

A

YEAR

OF

Edited by Stephanie Loveless

DEEP

LISTENING

365 Text Scores for Pauline Oliveros

A Year of Deep Listening:
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edited by Stephanie Loveless

Terra Nova Press
NEWARK CALLICOON MATSALU

2024

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ISBN: 978-1-949597-34-9

Library of Congress Control Number: 2024942653

published by:

Terra Nova Press

NEWARK CALLICOON MATSALU

Publisher: David Rothenberg

Editor-in-Chief: Evan Eisenberg

Proofreader: Tyran Grillo

Book design: Martin Pedanik

Set in EB Garamond and Tajawal

printed by Tallinn Book Printers, Tallinn, Estonia

www.terranoypress.com

Distributed by the MIT Press, Cambridge, Massachusetts and London, England



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ACKNOWLEDGEMENTS

This collection is an expression of gratitude to Pauline Oliveros from the Deep Listening community that she built over her lifetime – including but not limited to the 303 authors who offered their listening scores for publication in this volume. I dedicate my heartfelt thanks to each of these contributors; you have been a delight to work with over the past two years. In particular, I want to acknowledge Eric Lewis and Ellen Waterman, whose project, *Still Listening* (a collection of 85 scores for Pauline Oliveros' 85th birthday), this collection is indebted to.

I am also indebted to the authors who accepted my invitation to write the essays that contextualize each of the sections in this collection – Li(sa E.) Harris, Anne Bourne, tUkU Matthews, Björn Eriksson, Sharon Stewart, Lindsay Dawn Dobbin, Iris Chun-Tzu Chang, Ximena Alarcón-Díaz, IONE, Heloise Gold, Jennifer Wilsey, Jane Rigler, Maria Chavez, Leila Ramagopal Pertl, Brian Pertl, Tom Bickley, and Michael Reiley – as well as to everyone who served on the adjudication committee for the project, each of whom brought extraordinary care and thought to the selection process – Ximena Alarcón-Díaz, Tom Bickley, Anne Bourne, Björn Eriksson, Leila Ramagopal Pertl, Brian Pertl, Michael Reiley, Jane Rigler, Sharon Stewart, Suzanne Thorpe, and Jennifer Wilsey. I offer further thanks to both Anne Bourne and Suzanne Thorpe for their unending kindness and general cheerleading over many a phone and Zoom call. To the exquisite Lawrence University summer interns, Avery Riel and Miri Villerius, who provided invaluable help, ideas, and support at crucial points in the project, thank you infinitely.

In this, as in everything I do, I am grateful for the ongoing support (and sharp editorial eye) of my partner, Alexis Bhagat, and my sister, Natalie Loveless.

To David Rothenberg and Terra Nova Press: Thank you for seeing the potential of a book in an online 365-day score publication project, and for your wisdom and support in bringing it to fruition!

Finally, I offer my deepest appreciation to Heloise Gold for her ongoing role as our guide in embodied listening, and to IONE, our “dream keeper,” and the one who suggested that the Center for Deep Listening at Rensselaer should do something to celebrate Pauline’s 90th birthday year.

Pauline: Thank you for the interdimensional, ever-unfolding gift that you are.

INTRODUCTION

Stephanie Loveless

She stands among a large circle of retreat participants.

Eyes closed, she is round, stable, grounded: a boulder.

The year is 2005, and I've only recently learned of Pauline Oliveros, a groundbreaking composer of 20th-century experimental music, and the creator of a philosophy and practice of sonic awareness called "Deep Listening." We are at the Rose Mountain Retreat Center in the mountains of Northern New Mexico for a week-long retreat. Here, we will explore the difference between the involuntary nature of hearing and the conscious nature of listening. We will explore listening through movement, sonic meditations, and performance through the sounds of daily life, our own thoughts, imagination, and dreams. We are surrounded by the rocks, trees, and skies of the southern tip of the Rocky Mountains, in the territory of the Spruce, the Oak, the Pine, and the Juniper, and on the ancestral homeland of the Pueblos, Ute, and Apache peoples.

Pauline is leading us through the performance of an instructional score called "Heart Song." She asks us to each think of a song we know very well; a song that is close to our heart, perhaps a song we have known for most of our lives. She then invites us to sing all of our songs at the same time, as slowly as possible. We take a breath in unison, and begin. Our collective sounding of extended phonemes, drawn-out consonants, and long vowel tones unfolds as a complex interweaving, a choral cloud that holds at once harmonies and dissonance, a diversity of voices shaped by a diversity of bodies and the emotional resonance of dozens of heart songs.

"Heart Song" both is and is not a piece by Pauline Oliveros. While it is shaped by the principles embedded in her germinal 1974 collection of text scores, *Sonic Meditations* – of accessibility regardless of musical background, of non-hierarchical sonic organization, and of the potential of participatory sounding as a healing practice – it was composed not by

Oliveros, but by a retreat participant, Rafael Liñán, within the context of a Deep Listening retreat in 2003.

There is nothing unusual about this.

Deep Listening was always a collaborative, community-driven practice. The scores collected in Oliveros' *Sonic Meditations* were workshopped in the context of a female-identified collective, the ♀ Ensemble, who met over roughly two years in the early 1970s. From the 1980s onwards, Oliveros developed and facilitated Deep Listening workshops, retreats, and the Deep Listening Certification Program in close partnership with author, poet, and playwright IONE (also Oliveros' life partner) and movement artist and T'ai Chi/Qi Gong instructor, Heloise Gold.

In Oliveros' retreats, workshops, and courses – and through many of her scores themselves – participants *become* composers. This has built both a community of practitioners and a plethora of accessible scores for listening through movement, through sounding, and through imagination. Like Liñán's "Heart Song", the scores gathered in these pages create a chorus of consonance and dissonance, of individuation within the movements of a pulsing collective. The 365 scores in this volume are both a documentation of – and a gathering of proposals for – Deep Listening as collective practice.

When Pauline Oliveros died in November of 2016, it felt as though a mountain had left the earth. Those of us who studied with her, performed alongside her, participated in her scores, or listened to her music each felt some version of this gap in the fabric of our world. In the fall of 2021, five years after her passing, and as what would have been her 90th birthday approached, I put out a call for works (in my role as the director of the Center for Deep Listening) that invited anyone who had been touched by Pauline Oliveros or by Deep Listening to submit a text score for a daily online project.

In the context of a world that had changed rapidly since her passing, with a seemingly exponential rise in interlocking social, political, and ecological crises, I hoped to explore the transformational potential of listening, and to ask what *restorative* listening, *regenerative* listening, and *reparative* listening

might sound like for those of us taught by and indebted to Deep Listening. Beginning on 90th anniversary of Pauline Oliveros' birth – May 30, 2022 – the Center for Deep Listening at Rensselaer began publishing one selected listening score per day (online and across social media platforms) every day for 365 days.

The scores in this collection were authored by over 300 members of the broader Deep Listening community, ranging from Pulitzer-prize winning composers to ear-minded grocery store clerks; from those who worked closely with Oliveros for decades to those who never met her. While the scores are diverse in their authorship, approach, the manner in which listening is engaged, and the direction in which our ears are invited to turn, they are united in their form: the short-form text score. While traditionally notated scores can be read only by those with specialized musical training and are generally performed on instruments which themselves require specialized training to play, text scores (or “instruction scores”) are simply notated with words, and are generally performed with modest materials: one's body, one's voice, everyday objects, and imagination. The form was first developed in the 1960s by the international artist group, Fluxus, as often-irreverent disruptions to inherited ideas about artistic hierarchies and as a challenge to the separation between art and life. In Oliveros' playful but always reverent hands, instruction scores become pedagogical tools, or entry points, for anyone, regardless of background or ability, to participate in musical activity and to explore their own voice, identity, creativity, and community.

The 365 scores in this collection are organized thematically. In the online iteration of this project, each score was published on, and often expressly in relation to, a specific day. Their sequence was curated in response to the seasons, current events, and other shared experiences. This printed volume functions differently; the book can be opened to any page at any time and the scores engaged and encountered in any order. To help the reader/performer navigate the 365 scores in this collection, they have been organized in relation to the themes that emerged in response to the call for works: listening to ourselves; listening to each other; listening to our surroundings; listening to the land; listening in movement; listening

in dreams; playful listening; more-than-musical listening; and listening through gratitude, grief, and healing. Each theme is introduced by an invited essay authored by a different voice, or set of voices, from the Deep Listening community. These essays function as guides, or docents, for the reader: leading you through some of the connecting strands of the scores, and pointing to some in particular.

The scores collected in *A Year of Deep Listening* reflect both the direct and the indirect influence of Pauline Oliveros. Some of the scores represent an ode to her legacy, others emerge from a broader “listening turn” in the arts and humanities that is nevertheless indebted to her influence. Oliveros’ legacy can be traced through a recent explosion of listening-themed conferences and symposia, in the embrace of sonically-oriented instruction scores within the walls of museum spaces, and in discussions of Deep Listening in increasingly prominent publications (such as Jenny Odell’s *How to Do Nothing* and Dylan Robinson’s *Hungry Listening: Resonant Theory for Indigenous Sound Studies*, both published in 2020). The text scores featured in *A Year of Deep Listening* participate in this cultural shift toward attention to listening. They ask that we listen for and dance with the world both as it is and as we might make it.

We hope that this collection of scores – from the playful to the serious, the abstract to the concrete, the poetic to the prosaic – will resonate widely, reaching both those who have long dedicated themselves to Deep Listening and those who may have just discovered it.

I - SCORES FOR LISTENING TO OURSELVES

The first gathering of scores in this collection offers strategies for situating listeners within their own bodies and experiences. We are prompted to listen inward (to our bodies, our thoughts, our memories) and to then externalize those inner worlds (through objects, through voice, through recordings). These scores explore the physical and psychic self as our primary instrument and interface with the world around us.

In the following introductory essay, interdisciplinary artist, creative soprano, researcher, and educator, Li(sa E.) Harris, meditates on the contradictions, potentials, and im/possibilities of listening to oneself, demonstrating ways to engage these scores through practice and repetition as we explore interrelated and overlapping conceptions of self.

LISTENING TO SELF

Li(sa E.) Harris

Listening to Self. Listening to Self? What does one need to listen to Self? Listening to Self. Where or when do I listen to Self? How do I know that I am not just listening to myself? When I listen to Self, actively, intentionally, I don't want to do it. When I listen to Self, I am I, but who is Self? When I listen to Self intentionally, I listen for a response. I listen toward an end, an eventuation, a conclusion. The revelation of Self, begotten by the listening toward Self. It can be challenging to locate Self, listening at the place, the moment that Self is. There seems to be a clearing of space, a sweeping away of eyes.

I, with my two eyes that are me and myself. I, as my third eye, begotten by Self, and again Self begotten by listening.

Too many me-myself-and-I's cloud the arena of Self. In order to clarify, many close their eyes. In this section, scores such as *Act of Birthing Voice* by Diana Alvarez (p. 47), *Listening/Reminiscing* by C. Lavender (p. 25), and *Interstitial Resonance: Pratyahara* by Seetha Lakshmi Shivaswamy (p. 30), all suggest closing the eyes as a way to get closer to an authentic expression. In the latter score, Shivaswamy asks the reader to also close the ears and activate the breath as a means of articulating an inner self.

Self is reflexive. No eyes, No Me's, just re-(verb).

In a sonic capacity, sound waves need walls or edges on which to bend and reflect. This is where reverb exists and then becomes a memory. Breath moves throughout the body as sound waves move throughout space. In *Friendly Algorithm* by Artur Vidal (p. 45), the reader is presented with what appears to be a rondo, a back and forth between the breath and the sound, the breath and time, memory and place. An interesting way to engage this piece and others like it is to synthesize the breath with the sonic action. Oftentimes, when we acknowledge breath, or rests, in performance, it is only as a bookend to action, sound, or movement. In Vidal's score, I like to

practice as if the breath instruction and the sound instruction that follows it are one and the same – e.g., “on this breath, I sound my environment,” “this next breath IS the sound of dreams,” etc. In all instances, the breath reaches the edge of one’s inner space, causing the body to realize itself as an articulation threading throughout a larger breathing consciousness, that it may join, or resist.

In this section, composers present the reader/performer with choice, condition, or circumstance: Do this action until this result and then stop or start or make a change. Scores like *For Solo Listener* by Chuck Johnson (p. 53), *I am Listening* by Alexis Porfiriadis (p. 28), and *Anything and Nothing* by Jack Herscowitz (p. 22), all allow for moments of choice, of free will. In *Anything and Nothing*, Herscowitz offers a revolving cycle of reception, imagination, and creation, performed with others but in one’s own time, until “we are no longer able to commit to the situation by choice or circumstance.” The space these scores allow for our very human tendency to be affected by both inner and outer pressure inspires me to experiment with these scores for a few more rounds each session. Change happens when there is a volley between myself and Self. Neither is more correct than the other. Both, if not all selves, are existing.

There are several instances in this section where the reader is offered the choice to sit, stand, or continue lying in bed upon waking. In all three of these positions, the reader/performer has multiple touchpoints with the ground or the Earth and can bring awareness to where those connections are happening. Sitting, standing, and lying down all offer opportunities for interdimensional expansion; mindful engagement in these positions can prolong or instigate a deeper listening toward the self and a slowing down of the tendency to relinquish full consciousness over to the identity of the me-myself-and-I’s. It is wise to take full advantage of every opportunity to bring awareness to the points where your body is touching the Earth – or more so where the Earth is touching your body. The Earth is closer to Self than we are to ourselves; therefore, we have so much to learn from Listening to the Earth. Choose with responsibility, practice, and then choose a different way the next time and practice again.

The voice is to myself as Earth is to Self. Something like that. Let's get into it.

In this section, the reader will be asked to engage with their voice. Sometimes, it's the voice in relation to the body or the body in relation to rest. Other times, it's the voice in relation to memory. Memory as a keeper of identity and a log of physical existence in place. On Earth. In *Incantation to find the limits of the body* (p. 44), Joel Rust instructs the reader/performer to sing and focus on the body, and then to not sing but to imagine singing. This score leaves open the location, the positioning of the body, the time of day. Other scores will ask the reader to consider these conditions as they approach performance and practice. I find it helpful to reflect on the nuances of both preparations.

Very Small Sonata by Bobby Barry (p. 52) is a piece that develops very quickly, one that, after several performances, can inspire a reflex of listening to Self. In this score, Barry engages the vocal mechanism with a primordial hum – the most me-myself-and-I tool to catalyze the shifting from the Self to the myself. A hum sonically represents the forming of a distinct identity, as this bilabial sound is a signal of development and a form of communication from baby to Mother or source. Most of our ancient sounds utilize bilabial hums as the building blocks of words that symbolize home, mother, or origin. In *Very Small Sonata*, Barry has the reader activate their inner voice by reading the score to a textual limit while also overriding the externalization of that inner voice by asking the reader to produce a grounding, embodied hum. Then, Barry instructs the reader to change pitches once the eyes reach another textual limit. Lastly, Barry asks the reader/performer's body to remember the original pitch from the beginning of the piece and return to this sonic center. This composition is quite useful in oscillating between inner and outer voicing, listening and sounding, reading and realizing. Vocalizing on a hum (what is, in my opinion, the event horizon of the Self, the last free exit before one enters the arena of Myself) and then eventually opening the hum back into the free space of sound, space, and reverberation is a very productive daily practice.

Soon, the text of the score will become memorized, absorbed into the soft tissues of the eyes, into the rhythm and muscle memory of the heart, at

which time the reader needn't look at the score to know when to change. The change is right there. The change is next. It is upon you. Me, Myself, and I. The change has begotten itself. Listening to Self. We were just somewhere touching the Earth as it happened.

EMPTYING THE CUP

You are invited
to find a place where you can sit or lie down comfortably
to release as much weight of your body into the earth as possible
to take a moment to tune into your breathing.

With every outbreath, you are invited
to release any preconceptions or assumptions you have around listening
to release any knowledge or concepts or ideas you have about listening
to release any memories or experiences you have of listening.

When you feel you have released all preconceptions or assumptions
all knowledge or concepts or ideas
all memories or experiences

Then you begin.

SHARON STEWART

"Empty your cup" is a Chinese saying that is often attributed to a famous conversation between Zen Master Ryutan (also called Lung-t'an Ch'ung-hsin, 760-840) and the scholar Tokusan (Te-shan Hsuan-chien, 782-865). Another version features the 19th-century Japanese Zen master Nan-in and a university professor inquiring about Zen.

THE MEMORY OF NOW

for solo harmonium or for harmonium with sonic/vocals

Sound the sounds of now
Until a memory arises

Sound the memory
Until a secret arises
Within the memory

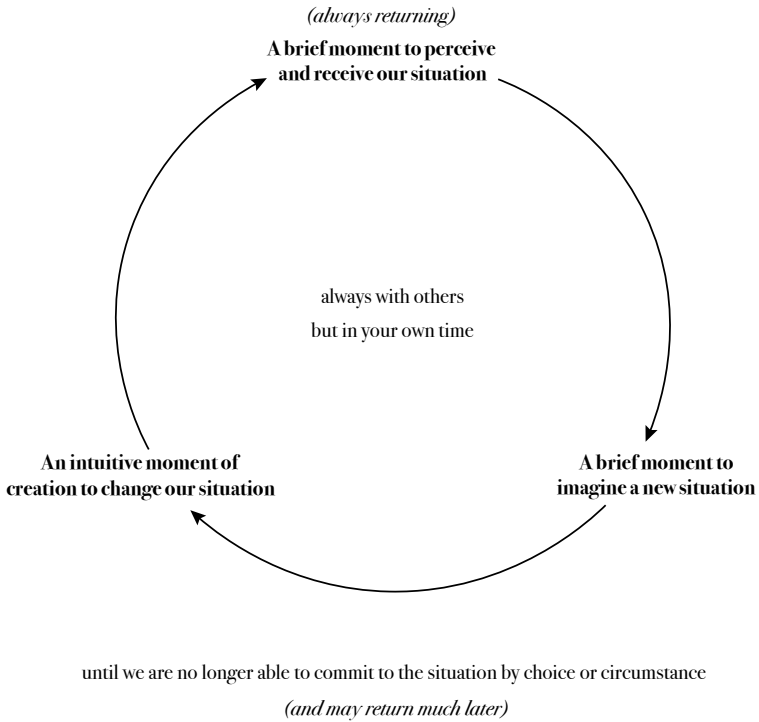
Allow the secret to surface
Until it is no longer secret

Sound the surfaced secret
Back through time
Until there is no distinction
Between memory
And Now

IONE

Originally created as a commission for Jacob Greenberg, 2021

ANYTHING AND NOTHING



JACK HERSCOWITZ

Written for the Amorphous Collective; with gratitude for Ximena Garnica and Shige Moriya

IN STITCHES

- Remember the first sound in your life that you can recall.
- Remember a sound of a voice from your childhood.
- Remember a sound from the past week.
- Stitch them all together in any order, and remember them as a sequence or layered together.

MIYA MASAOKA
For Pauline, with love, 2022

CICATRICES

Every body has a scar, sometimes multiple scars. Each scar is unique. Consider a scar on your body. Think of its contour, the line/curve/shape it creates like some abstract drawing. Consider its texture, the unevenness of the skin there as you touch it, the color contrast too. Touch it if you want to be reminded, but be gentle on yourself should the trauma remain quiet. This scar is your score. Play from the scar, listen to the sounds it would create. Use its contour and texture as guides. Be intense. Do this alone or organize a gathering of scars.

RÉMY BÉLANGER DE BEAUPORT
2022

LISTENING/REMINISCING

Take a moment to try to remember a sound which is no longer in your life.

Close your eyes, take 3 deep breaths and consider:

Why is it gone?

When did it leave?

How often did you use to listen to it?

How did it make you feel to hear it?

What else do you associate with it?

When you feel you are done with your sonic reminiscing, gently snap your fingers next to your ears and open your eyes simultaneously to bring you back to the present time.

C. LAVENDER (LAVENDER SUAREZ)

TO OPEN A WOUND

walk closer to your
quiet
memory

hold it with your hands

remember where you used to
hold it
in your body

find the center

what does it need?

if it feels right,
open the wound
at your own time
and rhythm

GABRIELLE HARNOIS-BLOUIN

BECOMING GLASS

for flex ensemble

Sit/stand in a circle

Be like reflective glass

Allow yourself to be penetrated, shattered by the sound

Embody the sound of the glass shattering, cleaving at angles

Maybe you break in large sheets, maybe you form tiny specklike grains
(after all there are a few different types of glass)

Allow yourself to feel the space traveled by the shattering glass

Reflect each other

Repeat the process

ALINA JACOBS

I AM LISTENING

I am listening

I am offering a sound

If this sound is followed, developed by a co-player, then I continue

If not I stop after a while

I am listening

I am offering a sound

If I feel that my sound is used in any way by a co-performer, then I continue

If not I stop after a while

I am listening

I am offering a sound

If I feel that my sound affects the group sound in a positive way then I continue

If not I stop after a while

ALEXIS PORFIRIADIS

2022

BUZZ AND BREATH DUET

Listen to the buzz (in your ears, in the room) and listen to the exhale of your breath as a duet.

KAREN WERNER

INTERSTITIAL RESONANCE: PRATYAHARA

1. Sit in a chair or on the floor with your back against a wall. Close your eyes and your ears, or use earplugs.
2. Move inward. Allow your breath, like pouring a cup of water, to fill from the bottom to the top. It travels down to the root of your perineum and fills up through the collar bones.
3. Explore the spaciousness of your inner chamber of resonance without the distraction of the outer senses.
4. Now open your eyes and ears to bring the external senses back into play. Notice the differences between your inner and outer world.

SEETHA LAKSHMI SHIVASWAMY

MINDFUL EXERCISES FOR THE ANTI-COMPOSER - 1

When you wake up from your night sleep
Just stand still for a moment.
And before going out of the bed, try to make a sound with your voice,
Any sound you can comfortably make.
While you maintain that sound, think of the first word or few words that
come to your mind.
Start to articulate them in whatever order they emerged,
And repeat them like a mantra.
Either out loud, whispering, or in your head.
Repeat them as much as possible until you feel thirsty, hungry or out of
breath.

ASLI KOBANER

SOUND IMMEDIACY/INTIMACY

What is your earliest memory of sound when:

1. You moved to another place, city, country?
2. Someone you loved was born?
3. You accomplished your desired goal?

If you do not relate to any of these situations, find your own significant moments, stick with these three intimate sounds and perform them. Do it either individually or as a group.

JAIME D. ROJAS VARGAS

IGNITION

Step one

Acquire a piece of paper.

Step two

Select a writing tool. A pencil for the newcomer, a fountain ink pen for the seasoned practitioner.

Step three

Find a smooth surface.

Step four

Draw a single square box, one side at a time.

After each stroke, pause and listen.

Step five

Now, fill in the box.

Repeat this before embarking on a difficult journey.

JASON CHIU

YOUR FAVORITE WORD

for 1+ people

Think of your favorite one-syllable word (in any language). Start humming, gradually add spaces in your humming and imagine your word filling the spaces. Begin to alternate whispering, singing, and saying your word in any order. Slow the word down and speed it up. Feel the physical change between each iteration of the word. Continue until you decide the word has been expressed enough.

TREYA NASH

SHE

for one to infinite performers/singers/actors

~5 minutes

What are you thinking? Speak it. Whisper it.

Pretend She is a Pitch.

Who Is She? Look for Her in the light... in the darkness... in the shadow...

Pretend She is the whispered shadow... touch Her...

Sing to Her... Hold Her close but sing around her...

Run back to Her, for safety.

Imagine Her name. Speak it. Whisper it.

Imagine She has many names. Quickly, whisper them all.

MARIA KAOUTZANI

2022

365 ARK 366

Days 1 - 365

For every day of the upcoming year,
choose to focus on the very first sound you hear in the morning.

It can be an external sound or an internal sound.
It can be a physical sound or a metaphysical sound.
It can come from the realm of the dreams or from any other realms,
from your direct surroundings or from distant ones,
aeons away or aeons within.

Savour the sound as it is : within a pleasant feeling or not.
Savour the sound as it is : within a conscious feeling or not.
Feel : how it makes you breathe.

Stay attuned to all your breathing and listening cells
and rest,
immersed within the sound.

Expand this moment in time,
until it eventually shifts and fades away.
Discern the very first thought that comes to you as the tonality fades out.

Write that thought down in one sentence*.
Note the date, place and time, then slowly ease into your day.

Day 366

On the 366th day, at a time and location of your choice,
arrange from 1 to 365 the totality of the scored entries on a music stand,
incorporate any blank entries in sequence with the written entries.

Place the music stand close to a recorder, an audience of your choice,
and press record.

Let those 365 sentences operate as a music score,
a score that is now sounding you aloud.

After having been sonorised by the 365th entry,
listen to any words that impress themselves on your mind.

This impression is your last entry,
and also the title of your piece.

In your own time, stop the recording, script its title, duration, place and
date.

*let the metric of your sentence equal the time of a relaxed exhalation

LAURE NOÉMIE BOUDET
2022

PLACE/TIME/PLACE

check the time
with your right hand
 drum the hours into the palm
 of your left.

BREATHE (one for each minute
 after the hour)

check the time
in the city where your mother
 was born.
with your left hand run your fingers
 over the face of the clock - counter
 clock
 wise

slow, then faster.
until you feel heat in
your fingertips.

BREATHE (once, deeply)

 check the time in the city
where your paternal grandmother died.
 say the time out loud.
 say your grandmother's name.

HOLD YOUR BREATH (and check the time)

CAITLIND R.C. BROWN

NO MUSIC

directional earpiece

- Listen to the left.
- Slowly turn your head entirely to the right and take the listening direction with you. Eventually you should look to the right while listening to the front of your body.
- Fix the listening direction to the front and slowly turn your head entirely to the other side, to the left.
- Turn your head entirely to the right again and take the listening direction with you. Eventually you should look to the right and listen to the back at the same time.
- Slowly turn your head to the front, but continue to listen to your back.

DAVID HELBICH
2009/2022

SWALLOW

< preparation >

- take 1 bite of your favorite food at once in your mouth :
- listen for the total number of chews (x) it takes to finish 1 bite
- listen for the total number of swallows (y) it takes to finish 1 bite

swallow / listen / reflect

< outcome >

- divide the number of chews (x) by the number of swallows (y)
- the outcome (z) is the estimated number of feelings to jot down :
- feelings you felt so deeply when you chewed + swallowed

swallow / listen / reflect

GRECIAN HEADLIGHTS

the play is located in your throat.
breathe in.
breathe out.
breathe in.
fickle w/ the air you have
breathe in.
sensing only in movement
what you didn't realize
breathe out.

GELSEY BELL

BREATH CIRCLE

for 1+ people

Create a ritualistic space: a circle with you inside.

The circle is your listening.

Slow down. Focus on your breathing.

Every inhale, imagine the circle grows larger, encompassing anything in its path.

Every exhale, imagine the circle shrinks smaller, breaching the boundary of your flesh, going inside.

Make your breaths much slower and much longer.

Gradually...

Your inhales create a circle as big as the universe.

Your exhales create a circle that fits inside one of your own atoms.

Eventually...

Your breaths bring the circle back to your ritualistic space once again.

SARAH VAN BUREN

BE HERE NOW

Begin by finding a comfortable, relaxed, and sturdy standing or seated position

Intone the phrase 'be here now' in verbal statement, hummed tones, rhythm, or in your head

Repeat, changing one aspect

Repeat this process, like a mantra, until you return back to the beginning state

OWEN HOPPER

INCANTATION TO FIND THE LIMITS OF THE BODY

Sing alone, or in a group.

Sing any note for a full breath out, focusing on feeling the vibrations in your **vocal cords and throat**.

Do this twice more; you may change notes.

The next three notes, focus on the vibrations in your **head**.

The next three, the vibrations in your **chest**.

The next, in your **abdomen**.

Then, your **legs**.

Then, your **arms**.

Then, **throughout your body**.

For the final three, do not sing, but imagine singing, and imagine the physical sensation it would give you.

The piece ends when all are finished.

JOEL RUST

FRIENDLY ALGORITHM

Breath

Sound your environment

Breath

Sound your past

Breath

Sound your dreams

Breath

Make a movement

Breath

Start anew.

ARTUR VIDAL
For Monika Dorniak

THIS IS HOW I FEEL THIS IS WHAT I SOUND LIKE

Lone performer -

Sit or Stand

Inside or Outdoors

Concentrate on inner self, internal sounds and how you feel

Reproduce / Express vocally/bodily

As a Group -

Sit or Stand

Inside or Outdoors

Concentrate on inner self, internal sounds and how you feel

Reproduce / Express vocally/bodily together

Smaller Groups -

Sit or Stand

Inside or Outdoors

Concentrate on inner self, internal sounds, how you feel, the environment

Reproduce / Express sounds vocally/bodily at same time and/or staggered

Performance differs with time, place, environment and participants

ODETTE JOHNSON AKA MUSELEON

ACT OF BIRTHING VOICE

Your voice glows within your body.

Close your eyes and locate the place where your voice exists.

Sign, speak, and sing words of joy and empathy to yourself and your voice.

Allow your voice to bump, curl, and break.

Hold the dissonance with open arms.

Urge forth your song.

DIANA ALVAREZ

YOUR ENVIRONMENT - FIRST IMPRESSIONS

I. First thing in the morning, sit quietly in one of the rooms of your home and listen.

- What is the first sound you hear when you wake up in the morning?
- What other sounds do you hear?
- What is the loudest sound? The softest?
- Which sounds come from inside your house? Which are from outside?
- Which sounds are short?
- Are there any sounds that are always there?

II. Now sit and listen again, this time in the evening:

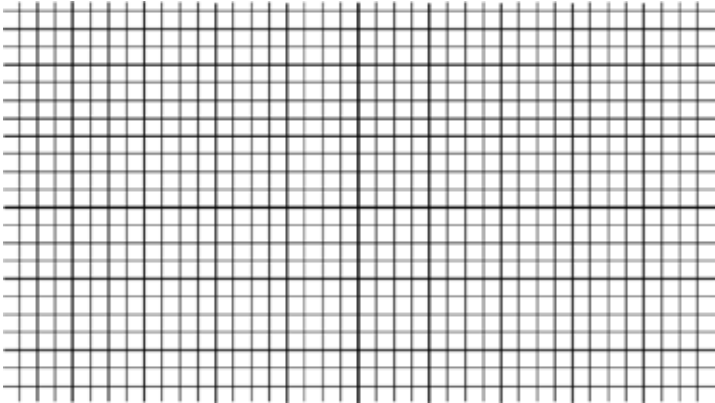
- What sounds do you hear?
- What is the loudest sound? The softest?
- Which sounds come from inside your house? Which are from outside?
- Which sounds are short?
- Are there any sounds that are always there?
- What is the last sound that you hear at night?

BRENDA HUTCHINSON

From *Daily Acclimation Practice*

DRAW, GRAPH, OR OTHERWISE ILLUSTRATE
YOUR LISTENING EXPERIENCE

draw, graph, or otherwise illustrate your listening experience



MILES JEFFERSON FRIDAY

CHROMA

Think of a color.
Does the color have a scent?
Inhale the scent, deeply.
As you focus on the color,
And its scent,
What sound do you hear?
Listen intently.
Hear the sounds outside you,
Hear the sounds inside you.
Join those sounds by making your own sound.
Repeat as many times as you like.

ELIZABETH McNUTT

INNER BODY SOUNDSCAPE

What is the soundscape inside your body? (Try listening with earplugs).

Externalize that sound with your voice, by tapping on objects, or with any instrument or material nearby.

Variation: Keep your earplugs in while externalizing the sound - and record it.

Variation: Try this exercise with a group of people. Listen to how your internal soundscapes interact.

SHERI WILLIS

VERY SMALL SONATA

for 1+ people

1.

(Beginning alone, or together with whoever may be around)

With mouth closed, hum any note for the length of time it takes you to read this sentence.

2.

Hum (a different) note as you read this sentence, opening your mouth and changing to a different note as you reach *this* point in the sentence and continuing like that until you reach the end *here*.

3.

Hum a third note (different again), opening your mouth at *this* point and changing pitch back to the same note you began with (1) until you reach this full-stop.

BOBBY BARRY

FOR SOLO LISTENER

Take several deep, relaxing breaths.

Imagine a single, sustained sound. Listen deeply to it.

Observe its contours, imagine the sound in your ears and in the space where you are.

Feel the sound in your body.

When a thought arises about anything other than your sound, or if another sound besides the one you have chosen begins to distract you, accept and observe it.

Breathe deeply and let it pass.

Then imagine a new, sustained sound.

Repeat the steps above until your sound naturally decays.

Then let it go.

CHUCK JOHNSON
2022

INVITATION TO THE GATELESS GATE

Hear the sound of your presence in the world

TRISTAN PARTRIDGE

In honor of Pauline Oliveros, 2022

II - SCORES FOR RELATIONAL LISTENING

While grounded in an individual body, the act of listening is inherently relational. To listen, whether to another or to the sound of wind moving through the branches of a tree, is to enter into a material relationship with that other. In the scores brought together in this section, participants are invited to alternately take and cede space, sensitive to the dance of interpersonal listening and response. In a Western cultural milieu in which audibility and productivity are currency, many of these scores urge us to still our sounding, to allow silence.

By way of introducing the scores in this section, sound artists and Center for Deep Listening facilitators, Sharon Stewart and Björn Eriksson, ruminate on experiences of the electric, relational space between embodied listeners – a space of pops, noises, whistles, and the “tender fragility” of wordless exchange.

LISTENING WITH OTHERS TOGETHER AND IN-BETWEEN FREQUENCIES

Sharon Stewart and Björn Eriksson

The score *They Tell Each Other Stories* by Kory Reeder resonates with our first reflections on the relationality of listening:

“Always somewhere in-between
Forming and disappearing
Of the self into another” (p. 62)

Sharon contemplates: When in a place of listening quietly with others – sometimes with others we have just met, often virtually – something happens. Perhaps a vibratory aliveness, a feeling of being held by the listening, experiencing a story woven with stillness, a settling into understanding, an opening to other bodies, an exchange beyond words. This moment has the texture of both tender fragility and robust timelessness, a permeability that can bring an explosion of the heart and a shock of warmth around the belly or eyes.

There can arise a moment of simply enjoying togetherness, the surprise at what it means to share space and time and eye contact with another person, a moment that might come into sonic expression, as in *Laugh Piece* by James M. Creed (p. 68), or – as Lílían Campesato and Valéria Bonafé write in *dispatching listenings* – that allows us to “open up to vulnerability, deobstruct access to fragilities; give way to the unsayable and the inaudible” (p. 75).

Björn revisits: In the Swedish countryside, I sit by the kitchen table, sipping coffee together with my daughter’s great-grandfather, looking out in silence toward the birches and the paddock. He is old now. All his life, he has worked in the forests, with horses, cutting trees. We are watching the snow fall and listening to the sounds of the coffee cups clinking and the old fridge’s compressor, with its 50 Hertz buzz, turning on and off. Out there in the snowy cold, his granddaughter’s horse is eating hay and exhaling warm clouds from its nose. We

are imagining being out there, listening and feeling, being with the horse as it eats and snorts every now and then. We are not saying much, if anything. Perhaps, every now and then, there is a nodding of understanding. Our conversation is silent. Late afternoon brings darkness as the snow continues to fall. Not moving much, we travel through time and space, a lifetime of listening with trees and horses. There is not much more to say before I go. Just a deep inhale and a goodbye phrase.

Many scores in this section include breathing, sounding, and performance (in motion), a way of listening to each other that one might recognize from (improvisatory) ensemble music playing or dance. The essence of this kind of listening together might sound something like this: I can sense myself; I can sense each of the others; I can sense the whole. As Rodrigo Barriga says in *Sileo*, “Performers should be able to listen to all individual activity at all times” (p. 74). In *Boundary Conditions III* by Daniel Barbiero, performers sitting intimately opposite each other focus on “combined breath-lines” and how they emerge in “bounded relationships” (p. 86). Courtney Brown’s *Listening to Connection* revels in the connection between sounding and consensual touch (p. 77), while Martine Thomas’ *Entwining 1* invites performers to hum, walk, and join both hands and pitches in a piece with eyes closed and ears open (p. 73), and Alexis Porfiriadis’ *Collective Mind* invites participants to explore modes of group collectivity and individuality through free improvisation (p. 84).

Björn listens: Static on the wires, pops, noise, and whistles. Listening to the I of IV series, the five germinal electronic tape pieces by Pauline Oliveros ... is someone there listening with me? The moon’s crescent casts the light of the sun into this crystal-cold January winter night, where I am listening with Pauline back in the electronic music studio at the University of Toronto in the summer of 1966. Eleven ultrasonic sound generators, together with a twelfth infrasonic sound generator, are set up in a heterodyned and tape-delayed system for the occasion. Pauline playing and listening in those moments on the twelfth of July, casting alchemical layers of combination tones over time, captivates me. Even more happens during the second listening.

I am present and grounded, listening with all there is. Listening in dreams with crickets, bats, whales, dolphins, humans, the planets, the stars, the northern lights, the spaces in between, beings of all sorts. The fridge in the kitchen plays along as well, and suddenly, my tinnitus enters, too! These frequencies from before – shaping my now – leading me into the future. I of IV as an incantation. I hear and feel Pauline’s hands and fingers touching the knobs, keys, and switches. I am a bit stunned, happy to be here, listening between, below, and above what is perceptible, listening with all of us across all time!

The scores offered here can remind us how relational listening shuttles our attention and awareness across time and space, a repeated passing from which fabrics of connectivity, care, and love emerge. There are scores that explore aural(ized) connections with friends, loved ones, and those in our thoughts – such as *Pen Pals* by Alexis C. Lamb (p. 90), *The Inherited Time of Ours* by Morten Svenstrup (p. 76), *Music for Wind and Voice Memo* by Yifeng Yvonne Yuan (p. 111), *distant love* by Max Gibson (p. 107), and *Breathe Listen* by Viv Corringham (p. 109). *Pulse polyrhythm* by Tristan Partridge (p. 91) invites us to explore the vibrations and pulses of beings, both very near and far away, hearing “their pulse as an echo of your own,” while Ayelet Rose Gottlieb’s *Text Score for my Ancestors* by (p. 95) offers a score of connection to “the echo of voices that sounded long ago” that reads to me like a sonic amulet.

As you explore further, it might also strike you how many scores play with virtual or digital togetherness, during which we can also listen with and through the instruments of connection and allow them to resonate. Matt O’Hare’s *Continental Drift* (*a score for collaborating remotely*) encourages letting “fingers drift” toward microphones and headphones, caressing and listening carefully to create “fissures for others to slip through” (p. 66), and Christof Zürn’s *Empathetic meditation in the workplace* brings us into contact with the sonic environment of all online participants with the invitation to imagine “a sound of empathy” (p. 72). Erin Gee’s *Intimacy Alphabet* traces the play of myriad ways of sharing, a kind of “extended technique” of the patterns and habits of online interactions, verbal and

nonverbal (pp. 64-65), while Ashlin Aronin's (durational) three-part score *Three Vibrations* explores the anticipations and appreciations that arise with the connectivity our phones offer, experienced through atypical listening to phones in vibrate mode (p. 67).

We would love to present each of the scores in this section to you here, but it is now time to extend a warm invitation: Please, take a refreshing dive into "listening with" and swim around a bit. We will hear you there!

THEY TELL EACH OTHER STORIES

How does *many* form *one*?

I don't think it is by always sounding together

It is by giving space

Perhaps not playing at all

Did you hear their sound?

Perhaps if we start simply:

Only a single tone – here and there

Lots of silence – listening

Gradually building

In general, long tones

Occasionally a gesture: perhaps only two tones

Perhaps no longer silent (or even quiet)

Flowering and decaying tones

Faintly pulsing tones

Echoing tones

After some time – we return: listening

A long sustained tone

here and there

Always somewhere in-between

Forming and disappearing

Of the self into another

KORY REEDER

FOR 5+ PERFORMERS

open instrumentation

There are two kinds of entrances:

- a) out of silence, or
- b) emerging from the sound of those already playing.

If a performer chooses to enter within the existing sounds, they must do so imperceptibly. If such an entrance is not possible at any given time, the player should refrain from entering.

Each time a performer enters, they play a long tone/sustained sound of any type.

The goal is always a fusion of sounds.

The purpose of the piece is for the performers to create spaces that will allow others to enter.

CHRISTINE BURKE

INTIMACY ALPHABET

- e Tongue clicking on “t” or “k”
- t Repeat a word several times
- a Finger flutters
- o Tapping on object with fingers
- i Wind sounds
- n Move hands in front of you to simulate touch
- s Indeterminate mouth sounds close to microphone
- h “Everything is going to be ok. Don’t worry. Everything will work itself out.”
- d Several sharp intakes of air followed by a consonant sound
- l Smile patiently and send your healing intent to your intended recipient
- c “I miss seeing you, it is always better to meet in person”
- u Cover microphone with plastic bag and crinkle
- m “Focus only on these sounds/my voice/my hands”
- w “It has been so long since I last saw you, do you remember?”
- f Open/close a lid near the microphone
- g Popping sounds
- p “Let’s generate and share positive energy, charge the space between us with positive intentions”
- y Create heat: rub hands vigorously together and approach and retreat microphone
- b “I will always remember you, how could I forget?”
- v Repeat ad lib in any combination: “Hello” “Hi” “How are you” “Hey there” “I miss you”
- k Trace any combination of large circles, triangles, and squares with your finger
- j “Here, I thought you might like this.” Virtually share an imagined drink or food item - Describe the taste, smell, and texture of it, and offer it to the recipient
- x Recount your favorite memory of the person

- q “Breathe with me” (take deep breaths that the other can follow with their breath)
- z Write the name of your subject slowly and repetitively, on a paper. Show the writing to the recipient after each iteration
- r Rub a brush over the microphone in varying intensities

Create a performance for someone you care for based on the letters in their name. The letters that spell their name become your score. The microphone is your subject’s physical and emotional proxy. Give your focus, care, and attention to them.

Text can be repeated in part or in whole, focusing on individual sounds. Each suggestion may be performed and repeated as many times as necessary to create the aesthetic or intimate “flow” that you want.

You are free to create transitions or blend between directives, but there is no going back once you have progressed to the next step.

ERIN GEE
2020

CONTINENTAL DRIFT (A SCORE FOR COLLABORATING REMOTELY)

While meeting others in video-chat software

Gently and one at a time

Let your fingers drift to the precise location

Of your microphone

On the edge of your headphones

Dangling from earbuds

Perched on your laptop

Or webcam

Caress this spot and listen carefully

To your sound

To the sounds of your collaborators

Fit yourself between the cracks

Create fissures for others to slip through

The piece is over when geographic distance

Is engulfed in a sea of noise

MATT O'HARE

First performed December 8, 2021, across several time zones

THREE VIBRATIONS

for phone(s) in vibrate mode

Lie down flat on your back and place your phone anywhere you like on your body. Remain motionless. Have a friend call you repeatedly until the phone falls onto the floor.

Sit in the darkness with your phone in your pocket. Each time you get a notification, imagine who or what could be attempting to communicate with you. Take a moment to appreciate all of the connections in your life.

Place all the phones in the room together on a hard surface. Sit, wait and listen together until the batteries die.

ASHLIN ARONIN

LAUGH PIECE

first:

sit facing someone (familiar or unfamiliar, also seated) about two metres apart
make eye contact as much and as often as you are both comfortable doing so
make a sound with your voice you can hold for a while (a hum, a whistle, a song)
if and when you smile or laugh, pause as long or longer than you need – enjoy it

then:

make a different sound, beginning again
or take it in turns, beginning again and again
or finish

a version for ensemble:

any number of simultaneous pairs singing and laughing as
above
perhaps changing partners

JAMES M. CREED
2021

BEAT FREQUENCIES

for two people, with stethoscopes

each placing their own stethoscope on the chest of the other

listening, breathing slowly, attempting to synchronise their own pulse
with the pulse of the other performer

the piece ends when both heartbeats are perfectly aligned

amplification may be used

BOBBY BARRY
2021

9% FOR PARKING

Select a partner

Sit back to back about three feet apart, so that you are not touching and cannot see each other.

Pick a number of simultaneities to experience. Three is a good starting goal.

Sound isolated short sounds of medium loudness, allow several seconds of silence between your individual sounds.

When your sound starts simultaneously with the other participant, hold your note for approximately the length of one breath.

Remain silent for a few seconds.

Continue the process until you have experienced the desired number of simultaneities.

TOM BICKLEY
1997/2005/2022

FLICKER

for three or more individuals

1. Sit, stand, or lie near the other individuals in any irregular shape.
2. With eyes closed, begin breathing at your own pace, focusing the attention on the breath.
3. Listen to the breaths around you. As you become aware of your sonic surroundings, you may vocalize a soft, short, murmuring sound (hum, click, etc.). The goal is to only vocalize when no other adjacent individuals are vocalizing. The more aware the group is of their sonic tendencies, the more sounds may occur.
4. The meditation is over when all sounds have flickered out.

ALEXIS C. LAMB

Dedicated to Pauline Oliveros, 2020

EMPATHETIC MEDITATION IN THE WORKPLACE

Organise an online meeting.
Use headphones.
Ask everyone to switch off the video,
and to unmute themselves.
Focus on your headphones.
Make contact with all the open microphones,
the people behind the microphone,
and the environment they are in.
Imagine a sound of empathy.
Imagine that the sound of empathy joined the meeting.
When you hear the sound clearly,
mute yourself and switch on the video.
When all the videos are on and the participants muted,
close the session with a friendly greeting.

CHRISTOF ZÜRN

Text score to honor Pauline Oliveros

ENTWINING 1

close your eyes—hum
a note that is different
from any other hum in
the room—walk around
the room with your hands
outstretched—when you
encounter another hand
hold it—stop walking &
stand close together—hum
the same note as the person now
holding your hand—continue
until everyone holds a hand
in each hand—when only the
ends of the chain are humming
they should get on the move to
find one another—

MARTINE KINSELLA THOMAS

SILEO

for open instrumentation

Performers begin close to each other, at any time and in any order. They will listen to each other and play in response.

Once a collective texture has been established, performers slowly move (if possible) along the space. They should eventually reposition themselves, separated from each other.

Once a new collective texture is established, performers slowly move back to their initial positions, where they continue playing until every sound gradually fades into silence.

Participants should avoid visual contact with one another and instead rely on listening as much as possible. In the case of a single performer, they should avoid visual contact with the audience.

Dynamics must range from soft to extremely soft. Performers should be able to listen to all individual activity at all times.

* Sileo – Latin for ‘I am silent’ or ‘I am inactive’

RODRIGO BARRIGA
2018

DISPATCHING LISTENINGS

for two or more resonating agents

a *dispatch* is a non-verbal message created and addressed to someone
it emerges from a creative impulse, from the desire to be listened to

[a] creates a *dispatch* and sends it to [b]
after listening to the received *dispatch*, [b] creates a new *dispatch* and
sends it to [a]

repeat while there is the desire to continue this nonverbal conversation

don't block impulses

don't get stranded with limiting technical issues

open up to vulnerability, deobstruct access to fragilities

give way to the unsayable and the inaudible

don't run time over

LÍLIAN CAMPESATO & VALÉRIA BONAFÉ

THE INHERITED TIME OF OURS

individual or group meditation

Take a long moment to memorize a dear person's, preferably parent or grandparent's, voice.

When this is clear, if you have a memory of them singing, listen to this memory. Otherwise, auralize the person sounding a long tone in your mind.

When a signal is given, sound a sound in the spirit of the dear person. Repeat the tone several times.

Gradually transform this into your own sound.

MORTEN SVENSTRUP
2015

LISTENING TO CONNECTION

Before the process, ask where you are comfortable touching.

Two or more participants stand, sit, or lie down close together.

Find a point of contact between yourself and another, creating a touch.
Let go of personal space. Breathe.

Begin to voice the connection. Reflect touch experience in sound. Any sound-producing means are welcome. You may move and shift the point of contact. Receive the sound of your partner(s) and let that also guide your sounding response. Let the combined sounds infuse your touch like visible light.

Part with one another when the sound and touch feel complete.

COURTNEY BROWN

SEXUAL PIECE (ONE OR MORE PLAYERS)

Variation I (solo). Produce and regard sounds with your body in ways that feel pleasant to it.

Variation II (duet). Produce and regard sounds with another person's body in ways that feel pleasant to it.

Variation III (ensemble). Produce and regard sounds with multiple other people's bodies in ways that feel pleasant to them.

VASSILIS CHATZIMAKRIS
For Pauline Oliveros, 2022

LATENT CARTOGRAPHIES

solo duet with imaginary partner

Performer instructions:

Imagine you are interacting with an improviser capable of splitting their persona into multiple soundstreams, each with a distinct spatial form.

As you listen and respond, explore the sonic space between mirroring and transformation.

MICHAEL CENTURY

Note for a performance using the Expanded Instrument System (EIS): "What you play in the present comes back in the future while you are still playing, is transformed and becomes a part of the past. This situation keeps you busy listening." (Pauline Oliveros, 1998)

SONG TO BE SUNG IN THE CITY

vocalist

use at least one unconventional singing technique
guttural sounds overtones clicks body percussion
modulations of vowels and consonants
different ways to use your hands over your mouth
or any other that you know or master

describe what you hear
in singing

use metaphors as well
especially those that involve
different senses stemming from listening

like a splash of sounds

the song ends
when you finish
or when all voices finish

instrumentalist

start responding to sounds coming from outside
gradually start responding as well
to the responses of others

you can start
whenever you wish

end along with the voices

DANIEL PUIG
2015

MINDFUL RINGING

for any number of players using anything with a ringing tone

Focus on your own breath cycle.

When the time seems right, play tones where inhale changes to exhale. Allow tones to interact as a function of the coincidence of individual cycles rather than trying to synchronize.

After a while add another tone per cycle at the beginning of inhalation.

Later, decrease again to one per cycle.

End when you feel compelled to do so.

Sit quietly and listen until the final tone fades to silence.

JIM DALTON
1990; revised 2022

BELL PIECE

for any number of players

Originally performed with bells, outdoors, at night, but open to other times, places, and instruments. If performed at night, players may carry lights.

Gather in a field at night. Form a circle, each person ringing a small bell. Turn and move outward from the group, each player following their own straight path. When the only bell you can hear is your own, turn and make your way back to the starting point. Continue ringing until all players have returned to the circle.

ZACH WALLACE
2004

MISSING VOWEL

five people; one room

Four people sit in the corners of a room without looking at each other.
The fifth person sits cross-legged in the middle, eyes closed.

Performance

The piece will begin when each person, in unison, prolongs a different vowel (except the fifth person, whose role is to listen to the piece).

When each sounding participant chooses to do so (or when he/she/they are no longer able to sustain the vowel), the person may stop sounding the vowel and listen to the sound of the ensemble.

However, someone must always be sounding a vowel for the piece to continue.

The piece ends when the last participant has stopped sounding the vowel and there is silence.

ALE BOREA

COLLECTIVE MIND

for a group of people

Play a **free** improvisation

Build a group sound

Listen carefully to the group sound and think carefully about what you are playing

Slowly transform **collectively** the sound into something completely different

Hold the new sound for a while. Enjoy it.

Slowly go collectively back to the first sound you created

Hold the sound for a while.

Now follow your **OWN** path for a while. Your path just **co-exists** with those of your co-performers. Carry on.

Lead collectively the music to a standstill. **Abrupt** end.

ALEXIS PORFIRIADIS
from *Words for Sounds*

CONSENSUS

for an unspecified ensemble

Start on your highest or lowest note. Enter one at a time.

Changing pitch as slowly as possible, come to an agreement with the others in the ensemble.

NOTES:

Breathe as necessary.

Some dynamic shape may be desirable.

Do not play an equal-tempered 12-note chromatic scale; this is a microtonal piece.

An “agreement” could be either a unison or a resonant chord on which all performers agree.

CAROLINE MALLONEE
2017

BOUNDARY CONDITIONS III

In a quiet room, sit on the floor opposite each other, knees almost but not quite touching.

Close your eyes and listen to yourself and the other person breathe. Hear the sequences of breaths as pitched, rhythmic sounds in a linear arrangement (breath-lines).

Focus on the compositional forms your combined breath-lines can create by listening to them in the following bounded relationships:

Inside/Outside (one breath-line enfolding another (harmony)/standing out against the other (solo))

Over/Under (one breath-line in motion above or below the other (counterpoint))

At (both breath-lines superimposed on one another (fused timbre))

DANIEL BARBIERO
2022

I KNOW YOU KNOW

The performers execute the following actions vocally:

1. On starting cue sing the first syllable of a song that you know the others may/must know.
2. Sing only the first syllable, full-lunged at any dynamics, till exhaled.
3. Proceed to the next syllable, not worrying about the syllable length.
4. Turn in the space as you please, stay static, nod to others you may hear.
5. If you recognize another song by hearing it, you are welcome to sing that song.
6. You may stop when your song is done, restart, or pause.

ALON NECHUSHTAN

THE TONE

1. One person plays or sings a tone.
2. Additional players and singers gradually enter by matching that tone.
3. Listen carefully to the group sound while focusing on timbre and adjusting the sound as desired when desired.
4. After spending a while matching the tone, begin to occasionally deviate *slightly* from that frequency. Continue to pay attention to the group sound. Aim to make the other players sound good. Alternate between the original tone and slight deviations as desired and as fits the group sound.
5. Play until the group consciousness decides the piece is over.

KIP WILSON
2022

MUTUAL DRONING

Two people move their heads close and find a common tone to sing. They can harmonize.

They join their mouths, leaving a gap, and when one starts to lose their breath, the other takes over. The now refreshed person can join back in with a new or unison tone.

This continues until it can't. Extra credit: a larger group, trading mouths.

HENRY LOWENGARD
2021

PEN PALS

for solo meditation

Imagine you are sending comfort to a dear friend who lives far away.

Send your sonic letter to them.

ALEXIS C. LAMB
2022

PULSE POLYRHYTHM

Become aware of the person nearest to you, wherever they may be.
Hear their pulse as an echo of your own.

This is your Neighbor Rhythm.

Become aware of the person farthest away from you, wherever in the
world they may be.
Hear their pulse as an echo of your own.
Add the sense of their pulse as a new layer within your Neighbor Rhythm.

Add any further rhythms you wish to explore: the pulse of the nearest
bird; the pulse of an imaginary friend; the pulse of a dear heart now still.
Allow some pulses to ebb away and return from where they came.
Invite others into the polyrhythm.
Once these fluctuations have passed,
one by one, gradually allow all pulses to fade.

Return to your pulse. Solo.

TRISTAN PARTRIDGE

In honor of Pauline Oliveros, 2022

PROXIMITY SHARING

Play both as quietly and as near to unison with those around you as possible.

ELI NEUMAN-HAMMOND
2021

GAZE

sixty second timer

sit across another

explore their

perspective and

nowhere else

at timer climax

Sing.

JESSYMINA.

THREE-LAYER SCORE

improvisation on the 3 modalities of Deep Listening

1. First Layer-Low voice: Vocalize/Sing any low note and hold it, stay on that note or gravitate to other low notes you hear. Normal sound volume. Allow silence in order to listen to other voices.

2. Second Layer-Middle voice: Sing patterns of 3 notes in any order, pitch or rhythm. Use your hands to reflect the energy and shape of your 3-note gesture. Sing or play at medium dynamic volume.

3. Third Layer-Top Voice: Imagine a melody, if you are comfortable; bring the melody from your mind to your vocal cords. Use a humming voice or soft dynamic volume.

ELIZANDRO GARCIA-MONTOYA

TEXT SCORE FOR MY ANCESTORS

I have a voice that is yearning to be sounded.
I hear the echo of voices that sounded long ago.

I sense the sounds in me.
They resonate in and around my body.

I sense the sounds near me.
I wear them like a protective cape.

I am a voice that is yearning to be sounded.
I am the echo of voices that sounded long ago.

AYELET ROSE GOTTLIEB
2021

NUMBER 8

for two people

Choose one person to lead first. Sit back to back. The leader will begin to hum, and the other will join, supporting the hum. Try this five times, varying the pitch. After, switch roles and repeat the exercise.

MARIA CURRAN

PLAY BY EAR

for two or more

out of earshot
but visible to each other

watch each other

watch each other watching

listen to each other watching

watch each other listening

wait until it is obvious you should all begin
finish when it is obvious you should finish

ALAN DUNNING

LISTEN TO THE HEART

1. betrachte einen Mensch
2. lausche seinem Wesen
3. schweige darüber

1. consider a person
2. listen to their essence
3. be silent about it

ERWIN HERRMANN

INTIMATE VIBRATIONS

at a time, when possible, sit with a person of intimacy.

sit back to back, touching.

breathe naturally. inhale, exhale. listen. sit. breathe.

Listen. for a time.

feel your partner.

feel their breath.

hear their vibrations on each breath.

after a while, on your next exhale, sing the note of their vibration.

they should do the same.

keep breathing. keep feeling. keep listening.

on each exhale, consider whether the vibrations of your partner have changed.

has the environment changed them?

if so, change your pitch.

continue for some time until the environment, your sitting partner, and you vibrate as one resonance.

MAX GIBSON

LANDSCAPE STUDY

As a group - there is never silence
 Watch and support in the spaces
 No one is alone
 At least not for long

Forming the background
 The landscape
 The scene
 The place

KORY REEDER

WITHNESSING

a score for two

Sit side by side facing the same or opposite directions, shoulder to shoulder (not looking at each other). You might instead lie down with your feet pointing in opposite directions and your heads side by side, or you could face each other and make eye contact. You will each have a turn to share and each have a turn to listen. Decide on a specific amount of time for each turn and use a timer. Decide on a topic as a jumping off point for the shares (something like “enthusiasm,” or “political despair,” or “masks,” or anything else).

The first person will share verbally for the designated amount of time. Pauses and silence are welcome, and it is fine to meander to different topics as they arise. The primary focus is personal reflections/feelings on the topic and/or what the sharer is noticing in their body rather than analysis. The listener just listens without commenting, attending to their own experience/associations/sensations/feelings/thoughts. Sounds may emerge from the listener, but not words. When the timer goes off, change roles.

Variation: Try the score on the phone.

Variation: Try the score with a tree, plant, rock, house, or pet.

Variation: Don’t speak your share out loud. Still take turns in each role.

HANA J. VAN DER KOLK

With thanks to Erin Sickler, Erica Dawn Lyle, Julia Handschuh, Lailye Weidman, Sara Jane Stoner, and many more.

CONNECTING CHORDS

One person plays a single resonant tone. Another person adds a new pitch, then a third participant joins. The third participant keeps their note while the others drop out, and now forms the foundation of a new chord. Repeat as many times as you like.

HERINE COETZEE KOSCHAK

BREATHE DEEPLY

Exhale slowly through closed teeth or pursed lips, sounding like air escaping from a tire

Vary your sound to be different (or to match) to those around you by changing the position of the tongue and teeth

Be present but not overpowering

Exhale completely

Breathe deeply

Listen to those around you, when a sound ends contribute a new sound

Repeat until those around you are no longer contributing new sounds

Breathe deeply

DREW FARRAR

2002

PRIVATE LISTENING I

for two performers

1. Overlap each other's left ear
2. Stay silent and don't move your ears
3. Listen carefully until one detaches it

HYE YOUNG SIN
2018

BEYOND MATERIALITY

Listen to a wooden chair as though you are in conversation.

What does it say?

How do you now perceive your relationship to the chair through the listening?

RACHEL J. WILSON

AUTISTIC EARS

Rest your body comfortably indoors or outdoors.

What do you hear?

Imagine that your hearing can expand.
Let the sonic information blend,
become distinct,
wash over you in waves.

Imitate a sound or blend of sounds.

Did an animal respond?
Are you conversing?

Bring your awareness from the external sounds to the internal experience
of the resonance inside this mouth
 round or sharp high or low
 as it forms a shape or not
 allow the play to carry you
 as far as you need to go

MATTIA C. MAURÉE

DISTANT LOVE

think of someone you love, who is currently far away from you.

send them your love with vibrations through the air. a mumble, a word,
a sentence, a hum, a pitch, a song, a sound, a noise, a heartbeat.

let time do its work.

MAX GIBSON

WILL YOU WALK WITH ME?

a paired listening walk for a new soundscape

Go for a walk with another person and let them guide you in a new place.

Listen to this place in the present moment.

Can you listen through the ears of your guide?

Listen to this place in the past.

Can you listen to your guide's memories?

Listen to this place in the future.

Can you listen to your guide's imagining?

What does your listening tell you about this place?

Notice the words that come into your mind as you listen.

Conclude your walk by sharing the words with your guide.

RACHEL EPP BULLER

2022

BREATHE LISTEN

Start in silence.
Listen to sounds around you.
Become aware of your breath.
Begin to sound long tones quietly on the breath.
Use any pitch.

Breathe, Listen.

Bring a friend to mind.
Sound a long tone for her or him.
Sound a different tone for another friend.
Sound for each person who is in your thoughts.

Breathe, Listen.

Send sounds out into the world.
Imagine where each sound is going:
around your room and home,
through walls and into the streets,
over buildings and surfaces,
to places remembered or imagined.

VIV CORRINGHAM

ATTENTION - SCORES FOR HERE AND NOW
(AFTER HUXLEY'S MYNAHS)

1. press your ear up to various surfaces as you go about your day.
imagine the vibrations are each place's breathing.
2. press your ear up to someone else's heart. know their body is a
machine that will one day wind down.

MISSA COFFMAN FOR FARMHOUSE ART COLLECTIVE

MUSIC FOR WIND AND VOICE MEMO

Record your lover's light breathing while they are asleep.
Play it on repeat on a windy night, until the wind and the breath merge
into one.

YIFENG YVONNE YUAN

III - SCORES FOR LISTENING WITH SURROUNDINGS

The third section in this collection gathers scores that consider the larger circles of relationship that come into play in listening with our broader surroundings. Here, performers are asked to pocket sounds and release them, to seek the resonant frequencies of their surrounding spaces, to press ears against surfaces, or to lay ears against the ground. We are instructed to open windows to let sound in, to leave sounds wherever we go, and to reinforce the sounds we hear. These scores encourage delight, curiosity, and deep engagement with the stuff of the world around us.

In their introductory essay, artists and composers Anne Bourne and tUkU offer poetic reflection on the scores in this section, questioning where we end and our surroundings begin, what our surroundings carry, and how our surroundings are, in turn, carried within us.

SURROUNDINGS

Anne Bourne and tUKU

We met over several mornings late in the year. Between us, experience of surroundings through more than one lens. Thoughts arose — body as place, geometries of time, song as archive, and the unbound intricacies of perception and sensing, that influence what is within and around us. Through chance we chose scores from this collection, to trace harmonic lines.

Does it begin with the edges of the body, the skin?

Does it begin with the first detection of sound?

Can surroundings exist *within* the body, in our memory, our imagination?

If we are talking about surroundings we have to speak to the differences in surroundings, to the experiences of our different bodies. Intergenerational fight or flight. The calm a walk can bring.

At each point, stop moving forwards and just listen.

When you find a sound in your surroundings you would like to hold,
reinforce the sound with your hands.

Place each sound inside your pocket.

Thea Martin (*Pocket Sounds for Routine*, p. 170)

I want to change my language – the land, the water. This language separates me and undermines my sense of belonging to the place that I come from. I allow my tongue to say *my mother*, my first surrounding, my first belonging. The Latin root for mother, *mater*, is essentially matter. Our entire material existence, our physicality, everything that makes us possible comes from earth, our vibrant mother.

The atmosphere, symbiotic systems of life giving, our electromagnetic fields – all are generated from the many pulses below and above earth. Subaudible magma and electromagnetic pulse moves up through the unknowable ocean, makes waves, stirs the multispecies sound field, up through the many atmospheres to orbit with planets in our solar system, through an infinite black hole, to return.

Imagine a tree rooted in dark soil stretching its branches firmly and wildly up and out creating space for green leaves to appear and unfold. In its full crown the tree receives the rising sun's rays in a gentle morning breeze.

Ina Otzko (*three rituals for earth and man*, p. 147)

The origin, the real history of place may be received through the soles of our feet on the ground. There is an exchange that can happen in each step, a quality of touch. Imagine footprints are a reciprocal imprint, a grounding based on our relationship to the earth, a resonance through stone, sand, water, soil, mycelium, to the soles of our feet. Every time a new footprint occurs, new information is received and transmitted. We become coalescent. We walk in the places we walk...pick up two stones. Some of us are surrounded by nature, some in urban settings, some in a sphere of historical oppression, a war. Some are safe.

pick up two stones

feel their individual shapes

place the stones on your flat palm

Tina Mariane Krogh Madsen (*[sound-stones]*, p. 166)

When we decide to rest our tongues and listen to all that is *surrounding us*, what language awakens inside of our bodies?

When you think you've heard everything, listen more deeply.

Leila Ramagopal Pertl (*We ARE hear*, p. 152)

There are libraries within us that reflect everything we have listened to since our skin began to sense sound. Each sense organ stores truth, and creates a kind of sound library of the vibratory impulses we receive from our surroundings. Can those who can find stillness listen for those who cannot? Can those who can listen in community do so for those who are in isolation? This state of *listening* may also bring ease to the surroundings. A balm.

Can you imagine the sound of all the heartbeats in an ecosystem? Our listening itself reaches to connect with shared resonance.

Stretch your ears until you can hear the sound of the Universe.
Then sound it for as long as your breath lasts.
China Blue (*Listening to the Universe*, p. 156)

Even within the life affirmation of a multispecies sound field, we override our own intuitive signals to listen. Beyond the many species being made silent, made absent, there are cultures for whom only their names remain. What does a disappeared culture or species become? Can a cultural topography surface from the ever-growing archive of once lost symbols and sounds, of communication and identity – the library of our body?

Intuitive knowledge arrives through a sensorial spectrum of perception, to become creative expression. Expression moves in the potent microbial air as sound, connecting surfaced memory from across time, body to body, a microtonal shimmer through the ear.

listening, your memory of this sound intermingling with your surroundings
eyes still closed, touch an object or surface within reach...
Alexandra Spence (*Listening, For Awhile*, p. 138)

We sing. That's what we do. From our mother, singing to us what her mother sang to her. If we are not sensing the information the songs carry, it is not because they are not there; it is because they are dormant, waiting to be remembered. An instinct library, an intelligence of knowing. My mother spoke in song and my father in food, the primary tongues that shaped my own sovereign creative articulation. The practice of sharing song and food together held the collective experiences of joy and celebration, grief and mourning, activism and protest. I was raised understanding these practices as foundational to both the nurturing and the fortifying of community as home.

Origin in this way is embodied, protected and transmitted through sound, through voice, rhythm, movement, dance, food, spice. In a sentient community premising aurality, the sonics exchanged become a language *body*. Language binds the community in an ever-vibrant and modulating sound field. There is a reciprocal influence between language and felt experience within the surroundings that embraces all living beings in the radius.

for a long time.
play an almost inaudible sound.
Richard P John (*listening piece VI*, p. 126)

I am thinking about how we understand *elder* through the life cycle of a plant, understanding that a plant begins with a seed. The elements – *water, earth, air, and fire/the sun* – grow it...it moves through a cycle to the culminating stage of a blossoming flower. After the flower comes the fruit. Once the fruit ripens and falls from the plant, things begin to rot and go back to the earth. Around the blossom...full bloom...the pollination stage, bees and birds start moving things around. The seed is usually imagined at the beginning, which in a human life cycle we associate with embryo. Can you imagine, for a plant the seed comes out of the end of the cycle, before it becomes a plant? This is what we get, according to plants: seeds come from maturity. It is imperative to pass that seed on.

Do you remember blowing dandelion seeds to measure time?

Civil dusk is the moment when the center of the Sun is
6 degrees below the horizon in the evening.
...when the moment of civil dusk starts
Listen to the rhythm of time
Anna Luyten (*civil dusk*, p. 157)

A community is felt, read, composed. From the seeds of Oliveros, the text scores shared in this edition form a community around a book, quotidian gestures suggesting ways to begin to enter the library of our body.

To bring ease. Hold balance. Embody a balm. Create surroundings.

ECOCHOIR

Listen to sounds around, aware of your breathing.
Begin to sound very quiet long tones on your breath, quieter than the sounds around, just audible to you. Use any pitch.

Continue, now just audible to people on either side.

Continue, imagining your tones moving outwards to be just audible to everyone in the space.

Let your long tones flow outside to the land. Really imagine where each tone is going: over the ground, among buildings, trees or water. Send out your sounds to meet the ones already there.

Now imagine your sounds blending with and responding to that soundscape. No longer limited to long tones, let your voices be free to use any sounds that feel appropriate.

VIV CORRINGHAM

FROM THE MIDDLE OF A CLEARING

From the middle of a clearing in a forest or similar space
the top of a rise or mountain
the middle of a lake
the center of a town square, sports field or parking lot

A: Turn to face the loudest sound you can hear at the edge of the clearing.

B: Turn 180 degrees and listen to the difference.

C: Scan the edge to find a sound that contrasts or complements those at A and B.

D: Turn 180 degrees and listen to the difference.

Make a composition using ABCD, recalibrating as new sounds emerge.

HOLLAND HOPSON
2022

SCORE FOR “DEEP SMELLING”

Enter into an environment otherwise undervalued or deprioritized: patches of grass in between strips of asphalt road; an apartment building’s refuse room; the corner of an urban lot.

First, allow for passive sensing. Breathe deeply and notice any smells that come to you. Do this for about 3 minutes.

Even if faint, try to discern fleeting aromas. Notice also a lack of smell.

Next, pursue smells in an active engagement—seek out surfaces, materials, objects, and entities which are safe to come into close contact with and smell deeply.

You may need to invent words to denote smells as you capture them.

Trust that whatever you are sensing is all you need know in this moment.

You are invited to write down words, phrases, memories, colors, or even textures that articulate the smells of this space.

ALLIE E.S. WIST
2022

IT IS. WHAT? IT IS.

Seek out an environment plagued with intrusive and distracting stimuli (e.g., a traffic island in the middle of a congested thoroughfare; a big-box store jammed with holiday shoppers; a crowded sports bar populated by drunk frat bros). Situate yourself within that environment and absorb the sensory onslaught without judgement, regarding it with the same degree of equanimity as one would the weather or the change of seasons. When your environment's tonal center reveals itself, harmonize with it.

DAVID JASON SNOW

LISTENING AT KREGME

individual meditation

1.

Listen for a place that attracts you.

Place yourself in the centre or in the periphery of the place.

Through the sounds surrounding you, listen for the basic feeling of the place.

When this is clear, listen for the present basic feeling in your body.

Dissolve the difference.

2. (optional)

The basic sensation of the place might tell you stories about the place long before any human activity. Open up to the possibility of receiving sensory information about this.

MORTEN SVENSTRUP

2018

LISTENING/SPEAKING IN TONGUES

A score to be performed as a group soundwalk at a university campus.

Stop 1

Use two pencils and tap them, matching the pulse of everyone in the group. Resonate with the space.

Stop 2

Think, write, and speak aloud the names of Black, Indigenous, People of Color professors, colleagues, scholars, friends, and partners who influence your practice.

Stop 3

Walk away and find a place on your university campus where you can listen to the surrounding voices, steps, and echoes of this building.

AMANDA GUTIÉRREZ

Context: This soundwalk score is meant to be executed on a university campus. The score prompts audiences to reflect and listen to the political dimension of the university soundscape. The score was printed as a postcard, translated into Spanish, French, and English, and handed to each attendee during the walk. *Listening/Speaking in Tongues* (2022) responds to Anzaldúa's essay *Speaking in Tongues, a Letter to Third World Women* (1981).

IN HARMONY WITH CITY

In your favorite city,
visit a tall building and go upstairs.

Find a window through which you can overlook the cityscape
comfortably.

Open the window
and
listen carefully to the sounds through it.

Pay attention to the rhythms generated by the city:

the flow of cars,
chirping birds,
and
the whisper of human existence.

Feel the difference in the speed of those rhythms.

What rhythm of the city is synchronized with your respiration?

Breathe deeply in harmony with the rhythm of the city.

KENTA TANAKA
2022

DISAPPEARING BY LISTENING

find a place with a continuous sound

listen to the continuous sound

blend in

MINERVA MARIA JUOLAHTI

LISTENING PIECE (VI)

for a long time.
play an almost inaudible sound.

RICHARD P JOHN

SIT OVERLOOKING

Sit overlooking a busy intersection.
Set a mechanical metronome to 40 bpm.

Observe the things that are changing the slowest.

Duration: approximately 15 minutes, or until the metronome stops.

YUVAL ADLER

HOME

for musicians and non-musicians

Walk around the house and find a sounding object.

Explore the space with eyes closed and holding the object.

Perceive the space for the first time.

Listen to each room – How is the acoustic? What resonates? Is there an echo?

Stay in the most reverberant room and go to one corner.

Play your object against a corner and then facing an open window or door.

Once you are done, lay down on the floor with your object against your heart.

Listen to your inner flame.

MAR ALZAMORA

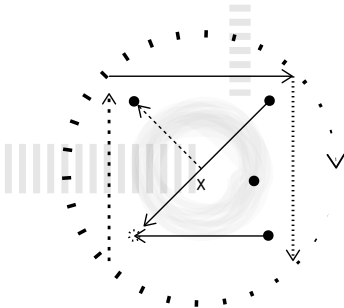
SOUNDING ROOMS

for the instruments of rooms and the actions of the performer

Choose an instrument (corners, walls, window, door, light switch, curtain, etc.).

Choose an action (sit, walk, jump, touch, hit, clap, breath, etc.).

Vary your tempo and loudness during the performance.



Variation 1:

Sit in the center of your room
and listen for the length of two
breaths.

Then sit up and clap once,
walk to the nearest corner, and
clap once.

Clap once at each corner.

Walk along the walls,
footsteps tracing the boundaries
of your room.

Switch on/off the lights.

Touch the walls with your hands,
scan the walls horizontally/vertically,
and go up/down if any obstacles appear.

Open the curtain totally/partially.

Open the door, listen, the other room fades in.

Open the window, listen, the outside blends with the inside.

Go back to the center of your room, stop the performance.

NEVAL TARIM

Dedicated to Pauline Oliveros, 2022

WINDOW PIECE | WALL PIECE

for one person

Window Piece:

Face a closed window. Pick up as much sound through it as you can.
Then open it inch by inch. Note how the sounds become more apparent,
and in what order they arrive.
Once the window is fully open, collapse the order and hear everything
together.

Wall Piece:

Face a wall. Pick up as much sound through it as you can.
Imagine opening the wall inch by inch. How do the sounds grow? In
what order do they do so?

KILLIAN KIUTTU
2022

FIND A WALL

Find a wall.

Listen to the wall.

Hear what the wall has to say.

Remember the sound of the wall.

Engage the wall.

Dissolve the wall.

What is the sound of this wall-less space?

Listen.

GLENN WEYANT

BECOMING A TIME TRAVELLER

Stand in front of a painting. Recognize the sound of its colours, forms and shapes.

Feel its rhythm – listen to this composition for a while.

Now, go one step deeper. Hear the strokes of the brush applying the paint, the beat of the hammer putting together the frame... hear the breath of the painter. Combine these sounds with the composition of the painting, hear its past and its present.

Let your ears be drawn into the material. Hear the movements of the atoms, changing ever so slightly. Follow their movement until they dissolve in their far afield future.

EVA JESKE

LISTENING AT HOME

Close your window and/or your door.

Listen to the sounds of your room.

Focus on one sound source, take a deep breath in, and when you exhale allow your voice to extend your listening experience - by joining the sound or repeating it. Do this again for the next two breaths you take.

Then shift your attention to a different sound source and repeat the same process.

Do this for a few more sound sources that you hear - one sound at a time.

Your voice might help you to identify the different qualities and characteristics of sounds that exist in your room. When performing this exercise, try asking yourself questions such as –

- Does this sound last longer than the length of one (two, three...) breath(s) of mine?
- Can I join or repeat the exact pitch of the sound that I hear, or is it above/below the range of my voice?
- Can I still hear the sound whenever I vocalise it, or can I only hear it when I stop?

YIFEAT ZIV
2021

DOING AND UNDERGOING (PO90)

for solo or ensemble

Move around the space you are in, slowly, changing things. Changes can be small – a slight change in the position of an object, for instance – or not so small.

Whenever you change something, begin by giving attention to the situation before you intervene. Then notice everything you can about what it is like to make the change. Then notice what the altered situation is like.

When you are done, take some time to look around the space with all its alterations.

FRED EVERETT MAUS

With thanks to John Dewey

QUIET ROOM

Sit in a quiet room for a period of time. Write down all the sounds you hear. Listen for even the most subtle. Record yourself slowly reading the list. Take a moment after each word to bring that sound back into your mind.

LANDON CALDWELL

CAPTURED SOUND

go to a room with a window. open the window and observe how the sounds of the outside penetrate the sounds of the inside. focus for a while on a single, specific sound (e.g., birds, people outside, wind, etc.), and capture the sound in your mind. then, close the window and imagine that the sound flies around the room trying to find a way to escape. after about a minute, open the window again, let the sound out, and close the window.

GONI PELES

OPEN - A - WINDOW

Can you imagine an open window?

Can you imagine what is on the other side?

Can you imagine a breeze floating through the window? What qualities does it have?

Can you sound the message that the breeze carries to you?

HANNAH LEE

LISTENING, FOR AWHILE

for a place where you can sit/walk/stand for a time with your eyes closed

Listening, for awhile

hum the pitch of a sound you hear
humming for a full outbreath

listening, your memory of this sound intermingling with your surroundings

eyes still closed, touch an object or surface within reach, feeling the material, texture, density

feel or imagine this surface/object vibrating, hum a tone at which it might resonate

listening again, to the interaction of these tones, and your surroundings

eyes still closed, what can you smell, can you imagine the source of this scent, can you hum a tone that might emanate or resonate from the source of this smell

listening again, to the interaction of these tones, and your surroundings

eyes still closed, tasting, the air, the inside of your mouth, does the air make a sound as you move it around on your tongue, hum this sound, taste it as it resonates in your mouth, your throat, your head, feeling as it vibrates through your skull, your bones, your body

listening once more, but also feeling, smelling, tasting, the interaction of these tones, of your surroundings

open your eyes, the first sight that you grasp, say this word.

ALEXANDRA SPENCE
2020

CONTEMPLATION I

for one or two performers

Listen to your surroundings.

Play in response.

Sounds should not be louder than the surrounding space at any given time.

Variation:

Become a sound in the space.

Either a sound already present in the space or a new different one.

RODRIGO BARRIGA

2022

INSTRUCTION FOR NON-HUMAN LISTENING NO. 11

Listen for a single sound that stands out to you. Try to make this sound with your voice. Repeat this sound over and over, making it quieter and lower in pitch each time you do so. Observe how this sound differs as you repeat it.

JOHN TIMNEY

Co-created with the BE THE SEA project

EYE PIECE

look at a sound

(a wave or another

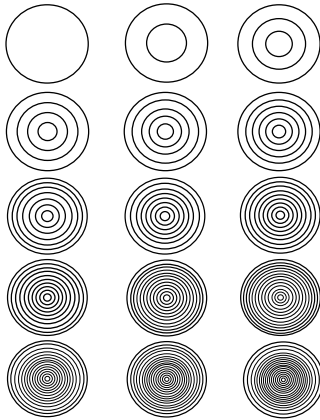
activated object)

embody its energy

KEVIN CORCORAN
2022

PERSONAL DISTRIBUTIONS FOR PAULINE

a spatial-categorical exercise



Begin with what appears to be an undifferentiated field of sound (in which you are but an occurrence).

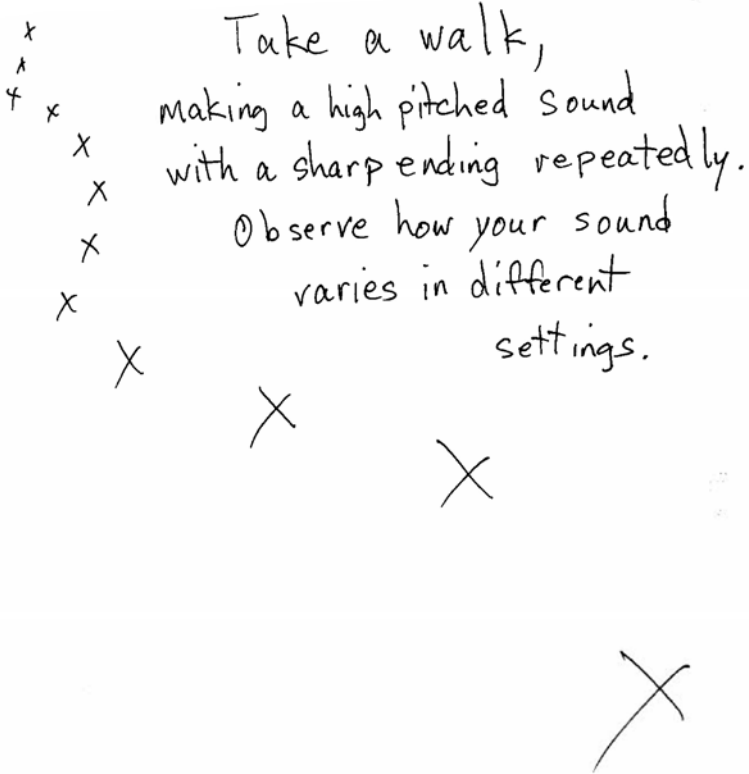
Mentally divide this field into two sites: the near-local of all sounds occurring within a certain distance from you and the far-local of all sounds occurring beyond that distance.

Alternate your attention between the two sites, first slowly and freely, then accelerating the alternation until it is rhythmic, then until the difference between the two sites dissolves and becomes whole again.

Repeat. Each time, attempt to further subdivide the total field into one more layer than last time.

BEN ZUCKER
2021

ECHOLOCATION



KATHY KENNEDY

10,000 STEPS

Requires:

Walking boots

Compass

Step counter

Recording equipment of choice (not essential): notebook; sketchbook; camera; portable sound recorder

Stand at your front door, facing away from your house. Take a compass reading.

Walk 10,000 steps away from your house in as direct a line as possible.

If something blocks your way look to the left and right to ascertain which direction will allow you back on your direct line soonest.

Take that path.

Once you have walked 10,000 steps, sit and listen for an hour.

If you wish you may sketch, note, or otherwise record what you hear.

CHRISTOPHER J ROBINSON

WEST COLLINGSWOOD WALKING MEDITATION

Begin walking at a comfortable pace.

Allow your arms to swing freely by your side.

As you become aware of your breath,

Bring your attention to the rhythm of your walk.

When you have found your body's rhythm,

Notice how the environmental sounds interact with your rhythm.

If you become lost in thought, just begin again.

Has the rhythm of your walk changed?

To be practiced in as many outfits and locations as possible.

NATHAN WATTS
2022

REWIND

Go somewhere in your neighborhood and stand there awhile.

Feel your body's connection to the earth.

Listen globally to the sounds all around you.

Start walking very slowly. Imagine that every step moves you backwards in time by hundreds of years.

You are moving through millennia.

The sounds around you may become augmented by old sounds from another time.

These old sounds may have been made by humans, animals and machines that no longer occupy this space.

These sounds may have been made by beings that no longer occupy this planet.

Who do you meet?

SARAH VAN BUREN

3 RITUALS FOR EARTH AND MAN

Imagine a tree rooted in dark soil stretching its branches firmly and wildly up and out creating space for green leaves to appear and unfold. In its full crown the tree receives the rising sun's rays in a gentle morning breeze. Repeat until you have created a forest. Invite the forest to communicate through you.

Take a walk. Look for a stone, stop and listen to its story. Pass it on.

Close your eyes. Let your fingertips gently touch your face and trace every part including the ears. Listen to the sound of your face and connect it to your body. Sensing your sound, open your eyes and share your face in its own chosen form.

INA OTZKO

MEMENTO MORI

Place in the jar:
Photos, receipts, tickets, matchbooks,

Shake.

Reach in and grab the first.
Hear its sound:
Humming, throbbing, buzzing, stinging,

Listen until you are still.

Reach in and grab the second.
Hear its sound:
Rattling, shuffling, rustling, crackling,

Listen until you are still.

Repeat, awhile.

Put them in order:
Shotglass, pinecone, marble, whistle,

Attempt to assemble a story to read.

Take one away, and try again:
Pencil, toothpick, pinwheel,

Read forwards, or backwards, or sing along,

Or hum, fingers in ears.

Continue until you have only one left.

Hold on to it, or not, and

Wait.

TIM FEENEY
2017

AUTUMN WALK TO AN IMPROVISED PERFORMANCE

Listen –
When days grow short,
And the deciduous leaves start to fall to the ground,
It is then you can find a pile or drift
of the dry discarded detritus to kick through.
Listen to the rustling, white noise they make as you move along.

Look –
Pick up a leaf, or two, or more.
What draws your interest?
Their colour, their pattern, their size, their shape,
Something else?

Play –
After selecting and discarding,
use your chosen leaves as visual inspiration for a performance.
Immediate or considered,
With others, or alone.

TIM BUSHNELL

WINTER WALKING

Go for a walk every day.

Listen to what the
snow, ice,
sun, wind,
trees, birds,
structures, and beings
tell your body about this place.

Keep listening.

RACHEL EPP BULLER

Note: I created and followed this score for 120 days of winter walking in Edmonton, Alberta, while visiting there on a Fulbright fellowship.

WE ARE HEAR

sonic dreamtime wonderlands for sharing our favorite places

Remember a favorite place, or place of great comfort.

Let 3 expansive breaths take you there.

Listen Deeply. What do you hear? Keep Listening. When you think you've heard everything, Listen More Deeply. Notice what you hear.

Slowly turn yourself 180° in your space or imagination.

Listen Deeply. What do you hear in this direction?

Begin to sound your place, using voice, objects, or instruments.

If you are in a group, listen for your collaboratively created place of comfort.

LEILA RAMAGOPAL PERTL

UP

Wake before the sun.

Prepare a morning drink of your choice.

Pay attention to the unique sounds and visual transitions your drink creates.

Find a comfortable position outside.

Breathe in the transitions of the morning while your body continues to wake up and prepare for its day.

KERI LEE PIERSON
2022

INFLATION

Undersound: Ujjayi breath

Inflation / What is it?
Keep expanding

breathe in – and in – and in – in in in in in

till no more room
cannot take in any more
cannot TAKE
anymore
cannot take any more

How does it end?

BOOM	and bust	
BOOM	and bust and bust	it's unavoidable
	busted broke blasted	again again again

Or

breathe out	breathe out	breathe out
just give and take	breathe in	it's unavoidable
it's a give and take	and out	it's life
give and take	that's all	that's all
give and take		

EMILY XYZ
2022

LISTEN HERE

(listen, hear)

Sit right here

Relax

Breathe

Listen out

Listen in

then

Let your ears wander off

to way over there

Let those adventurous ears listen

all the way back to here. . .

What do you hear?

BRIAN PERTL

2022

LISTENING TO THE UNIVERSE

Stretch your ears until you can hear the hum of the Universe.

Then sound it for as long as your breath lasts.

Repeat.

Do it as a group.

CHINA BLUE

CIVIL DUSK

Civil dusk is the moment when the center of the Sun is 6 degrees below the horizon in the evening.

Sit in front of your open window or on a bench in the park
when the moment of civil dusk starts

Listen to the rhythm of time

Listen to the sound of homecoming people

Listen to the pets

Listen to the sky

Listen to the insects

Listen to the music in cars

Listen to the traffic

Listen to what happens on the roofs

Listen to the kitchen sounds

Listen to the silence of eating people

Listen to the falling evening

ANNA LUYTEN

GÊ MORPHÉ LÓGOS (FOR OBJECTS IN A LANDSCAPE)

Creatures, landscape features, structures and objects provide topological listening possibilities. Orient your ear toward one or more of the following. Listen intently. Build relations through sound. Feel free to add to this list of objects:

LAKE	POLE	BUSHES	WINGS
BRANCHES	SKY	VALLEY	BRIDGE
STONE	TOWER	LEAVES	FURNITURE
FOOTSTEPS	GRASS	RIVER	FENCE
WIRE	DRAIN	WAVES	HILL

JOHN GRZINICH

PLAN FOR OBSOLESCENCE

Find a piece of technology that you have replaced with something newer but still keep around. A cell phone, a TV, a toaster, a blender. Turn it on. What sounds does it make? Sing or hum a drone. Why did you replace it? Imitate the sounds of the device vocally. Why did you keep it? Improvise with it in a duet. Turn off the device and stop vocalizing.

ENSEMBLE DECIPHER

SOLO MEDITATION // FAVORITE SONG

Listen to a recording of your favorite song

(through headphones or earbuds)

Listen as though you've never heard this song before

Focus your listening on the highest sounds

Focus your listening on the lowest sounds

Lower

Lower

Quickly remove an earbud/headphone from one ear

Alternate focusing your listening on your favorite song and your external environment

Try to listen to both at the same time, in equal parts

Stop the recording

remove the remaining earbud/headphone

and imagine your favorite song continuing

for as long as you wish

JAZ THOMASIAN

YOUR EAR IS A MICROPHONE

Step 1

Find a place to sit. Listen to the surrounding environment and receive the sounds with no particular hierarchy or importance and with no filter. Listen until you are quite sure you've heard all the sounds.

Step 2

Begin to classify the sounds into 3 categories with regards to how they affect you; pleasant, unpleasant and neutral. Write down your 3 lists on a piece of paper.

Step 3

Cycle through steps 1 and 2 as necessary.

You may keep the list or mail it to someone, along with the instructions for this piece.

CASSIA STREB

SOUNDTRACK LISTENING LEVEL 1: PLUG YOUR EARS

1. Plug your ears so that you don't hear any external sounds.
2. Hold this position for 10 seconds
3. Suddenly unplug your ears – what's the first sound you hear?
4. Write down everything you can about this sound:
 - What is it? Where is it?
 - (How) does it change?
 - What do you associate with this sound?
 - Is it a sound that you expect to hear in this sonic environment? What does that mean to you?
5. Write down any other observations you noticed from the moment you plugged your ears.

BRENDA HUTCHINSON

Excerpt from *Daily Soundtrack Listening*

SOUNDS FOR SAFEKEEPING

Take a mental note of your favourite sounds you hear during your day. At the end of the day place these sounds carefully into a shoebox for safekeeping.

When you want to revisit these sounds, take the lid off and listen to what's inside.

ROBERT COLEMAN
2022

LOVE BY ANY MEANS

for 1-100 performers

Ride a bike recording ambient sound as you pass people, preferably at some point on a bridge when the seasons change.

Sit in a crowded impersonal zone (an airport, a franchise café) and eavesdrop on at least three conversations while humming softly into the noise, varying timbre to note affect. (You may record the noise, hum, or combination thereof.)

Walk on a crunchy substance (leaves, ice) and make gentle clicking noises.

Dance to this music live-streamed or replicated by your beloveds for some innocently complicit audience members.

EDIE EMANUELA MEIDAV

STONE MILL

Collect things:

Pebbles, twigs, buttons, grass,
Pennies, letters, marbles, sand,
Acorns, thimbles, numbers, snaps.

Use them, or not.

Find a place:

Inside and out, wet or dry,
Hot and cold, flat or hilly,
Bright and dark, full or empty.

Listen until you are still.

Listen to something near.

Find a sound from far away.

Listen to something far.

Find a sound from close by.

Listen to something future.

Find a sound that has happened.

Listen to something past.

Find a sound that might happen.

Be present.

TIM FEENEY
2016

[SOUND-STONES]

pick up two stones
 feel their individual shapes
 place the stones on your flat palm
 stretch out the arm
 place your other flat palm-hand on top, so the stones are between these
move the palms in each their direction, let the stones move
so they touch each other
find a rhythm
 let them sound for a while
 (close eyes to enhance the listening)

TINA MARIANE KROGH MADSEN
2020-21

THE MATTER OF SIZE

Find the smallest object you can examine or observe: A rock? An ant? A morsel? Breathe it in. Imagine its life in whatever form that is. How does it exist in the world? How do you exist around such a thing? What can you learn from it?

Find the largest object you can examine or observe: A tree? A building? A mountain? Breathe it in. Imagine its life at such a large scale. How does it exist in the world? How do you exist around such a thing? What can you learn from it?

STACEY BARELOS
2022

LEAVE A SOUND WHEREVER YOU GO

Leave a small sound wherever you go for any amount of time.

The sounds should not be made while traveling but only at instances where one stops or sits. Destinations only.

The piece is over when you run out of sounds or when you want to stop.

The piece can also be over when you return and pick up all of your sounds.

This can be done alone or with other people.

ERIN DEMASTES

INTIMACY

Placing one's ear to a surface and listening – a surface is chosen with respect to itself and its potential for filtration, resonance, transmission: such as walls and windows, borders of openings, sounding apparatuses, bodies.

ROBERT BLATT

POCKET SOUNDS FOR ROUTINE

Begin a walk you routinely take. Attempt to divide your walk with four relatively equally spaced points between start and end.

At each point, stop moving forwards and just listen.

When you find a sound in your surroundings you'd like to hold, reinforce the sound with your hands.

Place each sound inside your pocket.

The next time you take this walk, at each point, recall and re-create the sounds you've kept in your pockets.

Can you remember the sounds?

Can you listen to them now?

When you are ready (now, today, tomorrow, next year) empty your pockets.

THEA MARTIN
2021

IV - SCORES FOR LISTENING ACROSS SPECIES

In this fourth section, we encounter scores that invite us to introduce ourselves to trees, listen with grass and chlorophyll, imagine ourselves as whales, improvise with dogs, become aware of the language of fungi, and remember the heartbeats of snails. Together, these twenty-five scores propose Deep Listening as a practice grounded in collaboration extending beyond human performers to encompass conceptual and concrete engagements with what Oliveros, in her 1971 introduction to *Sonic Meditations*, termed “all forms of life.” In a time of ecological collapse, in which we seek new modes of relating to, and creating within, our changing environment, the scores in this section provide opportunities for rediscovering relations with the more-than-human world.

In the following essay, artist-researcher and Deep Listening practitioner Iris Chun-Tzu Chang shares her own practices of listening in partnership with stones at the ocean’s edge and offers a poem made up of moments of interspecies relation gathered from each of the scores in the section that follows.

WHAT IS IT LIKE TO BE LISTENING LIKE A STONE?

Iris Chun-Tzu Chang

The earth is also sound
guided by sound
and so are all things of the earth
Rocks are her ears recording all of her events from the beginning
My earth body returns to hers
where the earthworm also sings (1)

In Spring 2022, I began a two-month residency in Hualien. Located on the east coast of Taiwan on the Pacific Ocean, the place I lived in was a remnant of an old military bunker built in the 1970s close to where Hualien Creek outlet meets the sea.

Every day, I went to the seaside for a walk, sitting on countless stones, listening to the ocean waves coming from nowhere and everywhere, as if I were a stone living quietly on the beach. I started to record the sound coming from the ocean through stones – the vibrations of ebb and flow, the touch of a boundless body of water, the memories of the earth in rise and fall, the rhythmic breathing in between silence. It was the very first time that I listened to the ocean sound in stones.

I couldn't help wondering what it would be like if our bodies transformed into giant ears sensing the vibration of the world all around. The state of awareness was heightened the moment I listened to it *deeply* – we, the stone and I, are inter-beings embraced and carried by mother earth.

I turned the intersubjective listening experience between the stone and me into a text score – it is an evolving listening memo for my future self and an invitation for others to explore their own experiences and sensations of more-than-human listening, individually, and together with others.

The poetic and open-ended attributes of text scores give us space to play with imagination. Our imaginative practices of interspecies listening blaze a trail

for us to listen across individuals in an unconventional way, expanding our capacities to understand each other more gently and creatively as human beings. At this moment, a sense of multi-dimensional listening occurs: we are received and “connected to the whole of the environment and beyond” (2). Could we be more *human* (*humaine*) by going through (*un*)able to *be-more-than-human* experiences? Could we be more empathetic across species?

The following collective score and poem, *Listen, We Could*, was created through a process of collaging moments from every text score in the Listening Across Species section of *A Year of Deep Listening*.

Listen, We Could

We Could: find a tree to be with

Listen: whispering crickets / sometimes they just listen / sometimes they listen while they are being heard / how do they sing with human sounds? / breathing soil / the skin of the world

We Could: close your eyes and / compose accordingly, responding to its energy / find some gulls / join the air / breathe, exhale, blow into the wind / transformed / a fish / a heartbeat of a snail / a huge whale swimming alone / can you distinguish between the different songs?

Listen: is it breathing too? / their words move through the air

We Could: ask the tree a question / return your focus to the animal’s breathing / then, ask yourself whether you felt threatened or comforted / listen to the pitches they howl / at the root of the tree / dialogue of unspoken rhythm / move along the music of the tree

We Could: listen to the bird / take another deep breath while watching where it goes / play as if suspended in air / melding together in the vastness of one living body: the sea

Here, I would like to invite you to create your own listening score from that which most moves you in the gathering of scores that follows, echoing the

words Pauline Oliveros once wrote: “Returning to where the earthworm also sings, deepest listening is for that which has not yet sounded” (3).

No matter if we are listening as humans or as stones.

-
- (1) Pauline Oliveros, “The Earth Worm Also Sings: A Composer’s Practice of Deep Listening”. *Leonardo Music Journal*, 3. (1993): 35.
 - (2) Pauline Oliveros, *Deep Listening: A Composer’s Sound Practice* (Bloomington, IN: iUniverse, 2005), xxiii.
 - (3) Oliveros, “The Earth Worm Also Sings”, 35.

DO SNAILS HAVE HEARTBEATS?

Make a sound that suggests a heartbeat of a snail. Repeat this effort until you make a memory of a heartbeat of a snail.

SENEM PIRLER

MUSHROOM LANGUAGE

In the vicinity of live mushrooms (or where they might appear seasonally
– a forest, a field),
locate yourself. Plant yourself.

Become aware of the language of mushrooms and fungi.
Their words move through the air.
Perceive those words,
decipher them as impulses that are also intended for you.

Consider the intention of the mushrooms; help them
deliver the message.

TRISTAN PARTRIDGE

TREE ROCK NEBULA

for three^x performers

sit stand relaxed comfortable
eyes resting
breathing in time

Tree moves sings or plays

rooted
breathing soil
staunch position home
subterranean reaches
nexus of community
vital connection

fractal branches
stretching time
stately pace responding
leaves toward sun
drinking air

one thousand years standing
beyond language

Rock moves sings or plays

when you were young
lava
you flowed the infant Earth

now cooling
in stillness

rest
patient
the skin of the world
listening

Nebula moves sings or plays

primal undulations

stars our blood cells
eons our steady heartbeat

every moment primordial

Together

on the other side
we begin again
infinitesimal

expanding
nearly unison
across orders of harmonic magnitude
joining vibrations
quantum cosmic
every point the center
every moment now

BEN RICHTER
2021

SUMMER SOLSTICE

for a group at dusk

Each person finds a tree to be with

Inhale

Exhale

Introduce yourself

Whisper your name 3 times

Each time louder and slower

As long as it takes, listen for a reply

Whisper permission to touch 3 times

Each time louder and slower

As long as it takes, listen for a reply

If granted permission

Touch

Sound appreciation until you feel complete

This piece is over when there is no more sound

(For my children and their future in the making)

MICHELLE GIROUARD

LISTEN LIKE A STONE

Put a stone on your left ear
Close your eyes and
Listen,
Inhale and exhale, until you breathe like a stone

Put a stone on your right ear
Close your eyes and
Listen,
Inhale and exhale, until you dream like a stone

Put a stone under your head
Close your eyes and
Listen,
Inhale and exhale, until you sleep like a stone

IRIS CHUN-TZU CHANG

NIGHT SINGERS

(TEXT SCORE FOR TEMPERATE REGIONS)

Begin this ritual on the 15th day of July.
Once it is dark, walk to the nearest area of vegetation.
Listen. Did the insects start to sing yet?
Check each evening until you hear them.
The first night they call, listen for ten minutes.
Focus on one type of call.
Expand to the full soundscape.
Focus on a single insect caller.
How do they sing with human sounds?
Repeat nightly.
In the fall, notice the decrease in singers.
Continue nightly until they stop singing.
Visit one more night to make sure they've stopped.

LISA SCHONBERG

CRICKETS

Instrumentation: For any ensemble

Duration: As long as necessary

Designate one performer as a reader. The collections of words below should be read aloud in any order and repeated as many times as desired.

Other performers should listen to the reader and respond. Picture each word before you play.

Score:

Quiet Field Wind Grass Seeds
Leaf Tree Ground Sky Clouds
Endless Forever Limitless Dust Air

Jump Skip Hop Fly Spring
Bound Skitter Crawl Still Flutter
Float Glide Leap Bounce

Chirp Chirping Peep Sing Quiet
Quietly Softly Trill Silence Stillness Wait
Song Waiting Whispering Whisper

Crickets

NIKKI KRUMWEIDE

GARDEN

In the garden, flowers bloom, differently, together.

They listen to the sun rise and fall.

They listen to the sky break and fall upon them as dust made of light.

Sometimes they just listen.

Sometimes they listen while they are being heard.

The group becomes the garden.

The group discusses the sounds that the flowers hear.

The group plays and records these sounds.

The group discusses the sounds made by the flowers.

The group listens to its recording while playing the sounds made by the flowers.

IOANNA VALSAMARA

INSTRUCTION FOR NON-HUMAN LISTENING NO. 18

Attune to your surroundings and imagine the world of the sea with all its marine life from the nanoplankton to the gargantuan; from the warmth and light of the sunlight zone in the shallows to the blackness and cold of the Abyss and the Hadal. Two extremes melding together in the vastness of one living body: the sea.

EMMA BACON

Co-created with the BE THE SEA project

A FISH. TRANSFORMED.

You are a fish. Transformed.

You are 60% water. Your brain and heart are 73% water. Your lungs are 83% water.

Can you hear the water flowing through your body?

Your skin is 64% water. Your muscles, your kidneys: 79% water. Your bones are 31% water.

Can you sound this water?

This water is tears. It is sweat. It is blood. It is saliva.

This water regulates your body temperature

This water absorbs. It absorbs shocks for the brain and spinal cord.

This water is survival.

You are a fish. Transformed.

Can you hear this water?

Can you sound this water?

AYELET ROSE GOTTLIEB

A THOUSAND MILE SONG

The sounds of the biggest whales, blue and fin, are so deep and sung so far underwater that at times they might carry for up to a thousand miles, in less than an hour.

Each player imagines himself to be a huge whale, swimming alone far down in the ocean, making occasional sonic gestures.

The others wait and then hear, respond.

The rumbling tones are extremely low, so push your instruments as far down as they go, making singular, signature tones that identify who you are.

Everyone gets quieter, fades down along with the lowest and deepest of whales.

DAVID ROTHENBERG

From Movement 2 of *One Day We'll Know Why Whales Sing: A History of Whale Music in One Hour*

SEAGULL SONG

Find some gulls.

Listen to them.

Copy/echo their sounds on your voice or instrument.

Continue for as long as you like.

Follow the curve of a gull's flight with your voice or instrument.

CLAIRE GORMAN

HELLO BIRD

For voice or instruments.

To be played solo or in a group.

Take yourself to some place with a natural sound environment.

Start in stillness.

Listen to the sounds in your environment.

Gradually begin to listen for bird voices.

Begin to whistle a melody for a bird with your voice or your instrument.

Listen to the birds.

Whistle another melody or repeat the same melody of a bird.

Listen to the birds.

Slowly connect with one of the singing birds.

Listen to the bird.

Slowly begin to answer or whistle a melody or talk to the bird.

Listen to the bird.

Repeat the whistle conversation as much as you like.

Connect with another bird as you wish.

MARIE-CÉCILE REBER

2022

57 BUZZARDS/WATER TRAILS OF THE CERISO

Look up to the sky. Imagine yourself as a buzzard hovering over the earth and the water trails of the Ceriso, riding the thermals, high in the sky. Play as if suspended in air, with a variety of timbre, bow speed, breath, pressure, dynamics and pitch variation/embellishment.

PAMELA MADSEN

From the opera *Why Women Went West*. For Pauline Oliveros, 2018/2022

LISTEN TO BIRDS

When you have a little time, listen to the birds.

Choose a spot where you can be comfortable for a time.

Listen.

How many birds can you hear? Can you distinguish between the different songs?

Choose one to follow until you think you know its entire call. If you know how to write music, imagine the notes written down. If you don't, think about how you would graph it on paper, tracing the rising and falling sounds and the length of the individual notes.

What do you imagine them saying?

Let your mind take flight. Try to hear the message.

Picture yourself as a bird flying alongside the ones you're hearing. How does it feel to be 'free as a bird'?

Come back into your own body. Carry the flight and the birdsong with you through your day.

K. A. LAITY

HOUSE CENTIPEDES (ARE NOT OUT TO GET YOU)

The next time you see a house centipede in your house, stop and take a deep breath while noticing it.

Take another deep breath while watching where it goes.

What is the centipede possibly sensing?

Who might hear it when it stridulates?

What surfaces in your home might best carry its stridulations?

What are its favorite parts of your shared home?

Allow yourself forgiveness for any house centipedes you might have smashed.

Acknowledge that they rarely sting, they have trouble penetrating skin, successful stings are mild, and allergic reactions are very rare.

Let your housemate go on its way.

LISA SCHONBERG

WHEN A DOG HEARS

Watch a dog listen to their
surroundings.
Move your head like the
dog moves their head.
Make no sound.
Imagine the most unlikely and
surreal source you can for
every sound you focus on.
Then, ask yourself whether you
felt threatened or comforted.

ALEX GOODALL

WIND BLOWS, DOG BARKS

Walk (or sit) and listen to the wind blowing,
join the air,
breathe, exhale, blow into the wind
walk (or wait) until you find some dogs (or they find you)
utter, emanate, bark with them

SOFY YUDITSKAYA

SOLO MEDITATION // SLEEPING ANIMAL

Sit quietly near a sleeping animal

Listen to the animal breathing

Listen, in turns, to each of the tiny sounds the animal makes as it sleeps

Imagine other sounds the sleeping animal might make

Return your focus to the animal's breathing

Try to align your breaths with theirs

Listen to your unified breaths

JAZ THOMASIAN

DUO FOR OBOE AND WHIPPET*

1. Find a good-natured whippet. Give them lots of treats.
2. Play or sing long tones. Bend pitch up or down as desired.
3. When the whippet starts howling along, listen to the pitches they howl.
4. Start your next long tone a short distance away from the pitch where the dog's previous howl ended. (Try not to match the dog's pitch exactly: they may not like that!)
5. Play for as long as you and the whippet like. If the whippet walks away, stop playing and don't follow. You can try again the next day.

*transcribe for other instrument/voice/dog/animal-type as appropriate

EMILY DOOLITTLE AND IDRIS DONUT (DOOLITTLE)
2022

DIALOGUE OF DOG

(SYNERGY OF RITUAL IN JOY/EXPERIMENTS IN RECOGNITION
OF MISSING WHEN NO LONGER)

Imagine:

Breath blows hot sound on face/wake up

Body enters the flow of ritual, repetition/tail wags happy distortion in air

Dialogue of unspoken rhythm with occasional unexpected

Dog runs down 1, 2, 3 steps, looks through spindles/wool fur against wood

7 more steps/a momentary halt, dog sneeze of anticipation

Faster, leap, skittle scratch across wooden floor/expectant bark of/

Eye beam contact, hearts beat, sit, wait, the daily chew then leaped for/this
is the moment

Repeat repeatedly to fade

Use:

Strings

Woodwind

Contact mics

Dog leads

Blanket

Ceramic/metallic bowls

Water

Boxes of dog treats

Dog bags

Bouncy balls

Pieces of wood

CLARE ARCHIBALD

OLD WASP
(IN THE FALL)

When you see a slow, tired wasp in your house, acknowledge it and take a long breath.

What did it do in the time it took you to breathe?

What is it seeking? Is it breathing too?

Take another deep breath. Consider where its nest might be.

Do you think it sensed some of the same things you sensed in your shared home?

Keep breathing and watch the wasp.

If it's an inch or more it's probably an old queen, living her last hours.

Are her wings tattered?

She will be warmer inside than outdoors, so consider letting her stay.

LISA SCHONBERG

FROM "UNDER_SCORE : CIRCUMSTANTIAL SCORES"

from *Underscores: partitions circonstanciées*



Les branches d'un arbre quelconque.

6 violons.

Plutôt lent.

Dans un sens, puis dans l'autre.

réparties sur tout l'ambitus.

Au pied de l'arbre, si possible.

The branches of any tree.

6 violins.

Slowly.

In one direction, then the other.

Distributed across the pitch range.

At the foot of the tree, if possible.

FRÉDÉRIC MATHEVET

TREE WISDOM

Go for a walk outside

Find a tree and sit next to it

Ask the tree a question

Repeat as necessary

LEX GARCIA

MOVING INTERSPECIES ENCOUNTERS

Find a tree. Stand close to it. Listen. Move along with the music of the tree. After you feel you have harmonized yourself to this particular acoustic niche, vocalize. Sing together.

NINA SÄÄSKILAHTI

V - SCORES FOR LISTENING WITH LAND

Section five offers scores that attune listeners to the land that supports us all and of which we are a part. Here, we listen with river rocks, with driftwood, and in response to the waxing moon. We are invited to attune to cycles of bodies, from the microscopic to the cosmic, to connect with the cardinal directions, and to become hills. Two of the longest scores in this volume appear here. Candice Hopkins and Raven Chacon's *DISPATCH*, which was written in the context of the Dakota Access Pipeline protests at Standing Rock, issues a critical call for the protection of land and Indigenous sovereignty in the context of existential threat. Annea Lockwood's *Bayou-Bourne*, a meditative piece for six players, tasks each performer with embodying the ebbs and flows of a different tributary of the Bayou River, the river that flows through the city in which Pauline Oliveros was born and raised. Each of these scores, in its own way, contends seriously with what it means to listen to, and with, land.

As a preface to this collection of scores for listening with land, Lindsay Dawn Dobbin – a Kanien'kehá:ka/Acadian/Irish water protector, musician, sound artist, and storyteller – offers a personal story that brings together reflections on air, voice, prayer, and a Ruffed Grouse.

RUFFED GROUSE

Lindsay Dawn Dobbin

“Make your last audible breath a sung tone.” –Pauline Oliveros (1)

Ruffed Grouse. I know you through the sound I’ve heard in the woods at sunrise: a deep, thumping, drumming sound made by beating your wings. The sound slowly begins, like all days, and quickly builds to a crescendo. More of a drone than a rhythm, it echoes the unfolding light of dawn – a suspension that is both gradual and instant.

Your wings may not be for flying, but your sound travels far throughout the forest you commit your life to.

Today, I find you, lifeless yet warm, on the road, at the edge of your forest. A car hit you, yet your body doesn’t show visible signs of trauma. It just looks like you are resting. I gather your body in a blanket and carry you to a nearby riverbed. The water is low, so I walk across the boulders to the middle. As I walk, the idea to harvest your wings, a practice in my grandmother’s culture, comes to me, and I ask Creator if this would be okay. An eagle flies overhead: a clear yes. I reach the centre of the river and lay your body upon a large rock, a grandfather.

I stand in silence. I’ve never harvested wings before, and I’m not sure how to be in this moment other than to feel the water at my feet and look at your body. Over time I begin to see my body in yours and yours in mine. I reflect upon width and how arms/wings are an extension of the lungs and heart. I feel how my arms are a place of possibility and manifestation, of extension.

I say a prayer.

I then move the knife from my pocket to the inside of your left wing. My other hand is on your chest, holding your body in place. Before cutting, I push a little bit on your chest, and out of your mouth comes a sound: your voice!

I am surprised and startled and humbled. I stop, as your body has come back to life. Animate through sound. It is terrifying, strange, and beautiful.

But no more sound emerges, and your body returns to stillness.

I then understand that the weight of my hand allowed the last breath you took into your lungs before you died to expel. Like wind passing through a reed, the air vibrated the folded flesh of your throat, conjuring your voice.

How grateful I am to hear your voice. I hear your life in the sound. I hear the forest in the sound. I hear the expression of creation. I hear life letting go. I hear love. I hear the air and your body and the world alive. I hear spirit. I hear our connection.

The sound awakens me.

I pause for some moments, listening in this presence. The air expands, and your voice is now hanging in the sky. I am standing underneath your voice on the riverbed, in silence, in awe. Here, I understand the source of sound, your sound, my sound, and the expanse of it. Our voices as rivers that are part of the never-ending water cycle, flowing through all of creation.

Now your wings and the memory of your voice are with me, and an eagle has your body. In a way, you are now flying.

(1) Photograph of archived program for the sixth session of Oliveros' The Women's Ensemble, 1971, MSS 102, Pauline Oliveros Papers, Special Collections & Archives, UC San Diego. <https://library.ucsd.edu/dc/object/bb76514114>

SOUNDFIELD MEMORY RESTORATION ARCHIVE #3

walking land acknowledgement

Can you imagine the sound of all the human footsteps that have softly pressed this land for 15,000 years before us; the rock surfaces, the soil, the tree roots, the mycelium filaments, the microorganisms, the underground rivers, the molten streams, the fire?

Can you imagine the resonant frequency of the earth in response, the microtonal array above?

ANNE BOURNE

WATER BODY

Listen inwardly
to the water
in your body.

Externalize the sound
into the ocean, river, or puddle.

AKARI KOMURA

2022

ELEMENTAL JUNCTURES

1. Situate yourself in a place where water and rock meet
2. Listen to the rate of water's movement, until you sense it in your nervous system
3. Listen to rock's pace, until you hear it in your breath
4. Now settle your listening attention here where water and rock meet
5. Listen for what you hear
6. Repeat in various locations, repeatedly

SUZANNE THORPE

PO 90th Listening Meditation, 2022

RAINDROPS

Listen to the raindrops falling on your roof.

Listen to the raindrops falling on your umbrella.

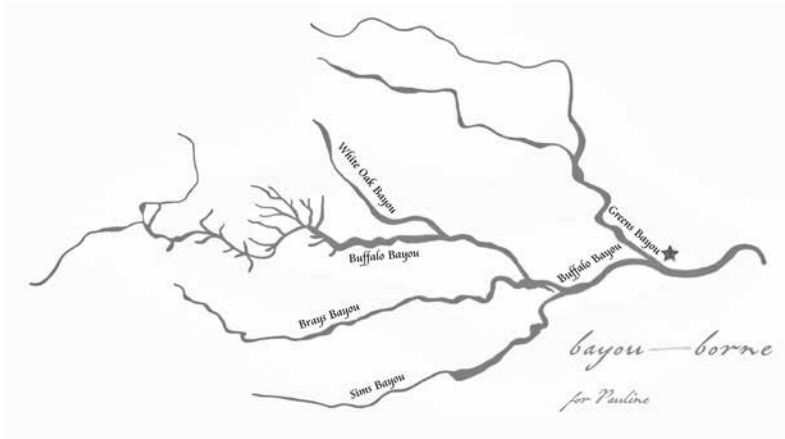
Listen to the raindrops falling on your skin.

AYAKO KATAOKA
2022

BAYOU-BORNE

for 6 players (vocalists and/or instrumentalists)

Duration: 20:00 minimum



PERFORMANCE NOTES

This is a map of the ‘mother’ bayou flowing through Houston, Texas – Buffalo Bayou – and its main tributaries: Greens Bayou with a secondary tributary, White Oak Bayou, Brays Bayou, Sims Bayou, flowing left (West) to right (East). Bayous such as these are slow-moving streams or rivers, often with marshy borders, in low-lying floodplains.

Bayou-Borne is for six players, vocal and/or instrumental. Read as six lines/parts with Greens Bayou taken by two players who converge. The players can be separated spatially initially, moving freely, then coming closer together at the various bayou confluences, finally, with all six converging at the star (Houston) and continuing on to the end of the map (Galveston Bay). Time is read left to right.

Although the map is not highly detailed, elements such as thickness of line and contour can guide decisions in such parameters as timbre, density, and tempo. The player interpreting Buffalo Bayou starts on the channel farthest to the left and then moves downstream, incorporating interpretation of the many small tributaries which distinguish it from the other bayous. Players start by creating distinct and individual lines (while remaining aware of the overall group texture), then when a confluence is reached, players indicate this by interacting – creating a combined line as they converge spatially. The use of extended techniques is an important element.

While these rivers normally move sluggishly, their character changed powerfully during Hurricane Harvey (August 2017), when rapids formed, currents accelerated considerably, and placid bayous became fierce conduits of floodwaters that devastated the Houston area and caused many deaths. Hold this in mind while moving through the lower section (from the confluence of Sims Bayou and Greens Bayou with Buffalo Bayou and out to the Bay) by darkening timbres, increasing density and turbulence – by creating intensity rather than high drama.

Duration is open but should be a minimum of twenty minutes. Decide on a timeline for the entries and confluences in advance.

SAMPLE TIMELINE FOR A 20-MINUTE REALIZATION

- 0' Buffalo Bayou player enters
- 2' Brays Bayou player enters
- 3' Sims Bayou player enters
- 5' The two players of Greens Bayou and White Oak Bayou enter
- 7' Player of White Oak Bayou converges with Buffalo Bayou player
- 11' Player of Brays Bayou converges with White Oak and Buffalo Bayou players
- 12' Player of Sims Bayou converges with Brays, White Oak, and Buffalo Bayou players
- 14' The two Greens Bayou players converge
- 17' All players converge at the star

Usually, one of the players will be stationary (e.g., a percussionist) and can cue these entries.

The map should be projected onto a screen facing the audience, enabling the players to read it while being mobile and the audience to follow the topography of the bayous.

Buffalo Bayou Park Cistern would be a richly resonant performance location for this version. This is an 87,500-square-foot underground water reservoir chamber, now decommissioned and empty, administered by the Buffalo Bayou Partnership.

Pauline Oliveros grew up in Houston, and I have imagined that as a child she knew one or more of these rivers intimately.

ANNEA LOCKWOOD

Dedicated to Pauline Oliveros, 2016

Composed for the exhibition "Still Listening: New Works in Honour of Pauline Oliveros (1932-2016)," a memorial celebration and conference in June, 2017 at McGill University in Montreal.

INSTRUCTION FOR NON-HUMAN LISTENING NO. 8

Stand as close to the tide as you dare. Listen to the ebb and flow, feel it vibrate through your body. Listen to your body as you tune into the vibration. What does it feel like? Can you vocalise it?

DHARMENDRA MEHTA

Co-created with the BE THE SEA project

LOVE SONG FROM THE OCEAN

for 1 to 5 performers

Collect a group of seashells, possibly of different sizes and shapes.

Choose a pair of seashells from the group and start rubbing them together with little, gentle circular movements.

After a few minutes, start to explore how variations in speed and pressure bring out different sounds. You are encouraged to explore also how the grip of your hand on the seashells affects the sound and resonance.

Enjoy the small and big differences,
make pauses whenever feels right.

When you feel that you explored enough, put the pair of shells back in the group, or in the Ocean.

LIVIA SCHWEIZER

DRIFTWOOD & SEASTONE

for one or more players

From a seacoast, collect pieces of wood that have been rubbed smooth by the sea.

From a seacoast, collect stones that have been rubbed smooth by the sea.

Using water, hands, and/or electronics, continue the process the sea began.

Let the objects speak alone and together, revealing their current and future selves.

MATT HANNAFIN
2018

RIVER ROCKS

for one or more performers

Position yourselves along one or both sides of a river, creek or stream.
Gather pairs of two to ten rocks each along the way.

Respond to sounds you hear around you by tapping or rubbing the rocks together to make quiet, deliberate sounds. Surround each sound with silence and listening. Gently toss two rocks into the water.

Repeat with the remaining rocks, responding to the sounds around you by tapping or rubbing the remaining rocks together and then tossing two into the water.

The piece is over when you have no more rocks.

HOLLAND HOPSON
2022

FOR VOICES IN DISTANT LANDSCAPES

Take your recording device to a peaceful place in nature. Settle in. Make yourself comfortable.

Breathe and listen to the sounds of the place. Immerse yourself, recording the environment for a while.

Breathe in deeply. Vocalize along with the sounds of the landscape. Record your vocal vibrations with nature for a while.

After you return home, share the recording of your voice and the landscape you chose. Join other voices and places by combining your recording with your friends' recordings.

GRETCHEN JUDE

DISTANCE

for occasions when view is expansive

- Trace the contour of the landscape/horizon using voice or other instrument.
- Shift bodily orientation 90° and repeat the instruction above.
- Repeat four times until original vantage is reached.

ALYCE SANTORO

For Pauline Oliveros on the occasion of her 90th Birthday, 2022

STONES/WATER/TIME/BREATH

Site-specific: outside, by the water, any body of water, like: a pond, the ocean, a lake, a stream, a river ...

Materials: stones. As many or as few as desired. Maybe they are already there.

Performance:

Arrive, set a start time, start.

Use the stones as elements or implements to make percussive sounds on the water.

Play the water with the stones.

Play singly, together, rhythmically, with solos, triplets, common rhythms, irregular rhythms, cycles, patterns, with no rhythms.

There can be pauses.

No speaking.

When you feel the piece has ended, end the performance.

DEAN ROSENTHAL
2012

SOUNDFIELD MEMORY RESTORATION ARCHIVE #2

Can you imagine the sound of all the rivers you have stood beside, stepped into?

'...you see it's like a river, and if the river troubles you then what you have to do is be of the river, which is flow...' Joe Catalano, 1998

ANNE BOURNE

INSTRUCTION FOR NON-HUMAN LISTENING NO. 12

Hold the shape of a rock in your mind, feel it with your tongue. Make the sound of its taste in your mouth.

LOUISE MACKENZIE

Co-created with the BE THE SEA project

DISPATCH

Dispatch #1: The Call



This rock is under threat.
We need to gather here to protect it.
Our actions begin and end at this place.

PLAYERS:

Hosts – People who live and have lived here for centuries.

Spiritual leaders – Indigenous people from any tribe or nation.

Front line activists – (Native and non) ready and willing to engage directly with police, militia, or construction crews.

Militant Indigenous people – Group of their own. Willing to engage in direct action. Not necessarily in collaboration with front line activists or the hosts.

Narcs – (Native and non) undercover police. Any one participant can be a narc.

Reporters – Chronicle for those outside the grounds (as well as inside the grounds).

Politicians – Bring attention. Appear to be listeners. Also there for face time.

Counter-surveillers – To surveil the police and encroachers.

Helpers* – (Native and non) bring supplies, food, or a necessary skill. Stay out of the way. Take minimal space and resources.

Witnesses* – Listen and observe.

Artists – Engage in creativity, but also self-agenda/promotion. Have the potential to aid the camp in forming its identity. Their artwork can use up resources (water, heat, electricity).

Gatekeepers – Maintain the entrance to the camp. Vet those who enter. A host or trusted by the hosts.

Temporary campers/sympathizers – Bring attention to the cause, temporarily. Cannot or do not know how to belong to the camp.

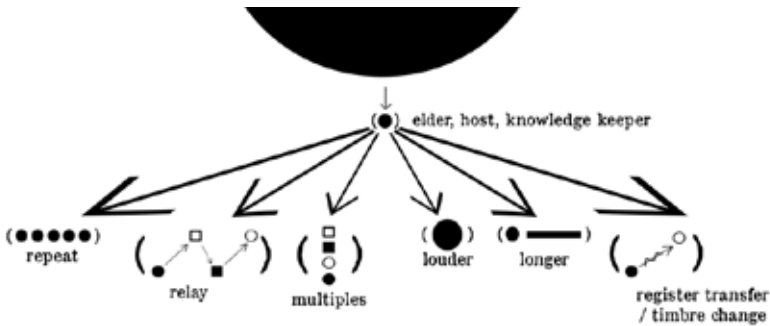
Others – Tourists, those without a home, others.

At a minimum, participants should join with the intent of taking the role of a witness or helper.

Dispatch #2: The Gathering

Rocks have harmonics, resonant frequencies. They are also deities, lives begun millions of years ago, witnesses to the formation of the earth. They can pick up the tremors of extractive colonialism exposing wide caverns that lead to trails deep inside the ground, generating sludge and slurry, releasing poisons meant to stay undisturbed. The time is now to protect these rocks as though it is a last stand. Our gathering can open up the way to other

worlds, those of our own making. These other worlds are not de-colonial ones, but non-colonial ones. Not bound by their frameworks, but by ours. Heeding this call is the first action. In this action we come together, in person or at a distance, to open up a portal of shared experiences.



Prompts: Set 1

Choose one or more prompts to follow. (Consider the prompts as protocols—of relation, of listening, of action, of witnessing, of performing.)

Schematic 1 can be used as an aid in engaging with others in the camp.

- ⇒ Heed the call
- ⇒ Hosts determine points of reference
- ⇒ If you are not already there, arrive
- ⇒ Gatekeepers welcome and relay protocols of place
- ⇒ Do nothing (activated at any time)
- ⇒ Listen (ongoing)
- ⇒ Listen beyond (to your immediate surroundings, to the land or water, to sounds outside your normal range)
- ⇒ Sustain yourself (don't be in the way, don't encroach); at the same time, be useful (observe; introduce yourself, unobtrusively;

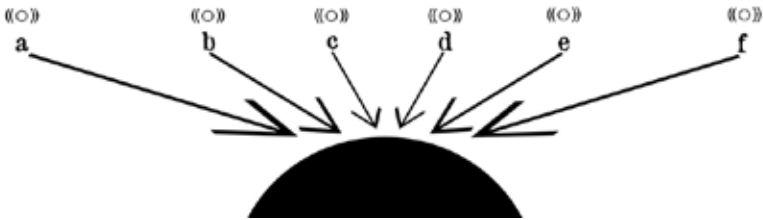
- deliver supplies; find your place; determine your role, humbly)
- ⇒ Broadcast outward (for any player at any time). Also determine what is not to be shared
- ⇒ Create a small gathering (5 people or less) for one activity. Do something – cook; pray; sing; teach a game
- ⇒ If necessary, initiate a larger gathering
- ⇒ Witness, relay what you learned
- ⇒ Translate a broadcast for other listeners – consider different languages, different tones

This score can be realized as a performance or as a series of imagined events. It can also be enacted in the real world. The players, the prompts, and the schematics are derived from an analysis of the dynamics and organization of the Water Protectors in defense of Standing Rock during the noDAPL movement, not glossing over the miscommunication, profiteering, and injustices. In an increasingly fractured society, new paths and new formations are needed to refocus our attention in an attempt to find truth. Participating in this score may produce sonic or visual artifacts; these are as important as the actions.

Dispatch #3: The Aim

After realizing the prompts in Set 1, consider the following:

- What does the land need?*
- What do the hosts want?*
- Do you belong here?*
- Who do you look to for guidance?*
- What are your skills/strengths?*
- What are the threats?*
- Who do you trust?*
- What are you willing to risk?*
- Who is in charge?*
- What is the model of leadership?*
- How do we maintain focus?*

Prompts: Set 2

Choose one path to get back to the rock (with clear aim, do not waver)

Schematic 2 can be used as an aid to trace six possible paths back to the rock

- a. Establish the protocols necessary for the next defense
- b. Amplify the call
- c. Gather the players (new or existing), establish their roles
- d. Determine the parameters of ally-ship (with people, with the land)
- e. Move to another site needing protection. Continue your actions here
- f. Together, define your actions. Maintaining the camp, defending the rock, and so on

Coda:

In 2016, a delegation of five women, Dr. Sarah Jumping Eagle; Wasté Win Young; Tara Houska; Autumn Chacon; and Michelle Cook, on behalf of Water Protectors during #noDAPL, continued their activism elsewhere as a way to further erode the links between extractive colonialism and capitalism. By uncovering the funders of the pipeline (from banks to private corporations), they made a public call for them to divest. In March, 2017, they travelled to Norway and Switzerland to meet with banking personnel to explain how their investments were directly impacting the lives of American Indian people – particularly women and children – polluting water and degrading land in a violation of Indigenous rights. The Norwegian bank, DNB, decided to completely divest; others have yet to heed their call.

CANDICE HOPKINS / RAVEN CHACON

ROCK PRACTICE / THE EROTICISM OF NOTHINGNESS

score for one person or many

Find a still position to rest your body in. Imagine being/becoming a rock. Feel your weight heavy into the ground as if you have been and will be there for a very long time. Imagine sun, wind, and water touching your rock body and slowly, slowly changing your shape, your contours. Periodically change your rock position and again, reinstate this possibility of being/becoming a rock, of shifting your sense of time. Sometimes, have your eyes open, sometimes, close them, “seeing” as if from rock “eyes” in both positions. Do this for as little as a few seconds, or for as long as an hour or more. Try this practice in a group. When you open your eyes, see the other rocks/boulders in your boulder field, when you close your eyes, sense the field and your rock body in it. When your rock practice session is over, experience yourself transitioning back into being a human body in human time again.

Variation: Try this practice on top of or next to an actual rock.

Variation: Try this when dressed up in a special outfit and imagine your outfit is like the lichen and moss that might cover a rock.

Variation: Try this practice in the middle of a tough conversation with another human or several. The other person/people don’t need to/may not realize you are engaging in this practice. Maybe you can even speak from a rock mouth!

HANA J. VAN DER KOLK

TINY TECH TUNING

Sitting with your laptop or smartphone, breathe and relax your eyes.
Stretch your spine and gently touch your device.

What vibrations do you sense from the device?

Deepen your attention as you connect physically with your machine.

Trace its edges and angles.

Tap or scratch its surfaces with your fingernails and notice the vibrations
you produce.

Explore the material nature of your device: its texture, temperature,
weight.

Anchor your awareness in your body's points of contact with gravity: the
seat and floor supporting you.

Feel the stately mass of planet earth – the origin of both you and your
device.

GRETCHEN JUDE

CLOUD

Find a cloud. Follow it for as long or as far as you can. Listen so closely you begin to hear it move through the air.

JOE HAYES

ON BECOMING RESOUNDING HILLS

text score for lone or multiple individual(s)

Stand, sit, or lie in a chosen location – ideally outdoors.

Grounded, feel the pull of gravity on your body. Let aerial fluctuations caress your skin. Realize that, no matter the position, you always are an elevation.

Forgo your inner self and listen to your surroundings. Recognize that your peripheries are in constant contact with sonic elements. Sound molds you.

Allow these undulations to fill you. Welcome new shapes and understandings.

Caught in an interspecies kinship, appreciate the encircling complexities and ways of coexisting. Fathom this multiplicity as one language. Sound shapes you.

PABLO DISERENS
2022

LISTEN TO THE WIND

Find your wind to listen first

Then, listen like me, by feeling it as it is

At least hear the pressure and fluctuations on your ear and on your skin.
Feel its warmth and coolness.

Listen to the wind as a raven

And then as another animal that is coming to your mind

Then, listen like a willow tree

Listen to the wind as the Hill listens

And listen to it as a wind

Listen to the wind whenever it is talking to you

CAN BILIR
2015-18

LET THE WIND RINSE YOUR EARS

[while walking] let the wind rinse your ears

TINA MARIANE KROGH MADSEN
2019

ELEVEN

Consider
the moment
when a gust
of wind hits the
very tip of a tree,

try to recreate this event.....

MATTHEW LEE KNOWLES

From *Eleven Text Scores for Pauline Oliveros*, 2022

MOVE LIKE THE WIND

Take some time to consider moments when you have witnessed wind, when you have observed its qualities, its physics, what it can do, the forms it takes, how it moves.

Refer to your lived experiences of wind to inform the way you play the wind* for the next 10 minutes.

*Do not imitate the wind or play any sounds that directly reference it. Instead, embody (the) wind.

KIP WILSON

From an exercise by Morris Burch, 2022

OTHER PRIVATE WINDS

solo, any instrument

Outside on a breezy day,

A windchime and your instrument.

When it plays, you play,

With the same delicate abandon.

MATT HANNAFIN
2021

SEASONALITY

Listen to the intermittence of the wind in each season.

Compose accordingly, responding to its energy.

RACHEL WILSON

A SCORE FOR SEASONAL LISTENING

Go for a walk as one season nears its end and another begins.

What changes do your eyes, ears, mouth, nose, feet and hands notice?

Who else is listening with you?

How does their listening and sounding change with the seasons?

Repeat as many times as necessary. Keep listening.

RACHEL EPP BULLER
2022

A SHORT ROUTINE TOWARDS PERSONAL AND PLANETARY ATTUNEMENT AND GROWTH

One Minute Listen

Position yourself close to a plant/shrub/flower/tree of your choice.
Softly open yourself to the whole field of sound around you.
When ready, focus your listening towards your chosen plant – can you sense its vibrations?

One Minute Dance

Next, imagine your skin is able to photosynthesise.
Turn to the light and grow.

One Minute Sounding

With your skin fully open to the light, allow your breath to give expression to the sound of your shared growth.

Repeat the cycle until you have finished listening/growing/expressing.

JON PETTER

SONG FOR THE WAXING MOON

Find the date for the next full moon. In the early evening on the day of the full moon, find a quiet spot and sit with a pen and paper. Write text rapidly without thinking too much, whatever comes into your mind, for one or two pages, free form. It can be thoughts about your day, sounds you hear, voices in your head, dreams you've had.

Do not edit the text. Next, sing the text, finding the melody in the words.

Feel free to jump around the page, to take words apart, to repeat phrases. Enjoy how the words shape the music.

JEANNETTE LAMBERT

UNMUTING HANWI

Which phase is the moon?
Can you search for it?
Can you find it in the sky?

YES

Follow it according to the direction it is
Breathe deeply
How are the sounds of the surroundings?
Make a sound with your body
Any
Repeat the same sound
Add more body and voice sounds
Make a pattern

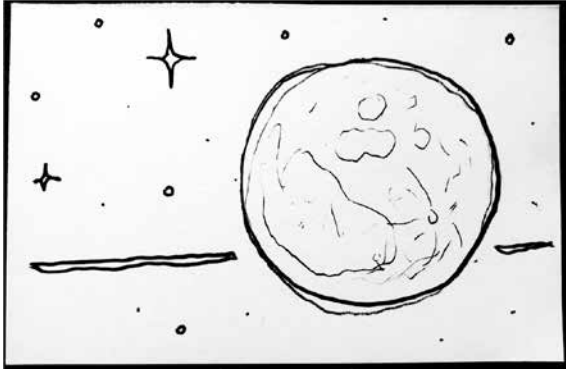
NO

Recall a memory of it
Breathe deeply
How does that memory sound?
Make a sound with your body
Any
Repeat the same sound
Add more body and voice sounds
Make a pattern

DAVID AGUDELO-BERNAL

MÅNEMEDITATION (MOON MEDITATION)

individual meditation; duration: one day to one lifetime



Always know where the moon is.

At any given time, sense its sonic quality and how it affects you.

Inspired by Jon Haarløv Svenstrup at age 3, always looking for the moon

MORTEN SVENSTRUP
2022

BONE CYCLES

Begin with noticing the cycles and oscillations of which you are aware in this moment – whether inward or outward – including your breath, frequencies of sound and light, perhaps the rotation of the planet, perhaps the journey of the Sun or Moon or planets and stars across the sky.

Allow different bones of your body to move in circles, aligning with the cycles you perceive.

Focus on one or a few or many.

Let the movements of your bones settle into harmonies with the frequencies, oscillations, and cycles you perceive.

Continue until you've lost track of time.

MICHAEL J. MORRIS

EQUAL BREATH

Breathe in for light, and out for dark.

Establish a 'winter' breath, a short inhale and a long exhale.

When you are ready, begin to vocalise the long exhale, the night breath.

When you desire more light and warmth, gradually begin to equalise your breath cycle, until you are breathing equally for light and dark.

Continue with this 'spring' breath until you wish to be silent.

HANNAH WHITE
2020

AIR MOVEMENTS

Observe the movement of a wind

Observe the movement of your breath

Merge the two air movements

AKARI KOMURA

EARTH ORGAN

Spread out from the group and find your own space. You can move slowly and freely during the piece, remaining aware of any sound your movement makes.

Become aware of your breath and of all the sounds in the environment.

When you feel ready, make either a long tone, a short tone, a soft tone or a loud tone.

Listen for a long time.

Choose to face a new direction. Make either a long tone, a short tone, a soft tone or a loud tone.

Listen for a long time.

Choose to face a new direction. Make either a long tone, a short tone, a soft tone or a loud tone.

Listen for a long time.

Repeat the cycle until you feel it's time to stop.

STEPHEN SHIELL
2018

LISTENING TO THE SEVEN DIRECTIONS

face the north and establish calm. close your eyes and listen. what sound offers guidance? intone and respond. rest in guidance.

face the east and establish calm. close your eyes and listen. what sound offers inspiration? intone and respond. rest in inspiration.

face the south and establish calm. close your eyes and listen. what sound offers nurturance? intone and respond. rest in nurturance.

face the west and establish calm. close your eyes and listen. what sound offers purpose? intone and respond. rest in purpose.

return to the north and establish calm. close your eyes and direct your listening upward, above you. what sound offers expansion? intone and respond. rest in expansion.

now direct your listening downward, below you and establish calm. what sound offers stability? intone, and respond. rest in stability.

direct your listening inward, within you and establish calm. what sound offers presence? intone, and respond. rest in presence.

CHRIS HARVEY

WHEN A TRAIN IS TOO LATE (AGAIN?)

When in an urban area

Pretend that you are working very diligently.

Focus on making small sounds such as rhythmical typing or making long and short phrases by writing with pen on paper.

How do they interact with the surroundings?

When in a rural area

Look at the landscape and internally hum long tones that glide in (dis) harmony with the train and the skyline.

Make sure both modes fade into each other organically.

Do not stress, you will get there.

JANA DE TROYER
2022

EAVESDROPPING

Find a surface, on the ground, somewhere outside.

Lie down. It doesn't matter how, but try to have your ear touch the ground. Make it as comfortable as possible.

Listen. Closely, attentively. Can you focus your listening? How far into the Earth does it go? What do you hear? For how long can you listen?

Pay attention to the rhythms of your body (breathing, heartbeats, etc.). Can they be attuned to your listening? To other rhythms?

RÉMY BOCQUILLON
2023

PLANTING A SEED

Imagine planting a seed and watching it grow.

Create the sounds that you imagine you would hear.

SHELLEY BURGON

SONIC HABITAT NO. 22

Play a tone that blooms like the swellings of plants in early spring.

AKARI KOMURA
March Equinox, 2022

CHLOROPHYLL GREEN

concert for humans and blades of grass

1. On the verge of an encounter

Sit on the grass with your eyes closed and focus on your breathing. Inhale, exhale deeply: listen to how the air flows through your body. Repeat for five minutes.

2. The void between us

Rest your palms on the grass, feel its blades touching your skin and imagine the subatomic chasm that opens between you both. Move your hands in circles, listen to how your breath gets entangled with the gentle rustle of the grass. Repeat for seven minutes.

3. Viriditas

Continue caressing the grass with your palms and start humming softly. Feel the air around you, sway with it while you hum louder and louder until all your body is pure vibration. Continue until you merge with the grass.

MARTHA RIVA PALACIO OBÓN

SCORES FOR LISTENING #8

How does one blade of grass sound?

IRIS GARRELFs

VI - SCORES FOR IMAGINAL LISTENING

Pauline Oliveros' lifelong fascination with interdimensional listening – listening across temporalities and through memory, imagination, and dream – was deepened and expanded in partnership with her life partner: author, director, artist, and dream-keeper, IONE. In this section, contributors invite the reader/performer to sound and dance their dreams into existence. We are asked to create a soundscape inspired by an imagined place in the distant future, to vocalize memories, to sonify dream mountains, and to listen with imaginary ears. In these scores, we practice listening from our present conditions into futures of our own individual and collective creation.

IONE, in the essay that follows, offers some historical grounding of the Deep Listening practice of listening in dreams. She is then joined by artist-scholar and Center for Deep Listening facilitator Ximena Alarcón-Díaz to offer a score/poem, “Basket of Dreams,” that reflects on each of the twenty-five scores in this section.

DREAMING TOGETHER: DEEP LISTENING DREAM-WAYS IONE

I am a proponent of Dream Community, an ancient way of approaching dreams that gives us access to our places of deepest creativity and opens new pathways of communication with others. Rich or poor, young and old, we dream in Bangor, we dream in Angola and in New York. Our dogs and cats and even ostriches and crocodiles dream. Indeed, dreaming is a uniquely democratic means of expression, capable of bridging disparate beliefs and cultural systems.

When Pauline Oliveros and I met in 1983, we found that we each had a profound interest in dreams and dream phenomena as an integral part of community building. Pauline had been on the West Coast making groundbreaking musical discoveries and exploring dreams with her students and colleagues at UCSD. I had been facilitating numerous ongoing Journal & Notebook workshops and Dream Circles in France, California, and my own Live Letters Studio in lower Manhattan. The Dreaming component of Deep Listening emerged from our unique partnership. We were fueled by the concept of a consciousness-expanded community.

It was 1991 when longtime friend and colleague Heloise Gold invited us to her brother Andy Gold's newly created retreat center in the Sangre de Cristo Mountains in New Mexico. In this pristine location, replete with sheltering pines and shimmering poplars, mysterious rock formations, and a resident bear, Pauline deepened the creative practice that she began calling Deep Listening. Her Listening Meditations and Text Scores, Heloise Gold's T'ai chi and Qi Gong practices, and my Dream Awareness practices merged happily into a complete set of teachings.

This was the beginning of what would become 27 amazing years of teaching together, both at Rose Mountain and other special places throughout the world. We were inspired along the way by dream colleague and friend R.I.P. Hayman's groundbreaking investigations at Montefiore Hospital in 1976,

noting the movement of the tympanic membrane during sounds occurring in dreams.

I had found that few of the general public in my workshops were even aware of sounds in their dreams. However, it became clear that with awareness, most began to notice they were hearing sounds! I became a champion for the concept of what came to be known as Listening in Dreams. The term itself encompasses the whole of what we were about: 24-Hour Listening, during which we were attentive to sounds throughout the day and throughout sleeping. It was fun and fascinating. We were fostering a *community of dreamers*, balancing linear perspectives and attitudes with the sounds, creativity, playfulness, and feelings that our dreams offer up.

Deep Listening students and teaching certificate holders share this deeply creative and consciousness-expanding practice with each other, allowing our dreams to exist without judgment or the need to analyze. They inspire poems, songs, theater, and film, as well as performances, paintings, sculptures, and shared observations of worlds beyond worlds.

My ongoing International Annual Dream Festival, now in its 29th year, though playful, has a serious intention as well. We invite officials at local and world levels to participate. Importantly, in these challenging times throughout the world, we add a level of empathy for others that offers a gentle template for a Dynamic Peace. As this numinous collection attests, our community, our art, is flourishing.

We invite you, the dreaming reader, to join us and accept our ongoing gift, access to multiple Dream Baskets full of your own best dreams ever!

BASKET OF DREAMS

a playful collaboration between IONE and Ximena Alarcón-Díaz that invites you to immerse yourself in a collective dreaming space stirred by these listening scores.

IONE:

Here it is

There it is

The Impossible

Improbable

Improper

Important

Improvising

DREAM BASKET

Below

And

Beyond

Up there

And

Over there

AND WITHIN

Hey, It is our DREAM

S o f t and S m o o t h

And Pear Prickly

LISTEN

,

Our Dream is Happening

Now

And Then too.

And all of any year that dares appear!

It is an appeal!

Being The Basket

Weaving itself

With soft Ancestral humming bird

Colors

Consider Its memory of itself

Could be you're

Being in Barcelona and throwing

Your sounds against the wall!

What comes back?

Let us pull one strand
From those ribbons that appeared
Beneath the children's PILLOWS
In the shadow of The Sagrada Familia
Let us Pull Another and

Pull another and

Pull another and

Let us Sample Intimacy
Infinity's Amusement park

And

Ximena:

MOVE!

Dance in all directions
And rhythms

Move across time to find no time

Dare ephemerality

Out of the system

Listening to transmissions taking you
to the **outer space**

Where you meet

in a spatial playsphere all the child-‘hoods’

And play and heal with joy

With as many different **OUTER SPACE BEINGS YOU
MEET**

Rubbing any left tears born from dualities

dissolving borders

and becoming sweets

Craving for

Earthly connections

As you fall slowly crisscrossing the **sonosphere**

Finding the guidance of a lighthouse

To find your soft bed of sounds

To land

Opening softly your eyes

To the amazement of

Dream Mountains

supporting

the awakened you.

IONE AND XIMENA ALARCÓN-DÍAZ

DREAM MOUNTAIN

for a group, in person or in webspace

Each participant dreams a mountain. Taking turns, each person sounds their mountain in any way they choose. After each individual has sounded their mountain, the whole group echoes the mountain back to them with a movement. This continues until the whole group has sounded and received back an echo.

EMILY ROBINSON

FLOATING DREAMS

1. Identify a couple of dreams floating in your personal space. Choose one.
2. Celebrate the dream, sound the dream, move the dream, make the most of the dream, get overwhelmed by the dream.
3. Then, let it go. Enjoy that gift. Start again.

DARA BRAMSON, FELI NAVARRO, JAIME D. ROJAS VARGAS

SOUND EXERCISE III: IMAGINARY EARS

Listen to the sound around you.

Start from those very close to you and then try to listen to sounds from farther and farther away.

Continue doing this until you reach the farthest sound that you can hear. Then imagine the sounds beyond your hearing limit and listen to them with your imaginary ears.

MOTOHIDE TAGUCHI
2022

DREAMLIKE ATMOSPHERE

Awaken - Morning/midday listening.

If you dreamed the night before, try to remember the smallest and most important detail. Perhaps it is a color, a sound, or just an image. Think about that memory for a few minutes. Then try to summarize it in three words. Recite these words in your mind until they fade. As you do this, try to feel the environment around you. Is it noisy? Is it quiet? Is it both at the same time?

Emotions - Sunset/night time listening

Recall your dream memory. What sensations do you feel with this memory? Do you feel happy or sad? Rage or compassion? Melancholy or disdain? It doesn't matter if the feeling is positive or negative, just try to recover the reality of your feelings.

Associations

While experiencing these sensations, what are your ears receiving? What details can you perceive? Try to choose one or two sound details that feel the most remarkable to you.

RAUL F CUETO OSORIO

THE DREAM WIZARD

to be performed solo or in a group

Close your eyes. In your mind, collect two sounds that are familiar and have a relaxing quality to them. Give each sound a different hand/arm movement.

Evoke a childhood dream. If you can't remember any, create one.

Imagine the dream as a sphere you move freely around inside. Use your sound/hand movements and visualize inserting the sounds into the dream from different angles. Explore as many perspectives from which to insert the sounds as possible.

If performed as a group, sense the others.

CHRISTER FREDRIKSEN

DREAMING WITH FLOWERS WHILE AWAKE

Go for a walk in an indoors or outdoors space if you can

Walk mindfully and breathe at
The rhythm of your steps

Listen to the surroundings

Focus on a dream (unconscious) that comes to you
Choose a kind listening flower

If you don't see it physically,

imagine one

Tell her a part of your dream (with single words or sounds)

Listen in your bodymind for a response

Keep the experience in your heart

XIMENA ALARCÓN-DÍAZ
2021

SLUMBER SOUNDTRACK

Think back to a time when you heard music in your dreaming
Bring that music to you current space with your voice
Dance to that music with your body
Let others influence your slumber soundtrack in voice or movement and
use it to change your tune

PARKER NELSON

LIGHTHOUSE LISTENING

Can you imagine that you are a lighthouse,
listening in an ocean of sound?

Resting on rock, sense the layers of Earth's embrace
Bring your awareness to the center of your head

Allow the beacon of your listening to radiate
Slowly passing front to side to back and around

Illuminating everything in turn

Variations, considerations:

~ Can you imagine that you are a lighthouse, listening at the edge of the seashore? Narrow the sweep of your listening beacon to 180°. When you're ready, turn your whole body to face a new direction and listen from a new shore.

~ Play with adjusting the intensity and luminous range of your listening. Play with keeping your listening as steady as possible as it moves, or play with a pattern and period of eclipses (rhythmic flashes).

~ Can you imagine that you are

- a satellite dish?
- an omnidirectional microphone?

JENNIFER WILSEY
2013; revised 2023

SYNESTHETIC SOUNDING

Make a sound you can taste. (Taste it.)

Make a sound you can smell. (Smell it.)

Make a sound you can touch. (Touch it.)

Make a sound you can see. (See it.)

Make a sound beyond senses.

Listen with your Third Eye.

SARAH VAN BUREN

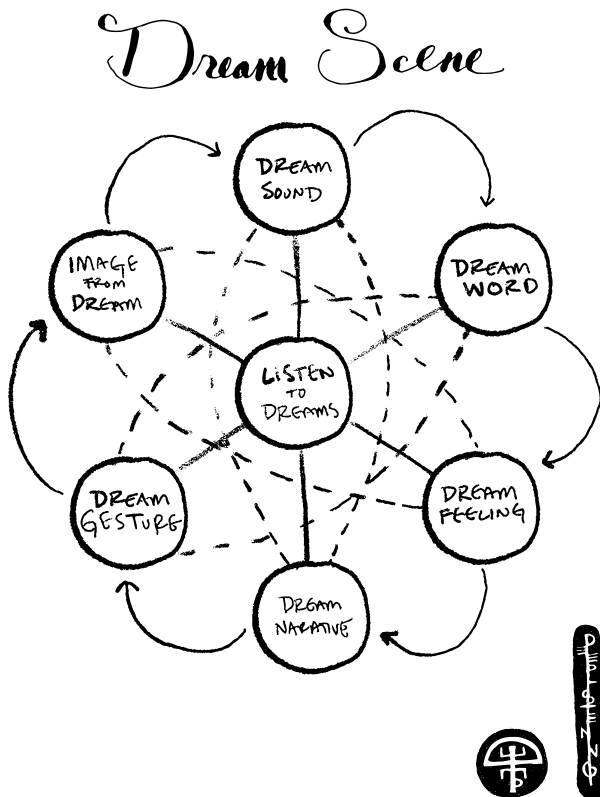
I REMEMBER TEN THINGS

solo

Sit in a relaxed position. Call to mind a recent dream. Close your eyes and remember the dream as fully as you can, in all its sensory aspects. Open your eyes and list ten things connected to the dream – objects, events, feelings, associations, colors, sounds ... Don't overthink the choices. Stand or remain seated, and make a sound or perform an action for each item on the list.

FRED EVERETT MAUS

DREAM SCENE



DAVID SAMAS

SPECULATIVE MEDITATIONS

- i. Sound your voice in a resonant space. Listen between the tones.
- ii. Consider: Are there sounds that do not yet exist?

RACHEL J. WILSON

AUDITORY PAREIDOLIA (AKA DRAGON SHAPED CLOUDS)

There is a natural tendency, especially in children, to see imaginary creatures, faces and objects in nebulous shapes like clouds.

This score invites you to close your eyes and with your most imaginal inner child to hear and listen to the sounds in your environment.

As you listen and imagine, begin to co-create a score for this imaginary fairy tale using the orchestral instruments of your body and voice alone or in a group. Co-create with the imaginary creatures in your sound world.

If you choose to start, the score never ends, the orchestra just takes a break from time to time.

MICHAEL REILEY
2022

QUANTUM GRAVY BOAT

Imagine the sound that brings you a sense of joy(love). Pour the feeling of that sound over your future dreams(imagine). It is already yours(manifest).

LAFRAE SCI & THE WILLIE MAE ROCK CAMP KIDS

DREAMING WITH GAIA

In a group or on your own:

- ~ Find a position to connect with the Earth – sitting, lying, standing, crouching, or any other position.
- ~ For a while, listen to your breathing body.
- ~ Extend your listening to the Earth, imagine your breathing body forming a connection with Gaia.
- ~ Be open to Gaia expressing herself to you – through images, a felt sense, a word, a message, an impulse to move or sound, or something else.
- ~ Listening to your breathing body in connection with the Earth, move and/or sound what you are receiving.
- ~ Share your dreaming with your group.

SUSANNE OLBRICH

ENVIRONMENTAL DREAM (OSMOSIS)

for any number of participants

Stand in a comfortable, relaxed, alert stance. Breathe naturally.

Closing your eyes, listen to the environment around you as if it were a dream, without interpretation or expectation of logical sense.

Listen with all your senses.

Allow the boundary between waking and dreaming to become porous.

Allow your physical and imaginal sensations to coexist.

Linger in this space.

When the time feels right, open your eyes, and offer a single sound and a single gesture to your physical/dream environment – avoid, as much as possible, thinking about or planning the gesture/sound, but instead allow it to happen. The piece is complete when all offerings have been made – this could take a long time.

Variation: this piece could also be done with participants sitting, or lying down

BOB DRAKE

2020

DREAMING FOR THE EARTH

Relax and listen to your breath

Imagine a dream for the earth

Relax with your breath and make a sound, any sound

Sound a dream for the earth

Let the breath and the sound flow together

Begin moving your body, with ease

Let the sound guide your movement; let the movement guide your sound

Sound and dance a dream for the earth

Let the earth guide your dream

Return to the breath

Breathe

Dream

D. RAYLENE CAMPBELL

TIME ADAPTATIONS

for voices and/or instruments

Listen to the Earth's time.

Listen and imagine:

a sound that lasts one second

a sound that lasts one day

a sound that lasts one month

a sound that lasts one year

a sound that lasts a lifetime

Now move to a different galaxy. Time duration here is different than what we experience on the Earth.

Listen and imagine:

a sound that lasts one second

a sound that lasts one day

a sound that lasts one month

a sound that lasts one year

a sound that lasts a lifetime

Produce the sounds you like the most using your voice or your instrument. Try to enclose them in terrestrial sounds so that they can contain the galaxy time you experienced.

FRANCESCA NAIBO

2021

STREAMING / DREAMING

transmissions from internal cosmonauts

Close your *eyes*.

Place your *palms* over your *ears*.

Pay attention to the emergent *hum*.

Let the static *bubble*

Let the transmissions *layer*.

Parse the *polyphony*. Ask yourself...

What are the words the cosmonauts do not yet have?

What do the cosmonauts need to say?*

EMMA BOLLAND

2022

*After Audre Lorde, who writes, 'What are the words you do not yet have? What do you need to say?' in 'The Transformation of Silence into Language and Action' [originally delivered as a paper at The Modern Language Association's 'Lesbians and Literature' panel, Chicago, 1977]

FUTURE SOUNDSCAPES

Instrumentation:

Any instrument, voice, or instruments made out of recycled materials.

Decide between:

dystopia / utopia

urban / rural

inside / outside

day / night

animals / plants

safe / in peril

Instructions:

Imagine a specific place in the far future.

Go to that place, and listen.

Create a soundscape performance inspired by what you hear.



SCOTT SMALLWOOD

Knowing that Pauline is still listening tomorrow, 2022

TEMPORAL COMPASS

imagine that emanating from your body are DIRECTIONS in time:

in front of you is the PAST, which you can seem to see and know

beside you, above you, and below you is the PRESENT,
which you can be peripherally aware of, listen to, and perhaps touch

behind you is the FUTURE, which you seem not to be able to see or
know

what happens when you indulge what you seem to see in front of you?

what happens when you are still (and extend your attention to your
periphery)?

and if you step backwards into ‘uncertainty’?

is there a way to use your back space to extend your awareness
into the FUTURE?

ALEX MAH

SPIRALS

If you could listen to any sound what would it be? It could be a memory of a favourite sound or a sound you have heard in your dreams. This is your sound and is the basis for the rest of the meditation.

As you become more aware of your sound can you tell where it is coming from, and where it resonates in your body?

Begin to vocalize, to create a duet with your sound. Allow your vocalization to grow, modulate, or fade in and out as you wish.

CATHERINE LEE

NOSTALGIA

Think of a sound that you associate with a particular place in the town you grew up that is no longer there. It might be the bell of a church that has since been demolished, the jingle of an ice cream van that has ceased to operate, the traffic at a busy intersection that has been rerouted, the typical sounds coming from a factory that has since become a restaurant or from a restaurant that has become a jewellers, or whatever. Go back to that specific place and try as faithfully as possible to recreate the lost sound.

BOBBY BARRY
2022

MKPOTU OCHIE

Listen for something that's been here before you,
it can be quiet or loud or silent or gone,
but listen for it.

Take time to imagine how long that sound has been ringing out. Where
did it start? Could it end before you? Could it ever end?

Is it close to you or far away? How do you know?

Has it changed while you were listening?
Have you?

CHUKWUMAA

MULTISUEÑO

Respiro

Escucho mis bloqueos
En mi cuerpo
En mi voz
Los sumerjo en el aire de mi respiración

Me sonrío

Respiro
Escucho el temor
Y el miedo
heredado y vivido por más de 1000 años
Los sacudo con mi mente de pies y manos
en forma de danza y percusión

Respiro
Escucho mis resistencias
En mi cuerpo
En mi voz
Las amplifico con mi voz y las danzo con mi cuerpo

Al unísono
Al multísono

Respiro un sueño
En mi cuerpo
En mi voz
Lo transmito a alguien lejana
Recibo el sueño que alguien me transmite a mí

Bailo en unisueño
Canto en multisueño

XIMENA ALARCÓN-DÍAZ
Para Puerto Resistencia Colombia, 2021

MULTIDREAM

I breathe
I listen to my blockages
In my body
in my voice
I immerse them in the air of my breath

I smile

I breathe
I hear the apprehension
And the fear
inherited and lived for more than 1000 years
I shake them with my hand and foot mind
in the form of dance and percussion

I breathe
I listen to my resistances
In my body
in my voice
I amplify them with my voice and dance with my body

in unison
In multison

I breathe a dream
In my body
in my voice
I pass it on to someone far away
I receive the dream that someone else transmits to me

I dance in unidream
I sing in multidream

XIMENA ALARCÓN-DÍAZ

To Puerto Resistencia Colombia, 2021

VII - SCORES FOR EMBODIED LISTENING

The practice of listening in and through the body and through movement is central to Deep Listening, informed by Oliveros' long engagement with practices ranging from Kinetic Awareness to Karate (in which she earned a black belt) and the close collaboration of movement artist and T'ai Chi / Qi Gong instructor, Heloise Gold. In this section of scores, sounds are moved through space, carried by the bodies of sounding participants. Performers are asked to listen through their fingers, through their organs, and through their feet. In other scores, sounding bodies are moved in relational choreographies: they disperse, they come together, they mirror one another, they circle a space. The contributions in "Scores for Embodied Listening" bring particular sensitivity to listening as an embodied practice and to the "whole body as an ear" (as Oliveros would often put it). In a world in which disembodied knowledge reigns and fleshy knowing is devalued, these scores listen into and through our bodies as both the source of our understanding and the instrument through which this knowledge is expressed.

To introduce these scores, Heloise Gold is joined by composer, teacher, and Center for Deep Listening facilitator Jennifer Wilsey. Their collaborative essay invites us into awareness of our bodies, encouraging somatic engagement with the scores that follow and with the very act of reading them.

LISTENING WITH THE BODY

Heloise Gold and Jennifer Wilsey

In our Deeply Listening Body approach, we are practicing becoming friends with our bodies in a spirit of light-heartedness. At any given moment, we can be present for our bodies and practice opening and softening internally to make room for our experience. When we open and make space, our energy can flow more freely. In doing so, we are cultivating a space of care and nourishment that supports rediscovering and enhancing our innocence, curiosity, playfulness, and creativity. We are also encouraging ourselves to move with empathy for ourselves, our bodies, other beings, the Earth, and the whole Universe. We are inviting ourselves to trust in the intelligence of our bodies. We are practicing becoming Full-Body Listeners: listening to, listening through, and listening with our whole body and practicing remembering to return to listening. We are sensitizing ourselves to listen to the sounds around us and then notice where these sounds are landing in our bodies. We can focus deep inside and listen with and from our bones; we can listen from the *insides* of our bones. We can listen with our organs, from our skin, and we can listen with and through every one of our 37 trillion-plus cells. We can listen upward to the great expanse of the sky and downward to the core of the Earth. Our deeply listening body can be a portal for the development of awareness that embraces and extends beyond the five senses of the physical body to encompass multi-dimensional being.

As you read in this moment, can you notice the subtle movements of your eyes? Are they smooth? Jerky? Can you follow the flow of your breathing? How does it feel? Settle into the sensations of contact with your seat and what is happening with your feet. Do you have a spine? Take a moment to allow the tiniest impulse of movement to emerge and continue to follow that movement, enjoying your dance of the moment for a few breaths. Come to a gentle stillness and give yourself a moment to listen with your whole body and to feel the movement of your breathing. Can you explore listening with your whole body as you continue to read?

We're excited to introduce the following collection of scores for listening with the body, which beautifully illustrate a variety of ways of bodily listening, improvising, and creative collaboration. Some scores focus on listening to/with/from/through a specific body part, such as *Vegetable fists* (p. 295), *Ear Hands* (p. 303), and *Finger Music* (p. 301). *Ear Hands*, for example, invites us to investigate how we can listen with our hands, deeply attuning to our surroundings through touch and fine sensitization to vibrational fields. Another score, *Heart Beat Hum Pulse* (p. 323), invites us to listen to and sound the natural inner rhythms of our bodies. This kind of listening fosters our sensitivity to vibration and deep, nuanced interoception.

Several scores involve moving and sounding, in groups or on one's own. Some of these involve spatial awareness, coordination of moving and sounding, such as *Sounding the Walking Meditation* (p. 319), *Walking Piece* (p. 304), and *Bells (Walk as a Herd)* (p. 315). *Breathing Circle* (p. 310) invites a playful group improvisation with breath and touch. *Breath Song Dance* (p. 311) involves shifting perspectives between self and others while giving and receiving. *no space* (p. 312) and *microhocket* (p. 322) present two distinct ways of listening for group interplay. *Jump!* (p. 299) and *Choose a Favorite* (p. 324) offer fun prompts for solo moving and sounding improvisational play.

A number of pieces guide listeners to follow – or create their own – graphic movement scores or to engage with sound through the movement of drawing. Some of these scores engender multimodal expression, interaction, and collaboration, such as *Meet Me in Listening* (p. 313) and *Verbs* (pp. 320-321). Others propose embodying the shapes of sound and translating listening/moving/sounding through drawing, such as *Embody Drawing* (p. 314) and *The Shape of Sound 2* (p. 306). *Meet Me in Listening* has us draw sound, collect sound through our fingertips, and interact with remembered sounds and other participants' sound signals. *Ear Shell Trail* (p. 305) guides us to walk the “ear shell trail” score with awareness through ears and feet as “listening devices.” In *Let your hands sing* (p. 300) the body itself becomes a source for generating graphic movement scores.

Moving and listening in and with the natural world offers endless inspiration. Scores that use natural phenomena or creatures as metaphors help us explore layers of sensation, movement, and vibration within the body. Natural metaphor can be a playful entryway to this exploration (i.e., *Grow and Stretch*, p. 298; *Caterpillar Dance*, p. 292; and *Earthquake*, p. 293), as well as a means to safely express emotions through movement and sounding (*Volcano*, p. 316). *Handy Listening* (p. 302) invites us to take a walk in nature, explore a natural object with our hands so that our hands become ears, then visualize the sound we heard.

Our bodies are so innately intelligent that when we say things that aren't true, our bodies immediately register the dissonance, and our listening changes in the process. In *The Lie* (p. 297) we are asked to explore how deliberately lying affects the state of our bodies and our listening to the inner and outer world.

We can allow ourselves to experience an all-encompassing response to sound in every sense, including perhaps beyond the five senses (*Instruction for Non-Human Listening No. 9*, p. 325). And we can investigate the merging or interchangeability of our five senses via synesthesia. One score fosters creativity through voluntary synesthetic play (*Listen with your eyes - look with your nose - smell with your ear*, p. 296). This invites us to expand our perceptual awareness through (what may be) novel sensory pathways.

Some scores explore moving through space, place, and time. *Inner Compass* (p. 294) invites us to experience spatial awareness through intentional directional movement and listening. *Bodily Listening in Place* (p. 307) integrates intersensory, whole-body listening and multi-modal collaborative expression with a specific location. Finally, in *Last Movement on Earth* (p. 318) we can concentrate our awareness with an intense economy on one movement within a specified time frame, giving us yet another wonderful opportunity to slow down and listen.

So, can you slow down and listen even more, right now? Are you still noticing your breathing? How is your body feeling, *now*? Your toes? The hairs in your nose? Send a soft smile into your organs, and perhaps your organs will smile back at you!

CATERPILLAR DANCE

Slowly move each finger as if it is a caterpillar. Feel all those small muscles, bones and nerves and let them dance to each other.

GRACE HONG

EARTHQUAKE

Move as if there is an earthquake in one isolated part of your body, and slowly let it expand to encompass your whole being.

As the earthquake grows, check in with your seismic reading – can you go higher?

Once you've reached your highest seismic vibration, stop.

Listen internally for a seismic reading of your body's vibrations in stillness.

GRACE WOODARD

INNER COMPASS

Walk outside and face in a direction that you are drawn to

Scan your inner body and notice any sensations...

Breathe in the elements through your nose... your skin... your feet... your whole body...

Begin to slowly rotate on your axis...

Listen to the circle of sounds come in and out of focus as you move...

Pause for a moment and listen...

resume rotating...

Pause for a moment and listen...

Begin to slowly swing your hips from side to side while listening,
Speed up... slow down... change direction... come back to centre...

Face in the direction that you are drawn to...

SUSAN GEANEY

VEGETABLE FISTS

Find a comfortable position.

Clench your fists as hard as you can for at least twenty seconds, then relax your hands. Let time stretch your fingers. Reproduce the rhythm, intensity, density and quality of finger opening with your voice.

LISTEN WITH YOUR EYES - LOOK WITH YOUR NOSE - SMELL WITH YOUR EAR

The dimensions of our senses are dancing gestures.
They shrink and stretch, expand and contract and move in many different ways.

Breathe in
Breathe out

As you breathe in, look at the surface of your palms.
As you breathe out, feel the vibration at the skin on your palms.

Can you sense the sound of your palms?
Can you listen to the vibration from the surface of your palms?

Breathe in
Breathe out

As you breathe in, imagine your favourite flower.
As you breathe out, feel the smell of this flower pass through your nose.

Do you recognise the fragrance of your favourite flower?
Do you see the colour of this fragrance?

Breathe in
Breathe out

As you breathe in, listen to the birds singing around you.
As you breathe out, feel the aliveness in their voices.

Can you hear this aliveness in your body?
Can you smell this aliveness in your ears?

MARIE-CÉCILE REBER

THE LIE

Sit somewhere quiet and listen to your body. Make an inventory from head to toe of the state of your limbs and organs.

Tell the biggest lie you know: it could be personal, it could be cultural, it might be global. Express it clearly in your mind or if you are feeling capable, speak it aloud.

Does the world sound different after this admission? Does your body feel and sound different now? Listen while you feel uncomfortable. How long does it take? Make a record of this performance. Send it to someone.

K. A. LAITY
2022

GROW AND STRETCH

Imagine your body is a seed
Feel the energy of others like rays of sunlight
Sprout your arms and legs
What does your growth sound like after resting and waiting for so long?

PARKER NELSON

JUMP!

for any duo, trio or several duos and trios

Take a deep breath through the nose

While exhaling (through the mouth): Open your mouth – MAKE A
SOUND – JUMP! Up and down

Repeat for a minute

LET YOUR HANDS SING

1. Sit down. Put your hands on your lap. Look at the skin of your palms.
2. Let your eyes follow the lines. Listen to what your hands say. Mark one line in one of your palms. Mark seven points where lines meet.
3. (Make a photocopy of your hand.) Walk outside. Follow the path you mapped in your hands.
4. Stand still for eleven breaths on intersections you marked on your hands and listen, as softly as you can, to the sounds you find there.
5. Go home. Put your hands on your lap. Relisten.

ANNA LUYTEN

FINGER MUSIC

Sit comfortably at a table or desk.

Place your elbows on the tabletop one shoulder-width apart.

Cradle your cheeks with the heels of your hands.

With your fingers together, move them slowly to gently cover your ears.

Spread your fingers apart a little and then bring them back tightly together.

Try both alternate and unison patterns of finger spreading.

Keep listening.

Continue until you forget that you are performing a score.

CHAD M. EBY

HANDY LISTENING

Take a walk in nature.
Look for a natural object,
e.g. a branch, a leaf, a stone.
Take it in your hands.
Lean with your back on a tree.

Close your eyes.

Explore the object with your hands
so that your hands become ears.
Put the object back on the ground.

Open your eyes.
And visualise what you heard.

CHRISTOF ZÜRN

Text score to honour Pauline Oliveros

EAR HANDS

inspired by Pauline Oliveros' Sonic Meditations

How do your hands listen?

How do they attune to your surroundings?

Listen to the vibrational field you are part of by touching surfaces,
structures, materials;

Imagine your hands as porous, molecular antennas, sending and
receiving information

with other listening-sounding materials, beings, forces.

Listen until no-one is at the centre of listening.

NIK FORREST
2020

WALKING PIECE

four or more players

Starting with your back at one end of the room or stage, individually start walking extremely slowly, and making a single quiet sound or combination of sounds.

Keep going, breathing when necessary until you reach the other side of the room or stage, then stop with your face against it.

The piece ends when everybody is standing with their face at the other side and being silent.

VASSILIS CHATZIMAKRIS

For Pauline Oliveros, 2022

SIMONETTA MIGNANO

THE SHAPE OF SOUND 2

Stand in a relaxed position, eyes closed. Breathe slowly.

Listen to the sounds around you.

Focus attention on one sound in particular.

Breathe in harmony with that sound.

Listen to its color and texture, imagine the shape of it.

Draw the sound with your non-dominant hand, using your arm and body.
Draw the sound small and let it build in scale, gradually reversing the process.

Relax, breathe and listen anew.

Draw the shape again, this time with your dominant hand, entire arm and body. Let the sound grow in scale and reverse the process.

Relax, breathe and listen anew.

LAURIE POLSTER
2009/2022

BODILY LISTENING IN PLACE

instructional score for intersensory improvisation (condensed)

Place: Select a place, spend time in it, explore it through your senses, and document it over several days. Place is any environment where you choose, or have capacity, to improvise.

Body: Orient yourself by warming up in your place in any way that is meaningful for *your* body.

Listen: (The piece starts now.) Listen beyond audition. Listen with heart and mind, eye and ear, nose and tongue, flesh and bone.

Improvise: Listen, respond, and collaborate with your sensory environment (your place) in any way you wish. Make music, dance, draw, write, or dream...

ELLEN WATERMAN

Pauline Oliveros taught us that listening is not hearing. In consultation with Deaf artist collective SPiLL.Propagation, I created this score to develop a more expansive, intersensory and inclusive concept of listening beyond audition.

¿QUÉ PASARÍA SI... [2]

para personas que quieran juntarse a crear colaborativamente escuchando, improvisando, compartiendo el espacio, sintiendo y disfrutando el cuerpo.

¿Qué pasaría si...

escuchamos en silencio rozando nuestros cuerpos?
recordamos sonidos no humanos?
inventamos un sonido?
compartimos nuestras respiraciones?

curioseamos en nuestros sonidos de infancia?
susurramos ¿qué pasaría si?

alguien abandona el lugar que habitamos?
dejamos que nos abrace lentamente ese sonido que extrañamos?
invocas un sonido que escucharás mañana?
nos callamos súbitamente?

liberas un sonido que haya hecho alguien y uno que hayas soñado?
sentimos el viento y olemos las manos?
imaginamos espacios sonoros caminando lentamente, corriendo,
agachándonos?
juntamos orejas, cabezas, rodillas, codos?
nos deslizamos abriendo y cerrando los ojos, saltamos tapándonos las
orejas?
trazamos un recorrido sonoro en quietud?

ANA MARÍA ROMANO G.
2022

Nota: Se invita a que el grupo sea muy diverso (intergeneracional, sexo, género, profesión, nacionalidad, diferentes capacidades físicas y cognitivas, origen étnico y social, etc.). Las fuentes sonoras pueden ser la voz, el cuerpo y/o un objeto, o un instrumento musical, con el que cada persona tenga un vínculo afectivo. Las acciones pueden hacerse en cualquier orden y escogiendo las que sean de interés entre los participantes, abriendo espacios de diálogo y construcción colectiva. La temporalidad se construye en tiempo real y en resonancia grupal. Las acciones pueden hacerse en parejas, tríos, grupo completo, etc.

WHAT WOULD HAPPEN IF... [2]

for people who want to get together to create collaboratively by listening, improvising, sharing space, feeling, sensing, and moving the body.

What would happen if...

We hear silently brushing our bodies
remember non-human sounds
invent a sound
share our breaths

We explore our childhood soundings
whisper 'what if?'

someone leaves the place we inhabit
let the sound we miss slowly embrace us
you invoke a sound that you will hear tomorrow
we suddenly shut up

you release a sound that someone has made and one that you have dreamed
feel the wind and smell the hands
we imagine sound spaces walking slowly, running,
bending over
we join ears, heads, knees, elbows
we slide opening and closing our eyes, we jump covering our ears
trace a sound path in stillness

ANA MARÍA ROMANO G.

2022

Note: The group is invited to be diverse (intergenerational, sex, gender, profession, nationality, different physical and cognitive abilities, social and ethnic backgrounds, etc.). The sound sources can be the voice, the body, and/or an object with which each person has an affective bond (you might include conventional musical instruments, too). Actions can be followed in any order and choosing those that are of interest among the participants, opening spaces for dialogue and collective construction. Temporality is constructed in real time and in group resonance; actions might involve different groupings: couples, trios, the full group, etc.

BREATHING CIRCLE: FOR PARTICIPANTS WITH OR WITHOUT SIGHT AND HEARING

Standing in a close circle, facing clockwise with hands on the next person's shoulders, bring your attention to your breath.

Use your breath to improvise a playful piece on the back of the next person's head for 3 to 5 minutes.

Raise your shoulders if you do not feel the breath improvisation of the performer behind you (indicating to move closer).

Mark the end of your contribution by removing your hands.

Notice how you feel, reflecting on the rhythms, spatial movements, and amplitude.

CHARLOTTE ADAMS

An adaptation of Pauline Oliveros' "Breath Improvisation", 2022

BREATH DANCE SONG

for any duo, trio or several duos and trios

Seated or standing comfortably
with one or two partners facing each other.
Observe your breath.
Add movements.
Establish them.

Shift to observe your partner's breath and movements.
Listen and see through your partner's perspective.
Alternate perspectives.
Vocalize or sound your breath while listening and seeing.
Listen.

Alter movements in any way.
See.

Dance and sound with your partners!
Take in all the groups, if more than one group!

End at an agreed upon cue or when the piece stops itself.
Observe the space.

BJÖRN ERIKSSON
2022

NO SPACE

place yourself where you can be found
let others place themselves near you

with every sound you make
slightly let your body touch another body

after every sound you make
move to another place

use long gentle sounds
and if you happen to be
in a cluster
so you all
play melodies
responding to each other's melodies

briefly
then move

find your pace
balance
grounding
feel your harmony
time is yours

eye contact
or not
feel it
trust your core
shine your wave

there's no cage on the way
just an olive woodland
open for your sound

LALA PADULA & DANIEL PUIG
2022

MEET ME IN LISTENING

- i. Make a contour drawing in synchronized response to an ongoing sound. Follow it through time by tracing a line on this paper, with a stick in the dirt, or with your finger in the air
- ii. Collect sound through your fingertips
- iii. Recall a familiar sound from another time or place. Transport that sound here, allowing it to travel alongside and interact with you now
- iv. Create a sound signal that identifies you during this exploration. Learn to know others through their signals

ELIZABETH ELLIS & HELENA KROBATH

EMBODY DRAWING

Eyes Open

Trace found branches.

Listen and embody their shape sonically.

Eyes Closed

Recall the physical and mental choreography of drawing. Embody.

Recreate silently in the air.

A witness traces the shadows of air drawing. Use as score for next performance.

CLAIRE PAUL

BELLS (WALK AS A HERD)

for people and bells

W A L K
A S A
H E R D

Begin ringing your bell
as softly as you can
Slowly build intensity
on your way to
the performance
s p a c e
O N A R R I V A L

S P R E A D F R O M
O U T

T H E H E R D

G r a d u a l l y
decrease intensity
until your bell
i s s i l e n t a g a i n

BLANC SCEOL (STEPHEN SHIELL & HANNAH WHITE)
2018

VOLCANO:
TRANSMUTING ANGER INTO CATHARSIS
THROUGH MOVEMENT AND SOUND

While in a safe space, bring to mind a thought or memory that makes you angry.

Hold this in mind while allowing a gentle shake to spread throughout your body.

Can you imagine your anger gathering at the base of your spine?

Can you imagine the sounds that your anger would make if it traveled up and out of your mouth?

Can you imagine how your anger would be expressed through movements?

Erupt: Express the sound out loud and make the movement your anger craves until you reach a climax.

When you have fully erupted, slowly allow stillness to return.

GRACE WOODARD

COMMUNE / ALIGN A PART OF YOUR BODY TO ITS BODY

Focus your attention to a figure/form in the space before you.

Breathe deeply.

Move slowly with awareness of your body – bones, muscles, breath, gaze –
towards the figure/form.

Touch.

Lean.

Listen.

Gently pull apart.

Back away slowly without losing focus.

Remember what you heard.

ANGELA DITTMAR
2022

LAST MOVEMENT ON EARTH

- In one minute make only one movement
- Put all of your heart / soul / life / being / energy into this movement

DAN JOHNSON

SOUNDING THE WALKING MEDITATION

any large number of musicians

In an outdoor setting, start from a central location.

Walk at your own pace away from each other. When fairly remote from the others and approaching meditation, make a sound (vocal, instrumental, body percussion, etc.) with every step.

Return at times to the central location to hear the interplay of sounds between players. If it begins to synchronize, disperse again, then return.

When the time is right, return to the starting place.

Stop. Sit.

Listen until the end.

JIM DALTON
2015; revised 2022

VERBS

touch
sweep
growl
declare
sketch
hover
pop
panic
fake
click
stick
err
rustle
wipe
graze
purr
agree
drag
flutter
catapult
scratch
bump
peel
prod
remove
replace
ponder
catch

This piece requires a writing utensil and space to walk around.

Draw lines connecting the different verbs.

You do not need to connect all of them, just your favorites.

Imagine the lines you drew are a map. Follow it.

Each time you reach a point on your map that contains a verb, portray the verb in action, sound, thought, emotion, or any other realization.

Feel free to bring an object or instrument to help with your verbs.

If you are near another map follower when you stop, feel free to perform your verbs together.

Be sure to interpret the verbs however you like.

The piece is over when you have completed your map. If you are performing with others, the piece is over when everyone has completed their maps.

ERIN DEMASTES

MICROHOCKET

Assemble a small group.

One person starts a pulse at about the speed of a heartbeat

The person nearest to them picks up the rhythm, offset by 1/16th note.

This continues throughout the group.

HENRY LOWENGARD

HEART BEAT HUM PULSE

for any number of meditators

Place your hand over your heart or on your pulse.

Listen and learn your body's natural rhythms and nuances.

Then, sound your rhythms.

ALEXIS C. LAMB
2022

CHOOSE A FAVORITE

Choose a favorite one liner quote of Pauline's

For instance: "Are we having fun yet?"

Say it as loud as you can

Say it as quietly as you can

Say it as fast as you can

Say it as slowly as you can

Whisper it

Then take a few moments to Listen with and thru your Whole Body.

From this state of full body listening, execute a dance for 90 seconds...or so!

HELOISE GOLD

INSTRUCTION FOR NON-HUMAN LISTENING NO. 9

Hear a sound and let yourself be moved by it in every sense.

DORINDA KEALOHA

Co-created with the BE THE SEA project

VIII - SCORES FOR LISTENING BEYOND MUSIC

The scores in this eighth section all point in some way to a musical signifier – be that an instrument, notation, ensemble, pitch, or performance technique – while at the same time blurring distinctions between the category of music and the performance of everyday life. While text scores, since their inception, have been understood as avenues for making the pleasure of musical expression accessible to non-musicians, the ones in this section are primarily addressed to musicians: designed to lead them out of the concert hall and into the magic of the everyday. Here you will find scores that address the relationship between musicians and their instruments and between sound and silence. In these scores, we discover an exuberant array of instruments: breath, tones, microphones, videoconferencing technologies, scraping gestures, flora, instrument cases, boxes, bells, and clocks.

In the following collaborative text, sound artist and turntablist Maria Chavez and flutist, composer, and Center for Deep Listening facilitator Jane Rigler come together to tease out the elastic space between musician and non-musician, between music and noise, and between aesthetic experience and the *cotidiana* of everyday life.

LISTENING BEYOND MUSIC

Maria Chavez and Jane Rigler

Scores are blueprints for an artistic experience, offering opportunities for exploration of the imagination of the composer/author as well as the performer(s). Musical scores are traditionally made up of signs and symbols that require the interpreter to have preexisting knowledge of their meaning. Text scores, on the other hand, can offer an opening to any interpreter who knows the language in which it is written, thereby inviting more diversity in interpretation. Text scores can be composed for anyone – musicians, non-musicians, experienced performers, or the curious bystander. Text scores composed in the practice of Deep Listening invite performers to expand their listening awareness, refine their attention, and explore what music can be when ears, minds, and imaginations are amplified. In Deep Listening scores, there is no rule that an outcome has to be musical. Yet, the scores in this section play very deliberately with the boundaries between musical and extra-musical ideas and share constituent elements that welcome musical (as well as non-musical) results. Some scores in this section ask the reader/performer to intentionally search for beauty in language, in their instruments, in their voice, or in the surrounding environment. Some scores invite us to imagine, wonder, or follow the liminal spaces of sound.

Pauline introduced her first text scores to the world in 1971, collected in the publication, *Sonic Meditations*. These can be understood as the first Deep Listening scores and should also be understood in relation to contemporary art from that period, particularly within the lineage of Fluxus event-scores. Fluxus scores invite presence, connection, imagination, and possibility, tempting the mundane *cotidiana*/everyday into the event/performance/enactment of the score as a source of creative inspiration. They ask us to consider the entire creative process of a performance, from the moment a score is read, then prepared, to the event itself, to even the memory of its occurrence. Pauline created her own legacy by using text scores as a way to build community practices of listening and sounding. Her scores invite participation from a wide range of people and abilities and provide

participants with safe and supportive contexts in which to move, play, dream, and create.

We can trace aspects of various compositional strategies in the text scores that follow. These scores create opportunities for sounds and silence, explore the contrast between macro and micro sonic worlds, and provide structures within which participants can freely develop ideas. These scores tease, evoke a dare, or poke some kind of mischief to play, explore, and upend musical conventions. The following scores invite an ongoing and joyous “play” of discovery and process rather than over-concern for the final product. For example, Stephen F. Lilly’s *Righting a Wrong* (p. 366) is a wonderful example of diving deep into sounds that the instrumentalist might usually try to avoid. Through the exploration of idiosyncrasies, the player uncovers and investigates the “problem” sounds in a way that transforms them into wondrous, new, musical experiences. These scores welcome dialogue and give space to the dance of interaction. With care and thoughtfulness, we can use these scores to refine our attunement to each other and the space(s) in which we reside and discover a new relationship with the objects we use as instruments.

As we further explore, let’s consider some of the ways we can kindle our resourcefulness to perform the following scores. What might you need to manifest these scores into being? Do you need other people, an instrument, your voice, a quiet space, something else? Would you like to perform alone? Some scores only require one person (i.e., *Puff*, p. 346; *Righting a Wrong*, p. 366; *escape from possibility*, p. 348; *Graphic Score #6*, p. 341; *Changes*, p. 364; and *Five Movements Five Sounds*, p. 367) and most require very little to no technology. These scores provide abundant possibilities to stretch time, pause, reflect, combine, and imagine. Other scores ask for “open instrumentation,” implying that the performers may choose any instrument or use an object to perform. These open-form compositions ask us to listen to in-between spaces and the bodies that occupy them. *Waves on the Breach* (p. 337) is one such example in which the process of listening itself is what creates the music experience.

Then, there are many scores that invite the voice to sound. Some invite the voice to hum, while others bid you to whisper or speak in hushed consonances. Some ask us to listen for the voices of plants or objects. In what ways are voices all around us? How might you make a space for yourself and/or others to wonder? Pamela Z's *Amplified Silence* (p. 336) places silence and sound in a clockwise formation, notionally presenting a clock in a more abstract and graphic form. Other compositions integrate the elements – fire, earth, air, water – in their instructions as material or as guide. Landon Caldwell's *Light a Candle* (p. 357) suggests the inspiration of the flicker from candlelight to dictate when an object is struck, making fire the composer of the piece. Grace Harper's *Water, wood, stone, breath* (p. 365) requires the participant to handle water, wood, stones, and a book to actualize their score. Joseph Clayton Mills' *Immanuel Kant* (p. 345) specifies a wooden table as the base of their score, using this element as the surface that holds and presents the instruments and sonic choices for the piece.

Scores, performed and re-performed over time, become a practice. In this way, the scores collected here can be seen as the next phase of Pauline's artistic process. We continue to learn from her work as we adapt the guidance from her past scores to ours. This 365-score collection is like a durational performance piece that continues as readers (becoming performers) act out each score. Together, these scores point both outward and inward, guiding us to simultaneously experience multiple points in time: past, present, and future.

Pauline would always remind us that everyone's listening journey is private and unique, subconsciously instructing and guiding us through life. This collection of scores embodies this understanding, with each contributor starting from their own personal space, drawing from their individual listening journey to create their scores. These scores also create space for you, dear reader, as performer, to engage with the scores through your own listening journey. We invite you to ignite these scores with your life, dreams, imagination, and curiosity. What part of your daily life can you infuse into these compositions, giving both the *cotidiana* and the text new life and meaning?

LISTENING PIECE (IV)

in the longest possible time,
as few sounds as possible.

RICHARD P JOHN

THE SURFACE OF THE NIGHT

for open instrumentation

“the thin, impalpable, faltering light,
picked up as though little rivers were running through the room,
collecting little pools here and there,
lacquers a pattern on the surface of the night itself”

- Jun'ichiro Tanizaki

throughout the piece, attempt to maintain a continuous sound within the ensemble; choose sounds that can be sustained, or repeated intermittently if an instrument cannot sustain

however, only employ very quiet and fragile sounds on the edge of breaking;
play at such quiet volumes that the sounds may fail to speak, exploring the liminality between sound and silence

during the piece, try to achieve a variation in the amount of overlap between instruments; move back and forth between: single sound <--> multiple sounds being played at once

faltering, faint, unstable; straining to listen and perceive

KEVIN LEOMO
2020

FOUR SHORT TEXT PIECES FOR PAULINE OLIVEROS

The discreet soloist

Playing the role as a soloist, yet in a discreet and almost unnoticeable manner.

Pairs

Make pairs in the ensemble through your own playing, yet not making it a trio.

Whole

Find a way of playing that makes the ensemble whole, binding it all together.

Listen

Listen for a sound. Isolate it and repeat it, possibly refining it.

MICHAEL FRANCIS DUCH
2016

ZENO

Setup

- Performers should have portable instruments or be prepared to make sounds using objects in the room or their bodies.
- When the piece begins, performers should be more or less evenly distributed in the space.

Instructions

- (1) Listen to the sounds in the room. Pick a compelling sound and walk halfway towards the location of the sound source when the sound was initiated.
- (2) When you reach the halfway point, stop and make a sound in response to the sound that brought you there.
- (3) If all performers are in the same place, the piece has ended. If not, repeat item 1.

CRISTYN MAGNUS
2010

SONIC SHHH

(Audio record this sonic happening [if possible] placing the microphone 3 feet from the farthest person). Alone or with others. Lay on the floor or ground with your head pointed toward the south. Be still. Close your eyes and focus on deeply inhaling and exhaling audibly. Think of different formations and kinds of clouds. Keeping eyes shut, gently and slowly form your mouth and tongue to make the sound, 'shhh.' Repeat shhh softly at first, building to more forceful – sustaining a variety of 'shhh's' for 10 minutes. Remember to visualize clouds. At the end, open your eyes, look up (wherever you are), and gradually stand up. Applaud. Shhh. (stop recording).

ED WOODHAM
2022

HEARTSONG

participants: 1+

set up a recording device, multiple if multiple voices

pick a primary singer

follow the instructions below, then select a vowel (ae, ee, ah, oh, oo), and sing with that vowel, others should follow suit

sit in a meditative position

for one minute

listen to your breath

for one minute

listen to your heartbeat

for one minute

sing

for one minute

in harmony, if there are others

close to a hum to signal the transition to the end, reiterate the musical phrases you constructed before concluding

if done alone, record layers with yourself

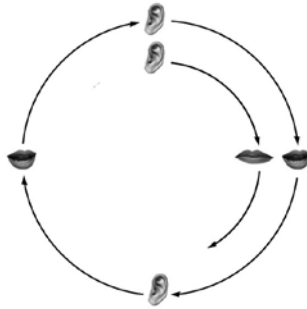
mix

add effects if you desire

PATRICK ROWLEY

AMPLIFIED SILENCE (85)

for any number of performers with voices and analogue clock
(duration: 85 seconds)



Watch the sweep hand of an analogue clock to determine the timing of each section.

- i. Listen intently for 15 seconds and mentally record what you hear.
- ii. For 15 seconds, “play back” what you heard by reproducing the sound vocally.
- iii. Listen intently for 15 seconds and mentally record what you hear.
- iv. For 15 seconds, “play back” what you heard by reproducing the sound vocally.
- v. Listen intently for 15 seconds and mentally record what you hear.
- vi. Respond by humming a sustained note on a single pitch of your choosing for 10 seconds.

Note: When “recording” and “playing back,” you may concentrate on just one layer of the soundscape you hear, or you may attempt to reproduce a composite of all sounds heard.

PAMELA Z

For Pauline, 2017

WAVES ON THE BREACH

for 3+ people

Everyone picks a note and plays a drone of that note on their phone or device. Listen for the waves between the tones and the dissonance between individual notes. The purpose of this exercise is to listen to interesting combinations of tones and how notes interact.

JUSTIN YOUNGBLOOD

LANGUAGE AS MELODY

Many readers choose “one beautiful sentence” each from a cherished book.

To prepare, each reader chants the line repeatedly to discover its musicality.

Then readers meet in pairs or trios, chanting for each other so everyone can feel the music of each voice in their body.

They then rehearse call and response, finding a shared pulse.

Then all readers read together, slowly.

The call and response of each pair or trio is preserved.

Silences between voices are extended for the sake of listening.

Any word may be pronounced one letter at a time.

Any word may be spoken or sung.

SETH DELLINGER

VOWEL STRINGS (O)

o } a type of wind across an open, snowy space until reaching a mass of dark trees and mountains in the distance



MICHAEL PETERS

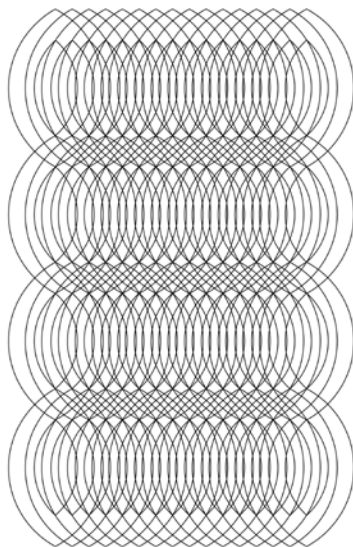
From Vowel Strings: for multiple voices

A SONG FOR NEBULAS

A score for voice/s, and improvised instruments.

This score is for one or more players (but no more than sixteen players)
and may be read and interpreted either vertically or horizontally.

Under the stars.
Begin faintly, invisibly,
ever-present, everywhere...
slowly decaying into silence.



BRIAN VOCE

GRAPHIC SCORE #6

close your eyes
and play
what you see

JUSTIN FRIELLO

BREATHFULLY

take a breath

take another one, deeper than before
hold it, then let it out slowly

now begin

there are no further instructions



you are invited to follow this visual score with whatever you have to hand
to make a noise

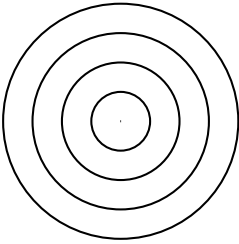
instrument(s) or voice, interpret as you wish

but do it in the fullness of time, with the fullness of breath

JP SEABRIGHT

SIMPLE FORMS/COMPLEX PEOPLE

for any instruments from 1 to 4 players



Play/Sing, or listen.

Define that which you

play/sing, or that

which you hear as:

a center,

a primary accompaniment,

a secondary accompaniment,

a distant accompaniment.

Let that being defined

as a center be redefined

as an accompaniment.

Let that being defined

as an accompaniment be

redefined as a center.

ART CLAY

1991

NO SMALL MATTER (FOR PAULINE OLIVEROS)

for any number of performers using hand-sized, amplified flora

each player collects flora that have fallen
of their own accord

all players sit at a table large enough to
comfortably seat everyone;
place a clock that has an hour, minute, and second
hand flat in the center of the table

the table should be amplified
in a manner that allows all the movements of each
performer to be audible

players begin with eyes closed

each player opens their eyes, looks at the clock, and,
reading quickly, closes their eyes, holding the time in hours,
minutes, and seconds in their memory

the number of the hour hand represents the length of
time in seconds that should elapse before sounding

the number of the minute hand represents the length of
time in seconds for the flora to sound

the number of the second hand represents the length of
time in seconds to close the eyes before looking at the clock again

repeat until the flora are done speaking

SETH CLUETT
2022

IMMANUEL KANT

for wooden table and invited guests

Invite a number of guests to your home, approximately as many as you would invite to a dinner party.*

Ask each guest to bring an item from their home and place it on the wooden table. Using the assembled objects, improvise until you have explored their musical properties to your satisfaction. Ask the guests to take their objects home.

*Immanuel Kant recommends that, for a successful dinner party, “the number of companions must not be fewer than that of the Graces, nor more than that of the Muses.”

JOSEPH CLAYTON MILLS

'PUFF'

Make a fist

Open up your first finger and lick its tip

Blow gently, a fine stream of continuous unbroken air onto your moistened finger tip

Listen and feel. A constant sound, constant touch, no breaks

To breathe in and out at the same time, puff out your cheeks as you blow, purse your lips tightly, squeeze your cheek muscles inwards as you breathe in through your nose. Let your tongue move around freely, directing the air

Focus on the tiny sound of your breath and feel the air on your fingertip

When your breathing is seamlessly circular, transfer to any blown instrument

JO HUTTON
2022

17 BREATHS

for 5-8 musicians

Performers use wind instruments of their choosing, such as a flute, harmonica, clarinet, melodica, etc.

Starting simultaneously, the performers play a note at random and sustain it as long as possible. Then they rest for a period approximately equal to the length of the preceding breath/note.

For the next breath, each performer randomly chooses a note different than their preceding note.

The process is repeated until the performers have each played 17 notes, performers falling out of sync with each other according to how long they are able to maintain their breath/notes.

GREG NIEUWSMA

ESCAPE FROM POSSIBILITY

for solo performer

bracketed statements are [either | or]

all sounds you make should:

- 1) arise [faster | slower] than you can move
- 2) sound [unique when produced with one method | the same when produced with many methods]
- 3) last for [an instant | eternity]

sometimes switch suddenly to the opposite option (never switch gradually)

finish when satisfied

ASTRID HUBBARD FLYNN
2019

WORK

for a group of people, perhaps with instruments

I

Scraping

Each performer enters slowly, blending into an overall texture

Gestures can be varied, as long as they do not disconnect from the overall texture

--

Following a cue, gestures cease

Brief silence, keeping full concentration

II

Each performer shifts to a different scraping gesture, blending into a new overall texture

Microvariations

Gestures cease

//.

LUCCA TOTTI
2022

UNTITLED (FOR MUSICIAN)

Piece for any musician or group of musicians.

Wait for funding, sponsorship, grants, scholarships, or other source of income.

When musicians are tired of waiting, they can leave.

The audience may give up at any point but are encouraged to remain until the end of the performance.

CHRISTI DENTON
1997; revised 2022

CONVERSATION WITHOUT WORDS

Gather a group of people,
with instruments, in cases.
Together, open your cases; get ready to play.
Once ready, play a greeting.

After greetings, is something on your mind?
Play it.
Or just listen.

If you agree with what you hear,
You might play along in agreement,
exploring further.
If you disagree, you might refute it,
Playing something different.

Or just listen.

Welcome silences, even awkward ones.
If a silence seems conclusive,
set your instrument in its case
(you may pick it up later).

The conversation is over
when all instruments are down.
Bow respectfully.

ANDREW MAY
For Danyel

1 TO ∞

for modular/open instrumentation

all of the notes/sounds are as long as possible in one breath or bow length

no crescendi all at mp delicato

system 1 you choose any note/sound

system 2 you choose a new/different note/sound and repeat it 3 times

system 3 you choose a new/different note/sound and repeat it 5 times

system 4 you choose a new/different note/sound and repeat it 7 times

system 5 you choose a new/different note/sound and repeat it 11 times

after this, work your way back up (system 4, system 3, system 2, system 1)

JOSHUA MICHAEL CARRO

A postcard work written for the James Tenney Memorial Symposium, 2018

QUARA(N)TTUNE

This piece, for any instrumentation or voices, is intended for telematic performance settings.

It intersects *attunements* to space with *allowances* for performer pairings, mediated by listening to all spaces and all performers.

This is guided by the diagram:



The choice of attunements and allowances is nonlinear and up to each player. The piece follows a simple structure of:

- I. attuning + allowing: In any order, in any combination, any number of times, move between attuning to one of the four spaces, or allowing for one of the four pairings
- II. arrive at collective silence
- III. repeat three times

DOUG VAN NORT
2021

TENDRE ORGIE MUSICALE

first

everyone stands in a circle

we lay our instruments in front of ourselves in silence

we switch places

next

starting as slow as possible
listening for

everyone
everything

we use what is in front of us to make sound

in the way that feels most natural

organic

without going against the will of

anyone
anything

letting our desires be seen by all
exploring unknown ways

we play
we have fun
together

we stop whenever we want

LÉO AZZARIA
2022

WAVE PIECE FOR MULTIPLE PERFORMERS

Step One:

Bring pencils and papers when a group of performers decide to go near a body of water.

It can be a lake, a river, an ocean, or a bathtub.

Draw the shape of waves with lines.

Step Two:

Read the lines as a music score,
from left to right, top to bottom.

Together, everyone sings what they drew, forming waves of voices.

YIFENG YVONNE YUAN

LIKE THE WAVE

Gather participants.

Stand in a circle.

Choose a chord you like.

Moving clockwise, assign each participant a note in your chord until everyone has a note. Notes can be repeated as many times as needed.

Collectively choose a vowel sound to sing.

Sing your note one at a time moving in a circle. Voices should overlap and the sound should move around the circle like a wave.

Play with the duration of time transitioning between notes.

If you have enough participants ... Create an inner circle and have them sing, moving counterclockwise.

JACK MCDONALD

LIGHT A CANDLE

candle piece for percussion

Light a candle when the flame *flickers* hit an object of your choice.

Light multiple candles for multiple objects.

LANDON CALDWELL

EIGHT VOICES

Eight voices encircle the audience. Voice 1, the leader, determines all the notes played.

Notes must be improvised, not prepared in advance.

Voice 1 sings a note, fading in. Voice 2 then fades into the same note.

Voice 1 fades out as Voice 3 fades in. This continues around the circle until coming back to Voice 1, who then chooses a second note. 8 rotations make up a section.

There are 3 sections, joined seamlessly:

1. Mid-tempo, clockwise
2. Slow, counterclockwise
3. Fast, clockwise

This piece can also be played on instruments by skilled musicians.

GREG NIEUWSMA

THE PATTERN

Enter the piece one by one, gradually. Listen to and fit in with the sound already present. Do not feel any pressure to begin playing before you have something to say.

Play a short pattern, however you define that. Continue to play your pattern, with pauses and minor alterations as needed, for a long time (10 to 60 minutes).

KIP WILSON

SONDER/SOLIPSISM

for soloist & people with phones

Soloist:

–Play an instrument/speak/vocalise for c.2-3mins

People with phones:

- phones (full-volume) for recording audio of performance.
- record soloist during their performance: start recording at any time, make as many recordings as you like.
- for e.g. you can record: from beginning/long segments/multiple short segments, etc.
- replay your recordings in various ways; possibly loop very short sections, replay at 0.5xspeed, etc. Be varied!
- be aware of what everyone is doing.
- begin replaying at any time. You can also replay other recordings you may have.
- piece ends when everyone stops replaying their audio (not when soloist is finished)

LAILA ARAFAH

FOCUS PIECE FOR CC

For about 10 days, carry some kind of audio recorder wherever you go. Whenever you feel calm and content, start recording. At the end of the 10 days, edit all of those recordings together. Overlap them to taste, it should be about 15-20 minutes total. Record a single instrumental accompaniment, don't play too much & don't get in the way of the recordings. Use the first take & don't make any edits.

ANDREW WEATHERS
2020

BEFORE THE CONCERT

to be performed as an audience member,
while awaiting a performance

Sink into your seat. Perceive the space around you, noting its size and texture of surfaces.

Make consonant noises with your voice, followed by a clap. Notice how these sounds interact with the space.

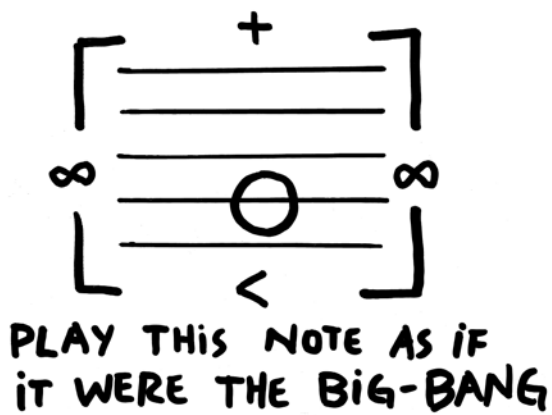
Imagine the sounds you will soon hear on stage, considering volume, clarity, balance.

Sink into the anticipation of the performance. Take in the environment. As other patrons enter, feel free to predict who might contribute “extraneous” sounds to the performance and what those might be...

When the performance begins, allow these experiences to shape the event. Afterwards, consider the gift of fleeting sonic moments.

HERINE COETZEE KOSCHAK

BIG BANG PIECE



ALAN COURTIS

CHANGES (ONE OR MORE PLAYERS)

just sounds
no being

then gradually

no sounds
just being

then suddenly

both sounds
and being

VASSILIS CHATZIMAKRIS
For Pauline Oliveros, 2022

WATER, WOOD, STONE, BREATH

for three players

Materials –

2 small bowls, one filled with water

Book

Basket containing a handful of pebbles

1. Player one pours water from bowl to bowl, coordinating rhythm to breath.
2. After an unspecified period of time, player two riffles pages of book coordinating with breath.
3. After an unspecified period of time, player three slowly shakes pebbles in basket, coordinating rhythm to breath.

Players 1 and 3 gradually sync rhythm. Player 2 stops riffing and begins reading quietly from a random page, mindful of established rhythm. Piece ends when player 2 stops reading.

GRACE HARPER

RIGHTING A WRONG

for solo instrumentalist

The performer is instructed to explore their instrument for idiosyncrasies – woof tones, odd buzzes, rattles, etc. Upon finding one, they perform in such a way as to exploit and create contrast around the “problem.” After thoroughly establishing and investigating it, they move on to the next one.

STEPHEN F. LILLY
2019

FIVE MOVEMENTS FIVE SOUNDS

for one or more participants

Column A

HOP

TURN

ROCK

BOW

WIGGLE

Column B

DZZZZ

FFFFF

JOR

CLIMP

HAH

Choose one movement from column A from and one sound from column B.

There are 25 possible combinations.

Decide the length of performance.

Each participant can decide which combinations they wish to perform and how long each movement/sound pair can be done.

The time can vary for each movement/sound pair.

There can be stillness between each movement/sound pair.

Movement/sound pairs can be repeated.

Alternatively, a conductor could cue each movement/sound pair from a set of 25 prepared cards.

BOB MARSH

INSTRUCTION FOR NON-HUMAN LISTENING NO. 4

Sit or stand quietly in one spot and listen to the sounds that present themselves to you.

Draw the rhythm of these sounds.

ALICE HIGHET

Co-created with the BE THE SEA project

60:40

60:40 is a silence/sound ratio.

This piece can last for any length of time.

Choose a duration appropriate to your situation.

Aim to make sound only 40% of the time.

Collaborate with the silence to make music.

Considerations:

How will you distribute sound & silence across the timeframe?

Can you listen & respond to the silence as you would another musician?

Explore differences in:

- duration (10 minutes, 25 minutes, 1 hour, 1 day!)
- ‘silence to sound’ ratios (70:30, 90:10, 45:55, 15:75)
- distributions of silence to sound ratios across the duration

DAN JOHNSON

SPACE IS THE PLACE
for two or more players

Play

but only in the rests

(as a response to what you hear)

BRIAN SHANKAR ADLER

IX - SCORES FOR PLAYFUL LISTENING

Pauline Oliveros was profoundly playful – with a deep laugh, a sharp wit, and a penchant for puns. As the scores gathered in this penultimate section remind us, music is something that we *play*. In these scores, we are invited to make music with everything and anything around us: coins, bowls, and drinking glasses; vowels, words, and sentences; poster tubes, thread, and paper cups. In all cases, we are asked to attend to the interplay – and the play – between sound, silence, and response.

In the essay that follows, Leila Ramagopal Pertl and Brian Pertl – musicians, Center for Deep Listening facilitators, and Lawrence Conservatory of Music faculty members – share their considerable insight into the intimacy, generosity, depth, and delight of “serious play.”

PLAYFUL LISTENING

Leila Ramagopal Pertl and Brian Pertl

Divine Play

During the night between November 25th and 26th, 2016, Pauline visited my dreamtime, just a day after the beginning of her Great Journey farther into the vast playgrounds of the universe. She brought with her a blue ball – the kind bought in grocery stores that children play with in the summertime. This ball had a brilliant, golden star upon it.

In my dreamtime, Pauline, contemplative and powerful, stands behind a beige couch in a small but vibrant living room with an open, unscreened, sun-filled window, light blue stone walls, bright wooden floors, and crown molding. The room has a Mediterranean feel. I walk from the cozy, busily decorated kitchen into the living room and to Pauline's left. As she turns to look at me, she conjures, then playfully throws me the blue, gold-starred ball. We toss it back and forth in the bright blue room for some time. Then, without much pause, she is outside, and we toss it back and forth through the open, sun-filled window. As she walks toward the sun, farther and farther down a dirt and stone path, past the front yard field of enormous, vividly colored grasses and flowers, we continue to enjoy this exchange. Then, in a moment, she tosses the ball to me one more time, gives me a wink and smile, then turns away, transforming into flecks of rainbow light that dance above the other-worldly-colored flowers, and into the sun.

Within this dream play, this joyful exchange of the blue, gold-starred ball, I feel Pauline's gifts of peace, wisdom, love, a sense of being trusted, a sense of her contentment, and her unbounded playfulness. I feel these, also, upon waking and remembering.

This visitation dream is so significant that I go there often, feeling the warmth of the sun, the roundness of the ball as I catch it, and Pauline's loving, earnest gaze as we toss the gold-starred ball back and forth. In the days following Pauline's Great Journey, I came to know that the gold

star appeared in many forms all over the Deep Listening world as Pauline sprinkled her golden star dust, blessing the community she had created and built with love, with hope, and, perhaps most importantly, with a charge for continuing compassionate and active co-creation. This dreamtime visit reminds us that at the heart of co-creation in the Deep Listening community resides joyful, silly, energized, responsive, generous, open, contemplative, serious, sacred Play.

~Leila

Play is a Birthright

From the moment we come into this world, no matter the location or circumstance, we are primed to play! When we are young, we are incredibly good at it. It's how we come to know the world – with excited curiosity. Sticks become drumsticks. Trees become leafy giants. Sidewalks become superhighways, and the cracks become something to leap over so we don't fall into whatever we imagine is in between. Steeped in our imaginations, we recreate the paths we travel and the spaces we occupy to tell our own stories. We form intimate relationships with people, toy animals, trees, and rocks. And with our friends, real and imagined, we very naturally co-create some sort of soundscape, or the song of the moment, to accompany our explorations.

Regrettably, so much about our educational systems and society at large teaches us to suppress our puckish playfulness and wondrous imaginations. For many of us, by the time we are adults, we tap into only a small fraction of our enormous creative potential. Deep Listening invites us to rediscover the wonder and joy of our playful, imaginative selves, to embrace the inherent creative power of the liminal. This collection of scores throws the portal wide open.

Performing these works takes me (Brian) back to some early, playful listening memories. In elementary school, sitting cross-legged on the floor, my classmates and I would eagerly await the rare musical guest who would visit our school. Maybe it was a band from the middle school or a singer

with a guitar. The musicians would start playing, and it wouldn't take long for one of us, and then the rest, to put our fingers up to our ears and rapidly open and close our "ear doors," that little flap of skin at the opening of our ears. It's actually called a *tragus*, which is a pretty great word to put in your back pocket for later use. We weren't trying to be rude to the performers, but the thrill of manipulating the volume and harmonics of the sounds was just too good to pass up! I'm guessing many of you were also experts at "tragus trills." I'm also guessing that you haven't done it in quite a while. Why not? It's still a really cool way to experience the wonder of playful listening. Try it the next time you go to a concert and rediscover your playful listener. Or dive into the text score *Ear Syrinxing* by Stephen Chase (p. 380), who invites us to extend our ear canals by listening through different lengths of cardboard poster tubes. Or revel in the harmonic nuances of *Two Cups for Alvin* from Spencer Topel (p. 378), where we get to place cups over our ears and experience the harmonic sweep as we slowly open the gap between the cup and our heads! These scores take me right back to the sonic wonder and awe of my elementary school self.

Listening to the world in whole new ways is what playful listening is all about. A kitchen can be just a kitchen – a pragmatic place to cook and wash dishes. Or a kitchen can be a sonic playground with nearly infinite possibilities. Ellen Denham converts grocery lists into playful, collaborative melodies in *Grocery List* (p. 398). A pile of dishes in a sink becomes a magical sound world as you drip water on the various surfaces in Ryan Probert's *Sinking Tones* (p. 403). In *WOW* by Jesse Stewart (p. 402), we grab those mixing bowls hiding in the cupboard and create a bowl-gong orchestra as we shape "wows" with our mouths near the rims of the bowls. Who on earth wouldn't want to do this? I love that nine of our playful scores explore the listening wonderland hidden in our kitchen kingdoms of sound.

And we can't forget the power of wordplay. Puns, rhymes, onomatopoeia, the pure wonder of shaping wonderful word sounds – Pauline loved it all. Even Deep Listening arose from the double meaning of recording an album "deep" underground in the Dan Harpole Cistern, along with the "deep" expansive, intentional aspects of listening. How appropriate, then,

that Norman Lowry, in his score *Imp/Rov(ing)isation* (p. 386), invites us to *be* the imps in improvisation. Dani Lunn continues the fun in *Pau-Line-O-Li-Ve-Ros* (p. 383), where we get to playfully explore the many ways to express Pauline's name. In Tomie Hahn's *Yeehaw x 9* (p. 384), we become Pauline's accordion as we intone the word "yeehaw" as slowly and in as many ways as possible. It is an exquisite amalgamation of the ridiculous and sublime that captures the miraculous nature of playfulness.

On more than one occasion, I heard the great Deep Listener, trombonist, improviser, and educator Stuart Dempster say that he always strives to be seriously playful and playfully serious. And "serious" Deep Listening play *is*. Play is joyful and fun, but it is also a direct conduit to the profoundly spiritual, for a state of deep play is also a space of deep openness, powerful stillness, intimate connection, sensitive responsiveness, and stunning generosity.

So, take a deep breath, slowly turn the page, and step through the Playful Listening portal as we toss Pauline's gold-starred blue ball to you.

~Brian and Leila

TWO CUPS FOR ALVIN

1. Locate two coffee mugs, ideally ceramic or porcelain.
2. Turn on a white noise generator and set it to a relatively loud level, but not so loud that it hurts your ears. If you do not have a physical one, there are many on the internet, for example: <https://onlinetonegenerator.com/noise.html>
3. Take the two coffee mugs and place them over your ears, so that the white noise sound is very muted.
4. Gradually create an opening between one of the cups against your head. You will start to perceive a tone.
5. Now try the same thing with the other cup.
6. You will notice that you can now perceive two tones depending how wide the opening is. A small opening will produce low tones, a wider opening will produce higher tones. Too open, and you only hear white noise.
7. Now play a short duet for two cups that only you can hear.

SPENCER TOPEL
2021

ARIADNE SOUNDWALK

Go out for a walk.
Take a roll of thread, the longest you can carry.
Also take a paper-cup.
Attach one end of the thread to something fixed
and stable, like a lamp post.
Continue walking, unrolling the thread
as you go.
Once the thread is fully unrolled, stop.
Make a hole through the bottom of
the paper-cup.
Insert the end of the thread in the hole,
and secure it by making a knot.
Stretch out the thread until it is as tight
as a violin string.
Raise the paper-cup to your ear.
Listen.

ACOUSTIC MIRROR

EAR SYRINXING

Affix at least three poster tubes or similar items of differing lengths in a row where all tubes are level at one end, thus resembling a set of panpipes.

Invite others to use the instrument with the following text attached to the instrument or placed nearby:

Pick up tubes

*slowly
raise to ear*

*listen
at the end of one tube*

*after a while
listen at the end
of the neighbouring tube*

*after a while
listen at the end
of the remaining tube*

*compare and contrast
sounds heard through
the different tubes*

melodies

STEPHEN CHASE

2011

TELEPATHIC MUSIC

for any number of players not audible or visible to each other

Decide on a date, start time, and end time

Before playing, meditate and find your fellow players in the astral plane

Begin playing at the designated start time

Listen for the other players

End around the designated end time

Optional recording:

- Have a microphone set up before the meditation process begins
- (If filming, include a clock in the frame)
- Clap 30 seconds before the designated start time
- Align the recordings afterwards (using the clap as a reference)

THE EVOLUTION OF THE ARM
2021

IMPERMANENCE

for 2 or more people

1. Generate a list of things that change. (Ideal number of things is 108.)
2. One person reads the list aloud while the other(s) do slow walking meditation back and forth in the same path of about 10-20 paces. Each walker rings a small bell occasionally. If desired, they may sing glissandi so that the pitch is continually changing.
3. The piece ends when the list has been read through.

NANCY BECKMAN

PAU-LINE-O-LI-VE-ROS

Through rhythm, movement and sound, playfully explore the many ways you can express the name of Pauline Oliveros.

DANI LUNN

YEEHAW X 9

“Yeehaw x 9” can be practiced as a group or solo. If as a group, participants freely start and stop as they please.

1. Place both palms on your chest, just below the collar bone. Breathe in, feeling your expanding ribcage, and think of Pauline. Now you are her accordion.
2. As you exhale, *as slowly as possible*, move hands away from the body while uttering “Yeehaw!” *as slowly as possible*.

Repeat nine times, varying the “Yee-haw” *in as many ways possible* and in any way participants want to express it.

TOMIE HAHN

ALPHABETIC ATTENTION SCORE

Choose a word or phrase that for any reason has drawn your ear or eye. Write it out. Next, rearrange the letters of the word or words so that they are now in alphabetical order. Keep the spacing from the source phrase. Third, reorder the source phrase so it runs backwards. (If you like, incorporate the date of the score.)

Read all three versions out loud, sounding out all parts of the text.

9 Sep 2018
Time is weird
Deei ii mrstw
Drie ws iemit

21 Dec 2018
words and music
acddi mno rssuw
cisum dna sdrow

16 Feb 2019
robots tomorrow
bmoooo orrrsttw
worrom otstobor

11 Jul 2020
Elaborate dreams.
Aaabdeeel morrst.
Smaerdeta robale.

19 Mar 2020

language is a prosthesis through which i am touching you now.
aaaaccee gg g ghhhhhhhiii iilmnnn ooooo p rr ssssttu uuu wwy.
wonuoygn ih c uotmaiheih whguorh tsise h ts orpasieg aug nal.

Variation: use the three phrase units to generate words that emerge from semantic drift.

2 Apr 2019
activist acquittal
aaaccli lqsttttuv
lattiuqc atsitvta

a quicksand latticework visit,
liquid, atavistic,
an inquest tactic, an aquatic quiet

MARGARET CHRISTAKOS

IMP/ROV(ING)ISATION

All present are invited to be imps, playing and roving in mind and body (movement welcome, if inclined) through sound, by listening into the moment, discovering who we are in this moment, within and without, listening, sounding, seriously playing the moment and exploring the moment as a community of listeners: imp/roving/isation sensation realization nation.

NORMAN LOWREY

LOW-PASS

for any number of performers in any acoustic space

Place your hands over your ears and fully muffle them.

Slowly, like a hinge, un-muffle and re-muffle.

As you move your hands, listen to the room.

Find an emergent resonant frequency. Sing that frequency.

AUSTIN T. RICHEY

IMAGINARY LISTENING

Coins spin on their edges, with the axis of rotation vertical. The axes tilt, and soon they are rolling around on their edges. Each coin would draw a circle on the ground, but when seen from the side, each edge suggests a wave. As the spinning coins lose energy, the waves soften, flatten. You have about US \$10 in coins, though the coins may be of any denomination or currency.

Variation I. You don't actually have these coins; it's just a metaphor.

Variation II. Create an event using actual coins of your choosing.

MIKE BULLOCK

THREE SOUND GAMES FOR YOUNG MUSICIANS

One Per Minute

The players arrange themselves so that they can see each other. Over the course of a minute all players may perform one note or musical gesture.

Hot Potato

The players space themselves in a circle or a line. One plays a note of their choice to start and passes the note to the next player, who passes the note to the next, until all have participated.

A Day in the Life

All players start playing the lowest note that they can and then rise to the highest.

BRIAN KENNEY

RAIN PIECE

go out for a walk while it's raining
jump in the biggest puddle you can find
if you find a bigger one, jump in that too
wear some suitable clothing

MATTHEW PHILLIPS

TOGETHER APART

for any sounding body and any sound type

Listen to your environment, pick one sound and begin sounding with it, in co-creation:

1. Similarity: Explore a mode of empathetic sounding through imitation, and imagining what might becoming-the-other be like.

Pause or not

2. Differential: Explore opposing and contrasting the sound you chose; here be careful not to overpower it.

Pause or not

3. Together-Apart: Continue exploring affirmation of both “I am like you” and “I am not like you” from a third position.

Can you be both inside & outside, belonging nowhere & everywhere?

Contemplate.

Do it all over again.

FULYA UÇANOK

DISTANCED HUMMING WHISPERS

for people in distant locations of the world and stereo speakers

When you are connected with someone by a video call:

Breathe deeply.

Keep your eyes slightly open with a soft focus gazing at everything.

Focus on the hum that surrounds you.

Notice any slight body vibration.

Become aware of the soundscape produced by the other side of the call.

Move your hands to the speakers.

Make a sound with your voice.

The person at the other side of the call may follow you.

Find a comfortable intensity and repeat the sound.

Improvise varying pitch spontaneously.

Feel the vibration coming from the other person.

Keep improvising with your voice as you feel the other voice through the speakers.

DAVID AGUDELO-BERNAL

2021

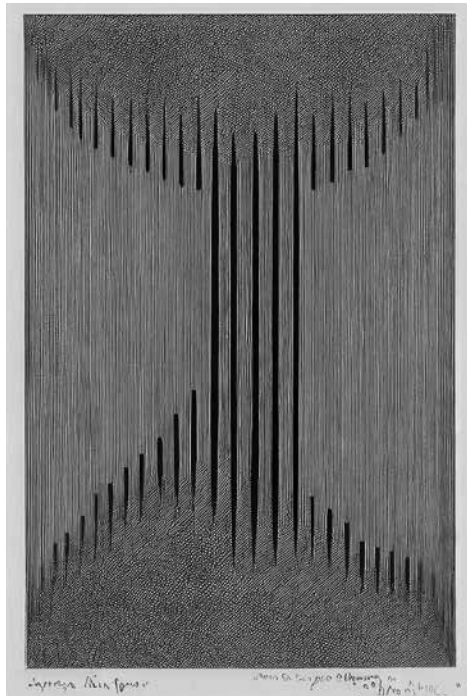
STRING PRACTICE

Imagine strings of light extending out from all parts of your body and attaching to all other bodies, human and non-human, beyond yours. Pluck the strings and enjoy the symphony of sound and light.

HANNAH WHITE
2021

ONE IMAGE, INFINITE LISTENINGS

Transform the image into sound no more than once a day.
Each time you listen to the score, hear it in a new way.



MARGARET ANNE SCHEDEL

MIMIC, COLLECT, EXPRESS

Mimic

in a resting state

gaze

land on a movement, suggested or in real time

mimic the movement with a part of your body as a singular gesture

Collect

in a resting state

gaze

identify a gesture

express with your body

next gesture

express with the same part of your body

put into a sequence

practice and add

return to resting

Express

practice sequence of gestures

match with utterances from your vocal cords

return to resting with the close of each sequence before repeating

close with a change in your gaze

ANGELA DITTMAR

BELL TRAIN (FOR TIM FEENEY)

Assemble a wooden or cardboard box full of bells* of various sizes. Place the box on the ground and wait until everyone is still before beginning.

Gently, find the smallest bell and place it on the floor.

Return to the box and find the second smallest bell. Place it next to the first.

(adjust as necessary)

Continue in this manner, arranging the bells in a line from smallest to largest, until the box is empty.

(the line may wind around furniture or people)

Wait a moment before putting all of the bells back in the box.

**If you don't have bells, you may use bottle caps or other small, metal objects such as pennies or forks*

CASSIA STREB

4! SONGS

INHALE	HUM	EXHALE	SING
HUM	EXHALE	SING	INHALE
EXHALE	SING	INHALE	HUM
SING	INHALE	HUM	EXHALE
INHALE	HUM	EXHALE	SING
HUM	EXHALE	SING	INHALE
SING	INHALE	HUM	EXHALE
EXHALE	SING	INHALE	HUM
INHALE	HUM	EXHALE	SING
EXHALE	INHALE	INHALE	HUM
SING	EXHALE	HUM	EXHALE
HUM	SING	SING	INHALE
INHALE	HUM	EXHALE	SING
EXHALE	INHALE	INHALE	HUM
HUM	SING	SING	INHALE
SING	EXHALE	HUM	EXHALE
INHALE	HUM	EXHALE	SING
SING	SING	HUM	EXHALE
HUM	INHALE	SING	INHALE
EXHALE	EXHALE	INHALE	HUM
INHALE	HUM	EXHALE	SING
SING	SING	HUM	EXHALE
EXHALE	EXHALE	INHALE	HUM
HUM	INHALE	SING	INHALE
EXHALE	EXHALE	INHALE	HUM
HUM	INHALE	SING	INHALE

LOGAN K. YOUNG
2022

GROCERY LIST

Imagine that we are all going to cook a dinner together in person. What would be on our grocery lists? Speak or sing the name of a food that could be an ingredient for a recipe. Each ingredient name can become a melody. Listen to the other foods mentioned aloud. Is there another food you could add to make a recipe with a food that someone else has mentioned? Continue to add ingredients to prepare multiple different dishes together. How can we collaborate to create a wonderful meal with dishes that we can share and enjoy together?

ELLEN DENHAM
2020

WHAT HAVE WE HERE

Discover all the
sounds found
in a Walmart
shopping bag.

MARK LARSON
2019

RECIPE PIECE

for 2-4 players, speaking or singing

Each performer holds a copy of a recipe of their choosing.
They read or sing the ingredients/directions aloud, pausing at times to listen and interact with the other performers.
They imagine they are making a dish together.
What would it taste like?

CAROLINE MALLONEE
2020

MUSIC FOR THE KITCHEN TABLE

Gather a selection of different sized drinking glasses
Turn them upside down on a table
Glide each glass across the table's surface
Listen to the richness in sounds created with each glass
Play with the speed, duration and dynamic
Create a piece

SUSAN GEANEY
2020

WOW

for any number of performers

Each performer should find a stainless-steel mixing bowl that produces a clear tone when struck. Supporting their bowl in one hand, each performer should strike the side of the bowl with a finger or soft mallet to produce a gong-like tone. The overall texture should be sparse at first as performers try to add tones to the mix when no one else is sounding. One by one, performers raise their bowls to their faces. With their lips close to—but not touching—the side of their bowl, performers mouth the word “wow” after striking the bowl, using their mouths as resonators to modify the timbre of the bowl tones. Vary the speed and number of repetitions of the mouthed “wows.” Gradually increase the density of sound, allowing tones to overlap with one another. Once a maximum density of sound has been reached, gradually decrease the density of sound, returning to the sparse texture. The piece ends after the person with the bowl that produces the lowest tone plays a final time, modifying the sound with a slow and deliberate series of “wows.”

JESSE STEWART

2022

SINKING TONES

at
the
end of
the day
observe
the washing
up that's
left

ok
now
think
of some
good ways
to make music
by dripping
water
on it

rearrange the washing up:
the plates, the bowls, the ramekins, the cutlery, the pots, the pans, the
cups, the glasses & more

into your symphony of potential sounds:
drips, dings, drops, surfs, swashes, glugs, gurgles, burbles, babbles, trickles
& so on

turn on the tap as little as possible:
with your finger direct, redirect, split, resplit the water so it hits your
instruments making music

RYAN A. PROBERT

ROLES OF A MACHINE

Objective: Improvise according to the description of a selected role. Play as if you are one part of a larger machine of sound.

How to play: Choose a role below. Become that role. You may choose to remain in that role or change to other roles within the duration of the piece. A role must be kept for a minimum of one minute before transitioning to another role. Continue this process until the piece comes to a natural end or until a predetermined time limit is reached.

PULSER

Rhythmic, pulsing, grooving, percussive, pushes the machine forward.

SUSTAINER

Weaving through long sustained sonorities, slowly modulating, static-like, soft pad, long envelopes.

LISTENER

Participate by being an active listener. Silence is a virtue, after all.

COMPLEMENTOR

Complementing and supporting another role in the machine by mimicking, providing harmony, or supporting their role in some complementary way.

INTERJECTOR

Moments of interjection, creating variety, adding contrast.

HASSAN ESTAKHRIAN

AMBIENT SOUND FLOW

for any number of performers

Preparation:

In an open space, lay out markers that the performers can trace paths between. You should have more potential paths than performers.

Instructions:

Stand at a marker. Listen to the sounds around you. When ready, begin to respond to the sounds with your voice or instrument.

Begin walking slowly to another marker. With each step reevaluate what you hear. Change your response accordingly.

Over the piece you should trace a path from one marker to another and back. The piece ends when all performers have returned to their original marker and ambient sounds have reestablished themselves.

DANIEL GARDNER

SING IN MOTION

This piece - for voice - is intended for one person, alone, with no one around.

Use these pages or have a pen and paper ready.

A

1. choose a high note that feels good to start with
2. sing according to the graphic score
you decide the duration of the piece
you can either sing in one breath
or
take your time and breathe whenever
3. repeat a couple of times and try not to choose the same notes/rhythm

1



2

**B**

inspired by the simple scores above, draw two of your own graphical scores
try to sing as you draw
feel free to use shapes as you hear your singing



BRENDA EL RAYES

PAPER SONG FOR PAULINE'S 90TH

with love, Tomie



From a heap of recycled paper, torn, soaked in water and,
into the blender it went!

Pulped
Screened
and dried

Then, piercing paper with a needle streaming colored threads,
Knotting and wondering: What sounds might arise?

For a group of five

Select one of the colors... will it be

pink, purple, brown, cream, green?

Establish what time is. Really. How time flows and shapes space,
...on the paper and also,
in your space.

Pause. Visualize Pauline...

Breathe and
sound your color, intermingled with
others.

For a solo, personal paper song...

Dwell on and with Pauline for a moment.

Breathe in and
sound all colors.

Smile.

TOMIE HAHN

2022

ONE

Tear
a piece
of paper so
slowly that it makes
no sound. Optional variation: contact
mic the paper.....

MATTHEW LEE KNOWLES

From *Eleven Text Scores for Pauline Oliveros*, 2022

EPIPHANY

Make sound.

Alight on this very moment.

Do not think about what comes next or what has already happened.

Exist only in the now.

Forget about pleasing an audience, your parents, or your future self.

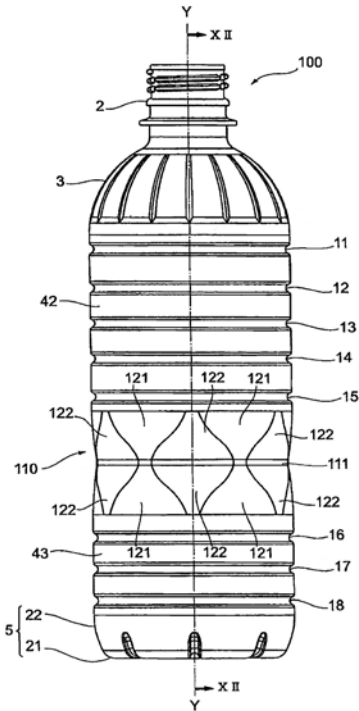
Be present.

When you feel emptied, stop.

JOSEPH VASINDA

SCORE FOR SINGLE-USE PLASTIC WATER BOTTLES

the number of participants is open



Beg, steal, or borrow two single-use plastic water bottles.

Use ones that have already been discarded.

For the sake of your clothes, electrical devices, and soft furnishing, be sure that they are empty of liquid contents.

Take one bottle in each hand, holding them on either side of your body at approximately chest height.

Deliberately begin to rhythmically squeeze each bottle.

Explore different timing, speed, and pressure until you find a combination that produces an agreeable stereophonic modulation.

Keep this up until your hands and fingers begin to cramp uncomfortably.

Stop, then put the bottles in a recycling bin.

KEVIN LOGAN

From *How to Do Things with Sounds*

FOR WALKING PAST DOORS

Match footsteps with singing

L **A** **B** **R** **C** **D** **L** **E** **F** **R** **G** **L** **H** **I** **R** **J** **K**

L **L** **M** **N** **O** **R** **P** **L** **R** **L** **Q** **R** **R** **S**

L **T** **U** **R** **V** **L** **W** **X** **R** **Y** **&** **L** **Z**

NINA ISABELLE

LANGUAGE IS MUSIC

Read aloud a piece of text, which may be this one, at a slow, natural pace. At each word, enunciate each and every consonant and vowel. Focus on how each letter sounds, listening to the transient sounds of each consonant, the pitch of each vowel, and the rhythm of each and every syllable. After you finish reading this piece of text, you will repeat the piece of text over and over, slightly changing your pronunciation with one of two possible variations:

1. Emphasize the percussive-sounding consonants until your voice becomes nothing but a drum kit
2. Elongate the vowels until you are singing or humming a melody

Repeat the piece of text until there is no text to be heard, but only the music your vocal interpretation has created.

NICHOLAS CHITE

FEEDBACK LOOP OF A FEEDBACK LOOP...

a memory game about Listening and Playing

- 1) The game starts with the first “Player” (**Player 1**) singing, humming, clapping, or playing the first musical idea that pops into their head. Player 1 then loops their idea continuously. This is **Loop 1**.
- 2) At any time, the next “Player” (**Player 2**) joins Player 1 on Loop 1 on whatever instrument they mean to use.
- 3) After playing together for some time, Player 2 then adds some musical phrase to the end of Player 1’s loop, thus creating **Loop 2**.
- 4) At some point **Player 3** will then enter along with Player 2, performing Loop 2 with Player 2.
- 5) Player 3 then adds another piece to the end of Player 2’s loop, creating **Loop 3**.
- 6) This cycle continues until everyone in the room is performing their own loop.
- 7) Once this happens, the ensemble will crescendo to forte together and then begin dropping out independently. The piece ends when the last Player drops out.

SPENCER BAMBRICK

DESCRIPTION (SECOND VERSION)

for two people

Write out all of the sounds that you hear.

Out loud, read these accounts simultaneously within a duration equal to that in which they were made.

ELI NEUMANN-HAMMOND
2020

TEXT SCORE FOR TEXT SCORES
(TO THE MEMORY OF RUTH ANDERSON)

Perform a text score every day (any supposed mistakes mean you have made a new text score).

CHRISTOPHER DELAURENTI

X - SCORES FOR LISTENING THROUGH GRATITUDE, GRIEF, AND HEALING

Creation in the face of loss is an underlying theme of this volume. The composers represented all responded to a call that asked them to honor a mentor who no longer walks and laughs among us, at least not in the flesh. They – and we – are all working in a time of intensifying and intersecting ecological, social, political, and health crises; of loss of species, landscapes, and loved ones. Grounded in this reality, the scores collected here offer acts of unreasonable hope, rituals for sorrow, anxiety and everyday objects, and avenues for playful resilience and irrepressible creativity.

In their reflections on the scores in this section, Center for Deep Listening facilitators Tom Bickley and Michael Reiley invoke prayer, loss, lineage, and “the beauty of sorrow” (to play on the title of a well-known Oliveros track). The two-track album on which “The Beauty of Sorrow” was released is subtitled: “Two Meditations on Transition and Change.” Indeed, as Bickley and Reiley evince, we are always in transition, shifting into, and out of, phases of grief and joy, decay and renewal. The scores in this section – and in this collection as a whole – aim to support listeners through such processes of transition and change, whether individual or collective, transcendent or mundane.

INTRODUCTION TO SCORES FOR LISTENING THROUGH GRATITUDE, GRIEF, AND HEALING

Tom Bickley and Michael Reiley

Gratitude, grief, and healing were an intrinsic part of the beginnings of the practices that we know as Deep Listening. Pauline Oliveros noted the benefits she experienced by singing long tones as a mode of self-care (1) during her time teaching at UCSD, dealing with patriarchy and homophobia. Still, the emotional and healing aspects of Deep Listening have been known to take participants by surprise. People who may initially have been curious primarily about the sonic side of the practices encounter the holistic processes of not only the listening/sounding but also the movement work/play and listening in dreams.

An unexpected opening happened to me (Tom Bickley) after my first Deep Listening Retreat on Rose Mountain in the mid-1990s. I was struggling in my relationship with my partner and was mired in the throes of graduate school. The combination of practices, the welcoming community, the remarkable hospitality of Pauline, IONE, Heloise, and everyone opened my heart and mind (as well as ears) to what I was missing in my life. I was invited into grieving what I needed to grieve, embrace gratitude for possibilities, and undertake healing that renewed my vitality. I didn't expect that, but I am forever grateful.

The scores in this section all embrace elements of gratitude, grief, and healing, and we encourage you to hold that in the ear of your heart, mind, and body as you contemplate these scores. They testify to grief as a pathway for integrating the experience of love and loss, to the gratitude that results from paying attention to the life and energies that surround us all, and invite us to participate in our own and others' healing, at whatever levels are needed.

The practices of Deep Listening, which invite a savoring of the sensorial and energetic, can help us feel with courage, openness, and joy the richness and texture of grief and gratitude. Deep Listening's "listen to everything all

the time and remind ourselves when we are not listening” is the “antidote” (as in Sophie Weston’s *Find the Antidote* score, p. 433) for the restlessness of our culture’s hunger to consume and need for instant gratification. Pauline invites us to ask what we are excluding from our listening. Is it the small, unnoticed joys, whose song we turn a deaf ear toward? Is it the tender feeling of longing and loss from those people, animals, places, things, and moments that are no longer here?

Graham Sefton’s *In Times of War and Not War* (p. 438) invites us to “Imagine the most terrible thing that is happening in the world at the present moment” and to put this thought in an envelope and burn it. When the burning stops, we are invited to imagine “the most joyous thing imaginable.” This cycle of pain and joy is Deep Listening. It’s opening to the cyclic, the rising and sinking, each precious ephemeral moment of sounds burning up and giving rise to something new. In times like these, with polycrises of environmental collapse, economic and systemic injustice, war, and genocide, there’s an overwhelming number of “terrible things” in the world. And so, it will take an overwhelming number of “joyful things” to bring balance.

Missa Coffman offers in *love the other side* (p. 440) that we “depolarize,” “seek understandings,” and “empathize.” We are instructed to “picture an imaginary button, push it every time you catch yourself getting angry or bitter or mean.” In *transformation I* (p. 441), Max Gibson asks the reader to “take something you think sounds monstrous, and transform it in to the most beautiful sound you have ever heard.” This is the alchemical power of grief and gratitude. Deep Listening is multidimensional spectra (overlapping and intersecting spectrums), and one such curve is the dance of grief and gratitude.

In late 2016, when Pauline Oliveros left her body, a new spectrum of listening was illuminated. Her practice of Deep Listening always encompassed the spectra of hearing <> listening, awareness <> attention, inclusive <> exclusive, sending <> receiving, sound <> silence, inner <> outer (just to name a few), and now, 24-hour listening became ∞ -hour listening as the spectrum of life <> death became an axis of Deep Listening’s potential.

Pauline's passing reminded us that the voices and songs of the ancestors (of which Pauline is now one) were as vivid as those of the living. Grief and gratitude. What are we excluding from our listening?

Can we open the ear of our tender heart to hear the empty creaking of a house once filled with loved ones and pets? Can we hear the silent song of extinct creatures no longer here to sing their song? Can we raise our ears with gratitude to the sounds that *are* still here, knowing that one day we're going to miss *all of this* when it's gone?

The united chorus of living and dead have songs to sing if we are willing to listen. IONE invites us to commune with the ancestors in our Listening in Dreams practice. I (Michael Reiley) encountered Pauline in a dream a few years after she passed. I was surprised to see her there and asked, "What are you doing here?!" to which she replied, "Of course I'm here; anyone from any time, from anywhere can be here...always."

Our dream world can be a place where the nexus of grief and gratitude can meet and we can express the fullness of what Jake Parker Scott offers in *To hold a bird in your hands...* "Then watch as it flies away" (p. 448). Thank you to the authors of these scores for the space to hold the precious bird of the present moment in our hands and for the next moment where we get to open our hands and watch her fly away.

May these scores and the healing potential therein be gateways to listen to and experience our grief and gratitude for as long as they are needed. Our grief is a shared field. As Eric Lewis writes, "Pauline is Not Gone / Passing into vibrations / Cat purrs, water, wind" (p. 447).

(1) Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Bloomington, IN: iUniverse, 2005), xvii.

THE SOUND OF THOUGHTS

Listen to the sound of your thoughts (beyond content, just sound).
Can you hear the sound of your thoughts now?

Listen to the room. Reinforce something beautiful.

Listen to the sound of your thoughts in the mornings.
Can you hear the sound of your thoughts as you emerge from
unconsciousness?

Listen to the people. Reinforce something beautiful.

Listen to the sound of your thoughts when you seek meanings.
Can you hear the sound of your thoughts as you ask your questions?

Listen to the garden. Reinforce something beautiful.

Recall something beautiful you heard here.
Repeat it as a prayer.

THEA MARTIN
2022

TEXT SCORE FOR WAITING

- Find an area that you can look at for a few minutes.
- Find their favorite rug.
- Find their favorite chair.
- Find their favorite instrument.
- Spread out the rug in that area you can look at for a few minutes.
- Place objects onto the rug.
- Find yourself a chair.
- Place the chair 4 feet away, facing the chair & instrument placed in the area that you can look at for a few minutes.
- Sit in the chair that is facing the objects placed in the area that you can look at for a few minutes.
- Wait for them.

MARIA CHAVEZ

WHEN LONELY

a solitary text score

Begin when lonely,
in a familiar place.

Sound any instrument, or your voice,
in longing,
in one long breath or phrase.

Pause to listen,
inward as much as outward,
and gravitate toward a sound
or absence of sound
contained in an object, preferably soft.

Sound your sound again, quieter, longer,
while moving toward the object producing the sound
or absence of sound.

Repeat until you are in front of your chosen object,
and, with a flourish,
request the object's participation
in a duet.

Listen.
Embrace.
Sound together,
softer, softer,
until the embrace is the sound.

ZOVI MCENTEE

MUSIC FOR SEVEN ROCKS AND A MASON JAR

Step one:

Collect one little rock per day for seven days.

Step two:

Fill a mason jar with water until it is half full.

Step three:

Drop a rock into the mason jar every time you feel sad. Listen to the sound of rocks falling into water.

Step four:

When all seven rocks are inside the mason jar, take it and pour the water and rocks into your nearest river.

Listen to the sound, as it will take away your sorrow.

YIFENG YVONNE YUAN

5.5 PRAYER

All players breathe in unison following the counts in the score. Each number represents seconds (quarter = 60).

At B, invoke a mental expression of gratitude or solemn request for help.

At C, release control of breath and focus on an expression of gratitude.

IN | OUT

A

3 | 4
4 | 5
5 | 6
4 | 5
3 | 4
4 | 5
5 | 6

B

||: 5.5 | 5.5 :||

C

|

RÓISÍN ADAMS

LISTENING PIECE

(a tribute to Pauline Oliveros and Yoko Ono)

Listen for the voice of a deceased loved one.

Reply when you hear it.

DAVID LILJEMARK

ANCESTORS

Sit alone or in a group. Recall a sound memory inherited from your ancestors. Listen to it mentally. Begin to vocalize a few seconds of your sound memory, repeatedly. Gradually vocalize more and more of your memory and find harmony with the sounds around you. When the time is right, stop and listen to the remaining memories. Feel those who came before you.

JOSEPH BOHIGIAN

CLEMENCY

Listen to your breath

Scan your body and listen for tension
Breathe with the tension and listen deeply

Take a deep breath in with love
Make a sound and send compassion throughout your body

Return to your breath

Listen to your surroundings

Scan your surroundings for tension and divisiveness
Breathe and listen deeply

Take a deep breath in with love
Make a sound and send compassion into your surroundings

Return to your breath

Imagine the world and scan for tension, injustice, and conflict

Take a deep breath in with love
Make a sound and send compassion into the world

D. RAYLENE CAMPBELL

TONES TO MELT AND HEAL HARDENED HEARTS

Meditate for 5 minutes
However you like
in any way you can

Imagine a tree casting a shadow on the ground
the light from the sun
diffusing the shadow
changing the shape of the darkness
warming a spot once cold

Take the feeling from your meditation
Play or sing one long tone
Put all hope into the tone

This tone has a magic property
to melt the hardness of our hearts
in the face of crisis
climate, racial, housing
whatever you think the tone needs to heal

Repeat
as needed

MATTHEW ARIARATNAM

BREAKPOINT BLUES

for group performance. free duration. any space

Choose a place to be

Listen for a while to your surroundings. Perceive the others

Think of how unjust this world can be, how destructive humans can be

Imagine a sound that is alive, mutating, that remains and spreads
interacting with the sounds of your companions to find the powerful
vibration that changes the world

Materialize that sound, take the time to find it, follow it, build it and
develop it, both in time and space (moving!)

Focus your energy on your sound interacting with the others

When you feel it's done, let the silence gradually speak. Listen deeply

FEDEREA

Dedicated to Pauline Oliveros, 2022

SHORT SUPPLY

Consider something that you perceive is in short supply in your life right now.

All needs and all desires are valid.

Say the word, or play it.

Respond to the words that others say in any way you wish, sounding, moving, affirming, countering.

Have a musical conversation about these needs and desires.

HERINE COETZEE KOSCHAK

SUZU NO HIBIKI

freely interpreted for any voice or instrument(s)

Text/Sounds of this piece

振り鳴らす 鈴の響に魂満ちて
みたまのふゆを 弥聞し食せ

Furi narasu suzu no hibiki ni tama michite
Mitama no fuyu o iya kikoshimese

My spirit overflows with resounding and shaking of suzu bells
In awe I speak; hear these reverent words.

Approximate pronunciation suggestions

(The words/sounds are based on Japanese syllables)

a pronounced like [a] in “father”
i pronounced like [ee] in “meet”
u pronounced like [oo] in “boot”
e pronounced like [e] in “met”
o pronounced like [o] in “over”

EDWARD SCHOCKER
2022

REGRETS AND RESENTMENTS

Using as few words as possible, spend the day making two lists: One list of memories that frequently fill you with regret, and one of memories that fill you with resentment. Throughout the day, also find two enjoyable vocal techniques (and/or two sound-making objects). Perform your list at day's end, assigning one technique/sound to each list. Choose freely from either list, matching each word/phrase with the appropriate vocal technique/sound. The piece is a contest between yourself and your memories. You win when your performance brings a smile rather than regret/resentment. Repeat as needed/desired.

JAMES ILGENFRITZ

FIND THE ANTIDOTE

for improvising ensemble

This improvisation invites the performer to acknowledge and sit with uncomfortable material. Through exploring their inherited cultural context and personal experience, performers are offered possible avenues for rehabilitation and care.

Part 1

Think of a creative work that makes you uncomfortable. Try to evoke the work by visualising, hearing or feeling it internally. Meditate on why it makes you so uncomfortable. When you are present inside the work you can begin to contribute to the performance. You may quote directly from the work, playing around with its content, contours, shapes, and rhythms. Notice any discomfort it brings you. Repeat and develop the material freely, interacting with the contributions of other performers. Pay special attention to performers drawing on the same source material.

Part 2 (attacca)

Find an antidote: anger, grief, calm, love and forgiveness are all possible counterpoints. Perform to provide the antidote to your discomfort and then to heal. Try to use your creative contribution to help heal the other members of the group. The piece ends when all members of the group stop playing.

SOPHIE WESTON

N.B. This piece can be played using any medium, sound, movement, visual art, etc. If there is no creative work that makes you feel uncomfortable, look for a work that creates another affect and use that work as source material in a similar manner to what is described above. This affect can be decided individually or collectively.

GERMINATE TRUST PART I: PLANTING THE SEEDS

This score is intended to be read aloud – solo or in a group setting. While the score is intended to be read as written, Sady and Lorelei also encourage the reader to improvise and add to the score as they feel moved to do so in the moments of sharing and listening.

I am enough.

My body is taking care of me like the best of mothers:
My heart is pumping
My blood is flowing
My lungs are filling
My lymph is cleansing
My energy is moving
My bones are responding to gravity

I am digesting and sharing nourishment with each muscle according to her needs.

I am enough.

I can forget the day of the week and my body will still know

the day of the month,
the season of the year,
the year in space.

I am enough throughout time.

[Listen for a time and then End]

SADY SULLIVAN & LORELEI WAGNER

AS IF

play each note as if
it will help

as if it could

when it doesn't
rest

try again

MIRA MARTIN-GRAY

LIFEFLASHDEATHPUNCHLINE

Live as if,
upon death,
your life
will flash
before your eyes
and
you'll see
your life's
atemporal coda
and
revisit each moment
of your own
narrative score,
that was
your life.

Live as if
each moment
of your life
is a note
and
that a moment can be
a fraction
of a fraction
of a second
or decades long.

Ask yourself
“how harmonious are my momentary notes
in the grander composition?”

Ask yourself
“does the dissonance in my composition
serve an intentional purpose?”

Variation:
Play your life in an improvisational manner.
Change the coda/punchline.

BEN GLAS

IN TIMES OF WAR AND NOT WAR

[Participants may vocalise any action or remain silent. As they wish.]

Close your eyes.

Imagine the most terrible thing that is happening in the world at the present moment.

Put this in an envelope.

Set fire to the envelope.

When the envelope has stopped burning, think of the most joyous thing imaginable.

Put this in another envelope.

Place this envelope in a safe place and cherish it.

After an unspecified period - long enough for it to become cherished - pass the envelope on to a stranger.

The end.

GRAHAM SEFTON

Text score for Pauline Oliveros

ANTI-ANXIETY COMPOSITION #1-3

Anti-anxiety Composition #1

Hand write a list of everything you hear.

Stop when you are bored or sleepy,
or when you have nothing left to add.

Repeat as desired.

January 2022

Anti-anxiety Composition #2

Lie on the ground among trees.

Listen and breathe.

Wait for some time to pass.

Think, meditate, or do nothing.

February 2022

Anti-anxiety Composition #3

Walk near water.

Listen for movement.

March 2022

MICHELLE NAGAI

LOVE THE OTHER SIDE

— depolarize —

realize there is another side
and the people over there are not evil
(the other side is just the other side)
they're as afraid of you as you are of them

— seek understanding —

ask a lot of questions
listen intently
withhold judgment
keep asking questions

— empathize —

learn how if you don't know already
picture an imaginary button
push it every time you catch yourself
getting angry or bitter or mean

MISSA COFFMAN FOR FARMHOUSE ART COLLECTIVE

TRANSFORMATION I

over a long period of time,
take something you think
sounds monstrous, and
transform it in to
the most beautiful sound
you have ever heard.

MAX GIBSON

SONIC MEDITATION FOR JS

Imagine you are alone.
(it's not true, there are innumerable sentient beings,
but perhaps they are not available to you now)

Imagine you are alone,
and in need of comfort.

Or imagine a child, alone,
in need of comfort.

Imagine a sound you could offer
to comfort that child.

Make that sound.

Continue to make it, until you feel some comfort.

BOB DRAKE
2022

CALLS FOR CHANGE

a text score to preface Pauline Oliveros' "We Could"

Consider these questions:

1. How would you like to see communities made up of diverse perspectives handle conflict/calls for change?
2. How can we make decisions together?

Meditate for a moment on the previous questions. Think of a sound or a series of sounds or motions that represent your ideas related to the questions. The sounds could be of any type, including pitch or non-pitched (noise). Express your sounds or motions freely, all at the same time. Perform your ideas for about one minute. Drop out of the texture randomly one participant at a time until you reach silence.

ELIZANDRO GARCIA-MONTOYA

A SCORE FOR LISTENING TO THAT WHICH WE CANNOT HEAR

How to listen to the thing we can't hear?

Listen first to your humility, consider it a super-love-power.

Listen then to your heart.

Listen to it beat in symmetry with your circle of breath.

Listen to your spine, electric messages travelling from earth, through foot
to legs to brain.

Listen to discomfort.

Listen to your knowing. Might it be undone?

FREYA ZINOVIEFF

PRESCRIPTION FOR GRIEVING (FOR PAULINE)

Bring to mind someone, or something, you miss.

Listen for them, or it,

around you
and
inside you.

STEPHANIE LOVELESS
2016

PAULINE, PAULINE, OH PAULINE WHERE
ARE YOU?????

Can you imagine going to a safe place where
you can make sounds?

Stand. Or sit. Or lay down. Or swim. Or run.

When you feel ready; say, sing, whisper, cry, or shout:

“PAULINE, where are you? I need to be in touch with you so you can
answer this question:

What does light sound like???
I’m Listening!!!”

LINDA MARY MONTANO

PAULINE IS NOT GONE

for solo performance

Pauline is not gone
Passing into vibrations
Cat purrs, water, wind

Take ten breaths, with each cast your hearing outward – first listen to your own breathing, then your whole body, then your nearby surroundings, and finally your whole environment. Pause and listen for a minute. Focus on the sound of the wind. Reproduce this sound. Listen for water, and if you do not hear any, think about where water might be, reproduce the sound. Listen for any animal, reproduce the sound. Play a quartet with the wind, water and animal.

Listen for it becoming a quintet, that is Pauline...

ERIC LEWIS

TO HOLD A BIRD IN YOUR HANDS

Hold a sound like a bird in your hands.

Gently protect the sound before setting it free.

Then watch as it flies away.

To be repeated infinitely.

JAKE PARKER SCOTT

CONTRIBUTORS

Acoustic Mirror is the moniker of Kamen Nedev, a sound artist, flâneur, fugueur, and independent cultural producer based in Madrid, Spain.

Akari Komura is a Japanese composer-vocalist whose works center around contemplative and perceptual engagement with listening and soundmaking.

Alan Courtis is an Argentine composer who works in sound-art, electro-acoustic, drone, noise and improvisation and has collaborated with musicians like Pauline Oliveros, Phill Niblock, David Toop, and Merzbow.

Alan Dunning is a new media artist exploring the body's role in constructing realities. He currently lives and works in Victoria, BC.

Ale Borea is a researcher from Lima in the fields of phenomenology and sound art. Currently based in Berlin, she develops archival sound sample research.

Alex Goodall is a musician, sound artist, and performer based in London. His practice centers around improvisation using field recordings, objects, and live instrumentation.

Alex Mah is a composer and interdisciplinary artist whose scores use verbal notation to deal with ideas of open forms, performer choices, and the sensing body.

Alexandra Spence is an artist and musician who reimagines the intricate relationships between listener, object, and surrounding environment as a kind of communion or conversation.

Alexis C. Lamb is a composer, percussionist, and educator whose work seeks to cultivate a connectedness to natural, historical, and societal relationships.

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Alon Nechushtan is a pianist-composer who has performed in venues such as Carnegie Hall, Jazz @ Lincoln Center, and Central Park SummerStage.

Alyce Santoro is a sound and visual artist with a background in biology and scientific illustration. Her works across a range of media are artifacts of ongoing phenomenological explorations.

Amanda Gutiérrez is an artist-researcher who engages sound walking to investigate the political and ecological dimension of the public space departing from decolonial aural methodologies.

Ana María Romano G. is a Colombian composer/interdisciplinary sound artist. Her creative interests stem from the intersection of gender, sound, technology, and the political dimension of the creative.

Andrew May is a composer, improviser, violinist, and computer musician, assistant director of the Sounds Modern concert series, and a teacher at the University of North Texas.

Andrew Weathers is a composer and improviser whose work engages with notions of place; splitting the difference between folk music and Land Art.

Angela Dittmar is an artist-researcher whose work examines the cross-sections of desire, instincts, and interpretation as related to shaping and responding to our lived experiences.

Anna Luyten is a writer, performer, walking and wandering artist, and philosopher. She is lecturer at the Maastricht Institute of Performative Arts (NL) and School of Arts, University College Ghent.

Anne Bourne is an artist/composer who improvises microtonal cello and voice, creates 'sound fields' for environmental intermedia works, and mentors artists and all voices in equanimity, in attunement and collective creativity.

Annea Lockwood is a composer whose fascination with the effects of sound in our environments and through our bodies serves as the focal point for works ranging from concert music to sound installations.

Art Clay is a sound artist who specializes in creating sound art centered around playful exploration, utilizing innovative collaborative musical instruments to facilitate collective performances.

Artur M. Vidal is a Spanish-born saxophone player and artist who grew up in Paris and currently resides in London.

Ashlin Aronin is a Portland-based sound and software artist involved in virtual placemaking. Their work explores affectivity under capitalism through a lens of ecology and the sacred.

Aslı Kobaner is a composer-improviser and sound artist who investigates concepts of noise, affect, embodiment, cross-culturality, and creativity.

astrid hubbard flynn is a Minneapolis-based artist who can be found putting musical notes, text, and graphics on pages and performing with flute, voice, and stethoscopes.

Austin T. Richey is a Detroit-based sound artist and music educator who reclaims public spaces through community oriented DIY synthesizer-making workshops and site-informed sound installation.

Ayako Kataoka is a Japanese artist whose work explores acoustic phenomena and spatial perception. With her listening body as an agency, she elucidates the conceptual and physical states of resonant spaces.

Ayelet Rose Gottlieb is a performer, explorer of sound, Deep Listener, and seeker of musical adventures who has collaborated with the likes of composer John Zorn and Palestinian-American poet Naomi Shihab Nye.

Ben Glas is a psychoacoustic composer based in Berlin. Through the use of relationality and subjectivity, Glas' compositions pin listeners to their selves.

Ben Richter is an experimental composer, accordionist, educator, and director of Ghost Ensemble, inspired by nonhuman consciousness and music's potential for individual and community transformation.

Ben Zucker is a composer, multi-instrumentalist improviser, lecturer, curator, and organizer based in Chicago who uses music to speculate on the systems and shapes of change.

Björn Eriksson is a sound artist, improviser, and composer who teaches sound art at Høla folkhögskola, Sweden, and Deep Listening classes through the Center for Deep Listening.

Blanc Sceol is artist duo Stephen Shiell and Hannah White. Their compositions, interventions, and performances express their experience of place, anchored in landscape and re-imagined into new terrain.

bob drake is a listener, teacher, improviser, electronic luthier, and pipe organ technician in Cleveland OH.

Bob Marsh is an artist who works with shapes lines sounds movements words ideas colors.

Bobby Barry is a writer and composer based in London. His music has been released by Bloxham Tapes and WIAIWYA. His most recent book is called *Compact Disc* (Bloomsbury).

Brenda El Rayes is a graduate from the Royal College of Music in Stockholm who mixes sounds, ideas, vocals, melodies, and rhythms from Arabic and Western sound worlds.

Brenda Hutchinson is a composer and sound artist whose work is based on interacting with the public and non-artists through personal, reciprocal engagement with listening and sounding.

Brian Kenney is a teacher, musician, and farmer who plays violin in local orchestras and electric guitar in a rock band. A dedicated bird watcher/listener, Kenney composes music based on local bird song.

Brian Pertl is a sonic adventurer, Deep Listener, educator, and Dean of the Lawrence Conservatory of Music. He teaches Deep Listening classes at Lawrence and through the Center for Deep Listening.

Brian Shankar Adler is a multidisciplinary percussionist and composer who has worked with Ballet Hispanico, Jane Ira Bloom, Guillermo Klein, La Bomba de Tiempo, Kamala Sankaram, and Elizabeth Swados.

Brian Voce is an artist and lecturer at the University of Lincoln who is interested in the intersection of sound and visual artworks.

C. Lavender (Lavender Suarez) is an interdisciplinary sound artist, sound healing practitioner, and educator. She is the author of *Transcendent Waves: How Listening Shapes Our Creative Lives* (Anthology Editions).

Caitlind r.c. Brown is an artist and cultural organizer based in Calgary/Mohkinstsis. Her multidisciplinary work explores light, sound, publics, and other interspaces between entities.

Can Bilir is an artist and musician who has received commissions from major venues, including the Metropolitan Museum of Art in NYC and the Cornell Council for the Arts Biennial in Brescia, Italy.

Candice Hopkins is a citizen of Carcross/Tagish First Nation and lives in Red Hook, New York. Her writing and curatorial practice explore the intersections of history, contemporary art, and Indigeneity.

Caroline Mallonee is an American composer who finds inspiration in visual art, science, languages, and musical puzzles. A Fulbright scholar, she holds degrees from Harvard, Yale, and Duke.

Cassia Streb is a sound artist who lives and works in Los Angeles, California. She writes music for specific situations and for special places.

Catherine Lee is an oboist and improviser who creates interdisciplinary projects combining music, technology, textiles and photography in collaboration with the Bombyx Mori (domestic silk worm moth).

Chad Eby is an artist, designer, and educator working with light, sound, and code to explore humanity's fraught relationship with made objects and technological processes.

Charlotte Adams is the founder of the Vórtice spatialisation project in Recife, Brazil. She composes electroacoustics as Vortichez and technoacoustics as VorticeX and is a certified Deep Listening teacher.

China Blue is a Venice Biennale exhibiting artist who explores connectivity through her discoveries of the acoustics of Saturn for NASA, the voice of the Eiffel Tower, and the sonics produced by our brains.

Chris Harvey is a visual artist living in California who trained with Pauline at retreats in the mountains of New Mexico. One morning, she asked him to invoke a prayer to the four directions, inspiring the score included in this collection.

Christer Fredriksen is an ambient jazz guitarist and composer with a distinctive sound and a unique ability to tell stories through his music. Christer teaches at a local secondary school.

Christi Denton is a composer and sound installation artist who works with found sounds, electronics, and homemade and modified instruments.

Christine Burke is a composer, clarinetist, and organist. She lives in Iowa, where she founded an ensemble of composer-performers who play their own experimental music.

Christof Zürn is an advisor, creative companion, designer, lecturer, and improviser. He shares his experiences in keynotes, podcasts, blogs, and a book called *The Power of Music Thinking*.

Christopher DeLaurenti is a phonographer who brings his microphones into evocative, polyphonic soundscapes, from political protests and orchestra intermissions to hidden tunnels and secret theaters.

Christopher J Robinson is an artist, writer, and musician who uses indeterminate and aleatory methods to produce interdisciplinary works. His artist books have been exhibited in the UK, USA, and Europe.

Chuck Johnson is a composer and musician whose work with pedal steel guitar, experimental electronics, and alternate tuning systems focuses on flaws and instabilities that might reveal latent beauty.

chukwumaa is a sculptor, performance artist, and sound artist who explores the post/colonial lives of E-waste, Igbo spirituality, and transatlantic crossings.

Claire Gorman is an improvising musician and creative facilitator. Her work explores the ways sound making can bring us into deeper connection with each other, our environment, and nature as a whole.

Claire Paul is an artist who likes to explore where the visual and sonic meet: blurred languages and sound incantations.

Clare Archibald is a Scottish multidisciplinary writer/artist working with text, image, sound, objects, materials, events, and performance in various forms, locations, and contexts, individually and collaboratively.

Courtney Brown is a composer/musician, software developer, and Argentine tango dancer. She creates new musical interfaces in which the act of making sound is transformative in some way.

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Daniel Barbiero is a double bassist, composer, and writer whose verbal and graphic scores have been performed in Europe, Asia, and North America. He authored the essay collection *As Within So Without*.

Daniel Gardner is a composer and drum teacher based in London, Ontario. He is interested in the role of composers and composition in the training of young performers.

Daniel Puig is a Brazilian composer and professor based in Porto Seguro, Bahia. His works combine vocals, instruments and electronics to explore multimodality in unexpected ways.

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David Helbich is a sound, installation, and performance artist living and working in Brussels, who creates experimental and conceptual works for the stage, headphones, and paper/online media and in public space.

David Jason Snow is a composer and retired performing arts reference librarian residing in New York City. His compositions and fixed media works have been performed and presented widely.

David Liljemark is a comics artist, author, and musician living in Stockholm, Sweden. His documentary *Jakten på Bernhard/Traces of Bernhard* is up on YouTube.

David Rothenberg is a composer, jazz clarinetist, writer who has released over forty albums and many books, including *Why Birds Sing*, *Bug Music*, and *Secret Sounds of Ponds*.

David Samas is a queer, SF native polymath composer, conceptual artist, wilderness advocate, poet, and wizard working in the gray areas between science, magic, and art.

Dean Rosenthal is a composer and writer whose music is performed, choreographed, broadcast, and installed internationally; his contribution, *Stones/Water/Time/Breath*, is widely performed and is available on Edition Wandelweiser Records.

Dharmendra Mehta is a participant in BE THE SEA, a collaborative project foregrounding coastal listening strategies led by artist Louise Mackenzie, composer Hayley Jenkins, and the Durham Wildlife Trust.

Diana Alvarez is a multimedia artist and educator whose music, poetry, performances, films, and gatherings center transcendence, kinship, and the co-liberation of QTBIPOC artists.

Dorinda Kealoha is a wildlife enthusiast. As part of her work for Durham Wildlife Trust, she contributed to the creation of BE THE SEA in collaboration with artist Louise Mackenzie and composer Hayley Jenkins.

Doug Van Nort is a sound artist, composer, improviser, and scholar. He works at the intersection of electroacoustic/experimental music and distributed, immersive, and interactive performance.

Drew Farrar is a composer, guitarist, and improviser who has performed with Adam Shead's Adiphora Orchestra, Matthew Miller's Avant-Gardians, the Illinois Modern Ensemble, and COLAB.

Ed Woodham is an elder southern queer independent conceptual artist, curator, producer, and educator entangled in a mélange of NYC activities across media and culture for 50+ years.

Edie Emanuela Meidav is the author of *Another Love Discourse*, *Crawl Space*, *Lola*, *California* and other novels. She conducts restorative justice workshops and playback theater and collaborates with musical ensembles.

Edward Schocker is a composer and performer who creates music with found materials and alternate tuning systems. He holds an MA in composition from Mills College, where he studied with Pauline Oliveros.

Eli Neuman-Hammond is an artist from Providence, RI. His work uses sound, images, and objects to highlight the stakes of when and how one listens.

Elizabeth Ellis is an artist, graphic designer, and arts organizer. Her practice stems from multi-sensory readings of her surrounding ecologies and their conditions.

Elizabeth McNutt is a flutist and improviser; she primarily performs contemporary music. Founder and director of Sounds Modern, McNutt also teaches new music at UNT.

Elizandro Garcia-Montoya is principal clarinetist of the New Hampshire Music Festival and the Chicago Philharmonic. He is committed to enhancing traditional classical music education through the incorporation of Deep Listening strategies.

Ellen Denham is a performer, educator, director, and writer. She currently directs the opera workshop and teaches voice at Texas A&M University Corpus Christi.

Ellen Waterman is a music and sound studies scholar and flutist. At Carleton University, she founded and directs the research centre for Music, Sound, and Society in Canada.

Emily Doolittle is a Canadian-born, Scotland-based composer and researcher with a long-term interest in the relationship between animal songs and human music.

Emily Robinson is a printmaker, musician, and organizer interested in merging Deep Listening principles with Appalachian folkways and exploring their utility in trauma healing.

Emily XYZ is an American writer of spoken-word poetry for multiple voices.

Emma Bacon is an artist and marketing professional for the health industry. She has a degree in Fine Art and Design and enjoys spending time with her son and training their Cocker Spaniel.

Emma Bolland is a transdisciplinary artist, writer, editor, and lecturer in Fine Art. With the artist and writer Rachel Smith, they co-edit the intersectional press “intergraphia.”

Ensemble Decipher is a group performing with vintage, contemporary, and emerging technologies. Members are Joseph Bohigian, Robert Cosgrove, Eric Lemmon, Chelsea Loew, Taylor Long, and Niloufar Nourbakhsh.

Eric Lewis is an improviser, community activist, and Professor of Philosophy at McGill University. He still listens for, and to, Pauline and is visited by her in unexpected, but expected, moments...

Erin Demastes is an experimental composer, performer, and instrument maker. She uses everyday objects and hacked electronics for her installations and performances and is interested in play and experimentation.

Erin Gee is a performance artist and composer based in Tio'tia:ke/Montreal who uses experimental technology to promote critical sensuality, care, and emotion in digital music.

Erwin Herrmann is an artist who can be found on Instagram at the `_erwin_modern_art_gallery`.

Eva Jeske is a Visual Artist and Philosopher. Her minimalist approach enables the creation of focused, dynamic, and rhythmically complex artworks.

Federea is a composer, improviser, and performer who has long been working on music, sound art, performing arts, audiovisual media, and interdisciplinary projects.

Feli Navarro is a performance, sound, and media artist with a background in audiovisual engineering and music technology and training as a performer and actor.

Francesca Naibo is an Italian guitarist, teacher, improviser, and sound explorer. She is fond of investigating both the acoustic and the electric nature of her instrument.

Fred Everett Maus is a musician, teacher, writer, and certified teacher of Deep Listening and Mindfulness Meditation. They are co-editor of *The Oxford Handbook of Music and Queerness*.

Frédéric MATHEVET is a visual and sound artist and an artist researcher associate at ACTH, Beaux-arts de Lyon. Holding a PhD of Arts, he is co-editor of the online magazine *L'Autre musique*.

Freya Zinovieff is a sound scholar interested in the intersections of decolonial, anti imperial and activist listening practices.

Fulya Uçanok is a sound lover, artist-researcher, composer of electroacoustics and mixed music, and performer in score-based and improvisation settings with electronics and inside-piano.

Gabrielle Harnois-Blouin is a sound artist working between the ancestral territories of Nitaskinan and Tio'tia:ke/Montreal. She oscillates between slow composition and free improvisation.

Gelsey Bell is a Brooklyn-based multidisciplinary performance creator, composer, and vocalist. She is a core member of thingNY, Varispeed, and the Chutneys and likes using all her senses to think about stuff.

Glenn Weyant is a grocery store employee and likes to listen. Always has. Did some things that resonated in a media way and some that resonated in a physical way. It's what's ahead that interests them now.

Goni Peles is a PhD student at Bath Spa University, where he investigates the transferability of game design to music composition and develops the multiplayer music game *ScoreCraft*.

Grace Harper is a Cleveland-based pianist, composer, and improviser. She holds a BA in music history from Cleveland State University and a Master's in Ethnomusicology from Kent State University.

Grace Hong is an oboist and native of Seoul, Korea, who works as a soloist, chamber musician, and teacher. She is a faculty member at the New Music School and has a private studio in Chicago.

Grace Woodard is a sounder, mover, writer, Deep Listening facilitator, and licensed social worker whose work uses natural rhythms, somatic awareness, and community to foster resilience and connection.

Graham Sefton is a UK-based musician, artist, and poet who quietly repurposes found sounds and visuals under the name Detritus Plates. He leaves poems in the nests of small birds.

Greg Nieuwsma is an American musician living in Krakow, Poland. Nominally a guitarist, he dabbles in any musical instrument he can and even tries to squeeze music out of non-instruments.

Gretchen Jude is an experimental performer, improviser, and award-winning composer for film, dance, and theater who is interested in the complex interactions between nature and technology.

Hana J. van der Kolk is a queer dancer and ritual, learning, healing, and celebration facilitator growing, living, dying, and tending community on unceded Mohican, Mohawk, and Haudenosaunee lands.

Hannah Lee is a producer, sound artist, and DJ whose work explores the introspective and corporal possibilities of music and sound through field recordings and electric organs.

Hannah White is a singer, improviser, and facilitator exploring voice and sound in participatory spaces and a curious human dedicated to understanding the "more-than" through relationships with rivers.

Hassan Estakhrian is a composer, performer, producer, songwriter, and intermedia artist who collides genres spanning pop, rock, jazz, experimental, electronic, and art music.

Helena Krobath is intrigued by imaginary spaces, narrative formations, infrastructures, and sensory tuning. Helena has created soundwalks, community audio mentorship programs, and electroacoustic radio art.

Heloise Gold is a dancer, performing artist, choreographer, and T'ai Chi/Qi Gong instructor. She has been the “movement keeper” for the Deep Listening Community for the past 30 years.

Henry Lowengard is a long-time droner and breather and is the developer of the AUMi iOS app.

Herine Coetzee Koschak is a cellist and an avid conversationalist on a lifelong quest to engage in meaningful and personal exchanges through music.

Holland Hopson is a sound and media artist, composer, and improviser. His media art has been exhibited in the US, UK, and Korea and is in collections such as the University of Washington and RISD.

Hye Young Sin is an artist residing in Germany who explores the interplay of sound, movement, form, and material through installations, sculptures, performances, and compositions.

Idris Donut (Doolittle) is a 4-year-old whippet who was born in Dumfries and now lives in Glasgow, Scotland. His interests include chasing pigeons, stealing cheese from the table, and howling along with oboes.

Ina Otzko is a visual, sound and performance artist. Through a deep listening and observing approach she explores questions of heritage, memory and consciousness, connections and communication, identity, longing & belonging.

Ioanna Valsamara is a physics graduate from Thessaloniki, Greece, with a Master's degree in computer science. Valsamara plays the piano and is an active member of the 6daEXIt Improvisation ensemble.

IONE is a noted author, playwright/director, and poet. She is the Founding Director of the Ministry of Maât, Inc, and Former Artistic Director of Deep Listening Institute, Ltd.

Iris Chun-Tzu Chang is an artist and researcher from Taiwan. Her practice-based research focuses on the themes of sonic memory, imaginary sound, interspecies listening, and synesthetic experiences.

Iris Garrelfs is an academic and artist working on the cusp of music, art, and sociology across improvised performance, installation, and fixed media projects, often using voice as a raw material.

Jack Herscowitz is a Los Angeles-based composer, improviser, and sound artist working between installation, improvisation, chamber music, noise, performance, and communal sound making.

Jack McDonald is a 24-year-old Portland-based musician. From time to time, he makes music he likes.

Jaime D. Rojas Vargas has a big hearing sensibility. He is a composer, scholar and sound artist, and holds a PhD in Music. His works have been performed in (South/North) America and Europe.

Jake Parker Scott is an improviser interested in the feeling of time passing, the poetry of natural processes, and the immediate power of live performance.

James Ilgenfritz is a New York composer and bassist and director of the Infrequent Seams record label. His 2022 album *Altamirage* features duets with and compositions by Pauline Oliveros.

James M. Creed is a composer and guitarist currently working in Leeds and London, whose scores and music are concerned with ways of playing together and the ways that we ask things of each other.

Jana De Troyer is a composer-performer who positions herself between styles and disciplines, switching between roles of composer, saxophonist, free improviser, human, sound artist, and programmer.

Jane Rigler is a flutist, composer, improviser, and facilitator who explores experimental performance practice, creative compositional notation procedures, and multisensorial listening methods.

Jaz Thomasian is a Cleveland-based composer, collaborator, educator, pet parent, and listener. They are passionate about sound, identity formation, and the interpersonal dynamics of music-making.

Jason Chiu is an engineer, looking to start somehow.

Jeannette Lambert is a composer and vocalist in Montreal. A Dutch-Indonesian immigrant, she draws on free jazz and dreamwork for creative expression. Her indie jazz label has over 60 recordings.

Jennifer Wilsey is a percussionist, improviser, composer, and educator at the Center for Deep Listening and Sonoma State University. She plays in the spirit of joy, communication, and healing.

Jesse Stewart is a composer, musician, visual artist, researcher, and educator. He has performed and recorded with musical luminaries including Pauline Oliveros, William Parker, David Mott, and many others.

jessymina. is a musical/visual artist from Portland State University trying to discover life. He can be found on the internet or in a good bar.

Jim Dalton is an American composer and professor of music theory at the Boston Conservatory at Berklee. His works are performed throughout the US, Canada, and in Europe.

Jo Hutton is a composer/sound designer of experimental music and sound art. She has worked as a recording engineer for radio and music for over 20 years.

Joe Hayes is a composer, songwriter, and musician from Connecticut. Setting, memory, and time are common themes in their music.

Joel Rust is a composer, sound artist, and Postdoctoral Fellow at New York University. His project, *The Conifers*, is a sci-fi chamber opera about family and home in a time of ecological crisis.

John Grzinich is an artist and cultural coordinator whose work since the early 1990s combines sound, moving image, site specificity, and collaborative social structures.

John Timney is a musician and producer based in the North of England, creating instrumental music informed by experience in nature.

Jon Petter is a Community Artist who brings Deep Listening to the facilitation of creative spaces with communities of people living with dementia, Parkinson's, and on the autistic spectrum.

Joseph Bohigian is a composer and performer of acoustic and electronic music. His work focuses on issues of memory, cultural reunification, and diaspora.

Joseph Clayton Mills is a musician and multimedia artist whose text-based paintings, assemblages, and sound installations explore the intersection of language, composition, and archival practice.

Joseph Vasinda is a teacher and a composer. His music composition centers around aspects of performance, including improvisation and the physicality of performance.

joshua michael carro is a multimedia artist.

JP Seabright is a queer writer living in London. JP has published widely in the UK, Europe, US, Canada, and the Middle East, with nearly 200 publications of poetry, prose, and hybrid work.

Justin Friello is a multi-genre composer and performer whose work focuses on text, autoethnography, and theatre.

Justin Youngblood is an undergraduate Music Composition major in the Louisiana State University composition studio whose music has been performed at multiple composition studio events and recitals.

K. A. Laity is an award-winning author, scholar, filmmaker, critic, editor, and arcane artist.

Karen Werner is a sociologist and artist making radio performances, compositions, and stations, including Radio Multe 93.8FM in Bergen, Norway.

Kathy Kennedy is a sound artist with formal training in visual art and classical singing whose work engages with public space, physical space, and technological interfaces, through voice.

Kenta Tanaka is an urban composer, sound artist, and guitarist whose work applies urban theories and phenomena in the fields of sound arts.

Keri Lee Pierson is a classically trained soprano, contemporary musician, scholar, and music educator.

Kevin Corcoran is an artist working with percussion and field recording, interested in sound as it moves through contexts of music, art, communication, and place.

Kevin Leomo is a Scottish-Filipino composer of experimental music whose work explores liminality in cross-cultural practice as well as qualities of musical fragility, sound, and silence.

Kevin Logan is an artist, researcher, and educator based in London, UK, whose work engages cross-disciplinary fields and incorporates installation, sound, moving image, and performance.

Killian Kiuttu is a student and occasional (often accidental) artist.

Kip Wilson is the director of the New London Drone Orchestra, a radically inclusive, protean collective that brings together experienced players with people new to music, which they founded in 2017.

Kory Reeder is an American composer/performer of classical, experimental, and improvised music. His music has been released on Edition Wandelweiser, Another Timbre, and he runs Sawyer Editions.

LaFrae Sci is a multi-instrumentalist, educator, composer, and electroacoustic adventurer. Bedrock to her work is the roots and the fruits of the blues, from spirituals to Afro-diasporic futuristic soundscapes.

Laila Arafah is a composer whose practice focuses on interdisciplinarity, often interrogating perceptions of temporality and resonance, inviting self-guided explorations of vulnerable, unstable textures.

Lala Padula is a composer, educator, and artist-researcher whose work is situated at the interface between Deep Listening, electroacoustic music, concert music and experimental interactions.

Landon Caldwell is a composer and multi-disciplinary artist in Indianapolis whose work examines environment, family, and class through the language of intuition and other hidden layers of reality.

Laure Noémie Boudet is a musician, vocalist, teacher, singer, and EAR-tified Deep Listener.

Laurie Polster is a cross-disciplinary artist, vocalist/musician, and composer whose work reflects her focus on issues relating to culture, memory, and natural phenomenon.

Leila Ramagopal Pertl is a professor of Music Education at Lawrence University. She is the Music Education Curator for the Mile of Music Festival and teaches with the Center for Deep Listening.

léo azzaria is a sound artist from Québec City who works on electronic live performance and new perspectives for live music.

Lex García is a queer visual and sonic artist living in Portland, Oregon.

Lílian Campesato and Valéria Bonafé are artists and researchers whose “Microfonias: invention and sharing of listening” project reflects on ethical, poetic, and political questions implicated in listening.

Linda Mary Montano is a performance artist who dissolves boundaries between art and life through videos, books, live performances, workshops, and teaching. Art=Life=Love.

Lindsay Dawn Dobbin is a Kanien’kehá:ka/Acadian/Irish water protector, musician, sound artist, storyteller, and lifelong learner who gratefully lives, listens, and creates in Wabanaki Territory.

Lisa Schonberg is a composer and percussionist who creates sound works based on ecological research that reveals and challenges assumptions about insect sound-worlds and insect agency.

Li(sa E.) Harris is an interdisciplinary artist, creative soprano, performer, composer, improviser, writer, singer/songwriter, researcher, educator, and founder of Studio Enertia, a socially engaged creative studio.

Livia Schweizer is a flutist, improviser, educator, and curious listener interested in how improvisation and “non-conventional” scores can create interdisciplinary connections and dialogue.

Logan K. Young is a writer who studied under Karlheinz Stockhausen and with Thurston Moore at Naropa’s Kerouac School. His books on Mauricio Kagel and La Monte Young can be found in discerning discount bins.

Louise Mackenzie is a sound and visual artist who, with composer Hayley Jenkins, Durham Wildlife Trust, and Seascapes Co/Lab, University of Sunderland, founded BE THE SEA, a collaborative listening project.

Lucca Totti is a Brazilian sound artist, composer, improviser, researcher, and teacher who works on experimental practices in Rio de Janeiro.

Mar Alzamora is a double bassist, writer, sound artist, and Deep Listening instructor from Panama City. Co-founder of Paisaxe Ensemble with an MA in Contemporary Arts from Simon Fraser University.

Margaret Anne Schedel is a composer and scholar who transcends the boundaries of disparate fields to produce integrated work at the nexus of computation and the arts.

Margaret Christakos is a Canadian poet and writer. She has published 11 collections, as well as a memoir and a novel. She lives in Toronto.

maria bilbao•herrera is an artist and organizer who merges creative expression, critical thought, and participatory, collaborative/experimental experiences that incorporate performance and video/sound.

Maria Chavez is an avant-garde sound artist and turntablist, taking the turntable-as-instrument somewhere close to its logical conclusion: transcendental and strange soundscapes.

Maria Curran is a chemical engineer. She finds joy in sound and listening.

Maria Kaoutzani is a Chicago-based composer from Cyprus whose recent projects include a concerto for the Grammy-winning Eighth Blackbird and the Cincinnati Symphony Orchestra.

Marie-Cécile Reber is a Swiss musician, composer, and Deep Listener who incorporates the microscopic noise structures she finds in nature in her pictorial soundscapes and compositions.

Mark Allen Larson is a theater artist and musician working on the streets of San Jose, California.

Martha Riva Palacio Obón is a Mexican author and sound artist whose sound essays have been presented in spaces such as Tsonami, Radiophrenia, Sur Aural, and the WFAE conferences, among others.

Martine Thomas is a violist and poet based in New York City who performs classical music as a soloist and chamber musician, collaborates with composers, and plays creative and improvised music.

Matt Hannafin is a New York-born, Portland-based writer and percussionist active in experimental music, improvisation, and Iranian classical and traditional music.

Matt O'Hare is an interdisciplinary artist and educator whose research and practice focus on human-computer interaction, creativity, and the critical study of new media technologies.

Matthew Ariaratnam is a sound artist, composer, guitarist, and improviser who creates sensory walks, sonic bike rides, and writes dumbpop and chamber music.

Matthew Lee Knowles is the composer of *For Clive Barker*, the world's longest piano piece, a single movement of 1,058 pages lasting for 26 hours.

Matthew Phillips is a cellist, composer, and improviser from Liverpool, UK, whose creative practice is informed by playful interactions between humans and their environment.

Mattia Maurée is an AuDHD composer who makes art that explores perception, bodies, and resilience. Collaboration, community, and education are core to their work.

Max Gibson is a British-Irish composer, performer, poet, and improviser whose work is informed by medievalism, architecture, globalism, industrialism, astronomy and astrology, and the natural world.

Michael Century is a cultural theorist and composer-performer who wrote *Northern Sparks: Innovation, Technology Policy, and the Arts in Canada from Expo 67 to the Internet Age* (MIT Press, 2022).

Michael Francis Duch is a musician and composer from Trondheim, Norway, where he is professor of double bass, jazz, and experimental music at the Norwegian University of Science and Technology.

Michael J. Morris is an artist, dramaturg, writer, educator, facilitator, and founder of Co Witchcraft Offerings, offering readings, movement-based rituals, and workshops for healing and liberation.

Michael Peters is the author of *Vaast Bin* (Calamari Press) and other sonic, visual, and text-based works. Peters explores the periphery of the real in old and new media through sound-imaging strategies.

Michael Reiley listens, (co)creates soundscape and therapeutic music, and facilitates Deep Listening and meditation experiences. His favorite sound is silence, which contains nothing and everything.

Michelle Girouard is a Master's student in the Cultural Studies department at Queen's University who studies human/more-than-human intimacies in the age of climate crisis.

Michelle Nagai is a composer and baker who lives in Hebron, NY.

Mike Bullock is a composer, performer, and environmental sound recordist based in rural Massachusetts. He has been creating and performing electroacoustic and improvised music since the mid 90s.

Miles Jefferson Friday is a composer who works with a wide range of acoustic, un/notated, electronic, digital, installation, and instrument-building-based compositional practices.

Minerva Juolahti is a sound and performance artist working with body, sound, space, and paper. They live and work in Helsinki, Finland.

Mira Martin-Gray is a musician, improviser, producer, and composer / sound artist / whatever from Toronto. Injury and chronic illness led her to find accessible ways to make music.

missa coffman is an interdisciplinary artist whose work incorporates the use of language, performance, and two-dimensional media. She is the cofounder of Farmhouse Art Collective, a nonprofit based in Cedar Rapids, Iowa.

Miya Masaoka is a Professor at Columbia University and directs the MFA program in Sound. She works at the intersection of sound and resonance, composition, spatialized perception, and social interaction.

Morten Svenstrup is a psychotherapist, musician, and Deep Listening Certificate Holder living in Copenhagen, Denmark. He facilitates workshops and retreats and teaches at the Rhythmic Music Conservatory.

Motohide TAGUCHI is a composer who uses Japanese musical elements. He has started to use graphic and text notation since the beginning of the COVID pandemic.

Nancy Beckman is based in Berkeley, California, teaches Myoan shakuhachi, and is engaged in experimental music as a member of the Cornelius Cardew Choir, Gusty Winds May Exist, and Dream Down Duvet.

Nathan Watts is the cellist of Mivos Quartet and Broken Frames Syndicate. He strives to keep contemporary music and improvisation current and accessible through diverse programming and collaboration.

Neval Tarım is an architect, sound artist, and composer from Istanbul, Turkey, whose studies focus on spatial perception and sound relations using text, visual, and sound mediums.

Nicholas Chite is a creative technologist exploring the interdisciplinary realm of music technology.

Nik Forrest is an interdisciplinary artist based in Tio'tia:ke/Montreal. Their recent projects aim to create encounters with non-binary listening, sounding, and being.

Nikki Krumwiede is a composer whose music engages performers and allows flexibility and interpretation. Much of her music asks musicians to create through improvisation.

Nina Isabelle is a process-based artist whose visual art, sound, performance, and writing explore how sensory perception fuels action, reaction, response, sense making, and choice making in art and life.

Nina Säaskilahti is a Senior Researcher in Music, Art and Culture Studies at the University of Jyväskylä, Finland, interested in listening, sound art, disability studies, and environmental humanities.

Norman Lowrey is a mask maker/composer/performance/video artist and Professor Emeritus of Music at Drew University. He was among the first to receive certification in Deep Listening.

Odette Johnson aka Museleon is an audio and image artist who makes works based on memories and images which then act as a type of graphic score and/or artwork.

Owen Hopper is a sound artist, composer, educator, and improviser whose work focuses on fragile correlations between landscape and meaning.

Pablo Diserens is an artist who engages with topo- and phonographies through visual and sonic recording techniques, drawing attention to fragile biomes, unheard minutiae, and the political act of listening.

Pamela Madsen is a composer, theorist, and curator of new music. From landscape-inspired projects to chamber music and multimedia opera, her work focuses on deep listening, text, and the environment.

Pamela Z is an award-winning composer/performer and media artist making works for voice, electronic processing, samples, gesture-activated MIDI controllers, and video.

Parker Nelson is a leader in reinventing the capacities of classical music on the stage, in the classroom, and beyond to continually expand the reach of the 21st-century horn player.

Patrick Rowley is a graduate of Sonic Arts and Music Production and Business Administration at Portland State University and has a passion for music and performing arts.

Rachel Epp Buller is a visual and sound artist, Deep Listener, art historian, feminist thinker, collaborator, professor, and mother of three.

Rachel J. Wilson is a writer, musician and researcher. Her work operates across disciplines, primarily focused at the intersections of sound, temporality and sustainability discourses.

Raul F Cueto Osorio is a Chilean electronic music producer and sound engineer based in Portland, Oregon. He publishes his music under the name “Wired Habitat.”

Raven Chacon is a composer, performer, and visual artist. His score-based creations encourage collaboration among performers and audiences, nonhuman actors, found sounds, and natural elements.

Rémy Bélanger de Beauport is a free-improv cellist, composer and performance artist based in Québec City, Canada. His approach centers the body, intuition and unfolding musical structures.

Rémy Bocquillon is a researcher and lecturer at the chair for General Sociology and Sociological Theory based at the University Eichstätt-Ingolstadt, Germany.

Richard P John is a pianist and composer from South Wales, UK. A graduate of the Royal College of Music, London, his interests include experimental and ambient music.

Robert Blatt is a composer, artist, performer, and writer. His practice explores expanded situations that reevaluate sound and listening through environment, community, and language.

Robert Coleman is a composer focusing on site-specific, outdoor performance practices. His current research draws from fields such as soundscape ecology, eco-acoustics, field recording and participatory arts.

Rodrigo Barriga is a Mexican composer and performer whose work explores group relationships and communication through the use of openness and guided improvisation.

Róisín Adams is a prolific composer, pianist, bandleader, and educator whose visionary work combines ethereal, textured melodicism with an underpinning of intellectual rigor.

Ryan Probert is a composer recognized for concert works, documentary soundtracks, and songs. He has had performances in venues such as Birmingham's Symphony Hall and The British Museum.

Sady Sullivan & Lorelei Wagner are collaborators who met during their Deep Listening Intensives. They believe in the healing power of reclaiming our connection to the cosmos and each other.

Sarah Van Buren is a soundmaker, educator and raver who facilitates communal rituals and investigates buried histories. Longtime co-curator of 24-HOUR DRONE, Sarah is a certified Deep Listening facilitator.

Scott Smallwood is a sound artist, composer, and sound performer who creates works inspired by discovered textures and forms through a practice of listening, field recording, and improvisation.

Seetha Lakshmi Shivaswamy is a classically trained flutist in Austin, Texas. She intertwines her music with a study of the body and sound through her ongoing performances, recordings, and workshops.

Senem Pirler is an intermedia sound artist whose interdisciplinary work crosses over into sound engineering, sound art, video art, performance, and installation.

Seth Cluett is a composer and visual artist trying to understand failures of memory and attention, the loudspeaker and power, and the role of urban green space in conceptions of nature and climate.

Seth Dellinger is a lifelong experimentalist, speaker of tongues, Feldenkrais practitioner, and creator of the Musicality of Being workshops.

Sharon Stewart is a music educator and sound artist working with field recordings. From the Netherlands she collaborates with the CDL, the Journal of Sonic Studies, and ArtEZ.

Shelley Burgon is a harpist, composer, and sound artist specializing in experimental music with an extensive history as an improviser and an interpreter of new classical music.

Sheri Wills is an artist who works with film, video, and sound to make single-channel videos, installations, sound works, and live video performances.

Simonetta Mignano is a curator primarily working in relational practices using collaborative, participatory and dialogical processes to build exhibitions, learning environments and wide-ranging socially engaged programs.

Sissj Bassani is an Italian dancer and choreographer who moves between improvisation and choreographic writing, interested in moments of transition in which the action is both itself and its opposite.

Sofy Yuditskaya is a site-specific media artist and educator working with sound, video, interactivity, projections, code, paper, and salvaged material.

Sophie Weston is a musician interested in the meditative nature and sonic potential of the flute. Her practice explores the tension between compositional intent and the materiality of the instrument.

Spencer Bambrick is a composer, author, educator, and electronic artist. His creative practice is rooted in video games where player agency is used to generate structure and derive meaning.

Spencer Topel is an American artist working with sound, installation, and architecture.

Stacey Barelos is a performer, composer, and educator specializing in the music of living composers, music for toy pianos, and improvisational collaboration.

Stephanie Loveless is a sound artist, a Senior Lecturer at Rensselaer Polytechnic Institute in the Department of Arts, and Director of the Center for Deep Listening at Rensselaer.

Stephen Chase is a composer and improviser based in Scotland. Walking and the outdoors often play a part in his work.

Stephen Lilly is a composer, performer, audio engineer, and poet described as “the sort of thing you are glad to have experienced without wanting to revisit” (*The Washington Post*).

Stephen Shiell is a sound artist, performer, composer, and river guardian whose work is a continuum and whose life is a practice at spontaneity.

Susan Geaney is a composer and improviser from Co. Kerry, Ireland. Her sound practice is rooted in the exploration of listening, community, space, connection and intuition across various creative disciplines.

Susanne Olbrich is a pianist, music educator, and Dharma teacher. Her work explores mindfulness and creative practice as pathways for growth, wellbeing and collective awakening.

Suzanne Thorpe is a composer and researcher whose work listens for and performs cultural and material navigations and transformations in sound. She is Assistant Professor of Sound Studies at Manhattan College.

The Evolution of the Arm is an interdimensional chamber music group that materialized from Buffalo’s experimental music scene in 2017. They released their first album in July 2021.

Thea Martin is a teaching artist and violinist living on Kurna land (Adelaide) who develops engaging music opportunities for the community centered on active, creative, and participatory practice.

Tim Bushnell is a musician who holds an MA in music from Oxford Brookes University, for which he studied in retirement as a part-time mature postgraduate student.

Tim Feeney is a performer, composer and improviser who builds sensory environments concerned with unstable sound and duration. He is a faculty member at the California Institute of the Arts.

Tina Mariane Krogh Madsen is an artist, researcher, and educator who works between performance art, sound, open technology, and matter. Madsen is a certified Deep Listening facilitator.

Tom Bickley is the co-founder and director of the Cornelius Cardew Choir. He was among the first group to receive the Certificate in Deep Listening and now teaches at the Center for Deep Listening.

Tomie Hahn is an artist and ethnomusicologist. She is Professor emerita in the Arts Department at Rensselaer, where she was the inaugural Director of the Center for Deep Listening.

Treya Nash is a composer and creative coder who focuses on acoustic and electronic audience participation.

Tristan Partridge is a social anthropologist and photographer exploring how experiences of sound and intersubjectivity shape critical approaches to art, activism, and humanistic research.

tUkU is a multidimensional music creative who explores the relationship between words and complex harmonic songlines, honoring the place singing holds in black woman culture.

VIOLET DREAM is an artist who amplifies voices through varied means. You can find them wandering through cultural institutions, sifting through colors and papers, or immersed in listening practices.

Vassilis Chatzimakris is a composer, performer, and sound artist currently completing a PhD in Composition at Bath Spa University.

Viv Corringham is a vocalist, composer, and sound artist who explores sense of place and memory. She holds an MA Sonic Art from Middlesex University, London, and a Deep Listening teaching certificate.

Ximena Alarcón-Díaz is a sound artist researcher interested in listening to sonic migrations. She is a Deep Listening-certified tutor with a PhD in Music Technology and Innovation.

Yifeat Ziv is an experimental vocalist, sound artist, and free improviser. She holds an MA Sound Arts from University of the Arts London.

Yifeng Yvonne Yuan is a Chinese composer-improviser based in Los Angeles. She weighs raindrops to decide her noteheads and transforms written memories into electronic pulses.

Yuval Adler is a composer and researcher studying auditory perception and music cognition, focusing on timbre and contemporary orchestration and composition.

Zach Wallace is an ecologist and musician living in Lander, Wyoming.

Zovi, aka Elizabeth McEntee, is a musician, writer, artist, and puppeteer from the New York City area currently based in Albany, NY.

ABOUT THE CENTER FOR DEEP LISTENING

The Center for Deep Listening at Rensselaer (CDL) stewards the practice of Deep Listening® developed by composer Pauline Oliveros. Deep Listening is, in Oliveros' words, "a way of listening in every possible way to everything possible, to hear no matter what you are doing." Oliveros taught at Rensselaer Polytechnic Institute from 2001 until her death in 2016, and she established the CDL within the School of Humanities, Arts, and Social Sciences in 2014, with the support of founding Director, Tomie Hahn.

The ongoing mission of the Center for Deep Listening is to support the development of Deep Listening through research and pedagogical offerings. To this end, the CDL offers online introductory courses, semester-long intensives, and certification in Deep Listening. It also houses the archives of the Deep Listening Institute (founded by Oliveros in 1985), sponsors workshops and retreats in a range of community settings, and connects students with an international community of Deep Listening teachers.

The Center for Deep Listening supports and is supported by a worldwide network of musicians, artists, scientists, and certified Deep Listening practitioners — an ever-growing community of Deep Listeners who strive for a heightened consciousness of the world of sound and the sound of the world.



A Year of Deep Listening is a publication of 365 scores for listening gathered by the Center for Deep Listening in celebration of the legacy of groundbreaking composer Pauline Oliveros.

Originally begun online, in honor of what would have been Oliveros' 90th birthday (May 30, 2022), the project solicited and shared one listening score per day across social media, for 365 days. In book form, *A Year of Deep Listening* brings these scores together alongside ten commissioned essays that reflect on the themes that emerged over these 365 scores: that of listening to ourselves, to each other, to our surroundings, to the land, in movement, in dreams, through play, and through grief, gratitude, and healing.

Stephanie Loveless is a sound artist, a Senior Lecturer at Rensselaer Polytechnic Institute in the Department of Arts, and Director of the Center for Deep Listening at Rensselaer.

The Center for Deep Listening at Rensselaer stewards and promotes the creative practice of Pauline Oliveros.



Terra Nova Press
NEWARK CALLICOON MATSALU

Distributed by the MIT Press
Printed in Estonia



\$29.95 US / \$39.95 CAN

ISBN 978-1-949597-34-9

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