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The Sound Barrier's thanks to science

Submitted by Ian Parsons on Sat 15 November 3:24pm

The Sound Barrier : Blog

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Science has contributed so much to the music of the 20th and 21st centuries – through the technologies it has enabled, and through the opportunities it has provided to composers and musicians to understand how sound works, how it is constructed, and how it can be manipulated.

On its latest edition, *The Sound Barrier* sought to pay back something to science. Sometimes, music has found ways of paying tribute to science through taking its theories and discoveries and giving them a musical voice, and this is what this edition of the show was all about.

The first of the two major works presented on the show was by French composer **Clara Maïda**. Her electroacoustic cycle *Psyché-Cité/Transversales*, delves into the interactions and relationships between the microcosmic and macrocosmic worlds – the ways in which people, a cultures, and cities and languages are reflections of, and reflected in, the structures of minds, and the cells and DNA of organic life. It is an exciting work of intricate interplay between acoustic instruments and electronic music, where chains and connections bounce into an unfathomable multiplicity of directions.

If you want to see the details of the recordings, or listen back to the audio, both can be found, as always, right here on [the show's playlist and audio archive page](#).

[Ian Parsons's blog](#)

