

# There's Music

**a.k.a. Music for OX to Sleep**

**Experimental Music from Brazil**

**Live Electronic music em quadraphonic (4.1) plus  
non-traditional musical instruments and objects:  
Theremin, Gran Cordas, LUCE, Musical Saws and cuica.**

**Some video scenery.**

**+ Workshop : Brazilian Experimental  
Music in the XXI century  
Wilson Sukorski/24**

# Music for Ox to Sleep

## Experimental Music from Brazil

**Live Electronic music em quadraphonic (4.1) plus  
Non-traditional musical instruments and objects:  
Theremin, Gran Cordas, LUCE, Musical Saws and Cuica  
Some video scenery.**

**Music for Ox to sleep** is a pocket-sized concert of experimental Brazilian music – planned to prepare for an international tour by Wilson Sukorski in 2025 – it is a single-band and multifaceted concert, with occasional visual events (via streaming with images projected on a screen), focused mainly on music, but with several other sign layers in addition to multimedia: that of the virtuoso soloist – via sophisticated instrumental performance. It is post-electroacoustic through ubiquitous interfaces – of synthetic singers, rockets and scientific sonification, or through haptic musical poetics resignified through unusual instruments and objects amplified and/or electronically transformed (cuica / theremin / saw). All of this must also be portable and adaptable to the most diverse occasions and locations. Sounds complicated? It is pocket-sized.

## Brazilian Experimental Music Pocket Concert

*a song to put an ox to sleep can wake up billions of digiruminants*

### Repertoire

#### 1. Listen Up !

*lounge version 1.12 – Quad 4.1 - 96/32 - dur : 11:20 min*

Aspects of scientific sonification demonstrating that ears can be part of the investigation of the Universe.  
To relax... Please, Listen Up.

#### 2. TransmigratiOn

*electronic excerpt v2 – Quad 4.1 - 96 /32 - dur 12:30*

Excerpt from the Opera Transmigration on a text by Hans Moravec. Synthetic singing and talking creatures, with a lot to say and proposing a journey of no return... Do you accept?

#### 3. Platão e a Cuica

*Solo performance para cuica digitalizada e eletrônica - (homage to Alvin Lucier) – Quad 96/32 – dur : 7'07*

Poetic and sonically defensible symmetry about the relationships between Plato's cave and the cuica instrument.  
Very amplified.

#### 4. Vaga Luz (Incerta Lux)

*Para Luce, mylar's microphone, lanternas e lasers. Eletrônica ao vivo. Dur :12'06*

In the shadows an instrument becomes Light. Black Out music and flash effects. New instrument LUCE.  
Tribute to Scriabin.

#### 5. Performance for musical saws and eletronics IIB

*Music for performer and eletronics 96/32 Video 4K (8.57)*

Polyrhythmic music for musical saws (played in extended mode). Virtuositic performance. And saw instrument explored to the limit.

#### 6. A Cidade dos Foguetes (The Rocket's City)

*Para Theremin, Gran Corda e eletrônica Quad 96/32 – Video 4K - (11'32)*

Musical poetry about the greatest acoustic event ever built by man: rockets!! Reporting on unexplored acoustic spaces and possibilities. To the infinite and beyond.

# Música para BOI Dormir

Pocket concert de Wilson Sukorski

музыка для сна быка

*muzyka dla wolu do snu*

musica para dormir buey

Musik für Ochsen zum Einschlafen

musica per far dormire il bue

牛睡觉的音乐

musique pour que le boeuf

Ntú shuifàò de yinyuè

dorme

μουσική για να κοιμηθεί το βόδι

מוזיקה לשור לישון

öküzün uyuması için müzik

waiata mo te kau moe

waka puñunanpaq takiy

musica pro bove ad somnum

musiek vir os om te slaap

موسيقى لكي ينام الثور

ষাঁড়ের ঘুমানোর জন্য সঙ্গীত

musik for oxen at sove

muziek voor os om te slapen

wakax ikinatakiw musica

Երաժշտություն եղի համար քնելու համար

## Music for Ox to Sleep

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# Conceptual / Description

**Music for Ox to Sleep** is a pocket-sized concert of experimental Brazilian music – planned to prepare an international tour in 2025 – it is monoband (Wilson Sukorski) and multifaceted, with occasional visual events (via streaming with images projected on a screen). Focused mainly on Music, but with several other sign layers in addition to multimedia: that of the *virtuoso soloist* – via sophisticated instrumental performance. It is post-electroacoustic both through ubiquitous interfaces – synthetic singers, rockets and scientific sonification; or through musical poetics resignified through unusual instruments and objects amplified and/or electronically transformed (cuíca / theremin / saw). All of this must also be portable and adaptable to the most diverse occasions and locations. Sounds complicated?

## **Brazilian Experimental Music Pocket Concert**

*a music that can make an ox to sleep can wake up billions of digiruminants.*

**MfOS** is a show that creatively brings together a series of original compositions in native quadraphony (4.1) – some with visual reinforcement, others with instrumental performance; others contemplative, like something trapped in a second, in a drop, in an emotion, in any quantum... Others rustic, almost primitive, a varied and changing concert.

It relies heavily on unheard-of instruments, invented and/or adapted by Wilson Sukorski: digital cuíca, electronic saws, the brand new Luce made with photovoltaic cells, Gran Cordas, Theremin, among others – but the primary interest lies conceptually in the premise of complexity as a kind of yoga against the current cyber-ruminance, which ignores the more experimental musical poetic dimension and the sensorial experience it carries with it – which contradicts the algorithm of reinforced equals. Pavlov effect ! Digi-ruminants?

Various techniques of electroacoustic and digital music are employed: scientific sonification in 'Please, Listen Up!', transcoding of other energies for the soundtrack - collected by various means in our Solar System; or historical sounds recovered and reinterpreted, as in 'The City of Rockets', about gigantic space launches from the Saturn V to the Falcon Heavy. Including a short version (12') of my opera Transmigration, with text by Hans Moravec for 4 singers + 8 narrators, all synthetic! Or even the humorous 'Plato and the Cuíca' relating the myth of the cave with the haptic syntax of the instrument. Or 'Vaga Luz (Incerta Lux)' for my brand new Luce instrument composed of photovoltaic cells and other tricks. Or my 'Performance for Saws' for electronics and various saws and aggregates. In addition to visual effects and special guests via network. Check it out

*music for the ox to sleep! Brazilian experimental music*

Tags: digiruminants, scientific sonification, hans moravec, light instruments, digital cuíca, musical saw, rockets, cyberruminance.

# MpBD – Repertório

(Todas as composições são de autoria de Wilson Sukorski / Ed. SukoDideus)

## 1. Listen Up !

*lounge version 1.12 – Quad 4.1 - 96/32 - dur : 11:20 min*

Music based on my first experiments in sonification, MEL V (79) composed with the sonification of solar flares. On the agenda: sonifications of data from various bodies in the Solar System, and others such as the geysers of Enceladus, the magnetic field of OSIRIS/REX, etc., all under a free interpretation of the background noise of the Universe. An excellent opportunity to travel sonically in something that happens in the purest silence. The name is a parody of the film 'Don't Look Up'

## 2. Transmigrati0n

*electronic excerpt v2 – Quad 4.1 - 96 /32 - dur 12:30*

Based on the scientific text: 'Dualism through Reductionism' written by Hans Moravec. It is the introduction to a more complex explanation of 'how to migrate your consciousness into a program in a super-powerful computer equivalent to the capacity of humans or some related machine (I mean, all the quantum computing to come)'. After that, your consciousness - some would say your soul - can be transferred to any 'body' - 'in the style, color and material you choose'.

For 4 singers + 8 narrators all synthetic – via variable software – who with a certain apocalyptic-dada humor, describe the transmigration.

## 3. Plato and the cuíca

*Solo performance para cuíca digitalizada e eletrônica - (homage to Alvin Lucier) – Quad 96/32 – dur : 7'07*

A good-humoured performance for an amplified and transformed cuíca. The instrument is equipped with some extra sensors, such as the tilt sensor, which positions the sound at a specific point in the panoramic view by swinging the instrument. The microphone is connected to several controls. Thus, a very rhythmic, Brazilian performance, strong and weak. Syncopated and heptocopated. And a lot of cuíquistical lament...

And Plato? Reality is a projection in the cave of minds trapped in illusion and shadows; the cuíca is a projection of sonorous sadness on stretched skin. Sonic skin.

## 4. Vaga Luz (Incerta Lux)

*Para Luce, mylar's microphone, lanternas e lasers. Eletrônica ao vivo. Dur :12'06*

Performance for quadraphonic sounds very much on the edge of the expected frontiers (superlow, hyperhigh) - performance based on the new LUCE instrument (in homage to the instrument created by Alexander Scriabin, the Chromola or light organ of 1910) - the present instrument consists of up to 12 photovoltaic cells of different sizes and consequent responsiveness, sewn into a surface of bendable material - which responds in different ways to light beams - rhythmic lanterns, light microphones, continuous light, etc. A new light instrument in a very dark place. All in Blackout.

## 5. Performance for musical saw and eletronics IIB

*Music for performer and eletronics 96/32 Video 4K (8.57)*

I have been working on performances for musical saw since 2015 – the year of the debut of the duet: Antifonia para Lira e Serrote (with Ana Montenegro – Galeria Vermelho, SP), then at La Soldadad Áspera - for solo electronic saw and now the new version for several saws and other tricks!

In this version, the specific musical parameters of the instrument are rhythmically manipulated, creating very diverse sounds and sound environments. It also uses 3 different saws (Bass/Mid/Treble) amplified and electronically transformed in real time. A MetaPerformance.

## 6. A Cidade dos Foguetes (The Rocket's City)

*Para Theremin, Gran Corda e eletrônica Quad 96/32 – Video 4K - (11'32)*

Very rhythmic Noise Music populated by sounds of large rocket launches – from the Saturn V to the Falcon Heavy, passing through smaller launches, including the entire Baikonur – very well recorded and remastered. The amount of energy released, including sound, is of a magnitude compatible with this event/machine of greatest power ever created – making tons capable of escaping the inexorable pull of gravity (11 km/s). Running away from home. CdF is a music of improbable, aggressive polyrhythms, a stage for truly extreme sound events. Power to the subwoofer. Poetics and discourse of the ontological unstoppable power: towards infinity and beyond.

WS 24

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## Technical Rider / Logistics

### Sound

Amplification compatible with the dimensions of the venue.

4 full-range speakers placed in the four corners of the room(□).

1 or 2 subwoofers (depending on the dimensions of the space)(□).

4 Wireless microphones for 3 saws, 1 Cuíca.

1 microphone for vocals.

4 return boxes for stage(▽).

Mixing table with 24 inputs. 8 direct boxes.

### Video / Light / Others

1 high-resolution video projector

1 Rosco transparent screen or similar with dimensions proportional to the stage to be placed on the left side. It can also be used for shadow effects such as in Plato and the Cuíca.

5 spotlights (control / theremin / GranCorda / Luce and Cuíca solo.

Quality blackout.

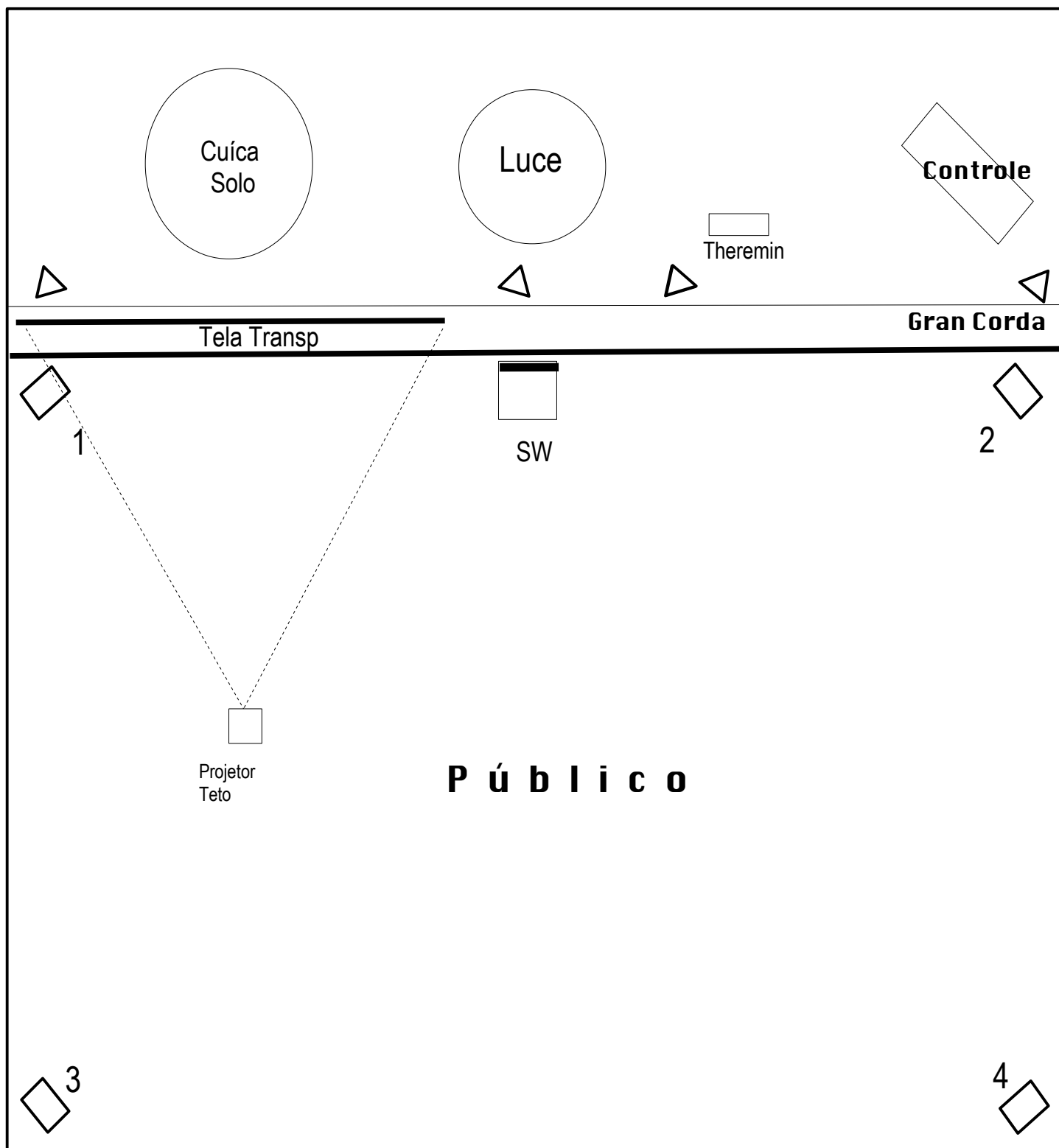
A very nice table for control (laptop, interface and mixer).

Internet point / or Wifi with at least 300 Mbs.

Itinerary: Arrival in the morning. Set-up: 10 am to 2 pm. Soundcheck: 2 pm to 4 pm. Workshop: 4 pm to 6 pm – Show: 9 pm

# MpBD

## Design de Palco e Geral







## Wilson Sukorski

He is a composer with a classical background, a multimedia performer, a pianist, an electronic musician, an inventor/designer of unusual musical instruments, and a creator/producer of musical and sound content for theater, cinema, streaming series, sophisticated sound installations, digital art, and public art. He also performs with single-band shows and as a coordinator/motivator for several collective groups (TrioLosCuatro, oTaodoMinf, Orquestra de Laptops de SP, etc.)

With almost twenty years of work with the multimedia productions of Cia Nova de Teatro, his music has been performed in several countries around the world (India, Iraq, Italy, Greece, Russia, USA/NY, among many others). As a monoband artist, he has performed at several festivals: MaerzMusik (Berlin), Audio Art Festival (Gdansk, Krakow and Czercyn), ExperimentaClub (Madrid and Salamanca), Louvre Museum Auditorium (Paris), Cinematheque of Jerusalem, Downtown Variety Brazil Edition (La MaMa Experimental Theatre Club, NY).

Wilson Sukorski (WlsnSkrsk) was a pioneer in AI and Music (Biennales 87 and 89), free musical improvisation (oTaoDoMinf, Jê, Orquestra de Laptops de SP) and one of the founders of modern Brazilian performance (PRNY, Bifrú, Etnics, Antifonia para Lira e Serrote, etc.).

He is currently working on public art projects, orchestral music, his new monoband concert 'Música para Boi Dormir' which will start an international tour in 2025 and the launch of a compilation with his main works on the bandcamp.com platform.

**Wilson Sukorski – Wlsn Skrsk**  
sukorski.art  
@wilsonsukorski  
wilson@sukorski.art