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What special conditions are presented by employing synthetic sound in the context of composition and sound art? How can these be put to work to create narratives beyond musical semiology and the ‚doctrine of affects‘? The talk ‘Idiosyncrasies of Synthetic Sound’ offers some basic considerations about synthetic sound as a model of transfer and tries to pose a few systematic questions that might serve as a framework to conceive the Gestalt of sound gestures when your production environment offers you all the possibilities…To achieve this, we will be looking at some basic semiotic properties and consider strategies of other media in regards to how they translate to sound. All of this from a very non-expertise perspective.

Rashad Becker: composer and musician, Berlin. Started not not being in 1970. Started losing trust in 1983. Started losing hope in 1989. Started losing discipline in 1993. Started losing hair in 2005. Started losing perspective in 2020. Some items still available.

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