

Music, as a mirror of society, calls this truism to our attention: society is much more than economic categories, Marxist or otherwise, would have us believe.

Music is more than an object of study: it is a way of perceiving the world. A tool of understanding.

It is thus necessary to imagine radically new theoretical forms, in order to speak to new realities. Music, the organization of noise, is one such form. It reflects the manufacture of society; it constitutes the audible waveband of the vibrations and signs that make up society. *An instrument of understanding, it prompts us to decipher a sound form of knowledge.*

Yet music is a credible metaphor of the real. It is neither an autonomous activity nor an automatic indicator of the economic infrastructure. It is a herald, for change is inscribed in noise faster than it transforms society

More than colors and forms, it is sounds and their arrangements that fashion societies. With noise is born disorder and its opposite: the world. With music is born power and its opposite: subversion. In noise can be read the codes of life, the relations among men. Clamor, Melody, Dissonance, Harmony; when it is fashioned by man with specific tools, when it invades man's time, when it becomes sound, noise is the source of purpose and power, of the dream—Music. It is at the heart of the progressive rationalization of aesthetics, and it is a refuge for residual irrationality; it is a means of power and a form of entertainment.

Everywhere codes analyze, mark, restrain, train, repress, and channel the primitive sounds of language, of the body, of tools, of objects, of the relations to self and others.

All music, any organization of sounds is then a tool for the creation or consolidation of a community, of a totality. It is what links a power center to its subjects, and thus, more generally, it is an attribute of power in all of its forms. Therefore, any theory of power today must include a theory of the localization of noise and its endowment with form. A

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