The approximation we think between queer and noise music happens by the uncertainty of territories and labels that may be applicable to this category. The process is to produce new forms of subjectivization through sonorities. One way to define experimental noise music could be its opening to the unexpected, and when a definition has such a big extent as this one, perhaps, it designates a crowd, as the queer crowds advocated by Preciado. An idea of noise that can act as an opening to counter-normativity, making possible, by the absence of confirmations of customary listening, an opening to difference and to the production of identities "resistant to normalization", as Preciado puts it. And in this, yes, produce sounds that resist.

At the beginning of the book Listening to Noise and Silence, Salome Voegelin states a position she will adopt following the text: listening as an act of engagement with the world. This act of engagement occurs with the understanding of listening as a mode of exploration. We are in agreement with the author and we understand listening as a powerful tool of reading and proposition of senses, activities that are never neutral. The absence of neutrality can manifest itself, for example, in a form of agency of expectations that is placed between the confirmation and the contradiction of established meanings.

To listen presupposes that there is a listening, and there is one / another. To listen means that voice matters, that that body matters, that that sound matters. It may not be part of your sound universe, but the desire for the production of meaning that this sound brings to you, because your listening reinforces the presence of this sound in the world, and that person, consequently. Just as in society only a few bodies matter, in the musical universe some sounds matter more than others.

In society, queer bodies do not matter as a possibility of existence, they are the target of daily violence, of greater and lesser abuse. They are the target of death.

In what way can listening be listening to life, presence, respect, diversity? We think of an active listening that is a powerful way to recognize the desire of the other and to support, reaffirm their experience, their existence and their power. In what way is it possible to demonstrate, for sound realization, sharing, support, listening?

Our choice is by rip, by deviation. We think of sounds that propose excesses, that lead the understandings to where they no longer operate, by contradiction or lack of scope. Sounds whose existence points out incongruities and limitations of models. And this leads us to noise, as presented by Joseph Nechvatal in Immersion Into Noise, understood as a way of shaping the experience by mean of the excessive, the paradoxical, the overlapping senses, the ability to rewrite the automated circuits of perception.

We often prefer to call the noise we make of “barulho”.

/*Portuguese language has two words for noise: “ruído” and “barulho”. “Ruído” has a more technical connotation, such as in “ruído branco” (white noise), for example, while the meaning of “barulho” is more disruptive.*/

Because “barulho”, we think, does not refer to any specific materiality. “Barulho” is the power of deviation, of contradiction and of flight: a mess and disorder, as a friend, Diego, used to designate our becoming. Making “barulho” puts us in a territory of encounter and resistance. So much more queer as more “barulhento” (noisy). “Barulho” in the crowd.

The main feature of electronic dance music is its regular four-bar structure in extended repetition: the beat in loop. At the party, the convergence of sound and movement that is the hearing of such musical forms associated with the repeated execution of certain gestures (often aided by the ingestion of designed drugs) may lead to a state that has already been called machinic trance (Ferreira, 2006). It is a trance achieved by technological means. The expression refers to Deleuze and Guattari's understanding of the unconscious as a machine and to all implications that this consideration suggests. Among them that bodies in motion, as Dinerstein pointed out, also humanize the functioning of the engines that drive industrial society.

The subculture that was built around techno music parties arose during a period of transformations that deeply affected our notion of ideology. It was developed out of degraded urban centers such as Detroit (icon of the rise and fall of the Fordist model), and Berlin (icon of the liberal triumph over the totalitarian model). It is a phenomenon that is in direct relation to the change that capitalism suffered in the late twentieth century. After the end of the communist experiment with the dismantling of the Soviet bloc, capitalism moved from the industrial production to the even more perverse dynamics of the speculative market.

What would be the implications of this economic paradigm shift in the choreography of our trances? Technology can no longer be translated aesthetically the way the human experience with the machine was represented by Duchamp, Russolo - or Ellington. Technology has been miniaturized and integrated in our lives through many devices. Virtual environments are no longer distinguished from physical ones as spaces of social interaction. Therefore behaviors’ normalization also happens in these environments. It occurs especially through the so-called bubble filters. They are algorithm-orientation mechanisms that reduce the possibility of interaction with alien data to our recent browsing habits (Arruda, 2017). These bubbles are consensual fictions: the common sense with its controlled regime of visibility and capacities.

We used algorithms as tools that produce disruptions of movement normalization by designing
programs that produce unpredictable results. Unpredictability occurs, for example, in the form of the micro-advance of the flow of time and its scansion into rhythm. The basic procedure is simple and can be presented in pseudo-code form:

```c
/*the first version of each beat was created using only kick and snare using the fewest number of attacks required to set the overall rhythm design. the definitions of "fewest number of attacks required" and "overall rhythm design" are arbitrary*/
    initial beat = some rhythmic design outlined by a small number of attacks;
    variation = addition or withdrawal of attacks according to probabilistic matrix;
    initial beat = initial beat + variation;
```

The cumulative iteration of the procedure distances the results from the initial situation. The probabilities are also distributed so as to leave open the possibility that the quaternary metric is replaced by some other one that is not known at the beginning. This, in some cases, meant to approximate the computational response of a human response simulation in terms of rhythms and dynamics, seeking a character close to an instrumental improvisation.

The imprecise character of the generated rhythms was considered in the choice of name for the project and for this text. In Portuguese, the similar spelling of "algoritmo" (algorithm) and "algoritmo" creates a friction between determinism and imprecision (a possible translation of "algoritmo" is "some rhythm").

The computational means used were: a) Bytebeat - a method created by Viznut in 2011 dealing with the writing of short programs, few lines of code long, which use formulas based on logical operations producing sound by allocating the result of the formulas directly in the audio buffers; b) programming in a virtual modular environment (Csound, Max / MSP / Jitter and Reason) for generative processing and development; c) generative visual programming in Processing; d) juxtaposition with beats referential to EDM.

Algorithmic procedures were also used in the generation of melodic and harmonic material. For these, results that diverged from tonal diatonism and approach noise were favored. We understand that tonalism fulfills, in the field of heights, a normative role similar to that which is performed by the quaternary metric in the field of durations. We then favor the choice of heights based on non-tempered intervals and the use of digital distortions (as bit crush and low sampling rates) in order to insert audio artifacts. We also use low resolution sound synthesis, such as tables of only eight or sixteen points to generate sine waves.