



Void Frequency

We manipulate voltage to find the raw nerves of human emotion in a digital landscape.

There is a moment, just before a circuit fails, when the signal stops behaving. It stutters. It doubles back on itself. It forgets what it was supposed to be carrying and starts carrying something else instead — something unplanned, unscored, unowned. That moment is where we live.

Void Frequency began as an accident. A bent oscillator, a resistor swapped for one that didn't belong, a synthesizer pushed past the voltage it was built to hold. What came out wasn't noise in the dismissive sense — it was closer to a confession. A machine, forced out of its intended behavior, saying something true because it no longer had the architecture to lie.

We think of voltage the way a sculptor thinks of stone: not as a medium to be obeyed, but as a resistance to be pushed against. Every circuit has a comfortable range, a place where it performs exactly as designed. We are not interested in that place. We are interested in the edge of it — the place where predictability breaks down and something more honest takes over. Overdrive. Feedback. Drift. These aren't malfunctions to us. They're the closest thing electronics have to a nervous system firing under stress.

The Digital Landscape Has a Pulse

People assume the digital world is cold — clean lines, perfect logic, nothing left to chance. We'd argue the opposite. Underneath every interface is a landscape of voltage doing its best to hold a shape, and shapes under pressure eventually crack. Our work lives in those cracks. A glitch is not an absence of intention; it's intention meeting a limit it wasn't built to survive.

When we route a human voice through a chain of unstable oscillators, we're not distorting emotion — we're translating it. Grief doesn't sound clean. Longing doesn't resolve on beat. The fractured, arrhythmic textures that come out of a dying circuit board have more in common with how feeling actually moves through a body than any quantized, corrected, radio-ready waveform ever could.

Building Instruments That Refuse to Behave

Every device we build starts with a rule, and the rule is: it has to be capable of surprising us. We hand-solder feedback loops that shouldn't be stable. We starve chips of the voltage they need so they hallucinate their own output. We let heat, humidity, and time warp the pitch of a performance in real time, because a sound that can't decay is a sound that was never really alive.

This isn't chaos for its own sake. Structure still matters — a raw nerve still runs through a body, still connects to something. Our compositions are built the same way: a skeleton of control wrapped around a core we deliberately leave unstable, so that every performance finds a slightly different nerve to press on.

Why Voltage, Why Now

We're surrounded by systems designed to smooth everything over — noise-cancelling, autotune, algorithmic averaging, interfaces built to never surprise you. Void Frequency exists as a counter-current. We want the artifact left in. We want the hum under the signal. We want the moment the machine can't hold its shape anymore, because that's the moment it stops performing and starts feeling.

Static was where we learned that breakdown could be beautiful. Void Frequency is where we learned that breakdown could exist as a revolution — that if you push voltage hard enough, long enough, in the wrong direction on purpose, you don't just get distortion.

You get a nerve. Raw, exposed, and undeniably alive.