

Wild Energies: Live Materials

Online Collection

Works by Catherine Clover (<https://www.crisap.org/research/projects/wild-energies-live-materials-in-prog/collection/#CatherineClover>), Dominic Chennell (<https://www.crisap.org/research/projects/wild-energies-live-materials-in-prog/collection/#DominicChennell>), Maayan Tsadka (<https://www.crisap.org/research/projects/wild-energies-live-materials-in-prog/collection/#MaayanTsadka>) & MUD Collective (<https://www.crisap.org/research/projects/wild-energies-live-materials-in-prog/collection/#MUDcollective>)

Dominic Chennell: Piano Drowning (2021)



Annea Lockwood : Piano Drowning (2021)

Pie I Have Eaten



In Autumn 2021 Soundlands presented Piano Drowning (2021) by Annea Lockwood in a rural pond at Plas Bodfa, Wales. It included a commission of a new piano work by Ynyr Pritchard premiered on the drowning piano by Ynyr and pianist Xenia Pestova Bennett. The event featured as part of ISSUE celebration of Lockwood's lifetime contribution to the arts with global broadcast of filmed re-creations of her seminal Piano Transplant series: Piano Garden by Caramoor Center for Music and Arts, USA; Piano Burning with Lawrence English, Australia; and Piano Drowning by Soundlands, Wales.

The 30 minute film showcases the performance by Ynyr Pritchard and Xenia Pestova Bennett within the overall context of Lockwood's Piano Drowning artwork in the rural landscape. The project brought together international arts organisations, global and local communities, established and emerging artists.

Piano Drowning (2021) will provide an impetus for further future artistic activity at Plas Bodfa for many years. The new commission will be performed in-situ annually as a focus and stimulation for additional artistic programming.

Available in Standard and Audio Described for D/deaf formats (English or Welsh).

Piano Drowning (2021) - Audio Described (English)



Maayan Tsadka: Ra'ash Adama (earthnoise)



47:33

The work was commissioned by ISSUE project room as part of *With Womens Work*: "an online series commissioning artists to create new works inspired by scores included in *Womens Work*, a magazine edited and self-published by Alison Knowles and Annea Lockwood in the 1970s."

'The work *Ra'ash Adama* is a response to Annea Lockwood's iconic *Piano Transplants* series. The works and the text scores include: *Piano Burning*, *Piano Drowning* and *Piano Garden*. Each piece takes the complex instrument of the piano —with all its historical and symbolic baggage— only to decontextualize it and make it surrender to the forces of nature and to time. For me, those brilliant works and scores are not only an invitation to recreate the pieces as described, but also a broader invitation for sonic explorations and for different ways of listening, thinking, and making music. These works take the music outside — outside the concert hall, obviously, but also outside of one's control. Through a very intentional setting and process, the piece leads the performer to eventually release, or set in motion, something from the inherent sonic potential of the object, which then is no longer in one's control. Another aspect of the piece which I considered in my response is the fact that it puts our temporal human existence in proportion, and alludes

to the idea of experiencing reality under different time scales, often beyond our human perception. The scores, which are set to be performed out in nature, are inevitably putting the human musical-machines and concepts in relation to the natural sounds of the surroundings. My response to the pieces and the ideas mentioned above is through an extension of my own musical practice of Sonic Botany, in which I work to expose the sonic potential in organic, found natural artifacts that are explored systematically and combined to create new imaginary soundscapes.'

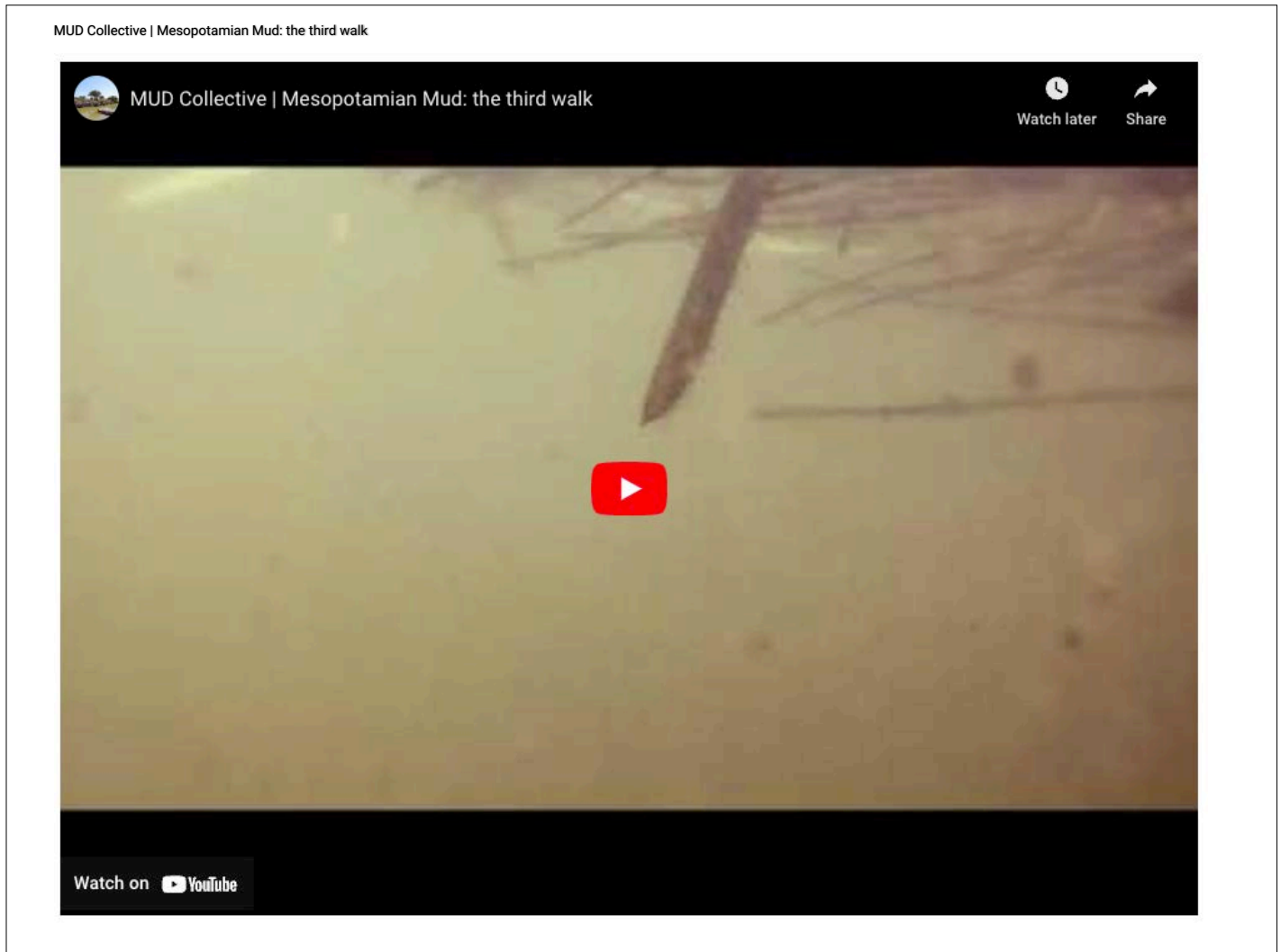
Dani Willianson: video and editing.

Shaul Kohn, Amir Bolzman, Maayan Tsadka: sound recording.

Shaul Kohn: mixing and mastering

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MUD Collective: Mesopotamian Mud: the third walk



Weaving stories of the journey of 'the little pot' from the Mesopotamian Marshlands and the sensory connections between place, ourselves, and land, our audio walk is presented here in an expanded form. The narrative elements are fragmented and the audio further abstracted into a more speculative, messy state. This new iteration is accompanied by slow, static amateur video of an encounter with mud (in its broadest conception) in the localities in which members of MUD Collective are based. In this networking of elements the work suggests these interactions as a series of enmeshed encounters and performances, which ebb and flow non-linearly within themselves and between each other, across multiple simultaneous scales.

Between this work and the Open Call for Wild Energies: Live Materials an idea for a new work emerged, *Walking the Chalk Line*. This involves a simultaneous, live walk and sound mapping of the Cherry Hinton Chalk Pitts in Cambridge and the Chalk Line in Erbil, Kurdistan. Due to unforeseen circumstances, however, it has not been possible to organise this event in time.

Collectively we continue to explore earth materials and processes, and the shapeshifting nature of our transdisciplinary research collaboration, in consideration of Karen Barad's notion of 'intra-action'. Currently we are experimenting with the creation of 'stratigraphic texts' and 'audio basins/crevices' online, via the layering of sound recordings (made simultaneously) observing the flow of movement and energies through each of our locations.

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Catherine Clover: Hearing Study #6

Collaboration with Yang Yeung, Gascia Ouzounian, Melissa Alley, Paul Tecklenberg, Clare Halstead, Peter Greenwood, Eric Wong, Alice Hui Sheng Chang, Nigel Brown, Johanna Hällsten, Shauna Laurel Jones, Dominique Hecq, Vanessa Tomlinson.

HEARING STUDIES

- ✓ #6 Start listening for repetition patterns in speech: a word, a phrase, a particular intonation, a quality or texture of voice.

(You may expand this to awareness of repetition patterns in behavior, and then to repetition patterns in music.)

How are the repetition patterns used in everyday communication. Are they a need? Or a nuisance? When you listen to the meaning of the words, can you also hear pitch, rhythm, texture? Are there separate listening processes, one for lexical sense, and another for musical sense?

What are the effects of repetition on you when it is used in music? Do these effects differ according to the nature of the music? If the music is familiar, as opposed to unfamiliar, does this make any difference to your perception of repetition in that piece?

Aim: In music, repetition is a very basic structuring device. Variation springs from repetition, and most music is an interplay between various degrees of repetition, variation and complete contrast. Socially, repetition ensures that information is absorbed - it enables us to recognize (people, situations, emotions, etc.). By means of observing repetition, you have a strong tool to use in perceiving the structure of music. Once you notice repetition, you also begin to notice variation and change.

Repetition in speech patterns may be related easily to the parameters of music : melody, rhythm, harmony, texture, range, dynamics, attacks, durations.

- #6A: Listen for word or phrase repetition.
- #6B: Listen for pitch or inflection repetition; i.e., high-low, up, down.
- #6C: Listen for repetition of dynamics; i.e., soft, or loud.
- #6D: Listen for repetition of texture: a particular texture such as a rasping sound, a lulling sound, etc.

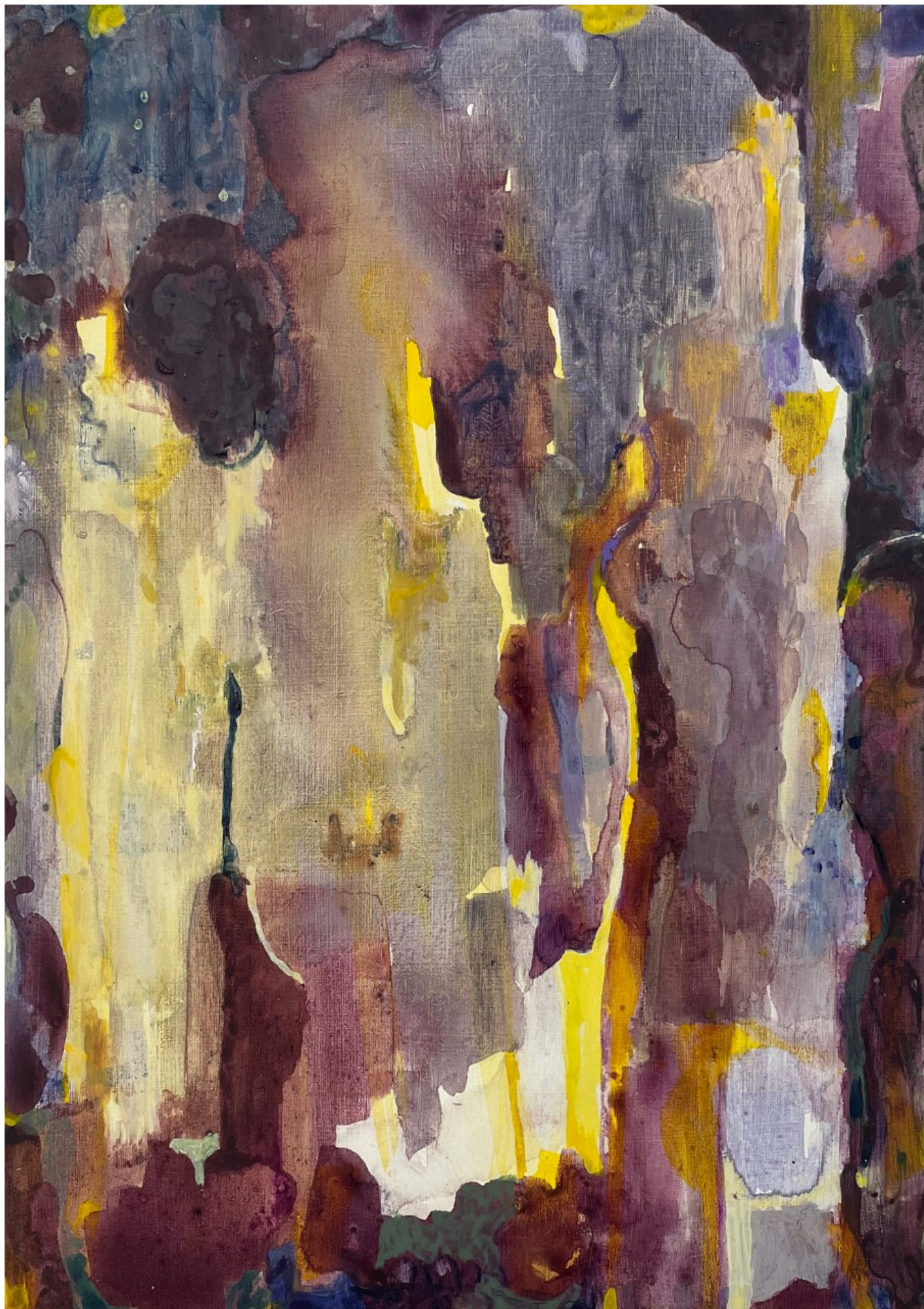
Lockwood-Anderson

¹For *Wild Energies: Live Materials* I invited 13 artists, writers and performers to respond to *Hearing Study #6* (the sonic patterns of repetition in speech and music), one of the 27 *Hearing Studies* conceived by Annea Lockwood and Ruth Anderson. Each participant, including myself, will carry out the *Hearing Study* and write 300 words about their experience. The final contributions will take several forms including written word, spoken word/reading aloud, performance, visual works.

For the presentation (on Friday 29th April, Voice & Intimacy panel) I will describe the instructions in *Hearing Study #6* and the content of each response. The full project will be available in the Online Collection for the duration of *Wild Energies: Live Materials* as well as archived on the site after the event.¹



Melissa Alley



Clare Halstead

Their conversation was overlapping and
 MUSIC has patterns alternating and rhythms that
 step step step and repeat
 step and repeat
 step and repeat
 inverse reverse
 resolve
 familiar formulas compute like algebra
 and arrive
 at elegant pleasing
 solutions

Paul Tecklenberg

Gascia Ouzounian

Hearing Study: Colonial voice

Gascia Ouzounian

GESSEN: [Independent Russian news channel] TV Rain started running a round-the-clock live broadcast covering the war in Ukraine and calling it a war. From the moment the invasion began. And the thing is that you would think that that's what a normal television station would do, right? Part of what the Russian state television does to disguise the fact that the country is waging war is not only not calling it a war but also not changing its broadcast schedule or tone in any way. So formally, I think it was TV Rain using the word war, using the word aggression, using the word invasion when they were describing what was going on there. But considering that the Russian government has blocked every single source of independent information in the last week, those things were just pretexts. It's that the state is in the process of establishing final total monopoly over information.

-Misha Gessen, from an interview with Terry Gross on *Fresh Air*, 10 March 2022

Hearing Study #6 asks us to listen to speech to find patterns: repeating phrases; dynamic variance; tonal and timbral qualities. By identifying repetition and variance, it tells us, we can better understand musical—as well as social—order.

If, during an aggressive war on a neighbouring country, reporters on Russian state television do not alter their tone in any way, as Russian journalist and political theorist Masha Gessen says, what does that tell us about how speech patterns and vocal tone emerge in totalitarian regimes?

If speech patterns and vocal tone are mechanisms through which state power asserts itself, we should be able to find examples closer to home as well.

I listened to British television broadcasts on the Troubles in Northern Ireland in the 1970s and 1980s to hear the aural traces of British state power: to hear how speech patterns mapped onto social order.

I heard English voices describe British Army's role in Northern Ireland as that of 'keeping the peace'. No-one used the word 'occupation' then, just as the Putin government forbids the use of the word 'war' today. There was seemingly no awareness that this was censorship or propaganda.

I observed that British reporters' voices were uniformly English and male; deep and even toned; serious, measured, and concerned. Their tonal and timbral qualities underscored the idea that British soldiers in Northern Ireland were under threat, even though they were a violent and well-equipped occupying force. The received pronunciation and even quality of the voices lent credibility and authority to reports: they were sonic symbols of British state power and indeed of Englishness.

I noted how the voice was instrumentalized in the British colonial project then, just as it is in the Russian colonial project today.

As part of this hearing study, I learned about the 1988-1994 British broadcasting voice restrictions¹: an unobvious and even comical censorship tool by the British government which forbids broadcasting the voices of Irish republican groups on state television and radio. The *content* of Irish republicans' speech was not banned; only the *sound* of their voices. This led to many absurd instances of overdubbing and subtitling of their voices on British television and radio. The ban was eventually overturned, deemed incompatible with a free society.

¹ https://en.wikipedia.org/wiki/1988%E2%80%931994_British_broadcasting_voice_restrictions

“Aaaaand breathe into it for one...*good!*...”

To the Pilates studio I bring persistent neural pain
and consequent muscle weakness

“two...th-ree...keep going there”

as well as a lifetime of insecurity
about my body and its abilities.
Suzy meets me with routines

“Aaaaand circle it for five. Good,”

that soothe and strengthen
at just the right level of intensity—

“*Good,*”

an ever-moving target.

(I’m doing good;
I will be good;
I am good.)

Yang Yeung

Catherine Clover

Mandy

Ngurungaeta - Leader or Head Man

Ngurungaeta

Narran - gaytab

Ngurungaeta

Leader or Head Man. A really renowned leader is William Barak or Berak.

He’s my third great Uncle and he’s on the building at the end of

Swanston Street

Myself



Dominique Hecq

Anaphora

The day without ceremony begins with blackbirds Bells unhinged Silence is an air bubble breaking I move amid feathers beneath unbuttoned eyes Light Unmusical yet rhythmical sounds echo in the room Voyce, face closed, touches the stigmata of language Silence is an air bubble breaking, I say A quizzical expression beclouds her face Laughter bursts in her voice I touch the sky Phonemes cut the air Images, words, letters cascade Tropisms rustle inside Voyce and I, one and the other conjoined in the obsolete art of conversing Call it a wave of sound Tide of noise Unmusical yet rhythmical A horn blast Funny how the world seeps through the conversation Cracks meaning Sorry, that's not what I meant at all Images, words, letters cascade. Litter the floor (the forward movement of speech is associative rhythm connection disconnection repetition disconnection disrupted flux *tending-not-tending-to-hemiolia*) Tropisms rustle inside Voyce and I, one and the other conjoined in this disappearing life We trail off into silence I can be played on any instrument I, or Voyce, then says *Shh Shh Shh* Did you **hear**? A kind of hum A high and eerie keening Voyce is not a person of many words Her face closed, she touches the stigmata of language before language A fractal fugue floats through the air I gesture towards the piano Puffing exhalations, chiming, puffing exhalations Voyce sits down at the instrument Rip tide of sound I am speechless *one-and, two-and, three-and, four-and, five-and, six-and* Her hands move so swiftly and fluidly on the keyboard of language before the stigmata of language it's hypnotic Black birds white birds black fish white fish black frogs white frogs black birds And winding up the performance *one-and, two-and, three-and, four-and, five-and, six-and seven and* Voyce finishes with a parodic flourish Wow! *Clap Clap Clap* We glide inwards towards the very centre of Escher's *Verbum*

Nigel Brown



//That song is so creative.
That band is working together so well.
The sounds are so good.
The grooves are so interesting.
The hooks are so good.
The pop of it is appealing and interesting.
It was a freaking single.
There's so many things that are so incredible about it.
It just is absolute genius.
I know I sound like a total Radiohead fanboy,
it's because I am.//

The presenter on a YouTube clip speaks the above so passionately about the Radiohead's "Paranoid Android", followed by an excerpt of the song, which ends at one of the song's climaxes that counts in 7/4.

With excitement, the presenter speaks every sentence in an almost identical rhythm, as if they are an extension of the excerpt one can almost count 7/4 between his every breath.

Each sentence has a similar inflection, with the accents placed on the subjects (the BAND, the SOUND, the GROOVES, the HOOKS, The POP) and pitching up slightly towards the end of each sentence (so creative, so well, so good, so interesting), which anticipates the next sentence to follow, in a similar way as harmonic tensions in music, anticipating the next phrase, or waiting for a cadence. The speech keeps going on, anticipating one sentence after another, until when he says "it's because I am".

There is a slight change in the rhythm after taking a breath followed by "It was a freaking single" but the harmonic tension remains the same until the very last sentence "it's because I am", where he settles his tone at the end with a lower pitch, as if the song lands back on its tonal center.

URL:

<https://youtu.be/yMdHWzcb7xY?t=961>

(<https://youtu.be/yMdHWzcb7xY?t=961>)



07:43



More Information

Read more about each artistic response and the artists (<http://www.crisap.org/wp-content/uploads/2022/04/Hearing-Study-Artist-Bios-and-Intros.pdf>) who contributed to this project.

The Hearing Study #6 text works, alt texts and video transcriptions accessible to screen readers (<https://www.crisap.org/research/projects/wild-energies-live-materials/collection/hearing-study-6-transcriptions/>) are available here.

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Artist Bios


Read more about the artists in this Online Collection from page 35 in the [event programme \(https://www.crisap.org/wp-content/uploads/2022/04/Wild-Energies-Live-Materials-Programme.pdf\)](https://www.crisap.org/wp-content/uploads/2022/04/Wild-Energies-Live-Materials-Programme.pdf)

Read more about the Wild Energies: Live Materials event here (<https://www.crisap.org/research/projects/wild-energies-live-materials/>).


Image credit: Banner image – Annea Lockwood's 'Becoming Air / Into the Vanishing Point' on Black Truffle records, image by Karla Pringle.


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