



DEEP LISTENING ART / SCIENCE

THE 2ND ANNUAL
INTERNATIONAL CONFERENCE
ON DEEP LISTENING

JULY 10-13, 2014

WWW.DEEPLISTENING.ORG



What is Deep Listening?



There's more to listening than meets the ear. Pauline Oliveros describes Deep Listening as "listening in every possible way to everything possible to hear no matter what one is doing." Basically Deep Listening, as developed by Oliveros, explores the difference between the involuntary nature of hearing and the voluntary, selective nature – exclusive and inclusive -- of listening. The practice includes bodywork, sonic meditations, interactive performance, listening to the sounds of daily life, nature, one's own thoughts, imagination and dreams, and listening to listening itself. It cultivates a heightened awareness of the sonic environment, both external and internal, and promotes experimentation, improvisation, collaboration, playfulness and other creative skills vital to personal and community growth.

The Deep Listening: Art/Science conference provides artists, educators, and researchers an opportunity to creatively share ideas related to the practice, philosophy and science of Deep Listening. Developed by composer and educator Pauline Oliveros, Deep Listening is an embodied meditative practice of enhancing one's attention to listening. Deep Listening began over 40 years ago with Oliveros' Sonic Meditations and organically evolved through performances, workshops and retreats. Deep Listening relates to a broad spectrum of other embodied practices across cultures and can be applied to a wide range of academic fields and disciplines.

This includes, but not limited to:

- theories of cognitive science
- pedagogy across all levels of education
- composition and improvisation
- performance theories
- creative arts/occupational therapy
- process of listening in dreams, and the study of sound related dream and sleep phenomena
- social practice and public engagement
- community building and collaboration
- the realization of new creative works
- theories of consciousness
- developing new performance paradigms across abilities
- the pairing of Deep Listening practice with new technologies and design to advance all of these fronts and more.

Deep Listening: Art/Science invites practitIOnERs and scholars to consider the experience of this practice and its use in the creation of art, communication, collaboration, improvisation and education. This conference equally invites scientific and philosophical discussions about new and unexplored directions and applications as well as the efficacy of the practice of Deep Listening. At this intersection of ART and SCIENCE the conference aims to facilitate exciting dialogues and unearth new ideas to inform and expand the practice of Deep Listening.



Dear Conference Attendee,



Welcome to Deep Listening: Art/Science, the 2nd Annual International Conference on Deep Listening! Myself and the rest of the conference planning and technical team are very pleased to present this three-day event packed with an outstanding selection of lectures, workshops, installations and poster presentations representing the art and science of Deep Listening from around the world.

In this second year, the conference promises to continue and strengthen the dialogues and connections that began last year. The long-term goal of this conference, in a word, is EXPANSION – to the world at large and within our own individual investigations of the practice. Deep Listening Institute and RPI's partnership continues to flourish and grow with this second year and we anticipate many wonderful and exciting initiatives to come from this partnership in the coming years.

I am also pleased to present the first FIRST Festival of music and performance. The First Festival features an evening and full day's roster of performances and media centered around the practice of Deep Listening premiering in Troy, NY for the first time. On Saturday night, the Deep Listening Band comprised of Stuart Dempster, Pauline Oliveros, along with an impressive lineup of friends and collaborators, will kickoff the festival with their world premiere of "Sonic Gems" followed by an overnight concert with the Deep Listening Band's cistern simulation - an all-night journey through the world of dreams, deep underground in the Dan Harpole Cistern in Port Townsend, WA - all without leaving Troy, NY.

On a personal note, I have had the great pleasure to serve as the Events & Marketing Coordinator for Deep Listening Institute since 2004. During these last ten years, I have experienced the practice of Deep Listening in many ways from the simple form of the listening meditations to the complex process of the creation of large scale productions, retreats and conferences such as this one. The wonderful wealth of international artists, scholars, educators and practioners that form our Deep Listening community is quite amazing. The community reaches out to all corners of the world and the practice of Deep Listening is applied in so many creative and diverse ways. The beauty of Deep Listening is how the practice can be integrated into any individual's practice and creative processes. The most profound revelation of my own practice of Deep Listening is the incredibly inclusive, non-discriminating way it brings a group of people together. I have had countless, unforgettable moments of the most playful and creative collaborations as well as inspired conversations on Deep Listening's philosophies and applications. This is why I'm most excited to see the legacy of Deep Listening Institute secured with the creation of the newly formed Center for Deep Listening at Rensselær Polytechnic Institute's School of Humanities, Arts and Social Sciences.

We hope you enjoy your week with us!

Lisa Barnard Kelley
Conference Director



Organization & Acknowledgements

Conference Organization

Lisa Barnard Kelley - Conference Director
 Brian Cook - Technical Director/Studio Two
 Lindsay Karty - Technical Director/Studio BETA
 James (Zovi) McEntee - Program Director
 James Perley - Documentation Director

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Note: All information about First Festival: A Festival of Premiere Performances is in a separate booklet.

Special Thanks to Tom Røe and Galen Joseph-Hunter of free103point9/WGXC for broadcasting the conference on their website free103point9.org

Special Thanks to Dean Mary Simoni and the supporting staff of the Humanities, Arts and Social Sciences at RPI (HASS)

Special Thanks to the Julie Wilson and the staff of RPI's Summer Outreach and Professional Studies (SOAPS) Office for their support with conference registration, on-campus housing and accommodations.

Special Thanks to the staff of EMPAC.



Conference Schedule July 10-12



Daily Schedule

7:00 AM - Lobby

Deep Listening Bird Walks with David Arner

8:00 AM - 9:00 AM - Lobby (Coat Check)

Registration

8:00 AM - 10:00 AM - Studio BETA

Continental Breakfast

11:30 AM - 1:30 PM - Evelyn's Café

Lunch

12:30 PM - 1:30 PM - Studio BETA

**Deeply Listening Body: Qi Gong and Fun: Keeping our Energy Flowing
and Time to Connect to Ourselves** with Heloise Gold

5:00 PM - 7:00 PM - Evelyn's Café

Dinner



The Second Annual Deep Listening: Art/Science Conference is being streamed live on Wave Farm Radio (wavefarm.org) and broadcast live, or recorded for broadcast, on Wave Farm's WGXC 90.7-FM (wgxc.org) in the Hudson Valley in New York State.

Wave Farm is a non-profit arts organization that celebrates creative and community use of media and the airwaves. Our programs provide access to transmission technologies and support artists and organizations that engage with media as an art form. Wave Farm's WGXC 90.7-FM is a creative community radio station based in New York's Greene and Columbia counties. Hands-on ac-

cess and participation activate WGXC as a public platform for information, experimentation, and engagement. wavefarm.org





Thursday



9:00 AM - Studio 2 - 1 hour

Opening Ceremonies with Kimberly Jo Osborne, David Felton, Pauline Oliveros, Stuart Dempster, Heloise Gold, IONE and Tomie Hahn

10:00 AM - Studio 2 - 30 minutes - LECTURE

Four Rehearsals and a Performance: Practice-Based Research at AUMI - KU InterArts
with Sherrie Tucker

10:30 AM - Studio 2 - 30 minutes - LECTURE

**Cross-Modal Soundscape Mapping: Situating Sound Artist Installations
in the City of New York** with J. Parkman Carter

11:00 AM - Studio 2 - 30 minutes - LECTURE

The Awareness of Disappearance with Ryan Ross Smith

1:30 PM - Studio 2 - 30 minutes - LECTURE

Running with the Camera: listening and improvising on the wedding streets of Gujarat
with Jay Kreimer

2:00 PM - Studio 2 - 30 minutes - LECTURE

Deep Listening, Incorporated: Experiments with Deep Listening in the Workplace
with Sarah Hluchan

3:00 PM - Studio 2 - 1 hour

WORKSHOP

The Deeply Listening Teacher with Tom Bickley

4:00 PM - Studio 2 - 1 hour

WORKSHOP

Wild Play / Cookbook for the Bonehouse
with Paula Josa-Jones

4:00 PM - Studio BETA - 1 hour

WORKSHOP

Fresh Ears with Jonathan Hoefs

7:00 PM - Studio 2 - 90 minutes - ROUNDTABLE

Listening in Dreams hosted by IONE

8:30 PM - Studio 2 - 30 minutes - LECTURE

Mockingbird: Modeling Microgoals and Microdrives with Michael Lynch



Friday



9:00 AM - Studio 2 - 45 minutes - KEYNOTE

StuArt of Listening: A Planetary Keynote with Stuart Dempster

9:45 AM - Studio 2 - 45 minutes - KEYNOTE

Art of Listening: Listening Through the Brush with Sui ren a.k.a. Renko Ishida Dempster

10:30 AM - Studio 2 - 30 minutes - LECTURE

Fantastic Futures with Or Zubalsky

11:00 AM - Studio 2 - 30 minutes - LECTURE

Listening to Birds in Flight: Sonification of Migration Pathway Data with Ann Warde

1:30 PM - Studio 2 - 30 minutes - LECTURE

Collaboration and Consciousness in the Ether with Lindsay Karty

2:00 PM - Studio 2 - 30 minutes - LECTURE

The Ecology of Resonance: Subject and Object in Sympathetic Vibration with Adam Tinkle

2:30 PM - Studio BETA & CCC - 90 minutes

POSTERS / INSTALLATIONS

(See Page 31 for more information)

3:30 PM - Studio BETA - 1 hour - WORKSHOP

Exploring Musical Patterns in Nature with Joe Patitucci

4:30 PM - Studio 2 - 1 hour - WORKSHOP

Sound Bath with Katie Down

6:30 PM - Studio 2 - 2 hours - ROUNDTABLE

Reflecting on and Expanding DL Practices Around the Globe hosted by Sharon Stewart

8:30 PM - Studio 2 - 30 minutes - LECTURE

“Fluting”: Expanding the Flute Through Listening and Technological Embodiment
with James Harley



Saturday



9:00 AM - Studio 2 - 90 minutes - KEYNOTE
Science of Listening: Music, Brain, and Time with Peter Cariani

10:30 AM - Studio 2 - 1 hour
Awards Ceremony Introduction with David Felton
Golden Ear Award Presentation honoring David Gamper & Gisela Gamper
Deep Listening Certificate Presentation to DLI Board of Trustees

1:30 PM - Studio 2 - 30 minutes - LECTURE
Spontaneity in Cognition, Creativity and Collaboration with Eric Ameres

2:00 PM - Studio 2 - 30 minutes - LECTURE
Harmonious Ambience and Chaotic Noise: Varying Conceptions of Space Sounds
 with Ellen Foster

3:00 PM - Studio 2 - 1 hour - WORKSHOP
Sonic Anatomy: how complex listening can be a compositional source for improvisation
 with Anne Bourne

4:00 PM - Studio 2 - 1 hour - WORKSHOP
Body Percussion and Improvisation
 with Geremia Lorenzo Lodi



First Festival: A Festival of Premiere Performances formally begins at 7:30 PM on Saturday night with the “Sonic Gems” performance by the Deep Listening Band in Studio 2, followed by the overnight cistern simulation concert in Studio BETA. Before either of these, there is also a short informational session in Studio BETA at 7 PM for “Listening Around EMPAC,” an ongoing performative and interactive activity based around a mobile app that will last the duration of First Festival. More information about these events and the events of Sunday are available in the separate First Festival program book.





Welcome & Orientation

Thursday, Studio 2, 9:00 AM

Conch Yelling by Stuart Dempster
performed by Stuart Dempster, Loren Kyoshi
Dempster and Pauline Oliveros

On Deep Listening Retreats with David Felton,
President of the Trustees of the Deep Listening
Institute

Welcome and Orientation with
Lisa Barnard Kelley, Conference Director

**Statement from IONE, Artistic Director of
Deep Listening Institute**

Statement from Dean Mary Simoni via
Kimberley Osburn, Executive Assistant to the
Dean of HASS, RPI

**Statement from Heloise Gold, Instructor of Tai
Chi and Creative Movement for
Deep Listening Retreats and Workshops**

**On Deep Listening and the New Center for
Deep Listening at Rensselær**
with Pauline Oliveros, Founder and Executive Di-
rector of Deep Listening Institute, Ltd.

**On the Mission of Center for Deep Listening
at Rensselær**
with Tomie Hahn, Director of Center for Deep
Listening at Rensselær

Message from Pauline Oliveros

Founded in 1985, Pauline Oliveros Foundation became a non-profit 501(c)(3) organization in 1987 for the purpose of supporting artist's administrative and technological needs in accomplishing their creative work. By 1991 the first Deep Listening Retreat occurred at Rose Mountain Retreat Center in Las Vegas New Mexico.

Deep Listening Retreats continued under the leadership of Pauline Oliveros, IONE and Heloise Gold through 2011 an provided a laboratory for the core investigation of listening. Pauline Oliveros Foundation became the Deep Listening Institute, Ltd. in 2005 and has continued its mission by establishing Deep Listening:Art/Science an international conference at Rensselær.

I am pleased and very proud that Deep Listening Institute (DLI) has found a new home base with the stewardship of Rensselær and now transforms to Center for Deep Listening at Rensselær (CDLR). I am anticipating that the programs and international constituency established by DLI will enjoy the support and participation of numerous students, staff and faculty at Rensselær and will continue to grow and expand through the years.

My thanks to Mary Simoni for her support for this transformation to Center for Deep Listening and the opportunity to establish our summer program with courses taught by Deep Listening Certificate Holders and the annual Deep Listening: Art/Science conference.

Further I welcome the alliance of Center for Deep Listening and Center for Cognition, Communication and Culture. We expect that our projects will benefit greatly from collaborations and expertise to be found at Rensselær.

Pauline Oliveros

Pauline Oliveros
Executive Director, Deep Listening Institute



Message from Mary Simoni, Ph.D

Rensselaer Polytechnic Institute assumed stewardship of the Deep Listening Institute on June 1, 2014. This conference, festival, and events mark Rensselaer's inaugural effort to support the legacy of the Deep Listening Institute.

For nearly three decades, the Deep Listening Institute has sought to organize, preserve, disseminate, and advance the work of the American composer, performer, humanitarian scholar, and theoretician Pauline Oliveros. Much has been learned about the theory and practice of Deep Listening— the heightened sensory awareness that forms the cornerstone of creative expression for those of us fortunate enough to listen.

Personally, I have completed half of my journey to become Deep Listening certified by master teachers Pauline Oliveros, Heloise Gold, and IONE. I have much to learn, but the powerful spirit of these three women touches me in ways that open my ears, heart, and mind to music and sound. I look forward to completing my training and perhaps one day, being able to lead others on their journey in the way my mentors have taught me.

Rensselaer's new center, the Center for Deep Listening, will be based in the School of Humanities, Arts, and Social Sciences. Within the near future, the President of Rensselaer will name a faculty director. We envision that the Center for Deep Listening will work closely with another established Rensselaer center, the Center for Cognition, Communication, and Culture which is under the leadership of former Deep Listening Board Member, Professor Jonas Braasch. The partnership between the Center for Deep Listening and the Center for Cognition, Communication, and Culture will facilitate further development in and expansion of educational and research programs that support Deep Listening.

We at Rensselaer understand the gravity and potency of our responsibility as stewards of Deep Listening. We have worked hard to develop an organizational structure that will allow the theory, practice, education, and research to flourish. We understand the importance of making sure the grass roots of the Deep Listening Institute are not shadowed by the ivory tower of the academy. In the end, it's always about the people more so than the place. We have the right people in place to make this transition a success.

Although I am not able to attend this conference and be part of the conversation that supports the transition, please know that you can contact me with whatever concerns you may regarding the transition.

Listening deeply,

Mary Simoni, Ph.D.
Dean, Humanities, Arts & Social Sciences



Message from IONE

From a loft in lower Manhattan on Leonard Street to a Victorian House on Hunter Street, to a storefront gallery on the Strand in Kingston, to a loft space in mid-town Kingston there was a through line. Pauline had an idea. It was an idea about artists- and it was an idea about community.

In an unprecedented move, she had left her fully tenured professorship after 14 years at the University of Southern California, San Diego. She had given in to the irrepressible urge to make her way in the world as a composer/ performer. To her surprise, rather than encountering the obscure poverty that some predicted or feared, she found herself in the midst of a thriving international career.

Pauline wanted to share the model for her own successes with others through an organization that would support their creative processes. The not-for-profit organization Pauline Oliveros Foundation, Inc. (Later to become Deep Listening Institute, Ltd.) was launched in 1985. When I met Pauline the following year, one of our first conversations brought to light our similar visions for a world wide community of creative beings.

As Artistic Director of DLI since 1987, I have witnessed the fruition of that early conversation. I have been Dream Keeper during 20 plus years of the wild and wonderful Deep Listening Retreats 8000 feet up on a mountain in New Mexico; as well as those in California, Canada, Ireland, the UK, Switzerland and Spain.

After moving the organization out of our own home to a purchased building near the waterfront, I have seen us become what the first Mayor TR Gallo's of Kingston called his "anchor for the arts" in our town. We've enjoyed gathering yearly Mayoral proclamations that continue to the present with the new Mayor - actually the first Mayor's brother, Shayne Gallo- all showing appreciation for our many years of activities: Annual Dream Festivals, Women and Identity Festivals, literary events, art exhibitions, and waterfront concerts featuring the varied cultures of Kingston. I have seen us create major theater works seeded in our small town and performed world wide. I have listened to musicians from all over the world who gravitated to play at the welcoming place they'd heard of: Deep Listening Space.

Change: After ten years we sold our building and moved to a beautiful loft space in mid- town Kingston. We decided then that any place to which we moved would not be "the" Deep Listening Space but would be "a" Deep Listening Space.

And so with this auspicious move to RPI we affirm that our organization will be just that- a new and expanded place- a space for listening- yes, a deep listening space- the Center for Deep Listening at Rensselær!

IONE, Artistic Director
Deep Listening Institute, Ltd.



Art of Listening Keynote I



StuArt of Listening: A Planetary Pleanote

Stuart Dempster, University of Washington

Friday, Studio 2, 9:00 AM

In my planetary plea I reference back to my maternal grandfather Everett Shepardson who knew John Muir (a prominent early deep listener!). My mother was a deep listener too, as I note in *Training for Listening: A Lifelong Practice* (in “Anthology of Essays on Deep Listening”). It was in the 1950s that I became aware of environmental degradation. Fast forward to early this century when there was beginning to surface talk of “global warming” and what that might mean. Unfortunately, I am neither a math or science specialist, not withstanding my scientific father’s encouragement toward those fields. However, Al Bartlett was an amazing mathematician who has a multi-segment lecture on “Arithmetic, Population and Energy” that demonstrates profoundly what we have been facing and are facing with regard to how much human population the earth can sustain. This brings us to some possible options to consider in the “what to do differently” department, as against continuing doing what we are doing but doing it better however more and more incremental that “better” becomes. The EArth’s aura is “hurtin” and it is time for some serious planetary Deep Listening. What better situation could there be than a Deep Listening Conference to foster discussion of possibilities as well as planning for action?

Stuart Dempster, sound gatherer, trombonist, composer, didjeridui, et al. and professor emeritus at University of Washington, has recorded for numerous labels including Columbia (Sony), Nonesuch, Deep Listening, Important, Taiga, and New Albion. The latter includes *In the Great Abbey of Clement VI at Avignon*—a “cult classic”—and *Underground Overlays* from the Cistern Chapel consisting of music sources for a 1995 Merce Cunningham Dance Company commission. Grants are several, including being a Fulbright Scholar to Australia (1973) and receiving a Guggenheim Fellowship (1981). Dempster’s landmark book *The Modern Trombone: A Definition of Its Idioms* was published in 1979.* (Also, there is an insightful, well-indexed interview of Dempster by Abbie Conant.**) Golden Ear Awards were received from *Deep Listening* (2006) and *Earshot Jazz* (2009) and he received an International Trombone Association Lifetime Achievement Award (2010). As a founding member of Deep Listening Band, he produced the first three recordings as well as three most recent recordings, including *Great Howl at Town Haul* CD and two LP projects from the January 2011 DLB residency at Town Hall Seattle. DLB celebrated its 25th year on 5 October 2013 with Dunrobin Sonic Gems in a spectacular concert near Ottawa in the amazing “Dunrobin Sonic Gym” (think five foot gongs!).

*Reprint edition (1994) available at <http://www accuramusic.com/books.html>

**http://osborne-conant.org/Stu_Dempster.htm





Art of Listening Keynote II



Listening through the brush

Suiren a.k.a Renko Ishida Dempster
Friday, Studio 2, 9:45 AM

Listening through the brush is a sacred act awakening in me a perfect state of being. All my senses of sight, sound, touch and taste open up to what is. In this way, a beautiful current of energy flows through me, manifesting itself through the brush. It is in that one instant moment embodying all - the past, present, and future - that becomes totally alive on paper. Its honesty and truthfulness are inescapable.

Suiren, her given artist name, a.k.a. **Renko Ishida Dempster**, is influenced by Japanese aesthetics and Buddhist philosophy inherited from her parents. She has had various exhibitions in the Northwest, such as Seattle's Northwest Asian American Theater's RAW Gallery "Celebrating Year of the Dragon"; Jack Straw New Media Gallery "Dream-Time-Pieces"; Commencement Gallery in Tacoma "Drawn From..." (all in 2000); and "Painted Word Exhibition" Evergreen State College, Olympia WA (2005-06). Her art also appears on CD covers of Echoes of Syros (2008), Traveler's Todi (2010), inner sleeve of Flightpatterns (2010); cover of Issue #1, Trio Triticalli, NYC (2011). She was an Associate Artist-in-Residence at Atlantic Center for the Arts creating a body of work for the Dome Project (2005). Suiren's Seattle and Northwest real-time drawing performances include multi-arts collective ROOM (2000-2002); ARTKOAMIA (2003-06); Tanabata Remix concert, Chapel Performance Space (2007); "Portable Sanctuary" at Union Station's Great Hall; and "Authorship" at The Project Room with Stuart Dempster and Paul Kikuchi (2011). Other real-time performances include with Deep Listening Band and dancer for Sound Symposium, St. Johns Newfoundland (2002); Deep Listening Convergence artist at Lifebridge Sanctuary, High Falls NY (2007); "Abundant Sound Gardens: In Memory of Toyoji Tomita" at San Francisco's Meridian Gallery (2009); and "Ring Sketcher" in Pauline Oliveros' Tower Ring at Ann Hamilton Tower, Geyserville, CA (2011). She was a featured artist for "Art on the Wall" as part of "Women & Identity" (2011) archived at: <http://vimeo.com/21467571>



Stuart & Suiren a.k.a. Renko Ishida Dempster



Science of Listening Keynote



Music, Brain, and Time

Peter Cariani, Boston University

Saturday, Studio 2, 9:00 AM



Peter Cariani

We use music to regulate our mental states of emotion and mood, arousal, motoric activities (dance, exercise, work-music), cognition, motivation, analgesia, memory, spirituality, and even to induce modes of consciousness (sleeping, waking, meditating, trance, hypnotic, religious and spiritual states). Music in its many forms effectively modulates all of these neural circuits and modes of activity, and music therapies exist that can effectively use these modulations to intervene in each of these neural subsystems. What is the mind, such that it can be moved by music, and what is music such that it can move our minds in so many different ways?

We will first review what we hear when we listen to music and give an overview of some of the many ways that auditory neural codes and computations influence our percepts. Temporal coding of musical pitch and rhythm may have deep implications for our understanding of musical tonality and rhythm. Gestaltist mechanisms that organize perceptual scenes play key roles in structuring musical percepts, expectancies, and their violations. We will then take up questions of why we listen – what music does for us in terms of musical meaning, emotion, and pleasure and the various brain circuits involved.

We will then pose the question of what this might mean for understanding how brains work and will outline a theory of brain function based on neural time codes that are actively amplified and regenerated in global neural circuits. The contents of our conscious awareness are determined by the sets of neural signals that our attentional mechanisms select to be actively amplified at any given moment. Modes of consciousness are determined by the character of the regenerative dynamics.

If the “languages of the brain” do in fact involve temporal patternings of spikes, then music may in some sense speak those neural languages, such that it can facilitate and induce a wide variety of alternative mental states. Deep listening, as I understand it, is the process by which we allow our inner states to resonate with the sound patterns we hear.

Peter Cariani (B.S. 1978, biology MIT, 1978, M.S. 1982, Ph.D. 1989 systems science Binghamton University; URL: www.cariani.com) has a broad scientific and philosophical interests and has worked on a wide range of scientific and philosophical problems: aging in nematodes, computer modeling of protein folding, spinal cord regeneration, theoretical biology/biological cybernetics, biosemiotics, epistemology of self-modifying systems, neural basis of consciousness, auditory neurophysiology, neural coding of pitch in the auditory system, auditory scene analysis, neural timing nets, and music perception. Dr. Cariani is currently a Senior Research Scientist in the Hearing Research Center at Boston University and Clinical Instructor in Otology and Laryngology at Harvard Medical School. He teaches courses related to auditory neuroscience and the neuropsychology of music at Harvard, MIT, and Boston University.



Golden Ear Award Presentation



Presented by
Pauline Oliveros and Stuart Dempster

Honoring
David & Gisela Gamper

Saturday, Studio 2, 10:30 AM

The Golden Ear Award is given, on rare occasions by the Deep Listening Institute, to individuals who have demonstrated extraordinary Deep Listening in their work.

In appreciation of their artistry, participation and support of thirty-one years, Deep Listening Institute, Ltd. Golden Ear Award 2014, is presented to David Gamper (1947-2011) and Gisela Gamper.

We honor their creative work See Hear Now (<http://www.seehearnow.org>) and their long association with Deep Listening. Both David and Gisela participated in Meditation Project with Sonic Meditations led by Pauline Oliveros at the Center for Music Experiment, University of California San Diego in 1973; both participated in Deep Listening Chorus in Kingston, NY - 1990-1997; David was a beloved member of Deep Listening Band 1991-2011; Both David and Gisela were members of the Board of Directors of Pauline Oliveros Foundation, 1992-1993; they were both supporters of Deep Listening Institute - Gisela with her photography, David with his technical expertise and musicianship.

Deep Listening Band members Stuart Dempster and Pauline Oliveros are still grieving the sudden loss of David Gamper to a heart attack in September of 2011. We will remember David again during the First Festival on July 12 with our performance of Sonic Gems. We remember him now by listening to his playing on Landgrove from our last recording session in January 2011 in Seattle. Landgrove is the first track on Needle Drop Jungle released by Taiga Records 2013.

Golden Ear Award created and generously donated by artist Jon Lee Steel.



Thursday Lectures



“Four Rehearsals and a Performance”: Practice-Based Research at AUMI-KU InterArts

Ray Mizumura Pence - Ph.D., American Studies, 2006
 Sherrie Tucker - Professor, American Studies, University of Kansas
 Studio 2, 10:00 AM

Representing AUMI-KU InterArts at the University of Kansas, a consortia member of the larger AUMI Project (Deep Listening Institute), Sherrie Tucker and Ray Mizumura-Pence will report on a collaborative Practice-Based Research Project entitled “Four Rehearsals and a Performance: No Experience Necessary,” which took place in Lawrence, KS in October 2013. The Adaptive Use Musical Instrument (AUMI) is premised on knowledge that all living bodies move, on assumptions that instruments should adapt to bodies, and on Pauline Olivero’s philosophy of “expanding the improvising community” as transformative social practice. AUMI-KU InterArts researchers are interested in how AUMI works in multimedia mixed-ability performance settings and in creating new spaces for performers and audiences to imagine identities and communities that substantively reconfigure difference as generative. We are also interested in new artistic languages that AUMI performers and witnesses develop. To explore these questions, the primary AUMI-KU InterArts goal is facilitating exchange across perceptual, mobile, and cognitive differences through creative artistic practices: musical improvisation and composition, dance, theater, visual arts, and more. Another goal is partnering with local groups interested in study of community-formation, using AUMI and free improvisation in public performance. “Four Rehearsals and a Performance” was the springboard for devised improvisation by an ensemble of eighteen participants who worked with director Nicole Hodges Persley to realize one-of-a-kind creation and experience of community through improvisation. The rehearsal community spanned campus, local, and regional communities; people with disabilities joined those without disabilities in coalition. The culminating public performance inspired rich dialogues among audience and performers. Mizumura-Pence and Tucker will share video documentation of rehearsals, performance, and dialogues. They also will discuss ongoing research that emerged—including oral histories of participants—along with implications for future AUMI performance projects as Practice-Based Research.

Ray Mizumura-Pence (Ph.D., American Studies, 2006) is a cultural and social historian at the intersections of Disability Studies and American Studies. His affiliation with Disability Studies started in 1998 and led to his dissertation, *First and Foremost a Scientist?: Lee Meyerson and Changing Definitions of Disability, 1948-1988*. A university instructor since 1994, Mizumura-Pence was honored for his teaching at KU in 2008 and 2011 with awards from the Center for Teaching Excellence and the Academic Achievement and Access Center. His current works in progress are *Bodies, Hearts, and Minds: A Social and Cultural History of Veterans with Disabilities from Vietnam to the Wars on Terror*, a book manuscript, and “Mudbone’s Multiple Scars: Willing Acts and Testimonies of Richard Pryor,” a journal article about Pryor’s multiple sclerosis.

Sherrie Tucker (Professor, American Studies, University of Kansas) is a jazz and improvisation studies scholar who is interested in modes of community-formation that thrive on difference rather than aspire toward sameness. She is the author of *Dance Floor*



Democracy: the Social Geography of Memory at the Hollywood Canteen (forthcoming, Duke, 2014), *Swing Shift: "All-Girl" Bands of the 1940s* (Duke, 2000), and co-editor, with Nichole T. Rustin, of *Big Ears: Listening for Gender in Jazz Studies* (Duke, 2008). She became involved with the AUMI (Adaptive Use Musical Instrument) through the "Improvisation, Gender, and the Body" area group of the SSHRC funded Major Research Initiative, "Improvisation, Community, and Social Practice." She is a team member of the International Institute of Critical Improvisation Studies (IICSI), the AUMI Research Team, and a founding member of AUMI-KU InterArts.



Cross-Modal Soundscape Mapping: Situating Sound Artist Installations in the City of New York

J. Parkman Carter - Studio 2, 10:30 AM

Ever since noise was classified as a form of pollution in the 1970s, ecological acousticians have been challenged to quantify it. But we cannot 'measure' the soundscape any more than we can 'measure' the ocean, the city, or the wilderness. Being comprised of a myriad of complex elements, conditions and relationships between sound sources and sound perceivers, the soundscape-and any sufficient description of it must account for several different, but significantly interrelated, dimensions: physical, spatial, temporal, perceptual, cultural, and historical. How, then, are we to meaningfully document the soundscape? If we are to begin to understand the soundscape's impact on us-and our impact upon it, we need new methods to capture and represent the multisensory extents of a soundscape without reverting to one-dimensional quantitative abstractions. This project is developing of an interdisciplinary method to record a soundscape's multisensory attributes by combining aural and visual information in a structured way which links the directionality of view and sound arrival. The method integrates multi-directional Ambisonic audio recordings with high dynamic range (HDR) spherical panoramic photography in the form of interactive maps and virtual tours.

For the Deep listening Conference, I propose presenting 'transect' case studies which contain sound artist installations within their context of surrounding New York City soundscapes. The transect soundscape maps I create are comprised of a number of immersive photo-audio recordings linked along a path, highlighting the range of various sound environments available within a limited region. Showcasing sound artist installations within such a transect map situates the artists' work within the larger urban soundscape context. Two such installations and their surrounding soundscapes are proposed for this presentation: 1) Janet Cardiff's "The Forty Part Motet" installed at The Cloisters Museum in Inwood in the Fall 2013 (which I documented for Pauline Oliveros's Deep Listening class), and 2) Pauline Oliveros's forthcoming installation of the "Expanded Instrument System" in The Whitney Biennial in May 2014. For the Oliveros transect, recordings will be made across 75th Avenue, showcasing soundscapes from the Hudson River's highway/park, Broadway and the Upper West Side, Central Park, the Upper East Side, and the East River's highway/park.

Currently a PhD student in Architectural Acoustics at RPI, **J. Parkman Carter** holds two Masters Degrees in Architecture and Lighting Design from Parsons The New School for Design, and a BA in Integrated Arts from Bard College where he studied experimental composition in Music Program Zero. He was trained as a luthier in the UK and has built many stringed and electronic instruments, as well as custom speaker systems and studio spaces. His current research focuses on cross-modal soundscape mapping and data sonification for raising awareness of ecological acoustics in the constructed environment. He is developing techniques to meld high dynamic range spherical panoramic photography with Ambisonic audio capture, and working with Dr. Jonas Braasch on the development of RPI's Creative-Research Augmented Immersive Virtual Environment (CRAIVE) Lab.



The Awareness of Disappearance

Ryan Ross Smith - Studio 2, 11:00 AM

The Awareness of Disappearance will provide a report on the current state of Smith's animated notation.com (ANDC), its relationship to the field, and the issues surrounding the mapping and preservation of a primarily digital field as dealt with in the development of ANDC. Topics will include: The importance of one's awareness of disappearance through technological obsolescence beyond a focused, creative output, and suggestions for sustainability and preservation. ANDC as a model for generating global awareness of a localized field. The role of considerate curation in the context of user-generated media bloat.

Ryan Ross Smith is a composer, performer, and artist, currently residing in Troy, NY. Smith earned his BM in Music Composition from the University of Wisconsin-Madison, MFA in Electronic Music from Mills College, and is currently pursuing a PhD in Electronic Arts at the Rensselaer Polytechnic Institute. His current work uses animated notation systems to generate malleable, real-time compositional situations.



Running with the Camera: Listening and Improvising on the Wedding Streets of Gujarat

Jay Kreimer - Studio 2, 1:30 PM

I spent the fall and early winter of 2013 chasing wedding bands in Gujarat, India, collecting video for a documentary film project on this endangered musical form. I went in well aware of the impossibility of keeping an objective distance from the performers. The lived experience went well beyond a reluctant subjectivity and into a state that was surprisingly similar to improvising music: empathy, a deep listening level of attention, and a desire for responses that held up aesthetically.

Isolation does not come easily in India. Control does not come easily either. Wedding bands perform in the street, leading processions to the wedding plot. Traffic surges constantly. Start times run late or later. The bandleader directs starts and stops, song selections, solos and dynamics in response to the whims of the wedding party. We had to listen to avoid being hit by auto rickshaws and buses, and simultaneously listen all around to respond to performances as they moved, stuttered and unfolded.

The bands uniformly welcomed us. Little attention or regard is paid them, and they welcomed the credibility that our cameras and recorders suggested. Cosmetic band members, marching with non-functioning instruments to fill the ranks, often mugged for the camera. Most players were professional and ignored us once the music started. Everyone wanted us to take his or her picture before the show started. We always complied. Wedding photographers always included us in some photos. We became part of the performance and we became part of the ceremony as well. I finished each session with the feel of having completed a satisfying musical performance.



We successfully gathered the materials for the film, with the added pleasure of a performative level of engagement. The edited segments and raw footage in this presentation demonstrate this engagement, the deep listening and responsiveness the work required.

Jay Kreimer recently returned from India where he was making a documentary about processional wedding bands on a Fulbright Senior Research fellowship. During wedding season these sometimes-wonderful bands are everywhere and no one pays any attention. In September, Bug Incision (Calgary) released *Provincial Stammer*, the fifth release by Seeded Plain, Kreimer's ongoing project with Bryan Day. Both musicians perform exclusively on instruments of their own invention. They have toured the US, Europe and Canada. With the Mighty Vitamins, Kreimer provided incidental sound for the 2013 NET/PBS documentary "The Healing Machine," about the outsider artist Emery Blagdon. In July 2013 Kreimer performed *Wired for Sound* at the First Annual Deep Listening Conference, Rensselaer NY. In May 2013, Kreimer curated *Hammer, Anvil, Stirrup: People Make Things that Make Sound*, an exhibition of invented instruments at the Lux Gallery in Lincoln Nebraska. In 2011, Kreimer's instrument/sound sculpture *Tallboy* was a finalist in the international Guthman musical instrument invention competition at Georgia Tech. Over the past 15 years Kreimer has collaborated frequently with textile artist Wendy Weiss, providing sound, video, and sculptural components to large scale installations throughout the US, as well as shows in Vancouver and Beijing. He has also collaborated frequently with the painter Michael Burton, providing sound scores for animations. Kreimer has toured widely, performing on his invented instruments and computer configurations. He has composed and performed a series of conceptual, audience interactive computer compositions, notably in the last three *Soundwave* series in San Francisco. Kreimer will perform "When it's Gone..." a piece about water, at the *Soundwave* festival, San Francisco, summer 2014.



Deep Listening, Incorporated: Experiments with Deep Listening in the Workplace

Lindsay Cooper, Sarah Hluchan, Angela Holm, Diana Huang, Stephanie Schnorbus
Studio 2, 2:00 PM

Those of us familiar with Deep Listening may have experienced it in forests, classrooms, or concert halls. As a practice popularized through creative works and teaching, Deep Listening is most accessible to people connected with the Arts Community.

How is Deep Listening valuable to everyone else and how can it become more accessible? Most of the "everyone else" demographic can be found in the workplace 9-5. This is a unique environment to find Deep Listening, even though Deep Listening themes align closely with the current zeitgeist of Employee Development initiatives for business.

Recent industry trends in employee development include focus on Mindfulness, Innovation, and Collaboration. Businesses are seeing this manifest in initiatives such as the introduction of regular guided meditation for staff (mindfulness), L&D programming to support creativity and innovation (innovation), and office design focused on collaborative office arrangements (collaboration). Listening itself is already recognized as an important piece of leadership, which combines these three skills among others.

As the study of listening helps enhance all three of a person's ability towards Mindfulness, Innovation, and Collaboration, and in effect leadership, we believe the Deep Listening practice can become a valuable work-



place tool. We attempt to explore: “How is Deep Listening a valuable practice for the workplace?” by three dimensions; Mindfulness, Creativity, and Collaboration.

Lindsay Cooper: Co-Founder of the TripKnight collective, producing and promoting events, music and media (www.tripknight.com). SquawkBoat collaborator (www.squawkboat.com). Electrician (www.wirerunner.com), Musician (www.lcooper.com).

Sarah Hluchan: Founder of SquawkBoat, a collaborative under-water space. People Development Strategist, Google. Deep Listening student & activist since 2003.

Angela Holm: Video artist, film preservationist, and scholarly researcher, Angela’s work centers on the preservation of culture through media. She co-led the restoration of the iconic 1920s film “Pandora’s Box,” and works professionally as a videographer for corporate media.

Diana Huang: Computer scientist and multimedia artist with a masters from NYU in multimedia electronic arts, Diana is a Technology Designer at Google building innovative new learning and development tools.

Stephanie Schnorbus: Business professional and performance artist with focus on experimental theatre. Her work (in art and job) explores themes of communication. Previously co-owner of ROOMS GALLERY, Chicago, she is now at Google supporting the People Development team.



Mockingbird: Modeling Microgoals and Microdrives

Michael Lynch, Rensselaer Polytechnic Institute

Doug Van Nort, Concordia University

Studio 2, 8:30 PM

The Mockingbird Project is an ongoing effort to integrate Clarion, an advanced cognitive architecture, with the musical signal processing systems FILTER. Mockingbird is a musical accompanist and improviser, i.e., an Intelligent Musical Agent (IMA), that interacts with a live performer.

Mockingbird is intended to be a real-time artificial intelligence application capable of mapping and co-locating temporal events and building on them to manifest creative musical intuition. We specifically examine the Motivation Subsystem within Clarion in light of how an agent’s shifting drive states and goals can bear on how an improvisational agent devises the moment-by-moment gestures that comprise a musical performance.

In operation, Mockingbird listens to the audio output of a human performer, recording that signal while simultaneously performing extensive computational auditory scene analysis (CASA). From the CASA data, Mockingbird makes real-time decisions based on compositional- and performance-based metrics, and accompanies the live musician as a separate stand-alone performer. As befits its name, Mockingbird does the last by playing back clips of the performer’s previous material while applying various contextually-appropriate transformations (time-stretching or compression, pitch shifting, spatialization, etc.) to that material.

Michael Lynch is currently a Lecturer in Rensselaer’s Games and Simulation Arts and Sciences (GSAS) program. His research spans collaboration across HASS in Communication, Cognitive Science and Arts and is currently sponsored by an NSF grant with-



in the Center for the Study of Cognition, Communication and Culture. His major research activities entail adapting Sun's Clarion cognitive architecture for the purpose of constructing an Intelligent Musical Agent. Such an agent will ultimately participate in the performance of live, improvisational music in the tradition of non-idiomatic "free improvisation." His other major research interest centers on similarly employing the Clarion architecture in the construction of human-believable Non-Player Characters (NPCs) in story-based video games.

Doug Van Nort is a sound-based artist/researcher whose work is dedicated to the creation of immersive and visceral sonic experiences, and to personal and collective creative expression through composition, free improvisation and generally electro-acoustic means of production. His instruments are custom-built systems that draw on concepts ranging from psychoacoustics and spectral analysis/synthesis to artificial life and machine listening algorithms, and his source materials include any and all sounds discovered through attentive listening to the world. Van Nort's work, recognized internationally, has recently spanned telematic music, laptop ensemble compositions driven by evolutionary processes, improvisations in various acoustic/electronic settings, multi-channel electroacoustic pieces, site-specific sonic installations and various idiosyncratic algorithms related to machine improvisation and interactive sound sculpting.





Thursday Workshops



The Deeply Listening Teacher

Tom Bickley - Studio 2, 3:00 PM

This is a 60 minute workshop in which the leader and participants will explore ways of using Deep Listening in any classroom. The focus will be primarily on high school, college-age, and adult learners, but all who are interested in teaching using Deep Listening are welcome. We will employ active learning processes and engaged discussions, with some lecture/demonstration.

The workshop will be in four sequential sections:

1. Equipping the Deeply Listening Teacher: vocabulary and concepts: praxis in context, connections with tradition and innovation in teaching and learning, somatic awareness.
2. Listening and sounding in your own world: experience and description of your acoustic environments; sonic memories, sonic dreams, affective aspects of listening.
3. Listening and “classroom management:” Listening as an act of hospitality; facilitating your students’ listening and sounding; Deep Listening as a technology for learning; listening and social capital/ social transformation (By “classroom management” I mean creating a beneficial learning environment for everyone, not only dealing with disruptive behaviors).
4. Teaching and learning as a Deeply Listening Teacher: Your practice in teaching and learning using Deep Listening concepts and techniques; prototyping lesson plans, presentation of ideas/projects and opportunity for constructive feedback.

The activities in this workshop, in the context of these topics, offer participants professional and personal support, enhanced learning, and often moments of insight, humor and sometimes emotional openings. I have led Deep Listening sessions in inner-city elementary classrooms, first-year college courses, adult teacher training courses, and community settings. For my colleagues, my students and myself, this engagement with Deep Listening has led to greater creativity, pedagogical resilience, and enjoyment in my teaching life and beyond. It is an honor and a pleasure to share these concepts and processes with others and to learn together to become Deeply Listening Teachers.

Tom Bickley is a tenured member of the Library Faculty at California State University East Bay, where he teaches a required first year course in information literacy, is the subject specialist for music and philosophy, and coordinates the department’s credit courses and adjunct faculty. He is on the music faculty of the Bay Area Center for Waldorf Teacher Training. His education includes degrees in music (BMus U Houston, MA American U); theology (MDiv, Wesley Theological Seminary); library and information science (MSLIS Catholic U of America;) and the Certificate in Deep Listening (1998). He is active in experimental music performance and composition with Gusty Winds May Exist (with shakuhachi player Nancy Beckman), Three Trapped Tigers (with recorder player David Barnett), and co-founded and directs the Cornelius Cardew Choir. He lives with his spouse Nancy Beckman and cat 虎ちゃん (Tora-chan) in Berkeley.



Wild Play / Cookbook for the Bonehouse

Paula Josa-Jones - Studio 2, 4:00 PM

Cookbook for the Bonehouse takes a playful and strategic approach to movement, voice and performance. Over the past twenty-five years, I have developed a “cookbook” of wild play “recipes” to challenge and focus movers and performers in all genres.

My particular approach is grounded in teaching fresh and challenging improvisation and composition strategies. I am excited by helping artists and movers discover their own unique impulses for movement. My goal is to help them feel and understand how being in the body means experiencing it in a bloodful, breathing, transformative way that is rooted in a vibrant improvisational practice. In discovering their own delicious experience of embodiment, participants learn to connect the inner landscape of the body with outer expression and form.

The workshop may include some or all of the following:

Sourcework: Movement exercises and strategies that enhance awareness, clarity, and feeling in the mover and deepen receptivity to the inner landscape of sensation and movement impulse. These include specific attention strategies and A Thousand Voices - a “chunking down” practice that brings greater clarity and differentiation to the body.

Listening Strategies: Based on the Deep Listening strategies of long-time collaborator Pauline Oliveros, these strategies expand choices, focus and dynamism in performance.

Laban Movement Analysis (LMA): Developed by Rudolf Laban, LMA helps dancers to explore non-habitual, “out-of-the-box” spatial, dynamic and body-level choices. It offers movers in all disciplines an expanded expressive palette for improvisation and choreography.

Authentic Movement: A meditative, intuitive improvisational movement practice involving a mover and a witness. With eyes closed, maintaining a focus on bodily sensation and the flow of consciousness, the mover attunes to the inner landscape of the body and allows herself to be moved by whatever impulses are arising in the moment.

Paula Josa-Jones, MA, CMA, RSMT is a dancer, choreographer, writer, visual artist and movement educator known for her visually rich, emotionally charged dance theater. Her work includes choreography for humans, inter-species work with horses, dancers and riders, film and video. Josa-Jones has been called “one of the country’s leading choreographic conceptualists” by the Boston Globe and the Village Voice describes her work as “powerful, eccentric, and surreal”. Her dances have been produced in Russia, Europe, Mexico and throughout the United States. She has taught in the dance programs at Tufts University, Boston University and at universities, colleges and dance festivals nationally and internationally. She is a Certified Laban Movement Analyst and a Registered Somatic Movement Therapist (RSMT) accredited by the International Somatic Movement Education and Therapy Association (ISMETA.) She is also a Guild-Certified TTEAM (Tellington Touch Equine Awareness Method) practitiONer. Her writings on movement and dance have been published in Contact Quarterly. She is currently writing a book on her work with horses called *The Common Body: Horses and humans sharing the language of movement and the body*.



Fresh Ears

Jonathan C. Hoefs - Studio BETA, 4:00 PM

Through immersion in the moment, we enter the laboratory of direct experience together – the laboratory of unmediated sonic and vibratory reality.

Through progressive interactive experiences (meditations, games, and group play-shopping), we reveal to ourselves from within the ever-unfolding secrets of sound, consciousness, and vibration - unmediated, the universe itself becomes musicking, and the self-validating truths therein are placed in the palms of our hands.

This interactive workshop is the culmination of work begun with the college course MUS 127: Sound, Listening, and Consciousness offered at UC Santa Cruz in the Spring of 2013 and reported on last year at the DL Art/Science conference.

Jonathan C. Hoefs is currently completing his doctoral degree at UC Santa Cruz.





Thursday Roundtable



Listening in Dreams

Studio 2, 7:00 PM

Focusing on the phenomena of sound and other senses in our dreams, we will create an ongoing Deep Listening dream community through the exploration of individual and group dream processes. Moderator: IONE.

Ximena Alarcón, London, United Kingdom - Deep Listening and Migrations workshop leader - Research Fellow CRiSAP - University of the Arts London Originally from Colombia, Ximena Alarcón is a UK-based new media artist who engages in listening to migratory spaces and connecting this to individual and collective memories. She is interested in creating telematic performances, derived from listening in interstitial spaces where borders become diffused, such as underground transport systems, dreams, and the 'in-between' space in the context of migration. She has a PhD in Music, Technology and Innovation at De Montfort University and was awarded with The Leverhulme Trust Early Career Fellowship 2007-2009 to develop "Sounding Underground". www.ximenaalarcon.net

Composer **Anne Bourne** improvises parallel streams of extended cello and voice, for dance, film, experimental context, digital media, and words. Anne is interested in each musical expression being a resolution of difference tones, between peoples, landscapes, and individual paradoxes, through listening.

Norman Lowrey is a mask maker/composer and former Chair of the Music Department at Drew University, Madison, NJ. He holds a Ph.D. in composition from the Eastman School of Music. He is the originator of Singing Masks, which incorporate flutes, reeds, ratchets and other sounding devices. www.norlowrey.net

R.I.P. Hayman, Composer, Dream Research Pioneer, Author of Listening to Dreams and Dreamsound ... A variety of audio and visual media that provide impetus to dream images. Hayman has produced numerous overnight Dream Concerts and composes and performs music with voice, instruments, electronics and effects for concert, theater, dance, media events, film and video. His writings have appeared in numerous journals and anthologies. He was a founding senior editor of Ear Magazine of new music. He is also sinologist and consultant in Chinese cultural affairs. www.deeplisting.org/site/node/1082

IONE is a proponent of "Dream Community", who produces Annual Dream Festivals and dream events internationally. She has been Dream Keeper for over twenty years of Deep Listening Retreats and workshops. IONE is an author, playwright/director and poet whose works include Pride of Family Four Generations of American Women of Color, Listening in Dreams and This is a Dream! and Spell Breaking; Remembered Ways of Being. She is Artistic Director of Deep Listening Institute. www.IONEdreams.us





Friday Lectures



Fantastic Futures

Or Zubalsky - Studio 2, 10:30 AM

As a collective working primarily with sound and performance, we often use practices of deep listening. It enables us to inquire into questions regarding use of space, notions of difference and change, and strategies of self representation. It is a component in our process, online sound archive, and performances. We would like to reflect on our projects in order to draw a connection between deep listening and social practice. Looking at these projects, we will share moments of learning and challenges we experienced.

When starting to work on a project, we allow the sensorial input to become a starting point, lending itself to further look into political issues that are implicit in the spaces we explore. In the past three years, we have been developing an online sound archive. The archive was created out of conversations between artists, students, and activists from New York and Baghdad. At a time of political conflict, we felt a need to share our collective and personal narratives. The archive consists of interviews and field recordings from both locations, which are layered together to create chance-based compositions. The sounds and compositions on the site express unique characteristics of different places, yet are unified in a common virtual sonic space. The conversations prompted the sounds we recorded and uploaded, which then in turn shaped our understanding of each other's stories.

In a collaboration with evolutionary biologist Jason Munshi-South, we thought about the history and current social meanings of Flushing Meadows-Corona Park in Queens, NY, which was undergoing a contested series of developments. We conducted a series of interviews, collective recordings and sound walks. These activities not only enhanced our understanding of the site, but provoked questions and discussions around diversity, visions of the future, and entitlement of space. The project resulted in a multi-channel sound installation from the collective recording exercises we did. Members of audience were engaged in forty minutes of focused listening that recreated soundscapes in the park together with voices alluding to the way these spaces are used by humans and animals.

As a collective that is in the process of forming, we will share the ways in which we work in order that we might listen to each other better.

Fantastic Futures is a collective that began four years ago as a group of artists, designers, students, doctors, and activists from Iraq and the U.S. This project developed from conversations about the importance of sharing stories and collectively envisioning the future. To that end, the group created an interactive sound archive (<http://fantasticfutures.fm>) through which they could collect and share sounds from different locations and collage them together to form chance-based compositions. The group's practice includes methods of collective field recording techniques, interviewing and listening exercises.



Listening to Birds in Flight: Sonification of Migration Pathway Data

Ann Warde, Sharinne Sukhnanand, Daniel Fink
Cornell Lab of Ornithology, Cornell University
Studio 2, 11:00 AM

We have built a sonification system that allows specific migration patterns associated with wild bird populations, as they migrate across the continental United States, to be discerned through listening.

The data we are working with has been generated using statistical models built from a combination of over 1.5 million checklists collected by eBird (eBird.org - an on-line citizen science bird-monitoring project) and environmental data derived from satellite-based observations. These models have produced detailed year-round descriptions of the migrations of multiple species. For each species, the probability of occurrence is estimated daily at a million locations.

This information has tremendous potential to generate advances in avian ecology and to benefit conservation efforts by providing a more detailed understanding of the process of migration --- how fast birds travel, which routes they take, whether the same routes are followed in spring and autumn, and whether groups of species travel along the same "flyways".

The sonification system creates a mapping between these data and perceptible changes in specific features of sound. The focus of our work has been to first develop a mapping of location information to sound in a way that creates perceptually distinguishable differences between locations that are farther east and farther west. Thus, as a first step, our system assists in the identification, independently, through distinctive audible sound characteristics, of those bird species whose spring migrations lead them westward or eastward.

To accomplish this mapping of sound to data, we have embarked on the creation of a kind of sonification tool set which allows us to work with a range of different kinds of sound sources, synthesis approaches, and processing techniques. These include FM synthesis, granular synthesis, sampling/re-sampling techniques and other related approaches to sound processing. The system aims to facilitate the customization of sonification mapping and parameterization to accommodate multiple analysis goals and variable data characteristics, with their accompanying specific perceptual requirements. This initial implementation has been built in the audio programming language Pure Data (Pd), as an extension of the data-based sonification composition *Migrations*.

Ann Warde's compositions explore algorithmic and interactive acoustic and electro-acoustic environments and have included both visual and human motion as forms of musical experience. She has for a number of years worked at the Bioacoustics Research Program at the Cornell Lab of Ornithology as a research analyst and computer programmer, focused primarily on scientific applications of acoustics to whale conservation. This work has informed her recent musical activities, which include the contribution of a realization of Alvin Lucier's *Chambers* to his 80th birthday celebration and presentations at the Nightingalia Conference (Finland), the Listening to Birds Symposium (Scotland), and the f(Glitch) Colloquium (Stony Brook, NY). Her composition *Dawn's Chorus*, made from a collection of animal sound recordings, is included in the Acoustics issue of the *Leonardo Music Journal*. A former postdoctoral Mellon Fellow with the Society for the Humanities at Cornell University (where she co-directed the Cornell Gamelan Ensemble), her previous composition instructors include George Cacioppo (a co-founder of the avant garde ONCE Group), Salvatore Martirano, and William Brooks. As a pianist Ann can be heard on the EMF recording of Herbert Brün's *Non*



Sequitur VI. Her compositions are available from Material Press and at zsonics.org.

Sharinne Sukhnanand is a graduate of Cornell University (00') and a trained scientist. She is interested in the interplay between art and science and using sound as a medium of expression. She has performed for the Ithaca Science Cabaret series, the Light in Winter festival of art and science, and at the Herbert F. Johnson Museum of Art, as part of their "Look and Listen" concert series (2011). She continues to explore sound in a variety of contexts: as a deejay, as an electronic musician, and through data sonification projects with statistician and partner, Daniel Fink.

Daniel Fink is a Research Statistician at the Cornell Lab of Ornithology where he uses statistics and machine learning to study large-scale spatiotemporal problems in environmental and ecological sciences. He is also interested in the development of interactive visual (birdvis.org) and aural systems for scientific and artistic exploration.



Collaboration and Consciousness in the Ether

Lindsay "VIKI" Karty with Perfect Wieners and Butts - Studio 2, 1:30 PM

The BOC was an experiment in transducing the abject nature of trash into a posthuman drama about things, object-personality relationships, and dance transduction. Throughout The BOC, things were passed from Troy to San Francisco, New York City, and Detroit, and translated through a telematic tangle. By means of production rather than consumption, The BOC focused on using found material to create a bricolage of waste, ritual, piezoelectric elements, and Google Docs realized through telematic performance, sculpture, and sound. This collaborative artwork between Lindsay "VIKI" Karty and the performance group Perfect Wieners and Butts was an effort to reunite after eight years due to geographic separation. The availability of sufficient free and reliable videotelephony, cloud collaboration tools, and our meshing consciousness prompted us to collaborate on a performance telematically. Deep Listening was essential to our practice and collaboration.

In this lecture presentation, Lindsay "VIKI" Karty and members of Perfect Wieners and Butts will meet via Skype and reflect on the process of creating and performing the BOC. Specifically, they will examine ways Deep Listening helped facilitate this long distance collaboration in the æther.

Lindsay "VIKI" Karty is an artist, performer, improviser, and musician from Detroit, MI. In the early 2000's she began building sound devices from discarded electronics because she couldn't afford a synthesizer. Since then she's been a devout tinkerer, circuit bender, instrument builder, and sculptor taking found objects and mutating and animating them into new forms. She's currently pursuing an MFA in Electronic Arts at Rensselaer Polytechnic Institute.

Perfect Wieners and Butts, what are you trying to find? The simple answer is and has always been piece of mind. Butt bracketed within the simple answer is a trap door that leads to a labyrinth like tunnel of interconnected bunkers, fitted with peepholes and imaginary wallpapers. Gift exchange is the law and everyone receives a little of their own every single day. Freedom, and not the freedom that usually falls from overstuffed, cankered, drooling mouths as a spoken concession to proprietary idealism; not freedom as associated with the barracks, the break room, the bordello, or the bridge out of here--The freedom that we speak of results from honest communication between deformable fingertips and involuntary muscles, the freedom of putting our senses at the service of our needs and desires. This freedom, located at the intersection of desire and demand, chains our desires slavishly to our senses.



The Ecology of Resonance: Subject and Object in Sympathetic Vibration

Adam Tinkle, Research Associate & Lecturer, Skidmore College - Studio 2, 2:00 PM

This paper investigates “resonance” from a philosophical and linguistic standpoint, and then looks to experimental music to explore the varied implications of a resonance ethic. I look at Ashley’s *The Wolfman* as a proposal of the equivalence of two seemingly disparate forms of resonance, that of the vocal cavity and that of architectural spaces. What, philosophically, can we make of superimposing those resonances we can control (vocal, musical, agentic, subjective) upon those which come to us as given and Other (architectural, acoustical, structural, objective)? The pedagogical core of *The Wolfman* is the ecology of resonance. We are endlessly subjected to resonance (we are its objects), but we are also subjects of resonance. In *Rainforest*, Tudor’s grand idea here is that any object can be ambidextrously used as either an input or an output, as “microphone” or as “speaker.” The network of sonorous bodies in space is not composed of two types, the broadcasters and the receivers. Rather, all bodies resonate in sympathy with all other vibrations. In Tudor’s *Rainforest*, all nodes are, in principle, equally capable of, in effect, the role of both subject and object. Can the paradigm of resonance help us to queer our notions of signal flow and of subjectivity?

Finally, I reflect on the experience of playing music in spaces that “ring” preferentially at certain frequencies. I return here to an important theme of Deep Listening practice-- listening to one’s environment--to investigate the phenomenology and aesthetics of sounding in situations that make us unable to ignore the agency of the environment.

Adam Tinkle is an artist, scholar and educator interested in legible and communicative practices in experimental and vernacular performance. A composer, improviser, performance artist, saxophonist, multi-instrumentalist and electronic musician, Adam has studied with some of the most innovative voices in American music, including Anthony Braxton, Alvin Lucier, Mark Dresser, Anthony Davis, and Charles Curtis. He has created many large-scale, site-responsive compositions, including roaming outdoor performance installations in Joshua Tree National Park, where he was artist-in-residence. Among his fully staged works are “A Mess of Things,” a solo multimedia opera in the tradition of Robert Ashley, and “whaleworks” for sextet and underwater recordings, created in cooperation with Scripps Institute marine scientists. An album of saxophone duos is forthcoming on Edgetone Records.



“Fluting”: Expanding the Flute Through Listening and Technological Embodiment

James Harley, University of Guelph - Studio 2, 8:30 PM

This presentation will report on the experience of ~spin~, a duo consisting of flutist and laptop performer. The acoustic performer, playing various flutes as well as vocalizing, is captured by microphone, and the signal routed through the computer where it is processed, then diffused through an 8-channel sound system.



The computer is enhanced by various controllers to enable more flexible and immediate interaction with the incoming signal. With controllers, it becomes possible to manipulate the signal in multiple ways simultaneously, turning the computer into a musical instrument. In effect, the flute becomes a two-person instrument, expanded by amplification, signal processing, and spatialization. The performance is based on improvisation, so that neither performer knows what the other will do next. This requires highly concentrated listening, and a high degree of trust. This trust is especially important where two performers share a “meta-instrument.”

The ~spin~ project has evolved over eight years, beginning with amplified flute performing with an 8-channel soundscape created in the studio. From there, the project developed by first spatializing the amplified flute to take advantage of the surround-sound diffusion. Then, various signal processing options were explored, leading to “fluting,” where no pre-existing soundscape is used, just the live flute and the computer processing with diffusion. Not only is the performer at the computer listening to the flutist, reacting to incoming material, the flutist is listening to the processed sound coming out of the loudspeakers and reacting to that. The “feedback loops” that are created by the various musical and gestural interventions from flute to computer to sound system are extremely rich, with many elements that can be drawn into the creative process. While it is possible for a single performer to play an instrument and use controllers to manipulate the signal processing of the sound, the interaction between two musicians performing a single “meta-instrument” is very different, because of the concentrated, interactive listening and music-making that arises from the creative relationship of the two performers.

James Harley is a Canadian composer presently based in Ontario, where he teaches at the University of Guelph. He obtained his doctorate in composition at McGill University in 1994, after spending six years composing and studying music in Europe (London, Paris, Warsaw). His music has been awarded prizes in Canada, USA, UK, France, Poland, Japan, and has been performed and broadcast around the world. Some of Harley’s compositions are available on disc (Artifact, ATMA, Centrediscs, Dame, Kappa, McGill, Musicworks, PeP, Soundprints) and his scores are primarily available through the Canadian Music Centre. He has been commissioned by, among others, Codes d’Accès, Continuum, ECM, Hammerhead Consort, Kappa, Kore, New Music Concerts, Oshawa-Durham Symphony, Open Ears Festival, Polish Society for New Music, SMCQ, Transit Festival Leuven, Transmission, Trio Phœnix, Vancouver New Music. He composes music for acoustic forces as well as electroacoustic media, with a particular interest in multi-channel audio. As a researcher, Harley has written extensively on contemporary music. His book, *Xenakis: His Life in Music* (Routledge) was published in 2004. As a performer, Harley has a background in jazz, and has most recently worked as an interactive computer musician, notably in the duo ~spin~ with flutist Ellen Waterman.





Posters & Installations

Studio BETA & CCC, 2:30 PM - 4:00 PM



The Cybernetic Monochord

Jøel Ong - Studio BETA

The monochord is reworked into a cybernetic musical improvisational tool whose functionalities are broadened to fill both consonant and dissonant phrases. Instead of leaving it as a demonstration tool, the monochord integrates a mechatronic component to add to it the possibility of autonomously searching and playing back a wide variety of frequency ranges, providing an important option of interfacing with environmental acoustics and data.

Performance: In its first public performance, an improvisational piece was presented for 2 guitars, e-bows (magnetic oscillators commonly used with electric guitars) and CM. One guitar was pitch tracked by the CM and the other, was attentive to the first guitar and listened for progressions across the score. The improvisational constraints were that the tuning mechanisms of all three instruments had to be consistently altered, meaning that they would fall in and out of tune with each other, in an organic and wave-like form symbolic of the interplay between consonance and dissonances in the system. At certain detuning stages, serendipitous harmonic overtones can also be heard through all three instruments.

The internal dialogue between the performers could be seen as the internal logic of the system and while the piece was scored as a fixed duration, moving across the score required an intense awareness to the activity of the other performers. The identities, or “Interaction profiles” of the performers are not predefined, but emerge as a result of their behaviours within the performance structure. By adding modifications to the autonomy of the CM to include periods of call and response, its improvisational behavior extends beyond imitation (the mirroring of a note, or substituting it with another, or adding a harmonic interval e.g. a third) to the creation of an ostensible character of the system.

Jøel Ong is a PhD candidate at the University of Washington’s Centre for digital Arts and Experimental Media. He has been active as a sound and installation artist since 2007, and is a founder of the experimental sound design group the Loft Collective. Ong’s work critically explores ideas of resonance, feedback and site-specificity in the context of interdisciplinary digital technologies. Stemming from his interest in the parallel histories in art, science, and technology, his works incorporate conceptual extensions and alternative uses of media artifacts that complicate our cultural relationships to scientific and medical technologies. These works use sound as the experiential framework to engage spectators and participants through novel methods of interaction and spatial acoustics. Through the intimacy and immediacy of the sonic environment, Ong encourages a focused and dynamic listening that invigorates physical space with imaginative and poetic narratives. Ong has been awarded grants and residencies to develop and present his research and works in Asia, Australia, UK and USA, including SuperSonix 2012 and ISEA2011. He received his MSc in Biological Arts from SymbioticA, University of Western Australia (2011) and is most recently the recipient of the Jack Straw New Media Award (USA, 2014).



We are Walking in Rooms and Corridors

Björn Eriksson - Studio BETA

This presentation is about the second work I was working on at GRIM/Marseille in the summer of 2012. It was about a moving sound choreography “I am sitting in a room” concept inspired by Alvin Luciers piece. The presentation is about a work-in-progress approach that has the working title “We Are Walking in rooms and Corridors” of resonance-enhanced feedbacks in a performance ritual of repeating walks/sound making/recording/listenings. I want to do a group choreography sound creation and listening walk with the reverberant feedbacks from the rooms and spaces the group of people are walking in. I did tests of this with a resonant noise signature played through wearable small speakers in the walking paths in corridors and rooms, closets/bathrooms while recording the sounds with a flash recorder and did this path in 8 or 9 generations. Recording each time, and playing up the last generation in the next path round. The noise pattern was more of a test trigger sound, but ideally the sound created in the first round should be by the performers own voice or wearable instrument/sound generator. The repeated walks, then become a repetition and ritual remembering and listening to the sounds once made in this place, then fading away, become something shaped by the walls and acoustic more a tone (also a lot of imperfections in the bumps and imperfections in the moving recording).

Björn Eriksson explores sounds, listens, records and makes different art and music for pieces, live performances, and occasionally also in installations. Likes to work in collaborative processes and has been involved in different international collaborative projects and initiatives like Tape germ Collective, Sound Injury, Das Kleine Field Recordings Festival, Locus Sonus, Sobralasolas!, Avatar Orchestra Metaverse (AOM) as well as participating in different constellations and orchestras like M AM and Great Learning Orchestra. Composed a landscape piece for program SR/Elektroniskt and was invited to participate and present works at Pauline Oliveros International Conference on Deep Listening: Art/Science in 2013. He also teaches courses in music production and sound engineering and sound art courses.



Errorarium: FIST.SAVE.MOP Non Human

Adam Zaretsky - Studio BETA

GOALS: To house three genetically modified organisms in an experimental growth chamber for public interaction. The live organisms and the hands-on nature of the FIST.SAVE.MOP.BAIT project are intended to increase public understanding of biology. In particular, as an artist involved with the BioSolar Cells consortium, the installation is meant to inspire debate on the use of genetic modification to increase photosynthesis. The Errorarium is set up to allow for the public to feel what it is like to try new environmental variables in lighting and sound on novel organisms. The Organisms themselves are both metaphors and actual experiments that tell a story about photonics, zinc fingers, symbiosis, energy and modification. The public harnessing of personal responsibility is offered to spectators by giving them a chance to experience both the precautions and the involvement in the alteration of the life cycle of these organisms.



Adam Zaretsky is an artist, court jester, mad-scientist and misbehaving ethicist working in the world of bioart. The materials Zaretsky has recently worked with include surgically manipulated pheasant embryos and a preserved turd of the deceased writer William S. Burroughs. Adam was banned from leading a workshop at the 2010 Ars Electronica Festival where members of the public would have used a “gene-gun” to alter the evolutionary trajectory of otherwise normal zebrafish. Zaretsky’s work pulls from art history, philosophy, science and pop-culture in order to make us question the very notion of categories. Zaretsky received a PhD in Art from Rensselaer Polytechnic Institute and is the spring 2012 Kraus Visiting Professor of Art at CMU.



Pulsar Space

Maurice Rickard - Hallway Outside Studio BETA

At 2013’s International Conference on Deep Listening, I installed a small system in a mastering room during the poster session, in which I tuned sine waves to the resonant frequencies of a room, and played them back into the space, to reveal the room’s signature set of resonant frequencies. Rather than repeat the same approach, I propose to give listeners a more active way of interacting with their space and the sounds within it.

There will be a minimum of two microphones and I will route their signals to a Pure Data patch I’ve developed, which alters different parameters of incoming sounds: their pitch, the size of any granular sound chunks, any delay before replaying, ring modulation depth and carrier frequency of each channel of incoming signals, panning of the output, and repeating options: delay length, delay intensity, and delay repeat. All of these parameters are updated at different intervals, and the time intervals between updates are themselves randomizable, and the values cascade across the system in unpredictable ways.

The effect can range from a subtle alteration of the normal sounds of the room, to gentle random melodies, to rapid changes and pitch shifts, to a kind of water-like burbling. In some cases, there’s a clear relationship to the acoustic sounds of the room and their processed counterparts, but as values change, that relationship becomes more obscure and tentative.

Serial band-starter **Maurice Rickard** has been performing live since 2001. He’s done performances of guitar-and-PowerBook-based ambient electroacoustic improvisation under several different project names, ending up on the Circuits of Steel compilation, as well as participating in the 2003 Circuits of Steel tour of the Midwest. There he played to as many as 230 people in Austin, Texas, and as few as four in St. Louis. He’s played shows in New York, Chicago, Houston, Detroit, Cleveland, and elsewhere. In town, he ran an electronic music performance series at Club Cafe (Wired Mondays) in 2003, instituted the annual Open Mic Jandek Cover Night (November 5 at Kiva Han), and founded the Internet-based store and label onezeromusic.com. He’s collaborated with Unfinished Symphonies and Mr. & Mr\$ Funky, formed two duos--the Stem Cell Liberation Front with drummer Ryan Sigismund and the Unindicted Co-Conspirators with accordionist/performance artist Steve Pellegrino, and most recently collaborated with trance shakuhachi/singing bowls duo Life In Balance. He’s performed at several events around town with Mr. Pellegrino’s Dragging the Stone ensemble, as part of the ongoing Drywall performance series. He is also a member of the Glenn Branca Ensemble, having joined for the recording and performance (2004 and 2006) of Branca’s Symphony No. 13 (“Hallucination City”), which is slated for release...eventually by Bang On A Can’s Cantaloupe Music.





Composition for Earplugs

John Collins McCormick - CCC

Listeners are engaged in bodily and imaginary sound by following written prompts while wearing supplied ear plugs. The prompts are simple and do not require extra materials, or even that one leave their chair. This is a nearly silent performance in which the viewer/listener is essentially the performer as well. By following the provided prompts the traditional emphasis for music and listening is turned on its ear (quiet literally!) from one of acoustic to psychoacoustic.

John Collins McCormick (b. 1983) is an MFA student at John Herron School of Art and Design in Indianapolis, Indiana working with sound as a material. He received his Bachelors of Fine Arts from Purchase College, State University of New York and The School of The Museum of Fine Art, Boston where he studied with sound artist Liz Phillips. McCormick works with installation, performance and recording technologies. His work has been displayed at The Museum of Fine art Boston, The Fort Wayne Museum of Art, Issue Project Room Brooklyn, NY and Roots and Culture Gallery Chicago, IL.



The Importance of Play, Intuition, and Energy Awareness in Audio Production Pedagogy

Lorin Edwin Parker - CCC

Post-secondary education in the recording arts focuses heavily on technical skills and the media of recording itself. Although these technical skills are crucial to the tasks of audio production, it is equally crucial that students develop a deep relationship with the art they are capturing. Audio recording is the art of encapsulating a human experience; it contains a moment in time and space, rich in energy, which speaks to the mind, body, and spirit of a listener. Transcending simple acoustics and media technologies, music recordings capture a metaphysical energy transmitted between artist and audience. This intangible element, neither seen nor otherwise quantified within our technology, can be the most important substance of a recording. However, when educating recordists, we often deemphasize their role as the conduit through which this substance flows. To facilitate students' ability to make artful recordings, we must facilitate more exploration of the energy of sound.

Within a course in music recording, the authors developed unique pedagogy fusing Deep Listening and Orff Schulwerk. This fusion emphasizes deep listening fused with the Orff method's emphasis of speech, movement, and play. The aim of this experiment was to connect music recording students, most of whom were not practicing musicians, to their innate musical understanding. Fundamentally, this was achieved by connecting adult students to music through the experience of child-like group play. By encouraging such play, the intellectual and egocentric is deemphasized and students become more sensitive to the animistic nature of music, sound, and recording. It is suggested that such intuitive instruction of musical, perceptual, body, and sonic awareness should precede the more formal study of western music theory, which is often incorporated



in audio curricula. In addition to discussing the importance of a listening / play practice, specific exercises and activities are presented by the authors. Documentation of classes, scenarios in recording sessions, student reactions, and evidence of greater insight shown within class listening journals is also presented.

Lorin Edwin Parker is an interdisciplinary artist, audio engineer, musician and educator. His work spans many disciplines and includes installation pieces, musical compositions, sound art, video art, performance art, music for dance, sound for film and the creation of novel electronic instruments and performance interfaces. He has recorded a broad variety of artists, including Anthony Braxton, Andre Vida, Morton Subotnik, Joan LaBarbara and heavy metal band Tendrizer. His instruments have been featured in MAKE magazine, the Bent Festival and performances by the Merce Cunningham Dance Company. Festivals across the U.S. and Europe, such as M&DE at Dartington and the POW! Performance Art Festival, have presented his music and performance art. His writing and designs have been published in various journals and featured in the textbook *Handmade Electronic Music*. He has been a faculty member at the California Institute of the Arts (CalArts), The Art Institute of California Los Angeles and the Art Institute of Austin. Professor Parker holds a B.Sc. In Music with a concentration in Music Technology from the University of Colorado, and an MFA in Music Composition: New Media / Experimental Sound Practice from the California Institute of the Arts.



The Mine Project - Dada Spill

Mau Schøettle, Kate Hamilton - CCC

The Mine Project is the result of years of imagining by visual artists Mau Schøettle and Kate Hamilton about what could be done in Widow Jane Mine (Rosendale, NY) that would embrace its unique dreamlike environment along with the truth of its hard history and current issues of security and data storage. The Mine Project draws on the rich and crazy history of the mines of Rosendale that began as a geological layering of dolostone made of the compressed bones of billions of tiny sea creatures. The hay days of Rosendale limestone mining were from the 1830's until 1950's. Nineteenth century miners excavated many square miles of limestone to make cement to build cities. In the 20th century, there was a widespread move to fill the voids of former mines with high-security vaults for government and corporate data storage. During the cold war, many of these transformed mines were also developed into luxury bomb shelter housing for corporate and government leaders. The mines were also used for mushroom and trout farming before they were developed into bomb shelters and document storage. *Dada Spill* is the first in what will be a series of ongoing events presented under The Mine Project umbrella.

Mary (Mau) Schøettle: marianschøettle.org / conceptualclothing.com / themineproject-dadaspill.net





A Soundscape Software Platform for Sound Art with a Place

Thomas Stoll, Dartmouth College - CCC

In the very near future, it is conceivable that huge segments of the world's population have access to smartphone technology. While this will open many avenues for software to entertain, inform, and connect, it presents an unexplored territory for artists. As an artistic platform, the smartphone has yet to come into its own as a medium in its own right. The potent combination of location, media playback, and other capabilities means that there is now the possibility to map sounds to locations in space, sounds that can then be discovered by all participants who download an app. The limits to what can be presented to the listener are limited currently by memory limits and network bandwidth, with dramatic improvements to infrastructure sure to eventually catch up.

This presentation is an attempt to present ideas for how an artistic practice might evolve to more completely embrace the unique challenges of this technology. The author is a software developer, sound artist, and system designer who has built or collaborated on several soundscape apps, and insights from software design as well as the practicalities of designing a platform for mobile soundscapes will be discussed. In an attempt to draw together the more artistic issues that arise beyond the mere technical challenges, one might observe or reflect critically on the process of putting together locative art. The only way to know that a locative piece works is to walk it many times. Of course, the composer/creator will have walked the piece many times even before it makes its way onto the GPS-equipped devices.

Many view the culture of personal digital device ownership and use to be an isolating one, and the image of the lone commuter with earbuds literally drowning out the sounds of the city is a commonplace sight. However, the author presents a more positive view of the potential for mobile media art that seeks to transcend the technology and deliver an experience only possible through creative use. Reflecting on the role of memory, sound, and place: when technology allows the freedom to explore with our ears as easily as with our eyes, what sort of new experiences are emerging?

Thomas Stoll currently works as a post-doctoral research fellow and technical director of Bregman Digital Music Studio at Dartmouth College. As a programmer, he works on music information retrieval, cinematic information retrieval, digital music composition, and mobile software. As a composer, his recent work includes diverse interests: algorithmic composition, corpus-based systems, soundscapes, genetic algorithms, and interaction.





Intersubjectivity of Touch: Media-Assisted Sculptures as Locations for Tacit Knowledge

Laurel Terlesky - CCC

Media devices act as our communication intermediaries. The tacit knowledge we recognize through body language is difficult to reproduce in screen or sound. What is lost when the body is absent? On the flip side, what do we know by way of tactile encounters? How does cutaneous contact expose, transmit or help gather information?

My creative practice explores touch to reveal the language of the body's vulnerable experience.

In creating digitally assisted objects, I have sought to engage in a dialogue with research participants and materials to consider methods that assist intimate communication guided by touch.

The following project report examines my process through three lenses: first, why touching matters and why matter can emotionally touch us; second, what breaks, blockages and disconnects occur due to our digital communication devices; and thirdly, how a media-assisted sculpture can communicate tacit knowledge.

There is a spectrum of knowledge via intermodal sensation known only to the body that cannot be reproduced by technology. Therefore, art objects connected with media tools, such as sound and screen, can help to evoke tacit recognition known by the body.

Laurel Terlesky is a Canadian artist and educator with an interdisciplinary approach to practice-led research. She holds a Bachelor of Fine Arts Degree from the University of Victoria (1999), and will complete her MFA degree with Transart Institute (New York / Berlin), accredited by Plymouth University, in the summer of 2014. Her works have been experienced across North America, on screen (television, large-scale projection, and the internet) and through exhibitions. In 2008, she was awarded a stipend for a five week residency in Barcelona, Spain.



Inimprovisation, Imagination, and Sacredness

Shawn Van Sluys - CCC

How do we save ourselves from what Canadian poet-philosopher, Jan Zwicky, calls the "losability of the world"?

Defining sacredness as a primordial oneness with the world, this lecture situates musical improvisation as an imaginative and creative act that expands our capacity to think and listen deeply and beautifully, as Robert Bringhurst says. Building on my past writing about sacredness and the imagination, I will draw on examples from improvisational music, poetry, and philosophy to explore how we find meaning in a world that has be-



come increasingly desacralized. Deep Listening is the pursuit of lines of thought that distinguish the sacred from the rational—lines drawn through contemplation. Poetic attention to the world is a quest to reveal the world.

But then we lose the world. We desacralize our existence. We allow the contemporary over-emphasis on rationalism to diminish the sacred, propelling us on a trajectory of destruction and violence (careless resource extraction, ecological destruction), selfishness (economic individualism, property above people, hyper-consumerism, human exceptionalism), and ethical failures of governance (state and corporate abuses of power). We lose our primordial oneness with the world, detaching our selves from the whole of existence. The demise of the sacred is the ruin of the imagination, the decline of culture, and the loss of the world. A culture that no longer knows its origins--where its imagination began--is in a state of decay.

The presentation takes the form of a poetic, philosophical exposition on deep listening, improvisation, the imagination, and sacredness.

Shawn Van Sluys is the Executive Director of Musagetes, an international philanthropic foundation that works to make the arts more central and meaningful in peoples' lives, their communities, and societies. Prior to joining Musagetes as its first Executive Director in January 2009, Shawn was the first Executive Director of the Canadian Art Museum Directors' Organization, a national arts-service organization that represents 85 museum directors. Shawn studied art history and critical theory at the University of Lethbridge before taking his first position as the Public Relations Manager at the Southern Alberta Art Gallery. He is the Vice-President of the Guleph Jazz Festival and the Vice-President of the Ammirato Culture House in Lecce, Italy. As a representative on the Executive Team of the International Institute for Critical Studies in Improvisation (IICSI), he leads the Improvisation as Practice-Based Research working group. He researches, writes, and lectures on the relationship between art and the imagination; on the transformative role of the arts in society; on sacredness; and on the contemplative, poetic, and lyrical frames of the arts.



Deep Listening, Touching Sound

Dr. Eleanor Stublely, Director of Graduate Studies, Schulich School of Music, McGill University
CCC

Music, sculpture. Time and space. Sound and clay. Perhaps unusual pairings. Yet as a conductor they are a natural extension of my own efforts to understand the power of my musical hands. This work has always been bound by the conventional schism between the embodied experience of music in performance and the words used to describe this experience in scholarship. At the root of this schism is the elusive presence of music as sound, its very intangibility as the art of time. Yet the French word for “present” – *main-tenant* – articulates a hand that holds. I consequently asked sculptor Joël Prévost to sculpt my conducting hands while in motion. His clay renders visible the unseen and ephemeral tactility of sound embodied in the gestures of my hands, and in so doing, enables us to look again and discover what is typically hidden to the eye. In performance our echœs reverberate in the silence between us, creating a tactile sense of time and place. I am now able to ask new questions: How are we touched as we listen? What do these our hands touch and what are they touched by? How do they connect in our embodied practice through the emptiness of space? With these questions I develop a multi-sensory account of the deep listening at the heart of performance through a concept of sound that embraces both echo and silence. The presentation will unfold around video sequences that use the medium of film to revitalize the body in musical discourse.



A Diamond Jubilee Medal recipient, **Eleanor Stublely**'s artistry as a conductor has touched diverse audiences throughout Canada, the United States, and Europe. A scholar of equal renown, Dr. Stublely's writings on performance, Canadian music, and aesthetics emphasize issues of place, time, and body. She uses her interests as an artist and the memory of her hands as moving and transformative to shape the style, content, and language of her work. She has participated in projects sponsored by the Canadian Music Centre, BBC, and the CBC. Of particular note is her work as musical director of CBC-TV's acclaimed performance-documentary *The Pines of Emily Carr* (Don Winkler, 2005). Currently, she is artistic director of a professional Montreal ensemble, Chora Carmina, and the Yellow Door Choir. She founded Chora Carmina in 2006 to explore music's relationships with other art forms (dance, painting, etc.). Their first multimedia projection *Living Gestures* (2006, 2009) led to a Finnish collaboration (2011) with Flikkalten Göör, dancer Kirsi Heimonen, and a commission by Anneli Arho.

Friday Workshops



Exploring Musical Patterns in Nature

Data Garden: Nadia Botello, Sam Cusumano (engineering), Jøe Patitucci (sound design)
Studio 2, 3:30 PM

The musical composition in *Exploring Musical Patterns in Nature* is generated by the electronic impulses produced by a single plant. This data, interpreted by humans with the help of computers, is employed to organize sound into beauty perceivable by the human ear. While the means of producing this beauty can be described in technical terms, the natural creative force generating this experience is less apparent. Data Garden invites visitors to experience *Exploring Musical Patterns in Nature* while examining their own views on the source of its creation.

Guests will be encouraged to accompany one plant fitted with specialized electronic sensors. The physiology of this live specimen will be converted into data by a computer. That data will then be translated into commands used to produce audio compositions in real time. The very presence of participants will affect this performance, resulting in new compositions from moment to moment. Biofeedback sonification and Deep Listening are complimentary frameworks for dually exploring sonic meditation, attention and awareness, community building, new listening technologies, and more.

Data Garden is a journal, record label and events producer encouraging the discovery of electronic music through the windows of history, science and community. We research the heritage of primitive electronic art and explore the synthesis of biological and digital technologies as a channel of human expression. Data Garden creates a forum where new connections are made.



Sound Bath

Katie Down - Studio 2, 4:30 PM

Sound Baths are sound immersion experiences focusing on the practice of deep listening - paying attention to external sounds and reflecting what is happening internally, listening and hearing not only with our ears, but all the senses. The listening experience is a proactive one by all who participate, focusing on the aspects and intricacies of deep listening. Our sound bath will entail a brief description of what therapeutic drone is, what the sound bath will entail from breathwork, to laying intention, to deep listening with drone instruments, and finally singing with open seed syllables with the support of the Indian shruti box heighten energies and commune through collective sound-making. Participants are encouraged to bring yoga mats or blankets to lie down. The sound bath will be 60 minutes from start to finish with time allotted for verbal processing afterwards.

Katie Down is a board-certified, licensed music psychotherapist with a private practice based in New York focusing on mindfulness, meditation, and music. Her private practice, Mindful Music Psychotherapy, conducts sound baths twice monthly in New York at Sound Health Studio and Force and Flow Bodywork. She teaches workshops internationally with NGOs in improvisation, deep listening, urban sound-walks, and Walter Thompson's Sound Painting. Her sound baths are deep listening experiences, including drone instruments such as Tibetan bowls, quartz crystal bowls, gongs, bells, Indian sruti box, Biosonic tuning forks, and voice. Katie received her training from NYU in Music Psychotherapy and is certified in EMDR. She is an award-winning composer and performer working in theatre and film and is a multi-instrumentalist.





Friday Roundable



Reflecting on and Expanding DL Practices Around the Globe

Studio 2, 6:30 PM

During the first half hour, four artists, scholars and teachers will share their insights into creating and sustaining Deep Listening networks and/or artistic collaborations. We will contemplate their words and let them settle as input for the following Open Space meeting discussing the following - How can we expand Local/Global Opportunities for Deep Listening Practices? Moderator: Sharon Stewart.

Sharon Stewart studied piano at the Utrecht School of the Arts, Faculty of Music, and later completed a Masters in Music Pedagogy at the Royal Conservatoire, the Hague, where she focused on feminisms, improvisation and technology in a music pedagogical practice. She has a private piano practice in Arnhem, is involved with various collaborations with dancers, creating sound and electroacoustic works, and serves as Associate Editor of the Journal of Sonic Studies (www.sonicstudies.org). Sharon became certified in Deep Listening®, with Pauline Oliveros, IONE and Heloise Gold in 2011 and has had significant personal experience with Bio-Energetic work, including a two-year training, 2008-2010.

David Felton is an experimental journalist and television writer who has worked for the Los Angeles Times, Rolling Stone Magazine, various TV series and MTV. He is President of the Board of Trustees of the Deep Listening Institute.

Viv Corringham is a British vocalist, sound artist and composer, currently based in New York, who has worked internationally since the early 1980s. Her work includes installations, performances and soundwalks. She is a 2012 and 2006 McKnight Composer Fellow through American Composer Forum and has received many grants and awards. She has an MA Sonic Art from Middlesex University, London, England and is certified to teach Deep Listening by composer Pauline Oliveros.

Norman Lowrey is a mask maker/composer and former Chair of the Music Department at Drew University, Madison, NJ. He holds a Ph.D. in composition from the Eastman School of Music. He is the originator of Singing Masks, which incorporate flutes, reeds, ratchets and other sounding devices. www.norlowrey.net

Tom Bickley listens to the world always hoping to hear more and more fully. He grew up in the semitropical soundscape of Houston, sojourned in Washington, DC (studying music, theology, and information science) and came to California as a composer in residence at Mills College in 2000. Through study with Pauline Oliveros, IONE, and Heloise Gold, he earned the Certificate in Deep Listening in 1998. At his studio in Berkeley he teaches the recorder privately and at the Bay Area Center for Waldorf Teacher Training. He is the specialist for music and philosophy on the library faculty at California State University East Bay. He plays with shakuhachi player Nancy Beckman as *Gusty Winds May Exist*, with recorder player David Barnett as *Three Trapped Tigers* and co-founded and directs the Cornelius Cardew Choir. He lives with his spouse Nancy Beckman and cat 虎 (Tora) in Berkeley. See about.me/tombickley for more information.



Saturday Lectures



Spontaneity in Cognition, Creativity, and Collaboration

Eric Ameres - Studio 2, 1:30 PM

Scientists and researchers too often account for a sense of the “natural” in simulated and reactive systems, especially in the exploration and generation of music and sonification, as constrained (often machine-generated) pseudo-randomness. This can lead to a tendency to relegate natural input and nature’s influence, spontaneity, and creativity as not much more than pleasant noise. We see this in generative music systems, linguistics, and in all sorts of generative systems. Nature, creativity, and spontaneity are mechanically transformed into little more than a blank ether that takes the shape of the container in which it is placed (or, too often, the hold through which it is squeezed).

It is exciting and fulfilling when performers (and audience) experience the presence of the real collaborative ether as a natural process. We can even see its physical manifestation in the firing of mirror neurons and in the amygdala and other subconscious areas of the brain. It is particularly exciting in listening experiences where we are free from being “led by our noses” by overt, explanatory visualizations that pre-connect the dots for us.

I propose that we need to further study the origins of that true spontaneous ether in what often goes unnoticed in our eagerness to model reality and creativity. Its influence is a transformation from something inherently more complex rather than simply noise in model-based systems. We should first take a closer look at the way these systems and models emerge and how we choose to represent them, as well as to how we can interact with them as they form (for the purposes of exploring and understanding them). Drawing on my experience with realtime algorithmic and stochastic music tools and my current research in cognitive science, I will focus my proposals, presentation, and demonstrations on the past and cutting edge use of Markov modeling, compression and simulation as methods, and music and language as fields, testbeds, and applications.

Eric Ameres is currently Senior Research Engineer and PhD student in Cognitive Science at RPI. From 1984-1990, he worked in Intelligent Computer Music Systems with Jøel Jadabe and David Zicarelli, creating the algorithmic programs RealTime and M for the Atari ST. From 1994-2007, he worked with The Duck Corporation / On2 Technologies managing and developing tools for audio and video compression, playback, and streaming now known as Google’s WebM. From 2007 until present he has been RPI’s Experimental Media and Performance Arts Center (EMPAC)’s Senior Research Engineer, developing and installing infrastructure and collaborating with artists and researchers on a wide variety of projects.



Harmonious Ambience and Chaotic Noise; Varying Conceptions of Space Sounds

Ellen Foster - Studio 2, 2:00 PM

This presentation examines the evolving influences and concepts within sound effects and music associated with space (both outer and inner) as mediated by various forms of technology. In three parts, it looks at the scientific sounding of outerspace, the popular imaginary regarding space sounds in movies and music, and the more experimental electronic music of deep listening to immediate spatial surroundings -- all of which play on themes of harmonious ambience and chaotic noise. In particular this presentation considers the realm of radio astronomy and sonification of naturally occurring phenomena within space as well as transmissions that, while human-made, are transformed and manipulated by distance. From this basis of sonification and thinking about how outerspace might sound, this paper hopes to explore the influence that such conceptual frameworks or cultural discourses have had on electronic music, a general mindset toward space, and the sounds that objects may make.

By looking critically at recordings and literature, this presentation seeks to demonstrate a divide within electronic music in its manifestation of sounds associated with space. There are various cultural imaginaries that conceptualize the sound of space in different ways, which is reflected well in different electronic musical sounds – beeps and boops and hollow drones. This paper looks at two varying styles within the up-and-coming experimental electronic music of the 50s/60s as well as onward. While one style pulls from harmonious tones and calming ambience, the other draws on more chaotic, free and discordant sounds – but are they so different in origin and intent? In this context, this work grapples with the question of whether there is such a strong divide between these two styles and how they may grow from the same mindset toward space and spatiality. Finally, it considers a correlation between sonifying the vastness of outerspace and its heavenly objects as well as deep listening practices in accordance with one's immediate surroundings – deep inner and deep outer sounds and practices.

Ellen Foster is currently pursuing an MS/PhD in the Science and Technology Studies Department at Rensselaer Polytechnic Institute and holds her BA in Physics and Astronomy from Vassar College. Her research interests include hackerspaces, Maker culture, tacit knowledge and skill-sharing practices, as well as the possibilities for local, 'situated' and embodied knowledges within civic science projects. Currently involved in exploring how appropriating E-Waste may facilitate awareness of planned obsolescence and creative reuse, she facilitates afterschool programming and workshops on this subject. Ellen is also a practicing musician interested in the educational capabilities of sound and music-making.





Saturday Workshops



Sonic Anatomy: How Complex Listening Can Be a Compositional Source for Improvisation

Anne Bourne - Studio 2, 3:00 PM

An experiential intensive to explore empathy as an improvisation technique, and sounding from the body in context: how complex listening can be a compositional source for improvisation. With a discussion of the mandala from Pauline Oliveros' score for 'Primordial/Lift,' which suggests moving between global listening and focussed listening for, in one moment, 'the sound of a nerve firing,' and then with fine-tuned perception of both internal and external fields, leads to expressing 'the sound of a nerve firing' across the room, across the infinite sound field, all the while in the context of the definite vibratory sound of the resonant frequency of changing earth. In other sonic experiences of circuits of empathy, vibrational anatomy and the corolla of the heart, participants improvise sound pieces such as the early Oliveros' Deep Listening Piece of sonar listening, 'Back to Back', and seeded by the 'Tuning Meditation,' listening to the body within, exploring memory sounds, and then echo-locating connections in the context of the sound field, create our own complex listening sound piece. With reference to my essay 'Dreaming at the Top of the World: A Memoir of Rose Mountain 1994-2009,' (Anthology of Essays on Deep Listening, 2012) we might conclude as if it were an evening on Rose Mountain, with excerpts from my transcription of Oliveros' Deep Listening Meditation from the Boulders on Rose Mountain, 2009, a listening and sounding meditation that seems to exercise memory of sound, and empathic perception through the mirror neurons of the brain. And then improvise a sound and gesture piece, 'Four Directions,' which proposes a concept of defining space, and compositional structure through spatialisation, while offering a soulful interlude. With simple parameters of structure and duration, sonic anatomy as a sound palette, and complex listening as the source for intention and gesture, the improvised composition becomes a key to expanded perception, for the creator and the listener. When sound connects hearts open and dreams arrive.

Composer **Anne Bourne** improvises parallel streams of extended cello and voice, for dance, film, experimental context, digital media, and words. Anne was a founding creator, and traveled internationally with award winning songwriters Jane Siberry, and Loreena McKennit, as an arranger and accompanist, on electronics, piano, and ultimately focusing on cello and voice. Anne has created work with Eve Egoyan, John Oswald, Fred Frith, Michæl Ondaatje, David Grubbs, Tony Conrad, Alvin Lucier, Nicholas Collins, Susie Ibarra, Peter Mettler, most recently with Omaskeko Cree artist Duane Linklater, bio acoustician Katherine Payne, composer Christopher Willes, and composer Pauline Oliveros. Anne met Oliveros in 1995 when invited by James Tenney to perform a distance concert with the Deep Listening Band at the Kitchen in NY, from Canada. From this year on Anne attended the Rose Mountain retreats in New Mexico, where she received one of the first Deep Listening Certificates and continued to meet with Oliveros in NY for further improvisational and compositional initiation. Anne performed in the original creation and the subsequent performances and recordings of Oliveros' composition Primordial/Lift. Taiga 2012. Anne is interested in each musical expression being a resolution of difference tones, between peoples, landscapes, and individual paradoxes, through listening.



Body Percussion and Improvisation

Geremia Lodi - Studio 2, 4:00 PM

This workshop invites participants to explore social interactions through the use of sound and music (interacting soundly). It is designed for everybody who wants to discover how listening through the body provides the inspiration for creative interactional music making.

Two sorts of activities will be proposed, each of which engages the body in music in a different manner: vocal improvisation and body percussion. The purpose of vocal improvisation is to accompany the participants in the open sea of improvisation, using each participant's body-response as the compass to navigate through this journey.

On the other hand, through body-percussion participants will be guided to explore rhythm through touch and through listening kinæsthetically to their bodies' movement. Body-percussion makes evident how music stems from one's body. The target is exploring rhythm through movement and experience the pleasurable groove provoked by synchronizing with others.

PROGRAM:

Presentation (5 min)

Warm-up: dancing and stretching; getting momentum (10 min)

Body percussion (20 min):

- Group inventory of body percussions moves;
- Exploration: tapping the body in different ways and feel how the body respond;
- Learning a rhythm/choreography together;

Vocal Impro: Group Composition (20 min) (see below)

Final Discussion (5 min)

Group Composition

Geremia Lodi comes from Italy, from a region close to the Alps. He studied flute at the Conservatory of Novara and received a Bachelors in Intercultural Education at the University of Bergamo (Italy). Under the supervision of the Philosopher of Music Eleanor Stubley, he received his Masters in Music Education at McGill University (Montréal) last November, concluded with a final dissertation focused on Pauline Oliveros' and Meredith Monk's different approaches to listening, investigating their unique ways of engaging the body in music. This research now inspires his workshops in music education whose purpose is to accompany the participants in the open sea of improvisation, using each participant's body-response as the compass to navigate through that journey. Apart from his studies, another relevant experience has inspired his roles as musician and educator. Under the direction of the University of Bergamo, Geremia designed and realized education courses based on citizenship for three primary schools in his hometown, employing music, theatre, creative writing and game-playing as educational tools. Geremia has 5 years of experience teaching in primary schools and in kindergartens and 7 in teaching flute. He is an improviser, composer and song writer.





Deep Listening Certificate Program



Instructor Pauline Oliveros,
In Association with Heloise Gold and IONE

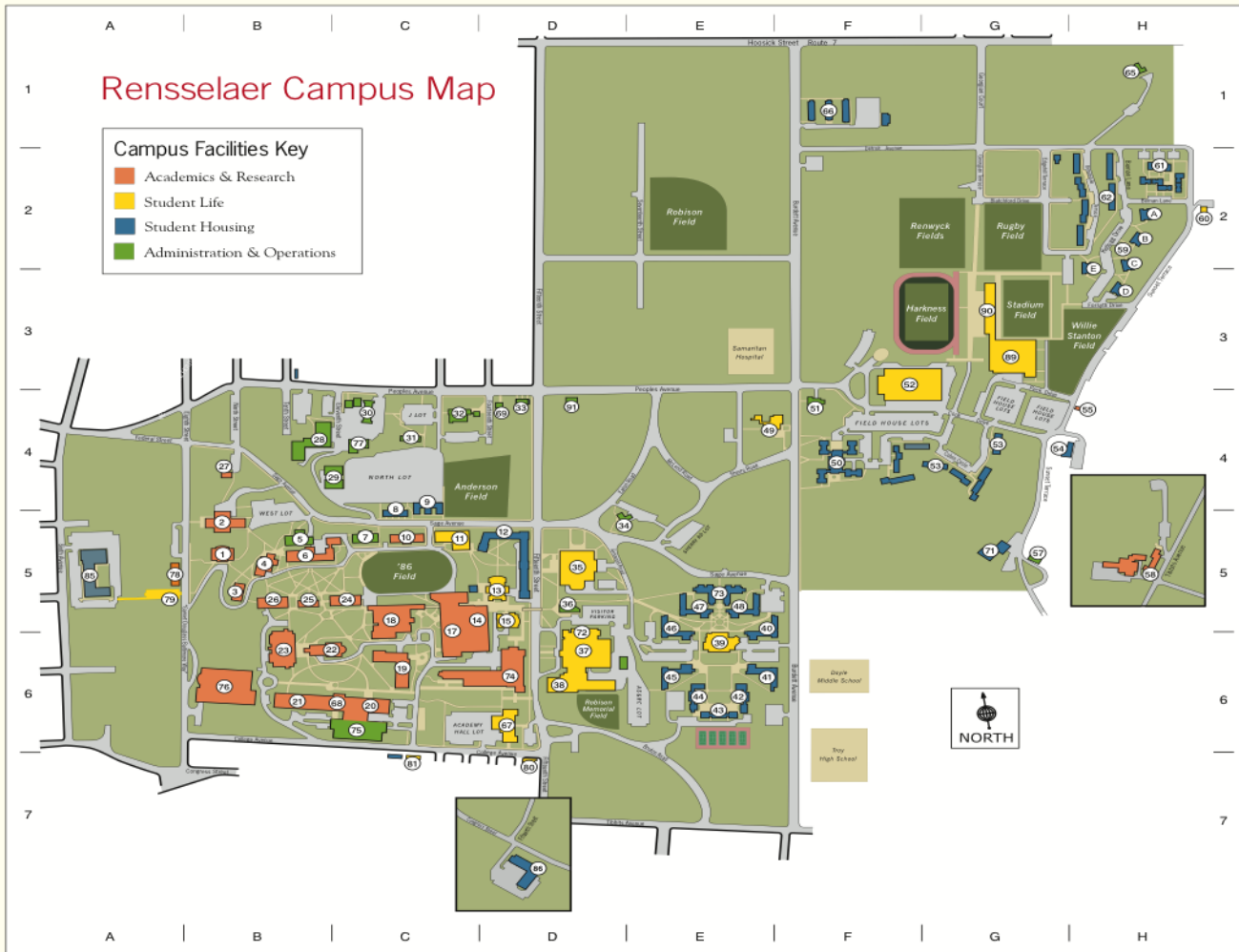
Deep Listening® is a process created by Pauline Oliveros that is informed by expanding the range of audible forms beyond ordinary sound perceptions in daily life.

The practice of Deep Listening is intended to heighten awareness of sound, silence and sounding. Pauline Oliveros engages participants in energy exercises, listening meditation, journaling on listening, improvisation and performance of Sonic Meditations and Deep Listening Pieces. Her transmission of Deep Listening Practice is informed by forty years experience and is crafted for an immersive experience.

For More Information about the Deep Listening Certificate Program, visit:
deeplisting.org/site/content/certificate-program

Deep Listening Certificate Holders

Ximena Alarcon, London, UK	Shannon Morrow, Durham NC
Laura Biagi, Siena, Italy	Michelle Nagai, Princeton NJ
Thomas Bickley, Berkeley CA	Vonn New, Hyde Park NY
Anne Bourne, Toronto ON, Canada	Kristin Norderval, New York NY
Monique Buzzarté, New York NY	Carole Rogentine, Bethesda MD
Raylene Campbell, Lethbridge AB, Canada	Margaret Anne Schedel, Sound Beach, NY
Abbie Conant, Trossingen Germany	Margrit Schenker, Zurich Switzerland
Viv Corringham, Rochester MN	Bill Stevens, Raleigh NC
Caterina De Re, Seattle WA	Sharon Stewart, Arnhem, The Netherlands
Stuart Dempster, Seattle WA	Will Swofford Cameron, Brooklyn NY
David Dove, Houston TX	Sean Taylor, Limerick, Ireland
Dr. Janet Hammock, Sackville NB, Canada	Suzanne Thorpe, Brooklyn NY
Marc Jensen, Norman OK	Phala Tracy, Minneapolis MN
Lisa Barnard Kelley, Kingston, NY	Doug Van Nort, Troy NY/Montreal Canada
Kathy Kennedy, Montreal QC Canada	Angelique Van Berlo, Campbellville ON, Canada
Elaine Lillios, Bowling Green OH	Katharina von Rütte, Basel Switzerland
Stephanie Loveless, Westmount QC Canada	Sarah Weaver, New York NY
Norman Lowrey, Morris Plains NJ	Julia White, Chatsworth ON, Canada
George Marsh, Rohnert Park, CA	Gayle Young, Grimsby ON, Canada
Dominique Mazeaud, Santa Fe NM	Jennifer Wilsey, Rohnert Park, CA
Kim McCarthy, Chicago IL	Christine Zehnder-Probst, Rätterschen Switzerland
Brigitte Meyer, St. Gallen Switzerland	



#	Building Name	Map Location	#	Building Name	Map Location	#	Building Name	Map Location
67	Academy Hall (Financial Aid, Student Life Services Center, Health Center)	6D	68	Empire State Hall	6C	60	Radio Club W2S2	2H
34	Admissions	5E	12	Engineering Center, J. Erik Jonsson	5C	53	Rensselaer Apartment Housing Project RAHP A Site (Single Students)	4G
32	Alumni House (Heffner)	4C	76	Experimental Media & Performing Arts Center (EMPAC)	6B	62	Rensselaer Apartment Housing Project RAHP B Site (Married Students)	2H
37	Alumni Sports & Recreation Center	6D	52	Field House, Houston	3F	35	Rensselaer Union	5D
26	Amos Eaton Hall	5B	23	Folsom Library	6B	10	Ricketts Building	5C
73	Barton Hall	5E	31	Graduate Education, 1516 Peoples Avenue	4D	38	Robison Swimming Pool	6D
69	Beman Park Firehouse	4D	24	Greene Building	5C	81	RPI Ambulance	7C
29	Blaw-Knox 1 & 2	4C	57	Greenhouses and Grounds Barn	5G	13	Russell Sage Dining Hall	5D
85	Blitman Residence Commons	5A	11	'87 Gymnasium	5C	6	Russell Sage Laboratory	5B
5	Boiler House, Sage Avenue	5B	31	H Building	4C	19	Science Center, Jonsson-Rowland (Hirsch Observatory)	6C
77	Boiler House, 11th Street	4C	46	Hall Hall	6E	55	Seismograph Laboratory	4H
48	Bray Hall	5E	33	J Building	4C	21	Service Building	4B
61	Bryckwyck	2H	80	Java + + Cafe, 1527 Fifteenth Street	7D	43	Sharp Hall	6E
51	2144 Burdett Avenue	4F	25	Lally Hall	5B	59	Stacwyck Apartments	2H
50	Burdett Avenue Residence Hall	4F	58	LINAC Facility (Gaertner Laboratory)	5H	59A	Rousseau Apartments	2H
3	Carnegie Building	5B	79	Louis Rubin Memorial Approach	5A	59B	Williams Apartments	2H
47	Cary Hall	5E	21	Materials Research Center (MRC)	6B	59C	Wiltzie Apartments	2H
74	Center for Biotechnology and Interdisciplinary Studies (CBIS)	6D	72	Mueller Center	6D	59D	McGiffert Apartments	2H
14	Center for Industrial Innovation, Low (CII)	5D	41	Nason Hall	6E	59E	Thompson Apartments	2H
49	Chapel and Cultural Center	4E	27	41 Ninth Street	4B	71	133 Sunset Terrace	5G
20	Cogswell Laboratory	6C	2	North Hall	5C	54	200 Sunset Terrace	4H
66	Colonie Apartments	1F	44	Nugent Hall	6E	7	Troy Building	5C
39	Commons Dining Hall	6E	75	Parking Garage (Faculty/Staff)	6C	22	Voorhees Computing Center (VCC)	6C
40	Crockett Hall	5E	65	Patron Manor	1H	4	Walker Laboratory	5B
17	Darrin Communications Center (DCC)	6C	33	2021 Peoples Avenue	4D	45	Warren Hall	6E
42	Davison Hall	6E	1	Pittsburgh Building	5B	2	West Hall	5B
9	E Complex	5C	15	Playhouse	5D	78	Winslow Building	5A
89	East Campus Athletic Village Arena (ECAV)	3G	86	Polytechnic Residence Commons	7D			
90	East Campus Athletic Village Stadium	3G	36	Public Safety	5D			
			12	Quadrangle Complex	5D			

