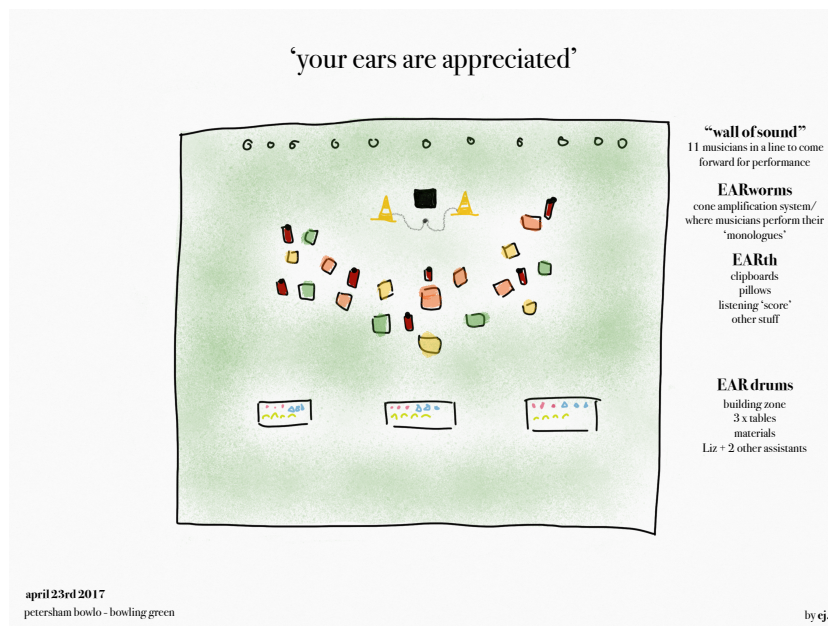


'your ears are appreciate'

is for a community of imaginative listeners in a sound situation consisting of 2 parts.



VIDEO DOCUMENTATION OF PART 1 AND 2:

https://drive.google.com/open?id=1tzylI_i40j3amYxY6Yu1irK8okVLqm-N

Part 1: EAR instrument building workshop - where the audience construct their own instruments for the ears/ listening devices using recycled materials (thanks to the support of Reverse Garbage, Marrickville), complete EAR tests in EARth whilst listening to soloist musicians sharing monologues of sound that frame silence.

Part 2:

10 musicians form a wall of sound - a small, creative society exploring 3 movements of sound as per instructions notated on a deck of 44 cards.

i. artificial silence

ii. pop music

iii. siren symphony.

Each member of this society have a set of codes (4 cards per person) that they must read, understand, memorise and subsequently follow - forming a response to these cards so as to construct music in the present. By spending time understanding each card and adhering to the defined rules, each musician is applying their own virtual filter of sound, interacting with the context. Each set of cards include text based instructions that determine the character of each individual, how they interact with others within and outside of the 'society' and the kind of material to be explored through time. Each musician is only aware of their own set of instructions and not of others. *However*, the 'society' as a whole are aware of three common sound worlds/goals/movements of sound that they are achieving together as a group.

your ears are appreciated

for ≤ 11 musicians and a community of listeners
by **elizabeth jgalin**

commissioned by Ensemble Offspring with the generous support of Kim Williams.

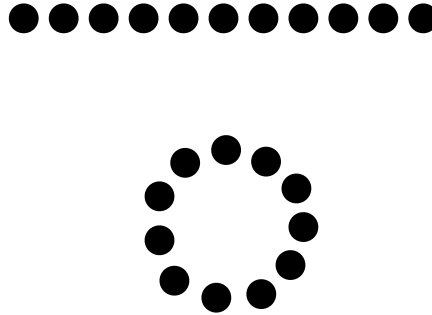
premiere exploration by Ensemble Offspring @ Sizzle, Petersham Bowlo 2017
w/ Claire Edwardes, Lamorna Nightingale, Jason Noble, Zubin Kanga, Ellen Kirkwood, Jessica Dunn, Jasmin Wing-Yin Leung, Ciaran Frame, Luke Carbon, Kieran Welch. the performance was accompanied by an ear-instrument building workshop. whilst this community of makers constructed personalised listening devices, musicians shared monologues of sound. the only instruction given for these monologues was 'to frame silence'.

a video documenting the premiere exploration is available below



your ears are appreciated

for ≤ 11 musicians and a community of listeners
by **elizabeth jgalin**



i. artificial silence

db

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. capturing shadows through shaking, subsurface tunnels.

ear. lowest, grounding frequencies with dispersed moments of throbbing pulses that are a reaction to 'outside' sounds.

yeaa.

ii. pop music

db

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture/'pop', instantaneously, without thought, within the moment '**discuss**' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. full stop?

ear. punctuate sentences of sound through time. each response must consist of one sound only.

yeaa.

iii. sirens symphony

db

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: **||:** the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. in-between pitches (glissando), basic bitches (be loud, never stop).

yeaa.

i. artificial silence

md

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. hushed folds of fragile clusters with occasional pulsating peaks.

ear. long periods of sustain increasing / decreasing in intensity over time - peaks are determined by recognising and responding to moments of throbbing pulse within and outside of the society.

yeaa.

ii. pop music

md

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture/'pop', instantaneously, without thought, within the moment '**discuss**' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. eavesdropper, patiently waits and responds.

ear. formulate a complimentary response to a recognised, repeated sound in the microwave.

yeaa.

iii. sirens symphony

md

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: **||:** the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. clusters of exponentially, fluttering, growing, swells sound.

yeaa.

i. artificial silence

md

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. that moment when earth seems to have stopped spinning and you're suspended between fading darkness and emergent daylight - frozen, permanent dawn.

ear. changing quality of sound with every breath. each sound produced should be an obscured, distant echo of surrounding sustained sounds.

yeaa.

ii. pop music

tpa

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture/'pop', instantaneously, without thought, within the moment '**discuss**' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. waltzes are in three: moanin', groanin', ownin'

ear. always 'pop' x 3 sounds.

yeaa.

iii. sirens symphony

tpa

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: |||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. a distant, forgotten song nobody knows.

yeaa.

i. artificial silence

vla

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. the resonance of perpetual fog.

ear. an evolving haze of distant, high pitched 'air' with an increase in intensity and noise in response to *surging whispers*.

yeaa.

ii. pop music

vla

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture/'pop', instantaneously, without thought, within the moment '**discuss**' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. deconstructing, decoding broken repetition.

ear. repeat recalled and memorised fragments of sound - from the outside/inside, from the present/future.

yeaa.

iii. sirens symphony

vla

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: |||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. constant, unstable stream of continuous, unstable sound.

yeaa.

i. artificial silence

pc

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. sustained sonorities with dispersed, fragmented, surging whispers.

ear. fragmented thoughts introduced through distracted listening.

yeaa.

ii. pop music

pc

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture/'pop', instantaneously, without thought, within the moment '**discuss**' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. one sound. only. OK?

ear. thoughtfully and carefully, with slight hesitation... respond to any sustained sound with merely one sound. this one sound must be the same with each 'pop'.

yeaa.

iii. sirens symphony

pc

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: |||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. unstable whistles of sound.

yeaa.

i. artificial silence

perc

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. resonating: reflections... resonating: mirrors...decaying: pulses...

ear. continuous sustaining plateau of high pitched material.

yeaa.

ii. pop music

perc

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture/'pop', instantaneously, without thought, within the moment '**discuss**' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. fractured again. and again. and again.

ear. break glass* during moments of silence. *the shattering of glass should be explored through the activation of unexpected, unique, unknown, random, sound making objects of choice (eg, chicken head, clown horn, scalp scratcher cracks, etc.)

yeaa.

iii. sirens symphony

perc

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: ||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. rhythmically monotonous & autonomous, contrasting colours.

yeaa.

i. artificial silence

fl

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. splintered rumours framed by submerged memories of air.

ear. memorise, recall and distort fragments of material throughout.

yeaa.

ii. pop music

fl

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture/'pop', instantaneously, without thought, within the moment '**discuss**' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. reconstructing broken glass.

ear. collect and combine fragments of sound through time

yeaa.

iii. sirens symphony

fl

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: ||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. mechanical, broken, caffeine glitches.

yeaa.

i. artificial silence

sax

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. exploring magnified blots of ink on glass panes.

ear. without any awareness of the world around.

yeaa.

ii. pop music

sax

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture/'pop', instantaneously, without thought, within the moment '**discuss**' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. static shimmers, stuttering seconds, scratched surfaces.

ear. disperse unique flusters of reiterated, broken sounds.

yeaa.

iii. sirens symphony

sax

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: ||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. an imitation of the sounds around.

yeaa.

i. artificial silence

vln

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. wrinkles of sound, wrinkles on a face, marking the passage of time.

ear. wrinkles of sound occur in response to pulsating subsurface frequencies and as a rebellious action to silence.

yeaa.

ii. pop music

vln

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture, 'pop', instantaneously, without thought, within the moment 'discuss' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. recording onto wax cylinder.

ear. delicately record any sound of choice, alter RPM

yeaa.

iii. sirens symphony

vln

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: ||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. constant stream of continuous sound.

yeaa.

i. artificial silence

erhu

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. distorted murmurs of broken clocks.

ear. a broken pulse created through counting irregular time. sustain seconds.

yeaa.

ii. pop music

erhu

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture, 'pop', instantaneously, without thought, within the moment 'discuss' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. compulsion to burst.

ear. instantaneously imitate an overhead sound of choice.

yeaa.

iii. sirens symphony

erhu

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: ||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. repeated wailing figures.

yeaa.

i. artificial silence

erhu

air. 'something' with the appearance of 'nothing'. the society establishes artificial silence in a noisy community. this movement of sound is concerned with interrupted, shifting sustained sounds through time. the society begins lost in spacious, distant plains, disjointed textures of the lowest and highest registers (an absence of the in-between) and progresses to suppressed, sonorous densities. submerging material and sounds into the evolving landscape. shimmers of fragmented pulses and distant, organic movement are echoed throughout.

are. sinking, organic, distant being. occasional glitching moments of sustained sound outside of time.

ear. lowest, grounding frequencies interrupted by spontaneous moments of tangential, hesitant translations of the 'outside'.

yeaa.

ii. pop music

erhu

air. this movement of sound requires the society to cook popcorn in a broken microwave - occasional burst of momentum framed by silence alongside the sporadic punctuation of exploding corn kernels. ensure there is space, framing silence through sonic punctuation. additionally, consider 11 jack in a boxes sitting on a shelf, waiting to spring open. only one jack must be activated at any given time. if at any point **more than one** member of the society is activated, offenders, after completing the contending gesture, 'pop', instantaneously, without thought, within the moment 'discuss' until there is a dominant champion of discourse - an ephemeral fold in moving time.

are. borrowing noise/drowning in noise.

ear. without thought steal and distort the line of another.

yeaa.

iii. sirens symphony

erhu

ear/air: on a Moscow rooftop in 1923, Arseny Avraamov (a fountain of ideas) armed with two flaming flags conducted the 'Symphony of Sirens'. the city sung. this movement of sound is concerned with continuous movement from polar extremities in synchronous blocks of time. the revelation of in-between worlds. from highest to low. from loud to soft. from slow to fast. from the past to the future. from the distant to that closer. sound moves through time and silence is framed as follows: ||: the raising of flags indicates the end of a sound world and instigation of a moment of silence, silence is interrupted at any point in time by a limitless, instinctive 7sec solo monologue of sound (monologues occur in predetermined order), in response to this moment in time, the sirens instantaneously activate - a cacophony of drowning, unrestrained, beautiful, mechanical noise. the networks of sirens is turned off by 'percussionist' - musical statues remain, framing an awkward, true silence. **repeat :||**

are. chaotic pulse, extreme jolts between registers.

yeaa.

open listener.

listen.

listen again.

close both of your 'ears'.

open.

close both again.

close one ear.

open.

close.

open.

close.

open.

close.

deflated listener.

across the balloon/foil surface, using your fingers:

draw a single, soft line.

bounce.

tap once.

tap twice.

tap once.

tap broken pulses.

draw ferocious strokes, up and down.

soft taps of delicate rain, from distant plains.

wrinkles of sound.



don't listen.

whisper secrets.

walk.



ear test.

for frequent listeners.

tick what you can hear.

nothing.

something.

soft.

loud noise.

a plane.

a train.

a car.

the bar.

whispered secrets.

murmurs.

birds.

humans.

sirens.

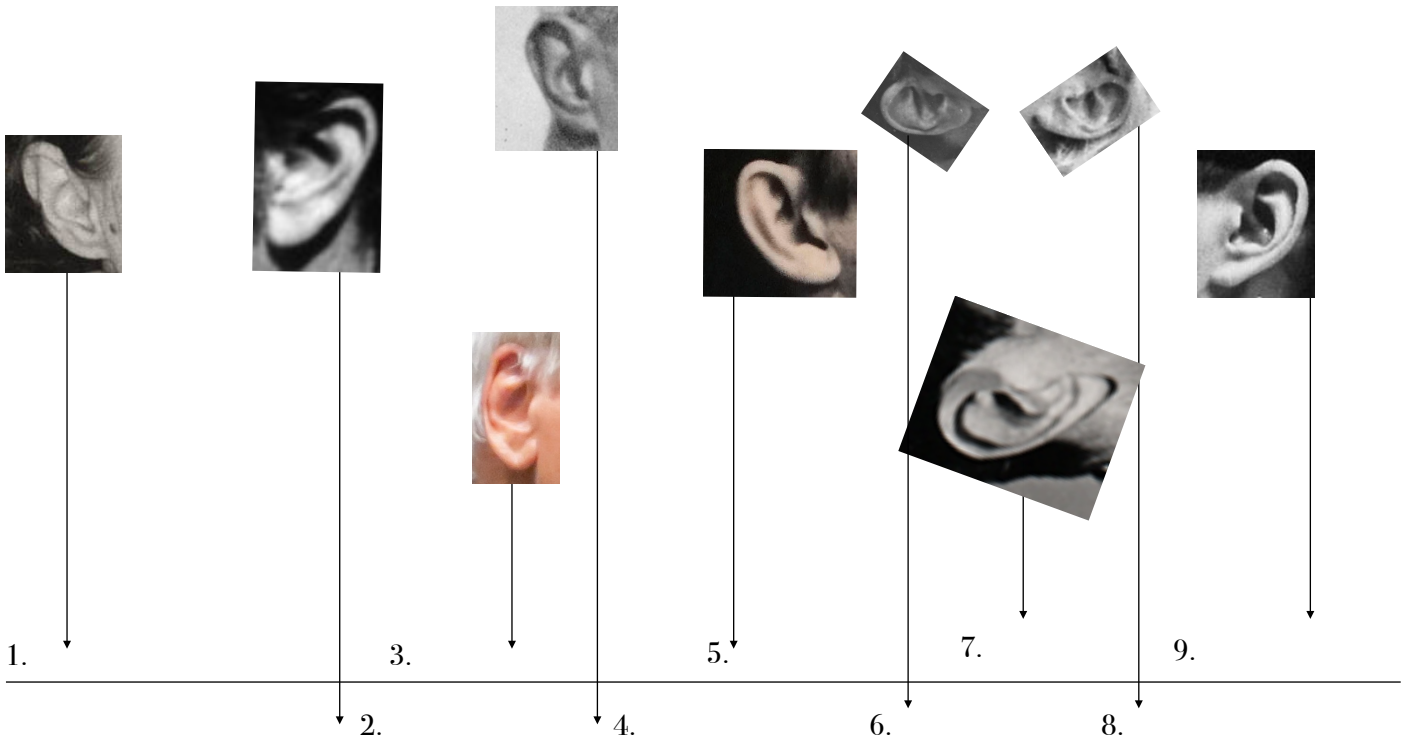
air.

art.

something.

nothing.

HELP. 9 composers have lost their ears. who's ear belongs to who?



answers.

kajja sariabo, alvin lucier, sinko globokar, maurice ravel, karlheinz stockhausen, morton feldman, john cage, gergo ligeti, anna thorvaldsdottir.

make a list. of sounds. outside. inside.