Noise is always coming into being. Amplifying assemblages of machine, air, body, or building, noise provides a way of exploring sound as such. In this series of short pieces drawn from my recent book Atmospheric Noise: The Indefinite Urbanism of Los Angeles, I use a glitch methodology to examine how im/materialities of sound and atmosphere emerge through and against the logics of noise and its control. A proliferation of matterings, they are about wind and weather, the vagaries of noise metrics, sound as touch, the elusiveness of experience, chicken fright, microphones, and kites.