



rsn

drone ambient noise

music for vernissages and galleries,
open spaces and sounding
buildings, special and creative
places.

I. Sonic Aesthetics: Embracing the Infinite

Drone and Ambient music challenge conventional notions of musical structure, often forgoing traditional melodies and rhythms. Instead, they rely on sustained tones and evolving soundscapes. This emphasis on stasis and continuity can be likened to a canvas where the artist paints with sound. In this canvas, the artist is not bound by time; rather, they create a sense of timelessness.

Tone as Texture: In Drone music, the sustained tones become textures, evoking a sense of stasis and suspension. These tones are like the layers of paint on a canvas, each contributing to the overall texture of the piece. In Ambient music, textures are similarly crucial, as they create the atmosphere and mood of the composition.

Minimalism and Repetition: Both genres often employ minimalistic compositions and repetition, which can be likened to the rhythmic patterns found in the visual arts. Just as a minimalist painting relies on simplicity and repetition to create depth and meaning, Drone and Ambient music use repetition to induce a trance-like state in the listener.

II. Spatialization of Sound: Painting with Sonic Dimensions

Spatial perception in Drone and Ambient music is not just a consequence of their aesthetic choices but an integral part of their compositional and performative processes. These genres invite the listener to explore sonic dimensions and immerse themselves in a vivid sound world.

Soundscapes: Ambient music, in particular, is known for its creation of immersive soundscapes. These soundscapes often simulate real or imagined environments, transporting the listener to different places and times. By manipulating the spatialization of sound – through techniques like panning, reverb, and delay – composers can make the listener feel as if they are inside the music.

The Illusion of Distance: Drone music, with its sustained tones, often plays with the illusion of distance. By gradually changing the volume or timbre of a tone, composers create the sensation of the sound source moving closer or farther away. This auditory illusion can be likened to the way perspective is used in painting to create depth and distance.

References (Excerpt)

Gallery Grölle (Wuppertal), Duisburg Film Week (Duisburg), Christuskirche (Bochum), Salvatorkirche (Duisburg), NRW Forum (Düsseldorf), Klapperfeld Ex-Prison (Frankfurt/Main), Theater Die Säule (Duisburg), Flottmann Halls (Herne)

Technical Requirements

For the set up, an area of approximately 3x3 meters is required. A raised stage is not necessary.

Depending on the possibilities and equipment of the place of the performance, 2 sockets, ideally with separate circuits, are sufficient for the technical equipment.

About rsn

Thomas Rosen is a studied media scientist and operator of the boutique tape label momentarily records. He has been performing live with his band [B O L T] since 2011.

rsn is a sound-aesthetic project in the field of tension between drone and ambient, which explores surfaces and depths in space. The music resembles handmade sound sculptures that build, shift and dissolve in the moment.

Contact

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