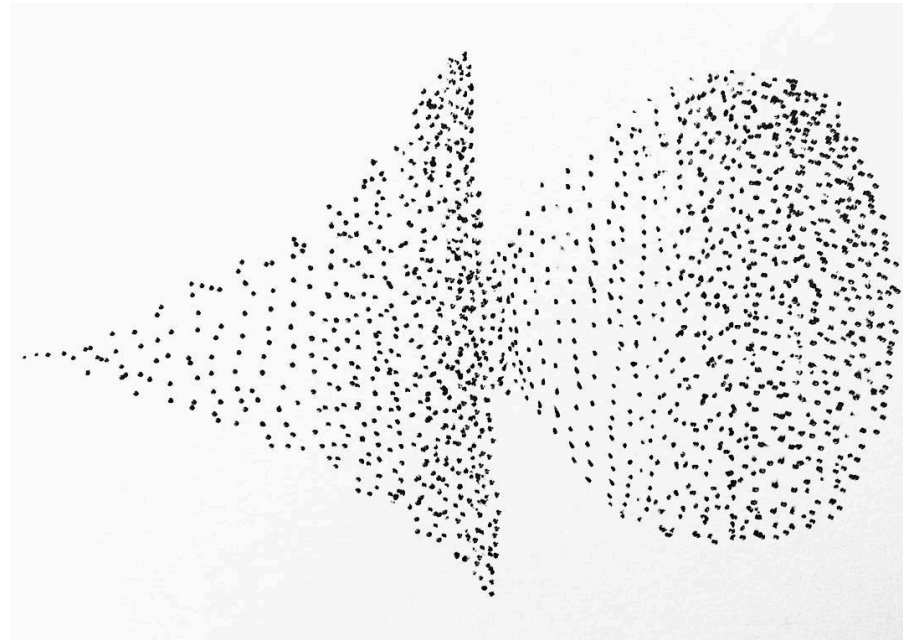


Sound Waves Of

Inner And Outer Territories

- For 4 voices and the spaces between



Charlotte Piene

(2016)

NOMENCLATURA

4 parallel voices:

Obligato..... Illustrations ——— Illustrations by Charlotte Piene
Timbre..... Poetic situations ——— Texts written by Charlotte Piene
Resonance Quotes
Solo voice..... Main body of text

Duration: Follow the rhythm of your own body

Score written as text.

Thank you for the encouragement, patience and all the exciting conversations – Brandon LaBelle, Daniela Cascella, Steinar, friends and family

Master in Fine Art – Bergen Academy of Art and Design

Charlotte Piene (2015/16)

*Alone. Beginnings. Choices. Circles. Conversations. Crossings. Destinations. Discoveries. Eternity. From. Gather. Groups. Gaps. Here. I.
Invisibility. Journey. Knowledge. Lines listening. Maps. Meetings. Music. Nothing. Obstacles. People. Passages. Points. Questions. Receiving.
Sounds. Sending silence. Something. Stations. To. Tempo. Thoughts through time. Together. Ubiquitous. Voices. We. Words. You.
– Invisible Traces¹*

OUVERTURE

Obligato - illustrations

Timbre - poetic situations

The sound floats like liquids and the vibration transfer it into your body, from the ground below you. It is nothing between you now. You are a part of it. It is a part of you. You share the sound, and the vibration tries to match the energy in your body. It is not similar. You get affected by the disturbance, that something which just entered the room. Your space. Your inner space.

Resonance - quotes

Solo voice - main body of text

Solo voice

Sound surrounds us all the time and everywhere. Sound is vibration, through the air and through elements. Every day we walk through a huge amount of different spaces, where the noise and acoustics constantly changes our sound environment. In these spaces we also meet different people. Who are we when we talk to people we know well, an acquaintance, a total stranger, or when we are all alone? Furthermore, have our surroundings any influence on us in these meetings with other people?



Solo voice

As a composer and artist mainly working with sound, I search for various ways of listening and how I can present my audio works. My interest lies in social interaction, energies between people, our surroundings, and how we act in different situations. I am also drawn to questions about the use of musical meaning and a conceptual thinking behind a compositional process.

A natural consequence of this research is that the human body turns out to be an important element. Who is the person behind the instrument, whose voice do I hear in that speaker? There is always someone behind, who in one way or another interacts with the listener, even if no words are spoken. At the same time, a physical and mental distance also appears between the audible work and the listener, between the sender and the receiver. There is always a gap.

I want to explore these spaces in-between and bring the listener closer to the sound, with their own body as one of the instruments. What happens when the sound gets closer, and we feel it physically on and in our bodies and are even able to touch it?

Resonance

*“The sensation as a unit of experience.”*²

Solo voice

Questions of listening, affection and the idea of an internal world of sound within a human being’s body, have led me to a poetic exploration/ expression within the field of sound art. How does sound (and everything else) on the outside affect us, both physically and mentally?

I want the audience and the spectators to *experience* my work; Something you step into, like entering another world for a while (or your own body), and to experience that we actually are listening in different ways, with our ears and our bodies.

I want to find various solutions to present my audio works in e.g. a gallery space, using installation, performance, text and drawings in relation to sound.



Solo voice

It is important to me to use my experience from my studies in musical composition, and incorporate the techniques and musical thoughts when I work with other media. Composing music, using these topics in a conceptual process, makes me part of

two but somehow different worlds, the music and the fine art field, between which I will try to combine and find meeting points. A coinciding matter is how the location of the performance influences the audience’s experience.

Working with dramaturgy within a sound piece, a time-based work, and with conceptual meaning, gives other considerations and possibilities in a gallery setting than in a concert situation, and vice versa.

1st Movement:

THE LISTENING BODY
and the texture of sound

Timbre

The sound surrounds me. I feel the vibrations through the air. I am walking, and listening. Through the different spaces of the city where the noise and the acoustics rapidly change. The energy that the atmosphere here gives me, finds its way into my body and merge with my own inner sound. I continue walking, with a new timbre inside me.

[Public Sound]

Solo voice

There is a difference between *hearing* and *listening*. When I walk along the streets in a city I hear a lot of different noises, but due to the surroundings I expect them to be there. I recognize them as *urban sounds* (although every city has their own timbre).

Timbre

The wind drives the sound forward, so I can easily hear. I am standing in the middle of everything. Listening. Then the wind turns and plays it backwards.

Resonance

"[...] all the atmosphere which surrounds a being by that being's interior state, and in the case of man, it is an invasion by his own interior self-consciousness."³ – Walter J. Ong

Solo voice

I know they are there, thus I do not listen to them anymore, even if they can pass through any wall or barrier. What we see dominates our sensations, with the audible as an underlying element that supports the visual world. What I see and what I hear becomes *one*. There is a certain degree of mimesis between the visual and the audible.

**Resonance**

"Concentrating on this field of sound creates a heightened involvement with a given environment as a means of cartographically locating sounds, their possible sources, and their meanings, not entirely as communicable message, but as an environmental condition."⁴ – Brandon LaBelle

Solo voice

If I have an intention to really listen to what is going on around me, I try to use my ears as a camera, using the zoom function while I am walking. By zooming in I can listen to one single sound, the details of and in it, place it in relation to my own position and also orientate myself from it. The acoustics tells me what kind of space this particular sound stems from, and if it moves or stands still.

Solo voice

Further, I try to describe the sound from its own character, its own phenomenology. But I can only do that if I extract the other elements around it. What does *that* sound actually consist of?

C-----R----A----S---H!!!

Suddenly an interrupting noise that I did not expect. I turn around, try to see what just happened. I think of all reasons I can imagine, and also the consequences while I, horrified, am looking around after the source of the crash. I heard it, but could not see it.



Resonance

*"[...] speaking about sounds they shuttle constantly between a sound's actual content its source, and its meaning."*⁵ – Michel Chion

Solo voice

My associations led me to a spinning stream of thoughts in just a few seconds. I was looking for the *source* of the sound, asking "what happened, is anyone hurt?" – tried to find a reason and a consequence.

Timbre

I want to learn the sound's own language

Resonance

"Pierre Schaeffer gave the name reduced listening to the listening mode that focuses on the traits of the sound itself, independent of its cause and of its meaning. Reduced listening takes the sound – verbal, played on an instrument, noises, or whatever – as itself the object to be observed instead of as a vehicle for something else."⁶ – Michel Chion

Solo voice

What about the actual *sound* itself, detached from its source? Can we conceive of sound/ noises without any associations, or is it possible to create new sounds with new associations?

**Solo voice**

Pure. Dark coloured, between red, blue and black. No distortion. Just clean and stable. I would have said screeching if it had the right rough texture. But the texture of this is smooth; almost slippery like the melting ice between my fingers. It forces itself out of my body.

I am zooming out. I still hear the sound that I just described, but now I am listening to other noises too, setting *my* sound in a relation to all the other sounds; to the rest of the city. They merge into each other, I become a part of it but at the same time my ears cannot hear them anymore.

Resonance

“Listening and hearing as separate modes of perceiving, of being attentive to sound, oscillate across levels of consciousness, echoing Roland Barthes’ proposal that hearing is a physiological condition, whereas listening is a psychological act”.⁷ – Brandon LaBelle

Solo voice

I read in Brandon LaBelle’s book “Background Noise” about the American composer Pauline Oliveros and her exploring in listening, “Deep listening”, and the way she distinguishes between listening and hearing:



Solo voice

Roland Barthes says that we activate different states of “consciousnesses” when we *hear* and when we *listen*. Following on, I believe that when we are listening to something, we reject or accept it. By acceptance it enters into our inner interior and we move into a state where the music or sound becomes a part of us. It fills the body when we *actively* receive it through our ears, and other senses are more or less further activated by this experience. I consciously take action and focus on what is going on.

Timbre

I am in that club. You told me to meet you there. The music is really loud, I cannot talk (I scream) and I keep going, deeper in, through crowds of people, hearing all the voices but cannot understand a word. I stay for awhile, look around, (screamed to someone I thought I knew) but I cannot find you. I go back, out... Silence... just the intense ringing in my ears as a continuing trace of the evening.

Resonance

“How do we experience sound, not just by the ears, but with the entire body? [...] I think we are surrounded, every day and everywhere, with acoustic installations, and we are not really aware of them. So, one aspect of my work is to make people more aware of the acoustic surroundings they have, and obviously we do not only listen with the ears.”⁸ – Bernhard Leitner

Solo voice

On the other side, I *hear* the sounds that surround me, but I am not *listening* to them. For instance; *Muzak* – the music being played in the lift or in the shopping centre which is there more for a reason to something *else*,

different from the music itself. Its purpose is to put me in a certain mood as I unconsciously experience it. All sound, noise and music affect us, even if we do not hear, listen or discover them consciously.

However, my body perceives everything; it is always listening. It recognizes the frequencies, the energies and vibrations in what is between *me* and the *other*.

Resonance

“The work uncovers the sound space of the body, where “the listening body, the acoustically perceiving body” parallels the ear, creating multiple levels of perception: one external, the other internal” – Brandon Labelle

Solo voice

The Austrian artist Bernhard Leitner asks questions about *body-listening*, the awareness of our surroundings and how we perceive them, not only with our ears, but also through the whole body. In the work “Sound Suit” (1975) he attaches four speakers onto a specially designed suit and the listener/experiencer will feel the sound directly on his/her own body.

He keeps a limited action in the sound itself (using small beats and sounds by percussion instruments) because he wants us to concentrate on the spatial structure the sound conveys when it moves up and down in vertical lines on the body of the listener.

In this work, Leitner also inverts the traditional form of the concert: *“instead of sitting down and listening to a percussion piece, you are the instrument and the percussion piece is being played on your body.”*¹⁰ He is already experimenting with spatial movements of sound that becomes one of his main topics in later works.



Solo voice

I am focused on how the sound also can affect me, the interior of my body, when *“the physical aspect when sound hit us, penetrate us, move within us... For certain frequencies directed at organs have an impact on them, on their state of tension and their structures.”*¹¹ Leitner thinks the frequencies from the outside have an impact on our inner organs, but does it also have an impact on how I feel mentally and how I react and act in different situations and with people?

2nd Movement:

MAPPING SOCIAL HARMONICS
and questions of existence

Timbre

I am alone. No one (really) knows me. Do I even know myself? I know that my inner core tries to connect with me. The seed inside, who knows everything. Which I also try to get to know. Because that is the real me. Wait, who am I, who is saying this? How many layers do I actually have? Who is the core, who is the inner me, the me on my body's surface and the me outside of my intimate space, the one you all can see.

I am standing right in front of you. You can see me, or at least one of (the) me's, and you can hear me. From your own perspective. I look, and I sound differently for all of you. The gap between us which sounds differently, it just depends on where we are. But you can change that, by moving. Yourself or me.

Timbre

I have to define a self before I meet you

Resonance

“It is usually believed that the existence of a transcendental I, is justified by the need for consciousness to have unity and individuality. It is because all my perceptions and all my thoughts are linked to this permanent centre that my consciousness is unified; it is because I can say my consciousness [...]”¹² – Jean-Paul Sartre

Solo voice

Who am I? I aim to get to know myself so that I can function both as an individual alone and in a society. With different people I am putting on different masks. Am I always acting and play a different role with everyone I meet? At the same time, I am also searching for myself – trying to connect with my inner core.

I think I have several layers, or zones inside. I should start looking here to find out what they (can) consist of, and learn to control and use them more effectively. So, who *am* I when I am alone, and who am I when I meet other people?

Timbre

I could even have told you everything the first time we met.

Resonance

“I must be the exterior that I present to others, and the body of the other must be the other himself. This paradox and the dialectic of the Ego and the Alter are possible only provided that the Ego and the Alter Ego are defined by their situation and are not freed from all inherence; [...] I discover by reflection not only my presence to myself, but also the possibility of an ‘outer spectator’ [...]”¹³ – Maurice Merleau-Ponty

Solo voice

Some people are relaxing to be with, I can just *be*. I feel that my body, my voice and my thinking seems to connect and respond the way I want it to, and it feels closer to who I really am, or aiming to be.



Timbre

There is a long scale of different tensions of interaction.

But suddenly you enter the room and it feels like fresh air, and lights up the atmosphere.

Solo voice

With others again, the energy between us make my brain block itself and I cannot really say a word. At least not a well reflected sentence. However, in that situation I do not think it is only me. I cannot find any comforting ways to place my legs or hands, I change the way I talk and the energy in the whole room feels weird. If we talk at all...

Timbre

I remember the feeling I had when I met you, and now I don't want to see you anymore because I don't want to be that person.

Resonance

"[...] provided that at the very moment when I experience my existence – at the ultimate extremity of reflection – I fall short of the ultimate density which would place me outside time, and that I discover within myself a kind of internal weakness standing in the way of my being totally individualized: a weakness which exposes me to the gaze of others as a man among men or at least a consciousness among consciousness."⁴ – Merleau-Ponty

Solo voice

I become aware of the feeling, my affectation, and suddenly it controls my mind. That is all I can think of, how my body is (re-)acting. The energy in the room affects me physically and mentally. I feel taller than you, my speech has suddenly an explaining sound, as I am supposed to look after you or something. Even if this is a totally normal situation I have been in a thousand times before. These observations make me conscious of how I act and how I feel in different situations and with different people.

Timbre

...oh I wish I could be like you

...it is not normal to speak continually either

...your body told me about your inner fear

Solo voice

I try to turn my consciousness inwards, searching for who I am, who I *want* to be. Maybe that is a mix of people I have seen or know, and my inner self. *That* person *seems* to be pretty secure wherever she is, in any situation she meets, and also tries to accept the (awkward) silence.



Timbre

Parallel thoughts

Resonance

“Sound is never a private affair, for if we listen to something like “my speaking voice” we tend to look toward the speaker as the source of the sound, as an index of personality: all eyes watch my mouth, as if this sound remains bound to my person. Yet we can see, or hear, how my voice is also immediately beyond myself, around the room, and, importantly, inside the head of others.”¹⁵ – Brandon LaBelle

Solo voice

I think of something else while I am talking. I am present at three places at the same time: I am inside my own head,

I am in *your* head and I am in the air between us – our meeting point.

Where the two *I* meet. Where the conversation takes place, where we share our thoughts.

Timbre

I wish I could be inside your head

Resonance

“The structure of any experience of a material object can be explicated, as can the experience of another mind.”¹⁶ – Jean-Paul Sartre

Solo voice

Your words move through the air, hit the walls, and the reflections reach my ears together with the direct sound from your mouth in front of me.

I hear your story in my own way, and in relation to my own associations and memories, I interpret what you are telling me differently. I share my understanding with you again, and our stories merge in the melting pot in front of us both.



Timbre

We have a nice tone together; I think we are on the same wavelength. Good Vibrations.

What is the connection between sonic relationships and human social interaction?

Solo voice

During a conversation, I experience how the other responds to my words and I can tell if it resonates in him/her or not. I find it interesting that we are using a lot of musical words in how we explain the relation to another person.

What is the connection between sonic relationships and human social interaction?

Timbre

*Pure. Dark coloured, between
red, blue and black.
No distortion.*

When the sound of my core hits you

I feel fine

Solo voice

I hear that sound again.
The one I described
earlier.

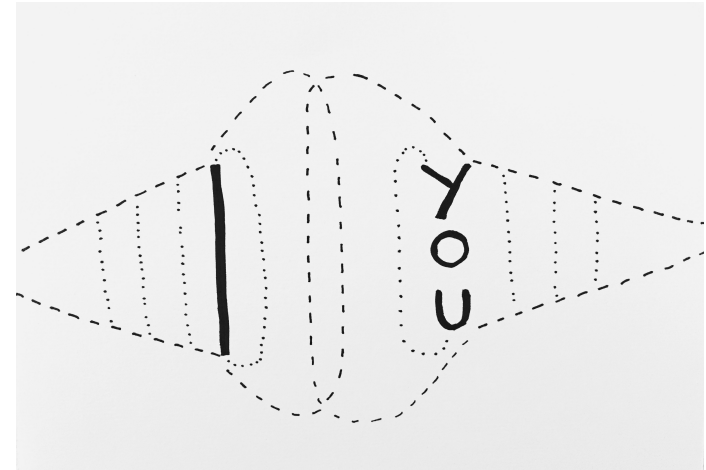
I thought it was mine then,
but it is from you. I can not
really hear it, but I feel
something and I am sure it is
my body that perceives it.

Maybe we have the same tone, that we harmonize, that we are one.

Obligato

Timbre

*My space invades yours.
It happens right in front of us
They merge
I hear your sound –
The tempo increase; suddenly it's like the atoms in
boiling water
Higher frequencies
Penetrates into our bodies
The same pitch
[We are just standing here
Y o u and I]
The sound makes a crescendo
I wonder if we for a moment are the same person*



[meeting points]

Timbre

[Social Sound]

Solo voice

The energy between us makes me act the way I do, in the same way as I am affected by different kinds of music. Is there a connection or similarity between the energies and vibrations a human is sending out and the vibrations of the music I am listening to and sound that surrounds us?

People can harmonize or discord, exactly like pitches and timbres. Any tension makes a certain energy. Maybe I can address it as social sound or a mental wave pattern that a person excites.

It is vibrations through the air, through a space, through and into people. Where does it come from, and where is it situated inside me?

3rd Movement:

INNER AND OUTER TERRITORIES

the study of proxemics

Timbre

Solo voice

Do I have my very own frequency, or a kind of timbre caused by the inner sound of my self, and is *this* sound the reason for my ability to connect with others? I meet a lot of people every day, either for a longer chat or just a quick “hi” on the street. With all of them I feel a different, or a certain energy, both in my self and in the gap between us.

Sonic Relationships

The energy creates a vibration in the air, sent from me to you. Does the other person also have a sound from inside, and our bodies always emit it, as an invisible line, and when we meet, it starts to resonate.

Timbre

My frequency meets yours

Solo voice

Sound is vibration, through the air. Is it possible that we together make a special timbre caused by these vibrations?



Timbre

I am guarding my personal space

Resonance

"[...] everyone receives all information about the environment through his or her senses."¹⁷ – Edward T. Hall

Solo voice

The mental or personal chemistry, and the degree of familiarity, unconsciously decides how and where I position myself in relation to the other(s). Do I barely know you, or do I like you and want to be closer?

In a normal situation, an arbitrary acquaintance does almost never come very close. If someone does, it might feel awkward and perhaps stressful. Thus, that is to say that I am placing myself in a specific distance depending on my relation to whom I meet.



Timbre

My body has already told you that I didn't dare to say out loud

Resonance

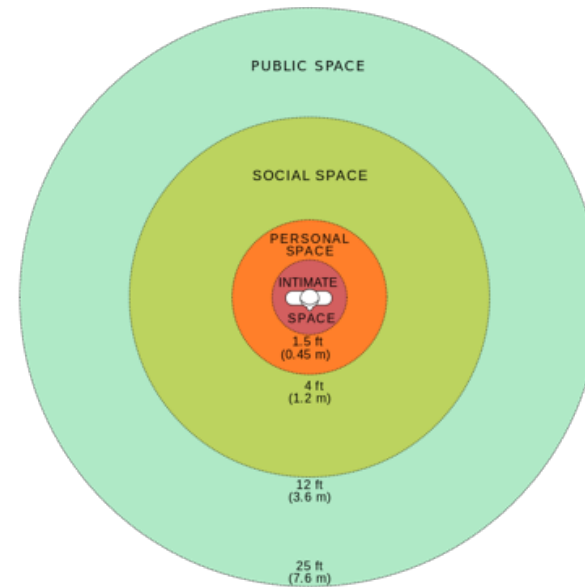
“Proxemics is the term I have coined for the interrelated observations and theories of man’s use of space as a specialized elaboration of culture.”¹⁸ – Edward T. Hall

Solo voice

The study of “proxemics”, which is a term created by the American anthropologist Edward T. Hall (1914-2009) in 1963, defines a sub-category of

non-verbal communication¹⁹, and assist my own work as described in this document.

Obligato



[Figure 1²⁰]

Solo voice

After a wide ranging number of intercultural studies and observations of people, Hall was able to measure and divide the most evident distances we keep to each other into four zones;

the public, the social, the personal and the intimate space. His model of the personal space shows the unwritten rules we use every day in every interaction and situation when we meet other people.

We place ourselves in a specific distance depending on who we are talking to. How well we know each other, how close or unfamiliar we are.

Obligato

Space		Distance	Voice
Intimate	Embracing, touching, whispering	Touching – 46 cm (0/15 cm – 46 cm)	Whisper
Personal	Interactions among good friends and family	46 cm – 122 cm	Soft voice
Social / casual space	Interactions among acquaintances	1,2 m – 3,7 m	Full voice/ normal
Public	Holding a speech, teaching etc.	7,6 m or more	Loud voice

[Figure 2 ²¹]**Solo voice**

The diagram above also documents that in these different stages, we use different voices.²² As we know, or recognize, we are following these ‘rules’ every day.

You want a certain distance from the person you consider as a friend, “*away from your intimate space, but close enough to be a friend*”²³

Solo voice

In the book "The hidden dimension", Hall writes about people's use of space in relation to other people and to be conscious, not only of our surroundings, but also of one selves. How everything affects us regardless the degree of understanding or level of consciousness. Hall aims to "increase self-knowledge and decrease alienation. In sum, to help introduce people to themselves".²⁴

I use this theory as one key in my understanding of relations. Not only to other people, but also to spaces, situations and to imagine an inner world in myself. How do I act when I am alone or with you? I am studying this to detect how I respond, both physically and mentally in different situations, and also asking how I can use this interest in my compositional thinking, as a sonic and acoustic material.



Solo voice

To have a thematic approach, and to use sound and music within *something else*. By that I mean in other media; with visual elements and/or physically/tactile. How two, or more, components work together in a piece, making every element equal, not only using sound as something that is "put next to" another element. It is interesting to work with questions of balance and to see how the different materials get a connection to each other; how one thing accentuates another, or, naturally give each other space.

Timbre

Social atmospheres

Resonance

“In order to understand man, one must know something of the nature of his receptor systems and how the information received from these receptors is modified by culture. Man’s sensory apparatus falls into two categories, which can be roughly classified as:

- 1. The distance-receptors – those concerned with examination of distant objects – the eyes, the ears, and the nose.*
- 2. The immediate receptors – those used to examine the world close up – the world of touch, the sensations we receive from the skin, membranes, and muscles.”²⁵*

Solo voice

I translate and read these two classifications made by Hall, as forms of listening, and relate to them directly in my work in different ways. In relation to distances, I see a parallel between human interaction and sonic relationships, the physics of sound.

**Solo voice**

I can use all of Hall’s zones to think of e.g. the position of a performer and the audience, and the gap between them. Is the distance between them playing a part in how I perceive the music? What may differ in the listener’s perception if he for instance sees the performer(s) on a stage some meters in front of him, or if the musician is close to you in the audience? These are elements I can play with and include in my work.

Resonance

“Even if I knew nothing of rods and cones, I should realize that it is necessary to put the surroundings in abeyance the better to see the object, and to lose in background what one gains in focal figure, because to look at the object is to plunge oneself into it, and because objects form a system in which one cannot show itself without concealing others. More precisely, the inner horizon of an object cannot become an object without the surrounding objects’ becoming a horizon, and so vision is an act with two facets.”²⁶ – Merleau Ponty

Solo voice

The acoustics and the positions of the musicians and the audience are important factors in how we perceive the music and experience the whole event. The sound is not only the sound itself, it merges into the space it is played in, where the acoustic conditions shapes it even more. In a way I compare it to the observation of an object from a particular perspective (where I sit or stand) where it is the acoustics and positions that to a great extent leads me to what I hear and how I perceive it. Merleau-Ponty says:



Timbre

I went to the concert to listen to my favourite piece, which I only have listen to on an old vinyl record.

My own perception

Solo voice

I experience what I (thought I) am about to hear merge with something else and becomes a third thing.

The mixture of the sound’s own texture (from the instruments, the voice of the vocalist or the electronic music from the speaker), my position and the acoustic conditions of a room, together make the music I experience.

Solo voice

However, it is not the same with sound, but maybe the similarities are in how a space or a distance, transform the expression of something, and then our impression.

Every room, the concert hall, the wooden church, or outdoors, has its own timbre, and gives the played sound its own reverb, its own character. The reflection from the walls and how the acoustics change the venue when the audience is present are some of the aspects I have to consider when I write or perform a piece. To think of the audience as a group among another group (the ensemble) or a solo performer, starts my thinking of what kind of role we are playing in a situation, as a part of a group in a society or when we are alone. The individual has to take place everywhere, also as a part of a group.

**Timbre**

[Personal Sound]

Solo voice

At the outset being a composer and artist, exploring effects on emotions and interrelations influenced by external and internal experience, I have been curious how to include performers, individuals as well as ensembles into the creation process of a musical piece. Therefore, while working with ensembles and solo musicians the question “who are you?” always appears relevant to me trying to capture the subtle internal sound of the persons requesting me to write a musical piece for them. It is important to me to know (or to get know) the person I write for – the person behind the instrument.

To find the character of the person, to understand what the person is concerned about or their intentions of the requested music.

Solo voice

Based on such aspects I often develop a concept for the whole piece. It can often be a task that usually directly deals with the musician him-/herself.



Solo voice

My piece for solo guitar “Turn back to that point where you (think you) were that day” (2011/13) is written for a specific guitarist²⁷. I gave him a list of everyday tasks where he had to fill out the duration, tempo and intensity etc., of each event. He was “studying” his own actions for three days, such as sleeping, waking up, eating breakfast, go to school, rehearse guitar and work out and so forth. This task required a lot of effort to be conscious about himself constantly.



Solo voice

In the meanwhile, I decided upon all the musical parameters and making musical objects (e.g. certain rhythms, harmonics, use of (his) voice etc.) so I was ready to translate the events into music when I received his completed list. The result became a piece expressing all his activities in a musical language, which consisted of repetitive elements and events, but with a variation in tempi, intensity and timbre with the use of extended guitar techniques and of the body of the performer himself.

Solo voice

In the beginning of my first year of the master program, I used a similar concept when writing a piece for solo French horn and string installation²⁸. Based on the horn player's own experiences and personal relation to certain things, people and places, the structure of the piece made it possible to include the performer even more.

It is written in an open form; I made and notated all the musical material, but not in a definite order. It consists of ten boxes, with different "sound objects". These objects of sound are the translation of the material which I got back from the performer in a drawing I firstly asked her to fill out. It is the performer's choice where to begin and when to end, but with some alternatives in the pathway.

**Solo voice**

The strings were attached directly to the performer's body and to a wooden bar, approximately two-three meters behind her, so they were always in tension. They weren't tuned in a specific way, but the tension resulted in various qualities of sounds, which also changed in relation to the position of her body. The strings were amplified with contact microphones, which were also one of the notated "sound objects"/box in the score. The layout of the score mirrors the strings; the lines between the boxes and the performer, surrounding the performer as the center of the whole thing.

Solo voice

By using this form, the performer can choose whether she wants to improvise or prepare an order in advance and plan a kind of dramaturgy, and also make it into a new piece every time. Thus, the role of the musician is extended to take part of the music from another perspective, rather than only reading the notated music alphabetically from an already decided beginning, to an end.

When writing for a bigger group it is difficult to address everyone directly. A possible approach would rather be to think more about the individuals as part of the group, or the question of what it implies to be a member of a larger we.



Timbre

[Now, play it.]

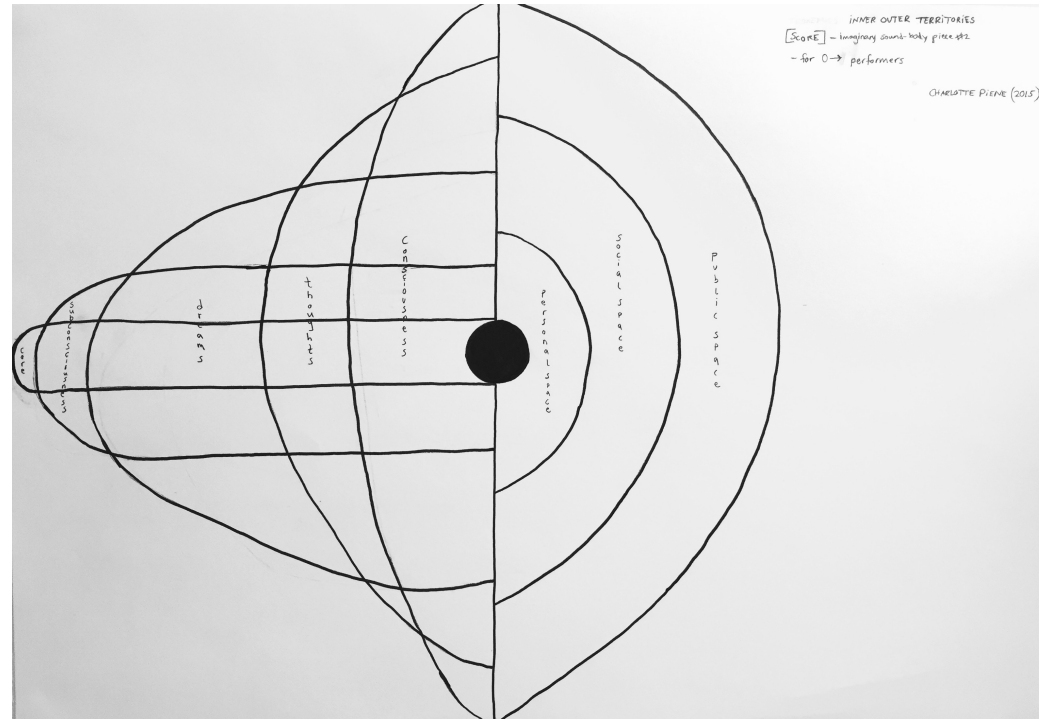
Solo voice

What kind of role do you play in a society? Where do you place yourself, and where do others place you?

You are alone in a big group of people. But your voice is important, and you have to communicate. With the other musicians and the conductor in front.

Your part plays an important role in the whole piece. It is written in the score. *You* are written in.

Obligato



[inner outer territories]

Timbre

Solo voice

How can I include people even more in my work? Starting here, by looking at the systems of the proxemics, I started to wonder; what about my inside? I think I do have different zones within my body as well as on the outside. Turning this model around, or outside-in, I try to imagine these layers inside myself. What do an *I/me* consist of?

My illustration shows the inner and outer territories, and what these different layers/stages inside my body can be.

Timbre

People certainly do enter our inner spaces as well as the outer

Solo voice

But is it only different stages of consciousness, thoughts, dreams, e. g. things we refer to the activity of the brain, or can I situate factors as intuition, gut feeling, remembrance here as well? How does the outer affect the inner, and where does outer events situate inside me? The core is my deepest and innermost layer. It knows everything.



Timbre

"It sounds like you are two persons, but it is only you and the layers of your inner interior"

[yes or no]

Solo voice

It contains everything I already have experienced in my life, and it knows a lot of what's going to happen in the future. I am in charge of it, but at the same time the core is in charge of me. To connect with it, I need to get through all the other stages that seems to be in front of it.

The more I can connect with it (myself), the more I get to know, the more awareness of myself I will have. It will be easier to make decisions, in small everyday questions,

or the bigger ones.

4th Movement: Finale

THE IMAGINARY AUDIBLE
and the proxemics of the inner

Timbre

The body is just a shell in-between the inner and outer world



Timbre

An internal system of sound

Invisible Traces

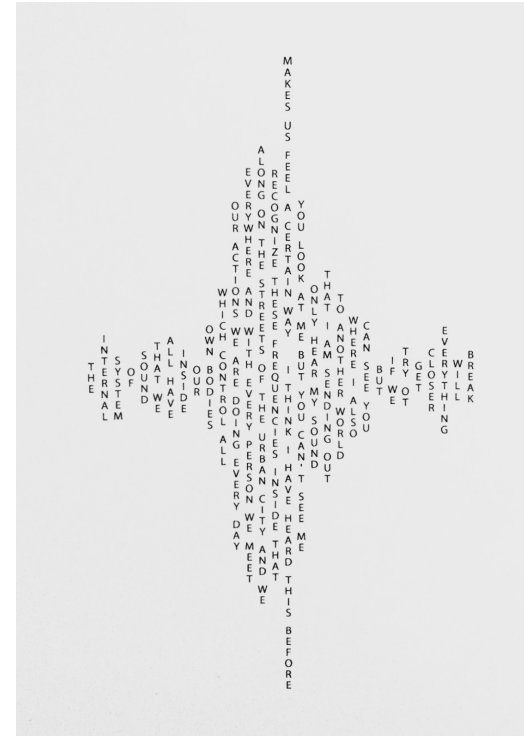
Solo voice

When sound and vibrations from the outside enter my body, how does this affect me?

If I already have a kind of timbre or frequency inside me – The resonance of the core, which is contributing to form my personality, my identity.

This is the sound I meet the world with. Like an invisible line from my body, that I am always sending out, and during a lifetime, all the connections I have made with people and places have got a piece of me and I one piece of them.

Obligato



Timbre

“It is the artists’ job to open the possibility of the impossible[...].”²⁹

The internal system of sound that we all have inside our own bodies which control all our actions we are doing every day everywhere and with every person we meet along on the streets of the urban city and we recognize these frequencies inside that makes us feel a certain way – I think I have heard this before you look at me but you can't see me only hear my sound that I am sending out to another world where I also can see you – but if we try to get closer everything will break

Solo voice

This is a world that I only can imagine, but it does not necessarily mean it is less true.

Solo voice

The energy and vibrations in a being's body can theoretically be compared with the physics of sound. Something which start to vibrate cause molecules in the air to move and thus forming sound waves with a certain level of energy. These waves hit my ear and I can only hear them if they are within my frequency range.

The range of human hearing is 20 Hz to 20 kHz, but I still perceive frequencies above and below this, through my body. It transfers from one source to another, in the same way people talk to each other, or are connected through a certain energy.

An indication of that this is true, is the measureable electric potential emitted by the body, resulting from the body cells. It is also well recorded that a frequency wave of 432 Hz resonates best with the human body and that the brain will respond differently to various frequencies.



Resonance

“Sound radicalizes Merleau-Ponty’s primacy of perception and demands we plunge into the invisible of that which we know exists; and dive into the inaudible, that which is not known to exist yet: opening us to the possible and the possible impossible.”³⁰ – Salomé Voegelin

Solo voice

Thus, such resonance can only take place if the body has its own defined frequency. Therefore, as an important premise for my work, I can assume that an internal system of sound exists in every human being.

CODA

Timbre

Imaginary Sound-Body Piece #1

I made a syringe with sound which I can inject into peoples' bodies

(Will I, by doing this, also have the possibility to control or/and change people's inner sound? Will someone who never otherwise would have talked to each other, now could meet?)

Solo voice

Hall's second category, "The immediate receptors", and experiments with the question of how I can "transmit" sound/music into our bodies, forms my conclusive remarks.

As Hall describes this category, is how we sense and examine the world close up "*– the world of touch, the sensations we receive from the skin, membranes, and muscles.*"³¹



Timbre

How close to another person is it possible to be?

Solo voice

Sound also has textures, but is it possible to touch them? However, it can be described, explained and help us to remember how something sounds like. This will be even more prominent if you can touch the vibrations being excited in the material when the sound is transmitted through it.

How close to a sound is it possible to get?

Timbre

[C-----R----A----S---H!!!]

Solo voice

My thoughts about how I can get the sound transmitted closer and into the body, in combination with exploring various ways of listening, have led me to an exploration of bone conduction, tactile sound transducers, and “silent sound”.



Solo voice

Looking at the work of the German artist Rolf Julius, I was inspired to also think about text and drawings as musical elements, and how we are thinking sound – listening through our own imagination and associations. The sound is immediately inside my head if I read a word that refer to a sound – a sound which is familiar, that I can hear without actually hearing it.

Timbre

Tuning my inner ear

Solo voice

This form of listening happens only inside yourself, by help from your memory and your learned references. You are suddenly both the performer who interprets it, the listener, the audience.

With drawings/diagrams and small text pieces, I create small “scores” which visualize my ideas of the play between the exterior and our interior, an imaginary internal system of timbres and the possible impossible transitions of a liquid sound injected from the outside and in.



Solo voice

In 1981, Julius made a piece called “Music for the eyes”³². Three pairs of (very) small speakers lie on a carpet floor where you lie down and put the speakers on your eyes. The speakers are so close to the bones above and around the eyes, and thus transfer the sound through the skull into the inner ear.

**Solo voice
(Cadenza)**

This technique of listening is called bone conduction which, in a nutshell, means to listen through the bones of the body and the skull, rather than with the ears. Naturally, this technique works best in the head area, where it is close to the inner ear. I, however, wonder if it is possible to make it work through lower parts of the body as well.



**Solo voice
(Cadenza)**

In Laurie Anderson's piece "Handphone Table" the sound is transmitted through the arms of the listener, by placing the "elbows in the depressions on the table top and covered their ears with their hands, they could hear sound through their bodies."³³ It is worthwhile investigating whether it has an effect even on the lower parts of the body.



**Solo voice
(Cadenza)**

I started to work with tactile transducers/exciters, attaching them directly onto different kind of materials and objects. The material starts to vibrate and radiates the sound throughout the surface. The specific material or object becomes the speaker itself. When touching it, I can feel the vibration directly on/in my body.

**Solo voice
(Cadenza)**

During the research process I placed the transducers, and myself, in different positions and tried to transfer the vibrations from various places of my body. Placing the transducers on the back of a chair, I could hear through the bones of my own back. I recognized it when I lean in to it, and it disappeared if I leaned forward again.

I also tried all the way from my feet and up. I could definitely feel them, but naturally, I couldn't hear through the bones in the very low part of my body. Though, if I *heard* the sound with my ears at the same time as I felt the vibrations,



Timbre

The sound floats like liquids and the vibration transfers it into your body, from the ground below you. It is nothing between you now...

Solo voice

I could sense a kind of “wholeness” – I could feel the sound coming from different places. Something that moves from the ground,

in the same rhythmical movement as what I hear, and in this way use the body to find a meeting point of the tactile impression and the audible.

Timbre

[Intimate sound]

distant sound. Sit down, the gap between you is now 46 cm and enter the intimate space where you hear your own timbre.

Solo voice

Playing with frequencies and recorded sound, I try to merge the outside world of sounds with the (imaginary) sound within my body. All of my external zones gradually move inwards. From the public space, into the social space where you hear a

[Turning my outside in]



Timbre

The vibrations from the outside become a part of my inside.

Solo voice

I explore how close I can go to discover how the gap between me and sound changes when I actually can touch the sound and feel it physically. The deeper the frequencies are, the closer it gets. The sound moves into my body.

Timbre

I can't hear it anymore, its too deep. Something changes in me, something from below, under my feet, is moving all the way up to my neck. My pulse tries to match the waves of the sound, which is now (deep) inside me just as much as it is on the outside. Like someone have injected something in me. An invisible liquid I only can hear on my inside.

Mutual frequencies

Solo voice

It feels like the gap disappears, and apparently I can get quite close.

The physics of a sound. The physics of a being.

NOTES

- ¹ Piene, Charlotte, text for "Invisible Traces", commissioned by Borealis Festival and The Royal Navy Band Bergen, 2015, Program notes, opening concert, March 11, 2015.
- ² Merleau-Ponty, Maurice, "Phenomenology of Perception" (New York: Routledge Classics 2002), p. 3
- ³ Ong, Walter J., "The Barbarian Within and other fugitive essays and studies" (New York: The Macmillan Company, 1962), p. 28
- ⁴ LaBelle, Brandon, "Background noise" (New York and London: Bloomsbury 2015), p. 158
- ⁵ Chion, Michel, "Audio-Vision", <http://artsites.ucsc.edu/faculty/gustafson/FILM20P.W11/readings/chion.3modes.pdf>, p. 29 [accessed January 21, 2016]
- ⁶ Chion, *ibid.*
- ⁷ LaBelle, *Op. cit.*, p. 158
- ⁸ Leitner, Bernhard about "Sound Suit" (1975), <http://bernhardleitner.at/en> [accessed October 8, 2015]
- ⁹ LaBelle, *Op. cit.*, p. 175
- ¹⁰ Leitner, Bernhard, about "Sound Suit" (1975), <http://bernhardleitner.at/en> [accessed October 8, 2015]
- ¹¹ LaBelle, *Op. cit.*, p. 174
- ¹² Sartre, Jean-Paul, "The transcendence of the Ego", (London and New York: Routledge Classics 2011), p. 6
- ¹³ Merleau-Ponty, *Op. cit.*, p. xiii
- ¹⁴ *Ibid.* p. xiii-xiv
- ¹⁵ LaBelle, *Op. cit.*, p. xiii
- ¹⁶ Sartre, *Op. cit.*, p.xii
- ¹⁷ Hall, Edward T., "The hidden dimensions", (New York: Anchor Books Editions, 1969, 1990), p. xi
- ¹⁸ *Ibid.*, p. 1
- ¹⁹ Other forms of non-verbal communication are Kinesics (body language), Haptics (Touch), Chronemics (time/duration), Appearance, Iconics, Para Linguistic (complimentary meaning. Image from "Slideshare.net" [accessed January 31, 2016]
- ²⁰ Illustration/ diagram of personal space, by Edward T. Hall, Wikipedia, https://en.wikipedia.org/wiki/Proxemics#/media/File:Personal_Space.svg [accessed November 3, 2015]
- ²¹ Proxemics, Wikipedia, <https://en.wikipedia.org/wiki/Proxemics> [accessed November 3, 2015]
- ²² There are many cultural differences and references. These models and examples I use here are those Hall made in the studies of the western culture
- ²³ Personal distance, Study-body-language, <http://www.study-body-language.com/Personal-distance.html> [accessed November 3, 2015]

²⁴ Hall, *Op. cit.*, p. ix-x

²⁵ *Ibid.*, p.41

²⁶ Merleau-Ponty, *Op. cit.*, p. 78

²⁷ Piene, "Turn back to that point where you (think you) were that day" (2011/revised 2013), for solo guitar, written for Frank Alexander Aarø.

²⁸ Piene, "The Stories That I Left Behind, That No One Else Could Ever Tell" (2014), for solo French horn and string installation, written for Tora Moe Fause

²⁹ Voegelin Salomé, "Sonic Possible Worlds" (New York and London: Bloomsbury 2014), p. 175

³⁰ *Ibid.*, p. 162

³¹ Hall, *Op. cit.*, p.41

³² "Music for the eyes" is the title of several works by Julius, also used as a series of works (and exhibition title)

³³ Anderson, Laurie, "Handphone Table", "See this sound", <http://www.see-this-sound.at/works/947> [accessed February 21, 2016]

