'. Here one must be careful as the appropriated sound may have a meaning within its own culture (see next paragraph). Applying sound manipulation to the point of loss of source recognition and/or recontextualizing the sound based on how it is combined with other sounds, may detach the listeners from the source and lead them towards the sound's sonic qualities (see the subsequent paragraph). A final aspect related to the source is how it is being treated attitudinally in terms of its usage within a piece. Here I like to speak of a parameter ranging from respect to criticism. I am of the view that samples should be treated with respect—as in how they are viewed by people within the culture in which the sound is located or generically if the sound is to do with a particular theme— unless there is due cause to present it within a critical context. Examples will be found in the composition discussion below.

Function/meaning: This second area might simply be considered as a more profound version of the previous one. Although it can be said that rain has the function to add water to our soil and reservoirs, making a critical comment musically using a rain recording is likely to be rather superficial. The same cannot be said of sounds that have cultural significance, such as religious ones. Treating the sounds with respect should be the norm. Treating them critically should thus have a profound dramaturgical rationale. Ignoring them may be the most dangerous of the three options. Here is a case where something perceived by the artist as exotic may have deep significance to a group of potential listeners who may be hurt or even angered due to the sound's recontextualization. This is to be avoided and often is not.

Sonic quality: It seems an obvious thing to choose a sample primarily for its sonic, thus musical quality. Often when this is the case, the sound's source is of secondary or perhaps no importance to the composer. As the focus of this chapter is the ability to connect with a broad group of listeners through their connection with sampled material, this third, interesting but less relevant category will not be discussed further.

To summarize: a composer's attitude regarding why and how samples are to be used within a musical context is of great importance both in terms of creating an intention/reception loop with the public as well as in terms of making links with lived experience. By ignoring a sample's function or meaning or overly recontextualizing samples, the loop can become less evident or, in the case of meaningful samples, potentially create alienation. It is for this reason that attitude is highlighted as an important aspect of sample-based musical endeavor.

ON THE LEGALITY OF SONIC SAMPLES

One of the most peculiar aspects of sampling culture, in music and many other areas, is that legislation regarding reuse (e.g., of music) is, in the opinion of this author, well behind our present digital cultural reality. When my Radio Series journey started in 2007, I quickly learned that using a wide variety of samples could be potentially dangerous. Making the original French work, I was warned that it would never appear on the host's (the Groupe de Recherches Musicales in Paris, GRM) CD series and when I started its successor, *Tô BBC or Not*, I was informed by someone from the legal department of the BBC that a wide variety of samples could not be used legally. These included: the sound of Big Ben (announcing British news reports), the voices of broadcasters, the BBC logos, identifiable pieces of music ... and more! In short, virtually every sample I used in that piece was illegal apparently.

As I am an experimental composer who is not earning his living solely from his music, my risk is low; however, indeed, no CD label (or equivalent online today) is willing to take on

any such piece. Given the fact that these tricky legality issues are also of relevance to note-based sampling—just think of the trials of DJs, Hip Hop artists and the like due to the use of some of their appropriated samples—there is an ever-growing list of publications about legislation long overdue to be modernized.

One reaction to this situation was the birth of Creative Commons, an organization responsible for adding the term, copyleft to the existent copyright. My works have a Creative Commons (cc) license to help avoid such issues. Also, where I can, I use samples that are free from copyright offered on archives such as Freesound [4]; however, this is not relevant in themed works such as the Radio Series. The danger will continue until our copyright laws are changed. Perhaps it is for this reason that sonic sampling artists are difficult to be grouped or categorized as their becoming more widely known might simply get them into trouble! This is what one might call a 21st century oddity.

ON APLICAN TÉRMINOS Y CONDICIONES

Now that the stage has been set, the main section of this chapter will discuss the Radio Series and, within it, specifically its most recent work, namely a radio piece based solely on Mexican broadcast recordings. What holds the series together will be presented first and the joy of making the piece and how it responds to the issues and challenges raised above will follow.

ON THE RADIO SERIES

The Radio Series was born when the then director of GRM, Daniel Teruggi, offered me a commission in which I was requested to “plunder an archive”. After some thought and given the fact that the GRM is based at Radio France, it seemed obvious to me to use diverse French radio broadcasts and consider them part of an archive. In fact, that idea was not as odd as it may sound. Firstly, GRM is part of the French national audio-visual institute, INA which is responsible for the creation of a permanent digital archive of radio and television broadcasts which are housed at the French National Library. Secondly, the idea of ‘plundering’ the radio fits fully within my own esthetic approach regarding offering diverse audiences with things to hold on to when encountering innovative sonic works. Although one could be challenged with the remark that the television and a broad variety of screens including mobile phones are the primary mode of reception within our visual culture; nonetheless, the amount of music consumption without screens is still high and, in fact, the radio is still an important medium in many people’s daily lives. Having enjoyed the creation of the series’ first work, *Oh là la radio* (2007), it was decided to return to the formula of recording diverse broadcasts from one country from time to time and see what the material could offer when re-composed.

As already stated, it became clear during the realization of the first work that there were monstrous rights issues regarding a broad variety of samples to be used. Personally, in most cases, that news seemed perfectly ridiculous and I decided to carry on. That work was premiered in the GRM’s series and aired more than once on their regular radio broadcast; therefore, they decided to share the risk as it were.

In fact, only one piece in this series is legal in the sense that the Czech radio holds the rights to all its broadcasts. When they offered me a commission, years later, the host told me that I was in luck as the work I would create was fully covered by the Czech national broadcaster. To this day, that is the only piece without legality issues.

One of the original intentions of the French radio piece was to offer a portrait of a day in one’s life, starting with the high dynamic of early-morning radio, where many stations

offer a “get up and get going” dynamic, not least through their frequent time calls. This is a fairly universal phenomenon and was chosen to contribute to the variety of samples or scenes ranging from global to national to local. Other universals include the presence of logos and advertisements on some stations; however, these tend to be only known nationally or locally. In this way some universal aspects of radio can be applied with national or regional elements.

As someone who studied world music alongside composition, I am aware of how music can be received differently by different audiences whether based on location, age, interests, or something else. This represents different levels of connection or perhaps understanding of works based on shared knowledge. One can think of it this way: when one attends an animation movie for children, one might notice members of the audience laughing at different places. Some react to, for example, jokes made for children. In such cases, perhaps everyone laughs together. Then there are times when only older people will react as what takes place on screen has no reference for children but does for adults. Beyond this there may be so-called ‘in jokes’ meant for those in the know, perhaps regarding the film industry or anything else. In other words, such a film allows for personal reaction at different levels of appreciation and understanding.

This notion of multi-level appreciation and understanding is a fundamental element of the Radio Series. Take, for example, the British piece, *To BBC or Not*. Not all British listeners will be able to identify the broadcasters’ and interviewed personalities’ voices, but many will. Anglophones outside of Britain will not. Nonetheless, that identification offers a ‘added value’ level of reception but is by no means essential to connect with the piece. Furthermore, the works are, in a sense, time stamped as their broadcasts all took place within a finite period. This means that some personalities may become less known in time or even current events. Again, given the multi-level approach to appreciation, this is not a danger in terms of the works aging in time.

It is also important to note that all radio pieces that are not in English have translation videos that can be projected during performance to avoid the lowest level, that is, not understanding anything at all. Ultimately, the listener will have a personal journey between listening to musical aspects of the piece (sound qualities, rhythms, sounds in space) and referential ones (as in the meaning of the texts). This individual experience is intended as it is also true that some samples may have profound meaning to individuals but not to an entire audience. This ability to communicate with a broad audience at multiple levels is part of the reason that these works are accessible to publics of diverse backgrounds.

The conscious choice for a diversity of radio broadcasts as source material is essential in terms of ensuring sufficient contrast in these works that range in duration from ca. 6’ (a Chinese radio work made with two students at the Shenyang Conservatory of Music) and 18’ (as requested by the Czech radio program). Contrast is a musical universal in the sense that music across the globe offers contrast although not all genres do necessarily. Although my works no longer are written on five-line scores, still the notions of tension and release (or breathing), contrast, and other typical musical elements are present and are all important structural devices.

Speaking of structure, one might consider the works as consisting of scenes and transitions. This is by no means unique to this series as many of my works consist primarily of relatively short sections —to avoid people’s focus drifting— and (unexpected) bridges.

I have often called the radio pieces “a theatre of sound incorporating a choreography of space”. This expression reflects my career involving years of theatre, dance, performance art and video collaborative productions. All radio pieces are immersive in surround sound, thus the notion of “choreography of space”. Unlike much electroacoustic music, there is not a huge number of sounds moving in space as radios are a so-called point source. Therefore,

the determination of which samples come from where, whether and how they move is not only an aspect of composition but, indeed, a form of choreographing those sounds within the 24-channel, 8-channel 5.1 or even binaural (for radio or virtual performance) 2-dimensional or 3-dimensional space.

The link here to theatre and dance raises another interesting aspect of these works. As much of the broadcast material consists of speech, one might think of these works as belonging to the genre, text-sound composition. That claim is, in fact, correct. However, the work does not only involve speech as any sounds can be used including music from the broadcasts, as well as station logos, advertisements, and much more. So, where do these works belong? How does one classify them? Many people hearing my works focusing on texts, especially ones involving live performance, often wonder whether they are dramatic works. This claim is also correct. Much art today belongs to more than one category and can also form a conglomerate category of their own. Sound installations offer a good example: they normally belong to both three-dimensional fine art as well as sound art or, as I call it, sound-based music.

Beyond the above-mentioned musical elements in the radio pieces and other sample-based compositions, looking at some of my 'ingredients' found in the radio works, one notices things that are not solely rooted in music:

- Recycling (sampling) with found objects
- The 1% tilt (take something from daily life and recontextualize it artistically, similar to Duchamp's found object)
- Surrealism (combining things that do not belong together)
- Speech
- Humor and surprise including the 'What?! Factor'
- Some things for the public to hold on to sonically in order to offer navigation devices for non-specialist listeners

Humor is often absent in a good deal of contemporary music; however, it is a wonderful way of connecting with people. As already shared, Mexico offers much that is surreal and the people I have met all possess a great sense of humor; therefore, including those elements was neither challenging nor illogical.

ON THIS SEVENTH PIECE IN THE SERIES

In this section the focus will be on how these pieces are made, what is unique in this piece, and what is comparable with the other pieces in the series. The work came about due to a request from the Mexican Center for Music and Sonic Arts (CMMAS) in Morelia which is associated with ENES/UNAM University in the same city. CMMAS was acquainted with the Radio Series and wondered whether a Mexican piece would be possible. I had been dreaming of making a Latin American work in the series as I was certain it would be quite different from the others and jumped at the chance. Fortunately, due to a program at ENES/UNAM, I was able to work with a student who first discussed the project with me and subsequently made all broadcast recordings, created the initial translation files for the broadcasts (an enormous task) as I am not fluent in Spanish, and created the translation video for non-Spanish speakers.¹

The work cycle for all radio works is as follows: one attempts to find and record a wide diversity of broadcasts over a finite period, e.g., two weeks. If, by any chance, certain types

¹ The student was Mario (Mafo) Cruz and the piece is dedicated to three CMMAS staff: Rodrigo Sigal, Silvia de la Cueva and Tonalli Rufino Nakamura.

of broadcasts are not found, they may need to be added later or alternatives discovered. In this case, I ended up receiving ca. 25 recordings from across Mexico and, in two phases, received another dozen or so to fill in content gaps.

At this point the laborious phase of analyzing the broadcasts takes place. The material lasts about 24 hours in total and thus this phase can take weeks. During this period potential samples are chosen and placed in two separate files: the first is chronologically within the broadcast file and the second is listing these samples according to their theme(s). A theme can be very specific such a time calls, weather, traffic, advertisements, etc. They can be far broader such as political and cultural or by genre; and they can be within a miscellaneous category such as odd words, phrases, remarks or even utterances that can be placed anywhere.

Once this phase is complete and it has been determined that the breadth of the source material is satisfactory, the time has arrived to start composing. To get things started a storyboard (a term not unusually associated with music) is drafted which offers an initial global structure of potential scenes and transitions. Part of this overview includes elements, such as those early morning time calls, that one can find in all the works. Other scenes and foci will be consciously chosen to focus on the national and the regional elements that have been listed on the above-mentioned files.

It might be useful to share at this point that, in my experience, composing sound-based works is dissimilar from composing many note-based works in the following sense. During my composition training, I was expected to share elements regarding what a piece involves and how I plan to create it with my composition teachers. (I was rarely asked why I was making them which I later discovered was a missed opportunity.) In this manner, I often found myself making 'top-down' pieces meaning that there were structural units predetermined and/or structural elements that were placed together and then further developed or refined as a sculptor does once the basic form of a sculpture has evolved. However, when dealing with sounds including, radio broadcast samples, the materials dictate what is going to happen, thus 'bottom-up'. Indeed, that storyboard is as close to top-down as I get in this series, but that cannot be made until after the laborious sample choice phase.

Broadcasts were received from Oaxaca and Yucatan to Baja California with many in between. One exception, although broadcast in Mexico, was an old Cuban comedy series as we originally had too few humor broadcasts. Therefore, given the geographical spread of the recordings, I needed some explanation of local vocabulary usage from time to time as well of as any broadcast material that might be culturally sensitive. This last point was of extreme importance for I, as a non-Mexican, do not feel I have the right to abuse anything related to Mexican culture unless I know a good deal about it and share a common view with Mexican friends and associates. Where respect was waived, this had to do with the controversial, perhaps political aspects of certain samples. These were presented in surreal, often humorous situations.

Aplican Términos y Condiciones starts with music to represent what I consider to be the powerful dynamic of Latin America and is immediately followed by the sentence: "We want to thank you for being with us on the other side of the radio." In fact, the second half of that sentence was runner-up in terms of the choice for the piece's title. It continues with several more universal elements, including good mornings, words of thanks, and those early-morning time calls, but be aware: some of those time calls are sung in ranchera style immediately culturally locating the piece. In one of the time calls, *regios* (the people of Monterrey) are addressed whereby a local element is included. These are followed by a selection of station logos which equally underline the dynamic often found on Mexican (and Latin American) media.

A seemingly electronic sound appears as a transition to the first content-driven section which is, in fact, a sequence of totally independent statements which, re-composed in this manner, offer a surreal succession of statements that seem to appear to make sense ... but they don't. This is followed by a traffic announcement (also typical for the morning), but somehow a remark about "that fabulous incredible vaccine" creeps in reminding us of how covid has been dictating our lives over recent years.

This is followed by an even more surreal sequence including samples related to a taco series on Netflix and KFC (an advert that is unimaginable in Europe despite KFC being as ubiquitous there as it is in Mexico). Retuning to more serious things, there is an announcement for the bazaar section of a program where you can buy/sell/rent merchandise, something that cannot be heard in many countries, and a surreal pairing of a broadcast announcement of an ethnomusicologist who will talk about pre-Hispanic Mexican rhythms immediately followed by a fairly banal announcement of the music of Los Cardenales with a transition sounds of an innocent voice saying, "Wow!" and "We will continue". At this point we slowly move into a more political section, be it by way of the combination of the celebration of Barbie's birthday and a feminist anti-femicide march in which the police allegedly had used tear gas but the government spokesman states that only fire extinguishers were used and that the tear gas came from the protesters. As this politician eventually walks out of the interview, it is clear that these samples are deserve to be treated with the respect they are due.

An advertisement section follows which includes material that I considered to be unimaginable prior to receiving the broadcast material. The rather unusual medications on offer were a bit of a shock but the political advertisements that follow which equally often praise one's own party as they attack others were very much a Mexican phenomenon leaving this composer with the opportunity to let Morena speak for itself given the current Mexican political state of affairs. It is here where the title's terms and conditions samples are remixed. As we are at the middle of the piece, it seemed that the transition combination, "This project is lousy in every way" and a perfectly weird vocal sound seemed appropriate.

Next, there is a weather sequence which ends up featuring hurricanes and tropical storms in a country which, for outsiders like me, is a paradise of lovely weather. This is followed by the announcement of "an hour of musical recreation" which is rapidly combined with the most musical sound found in Latin America, "Gooooooooooooooooooooo!".

A transition focusing on infidelity and incest (a *telenovela* in 15") forms a bridge to a musical section introduced with the following announcement: "Let's take a commercial break". As I am interested in world music, what was unexpected in the received recordings was the remarkable quantity of rancheras and male heartache songs on Mexican radio. Listening to how today's mariachi can include synthesizer sounds and discovering the omnipresence of tubas (similar to German oom-pa-pa) was remarkable and, therefore, the 'commercial break' music sequence ended up focusing upon a about a broken *corazón* or two. The end of the musical sequence is remarkable as many of these recordings were in the same key and at the same tempo. A Charles Ives-like poly-heartbreak is this passage's coda.

It is here that it must be mentioned that the choreography of the spatialization of these samples is not easy to discuss; however, as the piece is on offer on this book's website, just grab some headphones and an approximation of the immersive spatial experience of the work can be experienced.

One deserves some calm after the recent sequences, and a story provided by the National Institute of Fine Arts and Radio Education is reduced to just over 1'. This is, for this piece, a lengthy sequence, but calm takes time. After closing the sequence, the following one is a collage of telephone numbers in which one can lose any sense of referential listening and just enjoy the sounds in space (as is, of course, possible in any sequence).

A political section comes next focused on fake news and controversial government statements regarding covid. One of my favorite lines in the piece is included: "I am confident and convinced that three people are in charge of the pandemic in this country. ... The Father, the son, and the holy spirit." No surrealism was needed to be added!

As this section is one of the most controversial, again some calm and comic relief is the antidote or contrast and it is here that a segment from that old Cuban comedy program is heard. Followed by a bridge in which family members appear to be having trouble communicating with each other online (everyone has experienced that), the final sequence launches with separate sample texts, including afternoon time calls and goodbyes, leading to the piece's final remark which symbolizes the role of the unexpected throughout this entire piece, "Oh, stop stepping on that duck!", the only sample that has some reverberation added. The work's duration is 13'.

Of course, not every broadcast type can be included; still, the piece crosses generations, regions, our quotidian lives and hot political topics. It is a piece of music solely consisting of re-composed samples from Mexican broadcasts and is about our lives and the unique part of it called radio.

TO END: INNOVATIVE SONIC SAMPLING IS FOR ANYONE

This piece and all pieces in the Radio Series are for anyone to enjoy and is related to increasing our communities of interest (appreciation). It is, I sincerely hope, also innovative. Each piece is like an experiment to me. In *On the Music of Sounds and the Music of Things* Richards and I suggest that sonic sampling and DIY electronics may become forms of 21st century folk music in the sense that they are for anyone regardless of background or level and do not involve expensive equipment. Furthermore, they often involve collaboration, something trained composers normally avoid among themselves, meaning that any musician can use others' samples, share their own, work together in workshops, and on pieces and performances. Through such collaboration these sonic approaches should increase communities of practice as well. Why don't you try it yourself sometime?

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