The Covid-19 pandemic has generated a "new normal" in relation to online communication, education, as well as artistic and musical practice. While it was a novelty to meet on Zoom, the BBB, Microsoft Teams, among others, in the beginning of 2020, we quickly adapted to this new communications architecture, meeting, for some of us, almost daily, in small boxes, on flat screens, learning to live in these virtual spaces that connected actual spaces, bodies and things without their smell and touch and soon also without their noise. We learnt to learn, teach and produce music and art, in and for these spaces, whose architecture depends on electricity and a wifi-signal, and thus loses its shape and existence as soon as either of them is turned off, but which nevertheless holds a strong conceptual force that re-frames the spatial imaginary on which our sense of the real depends.

At the same time as we settled into these rooms, gaining a new spatial habitus and sense of self in its functionality and design, the digital infrastructure that hosted and enabled our encounters learnt from us. It learnt from our bodies how to quieten them, how to erase anything that is not deemed vital. Machine Learning constantly "upgraded" communication to filter out noise and strengthen the signal of the semantic voice, ensuring its legibility and clarity. Its algorithms worked tirelessly to make the signal noise ratio more favourable to the signal, while never asking whose signal it is, or what sounds, voices, and knowledge possibilities we might lose in

How do you play an experimental piece of music on Zoom, when most of its tonality will be filtered out as it is considered "undesirable"? How do you speak with a stutter, or an accented voice, without being erased? How do you get to a tacit and embodied knowledge when all bodies have been vanquished in a filter of noise reduction?

When exclusions become technologically instrumentalised and normalised it becomes important to consider the ideologies and politics that drive the instrumentalisations. To think about what the virtual design tells us about the design of the analogue world, and to develop counter strategies, to keep open the access to embodied, diverse, sensational, and relational knowledges that get erased together with noise, silencing a vibrational world. For this purpose this Zine is a toolkit for teaching and learning as well as making music and art in the next pandemic. It offers exercises and performances to "unperform" the instrumentality of noise reduction, and to reconsider the values and norms of one world through that of the other.

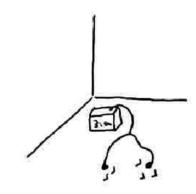
Corner Music

Find corner in your room

Stay for 3 minute and listen to the sound from your room

Move to another corner and Stay another 3 minute

After that find another corner and stay



03

80

EXPLORE DEFERENT RHYTHMS

BLURRY ONLY BLOW WHEN YOUR FACE IS

BLOW SOFTLY FROM ONE SIDE

BLURRY ONLY SPEAK WHEN YOUR FACE IS

CUT ALONG THE DOTTED LINE ON THS PAGE USING THE BOOKLET NEW HOLES AS A MASK

BEGIN A VIDEO CALL AND SELECT A BLUR BACKGROUND

NENTITY OF A FOGGY DREAMS SOMIC

Dogs And Birds

leave your microphone turned on move out of the frame of your camera

clap three times

whistle a short melody

bark like a dog

Your room has a voice

Listen to your room carefully.

Concentrate in only one sound.

you have explored the entire room.

Try to imitate with your voice or instrument,

Repeat the procedure, finishing when you think

Play the sound for a while, when you think is enough,

05

90

0 4

10

Rufe: A-UUU wie ein Wolf Forme mir deinen zwei Händen einen Trichter um ihn Stelle dich auf die Zehenspitzen und öffne deinen Mund ganz weit tue hate

> Shouts: A-UUU like a wolf Form a funnel around it with your two hands Stand on tiptoe and open your mouth wide du bnet2



Sing and dance along to it. (cell phone, bluetooth speaker, etc.). Play one song on another electronic device Start recording Creste a Zoom call

(Before playing, set Zoom's Background Moise Suppression Level

Meaningful duet concert

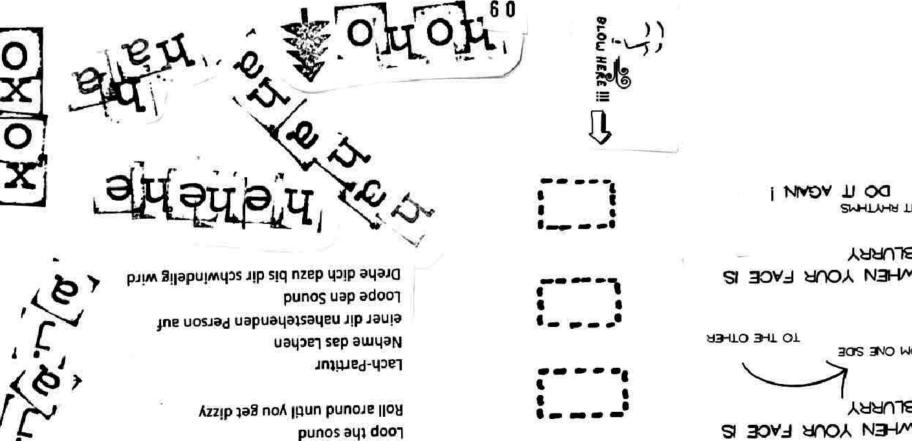
Do this three times Start naming your body parts over the sound recording Replay the recorded soundscape Close the window Record all sounds with your phone for 1 minute Open a window in your room WobniW ybo8

> in silence go stand in the middle of the room

to the rhythm of your breath rub your clothes on the wall

breath consciously stand as close as possible to the wall find a corner in your room

Comer Music II



of someone close to you

Xexex

Record the laughter

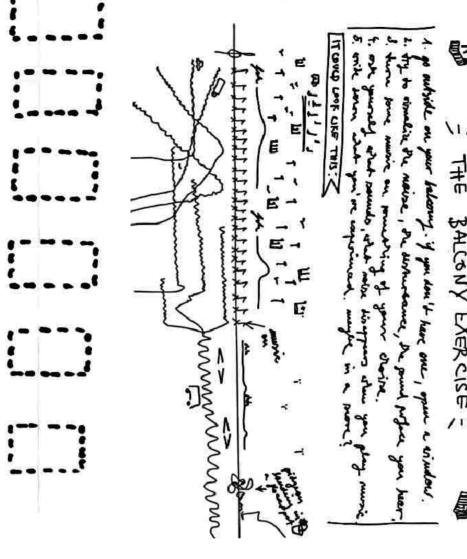
Laugh score

This Zine was produced in the context of the interdisciplinary project, Klangliche Resonanzen im Digitalen Raum/ Sonic resonances in digital spaces, funded by the Gutenberg Lehrkolleg (GLK). It built on our Covid-19 pandemic experiences of teaching, learning, artistic production and working in digital spaces, and presents a series of textand graphic-scores, exercises and performance material to approach the next pandemic critically.

The scores included in this Zine and others can also be found on www.soundwords.tumblr.com

The Zine can be downloaded as a pdf from ars.uni-mainz.de und soundart.uni-mainz.de





Danbi Jeung

PSOLASM Lagail Siejotz pnoj

gnimmund bas gnigni?

Al-vin Luciet - There Is No Room

sbaces

10

between virtual and analogue how to teach, learn and do art Toolkit for the Next Pandemic:

KYUNGSEO MIN

Salonné Moegetir

credits:

Filtered World