

Deep Listening *A Composer's Sound Practice*



Deep Listening A Composers Sound Practice

Matthew Head, Susan Wollenberg



Deep Listening A Composers Sound Practice:

Deep Listening Pauline Oliveros, 2005 Offers a guide to ways of listening and sounding providing insights and perspectives for artists students teachers meditators and anyone interested in how consciousness may be affected by profound attention to the sonic environment Deep Listening is a practice created by composer Pauline Oliveros in order to enhance her own as well as others listening skills She teaches this practice worldwide in workshops retreats and in her Deep Listening classes at Rensselaer Polytechnic Institute and Mills College Deep Listening practice is accessible to anyone with an interest in listening Undergraduates with no musical training benefit from the practices and successfully engage in creative sound projects From publisher description

Situated Listening Stephanie Loveless, Tullis Rennie, Morten Søndergaard, Freya Zinovieff, 2025-06-04 Grounded in a conviction that how we listen matters deeply in the context of ongoing social political and ecological crises Situated Listening Attending to the Unheard sets forth a collection of methodologies and creative proposals for listening advancing the framework of situated listening as both a theoretical concept and a methodological practice that investigates relationships between the listening body and the politics of place space and culture Drawing from an array of scholarship that engages sound studies broadly this 15 chapter book is written entirely collaboratively and from a multidisciplinary perspective Each section includes scores for situated listening which take the form of diagrams instructions exercises images and meditations The scores offer alternate modes of sharing the central ideas of the associated chapters inviting the reader to shift from theory into practice This book contributes to decolonial feminist anti racist and anti capitalist scholarship in the field of sound studies by centering listening as a relational practice This book brings together a roster of accomplished international contributors making it essential supplementary reading for advanced undergraduates and researchers in sound studies It will be of interest to faculty and students in the fields of Sound Studies Music Feminist Science and Technology Studies Urban Design and Sound Art

Music and the Skillful Listener Denise Von Glahn, 2013-04-09 Explores the relationship between listening and musical composition focusing on nine American women composers inspired by the sounds of the natural world

Sounds from Within: Phenomenology and Practice Paulo C. Chagas, Jiayue Cecilia Wu, 2021-05-31 This book transforms phenomenology music technology and the cultural arts from within Gathering contributions by performing artists media technology designers nomadic composers and distinguished musicological scholars it explores a rich array of concepts such as embodiment art and technology mindfulness meditation time and space in music self and emptiness as well as cultural heritage preservation It does so via close studies on music phenomenology theory works involving experimental music and technology and related cultural and historical issues This book will be of considerable interest to readers from the fields of sound studies science and technology studies phenomenology cultural studies media studies and sound art theory This book is equally relevant and insightful for musicians composers media artists sound artists technology designers and curators and arts administrators

from the performing and visual arts **Improvising Across Abilities** Thomas Ciufo, Abbey L. Dvorak, Kip Haaheim, Jennifer Hurst, Grace Shih-en Leu, Leaf Miller, Ray Mizumura-Pence, Nicola Oddy, Jesse Stewart, John Sullivan, Sherrie Tucker, Ellen Waterman, Ranita Wilks, 2024-01-22 Improvising Across Abilities Pauline Oliveros and the Adaptive Use Musical Instrument AUMI brings together scholars musicians and family members of people with disabilities to collectively recount years of personal experiences research and perspectives on the societal and community impact of inclusive musical improvisation One of the lesser known projects of composer improviser and humanitarian Pauline Oliveros 1932 2016 the AUMI was designed as a liberating and affordable alternative to the constraints of instruments created only for normative bodies thus opening a doorway for people of all ages genders abilities races and socioeconomic backgrounds to access artistic practice with others More than a book about AUMI this book is an invitation to readers to use AUMI in their own communities This book which contains wisdom from many who have been affected by their work with the instrument and the people who use it is a representation of how music and extemporized performance have touched the lives and minds of scholars and families alike Not only has AUMI provided the opportunity to grow in listening to others who may speak differently or not at all but it has been used as an avenue for a diverse set of people to build friendships with others whom they may have never otherwise even glanced at in the street By providing a space for every person who comes across AUMI to perform listen improvise and collaborate the continuing development of this instrument contributes to a world in which every person is heard welcomed and celebrated **Expanding the Horizon of Electroacoustic Music Analysis** Simon Emmerson, Leigh Landy, 2016-04-07 A state of the art overview of the analysis of electroacoustic music which includes discussions of a wide range of works

Sound Formations Rémy Bocquillon, 2022-07-04 Is it possible to work with sound in sociology rather than being about sound Can there be a sonic sociology Remy Bocquillon reflects on the process oriented character of sociology as an experimental science by including aesthetic practices of sounding and listening as constitutive for the making of sociological theory Following new materialist and speculative philosophies this study is thus a combination of sociological theory philosophical thought and aesthetic practices not understood as discrete fields of inquiry but co constituting each other It also features an audio chapter feeding back the sonic experimentations at the core of the research in new and engaging ways

The Cambridge Companion to Women Composers Matthew Head, Susan Wollenberg, 2024-05-30 Exploring a diverse distinguished repertoire and transcending the rhetoric of neglect this book transforms understanding of women composers

The Body in Sound, Music and Performance Linda O Keeffe, Isabel Nogueira, 2022-07-20 The Body in Sound Music and Performance brings together cutting edge contributions from women working on and researching contemporary sound practice This highly interdisciplinary book features a host of international contributors and places emphasis on developments beyond the western world including movements growing across Latin America Within the book the body is situated as both the site and centre for knowledge making and creative production Chapters explore how insightful theoretical analysis new

methods innovative practises and sometimes within the socio cultural conditions of racism sexism and classicism the body can rise above reshape and deconstruct understood ideas about performance practices composition and listening sensing This book will be of interest to both practitioners and researchers in the fields of sonic arts sound design music acoustics and performance Everything We Do is Music Elizabeth Alker, 2025-08-26 Revelation after revelation I love music more for reading it Guy Garvey Alker joins the dots by following myriad musical ley lines A fascinating journey into sound Mark Radcliffe Reveals so much about the hidden connections between the sounds we love A must read Sara Mohr Pietsch A panoramic exploration of the ways in which pop and rock were transformed by the pioneering visionaries of classical music The worlds of pop and rock owe a much greater debt to the classical canon than we realise A direct and fascinating lineage draws from the experimentalism of Pierre Henry to The Beatles Tomorrow Never Knows from Stockhausen to Donna Summer s I Feel Love and from Bruckner to Sonic Youth via Glenn Branca In Everything We Do is Music Elizabeth Alker shines a light on the fertile ground that exists between the borders of classical music and pop She showcases the innovators of the former and their fans and collaborators in the latter and explores how together these artists challenged the notion that such musical worlds are mutually exclusive Featuring interviews with Sir Paul McCartney Steve Reich Nils Frahm Soweto Kinch Jonny Greenwood the Blessed Madonna and more **Sampling Politics** Marianne Franklin, 2021 Music sampling has become a predominantly digitalized practice It was popularized with the rise of Rap and Hip Hop as well as ambient music scenes but it has a history stretching back to the earliest days of sound recording and experimental music making from around the world Digital tools and networks allow artists to sample music across national borders and from diverse cultural traditions with relative ease prompting questions around not only fair use copyright and freedom of expression but also cultural appropriation and copywrongs For example non commercial forms of sharing that are now commonplace on the web bring musicians and their audiences into closer contact with emerging regimes of commercial web tracking and state sponsored online surveillance Moreover when musicians actively engage in political or social causes through their music they are liable to both commercial and state forces of control Shifts back to corporate ownership and control of the global music business online and offline highlight competing claims for commercial and cultural ownership and control of sampled music from local communities music labels and artists Each case study is based on archival research close listening and musical analysis alongside conversations and public reflections from artists such as David Byrne Annirudha Das Asian Dub Foundation John Cage Brian Eno Sarah Jones Gil Scott Heron Karlheinz Stockhausen Dunya Yunis and Sonia Mehta Sampling Politics provides ways to listen and hear again how sampling practices and music making work on its own terms and in context In so doing M I Franklin corrects some errors in the public record addressing some longstanding misperceptions over the creative legal and cultural legacy of music sampling in some cases of rich and complex practices that have also been called musical borrowing cultural appropriation or theft This book considers the musicalities and musicianship at stake in each case as well as the

respective creative practices and performance cultures underscoring the ethics of attribution and collaboration when sampling artists make music

Bridge of Waves W. A. Mathieu, 2010-12-14 Music is in one sense merely a series of fleeting vibrations that arise and subside How could it be that something so insubstantial fills us and calms us and makes us weep Because says W A Mathieu music bridges mind and heart self and other and affirms our place in the world Everyone uses the bridge of music from casual listeners to devoted professionals Mathieu's delightful and trenchant prose asks you to question what music is how it works and how to understand its value in your life in the life of your community and in the evolution of the cosmos

Tele-Improvisation: Intercultural Interaction in the Online Global Music Jam Session Roger Mills, 2019-01-04 This research monograph explores the rapidly expanding field of networked music making and the ways in which musicians of different cultures improvise together online It draws on extensive research to uncover the creative and cognitive approaches that geographically dispersed musicians develop to interact in displaced tele improvisatory collaboration It presents a multimodal analysis of three tele improvisatory performances that examine how cross cultural musician's express and perceive intentionality in these interactions as well as their experiences of distributed agency and tele presence Tele Improvisation Intercultural Interaction in the Online Global Music Jam Session will provide essential reading for musician's postgraduate students researchers and educators working in the areas of telematic performance musicology music cognition intercultural communication distance collaboration and learning digital humanities Computer Supported Cooperative Work and HCI

Identity, Performance and Technology S. Broadhurst, J. Machon, 2012-10-23 This project investigates the implications of technology on identity in embodied performance opening up a forum of debate exploring the interrelationship of and between identities in performance practices and considering how identity is formed deformed blurred and celebrated within diverse approaches to technological performance practice

Women Composers and Music Technology in the United States Elizabeth Hinkle-Turner, 2006 This book is the most definitive attempt to date to discuss the achievements of women as composers of experimental and avant garde music from the 1930s to the present day Using a wealth of primary material it also explores currently relevant issues in gender and technology Drawing out the relationships between composers and their working environments and between teachers and students Elizabeth Hinkle Turner discusses the contribution of women composers to electroacoustic music The book includes a bibliography and discography covering the work of ninety composers

Sounding the Margins Pauline Oliveros, 2010 Sounding the Margins Collected Writings 1992 2009 by composer performer humanitarian and Deep Listening founder Pauline Oliveros document her activity over this period and the many recent advances that have taken place in the fields of electronic and telematic musical performance improvisation artificial intelligence and the role of women in contemporary music Featuring contributions by John Luther Adams Monique Buzzarte and Stuart Dempster

The Creative Ethnographer's Notebook Melisa Cahnmann-Taylor, Kristina Jacobsen, 2024-10-28 The Creative Ethnographer's Notebook offers emerging and trained

ethnographers exercises to spark creativity and increase the impact and beauty of ethnographic study With contributions by emerging scholars and leading creative ethnographers working in various social science fields e g anthropologists educators ethnomusicologists political scientists geographers and others this volume offers readers a variety of creative prompts that ethnographers have used in their own work and university classrooms to deepen their ethnographic and artistic practice The contributions foreground different approaches in creative practice broadening the tools of multimodal ethnography as one designs a study works with collaborators and landscapes and renders ethnographic findings through a variety of media Instructors will find dozens of creative prompts to use in a wide variety of classroom settings including early beginners to experienced ethnographers and artists In the eBook version of this book there are numerous pop up definitions to key ethnographic terms links to creative ethnographic examples possibilities for extending prompts for more advanced anthropologists and helpful tips across all phases of inquiry projects This resource can be used by instructors of anthropology and other social sciences to teach students how to experiment with creative approaches as well as how to do better public and engaged anthropology Artists and arts faculty will also benefit from using this book to inspire culturally attuned art making that engages in research as well as research based art Readers will learn how creative ethnography draws on aspects of the literary visual sonic and or performing arts Information is provided about how scholars and artists or scholarartists document culture in ways that serve more diverse public and academic audiences

Urban Soundscapes Usue Ruiz Arana, 2024-04-30 Sound and listening are intrinsically linked to how we experience and engage with places and communities This guide puts forward a new conceptual framework of embodied affectivity that emphasises listening in urban research and design and advances new ways of knowing and making The guide invites landscape architects and urban designers to become soundscape architects and offers practical advice on sound and listening applicable to each stage of a design project from reading the environment to intervening on it Urban Soundscapes foregrounds listening as an affective mediator between subjects and multispecies environments and a vehicle to think and conceptualise environmental research and design beyond prevailing visual and human centred modes The guide expands landscape architects and urban designers tools and skills to assess existing soundscapes predict how those soundscapes will be altered through their designs consider sound as a creative and active part of the design process and envisage how users might perceive and be affected by those soundscapes as they evolve in time The volume sits in the interface of research and practice and interweaves theoretical methodological and creative contributions from acoustic ecology ecoacoustics bioacoustics and sound art Each of the design stages is illustrated through project examples that demonstrate the many advantages of incorporating attentive listening and sound into Landscape Architecture and Urban Design Practice This book shows how incorporating listening and sounding as part of the design process promotes slow and subtle ways of practice adds social and ecological value through the reduction of noise pollution and by monitoring the health of habitats and enables the design of soundscapes that complement the character and

design intent of a scheme and elicit joy and wonder The book will be of interest to practitioners and academics in landscape architecture and other design and spatial fields such as urban design architecture geography and engineering who play a primary role in the composition of the soundscape Anthology of Essays on Deep Listening Monique Buzzarté, Tom Bickley, 2012 In this ground breaking work twenty three authors investigate and discuss composer Pauline Oliveros revolutionary practice of Deep Listening From an education program reaching 47 000 San Francisco school children to electronic dance music EDM events held in remote desert locations from underwater duets with whales to architectural listening the multifaceted essays in this collection provide compelling depictions of Deep Listening s ability to nurture creative work and promote societal change **Experimental Music Since 1970** Jennie Gottschalk, 2016-08-11 What is experimental music today This book offers an up to date survey of this field for anyone with an interest from seasoned practitioners to curious readers This book takes the stance that experimental music is not a limited historical event but is a proliferation of approaches to sound that reveals much about present day experience An experimental work is not identifiable by its sound alone but by the nature of the questions it poses and its openness to the sounding event Experimentation is a way of working It pushes past that which is known to discover what lies beyond it finding new knowledge forms and relationships or accepting a state of uncertainty For each of these composers and sound artists craft is developed and transformed in response to the questions they bring to their work Scientific perceptual or social phenomena become catalysts in the operation of the work These practices are not presented according to a chronology a set of techniques or social groupings Instead they are organized according to the content areas that are their subjects including resonance harmony objects shapes perception language interaction sites and histories Musical materials may be subject among other treatments to systemization observation examination magnification fragmentation translation or destabilization These restless and exploratory modes of engagement have continued to develop over recent decades expanding the scope of both musical practice and listening

This book delves into Deep Listening A Composers Sound Practice. Deep Listening A Composers Sound Practice is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Deep Listening A Composers Sound Practice, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Deep Listening A Composers Sound Practice
 - Chapter 2: Essential Elements of Deep Listening A Composers Sound Practice
 - Chapter 3: Deep Listening A Composers Sound Practice in Everyday Life
 - Chapter 4: Deep Listening A Composers Sound Practice in Specific Contexts
 - Chapter 5: Conclusion
 2. In chapter 1, the author will provide an overview of Deep Listening A Composers Sound Practice. The first chapter will explore what Deep Listening A Composers Sound Practice is, why Deep Listening A Composers Sound Practice is vital, and how to effectively learn about Deep Listening A Composers Sound Practice.
 3. In chapter 2, this book will delve into the foundational concepts of Deep Listening A Composers Sound Practice. This chapter will elucidate the essential principles that need to be understood to grasp Deep Listening A Composers Sound Practice in its entirety.
 4. In chapter 3, this book will examine the practical applications of Deep Listening A Composers Sound Practice in daily life. The third chapter will showcase real-world examples of how Deep Listening A Composers Sound Practice can be effectively utilized in everyday scenarios.
 5. In chapter 4, the author will scrutinize the relevance of Deep Listening A Composers Sound Practice in specific contexts. The fourth chapter will explore how Deep Listening A Composers Sound Practice is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, the author will draw a conclusion about Deep Listening A Composers Sound Practice. The final chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Deep Listening A Composers Sound Practice.

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Deep Listening A Composers Sound Practice Introduction

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