Using Streetlights to Generate Sound: *HIDden* and the use of non-incandescent light sources for sound generation.

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As computer systems become more complex, composers and performers are embracing alternative electronic technologies in order to create electronic music. Early on, David Tudor amplified fluorescent light bulbs for his work Fluorescent Music. More recently, Michael Vorfeld has been using several incandescent light bulbs of varying wattages and sizes to create intricate compositions for live performance. In this combined tradition, *HIDden* explores the possibilities of the lightbulb as a sound source, employing high pressure sodium lamps as a sound source through amplification of the light bulb and the electromagnetic waves it emits.

Designed for live performance, *HIDden* explores the relationship of the performer to the streetlight while questioning the fixed nature of urban infrastructures. This presentation discusses the use of high pressure sodium halide lamps as a sound source, from both a practical and theoretical standpoint by outlining some of the hazards of working with non-traditional light sources and discussing some of the semiotic and theoretical concerns around the use of such a provocative sound source.

An object of subtle social control and public safety, the streetlight offers the groundwork for a theoretical framework on the everyday—the place of ritual and government infrastructure in how we construct and think about space, concepts that we are rarely aware of until they malfunction. This presentation focuses on the soundscape possible through the malfunction of the streetlight, forcing the object to buzz, misfire, and operate at lower voltages than anticipated. Through this manipulation, the amplified object becomes something other than simply a sound source- it becomes an object of questioning and decent.