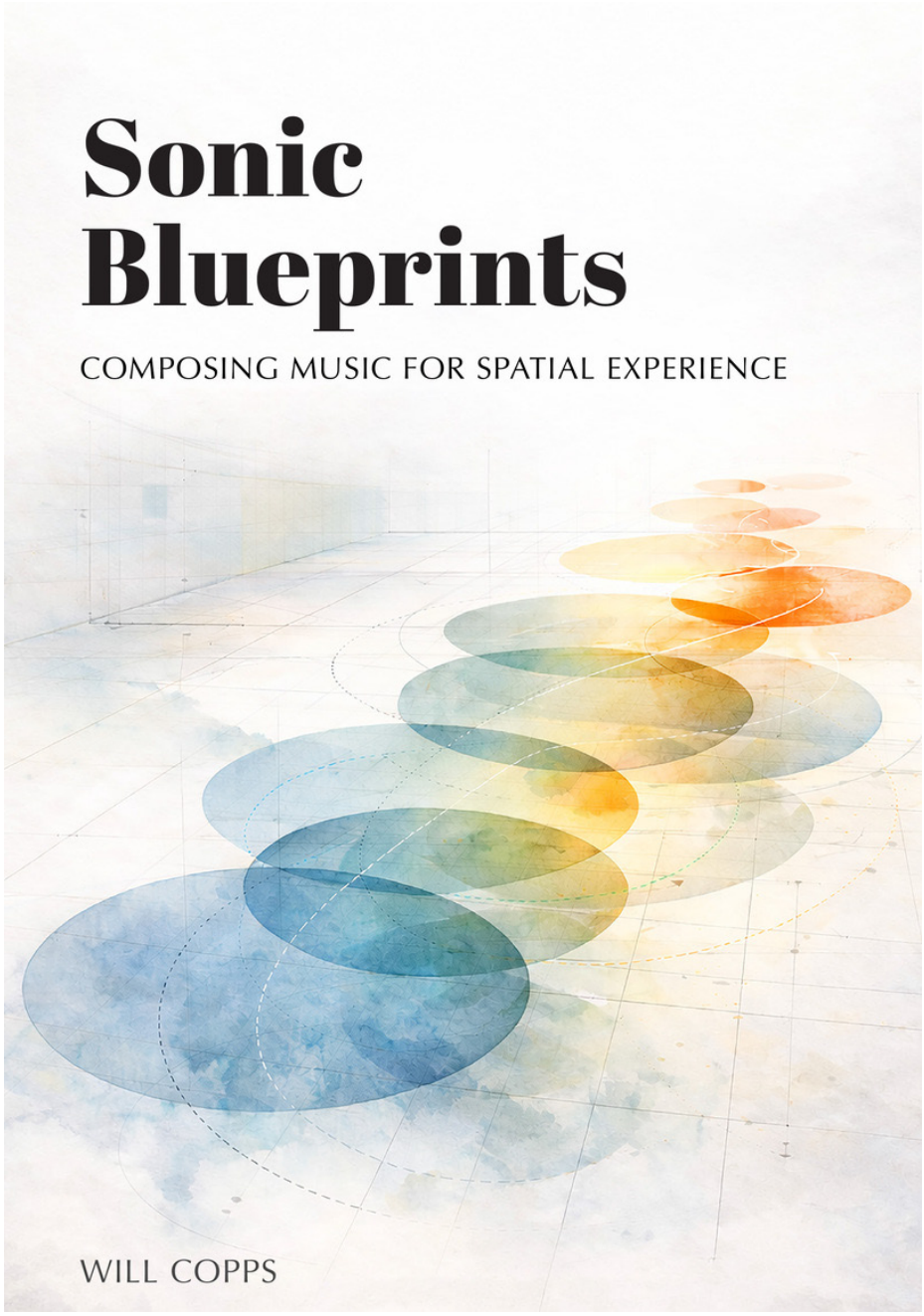


Sonic Blueprints, the first book from artist, musician, and disability advocate Will Copps, explores what happens when we compose music not just in time, but in space. Drawing on architectural principles, it introduces and illustrates a new way to design music for the physical and digital worlds we inhabit.

February 23, 2027

Physical and Digital Release

Music you walk through.

ABOUT THE BOOK

Sonic Blueprints is an illustrated guide to composing music for physical and digital spaces—using space, as much as time, as a compositional lens.

For over a decade, Copps has developed physical installations, GPS apps, and AR apps that allow sounds to be placed and anchored in the world around us. As a musician, he was initially able to explore this technology with the familiar practices of music composition. However, when exploring where and when to put those sounds, things quickly became overwhelming and illegible.

The solution came not just from years of trial and error, but from diving into a new field—one that had already spent thousands of years studying humanity's relationship to space: architecture. *Sonic Blueprints* leverages that architectural insight and practice to provide a step-by-step framework for spatial music composition. It gives readers a way to think about spatial music, not just in melody, harmony and rhythm, but in concepts like circulation, materiality, and shadows.

WHO IT IS FOR

For musicians and sound artists, the book offers a working approach to composing music for emerging technology in the world around us in unexpected and exciting ways. It is also for architects, curators and space owners who want to contrast or augment their worlds; for game designers looking to bring interactivity and presence to new experiences; and for anyone who simply wants to better understand how they hear the world.

An approach in four parts.

BOOK STRUCTURE

The book is arranged in four sections, with key takeaways throughout meant to be returned to again and again.

I How We Place Sound

Explore how we hear: how position, distance, motion, enclosure, clarity and scale shape our listening, and how to treat different sounds to work with or against these principles.

II How We Frame

Learn how to mimic architects in planning for your music via creating a Program Brief. Then, learn the eight frameworks of spatial composition, such as Circulation, Light & Shadow, and Behavior to develop your sonic blueprint.

III How We Compose

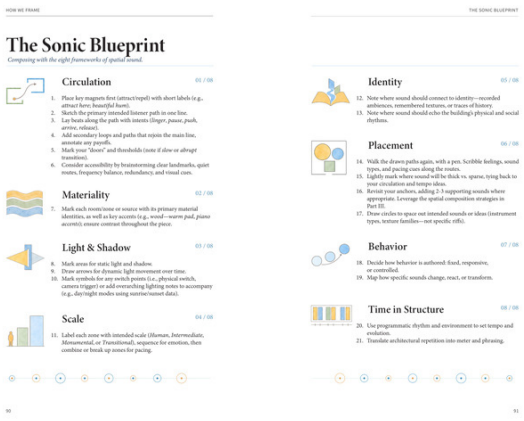
Explore 15 unique composition strategies only possible when composing with space. Each is accompanied by illustrated plates to explore strategies like Sonic Gardening, Spatial Melodies, and Processional Sound.

IV Realization and Continuity

Consider accessibility, ethics, tuning, navigation, persistence, documentation, and decomposition as your work encounters real conditions.

Selected content

WORKSHEET



Two-page handout preview

The Sonic Blueprint

An illustrated worksheet turns the eight frameworks of spatial composition into 21 prompts to plan scoring a space, translating architectural practice into musical decisions.

Circulation · Materiality · Light & Shadow · Scale · Identity · Placement · Behavior · Time in Structure

SELECTED EXCERPT

"Spatial music cannot assume one specific path or ending. People may arrive late, leave early, pass through sideways, or stand still far longer than you can anticipate. They may encounter one part of the work for thirty seconds or thirty minutes. Designing for this reality requires shifting from the traditional idea of a time-based narrative to an embrace of indefinite time.

Most often, designing for indefinite time means relying on loops. Like with ambient music, the majority of your loops will need to reward focus without demanding attention. They'll need to allow entry and exit at any point. And they will need to feel like they are a living part of the place that sustains interest without seams.

A critical technique to meet this reality in space is to ensure you use asynchronous loops. When all your loops repeat together, patterns become obvious quickly and fatigue sets in. Asynchronous loops, using different lengths, offsets, or probabilistic variations, create longer perceptual cycles. They help a space feel consistently evolving and alive.

Another essential consideration for indefinite time is partial reward. Listeners who move through your piece in unexpected ways will often miss the big payoffs you've designed for during the Circulation step. Instead, consider weaving rewards in small moments, like snippets of melodies and their resolutions, to weave tension and release throughout the encounter."

Selected excerpt · Part IV: Designing for Indefinite Time

Selected content, cont.

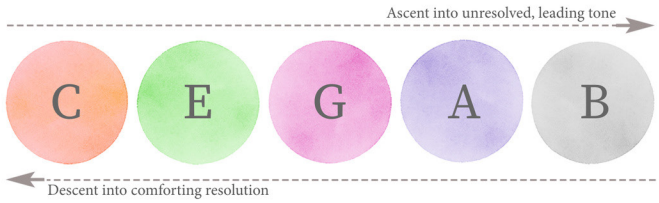
Part III contains descriptions of fifteen different spatial composition strategies, each accompanied by an original illustrated plate. Two of those plates:

PLATE 01:
SPATIAL MELODIES

DUAL RESOLUTIONS



UNRESOLVED SIDE



PALINDROME

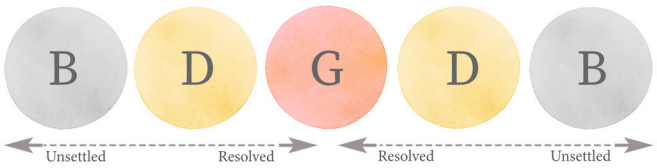
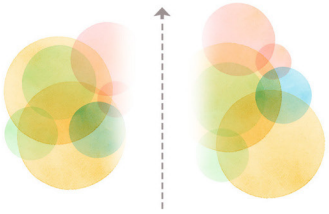
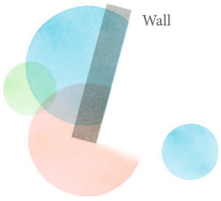


PLATE 05:
CARVED SILENCE

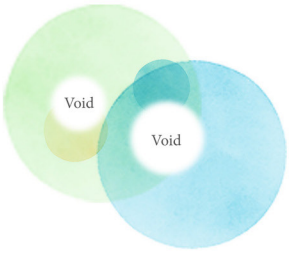
SILENT CORRIDORS



ACOUSTIC SHADOWS



VOID POCKETS



Selected excerpt · Spatial Melodies

"Spatial melodies arrange notes across space rather than only across time. Take a melodic line you know by heart and assign each note to a position along an imaginary hallway. As someone walks, their path triggers the melody. A slow walk draws the melody out, slowly unfurling with their cautious steps; a quick walk compresses the melody, notes triggering quickly in the excitement. The listener then retraces their steps, and the melody plays backward. The same notes, the same hallway, but the pacing and even direction of the phrase depend on how they move."

Will Copps



Will Copps is a Washington, DC-based audiovisual artist, spatial composer, and disability advocate whose work spans interactive installations, spatial music, and creative technology. He is the author of the forthcoming book *Sonic Blueprints*, which introduces a framework for composing music you can walk through, using circulation, materiality, and light as deliberately as melody, harmony, and rhythm.

His work has been exhibited at museums and galleries including the Smithsonian Institution and the State Russian Museum. He has released a half dozen apps on the App Store under the name TCW. In 2017, he released *Year One*, an early exploration of augmented-reality music for iOS that allowed listeners to navigate and reshape compositions through physical movement. From 2021-2022, his work *Spatial Garden* was advertised in the Hirshhorn Museum and Sculpture Garden, chronicling the history of the garden before a major renovation, with audio and photos included from the Smithsonian Archives. He has spoken to students and audiences internationally about art, technology, and disability, including as the first speaker at the 2025 AI Unlocked Festival. He served as a visiting artist at The Catholic University of America, and regularly serves as an arts mentor for VSA at the John F. Kennedy Center for the Performing Arts.

Will is one half of the atmospheric rock band Wall of Trophies (walloftrophies.com), where he writes, records, and produces music with collaborator Brittany Jean Valint. He holds a Master of Liberal Arts in Extension Studies from Harvard University, with a focus on digital media design.

He lives with his wife Emily and two kids, Miles and Phoebe, who help him see and hear the world in entirely new ways.

willcopps.com/book.html

@willcopps (Instagram, Facebook, LinkedIn)



PUBLICATION DETAILS

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155 pages (est).

Digital press preview available December 2026.

PRESS RESOURCES

Press photos: willcopps.com/press/pressshots.html
CV and gallery available at willcopps.com.

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