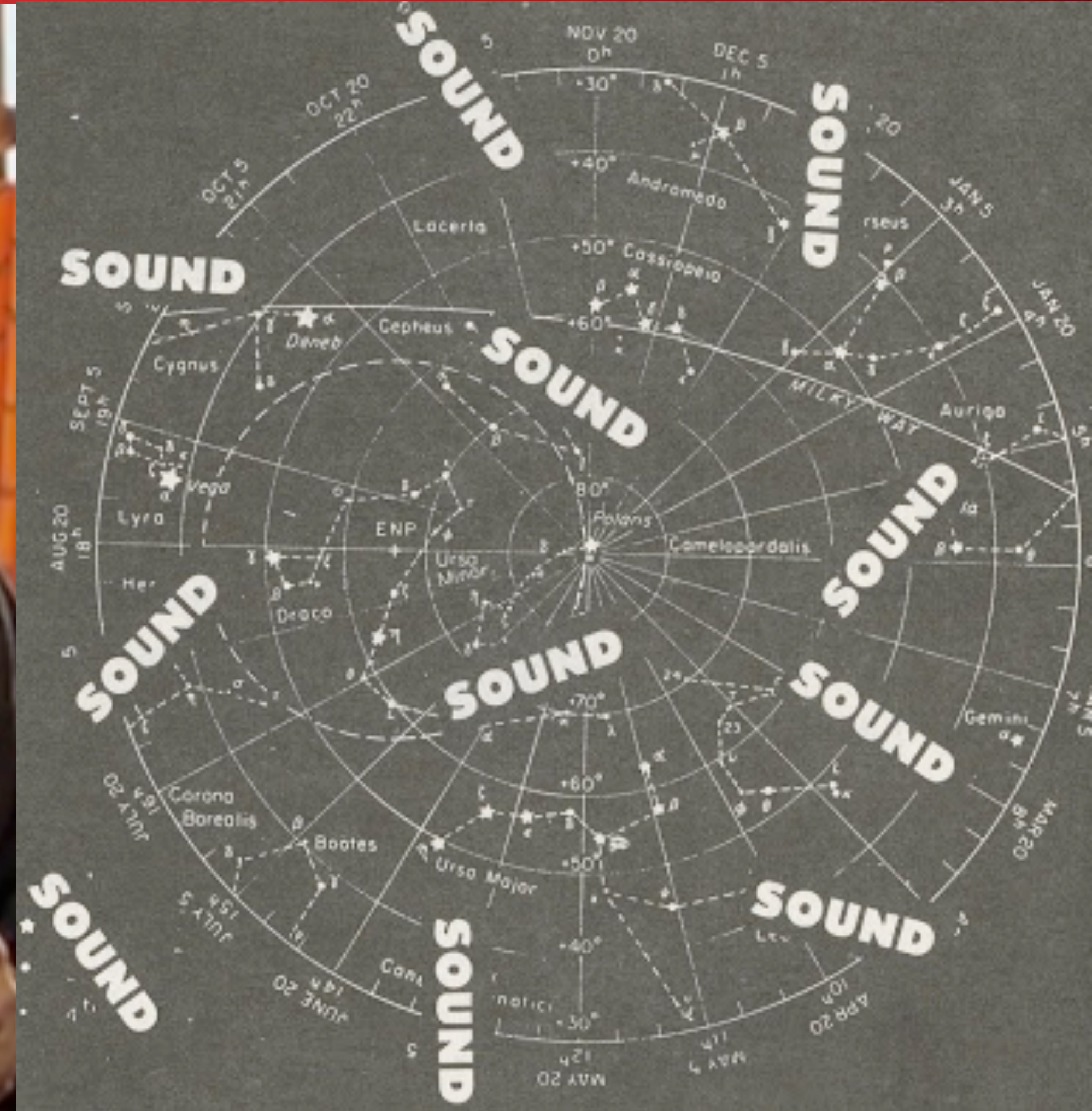
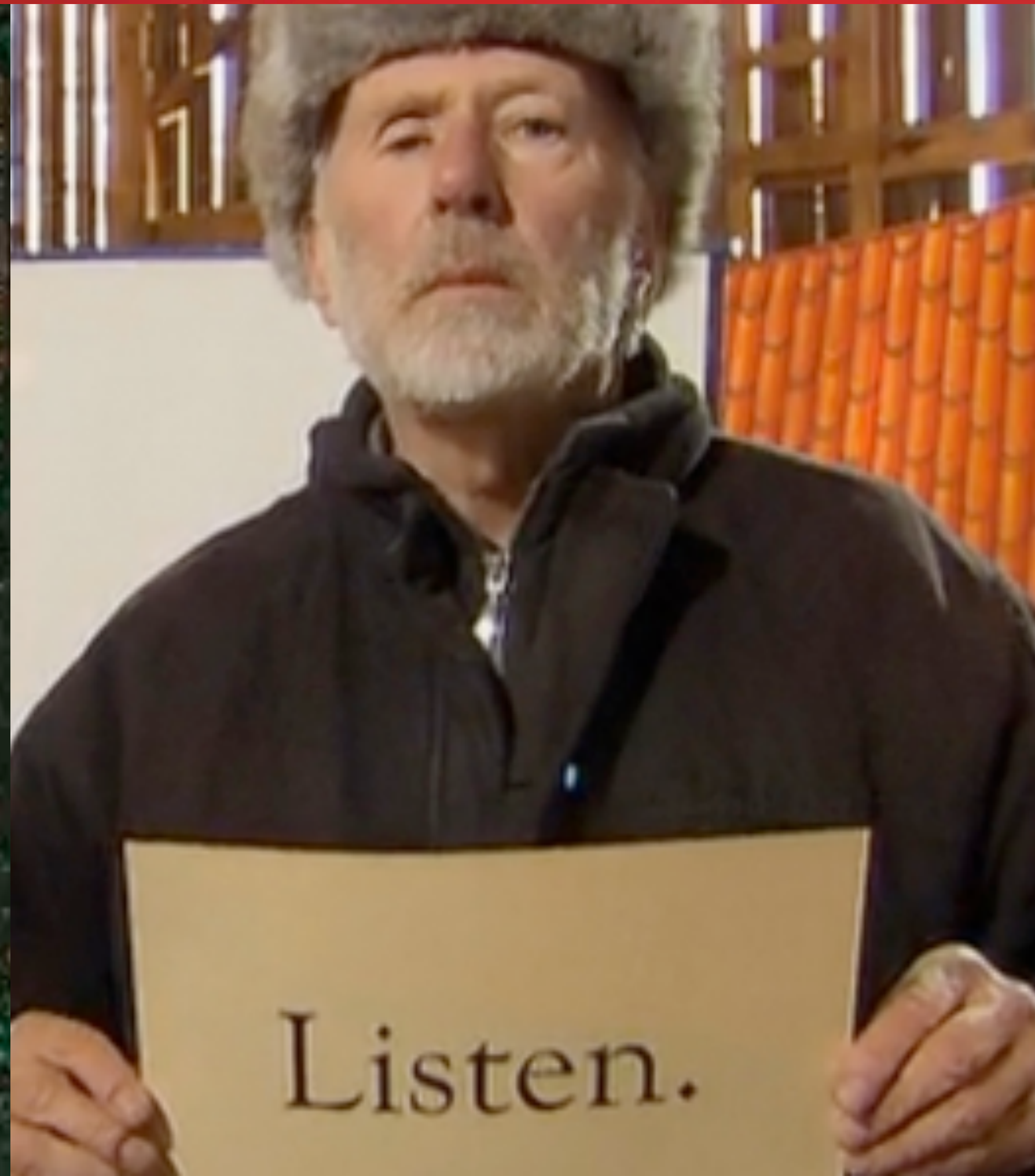
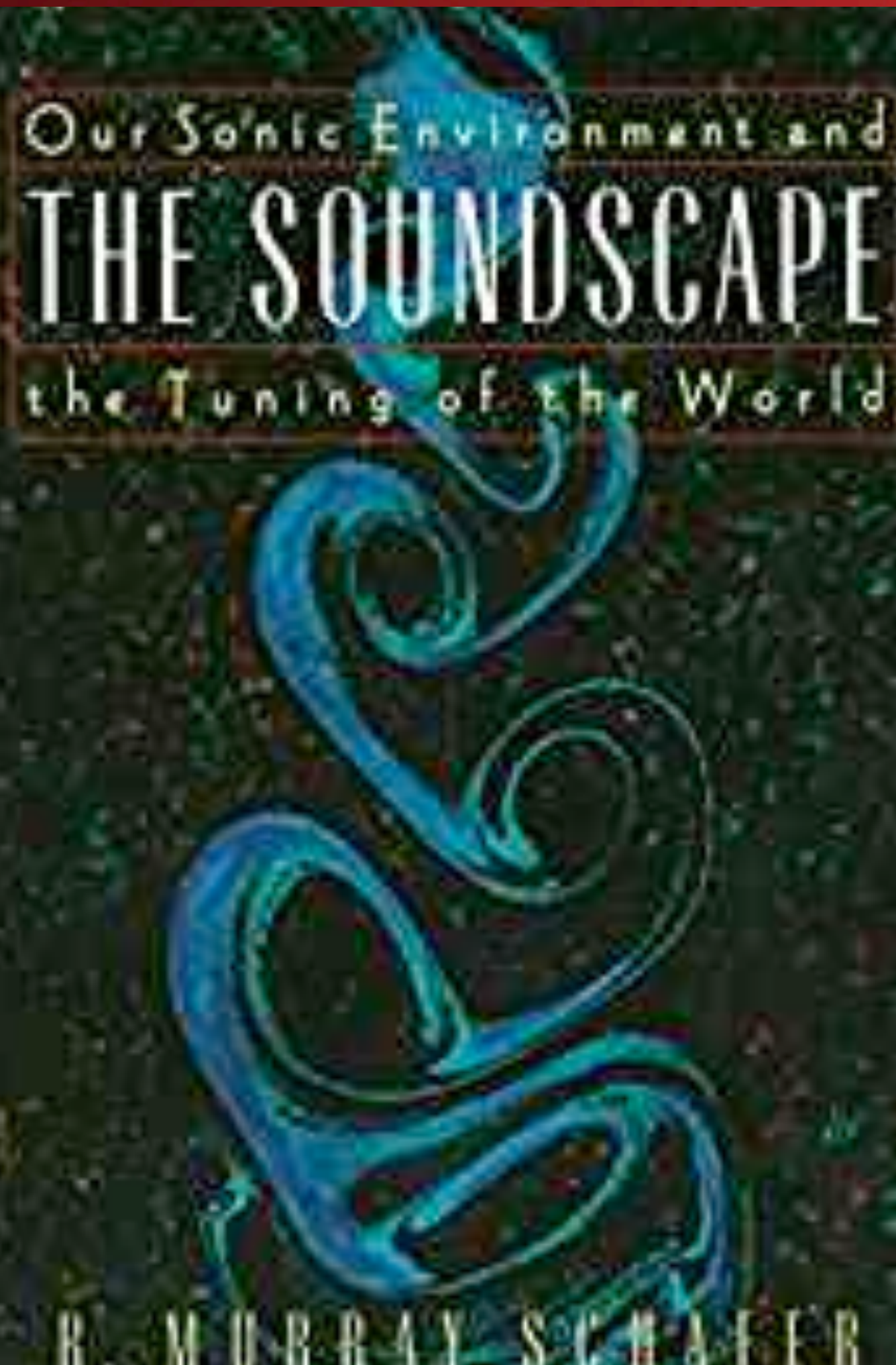


A photograph of a person sitting on a chair and playing a keyboard instrument in a room. The room has a dark floor and a wall with vertical wooden slats. A large, light-colored concrete structure is visible on the left. The entire image is overlaid with a semi-transparent red filter. The text "DEEP LISTENING" is written in large, white, bold, sans-serif capital letters across the center of the image.

DEEP LISTENING

R Murray Schafer: *The Soundscape*





Bayreuth,
Margravial Opera House:
Wagner's original idea...

Groundplan of Bayreuth Festspielhaus

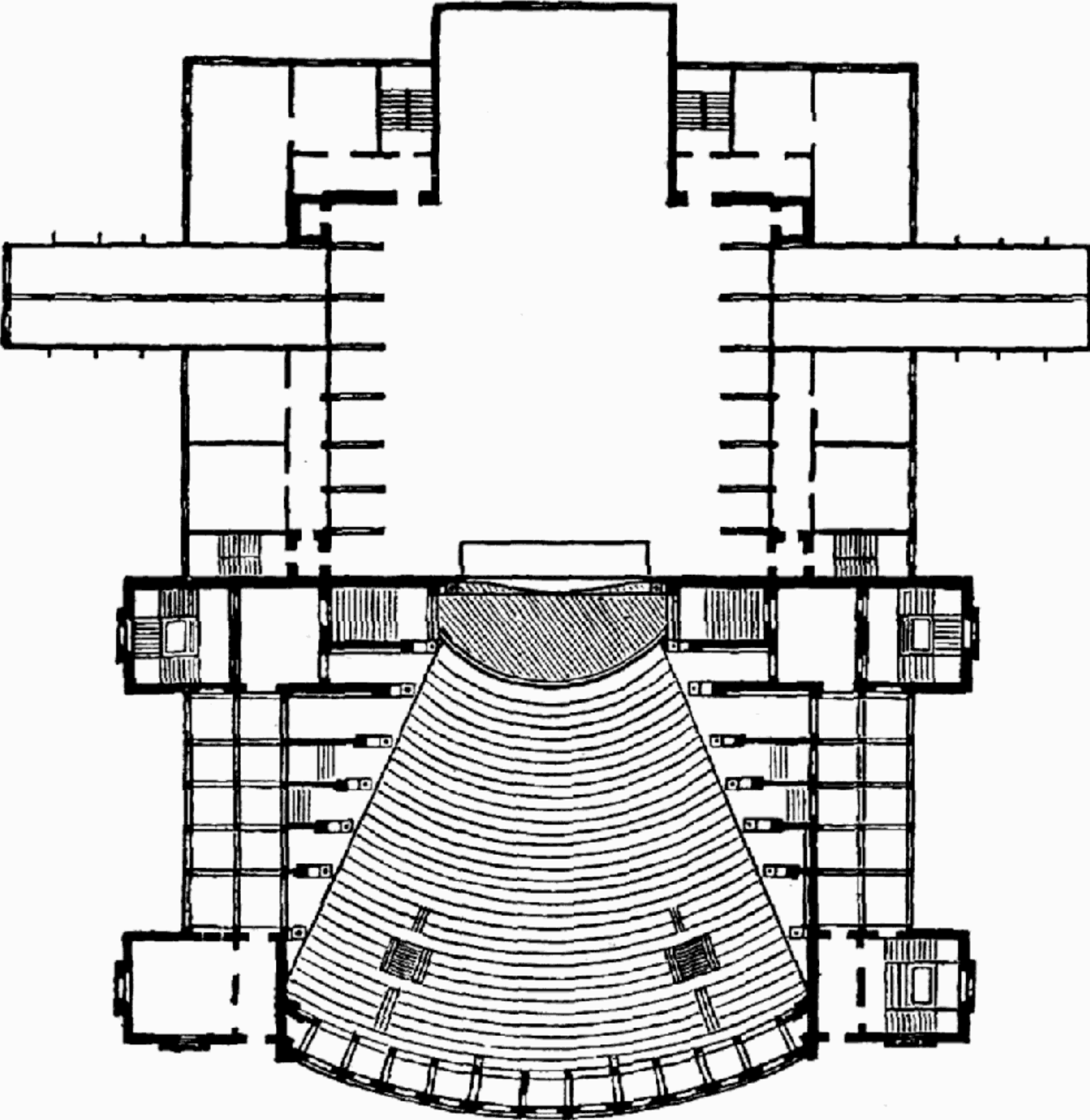
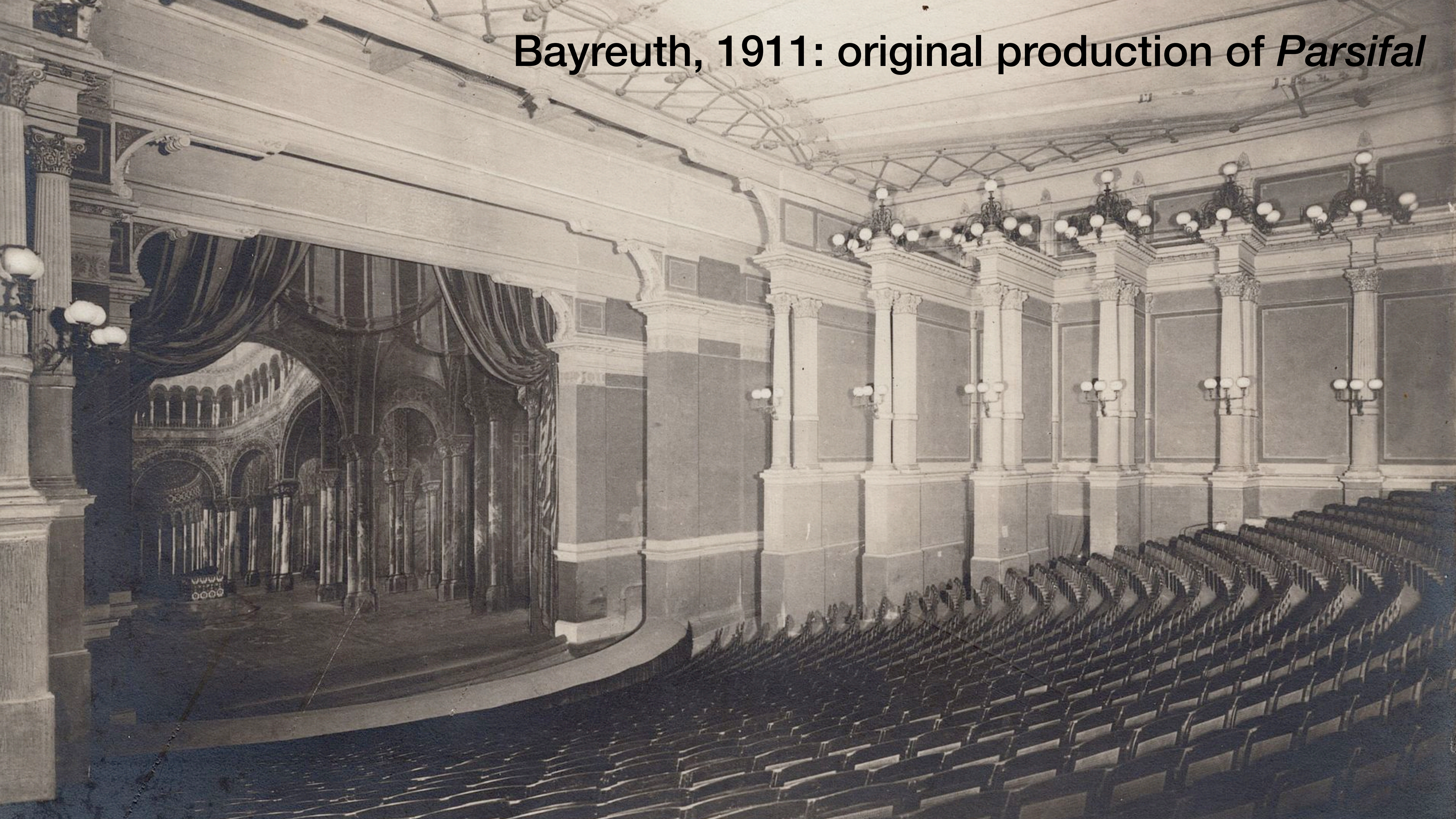
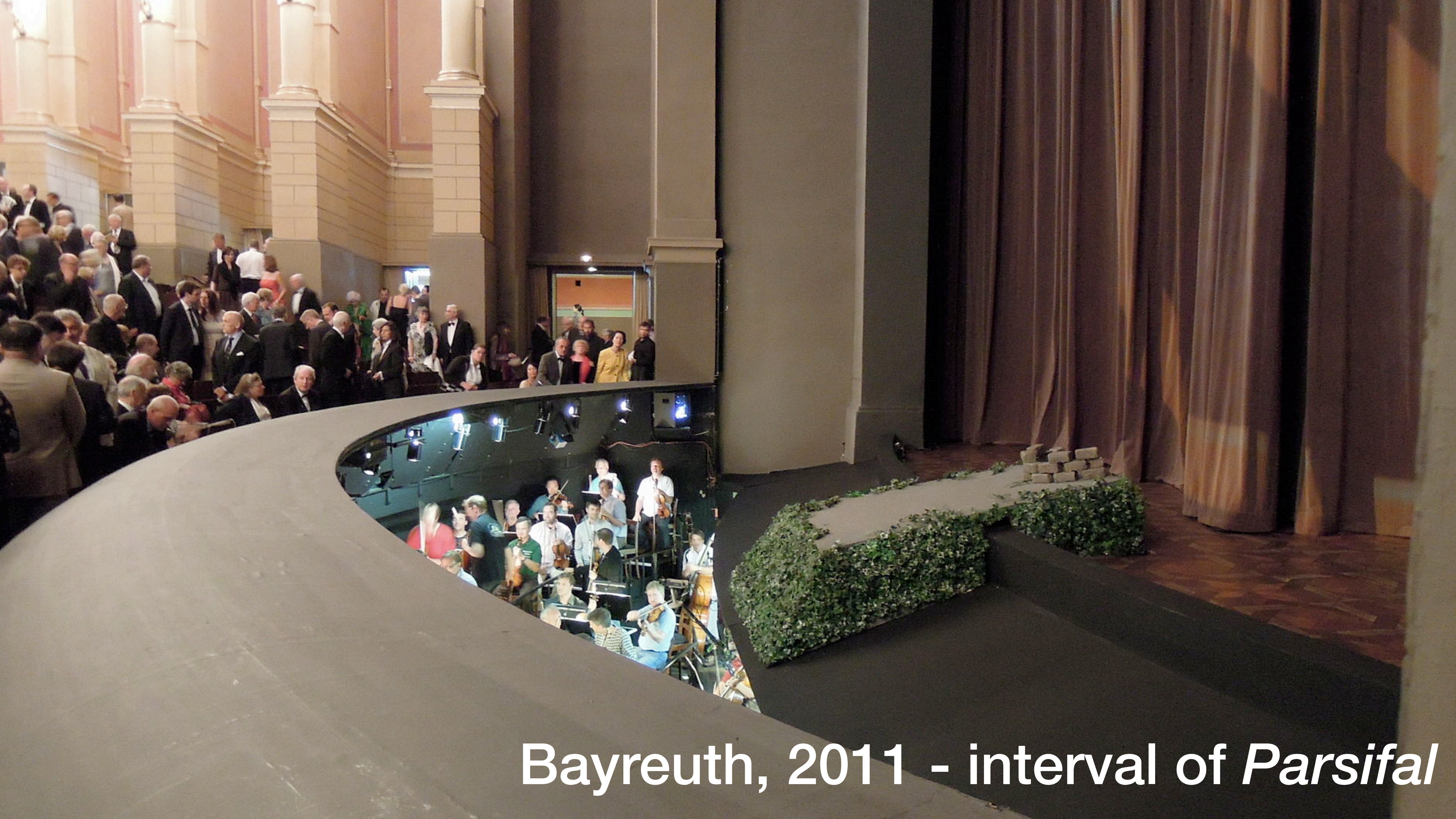


Fig. 4. Richard Wagners Bühnenfestspielhaus zu Baireuth
(Arch. Brückwald).

Bayreuth, 1911: original production of *Parsifal*





Bayreuth, 2011 - interval of *Parsifal*

VORSPIEL.

(1.) Sehr langsam.

3 FLÜTEN.

3 HÖRNER.

1 ALTHORNE.
(Englisches Horn.)

3 CLARINETTEN.
(in B.)

1 BASSCLARINETTE.
(in B.)

3 FAGOTTE.

1 CONTRAFAGOTT.

3 HÖRNER (F.)

3 TROMPETEN (F.)

(2 Tenor.)

3 POSAUNEN.
(1 Bass.)

1 BASSTUBE.

PAUKEN.

10 VIOLINEN.

BRATSCHEN.
(Altgeigen.)

VIOLONCELLI.

CONTRABÄSSE.

Sehr langsam.
sehr ausdrucksvoll.

Sehr langsam.
sehr ausdrucksvoll.

An jedem Puls nur drei erste Spieler.

Wagner: *Parsifal* prelude, opening

Andante. 1. Imp.

May 25/96
1896

Violoncello

rit. larg.

630

14. 15. 630

a piacere

85

100

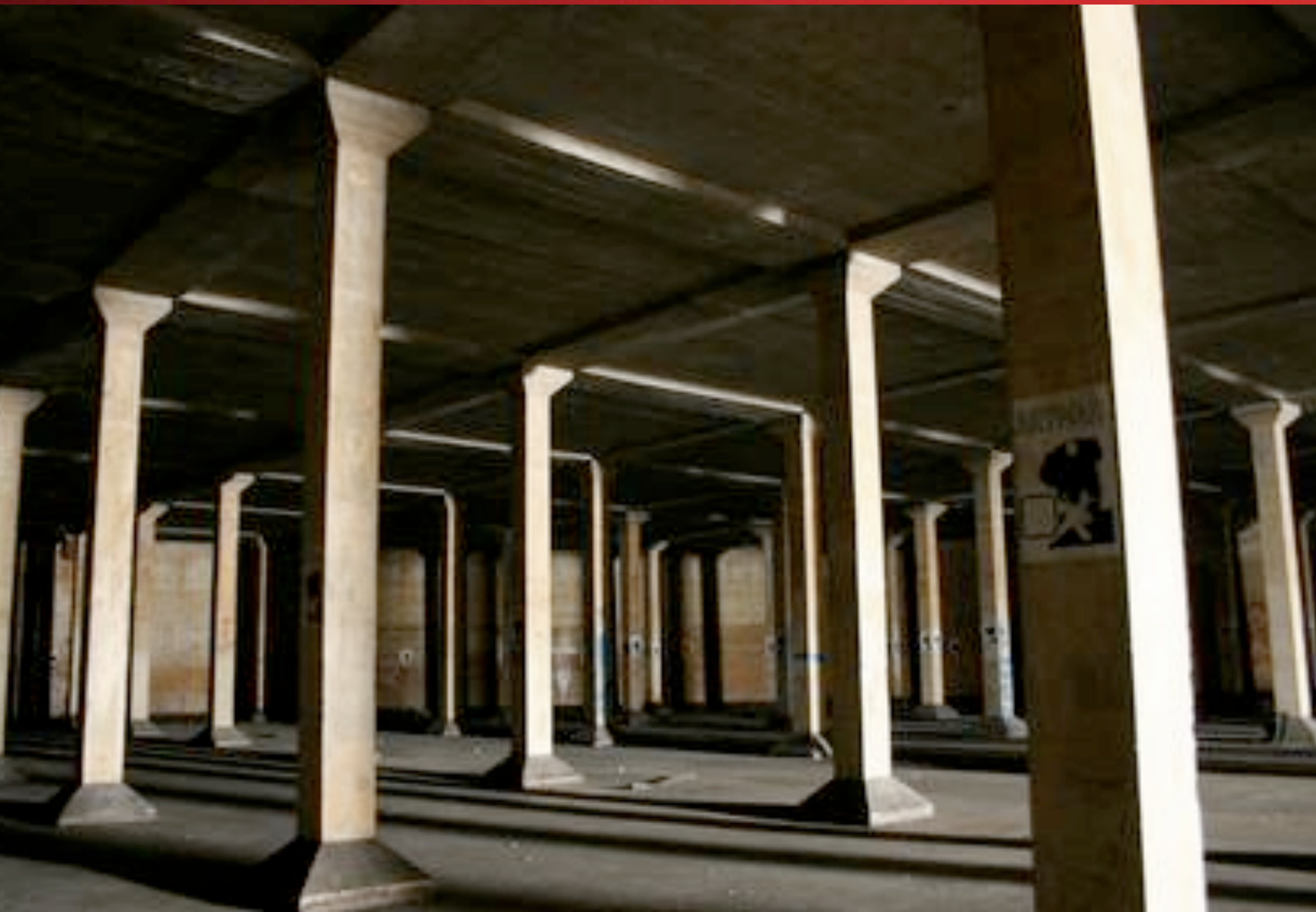
110

This block contains the main body of the handwritten musical score for Violoncello. It consists of several systems of staves. The first system includes a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. Subsequent systems continue the composition with various note values, rests, and dynamic markings. The notation is fluid and characteristic of a working draft. The bottom of the page shows the continuation of the musical lines, with some staves ending in double bar lines.

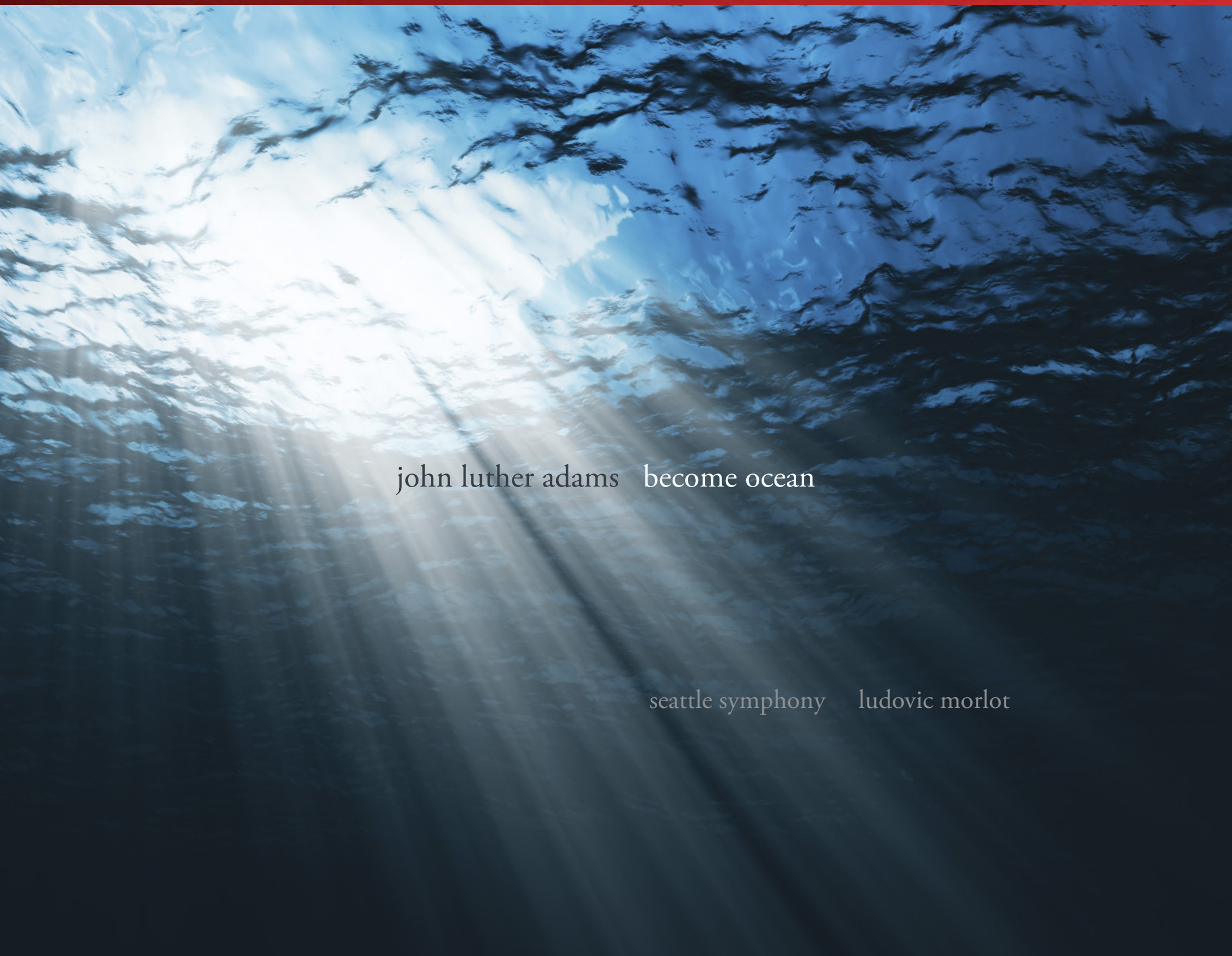
The image displays two systems of musical notation for the final page of the Adagio movement of Mahler's Symphony No. 9. The first system includes staves for 1. VI., 2. VI., Vla., and Vlc. (get.). The second system includes staves for 1. VI., 2. VI., Vla., and Vlc. The tempo is marked "Äußerst langsam." (Extremely slow). The first system features dynamic markings such as *ppp*, *pp*, and *pppp*, along with performance instructions like "sögernd" (hesitatingly), "stets ohne Dämpfer" (always without mutes), and "stets mit Dämpfer" (always with mutes). The second system includes markings like "dim.", "rit.", and "ersterbend" (fading away). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature.

Mahler, Symphony no 9, Adagio, final page

Pauline Oliveros, Stuart Dempster, Panaiotis - *Deep Listening Band*, from 1988 at Fort Worden: *Lear*



John Luther Adams: *Become Ocean*



Become Ocean

(Commissioned by the Seattle Symphony Orchestra and Music Director Ludovic Morlot through the generosity of Lynn and Brian Grant and a grant from the National Endowment for the Arts)

John Luther Adams

Time low C#

Inexorable

♩ = 60

2#

8

emphasize E# (always lead from bottom pitch)

Handwritten musical score for the first page of "Become Ocean". It features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. The score is marked with "Inexorable" and "♩ = 60". There are several handwritten annotations, including "Time low C#", "2#", "8", "emphasize E# (always lead from bottom pitch)", and "both lines". The piece is in 4/4 time and the key signature has two sharps (F# and C#). The score is divided into measures, with measure numbers 1 through 23 visible.

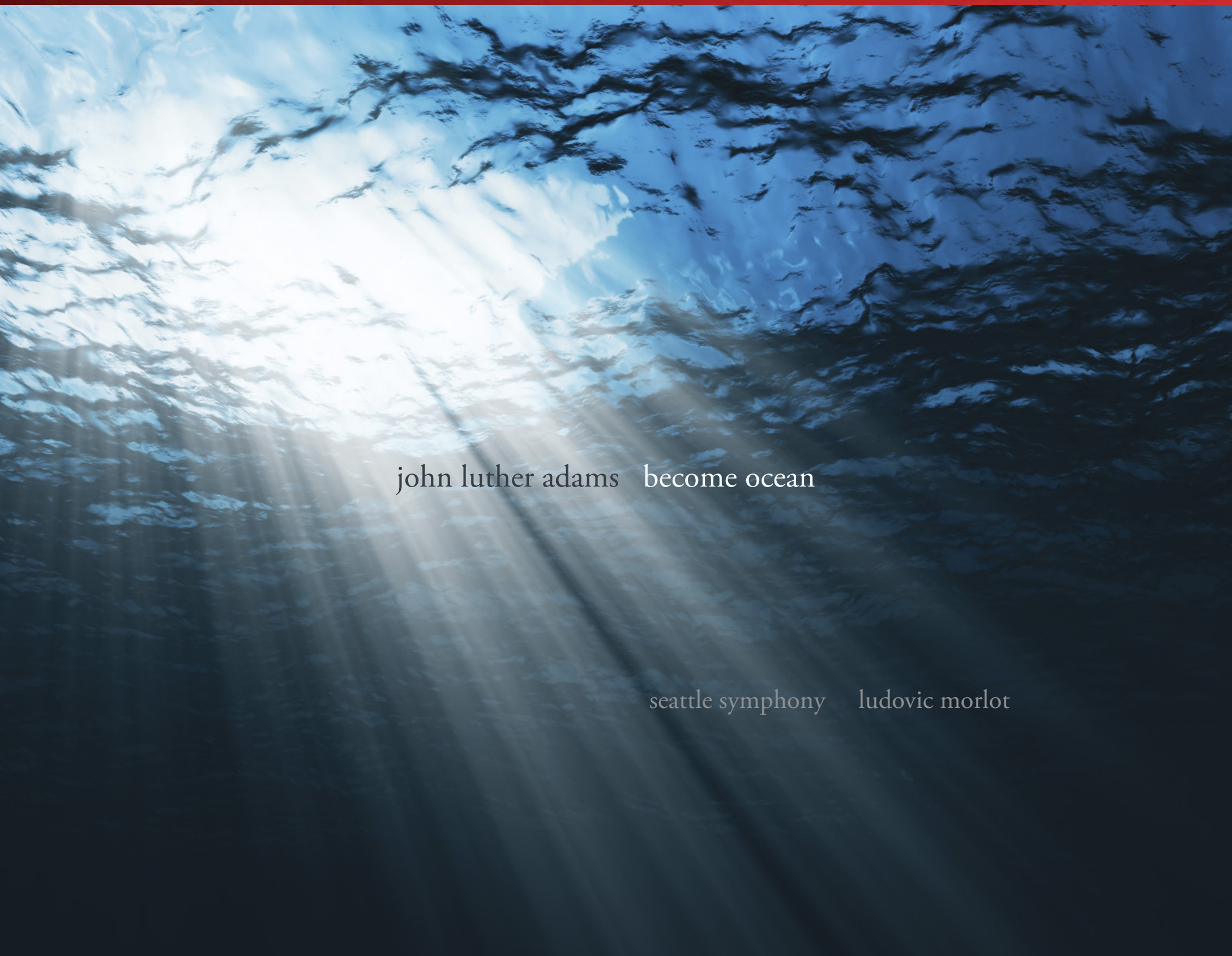
HARP 2

- 4 -

Become Ocean

Handwritten musical score for the second page of "Become Ocean", specifically for HARP 2. The score continues the complex rhythmic patterns from the first page, featuring sixteenth and thirty-second notes. It includes measure numbers 30 through 44. There are several handwritten annotations, including "4321" and "421", which likely refer to specific rhythmic figures or fingerings. The piece is in 4/4 time and the key signature has two sharps (F# and C#).

John Luther Adams: *Become Ocean*



The Flying Puzzle

In July, what's hid in a house? To observe/still cultivate stroke, various objects are hidden in the house.

11 + 12, 10,
9, 7 (d + 1),
11 + 12 + 8 +
13, 4, 1 + 2 +
3 + 5, 6 + 7,
11 + 12 + 8 +
13 + 4, 3, 1 +
2 + 5, 7 (r +
u), 11 + 2 + 9,
10, 1 + 8 +
13, 6 + 7, 11
+ 12 + 9 + 10,
1 + 8 + 13, 6
+ 7, 11 + 12 +
9 + 10, 13, 8
+ 1, 7 (d + 1),
2 + 5, 3, 4 +
1, 7 + 6, 2 + 5
+ 3, 4, 1, 7 (r
+ u), 8, 14, 1
*d(down), u
(up), 1 (left),
r (right)

The posture of being all ears, giving

1		2	
		3	
6	7		
9		11	
10			

The Goliards' songs

Have we guessed what is hidden in the house? If sight the various hard to find objects are scattered here. (What way?) (Where do words go when they're grown?) For wait and slowly sprout. In July, to the question of what

the words that sprout in warm air raised in a single

in to listening for what's inaudible.

	4	5
	8	
12	13	
	14	

The empty parts in the middle come and go successively / though they don't flee. The filling in never ends, which fails to cover them with a white sheet, even a thin voice can't do it, luckily for me. Galloping, light, innumerable pages on its back, and I entrust my response to one of these lines, and then –

cross a call of air.

exists only to visualize sterile words/ sound nonexistent/ are we hoping to get from having cultivated words this next year, the words of this year pile up in silence and is hidden in a house, I gave a response that I won't repeat.

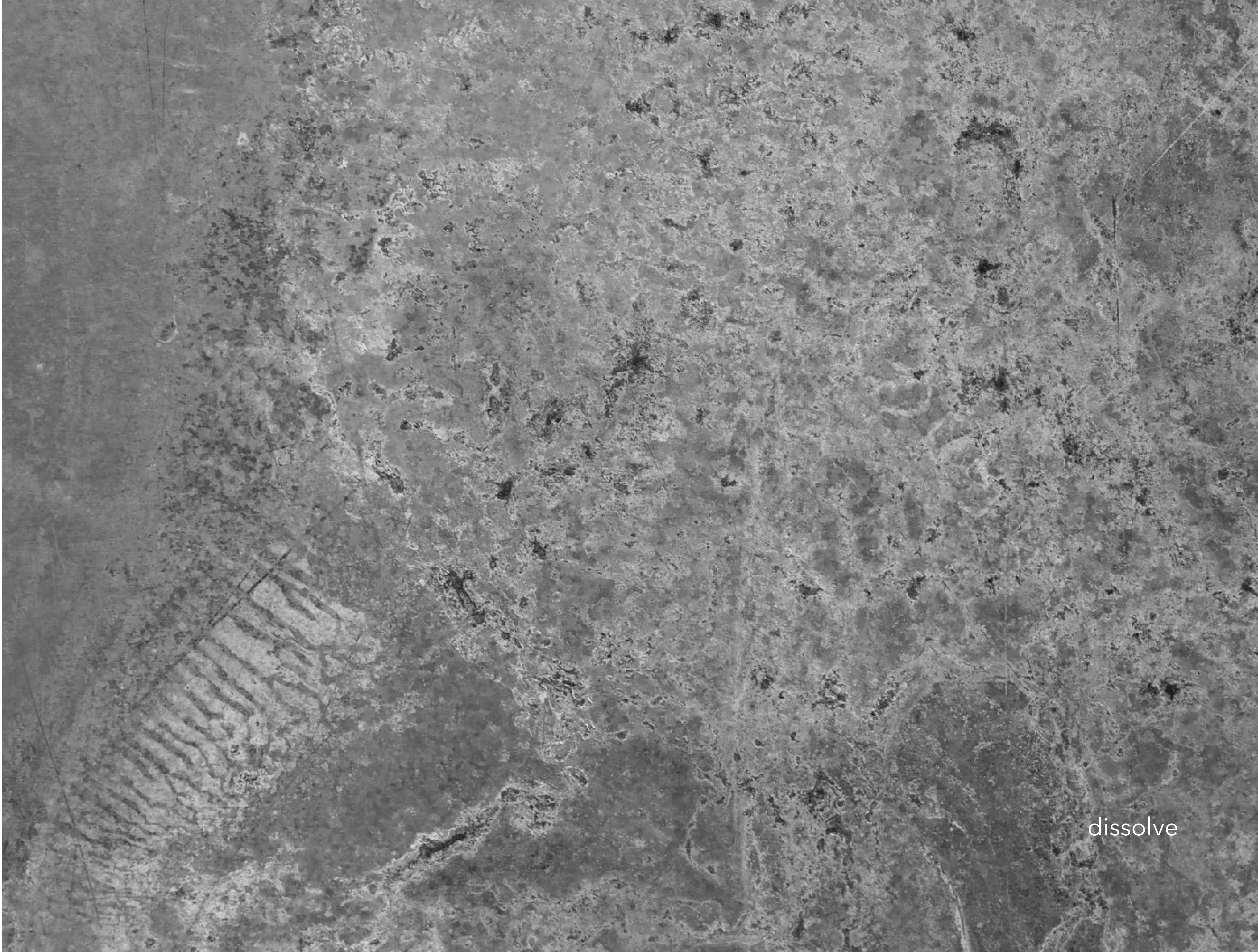


A black and white photograph showing a thick, twisted metal cable running diagonally from the bottom left towards the upper right. The cable is set against a backdrop of a dense, lush forest covering a hillside. The foliage is thick and varied, with many leaves visible. The lighting creates strong contrasts between the sunlit leaves and the deep shadows within the forest.

teleferica | italy



salts | adagios



dissolve



island | fjalsarlon



score for listening # 89

d e e p
c o n s t a n t
a s s o c i a t i o n s



design and detail
of the space
between buildings