Polyphonies of Belonging

listening-singing Aotearoa

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~ *Abstract* ~

This thesis is located across the transdisciplinary fields of performance, media arts and music. Attending to the ways a performance practice intersects and shifts amongst these fields, this research engages voice, sound, listening, collaboration and installation – along with relevant research in musicology and ethnomusicology – as a means of exploring and understanding a social and cultural soundscape of Aotearoa New Zealand.

The artworks produced for this thesis operate within an expanded field of 'post-studio' art, where *people* constitute the central artistic medium and material. The project explores performance, participatory and community-based modalities, focussing on notions of art practice as rehearsal. The exegesis discusses scholarship relating to modes of participation in both art and music. This includes critiques of participatory art/social practice by Claire Bishop, Hal Foster, Grant Kester and Miwon Kwon, as well as accounts of ethnomusicological fieldwork practices which underscore the social and cultural importance of group music making.

Scholars such as Barry Blesser and Linda-Ruth Salter, R. Murray Schafer, Pauline Oliveros, and Brandon LaBelle, aid in conceptualising and understanding the sonic world this thesis resides within. In my art practice, sound and music sing out the intricate relationships and connections between performer/s, participants, audiences, environments and places of belonging. The sung voice ushers forth silent traditions and experiences embodied in place and space. Phenomenological aspects of the voice, as discussed by Mladen Dolar, Don Ihde, Brandon LaBelle, and Jacques Derrida, questions how the process of singing might embody, relay and resonate between people and place. Additionally, resonances of people and place, voice and listening, sound and silence, are discussed via Karen Barad's diffraction methodology which entangles the researcher within the world of research. Furthermore, through engaging polyphonies of voices and soundscapes, a practice and ethics of *listening* is a vital rhythm in this research. Listening is primarily explored through the work of Pauline Oliveros and the writing of Lisbeth Lipari. Through Emmanuel Levinas's notion of ethical subjectivity, listening is understood as fundamentally entangled with the voices of others.

This study arises from my own personal identity and experience as an artist, performer, musician and choral singer who specialises in Early Sacred Music. Drawing from my personal music practice and engagement with many musical communities – and sound and performance based artworks by artists such as Janet Cardiff, Susan Philipsz, Pauline Oliveros, Sam Hamilton, Shigeyuki Kihara, Jeremy Leatinu'u and Angelica Mesiti – I present a series of sound and performance based artworks, questioning how we understand ourselves, both individually and collectively within society.

At a time of increased migration, and as the cultural fabric of countries like Aotearoa New Zealand changes, this project asks what a participatory experience of art and music can teach us about wider possibilities of listening across cultures and social boundaries. In this context, the project engages art and music as alternative languages used to embody broader socio-political issues, as well as exploring how we express ourselves in a culturally diverse place and space.

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed: _____ Date: 09/10/2019



Movements

Figure 1.

Olivia Webb and Flo Wilson. *Manawa ora* (2018). Still image of south coast near Breaker Bay, Wellington (Wellington). Live performance with four solo singers, taonga puoro, live spatialised/multi-channel sound, breathing chorus of participants and HD video 4:10. Dimensions variable. Inaugural Sustainable Development Goals Summit, Wellington, 23 April 2018. Photo by Olivia Webb.

Partbooks

If I could travel back in time, to any moment in history, you would find me at a rehearsal of a common, everyday 15th Century European vocal ensemble. Aside from being eager to actually *hear* what the language, accents and musical style would have originally sounded like (our only record today is dots on paper – notation), I am most curious about how these early musicians – my cultural ancestors – might have navigated their way through rehearsals and performances using partbooks.

Partbooks were a practical response to this time in history. Johannes Gutenberg was building Europe's first printing press (c.1439) and began churning out books and Bibles at speeds that led to one of the first technologically driven layoffs of the monks who were scribes.[1] Nevertheless, early forms of mass-produced printing were expensive and time-consuming; books were still a rarity. When it came to the production of music, and especially group music such as orchestral, choral, ensemble, and so on, partbooks were a good paper-saving compromise. Instead of printing the full score in each musician's book, individuals were instead given a book with just their part – a partbook. For instance, if you were a high voice in an ensemble, you would read from the book called 'Cantus' or perhaps 'Tenore' which would only show the music for your vocal line. Low and mid-range voices would sing from separate books named 'Altus' or 'Bassus', and so on – each different voice or instrument was printed separately in their own book.

Without being able to glimpse the other partbooks from the set, you would not know what the full piece of music sounded like until it was played or sung. Moreover, there were often no bar lines or singing instructions, and the text was not necessarily underlaid in each part. Without bar lines, which are used to denote beats and 'time signatures', musicians kept time together by individually and collectively feeling the *tactus* – the heartbeat of the music which anchors the rhythm and melody. This tactus pulse is often collectively agreed on by groups through practice. In my experience, vocal music usually implies its own tactus which responds to the human heartbeat and links to the singer's breath. The pulse can seem to settle on its own, though as a result of an entanglement between the singers and the music. *Feeling* the tactus is essential in polyphonic music where vocal parts have staggered entries and sing multiple different melodies at cross purposes, yet, ideally, reach the end together and simultaneously. I imagine partbook singing often led to inaccurate staggered endings, unusual

1. Jerry Waite, "The Unsung Heroes: A History of Print" accessed June 29, 2018 from http://sites.tech.uh.edu/digitalmedia/materials/3350/religion_and_print.html.

cadences, lost resolutions, confused chords, temporal slippages and polyrhythmic shifts. Even with a full score these results are common when learning and practicing polyphonic music; it's a process that produces a splendid mix of exasperation and joy as everyone tries hard to sing their part well, yet is not always aware where, or if, it went wrong (and sometimes getting it together is painstakingly challenging). However, there are moments throughout polyphony – cadences – which serve as meeting/resting points (of various moods) before each voice takes off on its own personal story/pathway again. In the partbook, without being able to see these cadences approaching, the singer must learn to navigate by listening; sensing and feeling their way *with* the group, not in response to the group.

The system of the partbook continues in some Western music situations today. Orchestras and smaller chamber ensembles still play from redacted scores that usually only show their own part. While conductors will have the full score, musicians playing from a partbook have an easier time (with fewer page turns required, for example). Meanwhile, choral music is now printed as a full vocal score for each musician.[2] As a vocalist who specialises in sacred polyphonic choral music, the idea of singing from a partbook today grips me with equal fascination and apprehension. On the one hand, the opportunity for error skyrockets as you cannot see what the other voices are doing, have done, or are about to do, so cannot take cues or notes across parts/from other voices. On the other hand, the partbook necessitates and encourages *listening* – an essential part of good musicianship. In my experience as an ensemble singer, as group relationships develop and improve over time and practice, and as you learn to listen and feel for the small vocal and bodily gestures of those you are working with, the sensitivity and intuition between all parts strengthen and mistakes lessen. This is utterly different from learning the entire piece and being able to sing each part. This is about fostering a space collectively as a group, where each person can voice their own part autonomously – a space where we each, as Lisbeth Lipari explains, *listen others to speech*.[3]

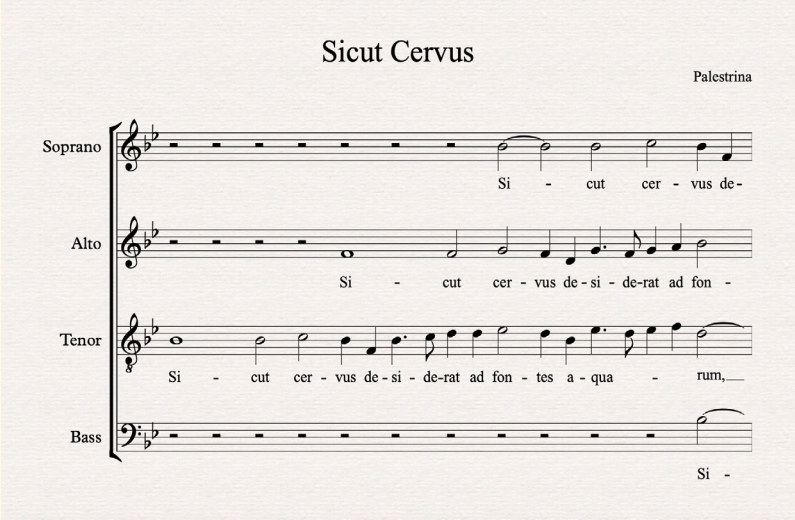

Figure ii.

Opening passage of Giovanni Pierluigi da Palestrina's polyphonic motet "Sicut Cervus" (c. 1608). Detailing both the arrangement of choral scores by pitch (highest to lowest), and how singers might cross reference entry notes between parts. Image by Olivia Webb.

2. The sung voice is not tuned like other instruments can be. Most singers learn using relative pitch, remembering intervals between notes and are able to easily 'transpose' the voice to different 'keys' i.e., pitch songs higher or lower. As most singers do not have absolute pitch (the ability to produce a particular note, e.g. A440, without the benefit of a reference tone), when singing with other voices it is helpful to be able to see how your part relates to the notes of others. For example, in Figure 2 the sopranos might rely on the tenors for their entry note. Tuned instruments can produce correct notes by reading the score and playing, for example on a guitar, the corresponding finger position.

3. Lisbeth Lipari, *Listening, Thinking, Being: Toward an Ethics of Attunement* (Pennsylvania: The Pennsylvania State University Press, 2014), 175.

My participatory music practice embodies a broader social narrative. The space created by listening is explored through art projects that engage topics of cultural difference, dissonance and diversity. The polyphony of experiences in participating/performing in an ensemble or choir are also studied as methodologies for understanding diverse socio-cultural pluralism in Aotearoa New Zealand.

Thus, the concept and format of the partbook contains helpful metaphors for this thesis and provides the structure for the written exegesis. The partbook format breathes openings into the entangled themes and ideas raised in my artworks. Moreover, the partbook structure gives attention to moments that are usually unheard in social practice projects, the *practice*, the *rehearsal*, the *making with* people, all stages preparatory to the 'final' work, yet where the art 'happens'. Teasing these multiple concepts out into separate partbooks (or voices), creates a space to consider the wider context of the research – namely, what a participatory experience of art and music can teach us about how we resonate together, as individuals within a group.

While this exegesis is listened* as a polyphonic whole, each partbook (named Belonging, Personal, and Participation) performs a certain voice or timbre (tone and theme) of my practice and articulates a different part in the entire composition of this thesis. There is no temporal nor successive order to the partbook structure. The reader of this exegesis could, after this introductory section, start with any of the three Partbooks. The problem is that one cannot read all three Partbooks simultaneously, they can only be performed/listened/experienced simultaneously in the artworks. The partbook structure also undoes a kind of organisational hierarchy in Western music scores. Full scores stack parts from top to bottom. In choral music, this is usually done by voice tessitura or pitch. 'Lower' voices at the bottom of the score, 'higher' voices at the top; for example, soprano, alto, tenor, bass. This particular style of the arrangement of pitches stems from a Western cultural understanding that pitch is low and high, down and up. This is not universal and certainly not how we experience music. For instance, we do not *hear* a bass voice *beneath* the soprano, even if pitched 'lower', rather all the voices are heard as part of the full mix.[4] Other cultures use different metaphors to describe pitch, for example: old or young by some Amazon cultures, or big or small in Indonesia.[5] In giving attention to one part, the partbook diffracts hierarchies between each voice and holds all parts in the same field.

Singing from different separate partbooks, you come face-to-face with the unknown; each part a mystery to the others until voiced. Yet over time, singers may become familiar with the way a composer writes, and may sense or intuit how the composition is shared among parts; how structures, motifs and ideas twist and echo between voices. This is never predictable and the delight of singing polyphonic music emerges from the moments of surprise where a composer subverts expectations and any sense of their compositional form, style or voice. To

4. This experience of music and sound is described by Kay Kaufmann Shelemay as a moving seascape. See: Partbook: Belonging - pages 37-38.

5. Lipari, *Listening, Thinking, Being*, 36.

some extent this plays out in this exegesis as well. The Partbooks are not isolated islands, but connected by melodic waters and oceans of sound; they are partbooks of one practice, one thesis, one composer. There is also something of a chronology to the exegesis 'score' that aims to reflect the development and learning between projects as time passed. The current arrangement in order of: Belonging – Personal – Participation, sings this development, with the exhibition artwork *Anthems of Belonging* resounding loudly toward the end of the polyphonic texture. Each partbook alone also follows a chronology of when projects were made, or processes and methodologies developed.

Each exegesis partbook ends with a short 'Coda'. A coda is a musical device; technically, an expanded cadence or phrase that usually concludes the piece by repeating earlier themes and motifs. Sometimes musicians reiterate earlier sections with variations to listen again to particular important themes. A coda passage allows listeners to 'look back' on the main ideas and take in again what has been previously sounded.

Finally, it is important to note that systems of writing music were developed (over centuries) *in response* to live performance practices. Transcribing music was a way of sharing performance/music between cities and countries, and through time. Musical scores, including vocal partbooks, denote performance. Sometimes there is room for embellishment, change and improvisation. Sometimes information is lost or mistaken in transcription.[6] Sometimes a clear or rigid pathway is laid. The Partbooks of this exegesis explore differing themes/motifs within the same larger sound, coming into cadence with each other where ideas and topics are echoed between 'parts', jumping between parts and intertwining.

The Partbooks transcribe experiences of social polyphony. Mikhail Bakhtin used the term 'polyphony' to describe the novel as a musical score:

> a single 'horizontal' message [melody] can be harmonized vertically in a number of ways, and each of these scores with its fixed pitches can be further altered by giving the notes to different instruments. The possibilities of orchestration make any segment of text almost infinitely variable.[7]

The timbre of each artwork changes from book to book, theme to theme, and contains slippages, skip beats, discords, mistranslations. The many 'cadences' between projects and Partbooks also reflect (diffract) the thesis as a whole; a sundry of experiences that have listened for the unseen (but certainly not silent) in Aotearoa's cultural soundscapes. Together, the three Partbooks *sound/sing* a mode of entangled relationships between culture,

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6. Some transcription errors have sublime musical results. Gregorio Allegri's 17th Century *Miserere Mei, Deus* is known for its soaring high 'C' in the soprano/treble solo, however this section is believed to have been mistakenly transcribed a fourth too high. Cadence Partbook: Belonging and Partbook: Participation.

7. Mikhail Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist, trans. Michael Holquist and Caryl Emerson (Austin and London: University of Texas Press, 1981), 430.

identity and belonging in Aotearoa. (Diffraction and entanglement are explained in the following chapter). To present this entanglement as partbooks is not to *un*entangle relationships or make them straightforward, but instead to stretch and create openings, silences, spaces and breaths to consider what makes the whole, whole. This thesis tells a contemporary story about what participatory experiences in art and music performance practices can teach us about polyphonic coexistence in Aotearoa.

Modes and Voices

At the turn of the century, the estimated number of international migrants worldwide was 173 million persons.[8] By 2017, this figure had increased by 49% to 258 million.[9] Movements of people inevitably change the cultural fabric of places like Aotearoa; a bi-cultural country with an increasingly diverse population.[10] Stories of increased social tensions, conflicts and divisions are regularly reported in nations with changing populations. Forced mass migration is forecast to rise as the world faces climate emergency and war. This is a generalised overview of complex global events, but to prosper, we have to learn to live together. While Aotearoa is often imagined as an isolated safe-haven, is not exempt from ideologies of fear that fuel discrimination, xenophobia, racial prejudice, and so on. Since presenting my 'confirmation of Ph.D. candidature' seminar in July 2017, local and international news media have reported severe, heinous and divisive acts; from institutionally led government policies to terror attacks and massacres.[11] On March 15, 2019, in the midst of writing this exegesis and working with families on my concluding artwork *Anthems of Belonging*, a white-supremacist gunman massacred 51 people in two Muslim Mosques in Ōtautahi (Christchurch). By no means did my seminar or early research questions foreshadow this, yet I am also *not* haunted by the question asked by so many New Zealanders: how could this happen here? I agree with Anne Salmond's response: "let's not pretend there's not a dark underbelly in New Zealand society".[12]

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8. This total figure includes forced migration (asylum seekers and refugees).

9. United Nations Department of Economic and Social Affairs – Population Division, "Population Facts: The world counted 258 million international migrants in 2017, representing 3.4 per cent of global population", December 2017 No. 2017/5, accessed July 16th, 2019, from https://www.un.org/en/development/desa/population/publications/pdf/popfacts/PopFacts_2017-5.pdf. See also: https://migrationdataportal.org/

10. In their essay 'Migrant music and cultural identity', Daniel Bendrups and Henry Johnson say: "New Zealand is a nation founded on a series of migrations, and immigration continues to be a defining factor in the contemporary New Zealand cultural landscape, or 'ethnoscape' (Appadurai, 1996). However, official discourses of New Zealand nationhood focus predominantly on the enduring modes of contact and engagement experienced and negotiated between Māori and Pākehā to the exclusion of other culturally or ethnically defined migrant groups. Consequently, while cultural diversity in New Zealand is celebrated, it is not integrated in a formal manner into the conceptualisation of the nation, and cultural diversity, or multiculturalism, remains an underexplored issue in relation to New Zealand identity". See: Daniel Bendrups, and Henry Johnson, "Migrant Music and Cultural Identity", in *Home, Land and Sea: Situating Music in Aotearoa, New Zealand*, eds. Glenda Keam and Tony Mitchell, (North Shore, N.Z.: Pearson, 2011), 73.

11. Such events that have occurred concurrent to this Ph.D. are numerous and include the Rohingya genocide in Myanmar, the American government separating migrant families and locking children in cages, the French burkini ban, the Hong Kong extradition bill, the Australian treatment of refugees on Nauru and Manus Island, and so on.

12. Anne Salmond, "Racist underbelly seethes just beneath surface", *New Zealand Herald*, March 19, 2019, accessed 20 March 2019 from https://www.nzherald.co.nz/index.cfm?objectid=12213747. *The Spinoff* also published a collation of articles by Muslims following the attacks. "Hear their words: Muslim voices on the Christchurch attacks" can be found here: https://thespinoff.co.nz/society/19-03-2019/hear-their-words-muslim-voices-on-the-christchurch-attacks/.

My motivation for this research has become more urgent as time has passed. The tactus has quickened. This thesis asks what a participatory experience of art and music can teach us about wider possibilities of listening across cultures and social boundaries, particularly in a local 'Kiwi' context. The project engages art and music as alternative languages used to embody broader socio-political issues, as well as exploring how we express ourselves in a culturally diverse place and space. This work is impelled by a statistic reported in the 2012 *Handbook of Ethnic Conflict*, where researchers from Victoria University Wellington's Centre for Applied Cross Cultural Research (CACR)[13] found that:

> the majority of New Zealand Europeans readily agree with the principle that immigrants should retain their own culture while also adopting New Zealand culture, but when asked about their willingness to accommodate cultural maintenance in a broader sense, the responses shift markedly. Only 10% agree that New Zealanders should transform aspects of their culture in order to integrate immigrant cultures. Achieving integration is not a simple process, and research again suggests that there is a substantial gap between lofty principles and accommodating practices. In addition to the gap between principles and practices, managing potentially competing pressures of biculturalism and multiculturalism presents a major challenge.[14]

If only 10% of New Zealand Europeans are willing to transform or change part of their cultural identity in order to better integrate with other New Zealanders, it is therefore imperative to carefully examine and explore the ethics of our hospitality. For philosopher Emmanuel Levinas, hospitality means, ethical (and thus political) responsibility for the 'other'.[15]

This line of inquiry began in an artwork made during my Master's thesis. *Scale* (2015) is a performance and 5-channel sound installation that acknowledges the diversity of cultures present in the congregation at St Patrick's Cathedral in Tāmaki Makaurau (Auckland). In this busy central city church, people from many different cultural groups negotiate their culture and individual musical traditions and histories through a Catholic,

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13. The CACR is dedicated researching the challenges of globalisation, migration and living in a culturally diverse country: https://www.victoria.ac.nz/cacr

14. Colleen Ward and James H. Liu, "Ethno-Cultural Conflict in Aotearoa/New Zealand: Balancing Indigenous Rights and Multicultural Responsibilities", in *Handbook of Ethnic Conflict: International Perspectives*, eds. Dan Landis and Rosita D. Albert (New York: Springer, 2012), 62. On page 61, Ward and Liu also state that National surveys also show a "hierarchy of desirable immigrants in New Zealand … settlers from Australia were viewed more positively than all other groups. … followed by preferences for British, South African, and Indian immigrants, … but new settlers from Somalia were viewed less favorably than all other groups. … 55% … believed that British immigrants were good for the country's economy and that half agreed this was the case for other Europeans, South Africans, and Chinese; however, just 30% endorsed this view of Indian immigrants and only 12% for Pacific peoples. Overall, the studies converge to demonstrate a preference for immigrants of European descent. … The findings indicated a preference for immigrants with a Christian background and revealed slightly negative perceptions of those who are Muslim". Moreover, in the recent 2019 TVNZ documentary *That's a bit racist*, a commissioned Harvard University study found that in Aotearoa, "98.4% of 'Kiwis' believe people are discriminated against because of their race. However, only 24.1% admitted they had personally discriminated due to race", raising issues of unconscious racial biases. See: "That's a bit racist", directed by Jane Andrews, Melanie Rakena and Thomas Robins, (NZ On Air Irirangi Te Motu: TVNZ, 2019), accessed July 14, 2019, from https://www.tvnz.co.nz/shows/thats-a-bit-racist/episodes/s1-e1

15. Emmanuel Levinas, *Otherwise Than Being or Beyond Essence*, trans. Alphonso Lingis (Dordrecht, The Netherlands: Kluwer Academic Publishers, 1991).

Western music framework that assimilated diversity. I studied examples of musical scales and tuning systems from four different music traditions present in the congregation: the Indian Bhairavi Rāga; the Indonesian Pelog Gamelan scale; the Chinese Qing Shang hexatonic scale; and the Korean p'yŏngjo pentatonic scale. I made recordings of myself singing these scales for the performance, which then play through the speaker, one by one, while I repeatedly sang (live) a Western C-major scale. The work also included transposing and performing a piece of Gregorian chant into each different scale system.[16] The performance challenged both performer and listener with dense clusters of sound, harmonics and tunings unfamiliar to any tradition.



Figure iii.

Olivia Webb. *Scale* (2015). 5-channel sound (four powered speakers on stands and live vocalist). Rehearsal for performance, October 2015, in test space, School of Art + Design, AUT University. Photo by Olivia Webb.

16. Cadence Partbook: Personal

The practice-led approach of this present thesis spans multiple disciplines including art, music, performance and ethnomusicology. Each partbook attends to a different key mode/idea, theoretical foundation or methodology, with echoes of key ideas playing out between Partbooks. Significant cadences are as follows:

Intra-active Participation

My art practice is entangled with my identities and experiences as an artist, performer, choral singer/musician and music teacher. Research questions are explored through these polyphonic identities, fields of practice, and engagement with diverse communities. Throughout the Partbooks, I describe my immersion within communities such as the Choir of St Mary of the Angels in Te Whanganui-a-Tara (Wellington), directed by Robert Oliver. This choir is a melting pot of musicians who are also academics, immigrants, farmers, retirees, business owners, disabled, students, political advisors, teachers, doctors, Christians, atheists, librarians, (the list goes on). My decade long participation in this choir has contributed to an arrangement of ideas that sing through this thesis; modes of social music making, practice and rehearsal, community, belonging, tradition, and cultural pluralism. The thesis is not an ethnomusicological study of this choir, but draws on lessons learned from extended practice with this group and others. For instance: how so-called 'amateur' musicians defy Western notions of 'professionalisation' and 'high performance' in music (by singing complex polyphonic choral works); how to sustain diverse community participation; how to bring people together in ways that support their differences; how to listen. Such experiences have impacted how I engage participants in my artworks, in particular, through workshops and rehearsal. Partbook: Participation echoes the long-practiced traditions of some musical communities and explores methods and ethics of art practice as rehearsal, where the process reigns and conclusions are deferred.[17] Here I will discuss the work of artists such as Sam Hamilton (NZ-Pākehā), Jeremy Leatinu'u (NZ-Sāmoan), and Samson Young (香港人 Hong Kong).

An ethics of working with people in participatory artworks is also considered. Hal Foster's influential essay *The Artist as Ethnographer* (1995) articulates a paradigm shift that departs the artist studio and engages people/communities as an artistic site for political transformation.[18] Writers such as Claire Bishop, Miwon Kwon and Grant Kester, explore social and political circumstances that contribute to this shift toward participatory art projects and what this means for art making. This includes the changing role of the artist as author, relational modes of participation, and the politics and ethics of the ethnographic preoccupation with alterity. As this thesis brings together music, art and cultural diversity in Aotearoa, I lean into contemporary ethnomusicological practices of 'fieldwork'; which acknowledges that the fieldworker cannot escape "significant participation in the

17. Russell Ferguson, *Francis Alÿs: Politics of Rehearsal* (Germany: Steidl, 2007), 79.

18. Hal Foster, "The Artist as Ethnographer?" in *The Traffic in Culture: Refiguring Art and Anthropology*, eds. George E. Marcus and Fred R. Myers, (Los Angeles: University of California Press, 1995).

total cultural performance of field research".[19] Fieldwork in this thesis embraces practice as rehearsal, workshops, singing sessions and exercises – where the 'work' happens. Furthermore, the 'socially engaged' voice of my art practice echoes forms of social music-making discussed by ethnomusicologists Thomas Turino (2008) and Allan Thomas (2004).

To acknowledge my position and participation *within* cultures listened* in this study, (what Kwon would call my "home team advantage"[20] – that is, working with communities I already belong to/participate in), I adopt Karen Barad's phenomenological methodology of diffraction. For Barad, who is a theoretical quantum physicist, diffraction entangles us *in* the world of study. Diffraction methodology enfolds the subjectivity of the researcher, and thus differs to reflection or reflexivity, in which researchers observe/study the world as if they are 'outside' of it. In this practice-led and socially engaged thesis, diffraction recognises my entanglement in this research, both as artist/researcher, and as participant within the communities. Participation is explored through Barad's term intra-action. Where interaction "assumes that there are separate individual agencies that precede their interaction ... intra-action recognises that distinct agencies do not precede, but rather emerge through, their intra-action".[21] Diffraction is explained in detail in Partbook: Belonging.

Personal Polyphonies

While my artworks utilise sound, music and voice, *listening* is the underlying tactus of this thesis; recognised as both an essential skill to group music making and essential to supporting ethical encounters with other people in my art practice. Modes of listening are explored throughout each partbook, and given special attention at the end of Partbook: Personal. Following the flow of the singing process (principally breath support and voice production), this partbook delves into personal airs of the research, and explores the many individual voices that contribute to social art projects. A preoccupation with the individual person in my participatory artworks takes seriously Kenan Malik's critique of multiculturalism (as noted in the glossary), wherein categorizing people into boxes or even diverse ethnicities reduces and limits difference, and maintains cultural stereotypes.[22] I turn to musical concepts of polyrhythm and polyphony, articulated through breathy and vocal performances, to give meaning to the various ways we intra-act and navigate our way within the world. Furthermore, the singing process I discuss entangles the listener as a subject who can give rise to the voices of others. I explore theoretical

19. Gregory F. Barz, "Confronting the Field(Note) in and out of the Field: Music, Voices, Texts, and Experiences in Dialogue", in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, eds. Gregory Barz and Timothy J. Cooley, (Oxford and New York: Oxford University Press, 2008), 206.

20. Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Massachusetts: MIT press, 2004), 135.

21. Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham and London: Duke University Press, 2007), 33.

22. Kenan Malik, "The Failure of Multiculturalism: Community Versus Society in Europe", *Foreign Affairs*, March/April 2015, accessed June 02, 2018 from https://www.foreignaffairs.com/articles/western-europe/2015-02-18/failure-multiculturalism/

and practical methodologies and models of listening through key works including Lisbeth Lipari's *Listening, Thinking, Being: Toward and Ethics of Attunement* (2014) and Pauline Oliveros's *Deep Listening: A Composer's Sound Practice* (2005) and *Sonic Meditations* (1971).

There are very few Aotearoa-based artists who use sound and the sung voice as a medium for considering cultural transformation. Polyvalences of diverse musics play through the artworks of Angelica Mesiti (Italo-Australian), and polyphonies of the voice are listened* in Janet Cardiff's sound installations (Canadian). Qualities and phenomena pertaining to the sung voice, particularly as a subject, medium and catalyst for exploring shifting personal and cultural identities, are discussed with the help of Mladen Dolar, Don Ihde, Brandon LaBelle and Jacques Derrida.

The exegesis also includes personal accounts notated during the research/fieldwork. These notes interrupt the flow of the Partbooks, like a deep breath or sigh of relief. They wander and wonder through my singing practice, recall sonorous spaces, and intone admirations.

Listening* Belonging

Sound has a long history within art practices, particularly through its use with video and performance. In recent decades, artworks where sound is the sole or primary material have been classified as 'sound art'.[23] However, as Alan Licht notes in *Sound Art* (2007), even after years of use and several major international 'sound art' exhibitions, there is no consensus on the definition or range of this discipline. What are the differences between sound art and experimental music? Between avant-garde composition and sound studies? Indeed, many artists, myself included, resist the term and categorization, and produce works that cross many 'disciplines'. Furthermore, there are many distinct disciplines where sound is considered a primary medium. Music is the obvious choice, but fields both historic and recent such as sonic arts, field recording, soundscape studies, experimental music, noise, and contemporary composition (to name a few), all contribute toward the complexity of categorising 'sound art' (or 'sound-based art'). This thesis is not concerned with rigidly defining the 'sound art' discipline further. Equally, it is important to note that this study, while musical and compositional, is a practice-led art-based project. Research is presented through performance (art and music/sound), installation (gallery and site-specific) and composition. I work with multi-channel sound in various exhibition contexts including outdoors. Engagement with various technologies is essential to the transmission and longevity of artworks, particularly in responding to real time 'live' performance.

23. Caleb Kelly, "Introduction", in *Sound*, ed. Caleb Kelly, (London and Cambridge MA: Whitechapel Gallery and MIT Press, 2011), 14-15.

This project diffracts multiple areas of research in a practice-led study of a contemporary soundscape of Aotearoa. The term 'soundscape' was made prominent in 1977 by musicologist R. Murray Schafer as a means to conceptualise and attune to the sounds of our environments.[24] In Partbook: Belonging, I consider three different terms – 'listenscape', Pauline Oliveros's 'sonosphere', and musicologist Kay Kaufman Shelemay's notion of 'seascape' – to help conceptualise Aotearoa's evolving cultural landscape. I listen for soundmarks and the sounds of musical communities. I discuss art projects, such as Susan Philipsz's *Surround Me: A Song Cycle for the City of London*, (2010-11), that make connections between physical dimensions of the sung voice and phenomenological encounters with the spaces we inhabit. I discuss how artworks might sing the silent archives of culture, tradition and identity; the sounds of spaces that belong to communities and that communities belong to.

24. R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (Rochester, Vermont: Destiny Books, 1994).

~ Glossary ~

This exegesis attempts to embody the sound, listening and ethical motivations of my art practice. This glossary outlines particular terms and ideas used as a means to prioritise sound and listening.

Sound

I favour non-visual terminology. For example, words and phrases that privilege the visual, such as: 'illuminates', 'looks like', 'sheds light on', 'insight', 'point of view' – are replaced with terms like: 'echoes', 'resonates with', 'speaks of', 'recalls', 'listen', 'sounds', 'aurality', and so on. I opt for terms that encourage us to think and imagine *sonically*; through sound, rather than sight. Words like 'timbre', 'tone', 'tune' and 'noise' sometimes replace words like 'theme' or 'idea'.

I use a selection of Western musical terms as metaphors when conceptualising artworks. Mostly, these ideas come from Early music traditions and practices; a time where music was made and played in smaller social situations (like my artworks) and was an integral part of daily social life.

Tactus

A medieval term describing the principal accent or rhythmic unit. Sometimes called pulse or beat. Anthony Newman explains:

> If we say that a piece of music is 'fast' or 'slow,' we are presuming that there is some kind of 'normal' tempo against which fast and slow tempi can be measured. This so-called normal tempo is the tactus, which, when measured on the metronome falls somewhere between 60 and 80, the average being 72. This figure corresponds to the average human heartbeat.[25]

Cadence

A melodic or harmonic motion conventionally associated with the ending of a phrase, section, movement, or composition. In music, cadences are described as perfect, imperfect, plagal and interrupted (being the four main types), as well as, semi, demi, half-close, deceptive, false, radical, medial, inverted, suspended, abrupt, avoided, broken, evaded, irregular, surprise, and so on.[26] Movements details my use of cadences throughout this exegesis.

Monophonic, Homophonic, Polyphonic

Monophonic music consists of a melody (tune) without accompanying harmony or chords. Monophony is typically played/sung by a soloist, but can also take the form of a single melody played/sung by a group. In the Early Middle Ages, the earliest Christian songs, called plainchant, were monophonic (e.g., Gregorian chant).[27] Homophonic music has one melody played/sung in harmony. All the voices (and accompaniments) move rhythmically together.[28] Polyphonic music has more than one part or voice. Each voice moves on independent melodies and has different rhythms, thus creating a rich texture of sound. This thesis engages concepts of polyphony to explore cultural pluralism.

Modes and Scales

A musical scale is any sequence of ascending or descending notes used as an organizing structure for a piece of music. Scales vary between different music traditions and cultures. For example, in Western music, most scales are diatonic major or minor and are made up of eight different notes over an octave (also known as the 12-tone equal tempered scale). In Indonesia, the pélog scale (seven-note/heptatonic) and slendro scale (five-note/pentatonic), are common gamelan tunings and both comprise microtones. Various pentatonic

25. Anthony Newman, *Bach and the Baroque: European Source Materials from the Baroque and Early Classical Periods with Special Emphasis on the Music of J.S. Bach* (New York: Pendragon Press, 1995), 23.

26. Judith Nagley, and Arnold Whittall, "cadence", in *The Oxford Companion to Music* (Oxford University Press, 2011) accessed April 01, 2019, from, https://www.oxfordreference.com

27. Michael Kennedy, "monophonic", in *The Oxford Companion to Music*, ed. Joyce Bourne, (Oxford University Press, 2012), accessed April 01, 2019, from, https://www.oxfordreference.com.

28. Ibid., "homophonic"

scales are also used widely throughout the world and across traditions, from traditional Korean music to the foundation of vocal riffs in pop-music.

The Latin root of the term 'mode' is *modus,* meaning the "way in which anything is done" including measure, rhythm, manner, style, fashion, extent, quantity and song.[29] There are many kinds of musical modes, each with a distinct character, mood, emotion or personality. Musical modes hark back to ancient Greek music practices and underscore many diverse music traditions today.

'Scale' and 'mode' are often used interchangeably, yet also conceptualised differently across music practices. Some contemporary jazz musicians understand modes to derive from certain scales, as though the scale is a framework or 'home' that modes reside in. Whereas, the modal plainchant I sing recognises the mode as a type of autonomous scale/tonality. In Indian Classical music, rāga are scale structures akin to melodic modes. While scales are organised sequentially, ascending or descending (modes can be represented this way too), modes are conceptualised as the entire *sound* or *mood* of the *relationship between* the collection of notes; the gravitational pull of a mode's 'tonal centre' is dynamic. Cadences can create stepping stones toward this tonal centre-point and resolution. In modal music, it is the *way* or steps the music takes that can determine the tonality. I am interested in how the winding pathways of modal listening can help to explore participatory and sound-based artworks; from the mood of the work at each stage to the entangled (non-linear) processes involved in making it. Throughout the exegesis I use 'mode' in a musical sense, as a term that encapsulates the 'mood', 'home', 'tone' or gravitational pull of a theme or idea.

Listening

Throughout this exegesis I use 'listen' as a transitive verb. This can read like a grammatical error but is a deliberate move toward affording listening agency in communication. Verbs can be both transitive and intransitive based on whether they require an object to express a complete thought or not. A transitive verb is one that only makes sense if it exerts its action on an object. An intransitive verb will make sense without one. Many verbs are both transitive and intransitive. Lisbeth Lipari explains that the verb 'to listen' has only an intransitive use:

> in English, many verbs are both transitive and intransitive, as in the clauses 'she speaks' (intransitive) and 'she speaks the words' (transitive). This is true of the verb 'to hear' – we can say 'she hears' or 'she hears the words.' The verb 'to listen,' however, has only an intransitive use in contemporary English. Thus, we can say 'we heard the words' but not 'we listened the words.' Similarly, we can say 'she listens' or 'she listens to the others,' but not 'she listens the others.' In French, in contrast, both écouter and *entendre* are transitive verbs that can act on an object, as in *je vous* écoute and *je t'entends*.[30]

Using 'listen' in a transitive form emphasises important ethical differences between listening and hearing, which are often used interchangeably in everyday English. For this exegesis, the ethical and etymological differences of these words ring clear through the odd grammatically incorrect moment. I have marked these moments with an *. If the strange grammar is distracting, try substituting 'listen' for 'hear', while holding onto the significant differences between these terms.

29. "modus", *Online Etymology Dictionary*, accessed April 01, 2019, from https://www.etymonline.com/word/modus

30. Lipari, *Listening, Thinking, Being*, 201. See also: Lisbeth Lipari, "Listening Others", in *On Listening*, eds. Angus Carlyle and Cathy Lane, (Axminster, Devon: Uniformbooks, 2013), 157.

Poly-, Multi-, Pluri-

The prefixes poly- (from Greek), multi- (from Latin) and pluri- (from Latin) derive from the concept 'many'. Despite their etymological equivalence, they change the meanings of words they attach to. While 'polyphonic' means many sounds or voices, 'multiphonic' is a term for extended technique on a monophonic musical instrument (which generally produces only one note at a time) in which several notes are produced at once, including wind, reed, and brass instruments, as well as the human voice. 'Multiculturalism', 'polyculturalism' and 'cultural pluralism' all differ too, as do concepts of 'multidiversity', 'polydiversity', and 'cosmo-diversity'.[31] As my research is concerned with ethical co-existence in Aotearoa New Zealand, I am critical of multiculturalism and prefer concepts of poly– and plural possibilities, just as I reference concepts of polyphony above. Kenan Malik says:

> multiculturalism has functioned as not merely a response to diversity but also a means of constraining it. And that insight reveals a paradox. Multicultural policies accept as a given that societies are diverse, yet they implicitly assume that such diversity ends at the edges of minority communities. They seek to institutionalize diversity by putting people into ethnic and cultural boxes—into a singular, homogeneous Muslim community, for example—and defining their needs and rights accordingly. Such policies, in other words, have helped create the very divisions they were meant to manage.[32]

Te Reo Māori

I acknowledge my heritage as a settler coloniser and the role my ancestors played in silencing Te Reo Māori (the Māori language), and the inter-generational harm this has and continues to create. This exegesis includes Māori and indigenous terms and where possible I give priority to Māori place names as this impacts our historic relationship with the land. For beginners/learners like myself, I include translations in-text.

Diversity of language is vital to culture. One of the gifts of living in a world filled with many distinct languages is that we can understand (though perhaps cannot articulate) that there are many ways of experiencing the world. There are many examples of words that cannot be directly translated between languages. The very *untranslatability* of words and ideas expresses the polyvalences in experience between different groups of people, new concepts and ways of understanding the world. Living in Aotearoa with three official languages (Māori, English, Sign Language) and being surrounded by many languages, is a rewarding and complex dialogic experience. For instance, in Māori 'rongo' means: to hear, feel, smell, taste, perceive, and is used for all the senses except sight. There is no English equivalent for 'rongo' but may mean something like an 'experience verb'. It is in this way that art and music, without the use of words, can be alternative languages, embodying and expressing experiences of living with others in a culturally diverse place and space.

31. Anne Salmond, *Tears of Rangi: Experiments across Worlds* (Auckland, New Zealand: Auckland University Press, 2017), 2.

32. Malik, "The Failure of Multiculturalism", 2015.

~ *Research Questions* ~

~ What can a participatory experience of art and music teach us about wider possibilities of listening across cultures and social boundaries?

~ How do concepts of polyphony resonate with and help us articulate cultural pluralism?

~ What is the nature (philosophically and experientially) of the voice outside of communicable language? How can the sung voice be the bearer of that which cannot be expressed with words?

~ How might forms of modal listening help explore participatory and sound-based artworks?

~ How can artistic methodologies avoid forms of passive reflexivity in favour of pluralist intra-action?

~ What is a practice-led ethics in participatory art practice?

~ How do modes of participation and rehearsal (which defer outcomes and where the purpose *is* the process and journey) resonate through art practice and create openings for ethical listening?

PARTBOOK

Belonging



Figure 1.

Olivia Webb. *Lapides Vivi* (2016). Singing Session #3, August 2016. 4-channel sound installation, 9 min continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Noel Meek.

Warm-up

One fundamental tone that pulses through the polyphony of cultures in Aotearoa is a relationship with the physical place, whenua, we call home. Studies into the national self-image of New Zealanders repeatedly demonstrate that 'New Zealand'/'Kiwi' identity is inextricably linked to the land.[1] New Zealanders are proud of the country's beautiful natural environment (oceans, beaches, lakes, alps, forests, bush, etc.). Farming and tourism are major players in the country's economy – exporting foodstuffs from the land and importing tourists to the attractions of the landscape.[2] New Zealanders are known to be outdoorsy; enjoying camping, tramping, surfing, skiing, and so on.[3] However, Aotearoa also bears a shameful history of European colonisers stealing land (whenua) from Māori – with devastating consequences for tangata whenua (indigenous people born of the whenua).[4]

In Te Ao Māori the concept of whenua extends beyond land as Pākehā (non-Māori) might understand it. Whenua also means placenta, afterbirth. When a baby is born, it is customary to bury the whenua or placenta in the earth – whenua to whenua – to return it to the land. Most often the whenua is buried in a place with ancestral connection, and is considered a physical and spiritual link to the place of birth.[5] The whakapapa/mihi/pepeha – a formal Māori introduction known by many New Zealanders – situates you within your genealogy and links to ancestors and the land, often through significant landmarks: a mountain, a river, a lake. How concepts of and relationships with the land inform the culture and identities of New Zealanders is of course beyond the scope of this thesis. However, as our physical environment is so essential to so many parts of 'Kiwi' culture, research regarding identity *must* spend some time with the places and spaces we call home. Furthermore, as this thesis is a *sound*-based study (and soundwaves cannot travel in a vacuum) consideration is given to the types of '-scapes' we live and listen within. Navigating the sonorous pathways of sound and voice move us from the landscape toward listenscapes, soundscapes, seascapes.

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1. See for example: Claudia Bell, *Inventing New Zealand: Everyday Myths of Pakeha Identity* (Auckland, NZ: Penguin books, 1996); Michael King, *The Penguin History of New Zealand*, (Auckland, NZ: Penguin Books, 2003); Francis Pound, *The Invention of New Zealand: Art & National Identity 1930-1970*, (Auckland, NZ: Auckland University Press, 2010); Anne Salmond, *Tears of Rangi: Experiments across Worlds*, (New Zealand: Auckland University Press, 2017).

2. Claudia Bell, *Inventing New Zealand*.

3. Ibid.

4. See also: Andy Flyers, "Treaty of Waitangi: What was lost", *Stuff News*, August 02, 2018, https://www.stuff.co.nz/national/104100739/treaty-of-waitangi-what-was-lost

5. *Te Matakite o Aotearoa – The Māori Land March*, directed by Geoff Steven, (NZ: Seehear Ltd. in coproduction with TV2, 1975). https://www.nzonscreen.com/title/te-matakite-o-aotearoa-1975

This partbook considers sonic, vocal, musical features of the relationships between people, place and identity. In the opening chapter, I turn a listening-ear and listening-voice to the places, sites and homes of my art and music practice as a way to understand how we know ourselves and construct identities. I consider the 'aural architecture' of a community choir and my first key thesis artwork *Lapides Vivi* (2016). The second chapter explores the entangled relationships between place, the sung voice and past music traditions. I discuss Karen Barad's diffraction methodology and concept of intra-active entanglement as a way of working with sound and site, contextualised with examples of archeoacoustics and artist Susan Philipsz's sound work series *Surround Me: A Song Cycle for the City of London*, (2010-11). I ask what we might learn from listening to ourselves in space, and how the voice might be a catalyst for collective memories, cultures and traditions of a place. The final chapter explores how we participate in cultural 'soundscapes' and 'soundmarks'. I discuss a selection of artworks that engage cultural soundscapes, including Janet Cardiff's *FOREST (for a thousand years…)*, and consider modes of cultural pluralism and polyphony in Aotearoa through Ariana Tikao and Mahina-Ina Kaui's public installation *Karaka Mai,* Ōtautahi!*,* as well as my own projects *Untitled* and *Miserere Mei*. These artworks explore how sounding and listening* physical spaces and environments can help articulate our stories, traditions and cultures.

Echoes of Practice

Vocal Practice: *Lapides Vivi*

The part of me that loves to sing (in choirs, while doing the dishes, in concert) often hears silence as a potential, fertile ground for the voice; an opening in which to participate with various histories and traditions of vocal music. Occasionally, in silent (quiet) spaces I feel music echoing through me ready to burst forth from my larynx and mouth at any moment. This feeling intensifies when, for instance, I enter a space that regularly houses singing, especially community song, and more so if the space promises a reverberant acoustic (e.g., a Church, cave or amphitheatre). Such tantalising, playful, ghostly acoustics have a way of enticing and drawing out the voice (recall the vocal sounds children make in caves, tunnels, etc.). As a singer, these spaces have a powerful effect on me; I feel I could almost burst with sound, voice and music in these vast silent acoustics.

Few spaces uphold silence as part of the architecture. Indeed, aural architecture is so often discussed for its *sound*, not its silence.[6] St Mary of the Angels Catholic Church in the inner CBD of Te Whanganui-a-Tara (Wellington) – a crucial

6. Barry Blesser and Linda-Ruth Salter, *Spaces Speak, Are You Listening? Experiencing Aural Architecture* (Cambridge, Massachusetts: MIT Press, 2009). On page 93, Blesser and Salter point out that "for a thousand years of Western civilization, aural architecture was, in effect, the Christian view of their music in their spaces. We might argue that the symbolic meaning of reverberation, even in reduced amounts, was partially a legacy of Christianity. When spaces became that large, they had limited utility for theatre, spoken liturgy, musical detail, and any aural form that required clarity and intelligibility". This is an important lineage to bear in mind in the context of Aotearoa, where we have inherited Western architectural practices that echo this history of sound in space.

space to my art practice and music journey – is, for most people, a silent space. Often referred to as an 'oasis in the city' it is an unusually quiet space in the heart of a noisy, bustling political capital. The stillness and silence are infectious; not only do people *become* quiet upon entering, but the building interior absorbs and transforms noise from nearby roads, bars and cafes into silence. For me, it also encourages deeper breathing, awareness of breath.[7] Potential vocal music ripples through me in reverberant spaces like St Mary of the Angels Church. The desire to sing and make sound is held in suspense with the silence. I listen for the immense archive of sounds; the collection of historic voices and musics that have lived in and pulsed through this place.

St Mary of the Angels Church is home to a longstanding musical community – an amateur community choir with a 170-year history who sing and rehearse every week.[8] The now ninety-seven year old church is the third on the site and is one of New Zealand's few Gothic inspired buildings.[9] The combination of this longstanding musical community and revived architecture creates a strange entanglement of time, space, culture and tradition in one place. Here, architectural and musical traditions hark back to a time and era that pre-dates, by hundreds of years, the physical arrival of a polyphony of European cultures to the shores of Aotearoa (the Gothic era spanning 12th – 16th Centuries and European/ British colonisers arriving in the late 18th Century). Moreover, despite being a quiet oasis, the space is unmistakably a 'soundmark',[10] a rare Gothic acoustic in New Zealand's aural architecture filled with the sounds from a choir of diverse singers who specialise in 1,400-year old Gregorian Chant and choral polyphony on a remote island nation in the South Pacific Ocean.

Practicing and participating in this particular musical tradition has made me keenly aware of and curious about the music and sounds that have filled the spaces communities inhabit. How many times have the 'Pater Noster' or 'God Defend New Zealand'[11] been sung here over the years? What stories does the space hold of the people who belong(ed) here? Spaces contain stories that help us understand diverse histories, which contribute to contemporary identities and cultures.

Exploring the 'aural architecture' of this community choir significantly influenced *Lapides Vivi* (living stones), commissioned for the 2016 Edinburgh Art Festival. The festival theme explored "new forms of monument ... those things which we choose to forget (or forget to remember)".[12] Primarily a social performance artwork, my project evolved over the month-long festival period, beginning as a series of community singing workshops where recordings were

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7. Cadence Partbook: Personal - Breath

8. The first record of the choir dates back to 1843.

9. St Mary of the Angels is a Category 1 Historic Place designed by Frederick de Jersey Clere. It is regarded as the world's first neo-gothic style church made from reinforced poured concrete. During recent seismic strengthening work, engineers reported that they could see, in the concrete's layers, when the original workers had stopped work for a smoko, as the concrete had dried at different rates. See: http://smoa.org.nz/about/history-of-st-mary-of-the-angels/.

10. R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (Rochester, Vermont: Destiny Books, 1994).

11. 'God Defend New Zealand' was sung as a Christian hymn for around 90-years, before becoming a national anthem 1977. See: Max Cryer, *Hear Our Voices We Entreat: The Extraordinary Story of New Zealand's National Anthems* (NZ: Exisle Publishing Limited, 2004); and, Ashley Heenan, *God Defend New Zealand: A History of the National Anthem* (NZ: School of Music, University of Canterbury, 2004).

12. Sorcha Carey, "More Lasting than Bronze" in *Edinburgh Art Festival Guide* (Edinburgh: Edinburgh Art Festival, 2016), 7.

made and later mixed into a 4-channel sound installation which played in Trinity Apse, a 15th Century medieval stone kirk (church).[13] The project was paired with an earlier artwork, *Voices Project* (2014), and followed a similar process of engaging communities in song. To understand the foundations of *Lapides Vivi*, I will briefly explain *Voices Project*.

Voices Project originally manifested as a series of temporary 'sonic monuments' through a post-earthquake-stricken Ōtautahi (Christchurch). The project took place in three neighbourhoods that had been considerably affected by the initial earthquakes and by years of significant aftershocks. Each community was invited to four one-hour singing sessions (one each week for four weeks, twelve in total) where they learned Thomas Tallis' *If Ye Love Me*. Composed at the time of the 16th Century English Reformation, this four-part homophonic and polyphonic hymn speaks of a turbulent time in the ecumenical history of Christianity. Tallis served as a composer under four different monarchs who swung between Catholic and Anglican doctrine, flexibly composing works to suit the conditions of each new circumstance (throughout this period, not belonging to the 'national church' of the day put you at great risk of persecution or even death). As such, the music served several purposes in this art project: it was a challenging yet achievable piece to learn; it spoke of a complex history of communities both adapting and holding steadfast to their traditions and identities; and it encouraged a polyphonic relational experience by not simply singing in harmony.

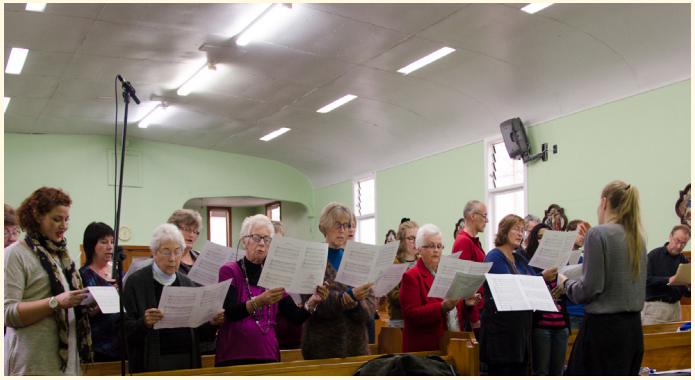

Figure 2.

Olivia Webb. *Voices Project* (2014). Singing Session #4 with Mairehau Parish, June 2014. St Francis of Assisi Catholic Parish, Christchurch. An off-site exhibition with The Physics Room Contemporary Art Space. Photo by Mitchell Bright.
Click here to listen

Voices Project and *Lapides Vivi* cohabited Trinity Apse, with *Voices Project* presented around the *Lapides Vivi* public singing sessions.[14] Invitations were issued to local Edinburgh communities, who attended five singing sessions in Trinity Apse with the ambition of singing a new artwork for the site. The sessions were recorded via multiple microphones placed throughout the space. This multi-mic recording technique captures the sound of the singers *within* the space, enabling the space itself to be translated as an imagined site via playback through multi-channel speakers. The distinction, both experientially and conceptually, is that the listener hears the sound of voices in space, rather than a good recording of a song. Where audio engineers recording a choir might aim for a balanced and unified sound, clear but with good resonance, my ambition in recording the singers in *Lapides Vivi* and *Voices Project* was to capture the essence of the relationship between the people and their space. This relationship is spatial, diffuse, temporal, playful, hesitant, live, echoed, full of intention and responsive, active, reactive and intra-active (explained in the following chapter). I will discuss the social aspects and effort of making *Lapides Vivi* in Partbook: Participation of this exegesis.

13. The participatory, community singing sessions and multi-channel sound recording techniques used to make *Lapides Vivi* were first tested in my 2014 artwork *Voices Project*.

14. In addition to presenting the original work, I filmed a short documentary about *Voices Project* for Edinburgh, which included interviews with participants, curators, and church leaders.



Notes: August 2016, Edinburgh, Scotland.

The space was half a world away; 18,379.9 kilometres as the crow flies. 25-hours on four planes, 13-hours in five airport transit lounges (there are better routes to fly), nine security screening queues, two trains, two taxis. I had eight months to prepare for this journey and first encounter with this place. To help me prepare, five videos and forty-eight photos were emailed, answering questions about the space's size and acoustics. However, not time nor distance nor virtual imagining prepared me for how this space would feel.

Trinity Apse was difficult to find; not visible from the road, tucked in between modern hotels and down a narrow close of Edinburgh's famous Royal Mile. The iron gates barring the entrance to the Apse were unlocked especially for my visit, with a grand ornate key from the Edinburgh City Council. The Apse double doors were unbolted and I entered the space. The temperature dropped and the sunlight dimmed. Suddenly I could hear my breath as the smallest sound became a booming clangour. I couldn't hear anyone for the echoes.

Figure 3.
Detail (exterior east wall) of Trinity Apse, Edinburgh, August 2016. Photo by Olivia Webb.

Built in 1460, Trinity College Kirk (now called Trinity Apse) was one of the original stone buildings of Edinburgh and echoes a long history of devotion and community service. While striking to a New Zealander for its age and size, it stands in the shadows of the many larger stone Cathedrals and government buildings along the 'Royal Mile', although this was not the Kirk's original site. First positioned alongside the almshouse near Calton Hill, the Kirk was demolished in 1848 to make way for a railway line and what is now Waverley Station. Many of the old town buildings were moved for rail development but special care and attention was given to Trinity College Kirk which was carefully deconstructed stone by stone, with a full inventory of every stone kept. Each stone was painted with a special mark (a number/letter combination), creating a coded map of the building (like labelling pieces of a jigsaw puzzle) to enable it to be easily reconstructed identically at its new site. This did not go according to plan. It took the Edinburgh Town Council roughly twenty-two years to decide where to rebuild. During this time the Kirk stones sat outdoors in pieces. In the 1870s, it was decided that the Kirk should stand on Chalmers Close, between High St and Jeffrey St, but when work began it was evident that after the twenty-two year hiatus many of the stones were missing, stolen or so badly weathered that they could not be used. Piecing together salvaged stones, they were able to reconstruct just part of the original building – the transept or apse – thus the Kirk's new name: Trinity Apse. Trinity Apse was rebuilt out of order; while some markings on the stones remain, the original inventory was useless and stones were simply used where they best fit. If you wander through the small garden around to the right-hand corner of the Apse, you will see a cornerstone jutting out of the wall at an angle. The Apse is now a unique shape; as tall as it is long (15mL x 8mW x 15mH). The height of the roof gives the otherwise modest space a resounding echo.[15]

Figures 4, 5 & 6.

(left to right) Detail of Trinity Apse stonework including stones #37, #22, #5, #33, and mason marks. Image 8 includes detail of a speaker installed for *Lapides Vivi* (2016). Edinburgh, August 2016. Photos by Olivia Webb.







15. Comparisons can be drawn between Trinity Apse and Futuna Chapel (Te Whanganui-a-Tara) which was decommissioned, abandoned, plundered and later protected by the community. In particular, the crucifix, carved by Jim Allen, tells a remarkable story of the chance rediscovery of this stolen artwork. See: Gregory O'Brien, and N Bevin, *Futuna: Life of a Building* (Wellington: Victoria University Press, 2016); and, Henry Russell Walden, *Voices of Silence: New Zealand's Chapel of Futuna* (Victoria University Press, 1987).

Since its decommissioning in the 1960s, Trinity Apse served Edinburgh in different ways: as a brass rubbing tourist centre, council offices, and an events venue. It now sits empty for most of the year and is often used by the Edinburgh Art Festival as an exhibition space.



Figure 7.

Hugo van der Goes. *Trinity Altarpiece panels* (1478). Panels in closed position. Oil on oak panel. Each panel: 202 x 100.5 cm. Scottish National Gallery. Photo by Olivia Webb.

Eight hundred metres down the road from Trinity Apse, on the upper level of the Scottish National Gallery, sits part of the Kirk's original altar panel, a triptych painted by Hugo van der Goes.[16] If you arrive at the gallery before midday when the wing-panels are rotated, you can see a depiction of Edward Bonkil on his knees in prayer.[17] Behind him, an angel plays the organ. Angled on the organ stand we can just make out a piece of music; the 8th Century Gregorian chant hymn *O Lux Beata Trinitas*; meaning 'O Blessed Light of the Trinity'. *Lapides Vivi* takes this seemingly nondescript piece of music on this painted organ stand in this altar piece, distanced from its church, as an origin for the sound of the artwork. Had this particular chant been sung in this kirk?

This content has been removed by the author due to copyright issues.

Figure 8.

Detail of destroyed façade of Cathedral of the Blessed Sacrament, Christchurch, c.2014. Behind the sign (out of sight) recovered limestone from the building lies on the lawn, labelled and weathering, waiting for a decision to be made regarding the future of the building (rebuild or demolition). In August 2019, Bishop Paul Martin made the decision to demolish the Cathedral. https://live.staticflickr.com/5461/30247901310_df3a33 8421_b.jpg

The themes and stories of the Ōtautahi communities in *Voices Project,* resonated strongly with the story of Trinity Apse; of demolition and rebuilding both spaces and people. I felt this historic echo most strongly when I recalled the rubble of collapsed church stone strewn around two of the installation sites in Ōtautahi (Holy Trinity Church in Lyttelton and the Oamaru limestone of the Cathedral of the Blessed Sacrament in the CBD).

16. The four panels are believed to be the folding wings of a triptych. The missing centre panel is thought to depict the Virgin and Child with Angels.

17. The altarpiece was commissioned in around 1473 by Edward Bronkil, Provost of the Collegiate Chapel of the Holy Trinity. See: https://www.rct.uk/collection/search#/9/collection/403260/the-trinity-altarpiece-panels



FIGURE 9.

Destroyed interior of the Cathedral of the Blessed Sacrament six years after the Christchurch earthquakes showing the collapsed dome. Image included in Olivia Webb, *Voices Project* documentary (2016). Photo by Nadia Maria.



FIGURE 10.

Olivia Webb. *Lapides Vivi* (2016). 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Olivia Webb.



Figure 11.
Trinity Apse garden (exterior west side). Edinburgh, August 2016. Photo by Olivia Webb.

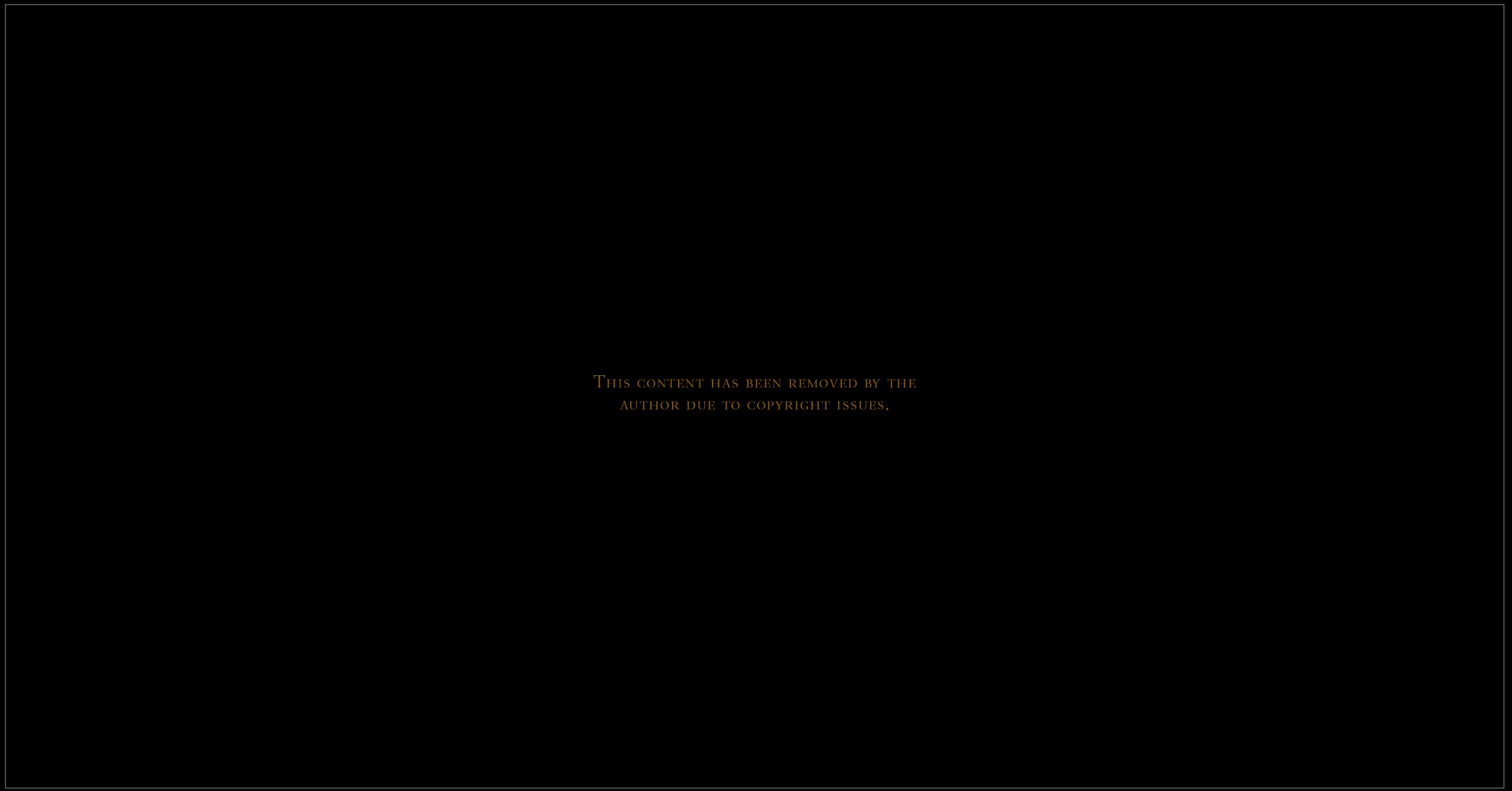

Figure 12.

Detail of damaged rooftop of the Cathedral of the Blessed Sacrament, Christchurch, 2017.
https://chchcatholic.nz/wp-content/uploads/2017/04/Cathedral-Ruins-03.jpg



Figure 13.

Olivia Webb. *Voices Project* (2014). 2016 documentary playing on monitor in Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. 4-channel sound, HD Video 26:13. Photo by Olivia Webb.

Aural Practice: Listening Spaces to Voice

Lapides Vivi played with the possibility and potential of an echo to re-call communal histories through song and performance. The artwork began with the premise that if historic sites tell a story through their visible architecture (the age of materials, the design, construction methods, wear and tear, etc.) then the *aural* architecture – how spaces sound – must also tell a story. Comparing visual and aural architecture is problematic because *listening to* our cultures and identities in the spaces we inhabit requires different modalities of participation than *seeing* these reflections. The differences between sound and light, seeing and hearing, are discussed by many sound studies scholars. In *Spaces Speak, Are You Listening? Experiencing Aural Architecture*, Barry Blesser and Linda-Ruth Salter detail how Western visual culture limits experiences of spaces by dominating other senses.[18] They outline some of the important distinctions between the physical properties of sound and light. For example:

> consider a crackling (noisy) candle, emitting both light and sound energy in a room with a mirror surface that reflects both forms of energy ... the *experience* of reflected light and that of reflected sound diverge. Whereas multiple sonic reflections are generally perceived as a single fused sonic event even when sound arrives from different directions and at different times, multiple visual reflections always remain distinct. Under normal circumstances, aurally, we would perceive only a single noisy candle ... visually we would perceive two candles, an actual and a virtual one.[19]

Understanding different physical properties of sound and light in my research echoes the phenomenological playground of seeing and hearing. Don Ihde explores how phenomenology creates blurring between how we 'pair' or compare visual and auditory dimensions/realms.[20] He gives the example of seeing a box of paper clips: "as soon as I pair their appearance with the question of an auditory aspect I note that they are also *mute*". He continues: "the mute object stands 'beyond' the horizon of sound. Silence is the horizon of sound, yet the mute object is silently *present*. Silence seems revealed at first through a visual category".[21] Confronted with the monumental silence of Trinity Apse, in addition to the silence of the painted *O Lux Beata Trinitas*, I recall the expansive emptiness of the space too; no furniture, objects, dressings, artwork, icons, statues – just a bare wooden floor. My memory of the space is a polymodal and polysensory[22] entanglement of aural and visual elements, as well as the smell of old stone, the cool temperature of the air, the feel of dust underfoot. We cannot split our senses apart, but can attune our attention and deliberately favour, for instance, listening over sight, and engage with phenomena that relate to this experience. Turning toward an auditory experience Brandon LaBelle explains:

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18. Blesser and Salter, *Spaces Speak,* 81, 84.

19. Blesser and Salter, *Spaces Speak,* 56.

20. Don Ihde, *Listening and Voice: Phenomenologies of Sound* (United States of America: State University of New York Press, Albany, 2007), 49.

21. Ihde, *Listening and Voice*, 50.

22. On page 51 of *Listening, Thinking, Being,* Lipari says, "listening, for humans, is not solely an auditory process, but a multimodal process that involves (or can involve) all five of our senses, in a process I call *polymodality*".

> what we hear is not mostly what we see, nor can it strictly be pinned down to a given source, or brought into language. Often sound is what lends to directing our visual focus – we hear something and this tells us where to look; it eases around us in a flow of energy to which we unconsciously respond. Sounds are associated with their original source, while also becoming their own thing, separate and constantly blending with other sounds, thereby continually moving in and out of focus and clarity.[23]

Sound and light, seeing and hearing, have distinct physical differences but are entangled phenomena. When we tune our attention to sound as a means for exploring culture and identity, we find we must retune our methodologies too – namely, we must learn to listen and make room for sound's temporality. Ihde says we must "listen *phenomenologically*", which is "more than an intense and concentrated attention to sound and listening, it is also to be aware in the process of the pervasiveness of certain 'beliefs' which intrude into my attempt to listen to 'the things themselves'".[24]

To listen phenomenologically is to listen to the polyphony of sound itself, as well as the polyphony of meanings and contexts behind the sounds we hear, to open outward and receive social and cultural meanings entangled in our socio-sonic architecture.[25] Blesser and Salter detail examples of how the sounds of spaces have been interpreted throughout cultural histories; from the 'mystical voices' of caves and echoes/spirits of "prehistoric cultures",[26] to French town bells that demarcate communities depending on who can or cannot hear the chimes,[27] to the phenomenon of "earcons".[28] These examples involve physical sounds (heard not imagined) made in human activity, often giving voice to the 'mute object'. Ihde elaborates this idea describing a visit to the Notre Dame in Paris:

> Its emptiness and high arching interior are awesome, but it bespeaks a certain monumentality. It is a ghostly reminder of a civilisation long past, its muted walls echoing only the shuffle of countless tourist feet. Later I return, and a high mass is being sung: suddenly the mute walls echo and reecho and the singing fills the cathedral. Its soul has momentarily returned, and the mute testimony of the past has once again returned to live in the moment of the ritual. Here the paired 'regions' of sight and sound 'synthesise' in dramatic richness.[29]

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23. Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum, 2010), xix.

24. Ihde, *Listening and Voice*, 49. Also quoted in: Lipari, *Listening, Thinking, Being,* 54.

25. Blesser and Salter, *Spaces Speak*, 11.

26. Ibid., 71.

27. Ibid., 30.

28. Blesser and Salter describe an earcon as an "event that contains special symbolic meaning not present in the sound wave", for instance, a dinner bell might trigger appetite, or "the extended reverberation of a cathedral becomes an earcon to those who frequently attend religious services in that particular space". See: Barry Blesser and Linda-Ruth Salter, "Ancient Acoustic Spaces", in *The Sound Studies Reader*, ed. Jonathan Sterne, (New York: Routledge, 2012), 187.

29. Ihde, *Listening and Voice*, 50-1.

Lapides Vivi (and my experience singing in St Mary of the Angels) explores the many voices of the mute object, Trinity Apse. The mute object embodies the reverse side of aural architecture, what I term a 'silent archive'. Indeed, Ihde says, "silence is the 'other side' of sound".[30] I will return to the question of how can we listen to the stories of a silent space soon.[31] Ihde's experience in Notre Dame echoes my experience in spaces like St Mary of the Angels and Trinity Apse. While he describes the listening experience as a sonic return or re-echoing of a "testimony of the past"[32], the artworks made for this thesis, and the musical communities I belong to, position participants on the other side of the sound/voice – the participants create (and hear) the echo.[33] There is a distinction between listening to the sounds of others, and being in dialogue with the space yourself, as Blesser and Salter explain[34]:

> Architecture, like a giant, hollowed-out sculpture, embeds those who find themselves within it; it is to be apprehended from within. ... the environment responds as if it were a partner in an auditory dialogue. Snap your fingers, and the space responds. Whistle a note, and the space returns one or more echoes. Sing a song, and the space emphasizes particular pitches. Remain silent, and the space remains silent. The listener is immersed in the space's aural response, and there is rarely a discernible location for that response.[35]

Ihde's listener cannot *see* the choir from the ground floor of the Notre Dame, yet living, breathing people with relationships, jobs, friends, and so on, sing the music we hear as the space's soul.[36] Acknowledging the person and people to whom the voices belong is possible through practice-led research. The musical communities I work with and participate in are more than unseen echoes of a building but active contemporary communities.

Practice-led airs of this thesis have unearthed entanglements between musical communities and the aural architecture they call home. Moreover, the voice and the listener are entangled in space; the past, present and future are entangled through the live moment and the echo. The echo simultaneously diffracts the past voice that is always located in the present live body *and* a future-voice for the singer who await their own echo in the space. The echo enfolds time in space, and space in time. Additionally, the echo of the present communities/singers/participants and their music ripples back through time as re-soundings of history (the ritual), sometimes for decades or even centuries.

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30. Ibid., 110.

31. I acknowledge John Cage's contribution to the notion of silence and his claim that there is no such thing as a silent space. See: John Cage,*Silence: Lectures and Writings* (London: Calder and Boyars, 1973).

32. Ihde, *Listening and Voice*, 50-1.

33. Cadence Partbook: Personal - Auto-affection

34. Blesser and Salter state that their text has an "unavoidable Western bias" due to a lack of scholarship around non-Western examples of aural architecture; thus, their research is limited by the lack of diverse scholarship. This is where practice-led methodologies such as ethnomusicological fieldwork, can open new possibilities and research outcomes. Blesser and Salter, *Spaces Speak*, 67.

35. Blesser and Salter, *Spaces Speak*, 16.

36. Ihde, *Listening and Voice*, 51.

Re-sounding the past becomes complicated through live participation, which is in the present and created by multifaceted people. Live participation brings new meaning to the historic ritual; people reshape and resound the architecture *and* architecture reshapes and resounds people. This reshaping and resounding of people and space and space and people is explained by Blesser and Salter:

> when an acoustic space is repeatedly used for a specific purpose over a long period, the culture begins to associate its aural personality with that purpose. Association leads to tradition; musical spaces have their tradition, as do religious, political, and social spaces. These aural traditions are bound to other traditions in the culture with a stable and enduring interdependency. Acoustic spaces and their social functions evolve together, mutually influencing each other. ... Aural architecture both expresses and supports culture.[37]

As time passes, spaces age and communities and traditions change. Music ages too – it is bizarre to think that c.1,650 years ago "O Lux Beata Trinitas" was contemporary music, and that Trinity College Kirk was a display of cutting-edge architectural practices. *Lapides Vivi* engages dislocations (or diffraction)[38] of space and time through a new contemporary composition of this chant. Of course, we can only take well-educated guesses at what this now-traditional once-contemporary music sounded like (the first known recorded sound was captured in 1860), working with records of dots/notes on paper (or paintings of angels playing dots on paper).[39] There are many ways to decipher, interpret and perform such silent (unrecorded) musical traditions, and many scholars and performers dedicate their lives to replicating historic sounds.[40] I use old/historic songs as a vehicle to understand our present and future socio-cultural bonds. The whakataukī (proverb) *ka mua, ka muri* comes to mind, (walking backwards into the future), expressing the idea we should look to the past to inform the future. Indeed, exploring by *practising* and *participating in* our musical traditions we form cultural pathways and strengthen connections with our ancestors as well as those we participate with. These connections are imbibed in space through voice, sound and echo, historic, past, present and future. Joining voices with the re-sounding of various past cultural traditions we *participate in listening* which can help garner new understanding of ourselves and others.[41] Importantly, without active communities participating in their musical traditions, not only do spaces sit silent (sometimes indefinitely – Trinity Apse now sits locked and empty for most of the year), but our cultural traditions remain silent too – unpractised.

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37. Blesser and Salter, *Spaces Speak*, 363.

38. I discuss diffraction in the following section, *Entanglements of Voice and Space*.

39. I use a colloquial description 'dots on paper' in an effort to diminish the place of notation in Western music and shift back toward a social and participatory music making that does not depend on an ability to 'read' music, but to create it.

40. See for example: Ensemble Discantus (http://discantus.fr/en/); Ensemble Organum (https://organumcirma.com/); Melbourne Gregorian Choir (http://www.melbournegeorgianchoir.com); Baroque Voices (http://www.baroquevoices.co.nz).

41. Cadence Partbook: Participation - in choirs

Musical communities who regularly practice/sound in particular spaces carry with them a memory and knowledge of the space. They understand the living-tradition they participate in and that their repetitive practice, their *doing* of this tradition, contributes toward a long history and culture of sound in this space. This knowledge is sometimes recorded in historic texts, but often carried in the personal and collective memories and stories of the community. Aside from the possibility that this practice might reinforce problematic traditions or hierarchies,[42] it is important to understand that such groups do not, as Jim Denley warns, "plonk"[43] their culture or tradition (in this case, a specific sound/music) into a silent receptacle. Instead, as I will discuss in the coming chapter, the sound intra-acts with the acoustics and histories of the space.

42. Noel Meek, "Atheist in the Choir Loft", (unpublished manuscript, August 15, 2013).

43. Jim Denley, "A Closely Woven Fabric" in *Entanglements, Transubstantiations and Audio Icons: Collected writings on music and recording 1991 – 2018*, ed. Noel Meek, (unpublished work, forthcoming 2020), 32.

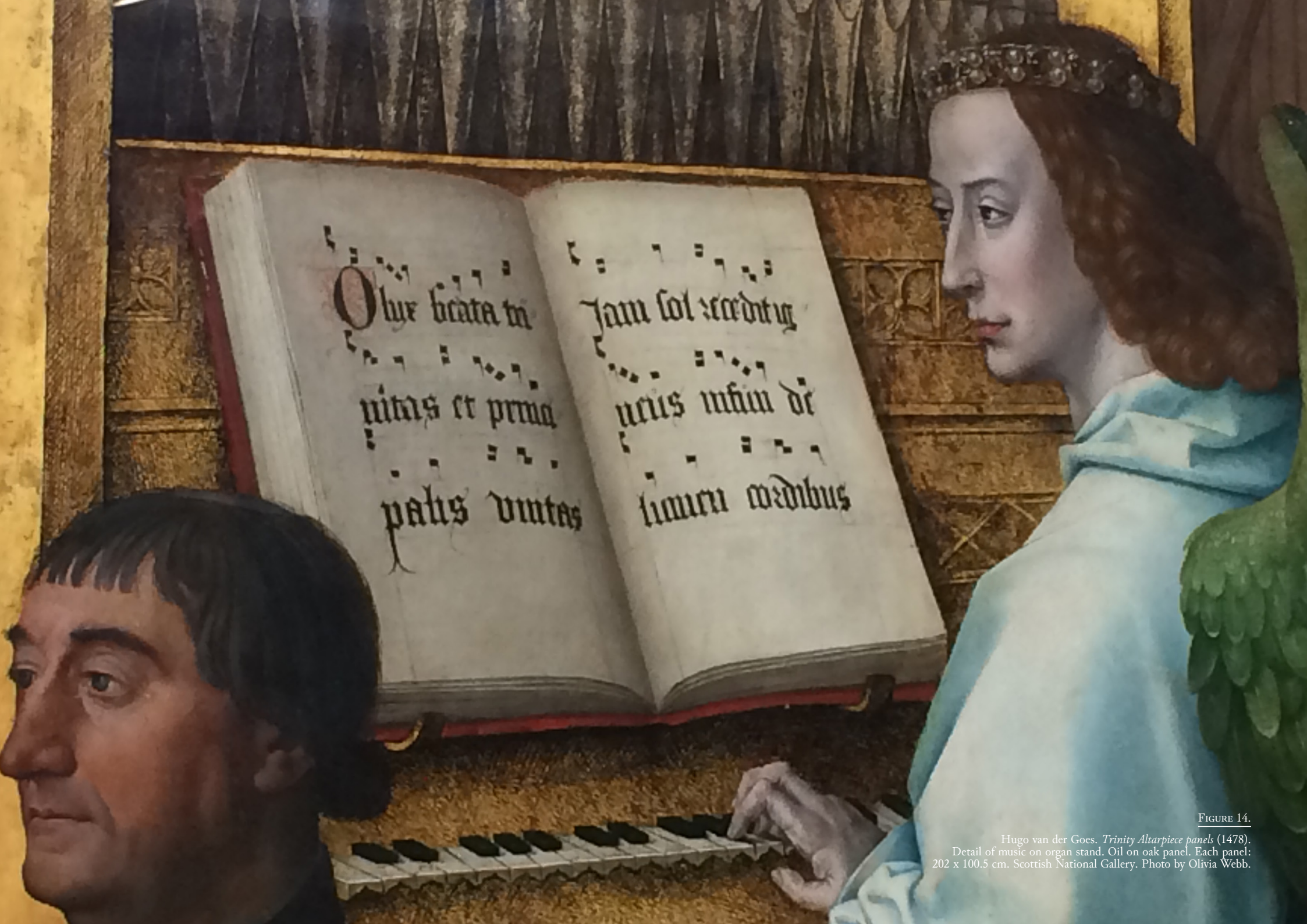

Figure 14.

Hugo van der Goes. *Trinity Altarpiece panels* (1478). Detail of music on organ stand. Oil on oak panel. Each panel: 202 x 100.5 cm. Scottish National Gallery. Photo by Olivia Webb.

Entanglements of voice and space

The previous chapter considered how histories and identities can be listened* in aural architecture and gave examples of how identities are formed and embodied in art, performance, and community music making. I pursued new listening and performance methodologies in order to listen* meaning in places we inhabit. This second chapter introduces Karen Barad's diffraction methodology to expand listening methods and explore experiences of the voice and sound within space and throughout time. I will discuss Susan Philipsz 2010-11 series of sonic installations in London as an example of how artists listen and give voice to stories embodied in space, considering notions of silence and archeoacoustics, and discuss my compositional methods in *Lapides Vivi*.

Diffraction Methodology: Entanglement and Intra-action

Philosopher and theoretical quantum physicist Karen Barad discusses the two-slit diffraction experiment as a way to understand that "*practices of knowing are specific material engagements that participate in (re)configuring the world*".[44] In this experiment when light passes through a two-slit diffraction grate it diffracts, exhibiting *both* wave-like *and* particlelike behaviour depending on the measuring apparatus. These simultaneous dual wave-particle paradoxical states are explained by physicist Niels Bohr, who says "the objective referent is not some abstract, independently existing entity but rather the phenomenon of light intra-acting with the apparatus. ... There is no conflict because the two different results mark different intra-actions".[45] I will return to Barad's use of intra-action shortly. With regard to diffraction, Barad follows Donna Haraway's exploration of how "diffractive methodology is a critical practice for making a difference in the world".[46] Diffractive methodology moves away from representationalism and reflection of the world to "a way of understanding the world from within and as part of it".[47] She states that this does not simply "put the observer or knower back in the world (as if the world were a container and we needed merely to acknowledge our situatedness in it)" but understands that we "are part of the world's differential becoming".[48]

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44. Barad, *Meeting the Universe Halfway*, 90-1.

45. Karen Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter", *Signs: Journal of Women in Culture and Society* 28, no. 3 (2003): 815-16, note 21.

46. Barad, *Meeting the Universe Halfway*, 90.

47. Ibid., 88.

48. Ibid., 91.

In *Meeting the Universe Halfway* Barad supplies a table of differences between reflective and diffractive practices. For example, a mirror image reflects objects held at a distance, but a diffraction pattern marks differences from within and as part of an entangled state. Reflection, reflexivity and representationalism involve interactions between separate identities, whereas diffraction is *intra*-active. That is, diffraction is performative; the subject and object do no pre-exist but emerge through intra-actions. In representationalism there is a pre-existing boundary determined between subject and object.[49] Moreover, there is no fixed subject or object within diffraction methodologies, and diffraction and difference patterns include "intra-acting entangled states of nature cultures", as opposed to social/natural or nature/culture binaries.[50] Most importantly, diffraction is "about making the difference in the world ... taking responsibility for the fact that our practices matter; the world is materialised differently through different practices" what she calls a "contingent ontology" or "ethico-onto-epistem-ology" entangling ethics, ontology and epistemology.[51] Barad proposes:

> the practice of diffraction, of reading diffractively for patterns of differences that make a difference. ... not as an additive notion opposed to subtraction ... Rather ... in the sense of it being suggestive, creative and visionary ... a method of diffractively reading insights through one another, building new insights, and attentively and carefully reading for differences that matter in their fine details, together with the recognition that there intrinsic to this analysis is an ethics that is not predicated on externality but rather entanglement. Diffractive readings bring inventive provocations; they are good to think with. They are respectful, detailed, ethical engagements.[52]

However, Barad warns that it is "difficult to see the diffraction patterns—the patterns of difference that make a difference—when the cordoning off of concerns into separate domains elides the resonances and dissonances that make up diffraction patterns that make the entanglements visible".[53] Where mirrors and reflexivity fail, I propose listening for the differences, resonances and dissonances Barad describes. In order to do so, it is essential to understand that:

> *diffraction is not merely about differences, and certainly not differences in any absolute sense, but about the entangled nature of differences that matter.* This is the deep significance of a diffraction pattern. *Diffraction is a material practice for making a difference, for topologically reconfiguring connections*.[54]

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49. Barad says, "physics tells us that edges or boundaries are not determinate either ontologically or visually. When it comes to the 'interface' between a coffee mug and a hand, it is not that there are x number of atoms that belong to a hand and y number of atoms that belong to the coffee mug. Furthermore, as we have seen, there are actually no sharp edges visually either: it a well-recognized fact of physical optics that if one looks closely at an 'edge,' what one sees is not a sharp boundary between light and dark but rather a series of light and dark bands-that is, a diffraction pattern". Barad, *Meeting the Universe Halfway*, 156.

50. Barad, *Meeting the Universe Halfway*, 89; also, Barad, "Posthumanist Performativity", 820, 828.

51. See table in: Barad, *Meeting the Universe Halfway*, 89-90.

52. Karen Barad, "Matter Feels, Converses, Suffers, Desires, Yearns and Remembers", in *New Materialism: Interviews & Cartographies*, eds. Rick Dolphijn and Iris van der Tuin (Open Humanities Press, 2012) 49-50.

53. Barad, "Matter Feels", 50.

54. Barad, *Meeting the Universe Halfway*, 381.

Thus, Barad quotes feminist theorist Trinh Minh-ha who says "diffraction does not produce 'the same' displaced, as reflection and refraction do. Diffraction is a mapping of interference, not of replication, reflection, or reproduction. A diffraction pattern does not map where differences appear, but rather maps where the *effects* of differences appear".[55]

I am drawn to Barad and Haraway's diffraction methodology as it describes my experience of singing choral polyphony – where I feel particlelike and singular in the midst of wave-like elaborate multiple different resonances which shift, change, move, thread *through* me. I am also bound to the others in the group and other voices singing my part. Moreover, in this exegesis, diffraction plays out through the polyphonic modes performed across Partbooks; I *diffract* my art practice across space and time through Partbooks, discussing different modes of research processes in different moments, rather than containing each project to one chapter or book. In this partbook, the mode grounds us in ideas of site, space, soundscape that play out through selected works, while other Partbooks transcribe intra-actions of voice and modes of entangled participation.

Quantum entanglement is a phenomenon that describes the behaviour of particles (e.g., photons) that, after coming into contact with each other, are able to instantaneously influence each other, even when "separated by significant distances" or when there is "no 'local' or mechanical explanation".[56] Barad comments that: "this suggests that there's a sense in which even molecules and particles remember what has happened to them".[57] Einstein dismissively called quantum entanglement, "spooky action at a distance".[58] What is spooky, is that within a few days of writing this chapter, scientists at the University of Glasgow successfully photographed the entanglement of two photons – the first record of this kind.[59]



Figure 15.

Quantum entanglement. This photo depicts photons intra-acting and sharing physical states for a brief instant, an event that occurs regardless of the actual distance between the particles. Imaging achieved by Paul-Antoine Moreau, Ermes Toninelli, Thomas Gregory, Reuben S. Aspden, Peter A. Morris and Miles J. Padgett. Full-frame single image recording the violation of a Bell inequality and implementing the scanning of the phase circle. "Imaging Bell-type nonlocal behaviour", July 12 2019. In *Science Advances* 12 Jul 2019: Vol. 5, no. 7, eaaw2563. DOI: 10.1126/sciadv.aaw2563

Barad discusses the relationship of entangled subjects (human and non-human) as *intra-active*, which "constitutes a reworking of the traditional notion of causality".[60] In contrast to 'interaction', "which assumes that there are separate individual agencies that precede their interaction ... intra-action recognises that distinct agencies do not

55. Barad, "Posthumanist Performativity", 803, note 3.

56. Nichol, Lee, "Editor's Introduction", in *The Essential David Bohm*, ed. Lee Nichol, (London: Routledge, 2003), 4.

57. Karen Barad, Malou Juelskjær, and Nete Schwennesen, "Intra-Active Entanglements: An Interview with Karen Barad" *Kvinder, Køn og Forskning (Women, Gender and Research)* 1 (2012): 21.

58. See: Christopher Braddock, "Entangled Animisms: Whakaaro & Dialogue in the artwork of Shannon Te Ao", *Performance Research Journal* 24, no. 6: On Animism, (30 November 2019, forthcoming).

59. See: Paul-Antoine Moreau, et al., "Imaging Bell-Type Nonlocal Behavior", Science Advances 5, no. 7 (2019). https://advances.sciencemag.org/content/5/7/eaaw2563/tab-pdf

60. Barad, *Meeting the Universe Halfway*, 140.

precede, but rather emerge through, their intra-action".[61] Barad explains that "'distinct' agencies are only distinct in a relational, not an absolute, sense, that is, *agencies are only distinct in relation to their mutual entanglement; they don't exist as individual elements*".[62]

Thinkers like Barad and Haraway explore (quantum) leaps from the perplexing world of particle physics to the world of the social sciences and the relationships between human and non-human, systems, environments, ecologies, and so on. I am interested in how entanglement and intra-action (i.e., diffraction methodology), can help to explore and understand post-studio art practice, where relationships or entanglements between people are central to the artwork. Furthermore, understanding entanglements and intra-actions is important for my art practice, particularly for works that engage diverse participants. Barad discusses entanglement as an ethical encounter with alterity:

> Entanglements are not a name for the interconnectedness of all being as one, but rather specific material relations of the ongoing differentiating of the world. Entanglements are relations of obligation–being bound to the other–enfolded traces of othering. Othering, the constitution of an 'Other', entails an indebtedness to the 'Other', who is irreducibly and materially bound to, threaded through, the 'self'–a diffraction/dispersion of identity. 'Otherness' is an entangled relation of difference (*différance*). Ethicality entails noncoincidence with oneself.[63]

Through sound, my art practice also returns to the world of particles and waves. Sound is simply, as artist Camille Norment explains, when molecules "get excited by something ... sound moves through things and it shakes them up".[64] This excitement, caused by the movement or vibration of matter, produces sound waves that, though invisible, can have visible affects our physical environment. A loud sound system can tremble solid walls to the extent that we see dust fly, windows judder and pictures swing. We feel sonic frequencies pulse through our bones at the cinema, concerts, and from passing trucks. Watching a loudspeaker, you will see its diaphragm move as it emits waves of sound. Through echoes we experience the journey of soundwaves and the anticipation of excited particles as they rebound off surfaces before eventually fading out. Similarly, the real-time sonic lag of shouting over long distances, lightning then thunder, aeroplanes passing overhead, the a doppler effect of a siren, alters our experience of time, where both light and soundwaves journey independently at different speeds but are entangled in the same event. Upon witnessing – or *feeling* – sound's affect, it is not difficult to imagine that all sounds, as atomic, matter shifting waves, have the potential to change

61. Ibid., 33.

62. Ibid.

63. Karen Barad, "Quantum Entanglements and Hauntological Relations of Inheritance: Dis/Continuities, Spacetime Enfoldings, and Justice-to-Come", *Derrida Today* 3, no. 2 (2010): 265.

64. Camille Norment, "Venice Biennale: 10 must-see National Pavilions", interview by Christie's, July 13, 2015, video, 01:40, accessed December 10, 2015, from, https://www.christies.com/features/Venice-National-Pavilions-6335-1.aspx

our environment at quantum levels. What non-visible (or infinitely slowly visible) effect could sound have on space if particular sounds, voices, patterns of song are repeatedly rippled through a place, over time?

Discussing the phenomena of sympathetic resonance[65] (a numerical relationship of fundamental soundwaves and their partial frequencies), Lisbeth Lipari turns to the work of Pauline Oliveros, whose experience with sound has led to the conclusion (in Lipari's words) that:

> humans sense the sonic envelope of the earth, which she calls the "sonosphere," according to the "bandwidth and resonant frequencies and mechanics of the ear, skin, bones, meridians, fluids and other organs and tissues of the body as coupled to the earth and its layers from the core to the magnetic fields as transmitted and perceived by the audio cortex and nervous system (all with great variation, of course). All cells of the earth and body vibrate." The kinds of mechanical differences in the sonosphere also create differences in the sounds of the human voice – such as the size and thickness of the vocal folds, the size and shape of the palate, the tongue, and the lungs – as well as the sounds of musical instruments.[66]

These ideas from Oliveros and Lipari are entangled throughout these Partbooks.[67] The 'sonosphere' is discussed in the following chapter. In Partbook: Personal, I pick up on ideas of vibration and listening (Listening), while influences on the shapes of the voice and mouth are discussed in Voice. In my notes at the start of Partbook: Participation, I describe how when recording soprano Pepe Becker for an artwork, all the string instruments in the recording room had to be removed when she hit a high C, for they all suddenly, sympathetically, sung along with her. Like the cornerstone jutting out from the wall at Trinity Apse, this diffraction-of-a-quote is not 'out of place' in as much as it is integral to the structure of the wall as it now stands. In *this* particle-like moment of the diffraction pattern, it is worth noting that the vibrations discussed by Oliveros and Lipari entangle sound with space. Sound, as vibration, is intra-active; vibration and matter work, buzz, hum, sing *together*. Thus, the causality of an event like an echo, as a *reflection* of sound, is too simple. As sound rebounds and echoes off surfaces, waves and excited molecules are cast out in multiple directions filling space in different ways. Echoes heard by listeners are not all the sound that there is to hear as reflections decay discordantly. (Thus, we get expressions like acoustic 'sweet spots' that describe areas, often in musical performance situations, where it

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65. Lipari explains sympathetic resonance: "When the A4 note on the piano is struck, for example, it makes other piano strings vibrate in what is called 'sympathetic resonance'. The 'sympathy' is actually a numerical relationship of frequency rates – playing A4 makes all other strings on the piano with multiples of 440 vibrate at their fundamentals and partials. But it doesn't end there. The A4 soundwaves will make other things in the room (both those we can hear, such as other instruments or a window, and those we can't hear, like our bones or the dog's teeth) vibrate. The resonant frequency of these other vibrating objects is determined by a number of factors, including size, weight, density, and tension of the material that is vibrating". Lisbeth Lipari, *Listening, Thinking, Being: Toward an Ethics of Attunement* (Pennsylvania: The Pennsylvania State University press, 2014), 40.

66. Lipari, *Listening, Thinking, Being*, 40.

67. Cadence Partbook: Personal - Quantum listening.

is best to listen from (for audiences), or sing/play from (for performers)).[68] Over the following pages I explore the silence that lingers after the echo fades or the intra-active vibrations stop; silences that might capture the excitement and sounds past. Indeed, an intriguing aspect of the history of Trinity Apse is that while stonemasons piecing the Kirk back together created one building, there were numerous sequences the 'out of place' stones could have taken. Multiple potentialities and histories are present in the silent composition of the out of place stones, and it's this that is sung out in *Lapides Vivi.*

Silent Practice: Singing Stones

Silence is a charged term in phenomenological thought. For Max Picard, silence is potent; it is not an empty, absent void for sound to be, but an autonomous, positive phenomenon,[69] a "complete world in itself ... not waiting for anything; it is always wholly present in itself and it completely fills out the space in which it appears".[70] Western concepts of "negative silence",[71] as described by R. Murray Schafer, understand that "silence is the rejection of the human personality. Man fears the absence of sound as he fears the absence of life. As the ultimate silence is death".[72] He continues:

> The negative character of silence has made it the most potentialized feature of Western art, where nothingness constitutes the eternal threat to being. Because music represents the ultimate intoxication of life, it is carefully placed in a container of silence. When silence precedes sound, nervous anticipation makes it more vibrant. When it interrupts or follows sound, it reverberates with the tissue of that which sounded, and this state continues as long as the memory holds it. Ergo, however dimly, silence sounds.[73]

John Cage famously contended this notion with his composition *4'33"* where musicians perform 'no sounds' from their instruments for four minutes and thirty-three seconds. The audience/listener instead becomes aware of the sounds that surround them in the container of silence; rustling programmes, occasional coughs, breath, the sound of your own inner voice. This led Cage to insist that "there is no such thing as silence. Something is always happening that makes a sound".[74] Similarly, in Samson Young's series *Muted Situations* musicians are instructed to perform everything *but* the projected sound of their instrument or voice. Young's artwork instead captures the sounds of page turns, breath, tapping

68. See: Christopher Small, *Musicking: The Meanings of Performing and Listening* (New England, Hanover, USA: Wesleyan University Press, 1998).

69. Max Picard, *The World of Silence* (Washington: DC: Gateway, 1988), ixx.

70. Ibid., 1.

71. Schafer, *The Soundscape*, 256.

72. Ibid., 256.

73. Ibid., 257.

74. Susan Sontag, "The Aesthetics of Silence", in *Styles of Radical Will* (USA: Picador, 2013), 20, https://us.macmillan.com/books/9780312420215. Even in an anechoic chamber – a silent space – John Cage heard the high hum of his own nervous system and the low pulsing of his blood in circulation.

feet, the swish of violin bows on the air, and so on.[75] Susan Sontag continues, stating that "genuine emptiness, a pure silence is not feasible—either conceptually or in fact".[76]

> "Silence" never ceases to imply its opposite and to depend on its presence: just as there can't be "up" without "down" or "left" without "right," so one must acknowledge a surrounding environment of sound or language in order to recognize silence. Not only does silence exist in a world full of speech and other sounds, but any given silence has its identity as a stretch of time being perforated by sound.[77]

For Bernard Dauenhauer, silence is a "positive phenomenon" rather than a "muteness [or] mere absence of audible sound ... It is itself an active performance".[78] Acoustic ecologist Gordon Hempton says that to "experience the soul-swelling wonder of silence, you must hear it".[79] R. Murray Schafer moves toward a "recovery" of positive silence in the West, quoting the Indian mystic Kirpal Singh:

> When there is no sound, it is said that there is no hearing, but that does not mean that hearing has lost its preparedness. Indeed, when there is not sound, hearing is most alert, and when there is sound the hearing nature is least developed.[80]

Trinity Apse bursts with a silent acoustic potential; an archive of cultural sounds and intra-actions, where meaning and memory reside and may be listened for or re-sounded. Considering silence as *an archive of sound* requires a diffractive methodology where listening is relational and intra-active (*within* the space/environment) not objectively reflective or "free of distortion".[81] The silent archives of Trinity Apse (and other sites such as St Mary of the Angels) were researched (including finding/confirming details of the communities and traditions from Trinity Apse, the religious practices and song/chant), then imagined, then practiced-again (performed). In this method of entangled practice:

> there is no inherently determinate relationship between past and future. Phenomena are not located in space and time; rather, *phenomena are material entanglements enfolded and threaded through the spacetimemattering*

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75. Cadence Partbook: Participation - Samson Young

76. Sontag, "The Aesthetics of Silence", 21-22.

77. Ibid., 20-21.

78. Bernard P. Dauenhauer, *Silence* (Bloomington: Indiana University Press, 1980), 4.

79. Gordon Hempton, and John Grossmann, *One Square Inch of Silence: One Man's Search for Natural Silence in a Noisy World* (New York: Free Press, Simon & Schuster, Inc., 2009), 2. During the course of this research, while in pursuit of sound, I also stumbled into profound experiences of silence. Getting lost in the peat on our way to hear the Gaelic Psalm singing in the Scottish Outer Hebrides, during the twilight hours while mixing *Lapides Vivi* in Trinity Apse, and at Pluscarden Abbey between the chanted 'hours'.

80. Schafer, *The Soundscape*, 259.

81. See table in: Barad, *Meeting the Universe Halfway*, 89.

> *of the universe*. Even the return of a diffraction pattern does not signal a going back, an erasure of memory, a restoration of a present past. *Memory–the pattern of sedimented enfoldings of iterative intra-activity – is written into the fabric of the world*. The world 'holds' the memory of all traces; or rather, the world *is* its memory (enfolded materialisation).[82]

The silent archive is not a negative phenomenon (why must silence be pregnant with past sounds?), but becomes the "the horizon of sound". The 'mute object' of the archive is "silently *present*".[83] We can listen for the meanings and memories entangled in the positive presence of silence. It is this sonic and aural charge that I intra-act with in projects like *Lapides Vivi* at Trinity Apse, and through participation with spaces through musical communities like the Choir of St Mary of the Angels. The paradox and beauty in writing about the voice in my artworks is that in writing I articulate things that were unuttered in the artwork (the *practice*) but were nevertheless still 'said' via the phenomenological and material aspects of the voice. Emmanuel Levinas calls this the Saying versus the Said.[84] For example, in *Lapides Vivi* I knew the voice was in a dance with silence and space, but the voice did not sing about this dance. Yet the dance happened, and through writing we can understand the choreography. In these examples, singing participants *intra*-act *with* silence not *on top* of it; their music shimmering between the horizon of sound and silence.[85] Voice and silence await each other. Any horizon or dividing line is, as Mladen Dolar says, "more elusive than it seems—not all voices are heard, and perhaps the most intrusive and compelling are the unheard voices, and the most deafening thing can be silence".[86]



Figure 16.

Olivia Webb. *Lapides Vivi* (2016). Singing Session #3, August 2016. 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Noel Meek.

Archived, past sounds, necessitate a different way of understanding sound (and silence) and thus a different way of experiencing the places and spaces where we express our identities and cultures; places where we enact our belonging. In *the silent archive*, the temporality of sound is extended/broadened beyond the decaying echo, to include now silent sounds

82. Barad, "Quantum Entanglements", 261.

83. Ihde, *Listening and Voice*, 50.

84. Emmanuel Levinas, *Collected Philosophical Papers*, trans. Alphonso Lingis, (Dordrecht: Martinus Nijhoff Publishers, 1987), 170. Cadence Partbook: Personal - The Saying

85. Ihde, *Listening and Voice*, 23, 53.

86. Mladen Dolar, "The Linguistics of the Voice" in *The Sound Studies Reader*, ed. Jonathan Sterne (USA: Routledge, 2012), 540. See also: Diarmaid MacCulloch, *Silence: A Christian History* (London: Penguin, 2014), 231. MacCulloch says, "Music traces the border between sound and silence. It erases and redraws the boundary with a fine line, or erects a wall which is soon knocked down – thus determining the breadth of the expanse by building obstructions. We measure distance by limiting it; we grow by pushing this limit as far as we can imagine".

of the past, historic voices and echoes; sounds we imagine once were or might have been. This idea aligns with that of the 'sound fossil', 'archeoacoustics' and 'paleosonics', described by Amelia Barikin:

> a sound fossil refers to an ancient record of an acoustic activity: a sound trapped or indexed in material form. ... Archeoacoustics is primarily dedicated to reconstructing aural and audible histories of ancient sites, focusing on, for example, the acoustics of ancient rock art sites, or the influence of sound in the architectural design of tombs or burial sites (Eneix 2014). Paleosonics in contrast is committed to 'hearing' prehistoric environments.[87]

Applications of archeoacoustics are cleverly demonstrated in the collaborative project between American based researchers Sharon Gerstel, Christos Kyriakakis and James Donahue. They wanted to listen* to the world depicted in the Byzantine era paintings Gerstel studied. As Gerstel notes: "so many paintings ... contain representations of hymns and hymnographers, but people were looking at these paintings as if they were mute".[88] Together, they visited medieval churches (the first in Thessaloniki, Greece), and mapped the acoustics of the interior space by carefully positioning microphones from floor to ceiling and recording the delay and reverberation of controlled sounds. This 'acoustic fingerprint', the impulse response of the building, was then able to be transplanted/reproduced through speakers at other locations, such as their university sound laboratory. Studio recordings of Byzantine chant were sent through the simulated acoustic fingerprint and sounded as if it was sung live in the real church space, half a world away. Their fascinating finding was that the original architects had purposely composed and tuned the space's acoustics. Large jugs were placed in the ceiling to dampen or enhance particular frequencies, and striations were made in the walls to diffuse and diffract the soundwaves. The researchers also discovered what they termed a 'slap echo', which occurs when sound bounces back and forth between walls placed close together. Donahue believes the 'ta-ta-ta, ta-ta-ta' sound of the slap echo would have created the sound of angels' wings.[89]

This project demonstrates some of the astonishing possibilities of sound recording technology and post-production editing/mastering. Audio recording and playback technologies enable us not only to transplanted acoustics, but to transplant our listening experience. By imitating and repeating spaces and environments through the careful arrangement of surround sound speakers, we hear (or re-hear) a space even when we are apart from it. This imitation both bridges and severs our relationship to space and time. Indeed, it *diffracts* our experience of space and time; we are afforded an opportunity to time-travel, listen to imagined historic soundscapes (paleosonics) and listen-again to spaces that may no longer exist. Yet we are also dislocated or distanced from the form/body of the acoustic – the space itself. Our listening senses are limited to a purely aural experience of spatial acoustics/sonic/aural architecture.

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87. Amelia Barikin, "Sound Fossils and Speaking Stones: Towards a Mineral Ontology of Contemporary Art", in *Animism in Art and Performance*, ed. Christopher Braddock, (United Kingdom: Palgrave MacMillan, 2017), 350. Barikin notes she borrows 'paleosonics' from the Brian Eno song title.

88. Adrienne Lafrance, "Hearing the Lost Sounds of Antiquity", *The Atlantic,* February 19 (2016), accessed September 16, 2016, from, https://www.theatlantic.com/technology/archive/2016/02/byzantine-angel-wings/470076/.

89. Ibid.

Lapides Vivi and *Voices Project* are not literal acoustic maps like those taken by Gerstel, Kyriakakis and Donahue, nor do they belong to the field of historic musical/cultural performance. Instead, due to the live/participatory nature of these projects, they move in/amongst the slippages, lags, echoes, bleeds and blurs between these fields (and others).[90] Anne Salmond uses the excellent term "cosmo-diversity" (like bio-diversity) as a way to describe a place where multiple worlds and realities "engage and collide".[91] Archeoacousticians and artists alike are intrigued by a cosmo-diversity within silent archives, and thus, what sonic excavation can teach us about our cultures and ways of life. In imagining the history of the silent archive, the artistic archeoacoustic project misunderstands the space too – for imagined archives are listened from personal entangled histories. This misunderstanding reminds us:

> that our conversational partners are truly "other" than us; that each of us lives at the center of our own world; that we each arrive independently "on the scene" of communication with different histories, traditions, experience, and perspectives; that the self is not the world; that perfection is impossible; and that, although human language is infinitely generative, there are important aspects of human existence that are, simply, ineffable. In short, misunderstanding opens the doorway to the ethical relation by inspiring (or frustrating) us to listen more closely to other, to inquire more deeply into their differences, and to question our own already well-formed understandings of the world. Rather than turn away or shut the conversation down, misunderstanding can invite us to move with more humility, patience, and generosity than we might have otherwise. It asks us to give up easy certainties, to endure what may seem like endless repetition, and to cultivate a courage that could "sustain blows of any kind and still remain alert."[92]

Practicing 'listening phenomenologically' requires more than simply *hearing* sound or silence. In listening for the possibilities and meanings in the silent archive I am confronted with the infiniteness and interminable possibilities of this silence.[93] Listening for silent archives creates a ground where listening, as opposed to hearing, "does not absorb the other into conformity with the self, but instead creates a dwelling space to receive the alterity of the other and let it resonate".[94] I explore this subject in detail in Partbook: Personal.

The archeoacoustics (or hauntology) in *Lapides Vivi* align with the work of Scottish artist Susan Philipsz. In *Surround Me: A Song Cycle for the City of London* (2010-11), Philipsz playfully reimagines the history and role of the human voice in a pre-industrial city soundscape. Over three wintry months in six sites through downtown London,[95] listeners heard

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90. *Voices Project* features in the Ōtautahi acoustic mapping project *Sound Sky*: http://soundsky.org/.

91. Anne Salmond, *Tears of Rangi: Experiments across Worlds*, (New Zealand: Auckland University Press, 2017), n.p. (inside cover).
Cadence Partbook: Participation - Cosmo-diversity.

92. Lipari, *Listening, Thinking, Being*, 8.

93. Cadence Partbook: Personal - Listening.

94. Lipari, *Listening, Thinking, Being*, 198.

95. The sites diffracted outward from the arbitrary midpoint of the financial district, the Bank of England.

recordings of Philipsz singing a series of Elizabethan canons and madrigals.[96] Each work played during the weekend hours of 10am-5pm when a "quiet descends on the City of London, broken only by the occasional sound of traffic and church bells".[97] Philipsz was "struck by the silence in the financial district at the weekends"[98] compared to the concentrated buzz of the same area during the working week. English biographer Peter Ackroyd says this silence "is the sound of *not* working, *not* making money".[99] It becomes, in the words of poet James Thomson, a "city of the dead", "a prehistoric forest of stone".[100] The experience of the silent city returns the pedestrian-listener to the human scale. Philipsz's song cycles animated the "surrounding architecture with sound so the audience experience the city in a new way".[101]

Each part of *Surround Me* sings to a moment in the history of its particular setting; the silent archive of each site. Philipsz's version of "Weep, O Mine Eyes", composed by John Bennett (1599), was played through the open courts and connecting passageways of Moorfields Highwalk. This madrigal mirrors these cyclical thoroughfares by imitating the sound of angels' voices, with "one voice replacing the other as breath was drawn, to convey the illusion of continuous singing".

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Figure 17.

Susan Philipsz. *Surround Me: A Song Cycle for the City of London* (2010-11). Detail of exhibition map. Various locations through the City of London, 9 October 2010 – 2 January 2011, Saturdays and Sundays 10am – 5pm. Artangel. Video excerpt (12:05) by Artangel.
Click here to listen.

96. A canon is also known as a round, where harmonies are formed by different voices singing the same melody but at different times. A madrigal is 'through-composed' meaning it is relatively continuous, non-sectional and non-repetitive. In contrast, anthems or hymns usually follows a 'strophic' form with verses set to the same repeating melody.

97. "Susan Philipsz Surround Me", Artangel website, accessed on May 04, 2019, from https://www.artangel.org.uk/project/surround-me/

98. Susan Philipsz, "An Interview with Susan Philipsz", interviewed by Will Cantopher, BBC London, October 8, 2010, accessed May 04, 2019 from http://news.bbc.co.uk/local/london/hi/people_and_places/arts_and_culture/newsid_9064000/9064141.stm

99. Peter Ackroyd, "Silence Is Golden", in *London: The Biography* (Great Britain: Vintage, Random House, 2001), 83. Ackroyd aptly says that, silence in an otherwise teeming city "can actually awake the sleeper".

100. Ibid., 84.

101. Philipsz, interview.

Meanwhile, "The Silver Swan" by Orlando Gibbons (1612) is indeed a 'swan song' and a song of death:

> *The silver Swan, who, living, hath no Note, when Death approached, unlocked her silent throat.*
> *Leaning her breast against the reedy shore, thus sang her first and last, and sang no more:*
> *"Farewell, all joys! O Death, come close mine eyes! More Geese than Swans now live, more Fools than Wise."*

Singing this madrigal in Tokenhouse Yard, behind the Bank of England, the lyrics create a metaphor of ends and death, financial or otherwise. Indeed, the programme note reports Daniel Defoe's account of the plague (1722):

> Passing through Tokenhouse Yard, in Lothbury, of a sudden a casement violently opened just over my head, and a woman gave three frightful screeches, and then cried, 'Oh! death, death, death!" in a most inimitable tone, which struck me with horror, and a chilliness in my very blood. There was nobody to be seen in the whole street, neither did any other window open, for people had no curiosity now in any case, nor could anybody help one another.[102]

Each song and setting were carefully paired. John Dowland's "Flow My Tears" echoed across the River Thames under London Bridge while Thomas Ravenscroft's canon "New Oysters" uses the melodies of real street criers (not idealised people), to haunt the old marketplace Change Alley.[103] Philipsz's own voice is 'not idealised'. She sings in a raw and honest way, where we hear the voice unashamedly pop or change register/tessitura. This real, unprocessed timbre is at odds with contemporary Western music standards, where auto-tuning, heavy mastering and editing happen in post-production.

Writing for *Artangel*, Will Hodgkinson says, "*Surround Me* throws the City into relief with its own history".[104] The listener experiences these songs geographically in place, but historically out of time. For Hodgkinson, this is a reminder "that material things are shallow. The buildings change, but the feelings of the people that inhabit them run eternally. ... human endeavour lives on in one way or another".[105]

Philipsz's work brings to the fore what Sara Cohen in *The Place of Music* describes as, "music's effectiveness in simulating a sense of identity, in preserving and transmitting cultural memory, and in establishing the sensuous production of

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102. "Susan Philipsz Surround Me", Artangel website (map and info), accessed on May 04, 2019, from https://www.artangel.org.uk/project/surround-me/

103. Philipsz, interview. During an artist's talk at the Adam Art Gallery in Te Whanganui-a-Tara, February 2019, Philipsz discussed the cacophony of vocal calls and cries negotiated between street vendors in Elizabethan times. To be heard amidst the cacophony of voices some merchants opted for higher or lower pitches, elongating certain words (e.g., Thomas Ravenscroft's "oooooysters, blue ooooooysters"). Acoustic ecologists believe animals and insects might evolve their sonic communication to fill a particular frequency, or niche within a soundscape. See: Bernie Krause, *The Great Animal Orchestra: Finding the Origins of Music in the World's Wild Places* (Great Britain: Profile Books, 2012).

104. Will Hodgkinson, "Folk Music of the Elizabethans", *Artangel*, October 26, 2010, accessed on May 04, 2019 from https://www.artangel.org.uk/surround-me/folk-music-of-the-elizabethans/

105. Ibid.

place".[106] In Philipsz's work, music forms what Cohen calls a "cultural map of meaning" that people use to "locate themselves in different imaginary geographies ... and to articulate both individual and collective identities".[107] In the same text, Jody Berland expands on what the developments of portable music-playing devices (smartphones, wireless speakers, Bluetooth, etc.) have meant for our listening habits with an "emphasis on identity" with regard to music "consumption".[108] Contemporary music listening is no longer bound to one place (home stereos or live music venues). Thus, we now transport our sense of culture and belonging through our ability to listen to music across different locations;[109] as Berland says, "the cultural placing of the individual in the social", is continuously redefined:[110]

> listening to music illustrates this duality of belonging and displacement ... The more seamlessly the musical landscape joins together these diverse places, the more it approximates placelessness; like money, music that works anywhere can help create what Lefebvre calls abstract space. But this process never fully succeeds at the level of meaning, where inevitably the "escape" ... takes us beyond positing disparate interpretations of a specifically musical landscape.[111]

Philipsz's use of song in *Surround Me* moves a placeless listener into an intra-active entanglement with sites/spaces visited, and through specific histories. As Hodgkinson articulates, our experiences of traditions and place are not bound to our own human lifespan.[112] Some music traditions live on through practicing communities, such as the weekly chant at St Mary of the Angels. Others exist within the silent archives of places like Change Alley or Trinity Apse. Voicing silent archives affords listeners opportunities to recall traditions and become entangled in the historic intra-actions of people, traditions and place. Barad explains that this doesn't "occur between presences" but is a "ghostly causality, of a very different order":[113]

> Differences percolate through every 'thing', reworking and being reworked through reiterative reconfigurings of spacetimematterings – the ongoing rematerialisings of relationalities, not among pre-existing bits of matter in a pre-existing space and time, but in ongoing reworkings of 'moments', 'places', and 'things' – each being (re)threaded through the other. Differences are always shifting within.[114]

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106. Sara Cohen, "Sounding out the City: Music and the Sensuous Production of Place", in *The Place of Music*, eds. Andrew Leyshon, David Matless and George Revill, (New York: The Guilford Press, 1998), 287.

107. Ibid.

108. Jody Berland, "Locating Listening: Technological Space, Popular Music, and Canadian Mediations", in *The Place of Music*, eds. Andrew Leyshon, David Matless and George Revill, (New York: The Guilford Press, 1998) 133-4. Cadence Partbook: Participation - music as commodity.

109. Berland, "Locating Listening", 133-4.

110. Ibid.

111. Ibid., 135.

112. Hodgkinson, "Folk Music of the Elizabethans".

113. Barad, "Quantum Entanglements", 268.

114. Ibid., 268, note 9.

The compositional methods used in the resultant 4-channel sound installation of *Lapides Vivi*, echoed the history of the Kirk itself. Themes of deconstruction, demolition and reconstruction out of sequence were expressed in the way I taught *O Lux Beata Trinitas* to workshop participants, and how I edited the work together – pulling apart the chant phrase by phrase, word by word, syllable by syllable, pulse by pulse, note by note, and piecing it back together in different ways. The composition was cyclical with no clear beginning or end and included a strong 'tactus' or heartbeat[115] that swung like a pendulum or giant bell lengthways through the space.[116] In this piece, harmony exists on a temporal plane, occurring horizontally over time, rather than simultaneously and vertically as with traditional choral music.



Figure 18.
Mixing the sound live in the Trinity Apse during installation. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Noel Meek.

In the early stages of creating the composition, I had reservations about how to work within the limits of the raw recordings. Tempted to include material not recorded during the workshops, I decided instead to work with the 'silent' frequencies of participants' voices, as well as the 'voice' of the space. These frequencies are not actually silent, but are the overtones and harmonics present in all voices, as well as the sympathetic resonances heard in the space's echoes when particular notes were sung. Our ears attune toward fundamental vocal frequency bands (between ~85-255 Hz), but higher and lower frequencies are essential to the resonance, vibrancy and body of the voice. Post-production equalising techniques can amplify these very low and high frequencies, producing eerie, spectral like voices that draw the listener into a deeper participation with the space as lyrics are muffled and meaning softened. Sympathetic resonances of the Apse were activated through amplifying certain low and high frequencies of the voices; the space participated, singing back a history of its people. I moved voices between the 4-speakers to mimic a swinging pendulum, and sent sound spiralling to the ceiling which soared back as exquisite overtones, harmonics, trembles, and shimmers. I also mastered the voices so they appeared to begin their song from *within* the stone walls; layers of text were fragmented, dampened and positioned further back in the mix, before being pulsed outward into the Kirk. Mixing the composition live in the space excited sounds and voices not present in the recordings (when listening to the speakers/monitors through headphones parts of the composition disappeared). This site-specific and intra-active approach to creating the work allowed Trinity Apse, with its non-human resounding silence, to perform its own unique part; the space's own voice was heard.[117] Through participation and voicing 'silent' frequencies, stories of the Kirk, its community, and its remarkable story of demolition, reconstruction, and abandonment, were told without the need for communicable language.

115. Cadence Partbook: Personal - tactus

116. This pendulum swing echoed my experience of the bells at Pluscarden Abbey, discussed in the opening notes of Soundscapes, Seascapes, Listenscapes, Sonospheres. See page 35.

117. Blesser and Salter discuss early interpretations of echoes, particularly in caves, as "the voice of the cave's spirit". See: Blesser and Salter, *Spaces Speak*, 64.



Figure 19.

Olivia Webb. *Lapides Vivi* (2016). Singing Session #3, August 2016. 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Olivia Webb. **Click here to listen.**

Playing a recording of a space back into the very same space – feeding an acoustic back on itself via recording technology – creates a time/space shift through the splintering of echoes within echoes.[118] Brandon LaBelle discusses this "ontology of the echo" as an "acousmatic event that has the particular effect of 'decentering' focus".[119] Referring to Michel Chion's essay 'Wasted Words', LaBelle notes the decentring of the echo shifts attention "away from the text, the dialogue, and ... creates something 'decidedly polyphonic,' to ultimately give 'the feeling that the world is not reduced to the function of embodying dialogue'".[120]

Like Susan Philipsz, I am interested in exciting the sounds and voices of silent archives. Artworks like *Lapides Vivi* and *Surround Me* perform entanglements of people and place through echoic intra-actions with now-silent histories. These echoes are not representations or reflections of histories, but diffract, displace and decentre both listeners and histories into participation. The buildings are not containers that we merely acknowledge or situate ourselves in; they are community homes where singing rehearsals and workshops (and post-production techniques) turn clock-time temporal. As Barad says, "the 'past' was never simply there to begin with, and the 'future' is not what will unfold, but 'past' and 'future' are iteratively reconfigured and enfolded through the world's ongoing intra-activity".[121] Belonging can be both formed and recalled through song. Social performance events are significant for recalling "that we too are part of the world's differential becoming".[122]

118. Alvin Lucier's I Am Sitting in a Room (1969) exemplifies this time/space diffraction. The original recording can be listened* here: http://www.ubu.com/sound/lucier.html

119. Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum, 2010), 40.

120. Ibid. See also: Michel Chion, "Wasted Words", in *Sound Theory, Sound Practice*, ed. Rick Altman, (New York & London: Routledge, 1992), 110.

121. Barad, "Matter Feels", 66.

122. Barad, *Meeting the Universe Halfway*, 91.

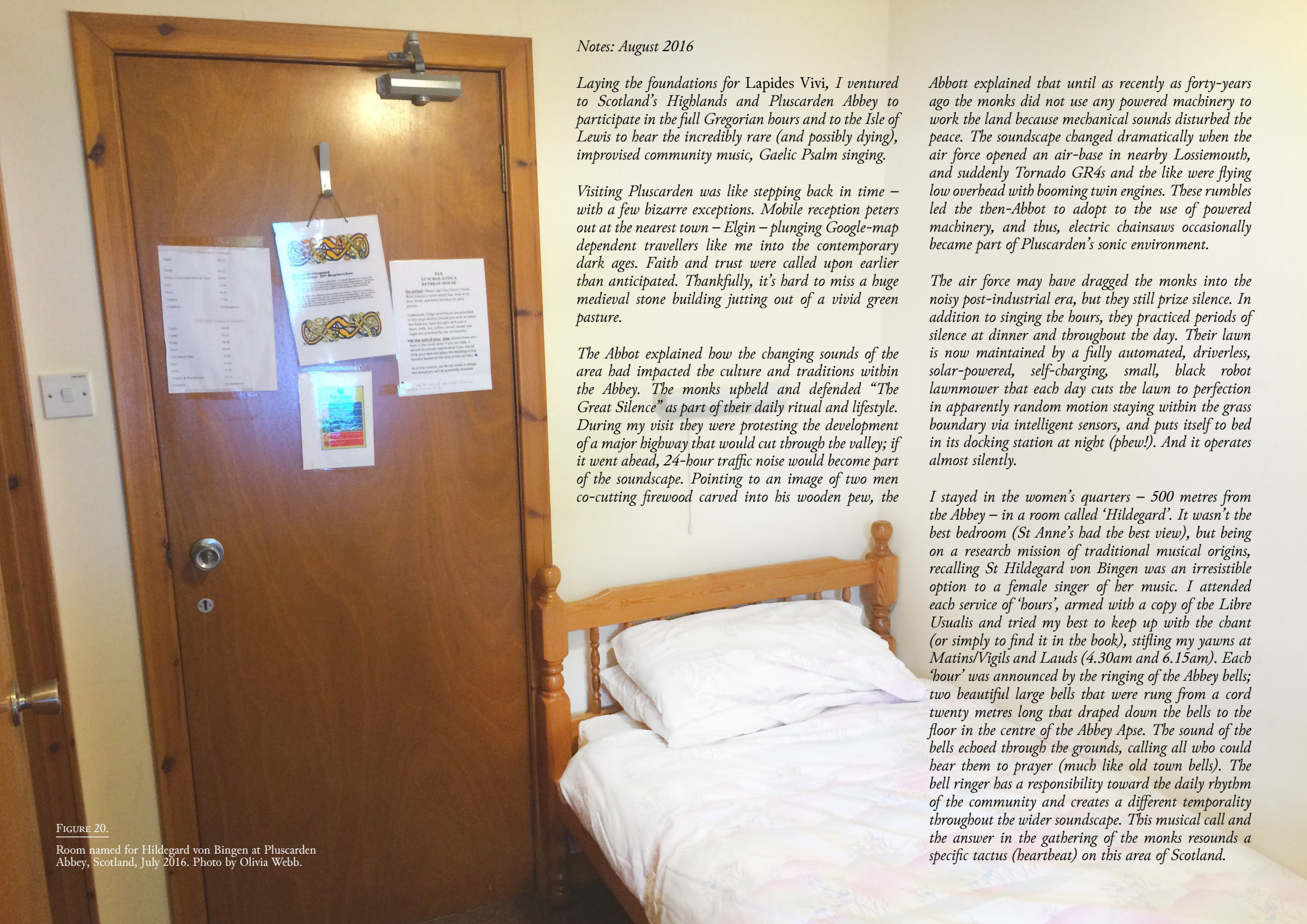

FIGURE 20.

Room named for Hildegard von Bingen at Pluscarden Abbey, Scotland, July 2016. Photo by Olivia Webb.

Notes: August 2016

Laying the foundations for Lapides Vivi, *I ventured to Scotland's Highlands and Pluscarden Abbey to participate in the full Gregorian hours and to the Isle of Lewis to hear the incredibly rare (and possibly dying), improvised community music, Gaelic Psalm singing.*

Visiting Pluscarden was like stepping back in time – with a few bizarre exceptions. Mobile reception peters out at the nearest town – Elgin – plunging Google-map dependent travellers like me into the contemporary dark ages. Faith and trust were called upon earlier than anticipated. Thankfully, it's hard to miss a huge medieval stone building jutting out of a vivid green pasture.

The Abbot explained how the changing sounds of the area had impacted the culture and traditions within the Abbey. The monks upheld and defended "The Great Silence" as part of their daily ritual and lifestyle. During my visit they were protesting the development of a major highway that would cut through the valley; if it went ahead, 24-hour traffic noise would become part of the soundscape. Pointing to an image of two men co-cutting firewood carved into his wooden pew, the Abbott explained that until as recently as forty-years ago the monks did not use any powered machinery to work the land because mechanical sounds disturbed the peace. The soundscape changed dramatically when the air force opened an air-base in nearby Lossiemouth, and suddenly Tornado GR4s and the like were flying low overhead with booming twin engines. These rumbles led the then-Abbot to adopt to the use of powered machinery, and thus, electric chainsaws occasionally became part of Pluscarden's sonic environment.

The air force may have dragged the monks into the noisy post-industrial era, but they still prize silence. In addition to singing the hours, they practiced periods of silence at dinner and throughout the day. Their lawn is now maintained by a fully automated, driverless, solar-powered, self-charging, small, black robot lawnmower that each day cuts the lawn to perfection in apparently random motion staying within the grass boundary via intelligent sensors, and puts itself to bed in its docking station at night (phew!). And it operates almost silently.

I stayed in the women's quarters – 500 metres from the Abbey – in a room called 'Hildegard'. It wasn't the best bedroom (St Anne's had the best view), but being on a research mission of traditional musical origins, recalling St Hildegard von Bingen was an irresistible option to a female singer of her music. I attended each service of 'hours', armed with a copy of the Libre Usualis and tried my best to keep up with the chant (or simply to find it in the book), stifling my yawns at Matins/Vigils and Lauds (4.30am and 6.15am). Each 'hour' was announced by the ringing of the Abbey bells; two beautiful large bells that were rung from a cord twenty metres long that draped down the bells to the floor in the centre of the Abbey Apse. The sound of the bells echoed through the grounds, calling all who could hear them to prayer (much like old town bells). The bell ringer has a responsibility toward the daily rhythm of the community and creates a different temporality throughout the wider soundscape. This musical call and the answer in the gathering of the monks resounds a specific tactus (heartbeat) on this area of Scotland.

Soundscapes, Seascapes, Listenscapes, Sonospheres

Cultural Seascapes and Participatory Soundmarks

This chapter begins by expanding the way we conceptualise and understand the world through sound. Concepts such as 'soundscape' are useful as they help focus attention to sonic experiences of everyday life. However, as explained below, the idea of a 'soundscape' does not necessarily encapsulate the polymodality (multi-sensory) and polyphony[123] of our experiences; our senses are entangled in our being, and the sounds of our lives carry meaning that is received in many ways – not just via the ears.[124] I therefore introduce some new ways of thinking via sound, exploring metaphors and terms such as 'seascape' and 'listenscape', as well as Pauline Oliveros's 'sonosphere'; ideas that better conceptualise a sonocentric focus on Aotearoa. I then consider how artists work with sound to create meaning, tell stories and build bonds of belonging between people and place. Janet Cardiff's *FOREST (for a thousand years…)* (2012), Ariana Tikao and Mahina-Ina Kaui's *Karaka mai, Ōtautahi!* (2015) and my own works *Miserere Mei* (2016) and *Untitled* (2017) are discussed, along with musings of practicing Pauline Oliveros's deep listening exercises.

The idea of a soundscape was conceived in the late 1960s and made prominent by composer and musicologist R. Murray Schafer in his seminal 1977 text *The Tuning of the World*.[125] In brief, 'soundscape' describes a sonic environment and helps conceptualise an array of noises with which we all live. Schafer also coined the term 'soundmark', explaining: "the term soundmark is derived from landmark and refers to a community sound which is unique or possesses qualities which make it specifically regarded or noticed by the people in that community".[126] In recent years, scholars such as anthropologist Tim Ingold have positioned themselves against the notion of a soundscape, arguing that the term confines sound and

123. Cadence Partbook: Personal - polyphony.

124. Cadence Partbook: Personal - listening.

125. Alan Licht says: "Schafer and compatriots such as Hildegard Westerkamp and Barry Truax made dozens of recordings of different soundscapes across the globe, coming to the conclusion that the noise of the modern world is often at odds with the environment, and urging that limits be set on ambient sound levels in industrialised societies. They also pioneered soundscape composition, a variant of *musique concrète* in which field recordings were electronically processed to some degree but fundamentally left recognisable. Truax has noted that soundscape composition simulates a journey, or motion, through a landscape; soundwalks by Westerkamp often include narration to make this explicit (artist Janet Cardiff has also done soundwalks, although with an emphasis on a fictional narrative that the listener assumes a role in, rather than the soundscape). The sense of a timeline in soundscape compositions ultimately marks them, to my mind, as music rather than sound art". See: Alan Licht, "Sound Art: Origins, Development and Ambiguities", *Organised Sound* 14, no. 1 (2009): 8.

126. Schafer, *The Soundscape*, 10.

that such "place confinement ... is a form of deafness".[127] He writes:

> if sound is like the wind, then it will not stay put, nor does it put persons or things in their place. Sound flows, wind blows, along irregular, winding paths, and the places it describes are like eddies, formed by a circular movement around rather than a fixed location within. To follow sound, that is to listen, is to wander the same paths. Attentive listening, as opposed to passive hearing, surely entails the very opposite of emplacement. We may, in practice, be anchored to the ground, but it is not sound that provides the anchor.[128]

Ingold's essay speaks of a more refined understanding of a 'soundscape'. Indeed, he offers no alternative terminology, but instead underscores nuances in thinking about and experiencing sound; particularly distinctions between sound and light, and active listening versus passive hearing.

Pauline Oliveros prefers the concept of the 'sonosphere', which, as Douglas Kahn explains, "embraces a full sweep and barrage of energies, including the magnetic, electrical, electromagnetic, geomagnetic, and quantum, as well as the acoustical. It resonates among personal and interpersonal, musical, earth, and cosmological scales informed by physics and metaphysics".[129] Unlike Schafer's 'soundscape' which as Ingold says limits our conceptualisation of sound sitting on the earth, the sonosphere stretches in and out, pulsing, vibrating, shimmering and waving in all directions and beyond human perception. The sonosphere embraces sound as *energy,* which diffracts and radiates from the earth's core as both waves and particles (or quasiparticles, 'phonons'). Kahn interviewed Oliveros about transmissions and listening to sonic energies, and she explained that:

> there is a communication with matter that is a communication with energy. There is a field that is set up between yourself and the phonons and waves ... The phonon is to sound as photon is to light. We have sound particles; we have light particles. Maybe it is possible to perceive phonons. I don't know.[130]

While 'soundscape' is an imperfect term, it encapsulates a diverse and fascinating field of sound-based research; including everything from health and safety noise levels in workplaces and cities, acoustic ecology,[131] communication technologies, as well as ethnomusicological and artistic field recordings, composition, and art projects. Kay Kaufman Shelemay likens a soundscape to a 'seascape', as a "flexible analogy to music's ability to both stay and to move in the world today, to absorb

127. Tim Ingold, "Against Soundscape" in *Autumn Leaves: Sound and the Environment in Artistic Practice*, ed. Angus Carlyle, (Paris, France: Double Entendre, 2007), 12.

128. Ingold, "Against Soundscape", 12.

129. Douglas Kahn, *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (USA: University of California Press, 2013), 174.

130. Kahn, *Earth Sound Earth Signal*, 175.

131. See: Hempton and Grossmann, *One Square Inch of Silence*, 2009; and, Bernie Krause, *The Great Animal Orchestra*, 2012.

changes in its content and performance styles, and to continue to accrue new layers of meanings".[132] Living on an island nation surrounded by the vast Pacific moana, recalling the ebb and flow of ocean tides, its currents, waves, depths, is a helpful way of conceptualising an Aotearoa-specific soundscape.[133] A seascape of sound speaks specifically to shifting, shaking, changing identities and cultures that are not anchored or fixed to the land, but that work with the land, as water above the ocean floor or the meeting of beach and tide, cliff and wave, rock and pool.[134] The terms 'seascape' and 'sonosphere' resonate with the entanglement of nature/culture that Barad discusses, where: "nature is neither a passive surface awaiting the mark of culture nor the end product of cultural performances".[135]

Schafer's soundmarks include cultural examples of local Church bells, the whir of ice-cream makers in the Italian summer, the rhythmic beeps of traffic light signals, and so on. He notes the importance and meaning these sounds have to local communities, from communication devices or by-products of our daily lives (we don't turn on the ice cream makers for the sound they make but for the ice cream they produce; pedestrian traffic lights make a sound to signal it is safe to cross). Solutions to the 'fixedness' of soundscapes and soundmarks elude the position of the listener; they are reflexive concepts that listen to the sounds of a place from a ubiquitous space outside the 'scape'. Diffraction methodology leads me to the term 'listenscape', which in the context of this thesis is understood as an intra-action of the listener in the scape. To listen*-the-scape, is to listen from a point of entanglement. In other words, one can listen differently from different spaces and times within the listenscape, but one cannot listen-to from outside of the scape. Listenscapes move away from Schafer's object-based soundmark toward a social or participatory soundmark that *belongs* to the community because it is the sound of a community. Avoiding rigid definitions of sound, in this text I use the terms 'listenscape', 'seascape', and 'sonosphere', in addition to 'soundscape' and 'soundmark', as ways of thinking differently and deeply about how sound and silence wave, beat, ebb and pulse throughout the socio-cultural soundscape of Aotearoa.

Artists Janet Cardiff and Susan Philipsz regularly engage with soundmarks and manipulate listenscapes. As discussed in the previous chapter, Philipsz's series of site-specific sound works *Surround Me: A Song Cycle for the City of London* draws our attention to unique acoustic soundmarks of cities. Beneath three bridges along Glasgow's Clyde River, as part of the Glasgow International Festival of Visual Art, passers-by listened to recordings of Philipsz singing the Scottish 16th Century lament/sea shanty 'Lowlands Away'. Through coupling the human voice in lamented song with an untrodden city environment, Philipsz significantly imbues meaning to these spaces and alters our experience of the urban environment.

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132. Kay Kaufman Shelemay, *Soundscapes: Exploring Music in a Changing World* (New York: WW Norton, 2006), xxxvi.

133. One may contest the 'fixedness' of the landscape too. In Aotearoa we are often reminded that we live on a volcanic fault line; the landscape moves and shifts, sometimes dramatically. These changes operate on a level different to human time or human scale.

134. Cadence Partbook: Personal – tactus as waves

135. Barad, "Posthumanist Performativity", 827.

Similarly, Cardiff often makes artworks that distort listenscapes. In *FOREST (for a thousand years…)* (2012), Cardiff and George Bures Miller use multi-channel sound in an outdoor forest setting to transport the listener through space and time. Ambiguous sounds of bird call in the canopy (is it 'real'/'live' or recorded?) morph into what is unmistakably a warzone, with bomber planes passing overhead and troops marching off in the distance, and then into an ambient, dreamlike world – all through clever manipulation of sound and how it reaches the listeners' ears. I first listened* this work at *dOCUMENTA 13* (2012) in Kassel, Germany. Sheltering in a stand of trees with a large group of strangers, I watched a woman, leaning on the tree across from me, pull her young child to her chest as we all heard the unmistakable sound of bombs drop in the distance. I too felt shivers run down my spine, despite knowing this was a simulation. Sound acts so powerfully on our imaginations that we momentarily betray our rational selves. Cardiff and Miller use the forest to disorient the listener in space and time. The sounds we hear travel expertly between multiple concealed speakers in such a way that we regard the sound as true.[136] Suddenly, in the instant of a single sound, the scene appears to change as we are transported, diffracted across multiple possibilities.

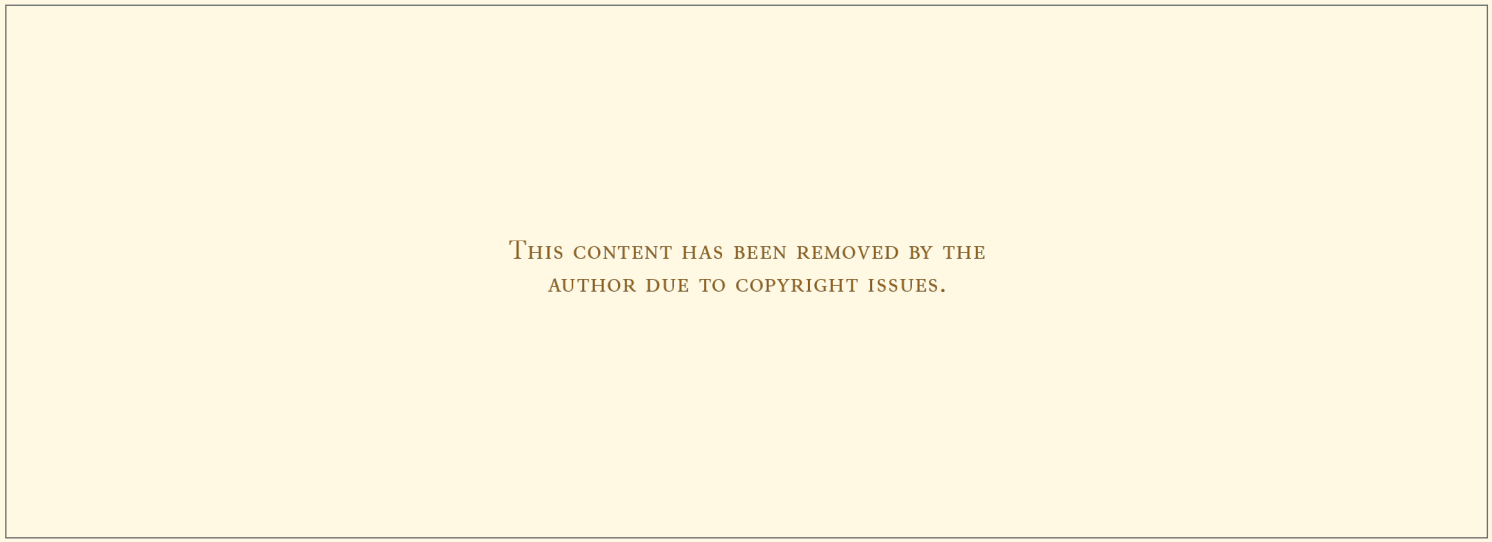

Figure 21.

Janet Cardiff and George Bures Miller. *FOREST (for a thousand years…)* (2012). Audio installation, 28 minute audio loop. Created for dOCUMENTA (13), Kassel, Germany. Photo by Roman Mensing. https://www.emscherkunst.de/wp-content/uploads/2016/04/ek160531rm_082p-2560x900.jpg
Click here to listen.

136. Gregory Volk also notes this experience in "A Walk in the dOCUMENTA Park", Art in America Magazine June 12, 2012, https://www.artinamericamagazine.com/news-features/news/documenta-2/

These two examples demonstrate how artists in recent years have sought to explore and unravel the soundscape, acknowledging real and imagined sonic histories, silent archives, presents and futures that shape our lives. As listening participants, in order to make sense of the imagined seascapes created by artists, we are drawn into phenomenological listening.[137] The listening participant does not have earlids – while one can 'tune out' sound, such passive hearing prevents meaning, narratives, emotions and memories from developing. To passively engage with an imagined listenscape such as *FOREST (for a thousand years…)* is to silence the imagination and emotional responses – a listenscape is not a 'hearscape'. One risks literally translating the sounds; either innocuously (believing the birdsong is real/live) or dangerously (mistranslating the sounds of the military fly-over).

In late 2016 I installed a 16-channel sound work, *Miserere Mei,* in a stand of tall Kahikatea at Brick Bay Sculpture Trail near Matakana (in greater Auckland). *Miserere Mei* inhabits areas of silence and absence in the ecological environment. Sung voices form an ephemeral monument for the bygone song of the forest, and in particular the historic polyphonic chorus of the birds. From sixteen speakers scattered discreetly within a naturally occurring amphitheatre, singers from the Baroque Voices choir are heard singing Gregorio Allegri's 17th Century choral setting of Psalm 51: Miserere Mei, Deus (have mercy upon me, O God). This new arrangement treats each of the twenty psalm verses as a chorus of birds, soaring and dancing between the branches, echoing movement with sound. From the listeners' perspective on the track perimeter, each singer's melody is heard as an individual part of the larger polyphonic chorus.



Figure 22.

Olivia Webb. *Miserere Mei* (2016). 16-channel sound installation, kahikatea. Dimensions variable. Brick Bay Sculpture Trail, Auckland, Aotearoa New Zealand. Photo by Olivia Webb.

Miserere Mei shares many installation elements with *FOREST (for a thousand years…)*; both are large outdoor multi-channel sound works in trees/forest/bush. However, where Cardiff creates new environments for listeners, *Miserere Mei* recalls silent archives of extinct species. For most New Zealanders, retreating into the bush offers a tranquil contrast to the manmade hums and drones of towns and cities, yet the hush and calm of the forest also marks an absence of life.[138] Great efforts are being made to preserve the remaining birdlife and encourage ecological diversity, however, large gaps remain in Aotearoa's acoustic ecology. Certain species are now marked by their silence.[139] *Miserere Mei* will never replace or repair what is lost, but instead momentarily marks and remembers an earlier time, an aspect of forest life that we can no longer hear.

137. Ihde, *Listening and Voice*, 49.

138. See: Gordon Hempton, and John Grossmann, *One Square Inch of Silence: One Man's Search for Natural Silence in a Noisy World* (New York: Free Press, Simon & Schuster, Inc., 2009).

139. Other researchers, artists, and musicians turn their attention to environmental sounds. For example, Sally-Ann McIntyre's sound works include recalling the song of the long-extinct Huia (see: http://everyleafisanear.blogspot.com); Dugal McKinnon writes on ecological silence and environmental sound art (see: Dugal McKinnon, "Dead Silence: Ecological Silencing and Environmentally Engaged Sound Art", *Leonardo Music Journal* 23 (2013): 71-74); in Australia, Jim Denley practices 'delicate' listening' and intra-active improvised performances *with* the Australian outdoors (examples can be listened* here: https://soundcloud.com/jim-denley), and discussed in an interview with Noel Meek for *The Wire Magazine*, September 2019, Issue 427.



Figure 23

Olivia Webb. *Miserere Mei* (2016). 16-channel sound installation, kahikatea. Dimensions variable. Brick Bay Sculpture Trail, Auckland, Aotearoa New Zealand. Photo by Olivia Webb.
Click here to listen.

I mention *Miserere Mei* to demonstrate the scale of early research questions and the artworks I made to explore the sounds and silences of Aotearoa's seascape. Subsequently, I decided that the concepts that underscored this artwork stretched beyond the reach of this thesis. I wanted to listen deeper to modes explored in my 2015 artwork, *Scale;* that is, listening to relationships and encounters between people. My decision was not about separating 'human sounds' off from 'natural environments', but about where, in the moment of this research, was my listening attention given.

Performing Listening

In an attempt to exercise and improve my listening muscles,[140] and phenomenological listening, I practiced a series of listening exercises outlined by Pauline Oliveros in her 2005 *Deep Listening: A Composers Sound Practice*. Oliveros's project began in 1988 as a series of improvised recordings made in a heavily reverberant underground cistern, and evolved into a way of being, including methods for music composition, improvisation and performance methods; a mode of meditation and texts detailing deep listening exercises. One listening meditation involves writing down every sound you can hear (e.g., over a ten-minute duration). You then reflect on the sounds noted, asking questions such as: "what sound is most meaningful to you?"[141] "How far away can you hear sounds? ... What is your favourite sound? ... What would you like to have in your own soundscape? ... What sound ruffles your scalp? ... What sound would you like whispered in your ear?"[142] I practiced this exercise for several weeks and noticed patterns and rhythms[143] emerge – in particular, my neighbourhood was inundated with weed-whackers.[144] A thirteen month running tally of 'did I hear a weed-whacker?' reported an 86% likelihood (337 out of 390 days at least one whipper-snipper sang its "hhhhnnnnng" and "gggrrnnnnghr*thunk*vvvrrrnnnghr" through my studio windows). This particularly noisy suburb had no more grass or sloped sections than anywhere else in Te Whanganui-a-Tara. Hunting for the sound, I noticed most machines were operated by commercial gardeners (they are more portable than lawn-mowers). What did this say about the sonosphere of my neighbourhood? Were weed-whackers screeching the story of the time-poor and exhausted middle-class families who now hire others to mow their lawns? Do these sounds speak of the high number of rental properties (like my own) that come with 'gardener included'?[145] Or does the shape of the surrounding hills concentrate and amplify the sonic frequencies of even the most distant weed-whackers, above all other sounds?[146]

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140. Cadence Partbook: Personal – Listening

141. Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Lincoln: iUniverse, Inc., 2005) 34.

142. Ibid., 55-6.

143. Cadence Partbook: Personal – polyrhythms

144. The weed-whacker is also known as a 'string-trimmer', 'weed-whip', 'whipper-snipper', 'weed-eater', 'line-trimmer', and 'strimmer'.

145. A nice old man from Jim's Mowing franchise weed-whacked everything on our property – from the lawn and pathways, to our recently planted native seedlings (definitely not weeds) and the front door mat.

146. Acoustic ecologist Gordon Hempton provides alarming details of how high levels of mechanical noise disrupt non-human life. A new leaf-blower used by a park-ranger registers at "60dBA above the normal baseline ambience" and as the loudest sound in the area, is equivalent to "wielding a sonic hurricane in place of a rake". Hempton and Gossman, *One Square Inch of Silence*, 19.

On Waitangi Day at St Mary of the Angels Church (just a few kilometres away from my weedwhacker enclosed home), a unique soundmark is sung.[147] Once a year on the 6th of February this church hosts the diocesan Waitangi Day Mass, joining especially with the communities from Te Kainga and Te Pāriha o Te Ngākau Tapu. During the service 'The Lord's Prayer' is sung, simultaneously in Latin ('Pater Noster') and Māori ('E to mātou Matua'). The intention is that the two chants begin and end at the same time, but each remains true to its structure throughout (melody, rhythm, etc.). The congregation can choose which chant they sing, some switching between musical traditions as they go.[148] The overall sound is a dense forest of harmonics, tones, and timbres of voice. I know of no other place in the world (or Aotearoa) that chants this prayer simultaneously in Māori and Latin. Intriguingly, it doesn't always work. Some years (usually if singers missed the rehearsal), the chants fall out of time with one finishing before the other. This indicates that the simultaneous chanting is not a chaotic cacophony, but a *practiced* and *rehearsed* exercise in crafted listening and sitting with difference. It is not enough to think 'you sing your part and I'll sing mine', one must listen to what the other sings, not, as Lipari says, to "absorb the other into conformity with the self" but to "receive the alterity of the other and let it resonate".[149]

E to mātou Matua i te rangi
Kia whakatapua tōu ingoa
Kia tae mai tōu rangatiratanga,
Kia whakaritea tōu hiahia i te whenua
Kia pērā anō i to te rangi.
Homai ki a mātou āianei
he taro mā mātou mō tēnei rā.
Whakakahoretia ō mātou hara,
me mātou e whakakore nei i ngā hara o te
hunga e hara ana ki a mātou.
Kaua mātou e tukua kia whakawaia,
Engari whakaorangia matou i te kino.

Pater noster qui es in coelis
sanctificetur nomen tuum;
adveniet regnum tuum
fiat voluntas tua,
sicut in coelo et in terra;
panem nostrum quotidianum da nobis hodie,
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris,
et ne nos in ducas in tentationem
sed libera nos a malo.

Figure 24.

01:33 audio recording of "E to mātou Matua" and "Pater Noster", from Waitangi Day Mass, Wellington, 2017. This Mass was held in the Cathedral of the Sacred Heart as St Mary of the Angels Church was closed for seismic strengthening. Recorded from a tourist's phone. Click icon to activate.

147. I acknowledge Robert Oliver and the communities of Te Kainga and Te Pāriha o Te Ngākau Tapu for being custodians of this tradition.

148. I acknowledge that it is problematic to discuss cultural pluralism within the context of a single Christian church brought to these shores by missionaries and colonisers. The history of Christian missionaries, especially throughout the Asia-Pacific region, are present within contemporary Christian congregations today, where people from many ethnicities come together on a weekly basis. The church can be a microcosm of diversity.

149. Lipari, *Listening, Thinking, Being*, 198.

Sound studies of Aotearoa's seascape are as diverse as the sounds themselves. In recent years, ethnomusicologists, musicians, composers, and sound practitioners, have covered topics including: Dan Beban's study of the rhythms and accents of 'Kiwi farmers' at livestock auctions;[150] an almost-film of the 'Siren Kings' phenomenon in South Auckland who sound-battle on push bikes souped-up with loudspeaker sirens;[151] composer Jack Body's electroacoustic work *Vox Humana* (1991) which mixes field recordings from churches and places of worship in and around Wellington city "in a celebration of New Zealand's ethnic and cultural diversity";[152] and Ariana Tikao (Kāi Tahu) and Mahina-Ina Kaui's (Ngai Tahu, Kati Mamoe, Ngati Porou, A Tai Haunui a Papanui) site-specific sound work *Karaka mai, Ōtautahi!* (2015) where a call to the city was chanted/sung in te reo along with taoka puoro (traditional Māori musical instruments).

In Tikao and Kaui's artwork, recordings of voice and taoka puoro played from four navigation towers throughout Christchurch city as part of the 2015 Audacious Festival of Sonic Arts, weaving together "contemporary sounds of the regenerating city through an indigenous 'call to prayer'".[153] *Karaka mai, Ōtautahi!* fell victim to passive listening. Three noise complaints were received and in a letter to *The Press*, a tour guide said the "truly horrible ... low-pitch monotone conjured up images of being in North Korea or the Middle East where they blare out monotones in public spaces", adding that touring customers hated the artwork.[154] A local public debate ensued (mostly through letters to the editor in *The Press*) with Audacious festival director Malcolm Riddoch saying to compare the karaka to a repressive communist dictatorship was "utterly insulting".[155] We forgive and learn to live with so many noises, sounds, 'monotones', accepting they are part of modern life (traffic noise, construction sites, etc.). However, this example shows how sounds that signify 'otherness', sounds that are foreign to the homogeneous soundscape, sounds that represent ideas that we do not understand, these sounds are not tolerated. These sounds nag. Tensions surface when one cannot turn away from or close one's ears to unfamiliar and incomprehensible sounds; especially assertive and meaningful sounds that demand attention, like the human voice.[156] Lipari explains that learning to sit with and *misunderstand* the unfamiliar opens the "doorway to the ethical relation by inspiring (or frustrating) us to listen more closely to other, to inquire more deeply into their differences, and to question our own already well-formed understandings of the world".[157] Indeed, "opening to the other is a process of defamiliarization in which we renounce the familiar and embrace the strange".[158]

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150. See: Daniel Beban, "Right Boys I'll Make Ya' Buy 'Em: The Music of the Auctioneer's Chant", in *World Music Is Where We Found It: Essays by and for Allan Thomas*, eds. Wendy Pond and Paul Wolffram, (Wellington, NZ: Victoria University Press, 2011).

151. See: *Siren Kings* (Trailer) https://vimeo.com/192569379

152. Listen to an excerpt from *Vox Humana* here: https://www.sounz.org.nz/works/10428

153. "Karaka Mai, Ōtautahi!", Audacious website, accessed on November 12, 2015, from http://audacious.org.nz/works/karaka-mai-otautahi/

154. Vicki Anderson, "Criticism of Kiwi Musician's Traditional Song 'Racist'", *Stuff News,* October 30, 2015, https://www.stuff.co.nz/entertainment/music/73519977/

155. Ibid. Riddoch replies to many comments from this *Stuff News* article via his user name 'Zeug Gezeugt'.

156. Rébecca Kleinberger, "Singing About Singing: Using the Voice as a Tool for Self-Reflection", (Master's thesis MIT, 2014), 28. Kleinberger explains that just as our visual cortex has a "specific function to recognize faces, the human brain processes voices differently than other sounds. Human audition is specifically tuned to hear voices".

157. Lipari, *Listening, Thinking, Being*, 8.

158. Ibid., 185.

Karaka mai, Ōtautahi! sang a prayer for a city regenerating from (then) five-years of dramatic seismic shifts in the landscape; the karaka entangled stories in and out of the fractured whenua. Since this time, the cultural listenscapes of Ōtautahi have shifted significantly in the wake of the Mosque terror attacks of 15 March 2019. One week after the massacre, on Friday 22 March 2019, the Muslim adhan (call to prayer) was broadcast throughout the country on National Radio.[159] For some New Zealanders, this first experience of hearing Islamic chant was an extraordinary moment to practice/exercise compassion and *listening otherwise* which Lipari says "takes us beyond the self and out into the groundlessness and ambiguity of the radical alterity of the other".[160] Certainly, Tikao and Kaui's artwork would be listened* differently now by a city that has compassionately listened to the adhan.[161] In this moment, sound represents an entangled diffraction; it simultaneously marks diverse identities and creates a shifting current in the cultural seascape. A soundmark is a listen-able, embodied cultural intra-action of people and place, and participation in the listenscape entangles communities with their places of belonging.[162]

Aotearoa is home to many – many sounds, music traditions, languages, and cultures. Diverse communities adapt, make homes and build lives in Aotearoa, and in turn the function and purposes of the spaces inhabited are adapted to suit communities. Around the country, many local halls host multiple different community events on a weekly basis, car parks are taken over by local food stalls and markets, council parks and squares transform to host cultural festivals.[163] Research from CACR indicates that participation in such events create and strengthen bonds between communities as well as help develop a sense of belonging for migrants (recent and old), as culture is expressed and embodied in various different contexts.[164] Interested in how diverse music traditions negotiate and evolve in the changing listenscape of Aotearoa, I embarked on a project on an unlikely pairing of musics and space/place.



FIGURE 25.

Thousands of bunches of flowers, notes and images laid at Hagley Park and the Christchurch Botanical Gardens, Rolleston Avenue, following the Christchurch Mosque shootings, March 2019. Photo by Olivia Webb.

159. I was visiting Ōtautahi over this harrowing week and felt utterly, ethically compelled to be at Hagley Park on this day, where I stood with thousands of others as listening participants.

160. Lipari, *Listening, Thinking, Being*, 184.

161. It is possible that the response to Tikao and Kaui's artwork would remain unchanged. Public art, and especially sound works, are regular causes for complaints in Aotearoa (e.g., waste of money, too loud, offensive, look bad, sound bad, etc.). More importantly, while attitudes toward immigrants may change with the Mosque terror attacks, this may not effect attitudes toward Māori.

162. The Gregorian chant listened* at St Mary of the Angels is only possible because a community of people gather each week to sing. Each individual voice in the community can come and go, but this soundmark is only possible because multiple individuals show up to sound the mark.

163. An awareness of the uses of local halls was a contributing factor to the making of *Voices Project*. In post-earthquake Ōtautahi, the bond between people and place was felt significantly in the loss of small local venues that served as regular meeting spots for community groups. In response to such loss, Gap Filler's project Pallet Pavilion (2012-14) (a temporary outdoor amphitheater built from wooden pallets) satisfied part of the hall-sized need in community life (see: https://gapfiller.org.nz/project/pallet-pavilion/). Likewise, when St Mary of the Angels closed for seismic strengthening, the church hall was temporarily converted to a chapel, and groups who used the hall, such as the AA, were shifted to other rooms in the presbytery.

164. Colleen Ward and James H. Liu, "Ethno-Cultural Conflict in Aotearoa/New Zealand: Balancing Indigenous Rights and Multicultural Responsibilities", in *Handbook of Ethnic Conflict: International Perspectives*, eds. Dan Landis and Rosita D. Albert (New York: Springer, 2012), 63-5.

Untitled (2017) explored two different musics by two New Zealanders – bass viol player Robert Oliver and North Indian Classical vocalist Balamohan Shingade.[165] I asked these two musicians to hold a conversation (via their respective instruments) and explore polyphonic cultural exchanges through music making. We recorded this conversation together in Oliver's studio on a cold summer's afternoon, following many emails where we had agreed on a scale/raga familiar to both traditions (Dorian mode and Raga Bhairavi) and one rehearsal the night before the recording. These musical modes acted as translatable languages between traditions. Shingade improvised on his raga, and Oliver played a selection of Dorian pieces by Tobias Hume, adding improvised ornamentation on the viol, as is true to style.

Despite being an unusual musical coupling, to me the entire thirty-minute recording sounds like a utopian dream, which was surprising and complicated my ideas of sitting with cultural difference. As two master listeners deeply concerned with the aesthetics of their art, Oliver and Shingade did not actively avoid difference or discord, but any dissonance and polyphony played *sounds* beautiful and 'in tune' in the recording.[166] Ethically, to sit with difference one must avoid the assimilation of harmony. But how is harmony different from tuning, or attunement? One can tune a 'tritone', but common Western music paradigms, labelling the tritone 'diabolus in musica' (the Devil in music), teaches listeners that this interval is not harmonious, and if used should have a cadential 'resolution'.[167] Raga Bhairavi and Dorian mode are entangled through tuning, not cultural conceptions of harmony. And this entanglement speaks to the complex histories of how diverse musical cultures and ideas have spread throughout the world over centuries.[168] Oliver and Shingade negotiated and responded to the fine details of each other's sounds and tunings, as well as the variances in approaching notes and phrasing. They were both equally concerned with listening* and accompanying each other in a way that remained true to form for both instruments, while also ensuring there was opportunity for them each to speak clearly in their own words and in their own time. The recording bends and distorts culturally received ideas of harmony. However, the artwork made me wonder if their subtle, sensitive and delicate approach was lost on audiences who have perhaps never listened* Hindustani vocal music or the viol da gamba before. Do these listeners hear one new sound, or two different sounds working together?

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165. The viol da gamba is a Baroque instrument that looks like a fretted cello but is closer to a bowed lute. Viol players perform together in consorts which include several viols of various sizes, the bass viol being the one of the largest, producing deep, warm sounds. North Indian Classical music is also known as Hindustani music. To learn to sing in this style requires a comprehensive knowledge of many ragas and the skill to move the voice freely and quickly, rhythmically and melodically within raga being performed. Hindustani music is intricate and largely improvised.

166. Cadence with Partbook: Personal - polyphony and harmony

167. Reinhold Hammerstein, *Diabolus in musica: Studien zur Ikonographie der Musik im Mittelalter: Neue Heidelberger Studien zur Musikwissenschaft* (Bern: Francke, 1974) *7.*

168. See for example: Sandeep Bagchee, *Nād: Understanding Rāga Music* (Mumbai: Eeshwar, 1998); Harry Partch, *Genesis of a Music*, (USA: Da Capo Press, 1974 [1949]); and, Gustave Reese, *Music in the Middle Ages*, (New York: W. W. Norton and Company, 1940).



FIGURE 26.

Olivia Webb. *Untitled* (2017). Recording session between Robert Oliver and Balamohan Shingade, Wellington, 2016. 2-channel sound installation, 30-min continuous loop. Dimensions variable. Photo by Olivia Webb.



Figure 27.

Olivia Webb. *Untitled* (2017). Recording session between Robert Oliver and Balamohan Shingade, Wellington, 2016. 2-channel sound installation, 30-min continuous loop. Dimensions variable. Photo by Olivia Webb.

Untitled attempted to demonstrate what Lipari terms *listening otherwise.*[169] In the resulting 2-channel sound installation, we hear moments of just viol and just the voice, as well as times when the two resonate together in new ways. The musicians perform subtleties and complexities involved in entangled intra-actions; how to listen, respond, how to listen-while-speaking, how to speak and listen simultaneously. The musicians attempt, in the spirit of Edward Said's thinking, to transform from two unitary identities into identities that include the other without suppressing the differences;[170] decentring the 'self' in a way that supports others to be themselves.[171] The recording runs on a thirty minute continuous loop, where differences are held through long drones and sustained tones that overlap as the conversation ebbs and flows.

As a performance and recording, the work presents an allegory of polyphonic cultural understanding; each musician composing and performing the music for their own partbook as part of a broader 'Aotearoa Seascapes' series. The installation – in a small narrow gully on the headlands near Matiatia Bay, Waiheke Island, as part of the 2017 Headland Sculpture on the Gulf exhibition – entangled a third voice in the work; the site/land. The Matiatia Bay headland is tapu (sacred) Ngāti Paoa land, and near a Māori burial ground (at the bay's entrance).[172] Here artists could not make any permanent fixtures into the earth including pouring concrete or digging foundations for sculptures. I installed my speakers on speaker stands in a copse of harakeke (flax) and tī kōuka (cabbage trees). The sound travelled up the gully in the prevailing northeast wind, hugging the hillside and filling the open space – at times able to be listened* from around one hundred metres away.

However, *Untitled* seemed out of place – somehow estranged from the land it sounded from. The music reached out to the horizon of te Moananui a Kiwa (the Pacific Ocean) as if recalling another place, another home. This 'out of placeness', is not the "plonk culture" Jim Denley describes, where Western music traditions are irrelevant to contemporary contexts and the acoustics of concert halls not suited to contemporary performance.[173] The musics in *Untitled* entangle multiple times, places and homes; 15th Century Europe, 12th Century India, contemporary Aotearoa. Does a multiplicity of identities send one adrift in the seascape? Can polyphony leave us feeling 'out of place'? Not homeless, but belonging to multiple homes and pulled in many directions? To what extent do we "plonk" culture in Aotearoa? Does *Untitled*, installed on the Matiatia headland unwittingly echo cultural tensions between Māori and non-Māori? In *Keywords in Sound,* Novak and Sakakeeny explain that a problem with sound studies is that "the interdisciplinary breadth of

169. Lipari, *Listening, Thinking, Being*, 184.

170. *Edward Said on Orientalism*, directed by Jeremy Smith, Sanjay Talrej, and Sut Jhally, (Media Education Foundation, 1998).

171. Megan Craig, *Levinas and James: Toward a Pragmatic Phenomenology* (Bloomington, Indiana: Indiana University Press, 2010), 2. See also: Emmanuel Levinas, *Otherwise Than Being or Beyond Essence*, trans. Alphonso Lingis (Dordrecht, The Netherlands: Kluwer Academic Publishers, 1991), 122.

172. See: Diana Worthy, "Grave Calls for Burial Site to be Recognised", *Stuff News*, May 05, 2010, http://www.stuff.co.nz/auckland/local-news/waiheke-marketplace/3656238/Grave-calls-for-burial-site-to-be-recognised; and, Rose Davis, "Climate Change Exposes Ancient Māori Bones", *Stuff News*, March 23, 2018, https://www.stuff.co.nz/auckland/local-news/waiheke-marketplace/102537138/climate-change-exposes-ancient-mori-bones

173. Denley, "A Closely Woven Fabric", 32.

sound studies, the field as a whole has remained deeply committed to Western intellectual lineages and histories".[174] To understand and participate fully in an Aotearoa seascape, we must diffract (not reflect) Western concepts of sound. Novak and Sakakeeny believe that Schafer did not understand his Western bias and "did not explicitly recognize the constitutive differences that participate in the 'soundscape' as a multivalent field of sounds with divergent social identities, individual creativities and affordances, biodiversities and differing abilities".[175] This also calls to question, as Denley asks, "what contexts have currency ... What places have the power to frame sonic art in an appropriate way?"[176]

Tensions between indigenous and settler approaches to working with the whenua (land), were raised at an artist panel discussion in the Waiheke Library. Finer details of the panel discussion are beyond the scope of this exegesis, but debate around *Untitled* raised questions about whether the work silenced or smothered the voices and vibrations from the whenua.[177] In Te Ao Māori, concepts of sound and vibration align with ideas of vibration in the sonosphere – the whenua has a song. For instance, the materials used to make many traditional Māori instruments – bone, stone, wood, rock, gourd and shell – are selected for the resonant qualities. Does *Untitled* sing with the whenua? How do the musics of Shingade and Oliver intra-act with the vibrations, resonances and heartbeats of Aotearoa?



Figure 28.

Olivia Webb. *Untitled* (2017). 2-channel sound installation, 30-min continuous loop. Dimensions variable. Photo by Olivia Webb.

174. David Novak, and Matt Sakakeeny, "Introduction", in *Keywords in Sound*, eds. David Novak and Matt Sakakeeny (USA: Duke University Press, 2015), 7.

175. Ibid.

176. Denley, "A Closely Woven Fabric", 32.

177. Several artworks were discussed which raised the breadth of different cultural relationships with the land: Dane Mitchell's conceptual artwork *Buried Gemstone* (2017) invited the public to 'divine' the whereabouts of a amethyst buried along the sculpture trail. Maureen Lander and the Kaihanga Kara Collective's artwork *Mahi Kara – Fun with Flags* (2017) was both a participatory artwork and visual intervention with 'pop-up' interactive flax flag-making activities for the public along the walkway – teaching indigenous weaving practices and working with materials of the land. Jeremy Leatinu'u's seven-day project *Earthpushers* (2017) invited the public to transport small sacks of earth, sand and shingle to Waiheke Island as they journeyed across the Hauraki Gulf on the ferry – in this action, earth extracted from Waiheke beaches for Auckland infrastructure such as the Grafton Bridge was symbolically returned to the island, acknowledging and reflecting on ownership of resources.



FIGURE 29.

Olivia Webb. *Untitled* (2017). Stills from video by Kazu Nakagawa. View of Rakino Island in the rain. 2-channel sound installation, 30-min continuous loop. Dimensions variable.
Click here to listen.

The challenges presented in the panel discussion amplified the need for researchers to listen at all stages of research. I recall feeling the need to defend my work during the panel discussion. However, having just explained how the artwork was about polyphonic listening, I did my best to listen to what was being said. In this instance, to interject and defend my artwork, prioritising my own need to be heard and understood, would be at the expense of listening to the experiences of others. Lipari states that while speaking is a "crucial aspect of the ethical response", so is "listening – paying attention, being mindful, patiently aware. This form of listening ... is fully present, embodied, centred".[178] Electing to listen (and not speak) can seem like an inaction, yet has profound consequences for ethical relations. Furthermore, Lipari acknowledges that *misunderstanding* is a "doorway to the ethical relation",[179] where turning toward those speaking and inviting conversation:

> can invite us to move with more humility, patience, and generosity than we might have otherwise. It asks us to give up easy certainties, to endure what may seem like endless repetition, and to cultivate a courage that could "sustain blows of any kind and still remain alert".[180]

Listening is critical to the ethical relation. When sound is the subject of discussion, the fact that sound must be heard is often a given, or silently implied. But as I have demonstrated through examples of sound-artworks, sonic current affairs and community music making, hearing sound and listening* sound produce different ethical, social, cultural and phenomenological outcomes. The soundmarks and seascapes discussed in this chapter present a small cross-section of cultural diversity and cultural tension in Aotearoa and explore what a listening and sound centred approach can teach us all about co-existence and cultural pluralism. Early artworks made in the course of this Ph.D. research, like *Lapides Vivi*, *Untitled* and *Miserere Mei*, utilised *sound* to explore Aotearoa cultural seascapes. Later practice-led research, discussed in the other Partbooks, utilises sound to expand *listening* skills and explore the ethics of living together.[181]

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178. Lipari, *Listening, Thinking, Being*, 185.

179. Ibid., 8.

180. Ibid.

181. A beautiful entanglement of ideas, place and people plays through the circumstance that my thesis exhibition presented at St Paul Street Art Gallery immediately follows the exhibition *How To Live Together*, curated by the same Balamohan Shingade who sang in *Untitled. How To Live Together* developed from Roland Barthes' 1976-77 lecture series that explored monastic traditions of communal life, reconciling the needs of "collective life with individual life, the independence of the subject with the sociability of the group". On the St Paul Street Gallery website, Shingade says, "*How to Live Together* … [is] guided by the coupled question: What is the intimacy we must develop to create a community? What is the distance we must maintain to retain our solitude? …Not everything may be visible or unequivocal at various stages, but by the end, an experience will have been lived through, a landscape sketched in, an approach figured for a life together. See: https://stpaulst.aut.ac.nz/exhibitions

Coda: Homes

Dave Dobbyn's 2005 song "Welcome Home", often referred to as one of New Zealand's unofficial anthems,[182] was re-released in 2017 in te reo Māori, translated by Te Haumihiata Mason as "Nau Mai Rā".[183] According to Dobbyn "Welcome Home" was written "out of a sense of public decency to welcome immigrants", after he watched anti-racism marches in Ōtautahi and thought, "we need welcome songs".[184] Sung in the indigenous language of Aotearoa, the song becomes a hospitable gesture toward *bi*-cultural approval of multiculturalism. Dobbyn's efforts in learning to sing in te reo Māori are commendable, especially for the language's revival. However, population experts such as Tahu Kukutai explain that immigration is a complicated issue for "indigenous peoples who've been subject to colonisation".[185] Tangata whenua, the original hosts, welcome others to the land taken from them.

Tonight I am feeling for you
under the state of a strange land
you have sacrificed much to be here
there but for grace as I offer my hand
welcome home, I bid you welcome, I bid you welcome
welcome home from the bottom of my heart …

you'll find most of us here with our hearts wide open …

there's a woman with her hands trembling, haere mai
and she sings with a mountain's memory, haere mai

Kei te aroha au ki a koe
e tānoatia nei e tauwhenua
rawa kore mai koe ki konei
ka toro te ringa ki tō kaha
nau mai rā, ki te papa, papa tipu
nau mai rā, te karanga a te ngākau …

ko te ngākau tuwhera ka tū atu nei …

kua pōhiri te reo karanga, haere mai
kua pōhiri ngmaunga, haere mai

182. 'Welcome Home' overtakes Dobbyn's previous unofficial anthem 'Loyal' from the Team New Zealand red-sock days of the America's Cup Yachting. Aotearoa has a running history of unofficial anthems, the first being 'God Defend New Zealand' itself, now a current official anthem. Cadence Partbook: Participation - Metiria Turei's anthem

183. See: "Nau Mai Rā (Welcome Home)", Dave Dobbyn website, September 08, 2017, http://www.davedobbyn.co.nz/lyrics

184. Glenn McConnell, "Dave Dobbyn Re-releases Classic Welcome Home in Te Reo Māori", *Stuff News*, September 08, 2017, https://www.stuff.co.nz/entertainment/music/96639270/dave-dobbyn-rereleases-classic-welcome-home-in-te-reo-mori

185. Dale Husband, "It's Time for Māori to be Heard on Immigration Policy", *E-Tangata*, June 17, 2017, https://e-tangata.co.nz/comment-and-analysis/its-time-for-maori-to-be-heard-on-immigration-policy/. See also: Ward and Liu, "Ethno-Cultural Conflict", 62.

On the flipside, in 2010 artist Jeremy Leatinu'u stood in the international arrival lounge of Auckland Airport, and while chauffeurs and taxi drivers around him held signs with visitor's names, his sign read: welcome. In an interview with Shannon Te Ao, Leatinu'u said that 'welcome' is a double-edged sword. "On one hand it invites and on the other it identifies a person as visitor. ... the word welcome becomes relevant or irrelevant for a person who has immigrated to Aotearoa New Zealand".[186]

Over the last eighteen months of this thesis, I have been warmly welcomed into the family homes of the participants of my artwork *Anthems of Belonging*.[187] Together we have been working on composing new New Zealand national anthems from the lived experiences of each New Zealand family.

Each family self-identifies with more than one culture/ethnicity. This might translate to a hybrid identity, such as Dutch-Pākehā or Chinese-New Zealander. In many cases, families (or family members) are recent migrants to Aotearoa, their cultures diffracted and entangled in new situations in Aotearoa, possibly feeling simultaneously welcome and visitor at home. Perhaps they sing multiple anthems or feel displaced from the anthems they know. When considering "God Defend New Zealand", one participant commented that lyricist and poet Thomas Bracken "didn't have me in mind when he wrote this".[188] Similarly, thinking of their ancestral Kiribati islands that are fast disappearing due to rising sea levels of the climate crisis, another family question the entanglement of nations as *land* to nations as *people*. What becomes of a nation/people when their nation/land is gone?[189]

Tracing time and ancestry by delving into the oral and aural histories of cultural seascapes, and listening to and singing about our physical environment, creates bonds to a site – a place becomes a home. But the seascape perpetually ebbs and flows. As tides, moods and modes move, as cultures change and evolve, people can feel displaced within their nation-home. Displacement presents in many forms;

This content has been removed by the author due to copyright issues.

Figure 30.

Jeremy Leatinu'u. *The Welcome Project* 2/2 (2010). Filmed in Auckland International Airport, Aotearoa New Zealand. https://jeremyleatinuu.com/portfolio/167/



Figure 31.

Detail of *Anthems of Belonging* session and birthday dinner. Wellington, February 2019. Photo by Olivia Webb.

186. Jeremy Leatinu'u, "The Welcome Project (1/2) 2010", artist's website, accessed on April 24, 2019, from https://jeremyleatinuu.com/portfolio/173/

187. Cadence Partbook: Participation - full details of Anthems of Belonging

188. Personal communication with participant, August 26, 2018.

189. Similarly, in the *Voices Project* documentary, Fr Simon Eccleton explained how post-earthquake communities who had lost spaces of worship had come to acutely understand 'the church' as both a community and a building.

from feeling out of sync with popular discourse or political ideology, to literal displacements from increased homelessness and transient living that result from New Zealand's housing crisis.[190]

'Welcome home' is used as a greeting when someone returns to a familiar place; a place they already know, a place they feel they belong. Dobbyn flips this message, welcoming 'home' new immigrants and refugees, people arriving in Aotearoa for the first time. This is a complex coupling of greeting and context. It says 'this is not just my home, but your home too'. Dobbyn acknowledges the kaitiakitanga (guardianship, stewardship) of Māori for the whenua, the land that is now home to so many.

Kua pōhiri ngā maunga, haere mai
(and she sings with a mountain's memory, haere mai.)

Moreover, welcoming obscures the ethics of hospitality. As Leatinu'u posits: welcoming 'others' the other; a sentiment shared by Jacques Derrida, who reflecting Levinas's ethics of hospitality says:

> to dare to say welcome is perhaps to insinuate that one is at home here, that one knows what it means to be at home, and that at home one receives, invites, or offers hospitality, thus appropriating for oneself a place to welcome [accueillir] the other, or, worse, welcoming the other in order to appropriate for oneself a place and then speak the language of hospitality...[191]

This complicates the call from Lipari and Levinas that hospitality should not assimilate the other into conformity with the self, as this does "violence to the otherness of the other".[192] Instead, Lipari asks, do we create a "dwelling space to receive the alterity of the other", or is our welcome offered with an expectation that others should change and adapt to suit our own dwelling space; 'my house my rules'?[193] She says that to "*listen otherwise* is to welcome the other inside, but as an *other*, as a guest, as a not-me. It doesn't insist on understanding or familiarity, or shared feelings".[194]

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190. See for example: Natalia Sutherland, "Who are NZ's Homeless? Thousands of Kiwi Kids and it Could be Getting Worse, Expert Warns", *1 News Now*, September 18, 2018, https://www.tvnz.co.nz/one-news/new-zealand/nzs-homeless-thousands-kiwi-kids-and-could-getting-worse-expert-warns

191. Jacques Derrida, *Adieu to Emmanuel Levinas*, trans. Pascale-Anne Brault and Michael Naas, (Stanford, California: Stanford University Press, 1999), 15-16.

192. Lipari, *Listening, Thinking, Being*, 198.

193. Ibid.

194. Ibid., 186.

PARTBOOK

PERSONAL



Figure 1.
Olivia Webb and Flo Wilson. *Attunement* (2017-18).
Still image of breathing exercise. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018.
Photo by Olivia Webb.

Warm-up

The chapters in this partbook follow the principles that underscore the singing process: *breathing*, *vocalising*, and *listening* to the projected voice sent forth. This structure echoes a series of artworks made during this thesis, including exercises and performances that utilise breath, different uses of the voice and reflections on my singing practice, and practices of listening that pulse throughout my research.

This partbook explores personal ethical relations of participatory/social art practice, where *people* (communities, choirs, families, etc.) constitute the central artistic material.[1] In the following chapters I acknowledge the subjects who contribute to social artworks, and recognise personal participation in intra-personal group artworks. (Partbook: Participation explores various modes of group participation).

A predicament in discussing cultures and traditions is that characteristics and traits are often broadly applied to all individuals in a group, out of which prejudices and stereotypes (of individuals and ethnicities) form. A clichéd example is that many 'New Zealand-Europeans' believe 'Polynesians' (both groups stereotyped collectively as singular ethnicities) are inherently 'musical', and therefore assume all Polynesians must be good at music.[2] Group habits do not necessarily translate to individual habits. Just as groups, communities, cultures and nations are complex, plural and polyrhythmic, so too is the individual subject profound; one being, diffracting multitudes, complexities, diversities, polyphonies. In his poem *Song of Myself*, Walt Whitman writes:

> *Do I contradict myself?*
> *Very well then I contradict myself,*
> *(I am large, I contain multitudes.)*[3]

I use 'personal' as a term to help explore modes of subjectivity in participatory artworks. The 'personal' amplifies and expands notions of 'selfhood' or 'ego', into relational, or *intra*-personal encounters with other people – participants and

1. Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London and New York: Verso Books, 2012), 2.
2. Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: University of Chicago Press, 2008), 23-5. Cadence Partbook: Participation - musicality.
3. Walt Whitman, "Song of Myself" in *Leaves of Grass* (Brooklyn, New York: Walter Whitman (self-published), 1855), 55.

audiences. My participatory artworks (and choral performances), depend on such intra-personal relationships. This builds on Amelia Jones's argument in *Body Art: Performing the Subject* where she writes that the "performative conception of the artist/self as in process, [is] commodifiable as art object, and intersubjectively related to the audience/interpreter".[4] For Jones, performativity of the subject is "contingent on the process of enactment rather than attributing motives to the authors as individuals or origins of consciousness and intentionality".[5] What I am calling the intra-personal stems from what Barad terms a "contingent ontology" or "ethico-onto-epistem-ology" (as noted in Partbook: Belonging, page 20), which augments notions of intersubjectivity even beyond Jones' triad of participants. This is where contemporary ethnomusicological practices of 'fieldwork' endeavour to acknowledge my position and participation *within* cultures listened*, becoming diffracted, enfolding infinite subjectivities/ethics through intra-action where no distinct agencies precede research, but rather emerge through it.

In my practice, notions of the personal as subjectivity are particularly important as individuals' voices are profoundly unique. But singular voices are contingent (through communities, choirs, families, etc.); diffracted and entangled through intra-personal relations where social art practice becomes a space for listening to difference. This is profoundly difficult. Researchers must be prepared to let go of prescribed directions and acknowledge prejudices within themselves. One must ask who (or what) leads the practice in practice-led research? How does practice lead research, especially when working with others? In the coming chapters I explore art projects that worked on me. This in turn resonates with discussion (especially in Partbook: Participation), where *Anthems of Belonging* changed radically from what I had first envisaged and, no doubt, could have changed even more.

In this context, a reinterpretation of subjectivity is the basis for discussing ethics. For philosopher Emmanuel Levinas, in the words of Megan Craig, "subjectivity *is* ethical subjectivity" which brings us to modes of responsibility where subjects "become increasingly open, responsive, and humane".[6] This is important for discussing the self in community choirs, rehearsals, families and so forth because it reflects a commitment to pluralism, polyphony and forms of "radical multiplicity".[7] Craig says: "Levinas emphasizes the deeply pluralistic and fallible aspects of the self. 'The Mind', he insists, 'is a multiplicity of individuals'".[8] The subject, as Craig describes, is "multiple—split and plural all the way down",[9] not autonomous, conscious and free, but is "otherwise and elsewhere – in the dark, bound and off-centre, tied to others who refuse to leave her alone".[10]

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4. Amelia Jones, *Body Art/ Performing the Subject* (Minneapolis: University of Minnesota Press, 1998), 12.

5. Ibid., 10.

6. Megan Craig, *Levinas and James: Toward a Pragmatic Phenomenology* (Bloomington, Indiana: Indiana University Press, 2010), 4.

7. Craig, *Levinas and James*, 4. Craig quotes Levinas's *Totality and Infinity* (1969).

8. Ibid., 113. Craig quotes: Emmanuel Levinas, *Otherwise Than Being or Beyond Essence*, trans. Alphonso Lingis, (Dordrecht, The Netherlands: Kluwer Academic Publishers, 1991), 126.

9. Ibid., 3.

10. Ibid., 2. See also: Levinas, *Otherwise Than Being*, 122.

In the first chapter I discuss a series of art projects and exercises that practice attuned breathing as a method of *de*-centring the 'self' to a subject who has "her center of gravity outside of herself".[11] The second chapter extends on ideas of a de-centred or diffracted subject through phenomena of the voice (experienced both inside and outside the body). I explore polyphonies of the 'self' and 'voice' through Angelica Mesiti's artwork *Citizens Band* and *ASSEMBLY*. The third chapter delves into the ethics of listening outlined by Lisbeth Lipari, with particular attention to connections between listening and Levinas's ethics of the face-to-face encounter.

Breath

Breath is the vital spirit of the voice; a diffraction, simultaneously medium *and* vehicle, present before, during and following. Breath is a shared process of all life; a common ground, an essential pulse, but diverse in its tactus (beats) and rhythms. This chapter outlines two collaborative projects that utilise breath as a compositional and relational device: a series of breathing, vocal and listening exercises for pairs (or small groups), and a participatory fanfare composed for 'breathing chorus' and 'breathy' instruments. We breathe in whether we like it or not, and we do not always know what we breathe. In this radically participatory and relational act, breath becomes the ground of our being, literally and metaphorically.

Attuning Breath

Over the summer of 2017-18, I worked collaboratively with artist/musician Flo Wilson as part of the Wellington Summer Sound Art Residency.[12] Together we developed a series of sound and listening performances/exercises and presented an octophonic sound and two-screen video installation Toi Pōneke Art Centre from 13 January – 03 February 2018. The exhibition, titled *Attunement*, included a public programme of listening workshops, talks and a live performance.

Wilson is a sonic artist and composer, educated at Te Kōkī New Zealand School of Music. To understand how we each worked, problem-solved, sang and composed, I devised a series of physical and sound-based exercises to help 'break the ice' and sink us quickly into collaborative making. The exercises were geared toward improving our listening skills and used breath/breathing as a familiar and comfortable starting point before departing to the sung voice (Flo had mentioned her voice was 'rusty' after a hiatus from choral singing). The exercises were not intended to work toward any final composition; rather, their purpose was to help us 'get to know each other'.

11. Ibid.

12. Thanks to the New Zealand School of Music (Victoria University Wellington) and Toi Pōneke Arts Centre for their support throughout this residency.

We began with the exercise: *Breathing Otherwise* (below) changing variables and trying new ways of communicating via breath.[13] Over one long Friday evening in the studio, our relationship shifted from feeling awkward or guarded in each other's company (and taking ourselves very seriously), to intimately lying on top of the other on a cold concrete floor, breathing in time in front of a camera for thirty minutes.[14]

EXERCISE ONE: BREATHING OTHERWISE
Breathe in time with somebody else. Sustain this until it is a comfortable and natural breath for you.

METHOD

1. *This exercise can be done in pairs or groups (the method below is for pairs).*
2. *Stand face to face with your partner, a comfortable distance apart.*
3. *Nominate one person as the 'leader' and the other person as the 'follower' (you will get a turn in each role).*
4. *The leader should continue breathing as they normally would.*
5. *The follower should try to breathe along with the leader; inhaling when they inhale, exhaling when they exhale.*
6. *The follower will need to listen and watch for breathing cues. For example, the sound of their partner's breath, the flaring of nostrils, the opening of the mouth, the rise and fall of chest/abdomen.*
7. *Sustain this for as long as you can. We recommend at least five-minutes so you can note any changes that occur.*
8. *Swap roles and repeat for the same length of time.*
9. *Discuss.*

SUGGESTIONS FOR GROUPS
To do this exercise in a group, you could choose to allocate either one leader and many followers or a couple of leaders and the rest followers. The exercise may produce different experiences depending will on the size of the group.

VARIATIONS
Try this exercise in different physical configurations: side by side, back to back, lying down, sitting, standing, kneeling, upside-down. Or in different spaces: outdoors, indoors, in busy noisy public places, in quiet public places, in private places, at social events, in thoroughfares, at the beach, in the garden, on different surfaces (concrete, carpet, wood, sand, earth, etc.), or any other variations you can think of.

13. Flo Wilson and I published a selection of exercises developed during this residency, including Breathing Otherwise. Our exercise booklet, *Breath + Voice* (2018), is written in the style of Pauline Oliveros's 2005 *Deep Listening*, and is intended as a practical guide to explore modes of listening. *Breath + Voice* was first presented at the 2018 NIME Conference in Virginia, USA.

14. Cadence Partbook: Participation - practice as rehearsal.



Figure 2.

Olivia Webb and Flo Wilson. *Attunement* (2017-18).
Still image of breathing exercise at listening workshop during Sound Art Residency
at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018.
Photo by Olivia Webb.



FIGURE 3.

Olivia Webb and Flo Wilson. *Attunement* (2017-18).
Still image of breathing exercise at listening workshop during Sound Art Residency
at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018.
Photo by Olivia Webb.



Figure 4.

Olivia Webb and Flo Wilson. *Attunement* (2017-18). Still image of breathing exercise from HD video 18:54. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.
Click here to listen.

As part of the exhibition we held public 'listening workshops' where participants were able to try the exercises. The workshops explored deep listening practices inspired by Pauline Oliveros as well as Lisbeth Lipari's notion of *listening otherwise* (see LISTENING). Each exercise involved a time to talk about personal experience. Participants described that having someone follow your own breathing rhythm makes you aware of your breath and question what is 'usual' for you. As a 'leader', one was momentarily responsible to another person and some made small bodily adjustments or phonation in order to communicate inhalations and exhalations (e.g., lightly sounding the breath, visibly expanding the chest/diaphragm, opening the mouth, etc.). De-centring the breath demonstrates that while we all breathe, we all breathe differently. Participants noted that to truly follow someone else's breathing rhythm, they had to let go of their own habits and embody the habits of another. For example, following Flo's breath, I became uncomfortable in my own body; my breathing became foreign, unfamiliar.[15] Others found their breathing rhythms were almost identical to their partner, and very little adjustment was needed. For many, it was the first time they had considered their breath at all.

Breath tunes or *attunes* us to the world we inhabit and those we share it with. The verb 'attune' usually describes the act of making something harmonious, as in the tuning of an instrument. Our breathing exercises are not intended as a practice of harmony or making the unfamiliar familiar, but an attuning of attention toward the entangled modes of being we experience and negotiate daily. Through this, we move toward experiencing what Edward Said calls the "infinity of traces" history leaves in us: "marks through heredity, through collective experience, through individual experience, through family experience through relations between one individual and another".[16] Said continues:

> the great goal is in fact to become someone else ... to transform from a unitary identity to an identity that includes the other without suppressing the difference.... Not only to understand oneself, but to understand oneself in relation to others ... to understand others as if you would understand yourself. Where difference is understood without coercion.[17]

In this way, attunement is understood as a state of relation, whether to an object, environment or other people. It is a "temporal and embodied" technique for exploring ways of being with others in the world; an ethical relation that directs

15. I learned that my singing training has affected my breathing rhythm. I take deep inhalations and utilise the negative air pressure of my lungs to 'fill up' quickly. I then exhale much more slowly than I inhale. The length of Flo's inhalations and exhalations were more even. For me this meant my lungs were 'full' of air ~3 seconds into Flo's ~6 second inhale. I had to alter my body, uncomfortably, compressing my internal organs to make more room for my lungs to expand. To avoid discomfort I had to quickly learn how to listen carefully for the *amount* of air Flo would take in, and the *speed* of her inhale, and completely change how I inhaled.

16. This quote is from a video interview with Edward Said where he refers to *Selections from the Prison Notebooks of Antonio Gramsci*. In this text Gramsci's explains how "in acquiring one's conception of the world one always belongs to a particular grouping which is that of all the social elements which share the same mode of thinking and acting. We are all conformists of some conformism or other, always man-in-the-mass or collective man. The question is this: of what historical type is the conformism, the mass humanity to which one belongs? … To criticise one's own conception of the world means therefore to make it a coherent unity and to raise it to the level reached by the most advanced thought in the world. … The starting-point of critical elaboration is the consciousness of what one really is, and is 'knowing thyself' as a product of the historical process to date which has deposited in you an infinity of traces, without leaving an inventory. The first thing to do is to make such an inventory". *Selections from the Prison Notebooks of Antonio Gramsci*, trans. Quentin Hoare and Geoffrey Nowell Smith (London: ElecBook 1999), 627-8.

17. *Edward Said on Orientalism*, directed by Jeremy Smith, Sanjay Talrej, and Sut Jhally, (Media Education Foundation, 1998).

listening subjects outwards toward the other.[18] Discussing the temporality within attunement, Lipari quotes Levinas, who says, "time is not the achievement of an isolated and lone subject, but ... is the very relationship of the subject with the Other".[19] To attempt attunement is to engage in a simultaneous sympathetic, empathetic, and (Lipari would add) compassionate exchange.[20] Vital to this exchange is the practice of embodied listening, explored through embodying the breath of someone else. In these exercises, we are entangled intra-personally through breath whether we like it or not. Thus, attunement is not harmony, imitation or assimilation, which does "violence to the otherness of the other",[21] but demands we critically examine the ethics of our hospitality toward others. I will expand on this in LISTENING.

Tactus and Hā

The etymology of 'breathe' is the Latin word 'spir', from which we make: respire (breathing in and out, again and again); perspire (sweat breathing through the skin's pores); conspire (to breathe together); aspire (to breathe towards a set goal), and so on. 'Spir' is to 'have a longing for' and also connects to *spiritus* (breath of god). As Don Ihde says:

> in the words about breath there lurk ancient significances by which we take in the haleness or health of the air that for the ancients was spirit. From breath and the submersion in air also comes *in-spire,* "to take in spirit," and on a final *ex-halation* we ex-(s)pire, and the spirit leaves us without life.[22]

The entanglement between breath and spirit is significant to Māori and cultural practices in Aotearoa (particularly in regard to music/taonga pūoro). Hā is the Māori word for breath, essence, taste, breath of life (it also can mean tone, timbre, intonation). Hā is a life force. In the hongi (to press noses in greeting), hā is passed between two people as a deliberate intra-action of spirits.[23] This intimate act happens within the personal space of the other, so close that their breath is still warm with their lifeblood.

Wilson and I were invited to compose and perform a 'fanfare' for the Inaugural Sustainable Development Goals Summit held in Te Whanganui-a-Tara (Wellington) on 23 April 2018. Our fanfare, *manawa ora* (meaning hope and breath of life), included voice (four soloists), taonga pūoro (and mainly breath-based instruments), live spatialised sound,

18. Lisbeth Lipari, *Listening, Thinking, Being: Toward an Ethics of Attunement* (Pennsylvania: The Pennsylvania State University press, 2014), 207.

19. Lipari, *Listening, Thinking, Being*, 213. See also: Emmanuel Levinas, *Time and the Other and additional essays*, trans. Richard A. Cohen, (USA: Duquesne University Press, 1987), 39.

20. Lipari, *Listening, Thinking, Being*, 179-81.

21. Ibid., 198.

22. Don Ihde, *Listening and Voice: Phenomenologies of Sound* (United States of America: State University of New York Press, Albany, 2007), 3.

23. I use intra-action here as the hongi is an exchange in which two people *simultaneously* share breath (spirit).

and the summit participants as a 'breathing chorus' conducted by ocean waves. The summit centred on the whakataukī 'toitū te whenua, toitū te tangata' (prosperous land, prosperous people), which was sung/chanted by the singers.

Manawa ora considered air as a shared and flowing social and cultural space. Similar to positive ideas of silence, air, though invisible, is considered positively charged and a vital player/performer in the composition.[24] I do not simply inhale, but breathe in the very air you exhale; the hā/breath you exhale into our shared space. This recognition of breath makes tangible Levinas's understanding that subjectivity or being is polyphonic, always a multiple individual and never stationary. As Levinas writes, "the being that is about to be is already a being that has traversed you through and through".[25] And this appreciation of breath also underscores that subjectivity is ethics – an intra-personal responsibility entangled in breath and air; the windy medium we depend on but cannot grasp, that embraces life and binds us to others.[26]



Figure 5.

Olivia Webb and Flo Wilson. *Manawa ora* (2018). Live performance with four solo singers, taonga puoro, live spatialised/multi-channel sound, breathing chorus of participants and HD video 4:10. Dimensions variable. Inaugural Sustainable Development Goals Summit, Wellington, 23 April 2018. Photo by Victoria University.

Breathing drums its beat through our lives. We breathe a personal intra-active rhythm with the world, an ever-changing pulse that responds to and affects environments and time; from the faster breaths of infants and children, to shortness of breath from exertion, quickened breath when nervous or excited, irregular breaths when we are ill, slow breaths during slumber, and so on. Henri Lefebvre discusses the polyrhythms[27] we embody and the polyrhythmic space (field) we live in:

> The living – polyrhythmic – body is composed of diverse rhythms, each 'part', each organ or function having its own, in a perpetual interaction, in a doubtlessly 'metastable' equilibrium, always compromised, though usually recovered, except in cases of disruption. ... But the surroundings of the body, the social just as much as the cosmic body, are equally bundles of rhythms ('bundles' in the sense that we say, not pejoratively, that a complex chord reuniting diverse notes and tones is a 'bundle of sounds').[28]

24. Cadence Partbook: Belonging - silence. We instructed that the Rutherford House Lecture Theatre doors, foyer doors and main entrance be opened for the duration of the fanfare, so that the air was unobstructed and free to move in and out of the institution.

25. Emmanuel Levinas, *Entre Nous: On Thinking-of-the-Other* (New York: Columbia University Press, 1998), 47.

26. Ihde, *Listening and Voice*, 3.

27. See: Roland Barthes's concept of idiorrhythmy, in *How to Live Together: Novelistic Simulations of Some Everyday Spaces* (Columbia University Press, 2012), which describes the rhythms of individual and community life, particularly with regard to monastic communal life. This was witnessed during the trip to Pluscarden Abbey, as well as at St Mary of the Angels, which is under the care of Marist priests who traditionally live together in community. Cadence Partbook: Belonging.

28. Henri Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life* (Great Britain: Continuum, 2004) 88-9.

In *manawa ora*, the breath is 'out of sync'; syncopated, diffracted from 'something else'. This unarticulated 'something else' which 'fast' and 'slow', 'in' or 'out of sync' can be felt against is understood, in Western Early Music traditions, as the *tactus* – the pulse or heartbeat.[29] The tactus is not the tempo. Instead, the tactus is a flexible pulse that encompasses the array of human heartbeats (usually ranging between 50-120 bpm). Heartbeat and breathing rhythms are separate, distinct and contribute to the polyrhythms of the body; they are a form of embodied diffraction.

The tactus is literally tactile; Latin for 'to touch' as well as to be 'moved' or 'affected'. As a way of *feeling* toward the tactus and the diverse polyrhythms of a group, Pauline Oliveros created this exercise:

> *Rhythm Circle: Heartbeat*
>
> *Each person detects and then expresses their own heartbeat, first by tapping on the body. When everyone is tapping, then switch to hand clapping. Each person keeps their own heartbeat and listens to the composite rhythms of the group.*[30]

This deep listening exercise articulates the actuality that we are composed of diverse polyrhythms. The tactus enfolds this polyrhythmic field, and I am subject to this, not conductor or commander of it. I can attempt to attune my breath to yours, but simultaneously our heartbeats may always differ (and defer). Furthermore, my attempts to attune my breath to yours must always return and begin again as with each new breath you take, I come face-to-face with the irreducible singular polyrhythm of your being.[31] We will never be synchronised or harmonic, and do not strive to be, for as Lipari says, "to make the stranger a familiar is to do violence to the otherness of the other, to exclude some part of the stranger".[32] The ethics of attunement and listening are both polyphonic, not harmonic; and polyrhythmic, not synchronised, or as Lefebvre says, simultaneous, where, "simultaneity ... masks time, dischrony. History? Origins? Not only these. Likewise

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29. Page xvi in the glossary provides a full description of 'tactus'. Early plainchant and polyphony pre-dates bar lines. Instead, musicians (and composers) leaned on the tactus and text to feel for the ebb and flow of the music. Bar lines were first used in musical scores in 15th Century where they demarcated sections. It was not until the mid-17th Century that bar lines were used to denote even measures (divisions of notes). One does not *hear* bar lines, but they can be helpful for navigating beats and your place in relation to others in the full score. As with bar lines, rhythmic divisions can take place within the tactus. The important difference is that the tactus can flexibly stretch and bend time/tempo. With bar lines this manipulation of tempo usually needs to be written into the music (ritardando, rallentando). It is more controlled, standardised, prescribed and accessory. I could not find any studies specifically concerning broader ideologies that led to barred music, but do find it interesting that this coincided with the other bordered, fenced and controlled actions in Tudor England, most significant being the Enclosure of the Commons in the mid-17th Century. See for example: Peter Bailey, *Leisure and Class in Victorian England: Rational recreation and the contest for control, 1830-1885* (1978). Or, Christopher Hill, *The Century of Revolution 1603–1714* (2002).

30. Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Lincoln: iUniverse, Inc., 2005) 24. Flo and I led this exercise as part of the listening workshops at Toi Pōneke in January 2018.

31. See: Emmanuel Levinas, *Ethics and Infinity: Conversations with Philippe Nemo*, trans. Richard A. Cohen, (Pittsburgh: Duquesne University Press, 1985), 88.

32. Lipari, *Listening, Thinking, Being*, 198.

the diversity of places, of rhythms, therefore of countries and peoples".[33] I attempt these ethics here through embodied practices of breathing and deep listening, as a way of decentring myself in order to give attention to the other.[34] What we learn from *practicing* attunement (through breathing rhythms of others – people, oceans, etc.), and through listening deeply, is that our subjectivity is bound and entangled with the breath and lives of others. Through this practice, we become capable of change, hospitality and responsibility to the other, as we are called to be. I return to this in LISTENING.



FIGURE 6.
Olivia Webb and Flo Wilson. *Attunement* (2017-18). Detail of making *Breath + Voice* publication, Wellington 2018. Photo by Olivia Webb.

EXERCISE FIVE: BREATHING ELSEWHERE[35]

This is an exercise to be done by yourself. Breathe in time with a rhythm that is not your own. The example we give here is the rhythm of waves at the beach.

METHOD

1. *Go to the beach.*
2. *Look at the waves.*
3. *Inhale when a wave forms. Exhale when a wave breaks.*
4. *Sustain this rhythm for as long as you can.*
5. *Try different ways of breathing: through your nose or mouth, long inhalations or exhalations or sharp breaths which you hold until the wave breaks.*
6. *Try swapping so you inhale when a wave breaks and exhale when a wave forms. Or try inhaling and exhaling on the 'off-beat' – when a wave is half-formed or half-broken.*
7. *Reflect.*

VARIATIONS

There are many environmental rhythms that we live with, it's just a matter of noticing them. Some we can hear, some we can see, some we can feel. Here is a humble list that is a starting point to thinking about the rhythms in your life: ticking seconds of a clock, traffic lights, someone else's footsteps, your own heartbeat, industrial sounds, espresso coffee machines, when a particular twig or leaf is moved by the wind, and so on.

33. Lefebvre, *Rhythmanalysis*, 89.

34. Craig, *Levinas and James*, 2.

35. This exercise is also published in *Breath + Voice* (2018).



Figure 7.

Olivia Webb and Flo Wilson. *Manawa ora* (2018). Still image of south coast near Breaker Bay, Wellington (Wellington). Live performance with four solo singers, taonga puoro, live spatialised/multi-channel sound, breathing chorus of participants and HD video 04:10. Dimensions variable. Inaugural Sustainable Development Goals Summit, Wellington, 23 April 2018. Photo by Olivia Webb.



Figure 8.

Olivia Webb and Flo Wilson. *Manawa ora* (2018). Still image of south coast near Breaker Bay, Wellington (Wellington). Live performance with four solo singers, taonga puoro, live spatialised/multi-channel sound, breathing chorus of participants and HD video 04:10. Dimensions variable. Inaugural Sustainable Development Goals Summit, Wellington, 23 April 2018. Photo by Olivia Webb.

The breathing chorus in *manawa ora* was conducted by a video 'score' of waves crashing near Breaker Bay along Wellington's wild south coast. Summit participants were instructed to breathe in time with the video, inhaling when a wave formed, exhaling when a wave broke. Their collective breath formed a rhythmic foundation to the fanfare, each breath lightly phonated, as Pauline Oliveros instructs in the 'Sonic Meditation' *Teach Yourself to Fly*: "allow your vocal cords to vibrate in any mode which occurs naturally".[36] The fanfare was programmed as a short (six-minute maximum) 'musical interlude' to follow the catered lunch.[37] This was my first opportunity to work with participants from political, corporate, non-profit and environmental sectors.[38] Participation was rushed. While the breathing chorus was audible, there was little time to explain why this could be worthwhile, or that the chorus was *practice* for the mass action needed to solve the social, political and environmental challenges the summit covered. The summit was about the urgent need to work together to solve climate change and social justice issues, yet the opportunity to *practice* working together was lost on most people. There are few opportunities to practice how we form links between the personal and collective, how we move from single voices to a collective voice. Art and music can offer pragmatic ways to practice these skills.

Manawa ora begins quietly but gradually turned into an intense and urgent chord, heard and felt along with the breathing chorus whose breathing rhythm increased and increased until they were almost breathless. The singer's volume increased and broke into discords and echoing the sounds of Al Fraser as he played the pūkāea and pūtōrino. Taonga pūoro reaches beyond human respiration to that of the earth and non-human life, iterating the sound of trees, rivers, birds, insects. The sounds of the natural sonosphere are entangled in Māori instruments. *Manawa ora* explored an earth that has been put out of sync. The breathing chorus drew our attention to the major impact that small changes to your environment can have on the larger group, and the uneasiness or disquiet sensed in breathing out of time with yourself.[39]

As breath leaves the body it entangles in uncharted ground with the breath of others. Breath is the windy carrier of the person into the world. In Te Ao Māori, Tāne, (son of atua (gods) Ranginui (sky) and Papatūānuku (earth)) breathed life into the first woman, Hineahuone. This breath of life caused her to sneeze; 'tihei mauri ora'. Similarly, the long unbroken breath (and voice) of the kaikaranga creates a rope that connects and draws in the manuhiri as well as ancestors to the marae. There is not one singular cultural understanding of breath in Aotearoa. However, there are profound

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36. Pauline Oliveros, "Sonic Meditation I" in *Sonic Meditations* (Baltimore: Smith Publications American Music, 1974).

37. The breathing chorus was composed to the tight timeframe of the summit. It was requested that the fanfare be participatory, but also take no longer than ~6-minutes from start to finish. The short duration made participation challenging – there was limited time to engage participants in the work or to practice/rehearse. This limitation is what prompted utilising the sounds of breath. There was not time to teach the room a song or vocal line and I was conscious that the social architecture of the space (a lecture theatre), meant participants were seated in the silent, listening chairs – singing from this position would be a stretch. Sounding your own breath was a simple and accessible way for people to immerse themselves in the performance quickly and without (too much) inhibition. Sounds of the breath are also harnessed in compositions such as Annea Lockwood's *Tiger Balm* (1970), Eve de Castro Robinson's *Breathe* (2010), as well as Samson Young's artwork *MUTED SITUATION #5: MUTED CHORUS* (2016), discussed in Partbook: Participation.

38. The pacing of the fanfare differed to the pacing of the summit. At various points, the fanfare breathing score conducted participants to slow down and speed up breathing rhythms, embodying the urgent need for careful thought and action around climate and social emergencies, which often operate on a time scale we cannot comprehend. Discussing our human response to the climate crisis, Bruno Latour asks: "How can we simultaneously be part of such a long history, have such an important influence, and yet be so late in realizing what has happened and so utterly impotent in our attempts to fix it?" See: "Agency at the Time of the Anthropocene" in *New literary history* 45, no. 1 (2014), 1-18.

39. Cadence Partbook: Participation – Samson Young's *MUTED CHORUS* where breath is captured as the sound of the muted sung voice.

lessons in the breathy-stories and practices of tangata whenua. And as mentioned above, te hongi can foster an ethical meeting space between people; a personal intra-action that entangles the spirits before any thought or word is uttered.

Prioritising breath in a socially anxious/breathless space is a radical act. Breathing is free and it takes up precious time. Freedoms of breath and air are nevertheless co-opted by capitalist ventures. Fresh Aotearoa wind from the Southern Alps is canned and sold overseas as clean breathing air to people who live in places with high air pollution. Artist Layne Waerea (Te Arawa, Ngati Kahungunu) gives bags of air away for free in her 2012 performance artwork *Catching Air*.[40] With the same token, relaxation, meditation, yoga, mindfulness, and so on, are heavily marketed as something we *should* all be doing to benefit our personal health and stress levels. Capitalist marketing aimed at treating the symptoms of an anxious society that is kept anxious by capitalist marketing. As *practices*, they have proven positive effects for wellbeing/hauora, but we lose (are not sold) the connection with the taha whanau (social) (and to some extent taha wairua – spiritual) power of these practices. That is, these practices are not simply for my *own* benefit, or your own benefit.

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Figure 9.

Airteroa sells cans of Southern Alps air for $35 a can online. Marketing image. https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11856386

Before we speak we should breathe. Not to centre or steady the self, but to decentre and cast the self, outward toward the other; exhaling ourselves, and inhaling the other whether we like it or not. As Craig states, "the Levinasian subject has her center of gravity outside of herself. Orbiting against her will, she is caught, like a planet, in the gravitational pull of a distant star".[41]

We should not fear this rhythmic orbit, where every breath is entangled with breath of others, for we do not unbecome ourselves or suffocate in the breath of someone else, but enter into what Levinas describes as an "oceanic rhythm", an "unceasing back and forth".[42] Extending this idea, Craig quotes Jacques Derrida who describes the subject's movement like "the infinite insistence of waves on a beach: return and repetition, always, of the same wave against the same shore, in which, however, as each return recapitulates itself, it also infinitely renews and enriches itself".[43] Just as we are subject to inhaling the exhaled breath of others, we also find we inhale and perform within vast seascape/breathscape of polyrhythms. We live (inhale) a polyrhythmic space. We are always syncopated with the tactus of others. And the tactus is not a finite, locked pulse. It shifts, slips, moves, changes; always diverse, plural.

40. See: Layne Waerea, "Catching Air", artist's website, November 09, 2012, https://laynewaerea.wordpress.com/2012/11/09/free-air/

41. Craig, *Levinas and James*, 2.

42. Ibid., 7. Craig refers to: Emmanuel Levinas, *Nine Talmudic Readings,* trans. Annette Aronowicz, (Bloomington & Indianapolis: Indiana University Press, 1994), 8.

43. Ibid.

Altering breath has an immediate effect on the body. Contemporary breathing trends suggest focusing the breath to centre the 'self', in order to cope with the pressures of modern life. What is suggested in the artworks and exercises above is that attuning to the breath of others requires an ethical *decentering* of the subject. This is an act and practice in responsibility, hospitality, compassion and listening. Craig details how this "emotional receptivity" sets a precedence of "sensibility before consciousness and, more specifically, for the 'proximity' of being face to face. These are all ways of expressing the priority and gravity of the personal".[44] Indeed, the breathing exercises discussed necessitate close/intimate proximity with the other. Each breath is in each moment, demanding a concentrated presence from the decentered subject. Moreover, there is little room for judgement in the decentered subject, who's attention is listening outward. This is explained by Craig as an:

> ambiguous sense of feeling attuned to the present moment ... at the basis of respect and responsibility specifically, but more broadly, at the root of feeling alive. We feel we are on the same side, despite difference, in large part by getting past the need to feel the same, by withholding judgement and being moved.[45]



Figure 10.

Layne Waerea. *Catching Air* (2012). Still of performance (Instruction: To catch air to give away for free). https://laynewaerea.wordpress.com/2012/11/09/free-air/

44. Ibid., 125.

45. Ibid., 125-6.

Personal polyrhythms are listened* through intra-actions with others. These intra-actions are also polyrhythmic; drumming out differences in ourselves and others we may not have realised were there. The different patterns created in intra-action with others turn up the volume on otherwise silent habits that form the myriad cultures and sub-cultures of daily life.

In *Anthems of Belonging*, it was a challenge for families to articulate their culture, values and identity as it is 'just the way we are'. During the 'anthem sessions', we attempted to express specific values and ways of being through an exercise that listened for patterns and rhythms in our daily personal lives. We reflected on the rhythms of family life and how they entangled the family in wider socio-cultural patterns. For the exercise we each wrote down our daily, weekly, monthly and yearly habits and routines. Details varied from the micro (when you brush your teeth) to the macro/significant (if/how you celebrate birthdays, household roles, annual holidays and anniversaries, how money was spent). Each family member shared their personal accounts of family life with their families. I invited them to especially mention things they thought echoed a personal or family *value*, and perhaps explain why this is important to them. This was a time where acts of service, love and care toward each other were articulated aloud, sometimes for the first time, for example, watching the six o'clock news as a family every night because this is one occasion in the day when we are all at home and can spend time together.[46]

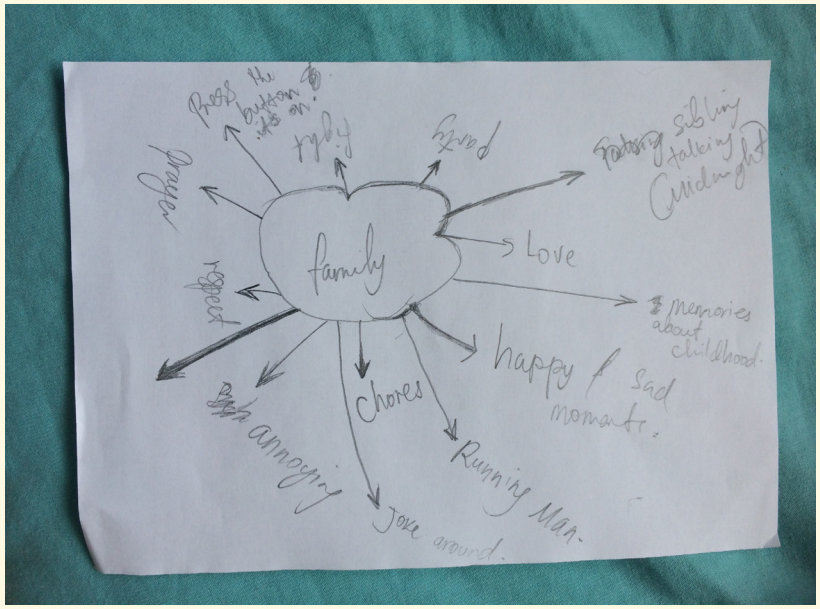

Figure 11.
Detail of *Anthems of Belonging* showing brainstorm about family. Wellington, August 2018. Photo by Olivia Webb.

Moreover, the cultural rhythms drummed through each anthem session sounded out Aotearoa 'sub-cultures' extraneous to ethnicity.[47] Cultures of work, of class, of age, of faith, were shared polyrhythms between families. From the number of days and hours worked each week, to the permanence and type of employment, to how money and leisure time was spent. Details about family life could be listened* through externally dictated chimes of school bells, university timetables, or broadcast television programmes. Polyrhythms resound specific to each family. They can also share tactus beats with other Aotearoa families; perhaps not a common ground, but a musical ground or ground bass (like an ostinato – a persistently reiterated musical pattern), where the pattern or idea of a larger shared home/country is constantly reiterated. Between families, there are also beats of acculturation, the driving pulse of a Western capitalist heartbeat that is felt through many aspects of New Zealand culture. However, even within such a

46. Personal correspondence with participant, August 26, 2018. Cadence Partbook: Participation - tactus exercise

47. See: Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: University of Chicago Press, 2008).

larger homogeneous pulse, each family offers a syncopated polyrhythm; their tactus always diverse as it resides in their differences.[48] In the practice-led anthem sessions, one family articulated that their experience of the tactus was wavelike and oceanic. This deep thought reverberated from their roots as moana (ocean) people. Through their understanding of Aotearoa's wet, salty and life-filled sonosphere, we witness a pulse diffract through time and space. The tactus flows through us all, not as a singular or simultaneous rhythmic force, but as an entangled polyrhythmic force.

48. I had to be mindful of the power dynamics within the co-researcher relationship with each family as we had different roles within the artwork. I was the artist, organiser and researcher; and the families were researchers, participants and performers. The process was polyrhythmic but operated within a tactus that enfolded all polyrhythms and let them flow through us all.



Notes: October 2018

The voice is a vulnerable musical instrument, impacted by unrelated stimuli including stress, tiredness, anxiety, nervousness, hunger, thirst, temperature (too hot or cold), as well as laughter, feeling energised, relaxed, and so on. A big part of teaching is ensuring students feel comfortable and at ease singing in front of me (under the microscope). To encourage this, and do away with inhibitions, I perform lots of silly/stupid sounds and gestures, which creates a playful and experimental space; I make and acknowledge my own vocal/breathing mistakes, which says 'we are all learners'; I exaggerate both correct and incorrect techniques, and affirm moments when a chance/vulnerability is taken – when students step outside their comfort zone. There is so much more 'on the line' when the voice is the instrument practiced, and much of the training and teaching is spent learning how to quieten the inner voice that judges itself, instead simply learning to let the voice be a voice.

Figure 12.

Olivia Webb and Flo Wilson. *Attunement* (2017-18). Cropped poster image. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

Voice

The previous chapter acknowledged breath as a ground for the voice and a vital tactus of life. I explored phenomenological ways that breath can be used to decentre the 'self' in order to accommodate others and as a way to understand intra-personal entanglements with others. This chapter explores the polyvalence of the voice as subject/s, and considers the polyphony of subjects sung out, in and between voices. In music, concepts of 'simultaneity' and 'polyphony' are closely related, and polyphony includes multiplicity and individuality.[49] Moreover, while polyphonic music often sounds harmonious, it need not have harmony to be polyphonic. This is comparable to the exegesis partbook structure, where artworks and ideas are diffracted across books and between chapters, sometimes coming into cadence with each other. Likewise, multiple positions (perspectives) and art projects are discussed within single chapters, creating a polyphonic texture within a wider topic.

In my artworks, the sung voice is an artistic 'material', yet also carries phenomenological and philosophical connotations. The voice is both vocal apparatus and a general allegory for how we enact ourselves within the world. It is ambiguous, flexible, wandering and diverse, but always already subject-bound. Using one's voice or 'speaking' one's mind does not necessarily require use of the vocal apparatus at all, but can be expressed through actions, behaviours, attendance, 'consumer choice', voting. In Partbook: Belonging (page 46), the 'conversation' between Oliver and Shingade in *Untitled* was held through both voice and *viol*. Despite Oliver's training as a classical singer, he preferred to 'speak', give voice to his ideas and feelings, and be listened to, through another instrument. This chapter weaves through phenomena and polyphonies of the voice discussed by Mladen Dolar, Don Ihde, Jacques Derrida and Brandon LaBelle, with contemporary artworks by Janet Cardiff, Angelica Mesiti, and my own vocal practice.

49. Paulo C. Chagas, "Polyphony and Embodiment: A Critical Approach to the Theory of Autopoiesis". *Trans. Revista Transcultural de Música*, no. 9 (2005), 1.

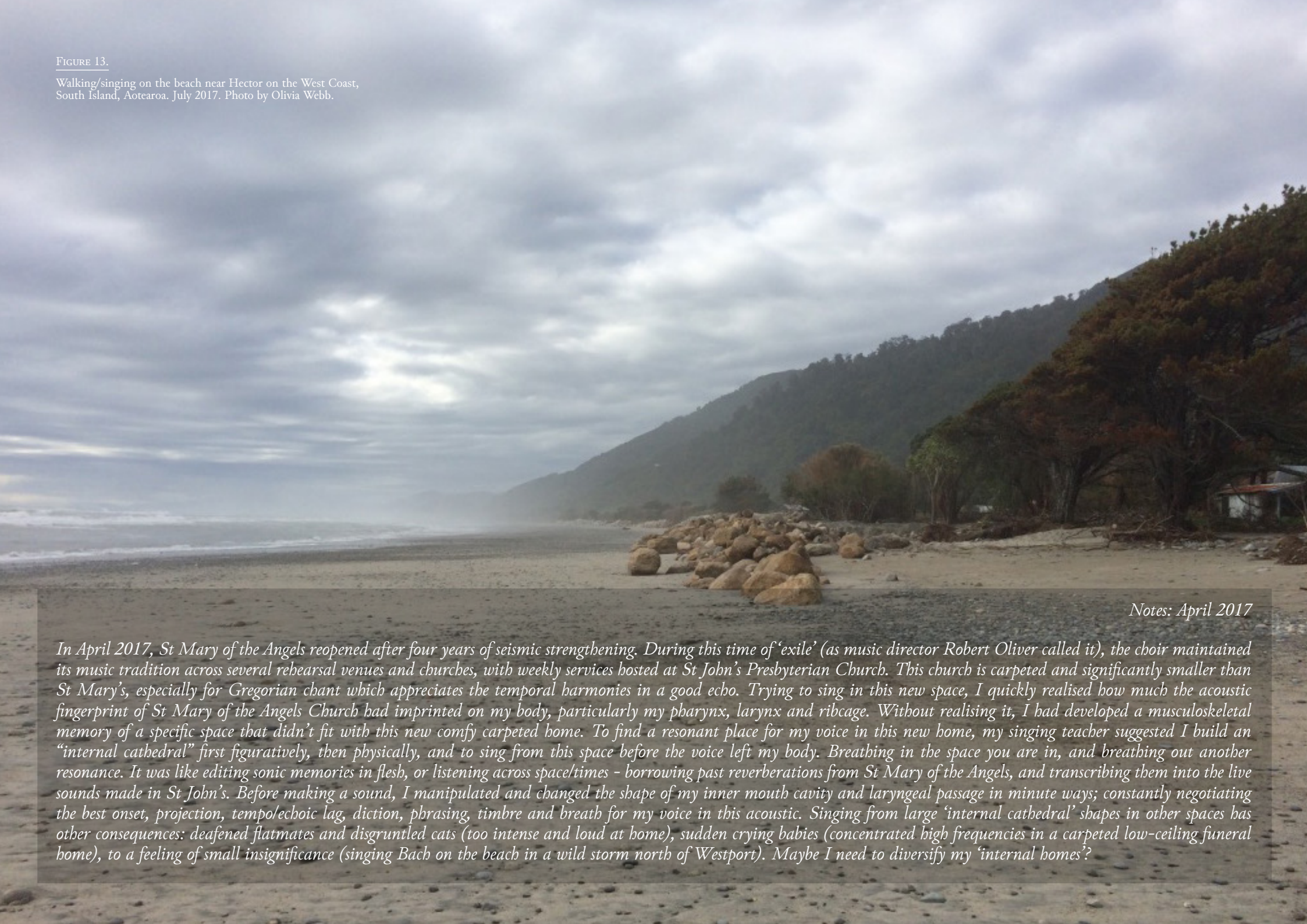

Figure 13.

Walking/singing on the beach near Hector on the West Coast, South Island, Aotearoa. July 2017. Photo by Olivia Webb.

Notes: April 2017

In April 2017, St Mary of the Angels reopened after four years of seismic strengthening. During this time of 'exile' (as music director Robert Oliver called it), the choir maintained its music tradition across several rehearsal venues and churches, with weekly services hosted at St John's Presbyterian Church. This church is carpeted and significantly smaller than St Mary's, especially for Gregorian chant which appreciates the temporal harmonies in a good echo. Trying to sing in this new space, I quickly realised how much the acoustic fingerprint of St Mary of the Angels Church had imprinted on my body, particularly my pharynx, larynx and ribcage. Without realising it, I had developed a musculoskeletal memory of a specific space that didn't fit with this new comfy carpeted home. To find a resonant place for my voice in this new home, my singing teacher suggested I build an "internal cathedral" first figuratively, then physically, and to sing from this space before the voice left my body. Breathing in the space you are in, and breathing out another resonance. It was like editing sonic memories in flesh, or listening across space/times - borrowing past reverberations from St Mary of the Angels, and transcribing them into the live sounds made in St John's. Before making a sound, I manipulated and changed the shape of my inner mouth cavity and laryngeal passage in minute ways; constantly negotiating the best onset, projection, tempo/echoic lag, diction, phrasing, timbre and breath for my voice in this acoustic. Singing from large 'internal cathedral' shapes in other spaces has other consequences: deafened flatmates and disgruntled cats (too intense and loud at home), sudden crying babies (concentrated high frequencies in a carpeted low-ceiling funeral home), to a feeling of small insignificance (singing Bach on the beach in a wild storm north of Westport). Maybe I need to diversify my 'internal homes'?

Polyphonies of the Voice

In *Lexicon of the Mouth,* Brandon LaBelle says that in order to understand the scope of the voice "as an event (and discourse) entangling itself around bodies, desires, politics, identities, and nations",[50] the mouth must be first recognised in all its "performative verve, effective influence, and complicated drama".[51] As expressed in my notes above, singers are necessarily preoccupied with the mouth (and throat) as a resonant and polyrhythmic site in the body. However, the sung voice does not enter into the world merely through the mouth, but can reverberate from every bodily bone and tissue. Moreover, for unamplified music, in order to project or throw the voice to fill a large space, the singer imagines the sound starting from outside the body, while simultaneously preparing the body to begin the sound. For the singer, the voice is simultaneously always inside the body and outside the body, internal and external, with the internal voice, the mouth, the body *becoming* the listened space. Susan Philipsz describes this experience of singing as a sculptural experience, where the voice takes both internal and external form.[52]

My first sculptural experience of the voice was in 2010, when I was in the third year of my undergraduate Fine Arts honours degree, and the Wellington City Gallery exhibited Janet Cardiff's *The Forty Part Motet* (2001). This work breathed new meaning into my art practice and sparked a deep line of exploring participation in local musical communities. Forty identical speakers stood in a large oval filling the gallery space, all facing inward toward the listener/audience. From each speaker came a different voice from the Salisbury Cathedral Choir (England), singing their individual part in Thomas Tallis' immense polyphonic choral work *Spem in alium* (c. 1570), written for forty different voices (divided into eight choirs of five singers).

One of the remarkable aspects of Cardiff's work is that she affords the listener an opportunity to enter the personal space of the singer, put their ear on the speaker that is the singer's mouth, listen to how one part works within the polyphonic texture, and then to step back and let the whole sound wash over you again. Cardiff says:

> while listening to a concert you are normally seated in front of the choir, in traditional audience position. With this piece I want the audience to be able to experience a piece of music from the viewpoint of the singers. Every performer hears a unique mix of the piece of music. Enabling the audience to move throughout the space allows them to be intimately connected with the voices. It also reveals the piece of music as a changing construct. ... I placed the speakers around the room in an oval so that the listener would be able to really feel the sculptural construction of the piece by Tallis. You can hear the sound move from one choir to another, jumping back and forth, echoing each other and then experience the overwhelming feeling as the sound waves hit you when all of the singers are singing.[53]

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50. Brandon LaBelle, *Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary* (New York: Bloomsbury, 2014), 2.

51. Ibid., 4.

52. Susan Philipsz, "An Interview with Susan Philipsz", interviewed by Will Cantopher, BBC London, October 8, 2010, accessed May 04, 2019 from http://news.bbc.co.uk/local/london/hi/people_and_places/arts_and_culture/newsid_9064000/9064141.stm Cadence with Partbook: Belonging

53. Janet Cardiff, "Comments by the artist", (no date), accessed on July 03, 2019, from, https://www.cardiffmiller.com/artworks/inst/motet.html

This content has been removed by the author due to copyright issues.

Figure 14.

Janet Cardiff. *The Forty Part Motet* (2001). 40 loud speakers mounted on stands, placed in an oval, amplifiers, playback computer. 14 min. loop with 11 min. of music and 3 min. of intermission. Dimensions variable. National Gallery of Canada. https://www.gallery.ca/whats-on/exhibitions-and-galleries/janet-cardiff-forty-part-motet-2

This experience captivated me. I returned to the exhibition on several occasions armed with Tallis' full score and spent hours piecing together Cardiff's arrangement; exactly which speaker housed which voice/part? During my appreciative scrutiny, I found that the performance was riddled with minor flaws and mistakes made by individual singers. I delighted in this (and still do) as an honest reflection of the *process* of singing and group music making – nothing is perfect (although it can be sublime). This realisation lead to an exploration of 'practice', 'rehearsal' and 'performance'. I performed a series of singing practices in a public art gallery where I learned a new piece of music from scratch aloud for all to hear. The performance ended once I had learned the essence of the song – the melody and rhythm – but before I could start working toward performing it; that is, before I could rehearse all the ways to I might choose to perform it – resonance, intonation, timbre, accent, energy, tempo, and so on. Since then 'rehearsal' as an art 'practice' has continued to beat its tactus through my artworks, as discussed in Partbook: Participation.



Figure 15.

Janet Cardiff. *The Forty Part Motet* (2001). 3-min video excerpt. 40 loud speakers mounted on stands, placed in an oval, amplifiers, playback computer. 14 min. loop with 11 min. of music and 3 min. of intermission. Dimensions variable.
Click here to listen.

In his book, *A Voice and Nothing More*, Mladen Dolar describes the ubiquitous use of the voice in everyday communication:

> We use our voices, and we listen to voices, at every moment; all our social life is mediated by the voice.... We constantly inhabit the universe of voices, we are continuously bombarded by voices.... There are the voices of other people, the voices of music, the voices of media, our own voice intermingled with the lot. All those voices are shouting, whispering, crying, caressing, threatening, imploring, seducing, commanding, pleading, praying, hypnotizing, confessing, terrorizing, declaring ... we can immediately see a difficulty into which any treatment of the voice runs: namely, that the vocabulary is inadequate.[54]

Not only are our voices manifold instruments listed above, but each human voice is unique; an inimitable fingerprint. In fact, studies demonstrate that our voice changes depending on who we talk to; we have a unique combination of tones, timbres, and tempi for everyone in our lives.[55] LaBelle echoes this finding when he says, "I turn to the other, with a voice shaped by this other one: I speak in order to locate myself near you".[56] Yet in utterance, "the voice detaches itself from one body, to deposit itself in that of another".[57] Carried by breath, the voice decentres the 'self'. These subtle qualities of the voice are often 'overlooked' in favour of meaning, as Dolar writes:

> when we listen to someone speak, we may at first be very much aware of his or her voice and its particular qualities, its color and accent, but soon we accommodate to it and concentrate only on the meaning that is conveyed. The voice itself is like the Wittgensteinian ladder to be discarded when we have successfully climbed to the top— that is, when we have made our ascent to the peak of meaning. The voice is the instrument, the vehicle, the medium, and the meaning is the goal.[58]

Singing operates on a level of expression *beyond* everyday speech. Dolar writes that singing "brings the voice energetically to the forefront, on purpose, at the expense of meaning".[59] The singer can tangle a joyous text with a sombre tone, a comedic nonsensical verse with grace and reverence. Expression – the *way* a text is sung – enables the voice to function "beyond language as another highly sophisticated language ... expression versus meaning, expression beyond meaning, expression which is more than meaning, yet expression which functions only in tension with meaning".[60]

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54. Mladen Dolar, *A Voice and Nothing More*, (Cambridge, MA: MIT Press, 2006), 13.

55. See: Rébecca Kleinberger, "Singing About Singing: Using the Voice as a Tool for Self-Reflection", (Master's thesis MIT, 2014).

56. LaBelle, *Lexicon of the Mouth*, 3.

57. Félicia Atkinson, "On the Patio", in *Spectres: Composing Listening*, eds. François Bonnet and Bartolomé Sanson, trans. Robin Mackay and Jules Négrier, (France: Shelter Press, 2019), 96.

58. Dolar, *A Voice and Nothing More*, 13.

59. Ibid., 30.

60. Ibid.

Jacques Derrida writes about the quandaries of "hearing oneself speak" as 'auto-affection'.[61] Derrida's phenomenological voice hears itself as it goes forth into the world, but is always subject-bound.[62] Derrida says:

> When I speak, it belongs to the phenomenological essence of this operation that *I hear myself* [je m'entende] *at the same time* that I speak. The signifier, animated by my breath and by the meaning-intention ... is in absolute proximity to me. The living act, the life-giving act, the *Lebendigkeit,* which animates the body of the signifier and transforms it into a meaningful expression, the soul of language, seems not to separate itself from itself, from its own self-presence. ... To speak to someone is doubtless to hear oneself speak, to be heard by oneself; but, at the same time, if one is heard by another, to speak is to make him repeat immediately in himself the hearing-oneself-speak in the very form in which I effectuated it.[63]

Singing elongates the experience of 'auto-affection', stretching out a recognition of the subject. Indeed, the voice does not become an object upon departing the body and the mouth, but *announces* a subjectivity. Just as we exhale *ourselves* (not simply air) into the world, the voice too "passes from inside to outside, through the mouth, through ears, through the belly and the breath. Oxygen permeates the organs and the interior of the same body that simultaneously moves about in the open air, outside".[64] The entanglement between the voice and subject are amplified when the voice is drawn out across the breath in song, when vowels and certain consonants stretch and slip slowly through time, and where changes in pitch are marked and purposeful. For Derrida, the phenomenological voice *hears* itself, a sentiment echoed by Levinas who says the voice "listens to itself",[65] and Dolar who says, "the voice implies a subjectivity which 'expresses itself' and itself inhabits the means of expression".[66] For the singer, their listened* voice carries a negotiation of the continuous cycle of intention (of sound, intonation, tone, pitch, resonance, projection, meaning beyond language), and response (to what is listened*). In *The Lexicon of the Mouth*, Brandon LaBelle writes:

> the voice is also a full body, always already a voice subject, rich with intentions and meanings ... always identified (though not always identifiable); it is flexed by the body, by the subject in all its complicated vitality. Someone (or something) speaks to me, and it is not the voice I hear, but rather the body, the subject; not a disembodied intensity, a speech without body, but as someone that enters, intrudes, demands, or requests,

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61. Jacques Derrida, "The Voice That Keeps Silence" in *The Sound Studies Reader*, ed. Jonathan Sterne, (USA: Routledge, 2012), 497.

62. Ibid., 501.

63. Ibid., 497-8.

64. Atkinson, "On the Patio", 93.

65. Jacques Derrida, *Voice and Phenomena: Introduction to the Problem of the Sign in Husserl's Phenomenology.* trans. Leonard Lawlor, (Everston, Illinois: Northwestern University Press, 2011), 65. Emmanuel Levinas refers to Derrida's thoughts on 'auto-affection', as "the voice that listens to itself", see: *Proper Names,* trans. Michael B. Smith, (Stanford California: Stanford University Press, 1996), 57.

66. Mladen Dolar, "The Linguistics of the Voice" in *The Sound Studies Reader*, ed. Jonathan Sterne (USA: Routledge, 2012), 540.

> and that also seeks. A voice, as I understand it, that does not aspire to be an object. The voice, in this way, promises a subject; it excites or haunts a listener to recognize in the voice a 'someone'.[67]

It is for this reason – this recognisable subject someone – that Cardiff's *Forty Part Motet* is remarkable. She treats each voice with care, and the entire work acknowledges the forty individuals who contribute their own sound to the choir. Listeners listen* each singer as a 'someone', a breathing person, recorded through their own microphone and played back through their own personal speaker. John Wray writes for the New York Times that:

> it's this single factor — one speaker, one voice — that transforms *The Forty-Part Motet* from a kind of glorified CD-listening party into something approaching a religious event. In the 30 minutes I spent in [the exhibition] ... not a single visitor passed through without being transfixed by the bright ellipse of human sound. One middle-aged man in a tweed jacket burst into tears. I consulted with the guard ... and was informed that such outbursts happen on a daily basis.[68]

Cardiff *diffracts* traditional choral experiences, whether listening to stereo recordings or from audience seats at concerts. Suddenly listeners are entangled amidst a sea of voices, and placed within the polyphonic structure of Tallis' immense work. In an interview with Radio New Zealand, choral director Karen Grylls remarks that listeners often cry when singers sing from within the audience seats.[69] Singers not only share and intimate physical/bodily proximity with listeners, but in doing so, share raw details of the voice that are 'unedited'; able to be listened* before being blended by the group or acoustics of the space. The relationship between singer and listener becomes intra-personal. The singer becomes a living, breathing body, and listeners hear themselves in the very form in which the singer effectuates it.[70] To augment this experience, Cardiff includes a remarkable 'lead up' at the beginning of the piece. For a short time we hear coughs, jokes, chatter between singers, vocal warm-ups... the sounds of a human choir in rehearsal. The polyphony is thus threefold: listened* in the texture/structure of the polyphonic music, listened* in the intra-actions between vocal parts, and listened* in the plurality of each individual singer. The voice really is, as Pierre Boulez describes, a "constellation of events", resonating and diffracting modes of practice, warm-up, rehearsal and performance, and stretching out through subjects in intra-personal entanglements.[71]

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67. LaBelle, *Lexicon of the Mouth*, 5-6.

68. John Wray, "Janet Cardiff, George Bures Miller and the Power of Sound", *The New York Times Magazine*, July 26, 2012, https://www.nytimes.com/2012/07/29/magazine/janet-cardiff-george-bures-miller-and-the-power-of-sound.html

69. Karen Grylls, "Dr Karen Grylls: Long-time Advocate for Choral Music", interview by Kim Hill, *Saturday Morning*, RNZ, 10:08 am on July 6, 2019, audio, 22:11, https://www.rnz.co.nz/national/programmes/saturday/audio/2018702955/dr-karen-grylls-long-time-advocate-for-choral-music

70. Derrida, "The Voice That Keeps Silence", 497. Cadence Partbook: Belonging - the real person behind the choral voice.

71. Chagas, "Polyphony and Embodiment", 1.

The voice quavers polyphonies of the 'self' into the world, and in doing pulls us out into a play of social polyphonies and polyrhythms. Polyphony is a useful way to conceptualise how we might navigate a seascape or listenscape, yet the term is not widely adopted outside music studies. In *Polyphonic Minds,* Peter Pesic notes the arrogance of pre-nineteenth century Western scholars who believed polyphonic music was unique to Europe and the rest of the world's music was monophonic, like European folk songs. This belief changed radically as a result of early ethnomusicological fieldwork, and "ethnomusicologists now regard polyphony not as exceptional but as almost ubiquitous".[72]

Mikhail Bakhtin used the term polyphony in 1929 to describe simultaneous 'points of view', voices, or subjects within works of literature.[73] French philosopher Félix Guattari expounded the plurality and polyphony of Bakhtin's subjectivity, recognising "no dominant or determinant instance guiding all other forms according to a univocal causality".[74] Gary Genosko explains that Guattari's nascent subjectivity was:

> intimately tied ... to a universe defined by communication and exchange of affect rather than self/other and subject/object divides (a polyphony of 'unmerged' but connected pluralities). ... a collective assemblage – before and beyond the individual – especially in terms of prepersonal and 'preverbal intensities'.[75]

True polyphony demands that "the plurality at issue remains 'unmerged', independent, coexisting, interacting" – or actually, *intra*-acting.[76] A virtue of the polyphonic subject is that it is a decentred subject – if the polyphonic structure has a core, it is constantly moving, shifting, pulsing and entangled – capable of simultaneous loci. Polyphonic subjects are ethically bound to each other but not locked into single states of consonance or dissonance. "There is no dissonant sound per se", say Danni Zuvela and Joel Stern from Australia's Liquid Architecture (LA) organisation. In 2017 the LA research theme was 'Polyphonic Social', where artists and sound makers explored broad polyphonic modes and concepts of being. In particular reference to a performance by the Melbourne Gregorian Choir involving Gregorian-musicologist Joseph Jordania, Zuvela and Stern note that "Jordania reminds us that dissonance is a quality of an interval that shouldn't be there ... in the moral economy of sounds, dissonance signifies evil (Devil)".[77] Recognising that dissonance is a cultural perception rather than a universal truth, holds powerful symbolism for understanding cultural discord.[78] It acknowledges

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72. Peter Pesic, *Polyphonic Minds: Music of the Hemispheres* (Cambridge, MA: MIT Press, 2017), 15.

73. Bakhtin claims Fyodor Dostoevsky was the creator of the 'polyphonic novel'. See: Mikhail Bakhtin, Проблемы Творчества Достоевского (*Problems of Dostoevsky's Art*) (Leningrad: Priboj, 1929).

74. Felix Guattari, *Chaosmosis: An Ethico-Aesthetic* Paradigm, trans. Paul Bains and Julian Pefanis, (Bloomington and Indianapolis: Indiana University Press, 1995), 1.

75. Gary Genosko, *Félix Guattari: An Aberrant Introduction* (London and New York: Continuum, 2002), 53-54.

76. Ibid., 51.

77. Danni Zuvela and Joel Stern, "Your Voice In My Head (And Mine In Yours)" *Liquid Architecture*, April 2017, accessed May 03, 2017, from https://liquidarchitecture.org.au/events/polyphonic-social-2017

78. See: Josh H. McDermott, et al., "Indifference to Dissonance in Native Amazonians Reveals Cultural Variation in Music Perception", *Nature* 535, no. 7613 (2016).

that my reality is subjective, and that I misunderstand you.[79] Concepts of polyphony as a mode that supports the resonances of difference (in contrast to harmonious homophony, or homogeneous monophony) can model sociality; different individuals contributing differences contrapuntally. Stern says polyphony encourages an "experimental ethos in which ideas like unison, difference, crowd, individual, solo, group, self, other can be reconfigured in strange ways, or opened up under artistic, and especially sonic pressure".[80] In particular, Zuvela notes that the many resonances of the voice – collective, personal, silent, internal, spoken, sung – pulls the individual back to their "existence as a social being", and through difference patterns of diffraction, resonances and intervals that play out between 'parts', we can ask what a polyphony of voices, listened* together might be saying.[81]

79. Lipari, *Listening, Thinking, Being*, 8. Cadence Partbook: Belonging - misunderstanding

80. Danni Zuvela and Joel Stern, interview by Chun Yin Rainbow Chan, *Assemble Papers* (2018), from https://assemblepapers.com.au/2018/04/12/ap-x-liquid-architecture-aoye-mix-by-chun-yin-rainbow-chan/

81. Ibid.

Notes: July 2019

In the process of 'finding my voice' in this exegesis – singing on paper – I temporarily lost my actual singing voice due to lack of practice. As the writing pressure intensified, my daily rhythms changed significantly with many things slipping and sliding to accommodate an unusual workload. While there was always a song/ear-worm singing away somewhere in my busy mind, on the occasions I tried to sing it aloud I felt how fatigued and stiff my voice was – my silent, written voice grew louder and stronger. I am a servant to my practice. If I listen to my voice it will tell me what it needs. In this case, a 'slowing down' of vocal warm-ups was the counter current to the 'high velocity' of the exegesis voices.



Figure 16.

Detail of studio at Toi Pōneke Art Centre during Sound Art Residency, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

Non-verbal Voices

I have not been fortunate enough to experience first-hand, the work of Italo-Australian contemporary artist Angelica Mesiti, but her art practice has nevertheless been influential to my own. This discussion therefore relies on the voices of others – descriptions of the work by reporters and curators, video documentation, as well as interviews with the artist.

Mesiti's 2012 artwork *Citizens Band* presents a 4-channel video and sound installation of four performances by musicians from across the world. The 'voices' of *Citizens Band* are dissimilar. Mesiti filmed four migrant musicians; two from Paris and two from Sydney. Cameroon swimmer, Geraldine Zongo performs akutuk (drumming the water) in a Parisian public pool, and Algerian busker, Mohammed Lamourie performs traditional Raï music, singing and playing his Casio keyboard in the Paris Metro system. In Sydney, Sudanese taxi driver, Asim Goreshi whistles in his Brisbane taxi cab, and Mongolian, Bukhchuluun Ganburged (Bukhu) plays the Mongolian morin khuur (horse-head fiddle) and throat sings on a Newtown corner.[82] In an interview with Haeju Kim from *Ocula* magazine, Mesiti says that *Citizens Band* stemmed from her own experiences of living in Paris:

> the feeling of being an outsider in a new city—being a foreigner and having the obstacles of language and cultural knowledge that a newcomer often finds difficult.... It was from that perspective that I was made aware of how people were living in a city like Paris, which is a huge, multicultural cosmopolis. It is a city where people from all over the world live these different, often unseen lives, so the work developed out of real-life encounters I had with each subject in the work.[83]

Each musician plays a traditional style of music in an urban Western city – "their adopted home".[84] The video captures the performers in-situ (in the pool, on the metro, in a taxi, on the street), but the installation is 'composed' in post-production, bringing together four musics over two cities worlds apart. Exhibition audiences see and hear each performer individually before "a cacophony is produced by playing the four soundtracks together".[85] The musicians never performed together in the same space or at the same time, yet this is how Mesiti positions audiences' experience. She creates wider participation in otherwise isolated musical moments, yet also deliberately composes away from other meanings and readings of the work, as she admits:

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82. Angelica Mesiti, "Citizens Band", artist's website, 2012, http://www.angelicamesiti.com/selectedworks#/citizens-band/
83. Alexie Glass-Kantor and Haeju Kim, "Angelica Mesiti in Conversation", *OCULA*, February 01, 2018, https://ocula.com/magazine/conversations/angelica-mesiti/
84. Angelica Mesiti, "Artist Interview", *NEW12*, ACCA, April 22, 2012, https://www.youtube.com/watch?v=oZCESnLdr1c
85. Mesiti, "Citizens Band".

> I realised that there were too many specifics about French Colonial history when these two people [the Paris-based musicians] were combined and that's not what I wanted the focus of the work to be. I wanted to consider how musical performance and embodied culture is something that can strongly transport you so I decided that it was necessary to find two more performers from Australia, considering I live my life between Sydney and Paris. That's when I found Asim and Bukhu.[86]

Citizens Band tells multiple stories; the histories and contemporary lives of each musician, the journey of the artist herself, and negotiations of cultures across ambiguous Western cityscapes. While Mesiti engages diverse music practices, *Citizens Band* is not an ethnomusicological project.[87] Rather, Mesiti *composes* a new polyphony of being, where each individual performance is sensitively rendered, given space to breathe and be carefully listened* in the exhibition, before all musics sound together in, what she calls, a full cacophony. Accordingly, Mesiti commissioned composer Stefan Gregory to arrange the four musical performances into a single soundtrack, which I experienced more as polyphonic than cacophonous. That is, together, the sounds were surprising, unusual, dissonant and polyrhythmic.



Figure 17.

Angelica Mesiti. *Citizens Band* (2012). 4 channel video installation, high definition video, 16:9, PAL, surround sound. 21 mins 25 secs. Production still. Photo by Bonnie Elliott. Commissioned by Australian Centre for Contemporary Art, Me. Courtesy the artist and Galerie Allen, Paris. http://www.galerieallen.com/en/artistes/oeuvres/456/angelica-mesiti
Click here to listen.

Artworks like *Citizens Band* raise important questions about the entanglement of individuals within communities and nations, and how artists negotiate the irreducible polyphonic subjectivity of the 'other'. When Mesiti expresses how "surreal" it was to learn that Bukhu was a "professional concert performer", but was not able to make a living from music when he moved to Australia,[88] she encapsulates more than just the challenges faced by any new migrants, but an Australian political climate that is openly hostile toward immigrants and refugees, as well as hierarchical Western music systems that professionalise and commodify music performance.[89] How do artists balance the composition of meaning in new work with the entangled cultural contexts of each performer?

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86. Glass-Kantor and Kim, "Angelica Mesiti in Conversation".

87. Mesiti's *The Calling* (2013-14) is more ethnomusicological, exploring specialist communicative whistling in rural communities in Turkey, the Canary Islands and the Greek island of Evia. See: Tom Jeffreys, "How We Speak", *Frieze*, December 05, 2017, https://frieze.com/article/how-we-speak

88. Glass-Kantor and Kim, "Angelica Mesiti in Conversation".

89. See: Turino, *Music as Social Life*, 2008; and, Christopher Small, *Musicking: The Meanings of Performing and Listening* (New England, Hanover, USA: Wesleyan University Press, 1998). Cadence Partbook: Participation – music as commodity

Mesiti continues to explore alternative 'non-verbal' forms of communication that give 'voice' to the subjects of her artworks. Her latest project *ASSEMBLY*, presented at the 2019 Venice Biennale, evokes, as one headline reads, a "poetic vision of pluralist, democratic society". A musical dramatisation of exercising one's democratic voice, curator Juliana Engberg said the project was not a political statement but "much more nuanced, a much more poetic, metaphorical response to the larger atmosphere, that is the need to come together to reconfirm a people".[90]

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Figure 18.

Angelica Mesiti. *ASSEMBLY* (2019). Production still. 3-channel video installation in architectural amphitheater. HD video projections, colour, 6-channel mono sound, 25 mins, dimensions variable. Photo by Bonnie Elliott. Commissioned by the Australia Council for the Arts on the occasion of the 58th International Art Exhibition–La Biennale di Venezia, courtesy of the artist and Anna Schwartz Gallery, Australia and Galerie Allen, Paris.

The concept for the artwork begins with a 'stenographic' machine at a flea market in Rome. Also known as a 'Michela', this 1863 invention looks like a small piano keyboard but is actually a kind of typewriter. The Michela machine had been "inspired by musical notation as a universal language, and were still in use in the Italian Senate for official parliamentary reporting".[91] In 2017, Mesiti's motivations for *ASSEMBLY* echo comments made in the exegesis introduction: Movements. She says, in 2017:

> the world seemed to be in crisis mode and I thought about this little machine and how it sort of [had] been witness to the democratic process for more than a century and how ... historical events have passed over the keyboard, and it recorded every utterance in the democratic process. And I thought what a timely little device to be thinking about as we are considering the state democracy is in now.[92]

The Australian National Pavilion in Venice was transformed into an intimate crimson carpeted amphitheatre, with three large video screens within the antechambers. Mesiti used the stenograph to 'play' David Malouf's poem *To Be Written in Another Tongue*, with the key strikes then arranged into a musical score by Australian composer Max Lyandvert. A 25-minute long video installation begins with images of Italy's senate chamber in Rome (arcs of empty wooden and red leather chairs) where a lone stenographer types the poem. The video cuts to musicians (piano, viola, clarinet, drums) who interpret Lyandvert's score one at a time before filling "the antechambers of democracy with their voices, harmonic and dissonant".[93] Jennifer Higgie of Freize magazine notes the role of polyphony in this work, which aimed "to create a

90. Linda Morris, "Visual Artist Angelica Mesiti Puts Unity into Art for her Venice Debut", *The Sydney Morning Herald*, March 19, 2019, https://www.smh.com.au/entertainment/art-and-design/visual-artist-angelica-mesiti-puts-unity-into-art-for-her-venice-debut-20190319-p515fb.html

91. Ibid. Music is often claimed to be a universal language. Musical notation however, is certainly not a universal language as this reporter claims. The Michela keyboard is designed to look similar to a Western music piano, which observes a specific 12 tone octave scale. While the 12-tone equal tempered scale is a dominant music form, it is far from universal.

92. Morris, "Visual Artist Angelica Mesiti".

93. Andrew Bock, "Venice Biennale: Angelica Mesiti puts democracy to music", *The Sydney Morning Herald*, May 08, 2019, https://www.smh.com.au/entertainment/art-and-design/venice-biennale-angelica-mesiti-puts-democracy-to-music-20190507-p51ksu.html

'melodious, harmonious, dissonant, polyphonic eruption of knowledge' – in other words, a portrait of how most lives are lived".[94] Mesiti creates multiple layers of transcription, where Malouf's poem is passed between around forty Australian artists, dancers, musicians and filmmakers, like a game of 'Chinese whispers', but where the interpretations (and possibly improvisations) do not create equivocal meaning, but rather, as Mesiti says "through these more difficult passages, something new emerges. Something unexpected".[95]

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Figures 19, 20, & 21.

(left to right) Angelica Mesiti. *ASSEMBLY* (2019). installation details and production still. 3-channel video installation in aphotos by Josh Raymond (20) and production photo by Bonnie Elliott (21). Commissioned by the Australia Council for the Arts on the occasion of the 58th International Art Exhibition–La Biennale di Venezia, courtesy of the artist and Anna Schwartz Gallery, Australia and Galerie Allen, Paris.

This 58th International Art Exhibition of La Biennale di Venezia, bears the subtitle, "may you live in interesting times", which, through Western folk etymology, is widely believed to be an 'ancient Chinese curse' implying living in a world in crisis.[96] Biennale curator Ralph Rugoff says that – at a time when fake news and 'alternative facts' not only corrode political discourse and trust, but disseminate and prop up racist stereotypes, transmit xenophobic messages and disguise cultural appropriation – "it is worth pausing whenever possible to reassess our terms of reference". For instance, while known by children throughout commonwealth countries as 'Chinese Whispers' (or 'Telephone' in America), the name does not derive from Chinese origins (there seem to be versions of the game across the world), but historical

94. Jennifer Higgie, "Frieze's Guide to Venice: What To See at This Year's Biennale", *Frieze*, May 10, 2019, https://frieze.com/article/venice-biennale-guide-2019-shows

95. Bock, "Venice Biennale".

96. This saying actually has its origins in a 1930s speech by British MP Sir Austen Chamberlain who claimed to have learned the ancient curse from a British diplomat in Asia, as explained by Ralph Rugoff, "May You Live in Interesting Times", curator statement for the 58th Venice Biennale, https://universes.art/en/venice-biennale/2019/may-you-live-in-interesting-times

Western/European perplexity in the face of the Chinese language, and Chinese as "secretive or inscrutable".[97] Rosalind Ballaster says the "sinophobic name points to the centuries-old tradition in Europe of representing spoken Chinese as an incomprehensible and unpronounceable combination of sounds".[98] Likewise, as Rugoff continues, "it turns out that there never was any such 'ancient Chinese curse,' despite the fact that Western politicians have made reference to it in speeches for over a hundred years. It is an ersatz cultural relic, another Occidental 'Orientalism,' and yet for all its fictional status it has had real rhetorical effects in significant public exchanges".[99]

The 24-hour news cycle bombards listeners with deafening voices of mass media (real and fake), producing cascading polyphonic responses "as if the voice were the very epitome of a society that we carry with us and cannot get away from".[100] Mesiti's *ASSEMBLY* speaks to a "human necessity to come together at various points ... to memorialise ... to act in solidarity ... to come together and say that is not us".[101] She mentions responses to the Christchurch Mosque terror attacks, the 'Me Too' movement, school students who marched for climate emergency action, French solidarity against anti-Semitism; all "an emerging swell of assemblies formed globally by different groups to express their desires, good or bad, on both sides [of politics]".[102]

While art affords opportunities to step back and 'look again' or reflect on the world we live in, perhaps learning about the people we share space with, Barad and Haraway warn that reflexive practices, vantage points that put one outside the world, only passively equip us for life within that same world. For artworks that engage in pluralist socio-cultural issues, and especially with ecologies of cultural minority communities, polyphony demands that "the plurality at issue remains 'unmerged', independent, coexisting",[103] *intra-active*. *Citizens Band* and *ASSEMBLY* are but two works in Angelica Mesiti's extensive video-based art practice. In works like *Mother Tongue* (2017), *The Colour of Saying* (2015), and *The Calling* (2013-14), she engages alternative voices of music, dance, sign language, and whistling, as modes to explore social and cultural pluralism. In this way, her research intersects with my own, especially with regard to diverse musics in Western-dominant cultures, "where individuals and groups seek ways to maintain their own cultural values while integrating into a new place rather than assimilating".[104] A challenge for post-studio artists working with performers and participants is how to subvert passivity: How can methodologies avoid passive reflexivity in favour of pluralist intra-action?

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97. Linda W. L. Young, *Crosstalk and Culture in Sino-American Communication* (Cambridge: Cambridge University Press, 1994), 1.
98. Ros Ballaster, *Fabulous Orients: Fictions of the East in England 1662-1785* (Oxford: Oxford University Press, 2005), 202-3.
99. Ralph Rugoff, "May You Live in Interesting Times".
100. Dolar, "The Linguistics of the Voice", 540.
101. Morris, "Visual Artist Angelica Mesiti".
102. Bock, "Venice Biennale".
103. Genosko, *Félix Guattari*, 51.
104. Angelica Mesiti, "Mother Tongue", artist's website, 2017, http://www.angelicamesiti.com/selectedworks#/mother-tongue/

Listening

So far, this partbook has explored ways that the voice, as a diffractive, breathy, polyphonic instrument, locates and draws us out into the world as both vehicle and medium for the 'self'; my voice announces *me*. We may consider our voice a personal sound-maker. Indeed, initially I thought this thesis, and my art practice, was voice, sound and music-based, with phenomenon pertaining to the sung voice expressing timbres, modes, and ways of being. However, over the course of this research, *listening* has repeatedly raised its own voice. I have learned that listening is the silent tactus of my art and music practices. It is not simply that listening can create meaning in sound-based artworks, but that such artworks can actually *change how we listen* and expand our listening skills.

Fundamental to my epiphany were two texts: Lisbeth Lipari's *Listening, Thinking, Being: Toward and Ethics of Attunement*, and Pauline Oliveros's *Deep Listening: A Composer's Sound Practice* (both mentioned throughout the exegesis). Lipari and Oliveros approach ideas of listening from different fields. Oliveros's deep listening practice explores and expands what sounds we hear and how we receive the sounds of the sonosphere. Practicing deep listening exercises as a singer, I learned to approach listening like I do the voice – as a muscle that can be strengthened, exercised, toned, stretched, grown, loosened, as well as overworked, fatigued, or neglected. The practice is rich and rewarding, opening one toward all sounds, noises, voices, silences, vibrations and temporalities.

Resonating adjacent to *Deep Listening* is Lipari's exploration of how ethical relations with others are enacted through modes of listening.[105] This is particularly important, as this thesis sings of the cultural, personal and social complexities of sharing a home/country, finding ways to belong, forming diverse identities, and living together polyphonically. Habits within Western culture underscore speech, voicing one's opinion, and being heard, often at the expense of listening to and receiving others.[106] If the voice carries the 'self' into the world, then listening is how we receive not just the other's voice, but the other themselves. In communication, how can we prioritise listening first? How can we listen prior to voice and sound? How can we listen in a way that creates a hospitable ground for the other's voice – a state that encourages voices to speech?[107]

105. Lipari, *Listening, Thinking, Being*, n.p.

106. Ibid.

107. Ibid.

Partbook: Belonging, touched on physical and phenomenological differences between sound and light, and sound and silence. This chapter opens with an exploration of differences between hearing and listening and why listening matters, striking a chord with the work of Oliveros and Lipari. With ears and senses expanded, listening is then entangled with Levinas's notion of de-centred subjectivity, which in Megan Craig's words: "begins otherwise and elsewhere—in the dark, bound and off-centre, tied to others who refuse to leave her alone".[108] Lipari explores Levinas's entangled, polyphonic and de-centred subject through what she terms *interlistening*. I pick up on this polymodal (multi-sensory) concept of listening and suggest Barad's intra- prefix (intralistening) as a means to further explore our ethical responsibility (response-ability) to others. Thus, entangling the voice in ethical relation with others in the world: my voice announces *me to you* and *me for you*.



Figure 22.

Olivia Webb and Flo Wilson. *Attunement* (2017-18). Still image of listening-speaking exercise at listening workshop during Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

108. Craig, *Levinas and James*, 2.

Notes: October 2018

Singing practice is personal, but rarely private. My neighbours have often heard my voice before they have met me. "Are you the singer?" "Oh, yes. I hope it's not disturbing?" I now make a point of introducing myself (and my singing practice) to new neighbours, asking them to contact me if I practice at a time that they would prefer some quiet. This is partly for my own peace of mind – knowing that I can practice freely without it disrupting those around me, even if they can hear.

In recent years, my self-consciousness about practicing around others has finally given way to better things like enjoyment and a desire to tackle new vocal challenges. Nowadays, my longing to practice is interrupted by things like: I'm at the supermarket and it would be strange, or I'm in the library and it would be disruptive, or it's midnight and everyone else at home is asleep. Thankfully, I have found some liminal zones – acoustically masked public places, where I can sing while away from home. Sometimes I practice under the cover of loud resonant frequencies/drones: on the ferry on my daily commute (usually a B-flat, F or G drone depending on the boat), in aeroplanes (Boeing A320 = B drone), on my bike (no one pays attention to cyclists), while vacuuming, in noisy bars, with electric hand driers in public bathrooms, in the howling wind in Wellington, with the huge breakers on the beach in Ngakawau.



Figure 23.

Walking/singing on the beach near Hector on the West Coast, South Island, Aotearoa. July 2017. Photo by Olivia Webb.

Attention and Attunement

There is more to listening than meets the ear. Acclaimed Scottish percussionist Dame Evelyn Glennie is profoundly deaf, yet learned to play music by listening to the vibrations sound would make in her body. Her embodied listening skills are so finely attuned that she can *feel* minute changes in pitch (e.g., a semi-tone or 100 cents), in just one finger.[109] For Glennie, "we are in fact *participators of sound* because we actually *touch* the sound".[110] Likewise for Oliveros, the whole body listens.[111] She makes particular mention that "the skin listens"[112], and in the score of one 'Sonic Meditation' she instructs:

> Take a walk at night. Walk so silently that the bottoms of your feet become ears.[113]

Also, in *Quantum Listening: From Practice to Theory (To Practice Practice)*, Oliveros describes "sensing listening [to electromagnetic fields] with the palms of her hands" during her 氣功 (qigong) practice.[114] Lipari too states that listening takes place in the body, particularly as sonic vibrations form rhythmic pulses in skin, bone, tissue and being.[115] She notes how polyrhythms and polyphonies of diverse tactus "underscore everything from the dance of subatomic particles to the mysterious spiralling of super galaxies and everything in between – including the gestures and movements of the human body as we move about in our everyday social interactions".[116]

Most musicians would affirm that listening is an embodied and polymodal skill, occurring across multiple senses, space/times, and simultaneously while making sound. My experience in choirs, and performance artworks such as *Scale* (2015), has taught me that it is more often failure to *listen* than failure to sing (the correct notes at the right time) that leads to collapse. Your mind can wander and become distracted causing you to lose your place, miss a cue, fall out of time, and all the while you continue to 'hear' and even participate. Rehearsals therefore, depend on successful group *listening* arguably more so than making sound.

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109. Evelyn Glennie, "How to Truly Listen", *TED: Ideas Worth Spreading*, February 2003, https://www.ted.com/talks/evelyn_glennie_shows_how_to_listen

110. Lipari, *Listening, Thinking, Being*, 31.

111. Lipari echoes Oliveros, saying: "listening, for humans, is not solely an auditory process, but a multimodal process that involves (or can involve) all five of our senses, in a process I call *polymodality*". Lipari, *Listening, Thinking, Being*, 52.

112. Pauline Oliveros, "Quantum Listening: From Practice to Theory to Practice Practice" in *Culture and Humanity in the New Millennium: The Future of Human Values*, eds. Kwok Siu Tong and Chan Sin-wai, (Hong Kong: The Chinese University Press, 2002), 39.

113. Oliveros, *Sonic Meditations*, "Sonic Meditation V".

114. Oliveros, "Quantum Listening", 39. For Oliveros this manifested as healing energy. She says: "Simply imagining the sound of humming transfers immediately to the palms of my hands and manifests as healing energy". I was first alerted to Oliveros's idea of *Quantum Listening* text in Douglas Kahn's *Earth Sound Earth Signal* where Kahn explores the energies in Oliveros's sonosphere. See: Douglas Kahn, *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (USA: University of California Press, 2013), 175.

115. Lipari, *Listening, Thinking, Being*, 32.

116. Ibid.

Deep Listening teaches the whole body and whole being to listen, an entanglement Oliveros calls the 'bodymind'. Here, the listener directs and gives attention, receives what is heard, gathers and interprets meaning, and decides on action/response.[117] Oliveros encourages a balance of "focal attention" that is attuned to the person, object or event focussed on; and "global attention" which is "diffuse and continually expanding to take in the whole of the space/time continuum of sound" – the sonosphere.[118]

Discussing the roots of the words 'hear' and 'listen', Lipari states, "hearing emphasizes perception, and receiving from others. ...While listening emphasizes attention and giving to others".[119] Ideas of gaining and possessing evoked by the word 'hearing' tend to amplify the self's experience, while ideas of attention and obedience resonating in the word 'listening' tend to concentrate on the other. Lipari says:

> "The listening," in contrast to "the heard" is an enactment of responsibility made manifest through a posture of receptivity that can receive the other without assimilation or appropriation. "The listening" is a process of contraction, of stepping back, that creates a distance so that the other may come forward. In "the listening" I create a space to receive you, letting your speech enter me, flow through me.[120]

While 'listen' and 'hear' are often used interchangeably in daily communication, philosophically and ethically they hold different outcomes. Lipari's research is based in the field of a communications linguistics, and it is thus unsurprising that she questions the use of the action verbs 'to listen' (intransitive only) and 'to hear' (transitive and intransitive) (read the exegesis glossary for a brief overview of the transitive and intransitive uses of these verbs).[121] Throughout these Partbooks, 'listen' is often used in transitive form (marked thus: *), as a means to further develop Lipari's philosophical inquiry, but also because I have found that it articulates the real experiences discussed in those moments.[122] Grammatically, you cannot 'action' listening on a 'direct object' (someone or something else) as you can, for example, 'kick' or 'see' the direct object of a sentence. With intransitive verbs, the link between subject – verb – direct object is broken. In English, 'listening' is a *subject*-oriented action verb, meaning, it is an action the subject *does by itself* – it does not accept or depend on a direct

117. Oliveros, "Quantum Listening", 27.

118. Oliveros, *Deep Listening*, 13.

119. Lipari, *Listening, Thinking, Being*, 50.

120. Ibid., 197-8. Here Lipari likens 'the listening' and 'the heard', to Levinas's notion of the Saying and the Said, which I touch on in the Coda of this partbook. She quotes Levinas from his essay "God and Philosophy", where he explains that the Saying "opens me to the other before saying what is said, before the said uttered in this sincerity forms a screen between me and the other. This saying without a word is thus like silence. It is without words, but not with hands empty". Emmanuel Levinas, *Collected Philosophical Papers*, trans. Alphonso Lingis, (Dordrecht: Martinus Nijhoff Publishers, 1987), 170.

121. Lipari, *Listening, Thinking, Being*, 201.

122. According to the Merriam-Webster dictionary, transitive use of 'listen' is archaic.

object as a complement. Grammatically speaking, a passive structure cannot be formed. Lipari reasons that the way we use the verb 'to listen', that is, the lack of bond between the subject and direct object, both denies listening power and the subject's responsibility toward the listened*. Listening is done *by* oneself, but not *for* oneself.

Lipari posits that the intransitive-only use reinforces a Western culture hierarchy that privileges speech and being heard, over listening to and receiving others. In this form, listening is often not *actively* practiced, but passively considered as 'shutting up' while others are speaking. *But not speaking does not mean one is listening*. Messages can fall on deaf ears, and as Lipari states, "there are serious limitations and misuses of listening and hearing. ... secret listening, careless listening, faithless listening and coercive listening".[123] Forms of unethical listening have profound consequences that can ripple through time. Even the seemingly innocuous examples of church bells that chime through these Partbooks (from medieval France to Pluscarden Abbey, and by extension the school bells that create a rhythm to family life mentioned on page 18 of Breath),[124] force "regulated activity and [impose] a standardized temporal regime" on listeners within the area, who cannot not hear the tolling, says Lipari.[125] Closer to home, I listen* the simultaneously singing of 'E to mātou Matua' and 'Pater Noster' on Waitangi Day at St Mary of the Angels against a backdrop of faithless listening practices that toll through Aoteoroa's political constitution – Te Tiriti o Waitangi (the Treaty of Waitangi).[126] Significant mistranslations between the English and te reo versions of Te Tiriti, notably around sovereignty and governance, have had profound consequences for Māori prosperity.[127] Not to mention which version has been predominantly listened*, and which version we choose to listen*.

This thesis fosters ethical listening practices between people. As Craig notes, Levinas's "subjectivity *is* ethical subjectivity".[128] She explains that the, "Levinasian subject is psychically structured and internally organized for openness, prefabricated for ethical experience. Her vulnerability puts her at risk of being hurt or wounded, but it also allows her to become increasingly open, responsive, and humane".[129] Following this mode of subjectivity (i.e., that subjectivity is an ethical relation with others), the act of listening to others is inescapably an *ethical* act. In other words, as a receptive

123. Lipari, *Listening, Thinking, Being*, 204.

124. Cadence Partbook: Belonging - Bells.

125. Lipari, *Listening, Thinking, Being*, 204.

126. Cadence Partbook: Belonging - Waitangi Day Mass.

127. One of the most significant mistranslation regarded the relationship with and rights to the land. The English version said the Queen had sovereignty over the land, and the Māori used the word kawanatanga which translates to governance. Tino rangatiratanga would have been a better translation. See: "Differences between the texts", Ministry for Culture and Heritage, last updated December 20, 2012, https://nzhistory.govt.nz/politics/treaty/read-the-Treaty/differences-between-the-texts

128. Craig, *Levinas and James*, 4.

129. Ibid.

transitive verb, bound to the Levinasian subject, listening is compelled toward the other because the subject is. Likewise, if listening is a relational act of 'giving attention to others', it must also be ethical. Lipari uses the phrase *listen others to speech* as a means to explore altruistic listening and ethical relations with alterity. She says:

> in order to respond, I must first listen – that is attend, observe, attune – and in doing so receive the otherness of the other. Without this listening, there may be speaking, and there may be acting, but there can be no genuinely engaged response.[130]

Committed to understanding how we listen and *who* we listen to, Emily Beausoleil, from Victoria University Wellington, researches the importance of listening in democratic politics. Beausoleil is concerned with how we listen to the experiences of those on the margins; those whose voices are not heard by politicians, particularly as socioeconomic inequality in Aotearoa is much higher than other OECD nations.[131] Moreover, in Aotearoa, socioeconomic inequality, and thus social-class, have strong correlations with ethnicity.[132] New Zealand-Europeans earn significantly more than Māori, Pasifika, Asian, and Middle Eastern/Latin American/African citizens, which impacts overall national wellbeing.[133] Yet as Beausoleil says, "social advantage is largely invisible for those who have it".[134] She argues that New Zealand-Europeans, as the most affluent and dominant ethnic group in Aotearoa, have greater responsibility for improving the lives of others because they hold positions of power to affect change.[135] The difficulty is that "listening in conditions of inequality ... hinges on meaningful challenge to relations of power, which inevitably entails implication and thus discomfort for those who benefit from them".[136] Beausoleil posits that structural, institutionalised injustices such as racism, sexism, colonialism and socio-economic inequality "rely less on terrible people performing terrible acts, and more on the *inattention*, *indifference*, and *inaction* by the majority".[137]

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130. Lipari, *Listening, Thinking, Being*, 178.

131. See: "OECD (2008), Growing Unequal?: Income Distribution and Poverty in OECD Countries", *OECD* website, accessed October 28, 2018, from http://www.oecd.org/newzealand/41527985.pdf

132. See: Max Rashbrooke, *Inequality: A New Zealand Crisis* (New Zealand: Bridget Williams Books, 2013).

133. "Personal Income by Ethnic Group", 2013 New Zealand Census, *Stats NZ*, accessed June 04, 2019, from http://archive.stats.govt.nz/Census/2013-census/profile-and-summary-reports/quickstats-income/personal-income-ethnic; "Wealth patterns across ethnic groups in New Zealand", 2013 New Zealand Census, *Stats NZ*, accessed June 04, 2019, from http://archive.stats.govt.nz/browse_for_stats/people_and_communities/Net%20worth/ethnicity; New Zealand Government, "Statistical Analysis of Ethnic Wage Gaps in New Zealand", *The Treasury*, Analytical Paper 18/03 September (2018), accessed June 04, 2019, from https://treasury.govt.nz/sites/default/files/2018-08/ap18-03.pdf. To graph overall trends and numbers statisticians generalise diverse ethnicities into larger groups such as 'European', 'Asian' or 'Pacific Peoples'.

134. Emily Beausoleil, "Gathering at the Gate: Listening Intergenerationally as a Precursor to SettlerIndigenous Encounter", *Women Talking Politics,* November (2018), 36.

135. Emily Beausoleil, "Listening to Claims of Structural Injustice", *Angelaki* 24, no. 4 (2019), 121.

136. Ibid.

137. Ibid., 123.

To learn more about listening practices, Beausoleil has collaborated with 'master-listeners' across the disciplines of therapy, education, performance, and conflict mediation, to uncover methods and develop strategies and recommendations for practicing listening in political spheres. One collaborator is Pākehā-New Zealander Jo Randerson of Barbarian Productions. Beausoleil says Randerson coined the term 'extreme listening', which adapts ideas of athleticism, challenge and endurance sports; an apt metaphor for a sport obsessed country like Aotearoa.[138] The Barbarian production *Sing It To My Face* engages people in challenges of listening to difference and the unknown through choral performance. Performed throughout Aotearoa almost annually since 2014, *Sing It To My Face* is an "inter-generational confrontation", where volunteers/participants form generational choirs and "let each other know how they really feel about society".[139] The project is an adaptation of the international phenomenon of 'Complaints Choirs' (the first performance was in Birmingham in 2005). Barbarian's production improves on the Complaints Choirs model, where one choir sing complaints (small and big) to local audiences. While the tone of Complaints Choirs is comedic (and perhaps cathartic), the performances reflect the world at listeners, rather than diffracting/entangling people within the content of the composition. On the surface, *Sing It To My Face* may present like an opportunity for people to gripe or get something off their chest, yet *in practice*, a form of intra-active inter-generational listening takes place. Long rehearsals involve polyphonic interplays between age groups, where participants must listen, as Oliveros says, "to more than one reality simultaneously", including their own.[140] I understand Oliveros's listened 'realities' of the sonosphere to be non-anthropocentric, but borrow her quote to express the inexhaustible differences of others that quiver the subject off-centre. Moreover, within the generational complaints sung out between choirs, Derrida's auto-affection is experienced not as a voice that is "closed in upon itself" and closed off from the world, but as an "irreducible openness in the inside", an opening for the other to be listened*.[141] The listening subject, who while singing simultaneously listens* the voice of the other in the very form they effectuated it.[142]

Singing-listening: Intralistening and Response-ability

As a child, my sisters and I played a game where we would all talk at the same time, and then try to decipher what we thought each of us said. This was perhaps our way of making playful sense of our cacophonous large family gatherings where multiple conversations would be thrown across the table and one could dip in and out of topics at random. Listening back, this game also models my singing experiences, where singers (and musicians in general) engage in practices of simultaneous listening-singing (or listening-sounding). This listening is polyphonic and polymodal (multi-sensory) as the singer listens to the sounds of others (human and non-human) within the sonosphere, as well as the sounds that they contribute to this.

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138. Personal communication with Emily Beausoleil, July 12, 2019.

139. "Sing it to My Face", event website, accessed July 28, 2019, from http://www.singtomyface.com/

140. Oliveros, "Quantum Listening", 27.

141. Derrida, "The Voice That Keeps Silence", 502.

142. Ibid., 497-8.

My first experience of *performing* listening-singing simultaneously was in *Scale* (as mentioned earlier), where I hummed a Western C-Major scale and sang the Gregorian sequence "Veni Sancti Spiritus", amidst recordings of cultural scales and transpositions of the chant into different music traditions. The challenge and difficulty of the live performance was that in order to maintain polyphonic dissonance between parts, I had to resist the urge to sing louder so as to hear myself, and likewise, work against the tendency to only listen to myself as this resulted in losing time and tune.



Figure 24.
Olivia Webb. *Scale* (2015). 5-channel sound (four powered speakers on stands and live vocalist). 03:02 audio mixdown of performance – all five versions of "Veni Sancti Spiritus" sung simultaneously.

Practicing listening-singing was also a key timbre of *Attunement*. Flo and I devised a series of exercises and a live performance that explored simultaneous listening-singing, and 'instantaneous' singing along with someone else. In the exercises, one person improvised a tune and the other person would try to sing along (the same improvised tune) in time. This is a similar to the musical idea of heterophony, where variations on a single melody are played/sung simultaneously, much like the basis of Gaelic psalm singing, and the shimmering differences between voices.[143] However, the goal of the listener/follower in our exercise was to listen in a way that quietened one's own inner voice and idea of the melody, and embodied the melody sung by the other. It is an impossible yet worthy pursuit. This exercise came about after sharing our experiences of choral singing and how choirs function like a hivemind, sharing a collective memory of the song being sung. During less familiar moments in a composition, singers might lean on the collective voice of their 'section'; that is, you sing the music by following the voices of those around you, rather than singing from the score. Singing this way can never be instantaneous as it is always responsive. But, this mode of singing listens differently than the singer who sings from the score and does not depend on others. Flo and I experimented within this temporal space between listening and singing, interested in discovering what happens to the temporality of voice if we changed our listening practices in this zone. The directions composed for our performance at the Toi Pōneke exhibition closing in February 2018, are as follows:

> *SHADOWS AND ECHOES (For two people)*
> *Mark a series of pathways on the ground, perhaps like a labyrinth. Stand back to back, without touching. The one facing backwards has their eyes closed. The one facing forwards has their eyes open. The one facing backwards sings. The one facing forwards walks forwards, choosing a path for both. The one facing backwards walks backwards, following the same path by following the voice of the one facing forward. The one facing forwards echoes (sings), in time, the song of one facing backwards. The performance ends when you reach the end of the pathway.*

143. Cadence Gaelic psalm singing - Partbook: Belonging & Partbook:Participation.

The 'blinded' and backward facing singer navigates their way through the labyrinth by following their echoed song in the voice of the other singer who, with eyes open, guides the other with the sound of their echo. The performance instruction reads like a Greek myth and, practically, I did not believe it would be possible to execute, but must nevertheless be pursued. I doubted my listening could discern such small changes in direction and distance, especially with the distraction of walking backwards and the bright reverberation of the gallery. Flo and I found that attempting to sing along-with simultaneously requires a state of mind (or being) that involves quietening one's own internal voices – the voices that prepare responses while others are talking – in order to give attention to the other. Craig says in reading Levinas one must silence "the internal voice that rushes to complete a sentence before it has fully unfurled".[144] In this mode, your experience of your own voice (auto-affection) quivers between self-consciousness and self-*un*consciousness; from an elsewhere beyond the body. This is not an outer-body experience, as noticing this 'elsewhere' pulls you back to self-consciousness, as does your voice itself, whereby flesh and muscle continuously jolt you back into your being.[145] My voice would strain and clunk over registers as I immediately repeated notes sung by Flo that spanned limits I was physically unprepared for. The mechanics of the sung voice would interrupt listening.

A desire to *practice* the modes of ethical listening and attunement Lipari engages in *Listening, Thinking, Being* is what compelled these exercises. Unlike Oliveros's text, which provides many practical exercises and opportunities to develop listening skills, Lipari's text clearly reasons *why* to *listen otherwise* and *listen others to voice*, but gives few examples of *how* to practice doing this.[146] How can one perform a skill well without practicing it? Practice embodied a cacophony of polyphonic, polyrhythmic modes/forms of relational ethics. In the final phrases of this chapter I will touch on two ideas that amplify and articulate the experiences of practicing listening-singing described through this chapter: Lipari's notion of interlistening, and Levinas's thinking around an ethics of responsibility (response-ability) for others.



Figures 25, 26, & 27.

Olivia Webb and Flo Wilson. *Attunement* (2017-18). Installation detail. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photos by Olivia Webb.

144. Craig, *Levinas and James*, 8.

145. In utter contrast to this, I am reminded of some of my best performances singing solo arias where I have been so focused on each musical moment, each second, that the voice moves so deftly that at the end of the song I have no recollection of performing.

146. Lipari discusses a class listening walk where they attempt Don Ihde's phenomenological listening, (see page 14 of Partbook: Belonging). Lipari describes the experience as, "more than an intense and concentrated attention to sound and listening, it is also to be aware in the process of the pervasiveness of certain 'beliefs' which intrude into my attempt to listen to 'the things themselves'". Ihde, *Listening and Voice*, 49. See also: Lipari, *Listening, Thinking, Being*, 54.



Figure 28.

Olivia Webb and Flo Wilson. *Attunement* (2017-18). Image of performance. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Paora Allen.



Figure 29.

Olivia Webb and Flo Wilson. *Attunement* (2017-18). Image of performance. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Paora Allen.



Figure 30.

Olivia Webb and Flo Wilson. *Attunement* (2017-18). Installation detail. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

Lipari uses the term 'interlistening' to explain the integrated relationship of listening and speaking.[147] Her use of the prefix 'inter-' underscores and challenges dualisms between speech and listening – which are not two separate processes – thus, emphasising "listening *as a mode of communicative action*".[148] Lipari's description of an entanglement of listening and speaking in communication is essential to disorienting binaries and subjugating speech centred hierarchies. I suggest the prefix 'intra-' may better suit the communicative entanglement Lipari conceives. Where Lipari points to interlistening as accentuating modes of interaction, interdependency, interpersonal, interrelation and intersubjectivity, we can substitute in Barad's intra-action, which in turn leads to notions of intra-dependency, intra-personal and intra-subjectivity.[149] This small two letter change makes, as Rebecca Schneider declares, "a world of difference".[150] Discussing her own move toward 'intra-' Schneider says, "relationality is always multiple, and contains constellations of paradox that should not revert to a dialectic of overcoming but instead open out to the 'many ways' for movement of and in differences".[151] Indeed, diffraction, and thus intra-action, resonates through Lipari's description of interlistening as being polymodal, polyphonic, and polychronic (occurring amidst nonlinear temporalities).[152]

With spoken communication, as exampled in the childhood games with my sisters, silence or not speaking is often necessary to listening – it is difficult to listen and speak at the same time as one's attention is focussed on producing and articulating meaning and making sense. Perhaps too, the sound of one's own voice fills the head at a louder volume than the voices of others.[153] Lipari's notion of interlistening is not simultaneous listening-speaking but a "polyphonic multiplicity of dialogue that vivifies Bahktin's (1981) insight that 'the word is inter-individual' and Vološinov's (1929/1986) idea that 'the word is a two sided act'."[154] In participatory music such as choral singing, the 'two sided act' of Lipari's interlistening can be experienced as an entanglement, existing across/within *simultaneous* temporalities – intralistening. Indeed, intralistening – and its possibility for simultaneous, multiple, entangled and diffracted communication – strikes a chord with the singer who vocalises and listens with others simultaneously. However, I must note that intralistening/listening-singing, is an *aspiration* of group music making. It is difficult to achieve (as detailed in challenges of performing *Scale*), and one's listening must be constantly reiterated, just as in the exercises of following the breathing rhythms of another where one must begin again with each new breath. The listenscape must flow with the changing seascape.

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147. Lisbeth Lipari, "On Interlistening and the Idea of Dialogue" *Theory & Psychology* 24, no. 4 (2014), 504.

148. Ibid., 518.

149. Ibid., 512.

150. Rebecca Schneider, "Intra-inanimation", in *Animism in Art and Performance*, ed Christopher Braddock, (United Kingdom: Palgrave MacMillan, 2017), 157. Here Schneider refers to Barad's "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter", *Signs* 28, no. 3 (2003).

151. Schneider, "Intra-inanimation", 158. See also: Alexander Weyeliye, *Habeus Viscus: Racializing Assemblages, Biopolitics and Black Feminist Theories of the Human* (Durham, NC: Duke University Press, 2014).

152. Lipari, "On Interlistening", 512-13.

153. Cadence Partbook: Belonging – the voice (note 156).

154. Lipari, "On Interlistening", 511-12.

When learning a song, I often need to unlearn the text as I know it, retrain the mouth and voice from speaking to singing. My practice includes exercises that deliberately smudge, stretch, and arch lyrics melismatically in such a way that words quickly lose their sense of meaning, but that frees and opens the timbres and resonances of the voice in order to shape vowels and sing meaning. Perhaps the stretchy temporality of the voice and text when singing is what allows a singer to listen and sing simultaneously. This resonates with Dolar's comment that the sung voice is capable of "expression beyond meaning", it "turns the tables on the signifier; it reverses the hierarchy – let the voice take the upper hand, let the voice be the bearer of what cannot be expressed with words".[155] Perhaps too it is the muscle memory and relationships formed in rehearsal with people and spaces that make it possible to sing your part along with others; an intra-personal communicative effort. Indeed, there is something about singing that allows the voice to listen, or intralisten. This also resonates with Levinas's 'gluey' use of language, where, as Craig notes, words are juxtaposed "out of their usual contexts ... against something surprising and new ... [disrupting] familiar tropes of spoken language and the comfortable rhythms of reading".[156] This too is how I read (and adopt) Lipari's transitive use of 'listen' (and shift from 'inter-' to 'intra-', throughout this exegesis) – as a jarring, out of place idea that calls us to think, listen*, understand (or misunderstand), and form meaning differently. This device interrupts the rhythms of the reader and any single tactus of the text, pulling us into a polyrhythmic field to an out-of-place and otherwise position.

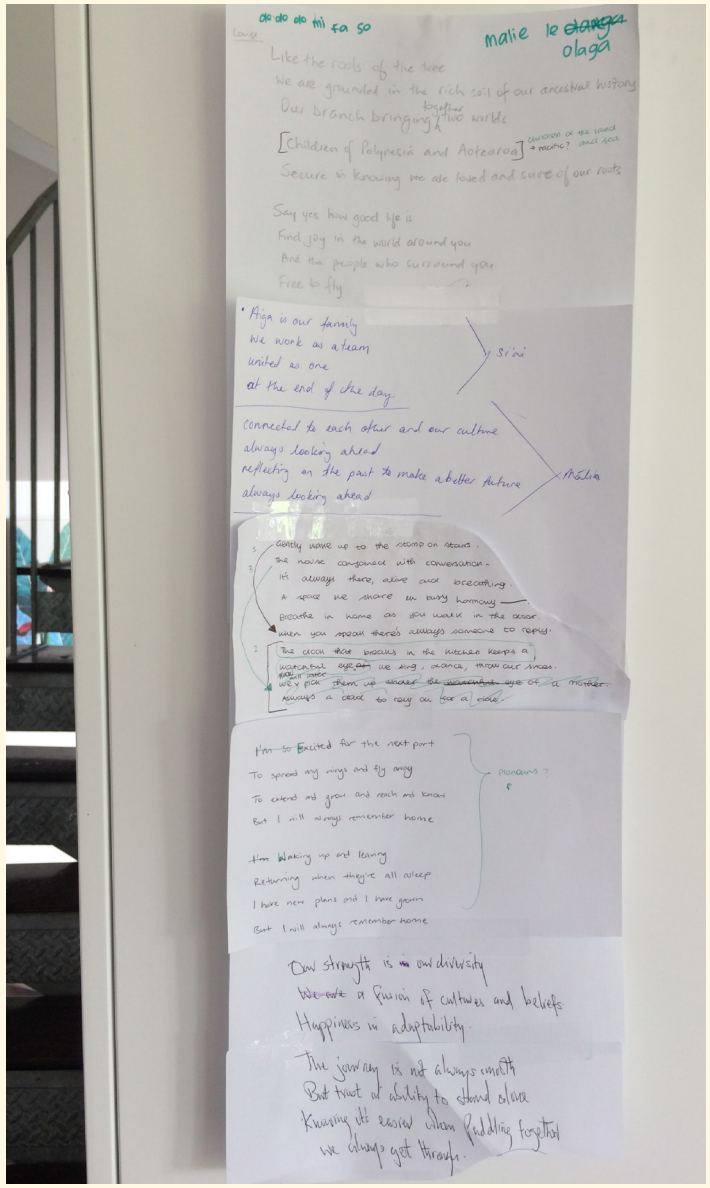

FIGURE 31.
Detail of *Anthems of Belonging* showing compiled family score stuck to pantry after session. Auckland, May 2019. Photo by Olivia Webb.

155. Dolar, *A Voice and Nothing More*, 30.

156. Craig, *Levinas and James*, 7-8.

The listener/subject I am exploring throughout this chapter (and partbook), is one who does not passively receive the world outside, but who is bound to and entangled within the world they listen*. With regard to my art practice, the attention of this listener is focussed toward other people. The subject is entangled with the one listened* – an intralistening that binds us intra-personally with others.

This entangled, intralistening subject echoes Levinas's notion that, "subjectivity is not for itself" but for another.[157] Levinas explains that "the very node of the subjective is knotted in ethics understood as responsibility ... for the Other", and that one's responsibility "goes beyond what I do" and enfolds a "responsibility for what is not my deed, or for what does not even matter to me; or which precisely does matter to me".[158] Hospitality and responsibility *for* the other is fundamental to Levinas's philosophy and manifest in what he calls the 'face-to-face' encounter – a meeting that must embrace difference. He says:

> access to the face is straightaway ethical. You turn yourself toward the Other as toward an object when you see a nose, eyes, a forehead, a chin, and you can describe them. The best way of encountering the Other is not even to notice the color of the eyes! When one observes the color of the eyes one is not in social relationship with the Other. The relation with the face can surely be dominated by perception, but what is specifically the face is what cannot be reduced to that.[159]

Like the sung voice, capable of expressing meaning beyond words, the face Levinas conceives is not what one sees, but "is meaning all by itself".[160] What is valuable in Levinas's encounter and critique of this largely phenomenological enfolding and entanglement of subject/object relations is his resistance to the possibility of union and accord. For Levinas, a concept of the self – and even reciprocity between subject/object relations – disappears within what he describes as a "philosophy of dialogue" where 'spirit' or love means being unambiguously open to the differences and alterity (the otherness) of neighbours and strangers. Meeting the other face-to-face (as face), in all their irreducible non-indifference, decentres the subject who cannot (should not) remain a spectator or observer. It is an intra-active meeting, an entangling of the self with the other, where both are responsible toward each other. In meeting the other as face, Levinas states that "proximity, difference which is non-indifference, is responsibility".[161] Responding to this idea of responsibility of the one *for* the other, Barad explains that "responsibility is not ours alone. ... Responsibility entails an ongoing responsiveness to the entanglements of self and other, here and there, now and then".[162]

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157. Levinas, *Ethics and Infinity*, 96.
158. Ibid., 95-6.
159. Ibid., 85-6.
160. Ibid., 86.
161. Levinas, *Otherwise Than Being*, 139.
162. Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham and London: Duke University Press, 2007), 394.

The subject is diffracted through the face-to-face encounter with the other, expressed by Levinas as an "awakening of the Self by the Other".[163] He explains this awakening comes through "both relation and rupture", an awakening "of me by the Stranger, of me by the stateless person, that is, by the neighbor who is only nearby. An awakening that is neither reflection upon oneself nor universalization. An awakening signifying a responsibility for the other".[164] This awakening is like the unavoidable and quietly radical act of sharing air – rupture in inhaling the exhaled breath of someone else, and likewise responsibility and relation through exhaling what others will inhale. Lipari might call this rupture, or awakening of the self by the other, a form of constitutive listening; an intra-active listening. She writes that:

> the self's responsibility to respond to the face of the other is infinite, unlimited. And yet quietly embedded in this assertion of responsibility—the ability to respond—lies the prior action of listening. It is hidden behind a face, despite the centrality of speech and speaking. We can hear traces of listening's erasure even in the very word "response/ability".[165]

This leads Lipari to state that, "hearing without listening is response without responsibility; it is a form of pseudodialogue without ethics".[166] Through her reading of Levinas, Lipari moves toward the idea of *listening others to voice* where listening "does not absorb the other into conformity with the self, but instead creates a dwelling place to receive the alterity of the other and let it resonate".[167] This creates a politics and ethics of listening that resists familiarising the stranger into indifference.

Intralistening makes possible the idea of *listening others to voice*; making room for resonances of alterity. Intralistening lays a hospitable ground that allows difference patterns to diffract through and from oneself. This opening to the other and responsibility of the self for the other that Levinas describes, elicits an ethics of hospitality not dissimilar to the ethics of attunement and interlistening Lipari implores. These modes of listening do not necessarily seek fusion or unity in social relations. Instead, they insist on stepping back from the other, creating distance and respecting the stranger. Lipari terms this mode of being as *listening otherwise*, where the "compassion of *listening otherwise* takes us beyond the self and out into the groundlessness and ambiguity of the radical alterity of the other".[168] She continues, saying that:

> when we bear witness and *listen otherwise*, we listen from a space of unknowing, loss of control, loss of ideas and concepts; an opening to what is, not shrinking away, being there. ... it means that I listen for and make

163. Levinas, *Proper Names*, 6

164. Ibid.

165. Lisbeth Lipari, "Rhetoric's Other: Levinas, Listening, and the Ethical Response", *Philosophy & Rhetoric* 45, no. 3 (2012): 229.

166. Lipari, *Listening, Thinking, Being*, 196. See also: Lipari, "Rhetoric's Other", 236.

167. Lipari, *Listening, Thinking, Being*, 198.

168. Ibid., 184.

> space for the difficult, the different, and the radically strange. I turn toward rather than away.[169]

From this perspective, my practice-led research evokes tensions or problems with respect to theoretical or philosophical approaches. These are the ways in which practice, in its actual contingencies of encounter with other people upset and challenge carefully thought through ambitions. One tension that exists across artworks discussed in this thesis, is the tendency to default, in song and breath, to forms of unity and harmony. Indeed, one problem with polyphony in music is that so often "polyphony is written, but harmony is heard".[170] Thus, an important quality of the artworks and exercises discussed in this partbook is the recognition of face, voice and breath as a reciprocal exchange that maintains alterity. Felicia Atkinson muses:

> Maybe the voice is a key that can open and close listening, but it can also be a twofold space, now internal, now external – a patio where time stretches out and draws itself in like a cat lounging in the sun.[171]

I suggest the reverse – that listening is in fact the key that can open and close the voice of others. As Lipari attests, listening acts as a form of communicative conjuring nascent to the ethical relation.[172] But for Western cultures that favour speech and being heard, how do we practice listening* others to voice? Join a choir? *Make* music? Or perhaps, in a country like Aotearoa, with three official languages that is also rich with English accents and vernacular, we could practice shaping, altering and training the mouth, larynx and body to 'sing' with the sounds and voices we live alongside; thus, enabling us to listen* others? Whatever the method, Oliveros wisely says "practice enhances openness".[173]

Experiences of singing and listening simultaneously (in a choir for example), are important because they embody a practice of intralistening that requires global and focal attention – a "polylistening" as Zuvela suggests.[174] The singer decentres themselves via their voice. And the decentred voice, unique to that person, also shapes itself uniquely for an other – our voices produce difference patterns of various tactus for others. Through the voice, subjectivity is diffracted and constantly pulled in multiple directions. Listening* others approaches polyphony in way that says *me for you*. Changes into the musculature of the larynx, the stretch of the ribcage, the shape of the mouth quiver any sense of the subjects 'location' further. And inhalations are not 'self-centring', but a shared intra-personal space where one unavoidably breathes in the exhaled breath of others.

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169. Ibid., 187.

170. Niall H. D. Geraghty, *The Polyphonic Machine: Capitalism, Political Violence, and Resistance in Contemporary Argentine Literature* (Pittsburgh: University of Pittsburgh Press, 2018), 25.

171. Atkinson, "On the Patio", 93.

172. Lipari, "Rhetoric's Other", 238.

173. Oliveros, *Deep Listening*, xxv.

174. Danni Zuvela and Joel Stern, interview by Chun Yin Rainbow Chan, *Assemble Papers* (2018), from https://assemblepapers.com.au/2018/04/12/ap-x-liquid-architecture-aoye-mix-by-chun-yin-rainbow-chan/

Coda: Names

FAMILY WARM-UP #5
1. *Stand in a loose circle, with everyone is facing inward.*
2. *Together, everyone sings one note into the centre.*
3. *Maintain your own note. Listen to it within the full sound.*
4. *Gesture to the group when you are satisfied with your sound. Otherwise, slide your voice around to find a sound you like. Indicate to the group once you have settled on one sound.*
5. *Signalling to the group 'bonds' your decision in place. Breathe when necessary and sustain your sound until everyone has their own sound.*
6. *Listen to the sound of the group.*
7. *Repeat with different sounds.*

Upon applying to the AUT Ethics Committee for approval for *Anthems of Belonging,* I had to consider how participating families would be acknowledged and credited. Their involvement as co-researchers, participants and performers led to questions about authorship of the artwork. I felt it was improper to have my name alone on the exhibition title. Yet, if I published no names or all names I also neglected my responsibility to care for the participants by ensuring any potential criticism of the artwork is directed toward myself. It was after all, *my* idea to ask the families to write new national anthems – an act some might interpret as unpatriotic.

At the point of writing this exegesis, the families involved were still in the process of deciding how, or if, they would like to be identified in the artwork by name. (It is for this reason that I have not used their names in this exegesis.) A name is personal. It adds a timbre and subjectivity that can interrupt preconceptions we may not have known we had. A name is given or chosen, it carries identity and may awaken us into the non-indifference of this other person. The names of participants are not mine to give away. While recognisable in the video footage, they can remain nameless (or yet-to-be-introduced) to those they do not know. (In the age of social media, this is a mechanism to keep their personal lives private).

In inviting and welcoming each family to this artwork and the art world, my hospitality and responsibility toward them does not end when their formal/practical participation does. I will be continuously responsible to them through the life of the artwork.[175] With this in mind, one decision made prior to starting the project, was that artwork remain in the public domain able to be freely listened* – it will not be sold into private collection.

How audiences listen* *Anthems of Belonging* is another consideration in the exhibition. As the anthems challenge listening habits, how can the exhibition encourage conditions for listening? What would it mean for listening to operate as the exhibition tactus? The exhibition includes a participatory public programme with opportunities to attend workshops, deepen listening skills, explore polyphonic modes of listening and voice.[176] The workshops/exercises aim to breathe entanglements through listeners, the artwork and the gallery space. They are not compulsory, but are occasions to practice, explore and understand how we listen.

In *Anthems of Belonging*, I listen* each family's song; their lyrics, tunes, modes, timbres and rhythms. Each text is important and communicates ideas, values, and processes of working together. But what is listened* beyond the lyrics, diffracted within the unspoken and non-verbal moments of the anthems? What pulses within the diffraction and difference patterns between each anthem? For Levinas, this may mean listening to what he calls the Saying of the work, not what is 'said' or sung, for "it is the *Saying* that always opens up a passage from the Same to the Other, where there is as yet nothing in common. A non-indifference of one toward the other!"[177]

For Levinas, the Said (le Dit) is linked to fixed forms of (often historical) knowledge, which can also be tied to a need for naming. That is, naming the participants in the research may tie the project to the Said, which can objectify and predict.[178] The Saying (le Dire) is linked with sensing and sensibility, privileging intra-subjective encounters. The Saying is performative; a "disruptive, verbal counter-current to the Said".[179] The sensibility of the Saying, breathes and beats through the face-to-face encounter with the voice of the other, as Levinas explains:

> the *saying* is the face ... before the face I do not simply remain there contemplating it, I respond to it. The saying is a way of greeting the Other, but to greet the Other is already to answer for him. It is difficult to be silent in someone's presence; this difficulty has its ultimate foundation in this signification proper to the

175. Timeframes around participatory practice are also important as participants need to know what they are committing to. But deadlines, such as the Ph.D. examination, had to be managed differently. The project was planned with an unusually long 10-month recording window to allow for each family's commitments and re-recording if needed. Breathing so much time into the project enabled me to intra-act with each group without deadline anxieties or a foreboding sense of time pressure.

176. *Anthems of Belonging* will also be exhibited at The Dowse Art Museum in Lower Hutt, Te Whanganui-a-Tara, from 29 November 2019 – mid March 2020.

177. Levinas, *Proper Names*, 6. See also: Emmanuel Levinas, *Entre Nous*, 63. Here Levinas says, "The spirit is not the Said, it is the Saying which goes from the Same to the Other, without suppressing the difference. It paves a way for itself where nothing is in common. Non-indifference of the one for the other!".

178. Craig, *Levinas and James*, 19.

179. Ibid., 20.

> saying, whatever is the said. It is necessary to speak of something, of the rain and fine weather, no matter what, but to speak, to respond to him and already to answer for him.[180]

Anthems of Belonging quivers the Saying and the Said, what is or was once familiar and unfamiliar. As Levinas says "a voice comes from the other shore. A voice interrupts the saying of the already said".[181] The polyphony of anthems, background chatter and modes of rehearsal, creates a counter-current to the theme of anthems as unifying songs. In this way, our presumptions and knowledge of anthems, names, traditions, and cultures, are diffracted to the Saying that happens in the midst of things, "out of time or in two times without entering into either of them".[182] In this way, we attempt to diffract our presumptions and knowledge of anthems, names, traditions, and cultures.

180. Levinas, *Ethics and Infinity*, 88.

181. Levinas, *Otherwise Than Being*, 183.

182. Ibid., 44.

PARTBOOK

PARTICIPATION



Picture 1.

Detail of *Anthems of Belonging* session and shared lunch. Wellington, August 2018. Photo by Olivia Webb.

Warm-up

The theme of participation this partbook sings acts as a kind of 'ground bass' – a recurring and constant melodic pattern that creates a foundation for the voices of the other Partbooks (similar to an ostinato). As such, the pacing of this partbook differs from Partbook: Belonging and Partbook: Personal; shorter in word-length, but experienced in practice as a much longer, slower song. It sings with the temporality of forming and maintaining relationships. As Megan Craig says, it is an "ethics that is never-ending—but thus is also perpetually possible".[1] Relationship and rehearsal share a temporality; never reaching conclusions, but through the *process* we discover purpose and meaning.

Driven by an experience of Shigeyuki Kihara's artwork *Culture for Sale* (2011-12), this partbook opens by examining ideologies around cultural participation in Aotearoa. With the help of ethnomusicologist Thomas Turino, I link ideas regarding the commodification of music in the West to the commodification culture, and discuss the importance of *participation* in music and art as a way to foster identity and community. Here rehearsal is understood as a site/space/time for participation.

A ground for ethics in participatory artworks can be located in *how* artists work with participants. I therefore embrace moments in my practice-led research that often go unspoken (though are certainly not quiet). Throughout this thesis I have continually questioned how the work undertaken with participants during preparation, fieldwork, warm-ups and rehearsal, can be a ground for ethics. In other words, how do modes of rehearsal – as never-ending intra-actions where the purpose *is* the process and journey – resonate through artworks and create openings for ethical listening? Claire Bishop's term 'participatory art' is my preferred way of thinking through my practice and is used throughout this exegesis. However, writers such as Grant Kester and Miwon Kwon also discuss 'community-based art', 'socially engaged art', and 'social practice' – all of which attempt to describe artwork where *people*, and relationships between people, constitute the central artistic medium and material.[2]

Bishop maintains that one of the main drivers behind participatory art practices is the need to "repair the social

1. Megan Craig, *Levinas and James: Toward a Pragmatic Phenomenology* (Bloomington, Indiana: Indiana University Press, 2010), 93.

2. Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London and New York: Verso Books, 2012), 2.

bond" – filling social and cultural chasms left by funding cuts to welfare systems and community programmes as a result of neoliberal policy making.[3] She raises manifold questions relating to ethics and ways of working that might be considered when producing participatory artworks, and advises artists to be aware of the socio-political systems their work resides in and may inadvertently maintain. However, there are few in-depth accounts or explanations of these moments, and thus few examples to develop my own practice from. The examples of participatory artworks Kester, Kwon and Bishop discuss often come with the disclaimer that their experience is 'second-hand', as audience-participants. Considering the number of participatory artworks over the past fifty years, there are not many detailed accounts (texts or interviews) of artists explaining the finer details of *how* they worked with participants, nor of participants feedback about making the work. Connections between ethics, methods and practice are often conjectures. Searching for guidance on practice-led social research, I turned to other areas such as ethnomusicology where fieldnotes speak to 'rehearsal' methodologies and are an integral part of research. I practiced Pauline Oliveros's deep listening exercises,[4] and developed my own in collaboration with Flo Wilson (for *Attunement*), as a way to 'rehearse' or *practice* the listening and attunement methodologies I felt necessary to social practice artworks.[5]

The second chapter therefore centres around a conversation with Aotearoa artist Sam Hamilton, where I ask him about how he worked with school singers for his 2019 project *THIS IS A CHOIR*. Through this conversation I delve into the notion of *art practice as rehearsal* and relay moments of preparation and rehearsal in *Lapides Vivi* and *Anthems of Belonging*, as well as in music communities I participate in.

The closing chapter is dedicated to exploring the processes and methods of working with five families on *Anthems of Belonging* – the artwork presented at the thesis exhibition. Details of this work echo throughout each Partbook, particularly in the Coda sections, as a performative way of diffracting the artwork back through the modes and timbres of earlier projects. The Coda of Partbook: Belonging raises questions at the heart of *Anthems of Belonging*. I explore questions about hospitality, shared homes (nation-homes), how we welcome, and who we welcome. Partbook: Personal performs a polyphony of personal and subjective experiences within wider socio-cultural systems; acknowledging the individual in the group, and the intra-personal nature of relationships between individuals. Coda: Names, interrupts traditional unifying urges of national anthems, suggesting that it is in the Saying of the songs – what is experienced in the 'silence'/non-lyrical moments (where the lyrics are the Said) – that entangle us in the polyphonies of the other. With these two modes of *personal belonging* resonating together – and understanding that the subject is not isolated in the world but a de-centred subject entangled with others – I diverge to a discussion about how an art practice (with a de-centred artist) might support new ways of living/working/listening together.

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3. Ibid., 11.
4. Cadence deep listening exercises noted in - Partbook: Belonging & Partbook: Personal
5. Cadence Partbook: Personal - Attunement exercises

Singing Belonging

Doing Culture

In 2014, I attended Shigeyuki Kihara's performance artwork, *Culture for Sale* (2011-12) at City Gallery Wellington. In the upstairs gallery, on a small stage (or low plinth) a performer in traditional Sāmoan lava-lava and tuiga stood motionless. When audiences placed money into a small bowl on the floor in front of the statuesque performer, she sprang to life and performed a siva (traditional Sāmoan dance), and once finished, became stationary until paid to perform again. In addition to the live performance, interactive videos of dancers lined the gallery walls, playing only when coins were deposited into slot alongside each monitor.



Figure 2.

Shigeyuki Kihara. *Culture for Sale* (2011-12). Still from performance and exhibition at City Gallery Wellington, New Zealand, 01 February–30 March 2014. https://citygallery.org.nz/exhibitions/shigeyuki-kihara-culture-for-sale/

The exchange Kihara orchestrates is confronting and inescapable. To not pay, means the living breathing person who is the performer remains statuesque, gazed upon, less than human. To pay (no matter what size the sum) this person to perform for you completes a transaction that says their culture is a tradeable commodity. The disquiet in this performance is amplified with the knowledge that the artwork is based on the German Völkerschau – human zoo – a racist ethnographic practice of the 19th and 20th centuries where Sāmoan men, women, and children were displayed to European audiences as a popular form of colonial entertainment.[6] In *Culture for Sale*, Kihara exposes contemporary equivalents of cultural entertainment, cultural tourism, and the "commercialization of Sāmoan culture in the so called 'post-colonial' era".[7]

This content has been removed by the author due to copyright issues.

Figure 3.

Shigeyuki Kihara. Still from *Culture for Sale* (2014) exhibition by Shigeyuki Kihara at City Gallery Wellington, New Zealand. Photo by Sarah Hunter. Courtesy of Shigeyuki Kihara Studio and Milford Galleries Dunedin. http://www.tautai.org/wp-content/uploads/2015/01/Yuki-Kihara-Culture-for-Sale.jpg

Helen Talipeau, who performed Kihara's work at the 2012 Contemporary Asian Art for Sydney Festival in Australia, explained that standing stationary and waiting for audiences to put money in the bowl made her feel "not so much used ... I just felt claustrophobic, like I can feel faces near me ... I can feel and sense them in a way ... trying to approach me, but not".[8] Talipeau's claustrophobia speaks to a feeling of not being completely free to express oneself, to dance or sing, to feel at home; of being scrutinised, consumed by and under the gaze of (largely white) audiences. *Culture for Sale* pushes this discomfort to extremes as the licence to express one's culture is in the hands of another person; controlled by audiences in the form of a monetary transaction. In this way, Kihara critiques Western practices that consider non-Western cultures as consumable commodities – from Völkerschau to 'cultural experience' packages sold to modern tourists. Kihara also compels us to examine the ethics of our hospitality toward other people and other cultures, a point particularly important in countries like Aotearoa, which is home to multiple cultures and ethnicities. To what extent does our hospitality depend on *any* kind of transaction or exchange? *Culture for Sale* raises important issues and complexities around cultural intra-action and participation in Aotearoa, particularly around the possibilities of cultural pluralism in a bi-cultural nation with a dominant homogenous Western culture.

6. "Shigeyuki Kihara: Culture for Sale", City Gallery Wellington website, accessed August 01, 2018, from https://citygallery.org.nz/exhibitions/shigeyuki-kihara-culture-for-sale/

7. Yuki Kihara, "Culture For Sale", video description on Vimeo, accessed August 01, 2018, from https://vimeo.com/40031800

8. Performer Helen Talipeau, speaking about her experience in "Culture For Sale", documentary directed by Shigeyuki Kihara, edited by Kirsty MacDonald, commissioned by Campbelltown Arts Centre and 4a Centre for Contemporary Asian Art for *Sydney Festival* 2012, accessed August 01, 2018, from https://vimeo.com/40031800

There are several ideas entangled here that can be explored through the variances in cultural approaches to music, as explained by ethnomusicologist Thomas Turino in his 2008 *Music as Social Life: The Politics of Participation*. Turino outlines how cultural music practices in the West have shifted from the verbial – something people *do*, to a noun – something people *have* or *consume*.[9] He compares examples of participation in music across different cultures, and notes that, since the demise of 'drawing room' music (along with the recent commodification of music), Western culture has developed a hierarchy of professionalism within music and other cultural practices including dance, art and drama. Music makers must be professional (paid, qualified, employed) to earn the title of 'musician'. Furthermore, playing music on the guitar and singing (for instance) at parties with friends and family does not make you a musician insofar as Western ideologies dictate. Turino notes that, with a downturn in social and collective music making in the West, has sprung the belief that talent in music is innate; something you are born with or not. He gives numerous examples from non-Western cultures where these ideas are not inherent.[10] Instead, where music making is a part of everyday life, and where this is a valued and rewarded part of society, people do not share the belief that musical talent is innate, or that 'real' or 'actual' music is the sole providence of professionals. These beliefs around ability in music are relatively recent in Western culture, albeit now well ingrained. Indeed, Turino says one of the few spaces of collective, social music making left in the West is singing at church on Sunday.[11]



Figure 4.

Choir of St Mary of the Angels singing at Sunday Mass, 2011. Director, Robert Oliver. Organist, David Trott. Photo by Olivia Webb.

This ideological shift in active cultural production to passive cultural consumption causes me disquiet. In fact, my singing/music practice is an expression of the urgency I feel around the need to practice and participate in

9. Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago and London: The University of Chicago Press, 2008), 23.

10. Cadence Partbook: Personal - music stereotypes

11. These findings are also explored by Christopher Small in: *Musicking: The Meanings of Performing and Listening* (New England, Hanover, USA: Wesleyan University Press, 1998); and Tia DeNora who address a history of music in Western culture through Theodor Adorno's ideas on musical praxis in: *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000).

one's culture, not to mention the deep sense of meaning, identity and belonging I find in doing so. Moreover, Turino states that social music making and dance *perform* identity and belonging.[12] In an ethnomusicological study about why people joined and then stayed with the Choir of St Mary of the Angels (see Partbook Belonging - Echoes of Practice), Noel Meek reports that *tradition* and *community* were two significant non-musical factors for continued membership (see also *Notes,* page 19).[13] However, Meek states, "this 'family' has a serious purpose; the presentation of high-quality choral music at Mass and in concert. Ultimately, it is this purpose that attracts and retains membership".[14] These elements are entangled: the music (Gregorian chant and sacred polyphony) is intrinsic to this tradition, and it is through actively *participating* with others *in* this tradition that participants build purposeful communities and develop modes of belonging. In this way, Turino makes an important distinction between participatory music making and the notion of music as a commodity that non-musicians listen to. He states that participatory/social music making is not amateur, "*lesser* versions of the 'real music' made by the pros", but should be conceptualised and valued as something else entirely – *as foundations of social life, community and relationship building, as essential to expressing our cultures*.[15] Music and dance are key to identity formation because they are often public presentations of the deepest feelings and qualities that make a group unique.[16] Turino explains that "participatory music ... is more about the social relations being realized through the performance than about producing art that can somehow be abstracted from those social relations".[17]

The shift in Western cultural approaches to music – from ability and professionalisation, from something done to something listened to – have consequences for others, who find their culture for sale, as Kihara's work attests. In Aotearoa, this may also transpire in other areas of cultural expression, and contribute to an unspoken idea for Pākehā that culture is what *other* people do or have, or else is a commodity to trade on. The struggle to identify and define New Zealand culture is a challenge, especially for Pākehā/New Zealand Europeans, who reportedly find it easier to articulate the qualities of other cultures before their own, as James Liu details:

> Most majority group members in New Zealand prefer to identify themselves at either the level of the individual or at the level of nationality ... most Pakeha/New Zealand Europeans in our surveys were unclear about what Pakeha identity was; more than 60 per cent of Maori answered in the affirmative to the question 'Is there such a thing as Pakeha identity?', compared to 35 per cent of

12. Turino, *Music as Social Life*, 25.
13. Noel Meek, "Atheist in the Choir Loft", (unpublished manuscript, August 15, 2013), 7.
14. Ibid., 8.
15. Turino, *Music as Social Life*, 25.
16. Turino, *Music as Social Life*, 2-3.
17. Ibid., 35.

> Pakeha/New Zealand Europeans ... When asked to provide concrete examples of Maori and Pakeha culture, Pakeha/New Zealand Europeans were able to name far more and more meaningful terms for Maori, being limited by their own imagination to such things as barbeques and horse races for Pakeha culture.[18]

What resonates clearly between Kihara's artwork and Turino's findings is that a passive, silent consumption of culture and music is problematic as it objectifies cultural performance and places 'other' cultures on the margins (of the dominant culture) or even outside of the world we share. Barad would say this practice is reflective and representational – rather than diffractive and intra-active – with a pre-existing boundary determined between subject and object.[19] Here, diffractive activity creates "a dwelling space to receive the alterity of the other and let it resonate" where one might learn to be a cultural *participant*, rather than a cultural spectator.[20] I also believe that this work begins with being able to articulate (or sing!) one's own culture(s). Indeed, before learning the Gregorian chant modes (Dorian, Lydian, Phrygian, etc.), I had presumed they were culturally stagnant with no contemporary significance or application; a historic artform. Yet through practice, I realised these modes are like lineages and are the basis of much contemporary music today, from jazz to folk to pop riffs. Similarly, teaching voice students vocal runs and riffs is a lesson in *modes* rather than diatonic major/minor scales we may associate with Western music. An important note here is that participation, in this case through singing, also changed how I listened to chant. Actively participating meant embodying culture; changing and manipulating my body, my mouth, my breath to perform a cultural tradition. This mode of participation created a kind of sympathetic resonance that in turn deepened listening and changed my 'listening habitus', as Lipari explains:

> we each develop ways of listening (or not) that are partly shaped by culture and our social location within it, and partly by our personalities and particular life experiences. This is what we might call our listening habitus, which is based on a combination of cultural, social, and personal experiences. Each of us habitually inhabits and perform ways of listening that are shaped by the social worlds we inhabit and that inhabit us.[21]

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18. James Liu, "History and Identity: A System of Checks and Balances for Aotearoa/New Zealand", *Journal of Heuristics* (09/20 2019), 10. On page 11, Liu further explains the complexity of cultural identity: "For the most part, those who self-identified as 'New Zealand European' or 'Kiwi/New Zealander' were very similar in their attitudes towards bicultural issues except that Kiwis were more in favour of teaching Maori language to all New Zealanders, perhaps signifying their acceptance of that aspect of Maori culture as a national heritage. Hence, while it is irrefutable that Maori and Pakeha are two social categories that are intimately related, psychologically some people want to distance themselves from this relationship and others embrace it. Internal to the nation, the 'burden of history' appears to be too much to bear for some New Zealanders of European descent". See also: Avril Bell, "We're just New Zealanders: Pākehā Identity Politics", in *Nga Patai: Racism and Ethnic Relations in Aotearoa/New Zealand*, eds. Paul Spoonley, Cluny MacPherson and David Pearson, (Palmerston North: Dunmore Press, 1996).

19. Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham and London: Duke University Press, 2007), 156. Cadence Partbook: Belonging - entanglement and intra-action.

20. Lisbeth Lipari, *Listening, Thinking, Being: Toward an Ethics of Attunement* (Pennsylvania: The Pennsylvania State University press, 2014), 198.

21. Ibid., 52.

Notes: May 2019

I've been lucky to have a partner and friend on the sound and music adventures that whisper through this research. Noel was with me at Pluscarden Abbey and earlier on the peaty Isle of Lewis to listen to Gaelic psalm singing. Here I listened as Noel interviewed local music expert and psalm singer, Calum Martin, who inspired my pursuit of vocal 'shimmering' in Lapides Vivi. *Later on, perusing a second-hand shop in Stornoway, we miraculously found dozens of rare/out-of-print 'Lewis Recordings' cassette tapes of psalm singing in the Outer Hebrides from the 1970s-80s (which precipitated a significant and challenging ethnomusicological preservation/archival and publication task for Noel). Earlier sonic escapades have included listening to the exquisite silence of the Devil's Golf Course in Death Valley, more chant at St Cecilia's Abbey on the Isle of Wight, recording dawn choruses (of cicadas) at Brick Bay, and performing together in Hobart and Melbourne. Researching releases for our experimental music record label has uncovered an abundance of crazy sounds, musics and practices in 'our own back yard'. I didn't think it was possible to take around 1,000 different photos of different things in the space of an hour, but a visit to underground music legend Witcyst's sleepout/treasure trove in Whangārei proved otherwise. We also spent a cold winter's day with Peter King in his polycarbonate house where he makes lathe-cut records. And through local sonic connections, Baroque Voices recorded* Miserere Mei *in Wellington's experimental music venue The Pyramid Club, which was a great lesson in sympathetic resonance as all the string instruments lining the walls had to be removed when Pepe Becker recorded her high Cs (as guitars, cymbals, drums and banjos decided to hum along with her).*



FIGURE 5.

Cassettes of 'Lewis Recording' Gaelic psalm singing found in an op-shop on the Isle of Lewis, Scotland, July 2016. Photo by Olivia Webb.

Fieldwork as Rehearsal

Listening* the polyphonies of cultures in Aotearoa was one of the many undertakings of ethnomusicologists Allan Thomas and Jack Body. Their fieldwork involved active participation in many diverse local music communities, which included creating opportunities for these communities to be listened* by 'your average Kiwi'. One such venture involved bringing the first gamelan to the country in 1974, thus enabling Indonesian-New Zealanders to sound their music on these shores. This marked the beginning of a tradition of gamelan performance in Aotearoa and impacted the education of many musicians and composers, especially those who attended Te Kōkī New Zealand School of Music where the gamelan was housed.[22] Body orchestrated the 'Sonic Circus' festival series (beginning in 1973) which presented a polyphony of performances (across multiple venues) from Aotearoa musicians and artists such as From Scratch (led by Phil Dadson), Annea Lockwood, the gamelan, as well as Robert Oliver (the director of the Choir of St Mary of the Angels).[23] And I mention Body's field-recording composition *Vox Humana* (1991) (a study of various religious music and places of worship in Te Whanganui-a-Tara, Wellington) in Partbook: Belonging is another example of his extensive listening to and participation in his own hometown.[24]

Listening slightly further afield, Thomas's 2004 *Music is where you find it*, charts music making in the town of Hawera during the 1940s; exploring a silent archive by listening back through history to a social musical heritage. This historical ethnography examines the social music practices in the township; from the choral, orchestral and marching band scenes, to Māori hymns and kapa haka, to the many distinct soundmarks – hubs of community musical activity. At the end of this book, Thomas revisits the town in the 1990s commenting on the musical community:

> To see and hear the music of Hawera in the 1990s is to witness a stratigraphy of music from several periods of New Zealand's history. The two prominent strands noted in this study continue – the Settlers' music of brass band and choirs, together with the new music established in the modern revolution, which gave prominence to orchestra and instrumental chamber music. Maori music also continues strongly and is valued not as a quaint and picturesque survival from the past but as a vital force of communication in its community.[25]

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22. "History", Gamelan Wellington New Zealand website, accessed June 14, 2019, from https://gamelan.org.nz/history/

23. Robert Oliver, "Always asking 'What if ... ?'" in *Jack! Celebrating Jack Body, Composer*, eds. Jennifer Shennan, Gillian Whitehead & Scilla Askew, (Aotearoa: Stelle Roberts, 2015), 91. See also: Andrew Clifford, "Sound Art Festivals: A Map of Blurred Boundaries" in *Erewhon Calling: Experimental Sound in New Zealand*, ed. Bruce Russell, (Auckland, New Zealand: The Audio Foundation and CMR, 2012), 44. In an interview with Elizabeth Kerr, Jack Body credits the Sonic Circus to Nancy Martin, who suggested the idea to Radio New Zealand after experiencing the work of Harry Partch and John Cage in America. Body says Radio New Zealand took up the challenge as a way to "bring new music to ordinary people ... contemporary music ... but ... exclusively New Zealand music". See: *Jack! Celebrating Jack Body, Composer*, eds. Jennifer Shennan, Gillian Whitehead & Scilla Askew, (Aotearoa: Stelle Roberts, 2015), 162.

24. Cadence Partbook: Belonging - Jack Body Vox Humana

25. Allan Thomas, *Music Is Where You Find It: Music in the Town of Hawera, 1946: An Historical Ethnography* (Wellington: Music Books New Zealand, 2004), 182.

While this thesis is not an ethnomusicological praxis, I mention the efforts and contributions of researchers such as Thomas and Body in appreciation of the stories, sounds and musics of an Aotearoa soundscape that they have listened*, recorded and participated in, as well as the communities and traditions they helped form which sing on today and impact my research. Indeed, listening to their multiple research outputs (compositions, recordings, books, etc.) leaves me deeply curious about what new layers have accumulated in the musical 'stratigraphy' of Aotearoa.

While ethnomusicology has traditionally been a practice of researching other cultural musics, contemporary ethnomusicologists are increasingly turning their attention to the diversity of their own local music scenes – a shift in research focus that may echo the growth in population diversity. What is significant about the few examples listed above of Body's and Thomas's extensive practices, is that they listen to their 'own backyard' – an ethnomusicology that listens to itself, akin to Derrida's auto-affection.[26] Their listening was participatory; a diffractive research model that brings to the fore the ongoing temporality of their fieldwork. Ethnomusicologist Gregory Barz says fieldwork is performed; understood not as an observation of, but an active engagement in culture, where the researcher themselves cannot escape "significant participation in the total cultural performance of field research".[27] Yet when fieldwork is a never-ending participation in one's own community and musical expression, it can be understood as rehearsal. While Body's and Thomas's research helps us understand the depths and histories/traditions of Aotearoa's sonic and musical seascapes, the significance in *fieldwork as rehearsal* or (or practice as rehearsal – discussed in the upcoming chapter), is that, through life-long *participation in* the communities studied, they have helped listened* music communities to voice.[28]

Reverberating this back to the art world, Miwon Kwon discusses this mode of participation (making work in one's own community) as a "home-team advantage" where the artist's/researcher's position or status of 'insider' or 'outsider' might be the difference between the success or failure of a project.[29] That is, it is assumed that local artists better understand the politics and contexts of their own local communities, making work that can respond to and entangle nuances.[30] However, labelling one an insider or outsider is complicated by global cultures and travelling populations; especially when communities are not necessarily location based but formed from cultures/sub-cultures. For example, I am part of a localised suburban community, an online community of music teachers, a church community, an art community that spans Aotearoa and beyond, and so on. I have

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26. Cadence Partbook: Personal – auto-affection

27. Gregory F. Barz, "Confronting the Field(Note) in and out of the Field: Music, Voices, Texts, and Experiences in Dialogue", in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, eds. Gregory Barz and Timothy J. Cooley, (Oxford and New York: Oxford University Press, 2008), 206.

28. Cadence Partbook: Personal – Listening others to speech

29. Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Massachusetts: MIT press, 2004), 135-6. Here Kwon responds to Grant Kester's argument about home team advantages from his article "Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art" *Afterimage* 22 (January 1995): 5–11.

30. Kester, "Aesthetic Evangelists", 7.

felt at 'home' singing in churches on the other side of the world, and also (despite being Pākehā), have felt out of place in some Aotearoa farming communities. In Edinburgh, at Trinity Apse, I was both outsider and insider; more familiar with the musical heritage of the period of the architecture than many locals, but not a local myself. I can trace my ancestry to the United Kingdom (and the Netherlands) but have never lived there. These polyrhythmic belongings and identities diffract across communities, places and times, and can leave one feeling disoriented.[31] Not necessarily placeless or homeless, but multiple. This is the disquiet of the polyphonic. As Miwon Kwon says, "the distinction between home and elsewhere, between 'right' and 'wrong' places, seems less and less relevant in the constitution of the self".[32] Yet she goes on to say that urban theorists and cultural critics warn that "the intensifying conditions of such spatial undifferentiation and deparicularization—fueled by an ongoing globalization of technology and telecommunications to accommodate an ever-expanding capitalist order—exacerbate the effects of alienation and fragmentation in contemporary life".[33]

Regardless of insider or outsider 'status', Kester warns that it is often the community voice itself that is not heard in community-based artworks. Rather, such projects may be communicated through the artist's own voice and intentions, which may differ to the participants.[34] Kester echoes Bishop's caution of participatory art becoming entangled in political point scoring, especially as institutional funding bodies push for inclusive art practices, diverse participation, and large participant/audience numbers. Hal Foster began this inquiry and critique in his essay "The Artist as Ethnographer", in response to *Project Unité* (1993) in Firminy, France, where artists were commissioned to make work inside the Le Corbusier residential units Unité d'Habitation – a late 1950s model of urban living, that Kwon says, "is now occupied primarily by immigrant working-class families".[35] Bishop, Kwon and Kester all refer to Foster's analyses of *Project Unité* in their own work. Importantly, Bishop notes that in *Project Unité*:

> art was put into direct confrontation with an 'authentic' everyday audience. This encounter, however, was accompanied by manifold anxieties about the artists' authenticity of response. The confrontation between artists and locals made the question of patronage and intervention particularly acute. Renée Green recalled that the opening was awkward: artists and residents were all invited to a party on the top floor of the building, but "there was a palpable tension in the air. The artists stayed in groups with other artists and art world infrastructural personnel, the tenants stayed in groups with their friends and neighbours. No speech was made. What could have been said?".[36]

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31. Cadence Partbook: Personal – polyrhythms
32. Kwon, *One Place after Another*, 157.
33. Ibid.
34. See also: Gayatri Chakravorty Spivak, *Can the Subaltern Speak?* (Basingstoke: Macmillan, 1988).
35. Kwon, *One Place after Another*, 201, note 2.
36. Bishop, *Artificial Hells*, 199.

Foster believes it is the *self-critique* of anthropology in *Project Unité* that can motivate artists to participatory practice; a "critical ethnography [that] invites a reflexivity at the center even as it preserves a romanticism of the margins".[37] He discusses the quasi-anthropologist artist who may "seek to work with sited communities with the best motives of political engagement and institutional transgression, only in part to have this work recoded by its sponsors as social outreach, economic development, public relations ... or art".[38] Furthermore, he adds that:

> few of the principles of the ethnographic participant-observer are observed, let alone critiqued. And despite the best intentions of the artist, only limited engagement of the sited other is effected. Almost naturally the focus wanders from collaborative investigation to "ethnographic self-fashioning," in which the artist is not decentered so much as the other is fashioned in artistic guise.[39]

The ethnography Foster bases his argument on is one that seems to excuse the artists themselves from the same participation as participants – an issue echoed through Renée Green's comments in Bishop's quote above. Instead, the artist performs a role of composer, director, organiser, or commentator on a world 'observed' – somehow apart from it. This in turn echoes tensions and politics of spectatorship Kihara confronts in *Culture for Sale*; the claustrophobic/stifling effect 'observation' can produce. A fundamental issue I locate in the many pitfalls of participatory practice described by Foster, Kwon, Bishop and Kester, is when artworks that are *polyphonic* are experienced as harmonious or monophonic (i.e., participants are not listened*). Furthermore, as Barad says, artists/researchers must understand that we "are part of the world's differential becoming".[40] Foster summarises:

> First, there is the assumption that the site of artistic transformation is the site of political transformation, and, more, that this site is always located *elsewhere,* in the field of the other: in the productivist model, with the social other, the exploited proletariat; in the quasi-anthropological model, with the cultural other, the oppressed postcolonial, subaltern, or subcultural. Second, there is the assumption that this other is always *outside* and, more, that this alterity is the primary point of subversion of dominant culture. Third, there is the assumption that if the invoked artist is *not* perceived as socially and or culturally other, he or she has but *limited* access to this transformative alterity, and, more, that if he or she *is* perceived as other, he or she has *automatic* access to it. Taken together, these three assumptions lead to another point of connection with the account of the author as producer: the danger, for the artist as ethnographer, of 'ideological patronage'.[41]

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37. Hal Foster, "The Artist as Ethnographer?" in *The Traffic in Culture: Refiguring Art and Anthropology*, eds. George E. Marcus and Fred R. Myers, (Los Angeles: University of California Press, 1995), 305.

38. Ibid., 303.

39. Ibid., 306.

40. Barad, *Meeting the Universe Halfway*, 91.

41. Hal Foster, "The Artist as Ethnographer?", 302-3.

What I move to now, and through the coming chapters, is a discussion about how artists navigate the politics and ethics of participation, taking into consideration ways of working with others (especially in rehearsal) as well as the subtle timbres and tones of broader social and cultural environments as polyphonic seascapes. This discussion also enfolds the role of the artist/researcher and how they participate in their own research. What is a practice-led ethics in participatory art practice?

In *Artificial Hells*, Bishop maintains that a tactus within participatory artworks is the drive to "repair the social bond".[42] As noted, she cynically, but nonetheless importantly, argues that participatory art can be co-opted by neoliberalism, where increased privatisation and funding cuts to state services and social welfare drives artists toward making social projects to fill gaps in communities that perhaps once had state funded initiatives in the first place – initiatives that were not artworks. Bishop is critical of participatory art, saying, "socially collaborative practices are all perceived to be equally important *artistic* gestures of resistance: there can be no failed, unsuccessful, unresolved, or boring works of participatory art, because all are equally essential to the task of repairing the social bond".[43] Yet, toward the end of *Artificial Hells*, Bishop acknowledges that democratic models in artworks do not necessarily reflect democracy in society, the "equation is misleading and does not recognise art's ability to generate other, more paradoxical criteria".[44]

In my experience throughout this thesis, participatory artwork may well begin with motivations to 'repair the social bond' but this is rarely the outcome. Collaborative and participatory practice that listens to others can amplify difference and sound out fractures, dissonances, discords, to the extent that, as artists/researchers, we must question what we mean by 'repair'. Does repair mean to make 'harmonious' once again? Is harmony a nostalgia that yearns for something that has never been whole or fixed in the first place? For example, at present, *Anthems of Belonging* is focussed toward how immigrants to Aotearoa navigate their cultures and values within a bi-cultural country. How tangata whenua might be acknowledged or participate in this project is problematic. Including or not including Māori presents different challenges and raises questions that echo the complex political negotiations of colonial and post-colonial practices, and the impact of increased immigration for Māori.[45] The discussion I have had with Māori and non-Māori around these questions to date have raised issues such as, to not include Māori in the work may repeat colonial trends of not listening to Māori voices. Yet, to include Māori may be read as aligning tangata whenua with migrant/settler/coloniser families, and may risk ignoring or assimilating their indigeneity – another colonial method of removing rights. It also raises questions

42. Bishop, *Artificial Hells*, 11.

43. Ibid., 13.

44. Ibid., 279.

45. Cadence Partbook: Belonging - welcoming.

around participation and the difference between 'not being included', and 'being excluded'. What is sure, is that this challenge for *Anthems of Belonging* amplifies the unique position of Māori as tangata whenua in Aotearoa. Sitting with the disquiet and dissonance of there not being a single 'answer' to the question of equitable participation, is vital to our identity as 'New Zealanders'. Accepting this identity – *participating in* this identity – is to accept and bear responsibility for the injustices of Aotearoa's colonial history, and the intergenerational impact this has for Māori. In other words, participatory art is not bound to reflect and repair the world, but can entangle and diffract lived experiences.

In a final antiphonal verse to this chapter, Turino explains that feelings or experiences of 'being in sync' with others may be pronounced in participatory music making.[46] However, he clarifies that this "sense of musical sync is a subjective experience that varies among performers and among listeners".[47] Participation throws up problems and offers counsel simultaneously. For example, in trying to wrap your tongue and mouth around new sounds, words, timbres and modes of expression of different cultural musics, one experiences just how much you do not know; how much you previously misunderstood and still misunderstand.[48] The point Turino makes loudest is that full, engaged participation means that you create a space for those around you to also fully engage and participate. To not participate fully (for whatever reason) can hinder the participation of others:

> Participatory values are distinctive in that the success of a performance is more importantly judged by the degree and intensity of participation than by some abstracted assessment. ... [players] have the responsibility of performing their parts in a way that will not exclude others. Participatory values place a priority on performing in ways that invite participation, even if this might limit a given performer's desire for personal expression or experimentation.[49]

Turino elicits an ethics of participation – a Levinasian form of *participation for the other* – where I understand that my participation creates a ground for your participation; a hospitable intra-action that resonates *with* your world. Most singers do not join choirs to sing solos. Rather, individual voices promise 'I will sing this part at

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46. Turino, *Music as Social Life*, 44.

47. Ibid., 19.

48. Ethnomusicologist Bruno Nettl writes about some of the dramatic events in his fieldwork stating: "the Arapaho singer Bill Shakespear telling me in 1950 that two songs that sounded identical to me were different, and two that sounded very different were actually the same, 'although very little difference in tone', teaching me that different cultures have very different conceptions of what makes a unit of musical thought. Calvin Boy, my Blackfoot teacher in 1966, telling me 'the right Blackfoot way to do something is to sing the right song with it', putting the culture's conception of music into a single sentence. My teacher in Tehran telling me, perhaps with a bit of exasperation, that I'd never be a cultural insider and that any uneducated Persian would understand the music instinctively better than I ever could, with a little sermon in 1969 that began, 'You know, Dr. Nettl, you will never understand this music'. A Carnatic music lover in Chennai, to whom I was talking in 1981 about Mozart, exclaiming, 'He is your Tyagaraja!'". See: Bruno Nettl, "Foreword", in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, eds. Gregory F. Barz, and Timothy J Cooley, (Oxford University Press, 2008), vi.

49. Turino, *Music as Social Life*, 33. Such participatory values are exampled by Splinter Orchestra in Sydney, see: https://www.corfuhler.com/splinter-orchestra

this time and in this way', thus enabling others in the group to do the same and a 'group voice' to sound. And it is the desire to sing with others that depends an unspoken agreement that says 'I will sing my part so that you can sing yours'. Importantly, this need not be understood as musical sync or harmony, but a welcoming and resonating that suspends a single 'answer' to the question of equitable participation, exploring modes to *practice* or rehearse an ethics that *listens others to voice*.

Modes of Participation

Many performance art practices over the last fifty years have tended towards ideas of reciprocity and contingency when thinking through relationships between performers, audiences and a raft of other possible participants such as passers-by in publicly performed artworks or extended audiences that encounter performance documentation. In this context, participatory and social/performance art practices engage people in artmaking in a variety of ways: from works that require audience participation, to works that involve people as performers (either live or documented), to social and political projects that involve working in collaboration with communities or groups of people. Each mode of participation involves different forms of engagement, agreement and different ways of working with others. Such agreements may be formal or informal; an employment contract, a mission statement, a conversation, a shared goal and so on.

The *work* undertaken by artists and participants 'behind closed doors' in group activities like workshops or rehearsals, can have an air of mystery for audiences not present for this stage in the process. While documentation of these processes can be presented alongside the 'final work', the artist's methodologies, including ways of working with others – their subjectivities that I argue are inseparable from ethics[50] – are not often discussed in depth within exhibitions. To what degree audiences have a sense of the many negotiations and conversations that have helped form these artworks is difficult to estimate. But what is certain is that the socially engaged nature of such research can become opaque, thus eliding potential for Foster's idea of political transformation (page 12) along with any potential revealing of alterity as an ethics of attunement and tactus of hospitality. This chapter delves into moments of rehearsal in social art practice; thus, considering practice as rehearsal that "keeps process itself foregrounded, and any conclusion deferred".[51]

There are a number of examples of artworks in recent years that explore the modes of 'rehearsal'.[52] As discussed in Partbook: Personal, Janet Cardiff's *Forty Part Motet* (2001) affords the listener around three minutes of 'rehearsal' before the work begins. Performers (especially musicians) may feel that the mystery or gravitas of the 'work' or performance is lost if audiences are privy to practice or rehearsal. Far from breaking the spell of the

50. Cadence Partbook: Personal - Levinas's subjectivity

51. Russell Ferguson, *Francis Alÿs: Politics of Rehearsal* (Germany: Steidl, 2007), 79.

52. See for example: Francis Alÿs's *Politics of Rehearsal* (2005): http://francisalys.com/politics-of-rehearsal/

music, Cardiff's 'rehearsal' moment contributes a powerful contrast, as in quick succession a human voice coughs or chats, then soars in song. However, this example of 'rehearsal' does not explain *how* (or if) Cardiff worked with the choir. Indeed, I found only one still image of Janet Cardiff recording the Salisbury Cathedral Choir as they sang *Spem in Alium* (below).

I must also mention artist and composer Samson Young's series *Muted Situations* (2014- ongoing) which attend to the 'other' sounds present in music performances by suppressing "dominant voices, as a way to uncover the unheard and the marginalised, or to make apparent certain assumptions about hearing and sounding".[53] Young instructs performers to mute the 'musical' sounds of their instruments, instead attuning the listener to the sounds that contribute toward the performance – the sounds of the musician's *work* and their *practiced* skillset; be it the swish of a bow, or the tactus of the orchestra's tapping feet. In particular, *MUTED SITUATION #5: MUTED CHORUS* (2016) amplifies the expertly controlled flow of the singers' breath and the *rehearsed* breathing patterns of a choir. This is best appreciated by listening* Young's work (link in Figure 6 description).

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Figure 6.

Samson Young. *Muted Situation #5: Muted Chorus* (2016). Instruction score, single channel video with sound 09:07. https://www.thismusicisfalse.com/muted-chorus. **Click here to listen.**

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Figure 7.

Janet Cardiff. *The Forty Part Motet* (2001). Image of Salisbury Cathedral Choir recording session. 40 loud speakers mounted on stands, placed in an oval, amplifiers, playback computer. 14 min. loop with 11 min. of music and 3 min. of intermission. Dimensions variable. https://www.cardiffmiller.com/artworks/inst/motet.html#

53. Samson Young, "Muted Situation #5: Muted Chorus", description from artist's website, 2016, accessed March 26, 2019, from https://www.thismusicisfalse.com/#/muted-chorus/. In cadence with ideas of 'voice' from Partbook: Personal, and silence in Partbook: Belonging, Young says, "Mute is not silence. Muting is not the same as doing nothing. Rather, the act of muting is an intensely focused re-imagination and re-construction of the auditory".

In each of these examples, people, and largely 'professional' musicians, are engaged in art projects as performers rather than participants or collaborators. One may assume they were paid a fee and followed the artist's instruction and direction. Audiences may never know the extent of negotiations and conversations between the artist and performer/s; whether in rehearsal Young's performers offered suggestions of 'muting' techniques for violins, or what compromises were made between Cardiff's ambition for isolated recordings of each singer's voice with the choir's need to stand in groups necessary for navigating the immensely difficult music. Such questions may be extraneous to most exhibition goers, but can be fundamental and influential to the way participatory artworks develop and evolve. Moreover, these moments of negotiation, collaboration and relationship between the people making the artwork entangle ethics in art practice, as Bishop says, "ethics is the ground zero of any collaborative art".[54]

In this chapter, I recall processes, methods and considerations for composing participatory artworks – the period in social practice where the participants' 'work' often happens – through a conversation I had with artist Sam Hamilton, where we discussed the making/rehearsals of his recent work *THIS IS A CHOIR* (2019). I explore moments of rehearsal in my own practice antiphonally (and cadentially throughout the Partbooks) as well as Hamilton's accounts of working with his participants.



Figure 8.

Choir of St Mary of the Angels, rehearsal in the choir room, 2011. Director, Robert Oliver. Photo by Olivia Webb.

54. Bishop, *Artificial Hells*, 238.

Notes: October 2018

Everyone I know calls choir rehearsals 'choir practice', perhaps the two double syllabic words bounce off the tongue more easily than a double-triple syllable combination. Or perhaps it's a similar linguistic decision to saying 'mum and dad' rather than 'dad and mum', because of how the 'm' and 'n' sounds flow through the 'and': 'mum-n-dad'. For a while, I tried try to call it choir rehearsal, to demarcate my personal singing practice from other commitments - now I just say 'I have choir tonight'. Over the course of this thesis I have spent around 900 hours rehearsing and singing as part of the choir at St Mary of the Angels Church. This is a significant amount of time to get to know a place, and perhaps for it to know you. In this choir, my hours clocked feature at the lower end of the 'practice spectrum'. When I first joined in 2008 at age twenty, Maurice, a brilliant boom-y cantor in the bass section, had just celebrated his 52nd year singing with the group. I estimate Maurice had spent around 15,600 hours singing in this space. As a then twenty-year-old (with around fifty hours under my belt), this was an unfathomable level of commitment and dedication; at that point Maurice had been committed to this group and place for two and a half times my entire lifespan. In an email following news of Maurice's death, a fellow bass recalled how 'in 55 years [Maurice] had missed singing only one Holy Week and Easter. When I enquired as to why, the quiet comment was that he was committed to a singing engagement in Australia with Luciano Pavarotti on that occasion'.

Repeated and regular visits to a place over a long period of time leave a residue within you (and perhaps you leave a residue in the place too). The metronomic rhythm of rehearsals (always every Thursday at 7.30pm) and Choral Masses (Sundays at 11am) drums its tactus into your weekly routine; which repeats with minor variations throughout the year; which then transforms into a lifetime. On occasions when I have taken time off from the choir and the fixed commitment of weekly song and community, the tactus still echoes through me. I can feel strange on free Thursday evenings, as if I have forgotten to do something. The years of rehearsal remain like a foundation of deep stratigraphic layers.

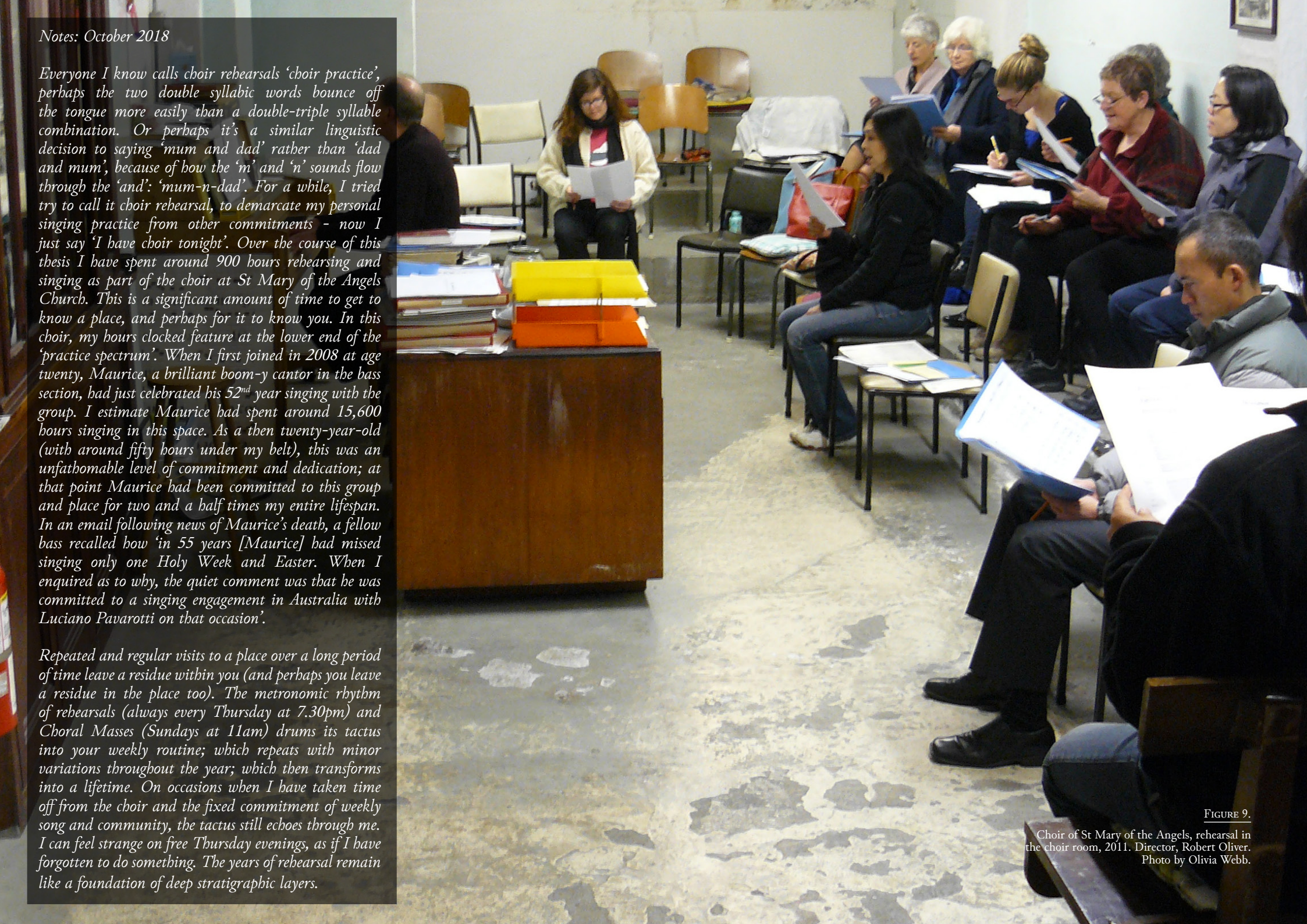

Figure 9.
Choir of St Mary of the Angels, rehearsal in the choir room, 2011. Director, Robert Oliver. Photo by Olivia Webb.

Choir Practice and Rehearsing Ethics

The term 'rehearsal' can be problematic. 'Rehearsal' might imply that the work undertaken by participants at this stage is not the 'real' artwork, or that anything learned or achieved through this process, other than the immediate task of creating the artwork is inconsequential compared to the 'final' outcome. Performance theorist Richard Schechner might understand the process of developing *Anthems of Belonging* through 'sessions' as an "early rehearsal" or workshop; a process with "'high information potential' but very low goal orientation" which differs to a rehearsal driven toward perfecting an act for performance.[55] On the other hand, Thomas Turino uses the term rehearsal as an all-encompassing descriptor in a myriad of different social and cultural music practices. For Turino, a rehearsal is a social period of preparation for a performance, and can take multiple forms or structures depending on the group and music tradition.[56] For social/performance research however, practising or rehearsing can be a formative part of art practice generating research outcomes for artists and participants. This process may be better aligned with improvised music practices where playing together is understood as *making*; as Derek Bailey explains: "with group improvisation the logic of not rehearsing is obvious".[57] Of course, this does not negate practice, and Bailey quotes Cornelius Cardew who explains that in improvisation "training is substituted for rehearsal, and a certain moral discipline is an essential part of this training".[58]

While rehearsals undoubtedly form part of the process in preparation for performance artworks, they might operate under looser terms. In *Lapides Vivi*, rehearsals were deliberately advertised as singing 'sessions'; a term that still described what was to happen (singing) but with a more casual overtone that was in keeping with the ambition of the project and that affirmed that anyone was welcome to participate and could join in at any stage. Throughout 2016-17, I spent time 'workshopping' *Scale* (2015) with singers and musicians in Te Whanganui-a-Tara. Where rehearsals often have a direction or goal and collective agreement (working together toward the performance/final work), the term 'workshop' suggests a space for exploring and developing ideas, and welcoming the input of participants – perhaps with a performance in mind, but not necessarily as a singular/unified direction. In this regard, the *Scale* workshops contributed to the development of *Anthems of Belonging*.

The very process of making artworks – through rehearsal, workshops, sessions, preparations, or practising – can create space for difference, disruption, and discussion that is not yet necessarily bound by goals or ambitions of unity or harmony that so often drive groups toward accomplishing 'final' results (as in the concept of a 'work' that predominates Western art music). Experiences of directly participating in these research methodologies leads to what Lipari describes as the "polymodal simultaneity of the face-to-face ethical relation".[59]

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55. Richard Schechner, *Performance Theory* (London & New York: Routlegde Classics, 2003), 206.
56. See: Turino, *Music as Social Life*.
57. Derek Bailey, *Improvisation: Its Nature and Practice in Music* (USA: Da Capo Press, 1993), 110.
58. Ibid.
59. Lipari, *Listening, Thinking, Being*, 196.



Figure 10.

Scale tested with participants at the *Singing Acting Creating Workshop* series held in St Mary of the Angels Hall, Wellington, April 16, 2016. Private video by Olivia Webb, not for public viewing.
Click image to activate video.

Pākehā artist Sam Hamilton is one of the only other contemporary Aotearoa artists who regularly works with singers.[60] His research entangles the human voice with acoustic ecological listenscapes; challenging anthropocentric listening and prejudices,[61] instead treating all sounds as equal. His most recent artwork *THIS IS A CHOIR* is a new iteration of his 2008 work *Sex Choir*, in which thirty singers replicated amphibian/frog mating vocalisations from the Amazon rainforest (where Hamilton had spent a four month residency).[62] Created in collaboration with the Camas High School Choir (CHSC) from Portland, Oregon, USA, *THIS IS A CHOIR* embodies the sounds of the Washougal river. The project manifested as a stunning live choral performance in the Portland Art Museum, where the singers performed the river using their collective voices. The collaboration was orchestrated by CHSC director Ethan Chessin who spearheads an education programme which pairs the choir with local artists, musicians and composers.[63] This programme allows artists to develop new work with singers, and gives the students hands-on 'real world' experience.

I first learned about Hamilton's project via social media and experienced the performance through online video/audio documentation. He had posted pictures taken during the 'choir camp' along with video footage of the live performance in the gallery. Social media, as an 'informal platform', is often used by artists and arts organisations to share 'behind the scenes' moments of art practices – from 'rehearsals' to installing exhibitions to sharing research of interest (film, readings, articles, music, etc.). I talked to Hamilton about the participatory processes involved in making this work, particularly around the overnight 'choir camp' at the river.

Hamilton's *Sex Choir* was rehearsed and recorded in one day after participants had listened to his recordings from the Amazon; the singers responded to a recorded, translated, imagined environment. For *THIS IS A CHOIR* he was eager to take and make time for what he calls "experiential listening", where the singers spent time *in* the environments the composition embodies. Experiential listening practices support intra-active participation with ecological environments. All the senses can engage with the site. Not only do you hear the polyphony of sounds from the river and forest nearby, but you feel the temperature of the breeze, see the light sparkling off the water surface, taste the air, smell the damp stones and earth, and feel your breath change outdoors. Here, experiential listening involves more than aurality.[64]

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60. Hamilton has lived in Portland, Oregon, USA since 2014.

61. Hamilton recounts problems with acoustic ecology's prejudice toward manmade sound which reinforces a reflexive view of the nature/culture divide discussed by Barad, where humans inter-act with or on top of nature. See: Barad, "Posthumanist Performativity", 827.

62. Hamilton remarks that this choir was made up entirely of volunteering friends.

63. Jim Allen and Phil Dadson discuss a similar approach to art education at Elam in the 1970s where Allen thought it prudent to bring in diverse teachers/experts so that students were exposed to new ideas, putting them in a "better position to make up their own minds where they were and how they stood in relationship to … different choices". See: Phil Dadson, and Tony Green, *The Skin of Years: Interviews with Jim Allen*, (Auckland: Clouds, Michael Lett, 2014), 150-1.

64. Cadence Partbook: Belonging – Listenscapes



Figure 11.

Sam Hamilton, *THIS IS A CHOIR* (2019). Detail of deep listening exercise. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.



Figure 12.

Sam Hamilton, *THIS IS A CHOIR* (2019). Detail of deep listening exercise. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.

The Washougal river runs next to Camas High School. Working with a local and accessible site meant the group could spend time practicing listening *in* the environment and rehearse the artwork *with* the river.[65] During an overnight camp, the group spent considerable time listening to the river.

Their rehearsal process is evident in the complexity of the Portland Art Museum version of the work, as the singers' collectively recall the listenscape of the river environment through sensitive vocal performances where they each produce part of the polyphony of sounds, rhythms, layers, tones and textures of the riverbed. Hamilton wanted to:

> focus on the sound environments local to the choir, so that the process of developing the work not only involves them more, but becomes a platform for them to strengthen their ability to observe, experience, and engage with their own immediate environment. ... Also, being the Pacific North West in spring, it was important to work with more than bioacoustic sound sources, as sometimes it's very quiet in these parts biologically. It's definitely not the Amazon. The other appealing thing about the river is that I think it represents a relatively easy gateway into meditative deep listening practices.[66]

Hamilton had around six rehearsals with the choir and then an overnight camp to complete the composition. During these sessions he introduced CHSC to Pauline Oliveros's deep listening practices and acoustic ecology practices of soundwalks. Under his direction, choir rehearsals and 'vocal warm-ups' suddenly included sound walks into the surrounding woodlands next to the school. In addition to soundwalks the camp involved a dawn chorus listening walk to a nearby waterfall, and two or three intensive rehearsal sessions in the barn where they stayed. Hamilton jests, "what's up with teens these days? they are so much cooler and up for stuff than my generation were. I would never have gotten out of bed for that. I probably wouldn't have even now if I wasn't expected to be a role model".[67]



Figure 13.

Sam Hamilton, *THIS IS A CHOIR* (2019). Detail of workshop in the barn. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.

65. Cadence Partbook: Belonging – soundscapes

66. Sam Hamilton, in discussion with the author, June 2019.

67. Hamilton, discussion.

The camp involved a lot of conversation and talking through ideas. Hamilton says he wanted the students to really understand the "principles beneath the project". He continues, "I wanted the process to give them tools they can use throughout their life, both in terms of developing creative processes, but also life skills, listening, observing, thinking, etc." where the students were active participants in the "critical and creative process".[68] Reflecting on the listening exercises practiced at the river site, Hamilton says:

> I think the river was a particularly important experience for them. Partly because of the stark disparity inherent to trying to make music from something so conventionally unmusical (at least bird song is understood as inherently "musical"). But mostly because I think they were all just so positively shocked to discover the breadth of acoustic variety inherent to a single water source. The gloopy bass sounds, the textured layers of hissing and gurgling.

Hamilton mentions that he "had to balance scheduling with their need to be kids and have fun too".[69] This took forms of 'free-time', games or singing familiar songs; all ways to balance the intense concentration required in practicing deep listening and meditative listening techniques and creative practice. This comment touches on such an understated and crucial part of rehearsals in participatory/social art practice: there has to be a time for people to 'depressurise' from the intensity of creative practice, as well as time for informal socialising (which may solidify social bonds formed in the artwork).

In a similar way, I ended each singing session for *Lapides Vivi* by teaching the group a funny, easy, quick and highly energetic medieval tongue twister 'round' called 'Alle-psallite-cum-luya', which harked back to the earlier days of Trinity College Kirk. I used this canon as a carefree 'release' from the careful and deliberate singing of 'O Lux Beata Trinitas'. 'Alle-psallite' is a tricky round that gets increasingly complicated on every repetition. I would allow just five minutes at the end of each session to teach and sing this; which meant going at a cracker pace where mistakes were so unavoidable that it was comical. Each session ended with a resounding final chord (of some description); 'in' or 'out' of 'tune', it didn't matter. What mattered was finishing together and with gusto. Afternoon tea was then provided doubling as a valuable time to listen to what participants had to say about the artwork and their interests.[70] *Anthems of Belonging*, although much more flexible and intimate a process, also demanded depressurising times, often in the form of 'stopping working' and sharing a drink and some home-baking together (that I would bring with me).[71]



Figure 14.

Me baking a cake to take for a birthday dinner after *Anthems of Belonging* session. February, 2019. Photo by Olivia Webb.

68. Ibid.

69. Hamilton, discussion.

70. My thanks to the Edinburgh Art Festival staff and my Noel Meek who packed up and cleaned up while I was chatting.

71. Homemade food was a way to bond, but also, I noted that the 'baking' or preparing of the food at my home prior to the session became a time for me to mentally and emotionally prepare for the work. I rehearsed while mixing cakes.

The live performance of *THIS IS A CHOIR* involves sophisticated extended vocal techniques attuned toward embodying the river. The singers bubble, gurgle, gulp and plash; they whistle, susurrate, hiss and sough the breath; pop and clip the tongue; smack and click the lips; and manipulate their cheeks, jaws and embouchure to change timbre and resonance. Over a ten minute performance the choir's river tones evolve into surrounding woodlands and, under Hamilton's direction as conductor, wind down to a gentle finish.

I asked Hamilton about how they arrived at this final composition after a relatively short period of rehearsal and research time. In response, he discussed the juggle between collaborative processes of developing the material (sound/composition) together as a group, with the students need for guidance (the choir usually sing under direction of their teacher). Hamilton describes the artwork as composed by himself but "with the explicit tangible involvement of the students".[72] He notes that there was "a lot of improvisation in the production of the materials as we endeavoured to figure out how to replicate certain sounds".[73] He conducted the choir in the live performance, which he says "was surprising but made sense considering how we had been working together". He continues, "I had to learn a lot myself, but I think it was ultimately the most efficient thing to do, and also the most musically intimate and connected".[74]

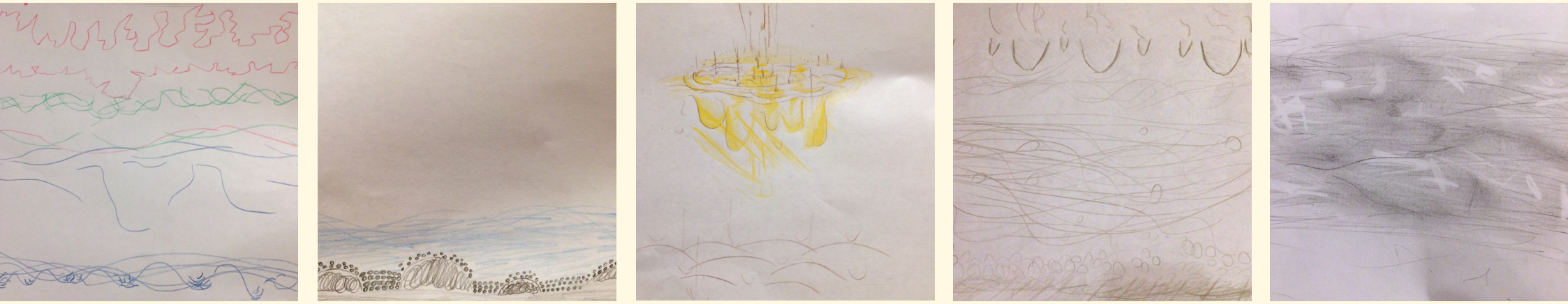


Figure 15. (combined)

Sam Hamilton, *THIS IS A CHOIR* (2019). Details of workshop scores. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.

72. Hamilton, discussion.

73. Ibid.

74. Ibid.



Figure 16.

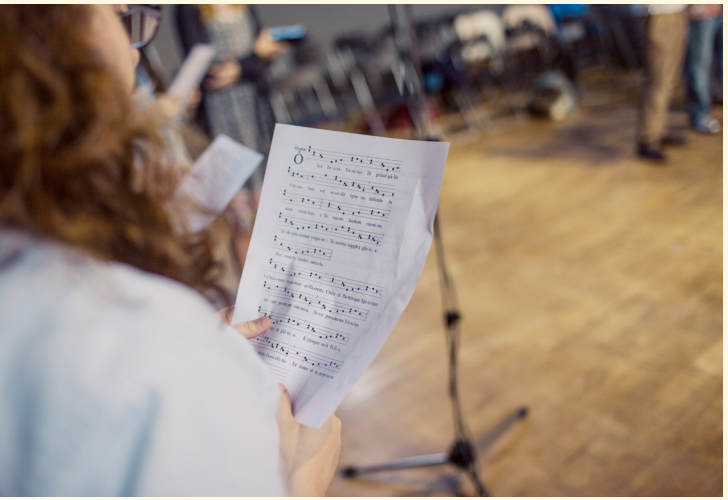
Sam Hamilton, *THIS IS A CHOIR* (2019). Detail of final score. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.



Figure 17.

Sam Hamilton, *THIS IS A CHOIR* (2019). Still from live performance. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.
Click here to listen.

Hamilton's comments speak to a number of factors that impact how artists work with people. The extent to which artists 'lead' or 'direct' rehearsals or their involvement in any performance is constantly renegotiated or adapted in relation to participants' needs. Furthermore, methods and processes are often determined by external factors such as time constraints (exhibition deadlines, availability of venues or people, etc.). While on the one hand "the focus on rehearsal keeps process itself foregrounded, and any conclusion deferred" one of the ethical binds of participatory practice-led research is that volunteers should understand the extent of their commitment before embarking on the research.[75] For instance, I was required by the AUT Ethics Committee to supply a timetable to families participating in *Anthems of Belonging* that outlined commitment and expectations *before* the project started – an endpoint that could impact on a process of rehearsal. However, while artists consider an ethics of rehearsal, Claire Bishop adds that, "to judge a work on the basis of its preparatory phase is to neglect the singular approach of each artist, how this produces specific aesthetic consequences, and the larger questions that he/she might be struggling to articulate".[76] In this regard, while timbres of process and rehearsal are important in this chapter, one cannot ignore the drive and ambition of participants who join a work both for the journey *and* the destination, requiring adequate guidance to arrive at that point.







Figures 18, 19, & 20.

Olivia Webb. *Lapides Vivi* (2016). Singing Session #5, August 2016. 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Studio RoRo.

75. Ferguson, *Francis Alÿs: Politics of Rehearsal*, 79.

76. Bishop, *Artificial Hells*, 238.



Notes: June 2019:

I moved to Tāmaki Makaurau (Auckland) in October 2018 to finish this research, leaving behind a sense of home I felt in music communities in Te Whanganui-a-Tara. As I began writing this exegesis, I also (rather madly) started a choir at my new local church – a community that were keen to sing but didn't have a dedicated group. Starting a choir from scratch is not something many musical directors ever have to do. Most move into roles with already established groups and communities, inheriting traditions and contributing what they can. I realised that most of my artworks involved bringing people and ideas together for the first time, which in the early formation stages of any project can seem unattainable and require a great deal of trust. This 'not-an-artwork' choir is a group without a conclusion or timeframe. It has been an extraordinary and rapid way to become embedded in a community. After just a few short months of rehearsals and song, people would shout greetings to me at the shops, toot as they drove by, or drop in for a chat while walking the dog. Recently at rehearsal, I asked the choir members why they had joined the choir. I was surprised to hear from so many that choir was the one activity and one time they get to themselves each week (many are parents with school children). Knowing this impacted the way I ran weekly rehearsals, not in terms of the content or music choices, but in subtle ways that determine the mood and spirit of the rehearsal. For example, smiling and greeting people when they arrive – even if they are very late; or not expressing exasperation, but rather encouragement and a sense of humour, at repeated errors… practices that respect the decision and dedication of the singers. These small gestures seem plain, but I have attended many rehearsals led by frustrated and huffy music directors and have felt how long the ripples of small gestures can linger, and how far they can travel.

Figure 21.

My fingers after sharpening a choir load worth of pencils. Auckland, November 2018. Photo by Olivia Webb.

The skillset of 'post-studio' artists can be subtle, vague, varied and transdisciplinary. I trace my communication skills and meticulous planning for rehearsals, workshops and singing sessions, to early experiences and activities like coaching sports teams, running school holiday programmes, and leading youth music groups. Notably, these were skills not garnered in the art world, but transcribed or cross-referenced between 'disciplines' and later honed and developed on-the-job while making participatory artworks. Mundane organisational skills are not art but are indispensable in social practice, especially if working without administrative support. I estimate my time spent *organising for* participatory art making outstrips the art making (the time spent in rehearsal/ practice) by four to one. This can be a tedious part of art practice (and dull to write about), but is nevertheless another platform for ethical engagement with participants. For example, in *Anthems of Belonging* each family communicated differently, and planning required tailored communication methods (e.g., video calls were best for some, whereas only text messages or email was reliable for others), as well as ensuring the process and session exercises listened to their needs. The most straightforward route, and perhaps the easiest to organise and facilitate, would have involved each family completing a 'set programme'; following the same broad song-writing pathway. However, this method would have been deaf to participants needs and neglect an ethics of *listening others to voice*.[77] The processes of approaching, directing and organising people involves an ethics of attentiveness, including modes of listening, that allows for diverse research outcomes.

Planning participatory sessions also involves composing, or attuning to, group energy patterns. This is a nebulous task that requires 'reading' and *listening** the group from entangled positions, as well as improvisation responding to the mode and mood of rehearsal. Ethnomusicologist Bruno Nettl says that being frank about fieldwork interactions (intra-actions) is a challenge to practitioners because "it is the most personal side of the profession, a very private matter, and only with difficulty do we let others in on what we said and heard, and how we felt".[78] He believes that because fieldwork is such a personal part of the job, it cannot be taught, but as researchers we must "learn on our own, finding ways of mediating between our own personalities with their strengths and weaknesses and the individuals whose shared beliefs we will learn and interpret, using confidence and mastering timidity".[79] At various stages throughout this project I have wished for a participatory art guidebook equivalent to Oliveros's *Deep Listening*, but geared towards artists who work with other people. Indeed, the practice of deep listening is in the everyday – the exercises in the workbook are but openings, or an introduction to new skills and ways of listening* *the world*, which are then practiced in the world, not just while doing the exercise.

77. Lipari, *Listening, Thinking, Being*, 175.

78. Bruno Nettl, "Come Back and See Me Next Tuesday: Essentials of Fieldwork", in *The Study of Ethnomusicology*, ed. Bruno Nettl, (Urbana and Chicago: University of Illinois Press, 2005), 153.

79. Ibid.

The promises offered through socially engaged artworks depend partly on how artists work with people involved and how listening is used as both a form of 'observation' and response, and as a guiding, ethical principle in working with others. With the nature of rehearsal shaping a 'final' artwork, it is peoples' different expectations of where and how the artwork operates that guide ongoing form and contents. In rehearsal we can practice both philosophy and technique. Through practice as practicing we experienced Oliveros's deep listening exercises align with Lipari's philosophical petition to place compassion before understanding in response to the unknown and the stranger. Likewise, Levinas's 'face-to-face' encounter as a meeting that must embrace difference, can sing through participatory practice where decentred subjects cannot remain a spectator or observer, but participate in the world they share with others.[80]

80. Cadence Partbook: Personal – Listening

Anthems of Belonging

Familiar Entanglements

This chapter sounds out the methods and broader contexts of the concluding artwork of this thesis – *Anthems of Belonging* – presented in the thesis exhibition at AUT St Paul St Gallery, Tāmaki Makaurau, and The Dowse Art Museum in Lower Hutt, Te Whanganui-a-Tara.

Anthems of Belonging explores aspects of contemporary culture and identity through various music traditions present in Aotearoa. For eighteen months I worked closely with five New Zealand families from various ethnic/cultural backgrounds – for example, families who self-identify as Sāmoan, Filipino, or Dutch, in addition to 'New Zealander' or 'Kiwi'. The work moves toward voicing cross-cultural identities as a way to acknowledge the complexity and challenges of cultural pluralism and social polyphony.[81] Each family composed a new New Zealand national anthem; a song about their unique cultural heritage and contemporary social and cultural situation in Aotearoa. The artwork is exhibited as a large scale multichannel video and sound installation. Video recordings present each family as if they were posing for a formal portrait, except this dynamic moving image shows each family singing/performing their new anthem in their family home – an intimate space that embodies and expresses culture, history and traditions, familiar and unfamiliar. Exhibition goers will see multiple families and hear multiple different new renditions of a national anthem. The work cycles through different phases where each family is seen and listened* performing their anthem by themselves, giving the listener an opportunity to experience the details in each new song. The exhibition encourages practices of listening and includes workshops and live performances – all akin to a vocal warm-up for the place we listen from (ears, heart, mind, spirit, etc.).

I had personal relationships with each family prior to the artwork and invited them to participate as I knew music was an important part of their lives. Three families I met through singing in different choirs, and one family through teaching their daughter singing lessons. The fifth is my own family. For these families music

81. Ongoing debates around multiculturalism and immigration fill political chambers throughout the world, often airing prejudiced and divisive opinions about how people should form and express cultural identities, or fit in with perceived 'cultural norms'. The very idea of self-identifying with an ethnicity or culture is a contentious issue for some who understand ethnicity as something to be measured by percentage of blood or DNA, and preferably visible by the colour of one's skin or hair, or shape of a nose or eyes. The complexity (and irony) of this argument is witnessed when Australian politician Pauline Hanson of the One Nation party (who is outspokenly racist toward Australian immigrants, especially Muslims), took a DNA test in 2009 which showed her to have a diverse genealogy of 9 per cent in the Middle Eastern, 32 per cent from Italy, Greece or Turkey and 59 per cent from northern Europe. These results surprised Hanson, who assumed she was – and self-identified as – an Australian of white European descent. The point I am pressing is that if we listen deeply we find we are polyphonic, whether we like it or not, and that we also live in a polyphonic world, whether we like it or not. See: "DNA Test Shows Hanson's Middle Eastern Heritage", *The Sunday Mail (Qld)*, March 17, 2009, from https://www.news.com.au/national/dna-test-shows-hansons-middle-eastern-heritage/news-story/

is not, as Thomas Turino says, an 'object' that is consumed, but rather music *making* is a social activity with a purpose in each family's daily life.[82] Music is made at home because it is fun, because it is how the family celebrates significant occasions, because it is how they pray, or simply in practice for performances in the wider community.[83] To some degree, each family are influenced by music traditions specific to their culture (e.g., through forms of harmony, polyphony, rhythm, etc.).

The methods and processes involved in making *Anthems of Belonging* differ to all other artworks in this thesis in that each family was engaged as *co-researchers* or collaborators, as well as participants/performers. It was therefore vital that the methodologies embodied an ethical encounter with alterity – an encounter that avoids union at all costs and where we practice methods that open us to the unsayable and inexhaustible difference of other people, creating a dwelling place that *listens others to voice*.[84] To engage diverse communities in an artwork that speaks of only union or harmony risks assimilating cultural difference into homogeneity. Collaboration meant each family were stakeholders in the work we created together.

Listening was fundamental to the process, as was misunderstanding. This means I acknowledged I was not an expert in their culture, and nor did they have to be. Participants were not expected to be ethnic/cultural ambassadors, or to sing on behalf of, for example, all Sāmoan-New Zealanders. Nor were they expected to be experts in traditional music performance. My role (expertise) was to develop practice-led composition techniques and facilitate research sessions. Activities anticipated and responded to the needs of each family (the age of participants, their availability, the parts they found most challenging, etc.), and included time and space for reflection and feedback.[85] The sessions were motivated toward exploring and sounding out the family's culture, and creating a unique song to share with others through the recorded work.

I included my own family for several reasons. Primarily, it was a way for me to understand and *practice/rehearse* the processes I would work through with each group. Secondly, having myself visible and audible in the exhibition is an attempt to deconstruct any hierarchies between artist and participant-'others'; it acknowledges my entanglement in the work and the broader cultural context. It is my 'facing up' to the possibility of further 'colonising difference', as Miwon Kwon explains:

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82. Turino, *Music as Social Life*, 24.

83. So far, all the families involved in *Anthems of Belonging* happen to be Christian (or have Christian family members). I initially wondered if this was a reflection of my social circle – and it's limitation. In the interest of diversity I considered actively inviting non-Christian participants, but composing or staging diversity is equally problematic. Furthermore, with a pre-requisite for participation being an active engagement in social-music making, it is perhaps unsurprising that each family is Christian as churches are one of the few remaining places of social music-making in the West. Moreover, places of worship (of all religions) are places that migrants build community and create spaces of belonging.

84. Lipari, *Listening, Thinking, Being*, 175.

85. See: Darlene E. Clover, et al, *The Nature of Transformation: Environmental Adult Education*, (Rotterdam, The Netherlands: Sense Publishers, 2013). Page 33 of this text says, "Never formulate your response while someone is speaking. Be candid about where you stand on an issue but open to learning from others". With this in mind, when working with each family I was candid with my opinions about "God Defend New Zealand" and my reasons for undertaking the project.

> community-based artists may inadvertently aid in the colonization of difference—for benevolent and well-intentioned gestures of democratization can have effects of colonialism, too—in which the targeting of marginalized community groups (serving as Third Worlds found in the First World) leads to their becoming both subject and coproducer of their own self-appropriation in the name of self-affirmation.[86]

Anthems of Belonging could be said to play to my "home-team advantage" – working in a community I am familiar with. This term, Miwon Kwon warns, can devalue the "important ways in which an artistic intervention can productively reinvent or critique the very concept of a community".[87] Grant Kester recommends artists should "address each case of artist/community interaction as a specific constellation of difference (subject, of course, to broader, more socially and culturally consistent trajectories of difference and privilege), that requires its own strategic response".[88] In this context, the intimate and long collaborative working process required to complete each anthem was in fact only possible *because* of my prior relationship with each family.

What a family *is* remains an interesting and undefined feature of the work and was carefully considered in planning the scope and limits of the process. Put simply, the artwork says 'yes' and is inclusive and flexible; anyone from the 'family' who wanted to participate could participate. It was fine if individual family members opted out or could not commit all the time. Family constituted those we care for.[89] Furthermore, while those in the videos are the ones visibly present and listened* in the artwork, the scope of the project also extends beyond the immediate participants as our research stretched into communities surrounding each family as well as local music scenes.

I teach, conduct or sing with members from families involved in this artwork. I am entangled in the wider communities that this artwork explores through family motifs. This entanglement is acknowledged in my full participation in the work – which includes being recorded and present in the exhibition. Yet, why not sing with each family in their final work? Why remove myself from their journey at this point, after being so heavily involved up until then? Being part of a community is not to be confused with being part of a family; I am just

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86. Kwon, *One Place after Another*, 139. Kwon arrives at this point through her reading of Hal Foster's "The Artist as Ethnographer".

87. Kwon, *One Place after Another*, 146-7.

88. Kester, "Aesthetic Evangelists", 5-6. See also: Kwon, *One Place after Another*, 148.

89. One participant explained how, in their culture, the words 'brother' and 'sister' can refer to anyone you feel a close connection to. Indeed, the Western concept of the 'nuclear family' is a relatively recent (post-industrial) idea. See: Daniel Scott Smith, "The Curious History of Theorizing About the History of the Western Nuclear Family" *Social Science History* 17, no. 3 (1993): 325-53; and Adam Curtis, "Century of the Self", documentary, BBC Two, (2002), which explores changes in family life during the rise of public relations and the beginnings of consumer capitalism.

one person, one influence, in the lives of each group. (This was clear when organising session times with their eventful schedules). Moreover, each family appreciated the wider politics of participation and performativity within the larger work – that they would be seen and listened* alongside many other families, including my own. For instance, understanding that their anthem would be experienced *in relation to* the anthems of other families, and also knowing a little about the concepts of other families anthems, enabled families to relax about their own anthem. They did not have to 'say it all' in their single song; their anthem was one part in a larger polyphonic performance. It is worthwhile reiterating Barad's explanation of entanglement (from Partbook: Belonging), that, "entanglements are not a name for the interconnectedness of all being as one, but rather specific material relations of the ongoing differentiating of the world".[90] Furthermore, as ethnomusicologist Michelle Kisliuk says, "in order to act upon the world we need to continually re-express our identities; we get to know other people by making ourselves known to them, and through them to know ourselves again, in a continuous cycle".[91]

The video footage is as unedited as possible – with rehearsal at the fore, at no point has this project been about presenting a polished arrangement/composition of family life. Instead, a long single shot from a stationary camera on a tripod captures one view of the family living room, much like Angelica Mesiti's filming techniques in *Citizens Band*.[92] There is no panning footage, no one 'behind' the camera, as its function is as a single window into the lives of these families. The recording begins with each family out of frame as they organise themselves. Eventually they enter and position themselves in the frame to sing. The families interrupt the camera's score, allowing their democratic time to resonate. The decision toward an unedited, continuous unmoving shot follows the process and method of making the work, inevitably capturing moments of 'rehearsal'. 'Real life' and performance are then blended through transparent moments of familiar love. The song is sung to the exhibition comer; participants stare through the camera lens into the face of future listeners. And each recording is projected with its own audio system, so as to be close to life-size on the gallery wall. This reduces the feeling of gazing in through a 'window', and spills the living room over into a shared space with the listener.



Figure 22.
Detail of *Anthems of Belonging* recording gear squeezed set up (behind the camera). Christchurch, September 2019. Photo by Olivia Webb.

90. Karen Barad, "Quantum Entanglements and Hauntological Relations of Inheritance: Dis/Continuities, Spacetime Enfoldings, and Justice-to-Come", *Derrida Today* 3, no. 2 (2010): 265.

91. Michelle Kisliuk, "(Un)doing Fieldwork: Sharing Songs, Sharing Lives", in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, eds. Gregory Barz and Timothy J. Cooley, (Oxford and New York: Oxford University Press, 2008), 187.

92. Cadence Partbook: Personal – Voice. See also: Peter Menzel and Faith D'Aluisio's photography project, *Hungry Planet: What the World Eats* (2005).

FAMILY TACTUS EXERCISE

1. *Write down everything you do in a typical day, in chronological order from when you wake up to when you go to sleep. Give as many details as you like.*
2. *Thinking about your typical day, now describe your typical week. Give as many details as you like.*
3. *How do your typical weeks change over a month or a year. What are some things you do annually? Give as many details as you like.*
4. *Share some of these things with your family. Maybe mention the things that are most important to you (the things you value).*
5. *Discuss these things together as a family.*

The artwork developed over multiple 'anthem sessions'. I spent time with each family separately, and together we researched the values and traditions of their Aotearoa-based lives and how this might then be sung as a family anthem. Listening-based practice-led research methods underpinned the sessions. We began by singing the current anthem "God Defend New Zealand", and learnt about how it became the official national anthem of Aotearoa. We then transposed and/or translated this tune into the musical system/style and/or other language of each family. During the translation we found that the music needed to flex and shift in order to accommodate the new texts. For example, short syllable words in Tagalog (e.g., ng, ka, sa, ay) were included by introducing 'grace notes' and quick upbeats to certain bars, or pulsing multiple syllables on single notes (e.g., a crotchet became two quavers). The sessions involved watching videos, listening to recordings, attending concerts or performances, reading literature, discussing and performing music. Together we discussed and worked through exercises that helped identify specific values performed through the silent tactus of family life.

FIGURE 23.

Detail of *Anthems of Belonging* watching Running Man. Wellington, February 2019. Photo by Olivia Webb.



These processes brought up silent prejudices or assumptions in my original ideas. I initially thought this artwork would be a logical development of *Scale*, where each family would sing a translated or transposed version of "God Defend New Zealand" in a scale from their 'other' music tradition. I never dreamed that, as part of this research, I would attend a stage show of *The Little Mermaid* or watch three back-to-back episodes of South Korea's crazy reality television show 런닝맨 (*Running Man*) in a household where no one spoke Hangul. Collaboration experiences have taught me that expectations can become limitations, and that in collaboration and community-based practice it is important to, as dian marino says, "always be passionately aware that you could be completely wrong".[93] More critically, Kwon warns that:

93. dian marino, *Wild Garden: Art, Education, and the Culture of Resistance* (Canada: Between the Lines, 1997), 18.

> the engagement of "real" people in community-based art can install new forms of urban primitivism over socially neglected minority groups. The "other" of the dominant culture thus becomes objectified once again to satisfy the contemporary lust for authentic histories and identities.[94]

The irony of *Anthems of Belonging* is that national anthems are songs that lust for authentic histories and identities (and futures). They are songs of unity which teeter too close, if not fall completely foul of homogeneity. As Megan Craig writes, "when language is exercised in the dimension of the 'said,' words are used to set things up and pin them down".[95] In this way, to interpret the anthem as the Said might be to refer to its intelligibility, and what is communicated as truths as a national presence. *Anthems of Belonging* tries to prioritise the Saying (singing) that opens the anthem up to self-exposure, transformation and generosity that says for *all* 'this is who we are'. In fact, the concept of a nation is a relatively recent (20th Century) phenomenon. Prior to around 1884 a sense "of naissance, a birth place or locus of belonging, separate from any political body" prevailed.[96] This has only recently been "supplanted by one of political and territorial congruence – the uninterrupted expanse of people, land, military and administration" that is, say, Aotearoa New Zealand.[97]

Writing an anthem presents unique challenges different to writing any song. An anthem sings of values, aspirations and is usually future facing. Many of the families approached the future facing aspects of anthem writing much like the whakataukī, *ka mua, ka muri* (walking backwards into the future), or Walter Benjamin's angel of history, who faces the past as the storm of Paradise drives her irresistibly into the future.[98] Any feelings, hopes and wishes in an anthem speak to abstract concepts and on behalf of entire nations of people. (In contrast, pop songs are often personal and describe feelings, stories, events, as well as hopes and wishes). I asked the families to think on a familiar level, and as individuals within a family unit. As I offered exercises in response to specific difficulties each group had with the task, the research became antiphonal; a kind of iterative intra-action as we tried to develop methods (or a musical language) to articulate the values we were trying to sing! The practice led the process.

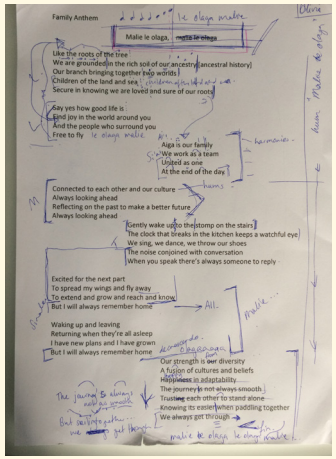

FIGURE 24.

Detail of *Anthems of Belonging* showing my score after a session. Auckland, June 2019. Photo by Olivia Webb.

94. Kwon, *One Place after Another*, 138-9.

95. Craig, *Levinas and James*, 19.

96. Ben Mauk, "We'll Burn Your Pavilions", *Frieze*, May 02, 2019, https://frieze.com/article/well-burn-your-pavilions. Mauk goes on to say that historian Eric Hobsbawm locates the idea of nation "no earlier than the 1884 edition of the Dictionary of the Royal Spanish Academy, where 'nation' is defined for the first time both as 'a State or political body which recognizes a supreme centre of common government' as well as that state's territory. A synthesis between the ruling state and its subjects was beginning to form. A few years later, the modern Olympics and Biennale were conceived".

97. Ibid.

98. Walter Benjamin, *Illuminations*, trans. Harry Zohn, (New York: Schocken Books, 2007 [1968]), 258. .

Mostly this was around equipping them with tools/methods and confidence in what I describe as 'practice-led composition'. Not having 'formal' training in musical composition was a huge advantage as it meant my approach to music making was *social* and not bound to any one pedagogy, as Thomas Turino puts it:[99]

> music is not a unitary art form, but rather ... refers to fundamentally distinct types of activities that fulfil different needs and ways of being human. At a deeper level... musical participation and experience are valuable for the processes of personal and social integration that make us whole.[100]

There are various degrees of 'face-to-face' intimacy between artists and participants across participatory art practices. For example, Janet Cardiff did not need to work one-to-one with the Salisbury Cathedral choir members in the *Forty-Part Motet*, whereas Sam Hamilton's *THIS IS A CHOIR* required his direct engagement with individual singers, as well as 'the choir' as a single unit. Working face-to-face with families and individual family members in *Anthems of Belonging* compelled a different ethical response within participatory practice-led research. My participation *alongside* families in all the exercises and anthem sessions, acknowledged our 'co-researcher' relationship; we were all learning together, and importantly my own preconceptions of how the work would go (sound) were necessarily cast aside. I was ethically obliged to follow the process, and had to be mindful of not directing the sessions which I believed would have ushered the anthems toward fixed results. Elizabeth Smyth, Gary Rolfe and Peter Larmer, with reference to Hans-Georg Gadamer's 1960 *Truth and Method*, discuss research as a hermeneutic process where any attempt at understanding is an "act of *coming to an understanding*; arriving at an agreement on meaning through dialogue with another person, with a text or with a situation".[101] They say the aim of all university education should be "to bind together life and thought through the experience of astonishment".[102] Indeed, Gadamer rejected as unachievable any goals of objectivity, and instead suggested that meaning is created through intersubjective communication.[103] As a subject entangled with the families in the project, I was "inherently plural and entangled in a multifaceted world. No individual ego crystalizes into a self-sufficient core of identity that one might claim as definitive or finally one's own".[104]

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99. I have composed music in a wide variety of ways: privately at the piano or in computer software or singing made-up songs into a recorder (and even silently in my head); and socially for instance, as part of Jeff Henderson's *Not Quite Quiet Choir* or in group jam sessions or more formally with ensembles. Very rarely have I sat down and 'written' music.

100. Turino, *Music as Social Life*, 1.

101. Elizabeth Smyth, Gary Rolfe and Peter Larmer, "Learning to Think in the Corporate University: Developing a Doctorate for Practice", in *International Perspectives on Designing Professional Practice Doctorates: Applying the Critical Friends Approach to the EdD end Beyond*, ed. Valerie A. Storey (London: Palgrave MacMillan, 2016), 105.

102. Ibid., 107.

103. See: Olivia Webb and Chris Braddock, "Rehearsing Practice as Research" *DAT Journal* 3, no. 2 (2018): 325-52.

104. Craig, *Levinas and James*, 3.

In practice, this meant embodying and performing musical traditions I was unfamiliar with, (as well as joining in many unpredictable activities as mentioned on page 38). How could I decline my turn to rap new lyrics, just because I was uncomfortable with the form? In this way, participating *with* the families in traditions outside of my 'musical comfort zone' involved decentring myself and everything I thought I knew. Kisliuk says:

> the deeper our commitment in the field, the more our life stories intersect with our 'subject's,' until Self–Other boundaries are blurred. The 'field' becomes a heightened microcosm of life. When we begin to participate in music and dance our very being merges with the 'field' through our bodies and voices, and another Self–Other boundary is dissolved.[105]



Figure 25.
Detail of *Anthems of Belonging* post recording session games. Wellington, July 2019. Photo by Olivia Webb.



Figure 26.
Detail of *Anthems of Belonging* post recording celebration. Auckland, July 2019. Photo by Olivia Webb.



Figure 27.
Detail of *Anthems of Belonging* during recording session. Wellington, July 2019. Photo by Olivia Webb.

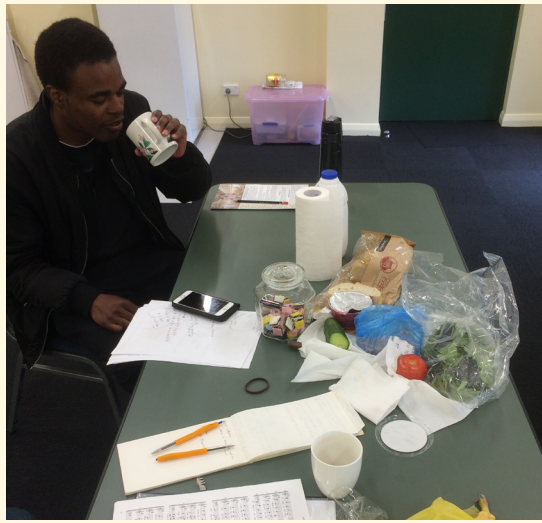

Figure 28.
Detail of *Anthems of Belonging* session and shared lunch. Wellington, August 2018. Photo by Olivia Webb.

105. Kisliuk, "(Un)doing Fieldwork", 183.

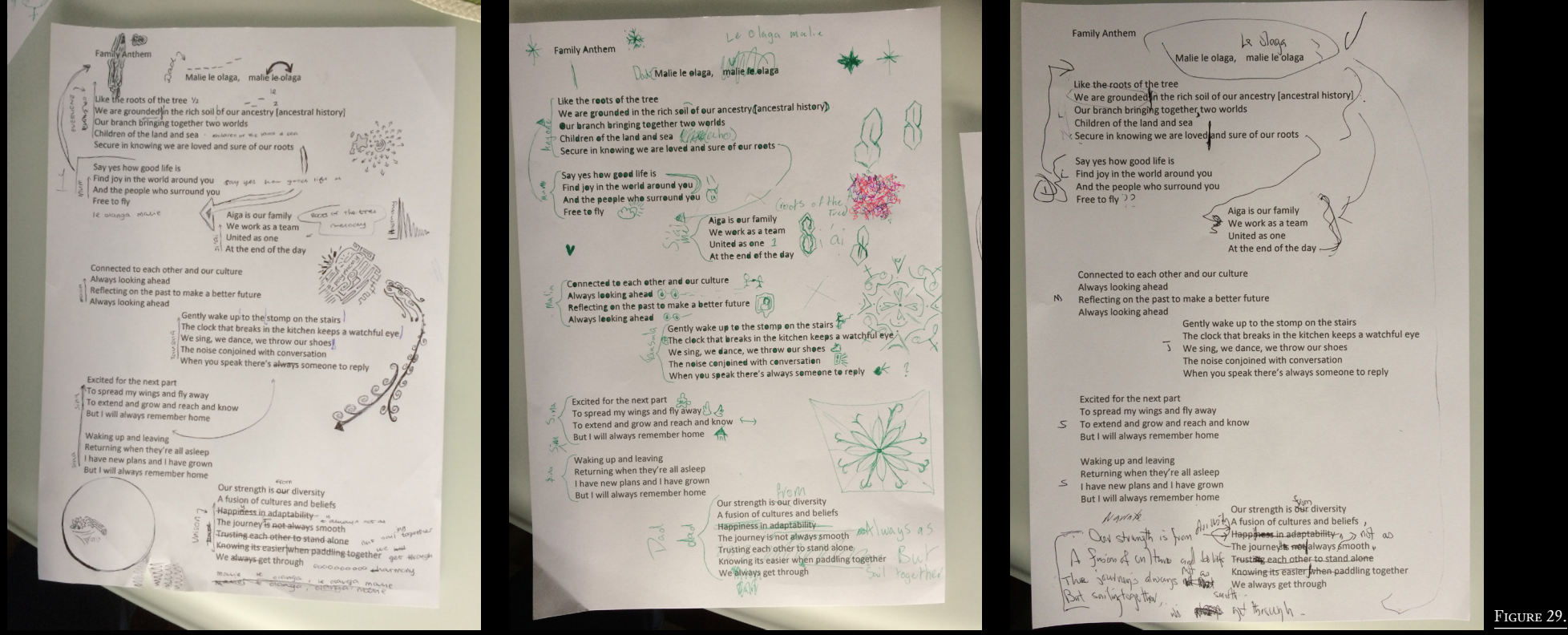

FIGURE 29.

Detail of *Anthems of Belonging* showing each family member's score after final session. Auckland, June 2019. Photo by Olivia Webb.

Unfamiliar Anthems

Traditionally, anthems are a Western invention, with the first official 'national' anthem being Britain's "God Save the Queen". Indeed, music was a tool to aid Britain's colonial imperialism and asserting their sovereignty across the globe. In order to not be assimilated into a Western music framework, and with the hope of breathing openings into the dominant cultural seascape, *Anthems of Belonging* redefines the concept of an anthem. Suddenly a national anthem is personal and polyphonic.

Anthems of Belonging took form during my time in Edinburgh working on *Lapides Vivi* (something to do with tracing Pākehā cultural roots in Great Britain and the expansive listenscape of the Isle of Lewis). Since then, in an uncanny series of events, the New Zealand national anthem has been a frequent subject in the news media. In June 2018, American singer Crystal Collins hit the headlines for 'butchering' the anthem at a rugby league test in Denver.[106] This spurred on a mini-phenomena where many people published their own videos of them singing it well. The most notable was trio *Le Art* from Porirua (**click here to listen**). And most recently, 'God Defend New Zealand' was called on in the aftermath of the Christchurch Mosque terror attacks.[107] Prime Minister Jacinda Ardern quoted the lesser known second verse, during her speech on 29 March 2019:[108]

Men of every creed and race,
Gather here before Thy face,
Asking Thee to bless this place,
God defend our free land.
From dissension, envy, hate,
And corruption guard our state,
Make our country good and great,
God defend New Zealand.

106. In a radio interview Collins explained that her earpiece failed and the backing track was changed. In the spirit of American patriotism, she apologised profusely to everyone in Aotearoa and then belted it out perfectly live on air.

107. The anthem was also used as a symbol of protest by some New Zealanders (largely European-New Zealanders) who were unhappy about the Islamic call to prayer being publicly broadcast on the Friday following the massacre. This is one way that the statistic cited in Movements (only 10% agree that New Zealanders should transform aspects of their culture in order to integrate immigrant cultures) manifests in everyday life.

108. Jacinda Ardern, "Remembrance Speech", published by *Newsroom*, March 29, 2019, https://www.newsroom.co.nz/2019/03/29/512096

Rediscovering this verse stirred up new appreciation for Thomas Bracken's poem, prompting multiple news articles and letters to the editor. In her column, "Three Fix-Ups for Our National Anthem" from *The Press* June 03, 2019, Lana Hart suggests ways to further improve the current anthem, namely substituting the first verse for the second, secularisation, and removing gendered language. Hart says, "the gendered language gets in the way of important concepts ... and so do the 11 mentions of God ... that less than half of us worship".[109] Her call to secularise – here meaning, acculturate, homogenise to the dominant (majority) group – is especially ironic when the very reason her "neck hairs finally tingled during the singing of our national anthem" in the wake of the Christchurch Mosque massacre was because people were standing together and singing for the human right to religious freedom and the right to pray in safety.[110] Unfortunately this kind of comment is a common example of deafness to the responsibility of living in a pluralist country. James Liu and Colleen Ward note that it is a challenge for New Zealanders to articulate and define their national identity, with descriptions of one's "New Zealander-ness" (what makes a New Zealander a New Zealander) varying from person to person.[111] The statistic I reported on page x of the introductory section: MOVEMENTS (that only 10% of New Zealand Europeans are willing to transform or change part of their cultural identity in order to better integrate with other New Zealanders)[112] is sung out in moments like Hart's suggested improvements, where we put conditions on our hospitality, confine multiculturalism, and remain at the centre of our world, despite our entanglement with others. Thinking through to the exchange of breath in PARTBOOK: PERSONAL – especially the notion that we breathe in the breath of others whether we like it or not – are we saying, 'you are welcome here, but please only inhale'?

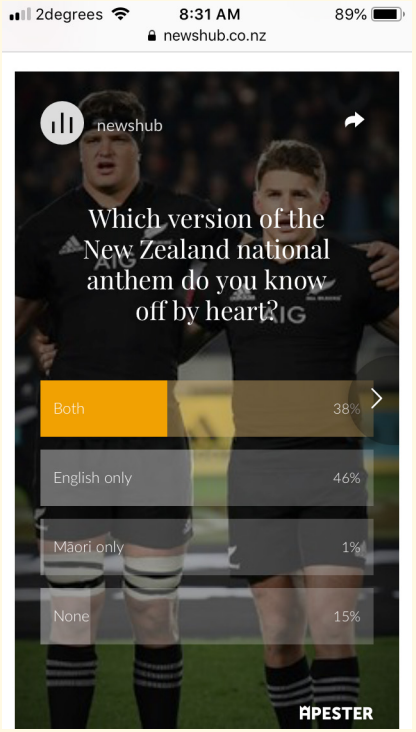

FIGURE 30.

Newshub poll "Which version of the New Zealand national anthem do you know off by heart?", 24 January 2019. Screenshot by Olivia Webb. https://www.newshub.co.nz/home/shows/2019/01/poll-which-version-of-the-new-zealand-national-anthem-do-you-know-off-by-heart.html

109. Lana Hart, "Three Fix-Ups for Our National Anthem", *The Press*, June 03, 2019.

110. There are many inaccuracies in the short column. Hart states, "it was as if Bracken knew that New Zealand would lead the world in women's suffrage, anti-nuclear policy and the Christchurch Call …". Bracken seemed skeptical of Women's Suffrage, and through his poetry poked fun at women's place in society, see for example his poems "Women's Rights" (1890), or "A Lullaby" (1892). See also, Max Cryer's account of Bracken's life in *Hear Our Voices We Entreat: The Extraordinary Story of New Zealand's National Anthems* (NZ: Exisle Publishing Limited, 2004); and: Ashley Heenan, *God Defend New Zealand: A History of the National Anthem* (NZ: School of Music, University of Canterbury, 2004).

111. Colleen Ward and James H. Liu, "Ethno-Cultural Conflict in Aotearoa/New Zealand: Balancing Indigenous Rights and Multicultural Responsibilities", in *Handbook of Ethnic Conflict: International Perspectives*, eds. Dan Landis and Rosita D. Albert (New York: Springer, 2012), 64-5.

112. Ward and Liu, "Ethno-Cultural Conflict", 62.

Beyond these more recent soundings, "God Defend New Zealand" and the concept of a national song has been the topic of several performances in recent years.[113] On September 3rd 2002 MP Metiria Turei, in her maiden speech as a member of the New Zealand Parliament (Green Party), sang a Māori translation of Blam Blam Blam's 1981 hit release "There is No Depression in New Zealand" to the tune of "God Defend New Zealand".

Kāore he pōuri i Aotearoa
Kāore ngā hipi i runga i ōu pāmu
Kāore he pōuri i Aotearoa
Me noho māhaki tonu tātou.

Kōrero ngā tangata i World War III
Kōrero ngā tangata i World War III
Kei te pai noa iho tātou noho
Kāore he raruraru i tēnei whenua.[114]

Turei disguises her criticisms in a familiar melody and indigenous language (yet a language foreign for most members of parliament). It is not until members of parliament heard her sing "World War III" that they may have twigged to what she was singing.[115]

In 2016 and 2017 Jeremy Leatinu'u (Sāmoa-New Zealand) presented *The Anthem Project* at the Museum of New Zealand Te Papa Tongarewa. In this performance project visitors learn about the "origins of national anthems, reflect on New Zealand's current national anthem, write and compose an alternative national anthem" which is then performed on the spot by a live band.[116]

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113. Most Fisher & Paykel washing machines will beep the tune of "God of Nations" if you hit a special combination of buttons. I tested this on my own machine and it does indeed work if you press 'Power' and 'Advance' simultaneously, then press and hold the 'Water Temp Up' button for ~2 seconds.

114. Metiria Turei, "Maiden Speech", New Zealand Parliament, September 02, 2002, accessed on November 30, 2016, from https://www.parliament.nz/media/3917/turei-metiria-maiden-speech-3-september-2002.pdf. Turei said World War III could not be translated to fit the melody so she treated it as a proper noun (and a western concept) and left it in English. This te reo Māori version is a close translation of the original lyrics: "There is no depression in New Zealand. There are no sheep on your farms. There is no depression in New Zealand. We can all remain calm. Everybody is talking about World War III. Everybody is talking about World War III. We are as safe as safe can be. There is no unrest within the land".

115. In singing this, Turei also refers back to her years in the McGillicuddy Serious Party who took as their anthem, "There is No Depression in New Zealand". In the early 1980s Blam Blam Blam's song was proposed as an alternative national anthem following the spike in unemployment and economic insecurity from Muldoon's government. See: Ministry for Culture and Heritage, "No depression in New Zealand", New Zealand History, updated 17-Feb-2016 https://nzhistory.govt.nz/media/photo/no-depression-in-new-zealand

116. Jeremy Leatinu'u, "The Anthem Project" accessed on April 24, 2019, from https://jeremyleatinuu.com/portfolio/547/. *The Anthem Project* was first performed in 2016 as part of the Pō Whakaatu Toi Art Night at the Museum of New Zealand Te Papa Tongarewa.

I visited Te Papa on Waitangi Day 2017 to listen* the second iteration of this performance.[117] Fresh new anthems were blasting through the central upstairs foyer, performed by an improvising jazz band including Jhan Lindsay (vocals), Eilish Wilson (saxophone), Matt Steele (piano), Scott Maynard (bass) and Hikurangi Schaverien-Kaa (drums). Museum staff explained how to partake and showed people to paper, coloured pens and places to write/compose. The atmosphere was playful, fun, noisy and especially captivating for children who often wrote several anthems in order to hear the band interpret them all. At this time Leatinu'u worked as the school arts educator at Te Tuhi Art Gallery in Pakuranga, Tāmaki Makaurau, where he developed and led art programmes for school children. The care, feel, fun, pacing and communication skills needed for this job echoed into *The Anthem Project* at Te Papa. The musicians/band Leatinu'u selected were relaxed, hospitable, happy, confident and looked and sounded like they really enjoyed playing each anthem, which in turn encouraged more people to participate.

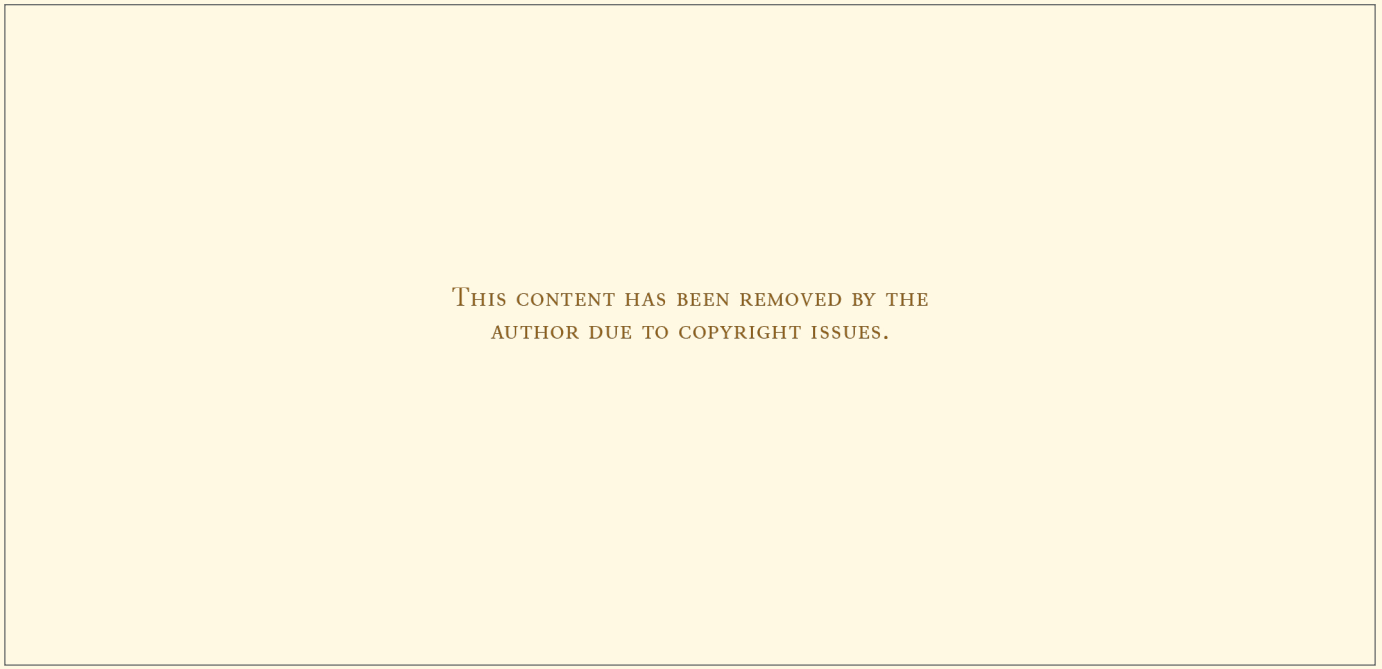

Figure 31.

Jeremy Leatinu'u. *The Anthem Project* (2016-17). Second performance in 2017 as part of the Waitangi Day celebrations at the Museum of New Zealand Te Papa Tongarewa. Performed by Jhan Lindsay (vocals), Eilish Wilson (saxophone), Matt Steele (piano), Scott Maynard (bass) and Hikurangi Schaverien-Kaa (drums). https://jeremyleatinuucom.files.wordpress.com/2016/10/tap17.jpg

117. Cadence Partbook: Belonging. I visited Te Papa following singing with the "Pater Noster" and "E to mātou Matua" with Te Kainga and Te Pāriha o Te Ngākau Tapu at St Mary of the Angels.

Anthems of Belonging gives voice and face to diverse cultures by actively engaging diverse communities as participants in research. The artwork performs as a metaphor for social and cultural polyphony, exploring how diverse traditions might cohabit one nation that typically operates within a homogeneous Western structure. Inclusivity is a hot topic and double-edged sword in participatory artworks. Major funding bodies worldwide favour art projects that engage "target groups" such as children and youth, diverse minority ethnicities, and the elderly. On the one hand, this equity model is in place to make up for disparity in the art world (statistics show galleries and museum collections overwhelmingly exhibit the work of white and male artists).[118] On the other hand, this is a box ticking model that does not recognise inherent disparities in the system (that lead to their being such 'target groups'), and nor does it encourage systemic change. In *Artificial Hells,* Claire Bishop explains how Britain's New Labour government used the arts (and thus arts funding) to combat increasing unemployment, crime and social apathy. Bishop says their answers included, "anything but artistic experimentation and research as values in and of themselves. The production and reception of the arts was therefore reshaped within a political logic in which audience figures and marketing statistics became essential to securing public funding".[119] The arts were encouraged to be socially inclusive, a model criticised (by the left) for its concealed "social inequality, rendering it cosmetic rather than structural. It represents the primary division in society as one between an *included majority* and an *excluded minority*".[120] Kwon takes up this line of critique too, stating:

> community is primarily defined in opposition to the forces of an oppressive dominant culture that would regulate and defuse the efforts of those who seek greater participation in the existing social system. ...It has become commonplace in public art to cast the community as the victimized yet resilient other that continuously tests the stability of prevailing sociopolitical and economic conditions.[121]

As noted in the opening chapter, Bishop says, "models of democracy in art do not have an intrinsic relationship to models of democracy in society. The equation is misleading and does not recognise art's ability to generate other, more paradoxical criteria".[122] *Anthems of Belonging* begins with two known factors: that "God Defend New Zealand" operates within a Western music paradigm, and that "only 10% agree that New Zealanders should

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118. For a succinct analysis of gender disparity in the art world in Aotearoa, see the recently published article by Anna Knox, "Gender Bias and Art in Aotearoa: a Spinoff Survey Reveals the Harsh Reality", *The Spinoff*, accessed September 30, 2019, from https://thespinoff.co.nz/art/30-09-2019/gender-bias-and-art-in-aotearoa-a-spinoff-survey-reveals-the-harsh-reality/

119. Bishop, *Artificial Hells*, 12.

120. Ibid., 12-13.

121. Kwon, *One Place after Another*, 147.

122. Bishop, *Artificial Hells*, 279.

transform aspects of their culture in order to integrate immigrant cultures".[123] *Anthems of Belonging* enters this minefield of social/participatory/community-based practice and asks more questions. The idea of a 'national' anthem, a unifying song representing all people, seems unfeasible and unethical. Is the concept of a national anthem the musical equivalent of gross homogeneity in a culturally diverse place? *Anthems of Belonging* presents a polyphony of 'anthems' and experiences, all composed with differing ideas of 'home' in mind – Aotearoa (and perhaps elsewhere too), but arriving via various routes/roots and ocean tides. Indeed, a pluralist society must be *polyphonic*, not homophonic; each part must be supported to sing their own melody in their own time. Undoubtedly, singing together creates social cohesion between people (as I have written about in these Partbooks), but does this translate on a national scale? Does singing a national song achieve widespread cohesion? Answers to this question differ wildly within the social sciences, such as Michael Billig's argument that acts of 'banal' nationalism,[124] such as the singing of a national anthem at a sports game, instills values that condition populations for war. Whereas other studies claim that "diverse cultural phenomena such as national anthems, religious music, team chants, or military marching bands are behaviors that promote social bonding in large groups of individuals who do not necessarily know each other personally".[125]

Anthems of Belonging quavers the idea of national coherence through a single song. Listening between the lines of each family anthem, we come to understand that ideas of cultural and social cohesion are flawed when they reduce difference; when they generalise, homogenise, stereotype – the person to a group, the family to a culture, the community to a country. *Anthems of Belonging* does not propose answers, nor a replacement national anthem, but rather sings of complexities and polyphonies that we must meet face-to-face to learn how to live together.

123. Ward and Liu, "Ethno-Cultural Conflict", 62.

124. Michael Billig, *Banal Nationalism* (London: Sage, 1995), 86. See also: Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (New York: Verso, 2006).

125. Daniel Weinstein, Jacques Launay, Eiluned Pearce, Robin I. M. Dunbar, and Lauren Stewart, "Singing and Social Bonding: Changes in Connectivity and Pain Threshold as a Function of Group Size", *Evolution and Human Behavior* 37, no. 2 (2016): 157.

Coda: Journeys

…The journey's not always smooth, but sailing together we get through.
Malie le olaga, le olaga, malie!

- family lyrics from Anthems of Belonging

Anthems of Belonging is exhibited in an ongoing, suspended state of rehearsal. Over the coming years (post Ph.D.) I will work with more families to compose yet more anthems expanding the artwork further.[126] In short, this journey continues.

As part of this thesis, *Anthems of Belonging* developed in swells over eighteen months, with long simmering periods between sessions/rehearsals (usually three or four weeks), where ideas took form and families had time to think about questions raised during the process/practice. There were just three specified aspects to participation in the artwork: music was an intrinsic part of family life; the artwork was filmed in the family home; and I had a prior relationship with each family. Alongside these, the project flexed and bent to the needs of each family. I had to continually shift course and re-examine my silently held assumptions about the artwork as each family asked questions or presented situations that challenged the process. It was like loosening your grip on something you did not know you were holding on to, or noticing your breathing. Through the challenges raised in rehearsals, I became servant to the work, like a sailboat at the mercy of a breeze; a result of repeatedly asking: how did the process breathe space and openings for difference?

Our journey together raised questions such as, 'what constitutes a family?' and 'what constitutes participation?' as some family members did not want to be involved in the recording, but were nevertheless part of the composition.

126. Upcoming exhibitions include an invitation for new families to join the artwork and work with me to compose and record their own anthem.

Some family members suggested alternative ways they could 'sing' or 'voice' their anthem, preferring to 'speak' via their instruments, as Robert Oliver did through his viol in conversation with Balamohan Shingade in *Untitled*. Others decided that singing all together might detract from the meaning of their text. Suddenly the description of the project's original working title 'Sung Family Portrait' was obfuscated.

Between rehearsals I started reading Anne Salmond's 2017 book *Tears of Rangi*. In the opening pages she uses the term 'cosmo-diversity' to describe a collision of worlds – a kind of polyphonic entanglement of people's lives.[127] In a note expanding this idea, Salmond says:

> in speaking of 'worlds' and 'realities,' I am not referring here to essentialised entities or objects ('the world'; 'reality'). Rather, I'm interested in how different people (including anthropologists) hold different assumptions about reality, and either try to work these through in shared projects of different kinds, or ignore or dismiss those held by others. Here, there are no external vantage points, no possibility of detached observation. As Amiria Salmond has written recently, 'ethnography comes *with a position on [ontological] difference and sameness built into it*. The challenge then is not to step outside this position ... but to work *through* it...[128]

Collisions and entanglements of worlds were felt through the many stages of participation in *Anthems of Belonging*. We learned and worked together within a messy space of misunderstanding, mistranslation, polyphony, nodes of difference, and sailed through new/strange/unfamiliar waters of composition, culture, listening, music, values, and identity. This resonates closely with Megan Craig's explanation of Levinas's ethics of meeting the other face-to-face. She says:

> every face is also a world unto itself, and the face to face is the collision of infinitely deep and infinitely distant worlds. There are worlds within worlds and times within time. Making these worlds vivid requires a pragmatic phenomenology, one that is plural, messy, specific, fallible, emotional, and personal – that is, a philosophy that *feels* humane and alive.[129]

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127. Anne Salmond, *Tears of Rangi: Experiments across Worlds*, (New Zealand: Auckland University Press, 2017), n.p. (inside cover).

128. Salmond, *Tears of Rangi*, 419, note 9. On page 3, Salmond discusses cosmo-diversity via the Māori concept of hau (the wind of life), which "activates human and non-human networks alike, animated by reciprocal exchanges … or the spiral of space-time in Māori might help in devising non-linear, recursive ways of investigating the dynamic interactions among different life-forms (including people)". She continues, "as knowledge is given or received, hau passes back and forth across the pae – the horizon or threshold between sky and earth, light and dark, local people and visitors, life and death, past and present – reshaping realities and shifting the way that things happen. The pae is a volatile, emergent space, now and then flashing out insights that create new kinds of order."

129. Craig, *Levinas and James*, 127.

Pauline Oliveros aptly states, "the practice generates theory".[130] The practice also involved working *beyond* oneself, yet *within* your means, as the stonemasons rebuilding Trinity Apse worked with what they had, for the sake of a parish and a heritage.[131] Everyone contributed what they could, when they could, and in their own way; from time and space (headspace to physical space), to musicianship and direction, to concepts and ideas, to communicating and organising family members, to comedic relief, to poetry. Recording in the family home also presented challenges including negotiating sound bleed, difficult lighting conditions and fitting the recording equipment and family members into one living room. Each of these disparate elements of family and home are exactly what make a family a family, and a home a home. The collision of worlds, of people, place, identity, sings a belonging that is different every time. Together, each family and I embarked on a journey toward the unknown, and were utterly surprised by the songs/anthems composed. No doubt, to do this project again with each group would bear different fruit. *Anthems of Belonging* more than shifted my preconceptions, but caused a radical shift in my whole world as I thought I knew it.

130. Pauline Oliveros, "Quantum Listening: From Practice to Theory to Practice Practice" in *Culture and Humanity in the New Millennium: The Future of Human Values*, eds. Kwok Siu Tong and Chan Sin-wai, (Hong Kong: The Chinese University Press, 2002), 41.

131. Cadence Partbook: Belonging – Trinity Apse Stonemasons

Conclusion



Figure iv

Detail of studio floor that offered good reverberation and grip but little comfort during *Attunement* exercises with Flo Wilson. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

Aotearoa New Zealand is one of the most diverse and multi-ethnic countries in the OECD. The 2013 Statistics New Zealand census identified 213 ethnic groups and 190 different languages spoken in Aotearoa, (while recognising 196 countries in the world).[1] Most 'Kiwis' uphold and recognise multiculturalism as a New Zealand value. Yet the reality of living in a diverse nation can present profound challenges as many people negotiate a polyphony of faiths, beliefs, traditions, customs, cultures, and ways of life. In Aotearoa, it is reported that only 10% of New Zealand Europeans (who make up the dominant cultural group) are willing to transform or change part of their cultural identity in order to better integrate other cultures.[2] This low figure calls into question an ethics of hospitality where one is willing to change to accommodate others. This involves questioning how we each understand our own place/home in Aotearoa, and how this differs and resonates with others. As a Pākehā/European New Zealander, I wanted to *practice* the willingness to transform my own cultural identity so that when it is asked of me I might be ready and able to listen. How can an art practice create opportunities for others to explore feelings of belonging and sit with difference? Impelled by this statistic – and at a time of increased migration in which the cultural fabric of countries like Aotearoa changes – this research has engaged modes of participation in art and music as alternative languages to embody socio-political issues regarding multiculturalism, as well as how we express ourselves in a culturally diverse place and space. Utilising voice, sound, listening, collaboration and installation, the artworks presented in this thesis recount experiences and explore ways of listening to cultures and across social boundaries.

I adapted Karen Barad's 'diffraction methodology' to my practice-led research and explored art projects that sing of our intra-active participation in the world. Barad explains that intra-action, as opposed to interaction, reconfigures traditional notions of causality in relationships and recognises that subjects are entangled; distinct only in relation "*to their mutual entanglement*".[3] As such, artworks and musical experiences discussed throughout this exegesis diffract, rather than reflect, the world. I explored how phenomena pertaining to sound and especially the sung voice can express entanglements with others and with environments, and explore a sense of belonging in participants and listeners. Notes, or 'fieldnotes' append each chapter, as windows into my art and music practices, reciting feelings of polyphonic belongings and participation in music communities where the voice sounds *along with* and *as a result of* simultaneous individual participation by many.

The exegesis follows the musical structure of 'partbooks' as a means of transcribing the full thesis like a musical score. The three Partbooks – Belonging, Personal, and Participation – sing of ideas and themes that play out simultaneously across my art practice. Teasing these themes apart diffracts certain projects between partbooks

1. "Ethnicity", *Stats NZ*, accessed June 04, 2019, from https://www.stats.govt.nz/topics/ethnicity.

2. Colleen Ward and James H. Liu, "Ethno-Cultural Conflict in Aotearoa/New Zealand: Balancing Indigenous Rights and Multicultural Responsibilities", in *Handbook of Ethnic Conflict: International Perspectives*, eds. Dan Landis and Rosita D. Albert (New York: Springer, 2012), 62.

3. Barad, *Meeting the Universe Halfway*, 33, 140.

and allows us to listen* from different angles and articulate certain resonances between ideas (noted as cadences). In addition to the diffractive and polyphonic qualities of the partbook – which can say multiple things at once and maintain the polyphony of an artwork – my main intention in adopting this structure for the exegesis is to elevate the significance of *listening* to the project. The partbook singer – who appears isolated from other parts in print – is connected to other parts through participation and listening, as the format demands musicians listen to other parts in order to navigate their own place or vocal line. In this way, the exegesis embodies experiences of practice and echoes multiple modes of practice-led research that resonate simultaneously, share rhythms, relay and reiterate themes, change vocal timbres, and come together in new ways.

Partbook: Belonging intonated how identities are formed and resounded through entanglements of people and place. Beginning by listening to the stories that echo silently through places communities gather, such as churches, I discussed examples of how artists give voice to silent archives, composing meaning and forming bonds between listeners to the world they inhabit. In *Lapides Vivi*, an old song painted into an altarpiece was brought to life by strangers who came together to lend their voices to an artwork in a decommissioned and otherwise silent kirk in Edinburgh. The recordings and installation excited resonances and harmonics in the kirk's own acoustics, creating spectral echoes that imagined the lives and voices of past communities. *Lapides Vivi* sounds an aspect of Trinity Apse's aural architecture that speaks to both its acoustic potential and its sonic history. Susan Philipsz's artwork *Surround Me* (2010-11) also plays with this idea, using old madrigals and the sing-song calls of old street criers to trace new lineages through listeners. Philipsz sings of unspoken or forgotten histories, calling to attention our place in the world today by playfully imagining what once was.

While it can be difficult to turn away from the sounds of daily life, history is often silent until listened and resounded. Indeed, R. Murray Schafer is talking about experiences of the present lived moment when he says, "the sense of hearing cannot be closed off at will. There are no earlids".[4] Important aspects of traditions and lineages, and of culture and identity, can lay dormant until listened to voice by artists/researchers, which is the ambition and interest of works such as *Lapides Vivi* and *Surround Me*. Giving voice to the mysteries of silent archives and untold stories through art-making allows non-linear narratives and creative reworkings and reconfigurations of what Barad calls "spacetimematterings – the ongoing rematerialisings of relationalities … [the] ongoing reworkings of 'moments', 'places', and 'things' – each being (re)threaded through the other".[5] Expressed through sound, this in turn invites people to listen phenomenologically, where Don Ihde says we must become aware of the "process of the pervasiveness of certain 'beliefs' which intrude into my attempt to listen to 'the things themselves'".[6] Singing silent archives reworks and reconfigures our entanglement with place and elicits new ways of listening to how/where we are placed and how we belong.

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4. Schafer, *The Soundscape*, 11.

5. Barad, "Quantum Entanglements", 268, note 9.

6. Ihde, *Listening and Voice*, 49. See also: Lipari, *Listening, Thinking, Being*, 54.

Understanding our sonic environments can help us understand and place ourselves in the world. Conceptualisations of sonic environments were discussed through the terms 'soundscape' and 'soundmark' (R. Murray Schafer), 'seascape' (Kay Kaufman Shelemay), 'sonosphere' (Pauline Oliveros), and my own term, 'listenscape'. For island nations like Aotearoa, with diverse populations who travelled across oceans to make a home here, cultural soundscapes are imagined as unbound seascapes. Thus, the concept of land-boarders that traditionally define a 'nation' become even further abstracted as identities ebb and flow with tides and currents, and where oceans embrace the whenua.

Engaging with notions of seascapes and listenscapes can amplify cultural tensions as witnessed in the installation of *Untitled* on Waiheke Island, where the coupling of place and voice produced discords, and where a multiplicity of identities rippled outward causing one to feel adrift, placeless. Ariana Tikao and Mahina-Ina Kaui's installation *Karaka mai, Ōtautahi!* (2015) on the other hand, amplified the pervasiveness of sound and its ability to confront and challenge (whether intentionally or not) cultural assimilation of the soundscape. Manipulating and composing the soundscape can elicit immediate responses, backlash, and complaints from listeners who cannot turn away from the sound. *Karaka mai, Ōtautahi!* demonstrated how it is often easier for audiences to turn a blind eye, than a deaf ear, to histories regarding tangata whenua, as well as the demands of cultural pluralism. Through telling different stories, listening to quieter voices and silent pasts, artworks can sound and resonate difference in the seascape. In turn, this can create the swells and waves needed to rock the boat or stir up debate around hospitality – including what stories we tell ourselves, how we listen and who we listen to.

But how do we understand *and practice* an ethics of hospitality? Partbook: Personal embarked on this journey, focussing on Emmanuel Levinas's understanding that "subjectivity *is* ethical subjectivity",[7] and that hospitality means, ethical (and thus political) responsibility for the other.[8] This beckons what I term an intra-personal subjectivity; a subjectivity that is for the other but emerges through intra-actions with others.[9] This resonates with Barad's diffraction methodology which recognises we "are part of the world's differential becoming"; that the researcher cannot be located outside of the world studied.[10]

A series of intra-active exercises and artworks made in collaboration with Flo Wilson attempted ways of practicing and embodying a decentred subjectivity. Through practice, the small foundational processes of life shifted. Air

7. Megan Craig, *Levinas and James: Toward a Pragmatic Phenomenology* (Bloomington, Indiana: Indiana University Press, 2010), 4.

8. Emmanuel Levinas, *Otherwise Than Being or Beyond Essence*, trans. Alphonso Lingis (Dordrecht, The Netherlands: Kluwer Academic Publishers, 1991).

9. Barad, *Meeting the Universe Halfway*, 33.

10. Ibid., 33, 91.

was shared and breath understood as an inescapable entanglement with others. Inhalation/exhalation patterns were felt as polyrhythms that differ from person to person. The voice revealed its own polyphonies by adjusting to listeners and spaces, while the sung voice became the bearer of what cannot be said with words. Artworks by Angelica Mesiti and Janet Cardiff demonstrated how artists *compose* meaning by bringing together seemingly disparate, dissonant and unrelated elements. Furthermore, Mesiti's *Citizens Band* showed how non-verbal voices and musics can communicate identity and culture.

At the end of Partbook: Personal I explored the role of listening in fostering an ethics of hospitality. In particular, I focussed on Lisbeth Lipari's notion of interlistening (or as I suggest, intralistening), which flips hierarchies that privilege speech and explores ways that listening itself can create a ground for difference and an ethical hospitality that is attuned to the other's needs. Lipari's idea of *listening others to speech* was explored through examples of choral singing where musicians listen and sing simultaneously. And with guidance from Pauline Oliveros, this section considered ways to practice listening, as well as who our listening hears and who receives our attention. In this way, listening itself is understood as both a musical and ethical practice that creates spaces for differences to resonate; makes room for others to breathe and *listens others to voice*.

Partbook: Participation explored the politics of spectatorship amplified in Shigeyuki Kihara's performance and installation artwork *Culture for Sale*. Cultural spectatorship echoes a shift in Western music practices outlined by Thomas Turino – namely from music-making to music as a cultural commodity. Kihara's criticism of the Western post-colonial cultural-spectator has a particular resonance in Aotearoa where, according to James Liu, Pākehā/European New Zealanders have difficulty articulating their own cultural identity. Artworks like Kihara's are not studies of correlation or causation, but call us to pay attention to the impact that cultural commodification can have for everyone – where spectators are culturally muted or silenced, and where expressing culture can produce feelings of claustrophobia under a Western gaze. The direct dual transaction enacted in *Culture for Sale* does not necessarily present so clearly in everyday experiences, where communities, workplaces and families embody polyphonies of cultures and traditions. Navigating this diverse seascape involves, as Claire Bishop attests, an awareness of political contexts that contribute to social and cultural conflict. Bishop warns that participatory practices preoccupied with 'repairing the social bond' risk assimilating to modes of harmony and not listening to difference.

Western participation in music is by no means lost, as I relay through personal experiences of singing with the Choir of St Mary of the Angels. Experiences with this group have fed into many artworks and have modelled how active participation can enrich a sense of identity and belonging. But how do we develop and articulate cultural identities that are flexible and are willing to shift, change and transform to accommodate others? This question was explored through modes of participation and art practice as *rehearsal*; where the purpose of 'work' *is* the process and journey and where outcomes, resolutions and conclusions are constantly deferred. In this respect,

the participatory artworks discussed are oriented differently to group music-making, with artists composing situations that bring together various musics, cultures, traditions and environments – creating opportunities for people to understand themselves in relation to others. Where choirs generally strive for harmony, tuning and a unified voice, the artworks I discussed pursue opportunities to sit with dissonance, not in a way that amplifies difference, but that resonates one's own being along *with* the differences of others. Simultaneously, self-awareness and attention to others are garnered through this form of intra-action. In this way, I understand that my participation creates a ground for your participation: an intra-action that welcomes the other by resonating off-centre; a Levinasian form of *participation for the other*. The decentring of a subject that participates for the other moves toward a response to Jeremy Leatinu'u's comment in the Coda of Partbook: Belonging, where he says that 'welcoming' is a double-edged sword that can other the other. Megan Craig explains that Levinas:

> emphasizes ... the plurality in oneself and others. The ethics he describes as holding the door open for another and welcoming them is the minimal, and at the same time, infinite demand to face the other every time, time after time. It is an ethics rooted in a pragmatic pluralism, an ethics of attending to experience in all its fleeting, fallible, fallen, and obscure significance.[11]

Throughout this thesis, the ways of working with others – of researching, of working together, of listening, of singing, and so on – have become differently attuned. Through practicing listening and vocal participation, we learn new ways of being with others, which can be carried through to future work and relationships.

It is impossible to say how *Anthems of Belonging* might have resonated without the experiences and mistakes of earlier projects: if modes of displacement were not conjured up through *Untitled*; if connections between song and place had not been found through working in a foreign, haunted, yet familiar cultural context of Edinburgh in *Lapides Vivi*; if I had not *practiced* 'listening otherwise' and becoming off-centre through breathing and singing in collaboration with Flo Wilson in *Attunement*. Indeed, practicing new ways of listening changed the research fundamentally. The convergence of intentionally and unintentionally developed listening skills, tested and deepened through these projects, contributed to an ethics of hospitality engaged in *Anthems of Belonging*. Lipari's challenge of *listening others to speech* – especially quieter voices drowned out by the dominant sounds of the raucous seascape – remains critical work to ambitions of cultural pluralism. Tasked with this ambition, the work is never complete but suspended in a state of rehearsal; an art practice that is always practicing listening.

11. Craig, *Levinas and James*, 93.

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Movements

I Olivia Webb and Flo Wilson. *Manawa ora* (2018). Still image of south coast near Breaker Bay, Wellington (Wellington). Live performance with four solo singers, taonga puoro, live spatialised/multi-channel sound, breathing chorus of participants and HD video 4:10. Dimensions variable. Inaugural Sustainable Development Goals Summit, Wellington, 23 April 2018. Photo by Olivia Webb.

II Opening passage of Giovanni Pierluigi da Palestrina's polyphonic motet "Sicut Cervus" (c. 1608). Detailing both the arrangement of choral scores by pitch (highest to lowest), and how singers might cross reference entry notes between parts. Image by Olivia Webb.

III Olivia Webb. *Scale* (2015). 5-channel sound (four powered speakers on stands and live vocalist). Rehearsal for performance, October 2015, in test space, School of Art + Design, AUT University. Photo by Olivia Webb.

Partbook: Belonging

1 Olivia Webb. *Lapides Vivi* (2016). Singing Session #3, August 2016. 4-channel sound installation, 9 min continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Noel Meek.

2 Olivia Webb. *Voices Project* (2014). Singing Session #4 with Mairehau Parish, June 2014. St Francis of Assisi Catholic Parish, Christchurch. An off-site exhibition with The Physics Room Contemporary Art Space. Photo by Mitchell Bright. (Documentary. https://youtu.be/e5IIAusS0jM?t=98)

3 Detail (exterior east wall) of Trinity Apse, Edinburgh, August 2016. Photo by Olivia Webb.

4 Detail of Trinity Apse stonework including stone #37 and a mason's mark. Edinburgh, August 2016. Photo by Olivia Webb.

5 Detail of Trinity Apse stonework including stone #22. This photo also includes detail of a speaker installed for *Lapides Vivi* (2016). Edinburgh, August 2016. Photo by Olivia Webb.

6 Detail of Trinity Apse stonework including #5 and #33. Edinburgh, August 2016. Photo by Olivia Webb.

7 Hugo van der Goes. *Trinity Altarpiece panels* (1478). Panels in closed position. Oil on oak panel. Each panel: 202 x 100.5 cm. Scottish National Gallery. Photo by Olivia Webb.

8 Detail of destroyed façade of Cathedral of the Blessed Sacrament, Christchurch, c.2014. Behind the sign (out of sight) recovered limestone from the building lies on the lawn, labelled and weathering, waiting for a decision to be made regarding the future of the building (rebuild or demolition). In August 2019, Bishop Paul Martin made the decision to demolish the Cathedral. https://live.staticflickr.com/5461/30247901310_df3a338421_b.jpg

9 Destroyed interior of the Cathedral of the Blessed Sacrament six years after the Christchurch earthquakes showing the collapsed dome. Image included in Olivia Webb, *Voices Project* documentary (2016). Photo by Nadia Maria.

10 Olivia Webb. *Lapides Vivi* (2016). 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Olivia Webb.

11 Trinity Apse garden (exterior west side). Edinburgh, August 2016. Photo by Olivia Webb.

12 Detail of damaged rooftop of the Cathedral of the Blessed Sacrament, Christchurch, 2017. https://chchcatholic.nz/wp-content/uploads/2017/04/Cathedral-Ruins-03.jpg

13 Olivia Webb. *Voices Project* (2014). 2016 documentary playing on monitor in Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. 4-channel sound, HD Video 26:13. Photo by Olivia Webb.

14 Hugo van der Goes. *Trinity Altarpiece panels* (1478). Detail of music on organ stand. Oil on oak panel. Each panel: 202 x 100.5 cm. Scottish National Gallery. Photo by Olivia Webb.

15 Quantum entanglement. This photo depicts photons intra-acting and sharing physical states for a brief instant, an event that occurs regardless of the actual distance between the particles. Imaging achieved by Paul-Antoine Moreau, Ermes Toninelli, Thomas Gregory, Reuben S. Aspden, Peter A. Morris and Miles J. Padgett. Full-frame single image recording the violation of a Bell inequality and implementing the scanning of the phase circle. "Imaging Bell-type nonlocal behaviour", July 12 2019. In Science Advances 12 Jul 2019: Vol. 5, no. 7, eaaw2563. DOI: 10.1126/sciadv.aaw2563

16 Olivia Webb. *Lapides Vivi* (2016). Singing Session #3, August 2016. 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Noel Meek.

17 Susan Philipsz. *Surround Me: A Song Cycle for the City of London* (2010-11). Detail of exhibition map. Various locations through the City of London, 9 October 2010 – 2 January 2011, Saturdays and Sundays 10am – 5pm. Artangel. Video excerpt (12:05) by Artangel: https://vimeo.com/17601609

18 Mixing the sound live in the Trinity Apse during installation. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Noel Meek.

19 Olivia Webb. *Lapides Vivi* (2016). Singing Session #3, August 2016. 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Olivia Webb. Video https://youtu.be/QRXpLcgfb4E

20 Room named for Hildegard von Bingen at Pluscarden Abbey, Scotland, July 2016. Photo by Olivia Webb.

21 Janet Cardiff and George Bures Miller. FOREST (for a thousand years...) (2012). Audio installation, 28 minute audio loop. Created for dOCUMENTA (13), Kassel, Germany. Photo by Roman Mensing. https://www.emscherkunst.de/wp-content/uploads/2016/04/ek160531rm_082p-2560x900.jpg. Video 06:38, https://youtu.be/hGqPwaZVPBo

22 Olivia Webb. *Miserere Mei* (2016). 16-channel sound installation, kahikatea. Dimensions variable. Brick Bay Sculpture Trail, Auckland, Aotearoa New Zealand. Photo by Olivia Webb.

23 Olivia Webb. *Miserere Mei* (2016). 16-channel sound installation, kahikatea. Dimensions variable. Brick Bay Sculpture Trail, Auckland, Aotearoa New Zealand. Photo by Olivia Webb. Video https://www.youtube.com/watch?v=YFtnKTBGhSg

24 01:33 audio recording of "E to mātou Matua" and "Pater Noster", from Waitangi Day Mass, Wellington, 2017. This Mass was held in the Cathedral of the Sacred Heart as St Mary of the Angels Church was closed for seismic strengthening. Recorded from a tourist's phone.

25 Thousands of bunches of flowers, notes and images laid at Hagley Park and the Christchurch Botanical Gardens, Rolleston Avenue, following the Christchurch Mosque shootings, March 2019. Photo by Olivia Webb.

26 Olivia Webb. *Untitled* (2017). Recording session between Robert Oliver and Balamohan Shingade, Wellington, 2016. 2-channel sound installation, 30-min continuous loop. Dimensions variable. Photo by Olivia Webb.

27 Olivia Webb. *Untitled* (2017). Recording session between Robert Oliver and Balamohan Shingade, Wellington, 2016. 2-channel sound installation, 30-min continuous loop. Dimensions variable. Photo by Olivia Webb.

28 Olivia Webb. *Untitled* (2017). 2-channel sound installation, 30-min continuous loop. Dimensions variable. Photo by Olivia Webb.

29 Olivia Webb. *Untitled* (2017). Stills from video by Kazu Nakagawa. View of Rakino Island in the rain. 2-channel sound installation, 30-min continuous loop. Dimensions variable. Video https://youtu.be/2Tr_ssERA_c

30 Jeremy Leatinu'u. *The Welcome Project* 2/2 (2010). Filmed in Auckland International Airport, Aotearoa New Zealand. https://jeremyleatinuu.com/portfolio/167/

31 Detail of *Anthems of Belonging* session and birthday dinner. Wellington, February 2019. Photo by Olivia Webb.

Partbook: Personal

1 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Still image of breathing exercise. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

2 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Still image of breathing exercise at listening workshop during Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

3 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Still image of breathing exercise at listening workshop during Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

4 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Still image of breathing exercise from HD video 18:54. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb. Video https://youtu.be/DLPOOLhctTw

5 Olivia Webb and Flo Wilson. *Manawa ora* (2018). Live performance with four solo singers, taonga puoro, live spatialised/multi-channel sound, breathing chorus of participants and HD video 4:10. Dimensions variable. Inaugural Sustainable Development Goals Summit, Wellington, 23 April 2018. Photo by Victoria University.

6 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Detail of making Breath + Voice publication, Wellington 2018. Photo by Olivia Webb.

7 Olivia Webb and Flo Wilson. *Manawa ora* (2018). Still image of south coast near Breaker Bay, Wellington (Wellington). Live performance with four solo singers, taonga puoro, live spatialised/multi-channel sound, breathing chorus of participants and HD video 04:10. Dimensions variable. Inaugural Sustainable Development Goals Summit, Wellington, 23 April 2018. Photo by Olivia Webb.

8 Olivia Webb and Flo Wilson. *Manawa ora* (2018). Still image of south coast near Breaker Bay, Wellington (Wellington). Live performance with four solo singers, taonga puoro, live spatialised/multi-channel sound, breathing chorus of participants and HD video 04:10. Dimensions variable. Inaugural Sustainable Development Goals Summit, Wellington, 23 April 2018. Photo by Olivia Webb.

9 Airteroa sells cans of Southern Alps air for $35 a can online. Marketing image. https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11856386

10 Layne Waerea. *Catching Air* (2012). Still of performance (Instruction: To catch air to give away for free). https://laynewaerea.wordpress.com/2012/11/09/free-air/

11 Detail of *Anthems of Belonging* showing brainstorm about family. Wellington, August 2018. Photo by Olivia Webb.

12 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Cropped poster image. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

13 Walking/singing on the beach near Hector on the West Coast, South Island, Aotearoa. July 2017. Photo by Olivia Webb.

14 Janet Cardiff. *The Forty Part Motet* (2001). 40 loud speakers mounted on stands, placed in an oval, amplifiers, playback computer. 14 min. loop with 11 min. of music and 3 min. of intermission. Dimensions variable. National Gallery of Canada. https://www.gallery.ca/whats-on/exhibitions-and-galleries/janet-cardiff-forty-part-motet-2

15 Janet Cardiff. *The Forty Part Motet* (2001). 3-min video excerpt. 40 loud speakers mounted on stands, placed in an oval, amplifiers, playback computer. 14 min. loop with 11 min. of music and 3 min. of intermission. Dimensions variable. Video https://vimeo.com/73449309

16 Detail of studio at Toi Pōneke Art Centre during Sound Art Residency, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

17 Angelica Mesiti. Citizens Band (2012). 4 channel video installation, high definition video, 16:9, PAL, surround sound. 21 mins 25 secs. Production still. Photo by Bonnie Elliott. Commissioned by Australian Centre for Contemporary Art, Me. Courtesy the artist and Galerie Allen, Paris. http://www.galerieallen.com/en/artistes/oeuvres/456/angelica-mesiti. 03:00 video minute excerpt: https://vimeo.com/55522269

18 Angelica Mesiti. *ASSEMBLY* (2019). Production still. 3-channel video installation in architectural amphitheater. HD video projections, colour, 6-channel mono sound, 25 mins, dimensions variable. Photo by Bonnie Elliott. Commissioned by the Australia Council for the Arts on the occasion of the 58th International Art Exhibition–La Biennale di Venezia, courtesy of the artist and Anna Schwartz Gallery, Australia and Galerie Allen, Paris.

19 Angelica Mesiti. *ASSEMBLY* (2019). Installation detail. 3-channel video installation in architectural amphitheater. HD video projections, colour, 6-channel mono sound, 25 mins, dimensions variable. Photo by Josh Raymond. Commissioned by the Australia Council for the Arts on the occasion of the 58th International Art Exhibition–La Biennale di Venezia, courtesy of the artist and Anna Schwartz Gallery, Australia and Galerie Allen, Paris. https://www.australiandesignreview.com/architecture/venice-biennale-artist-angelica-mesiti-examines-architecture-democracy-australian-pavilion/

20 Angelica Mesiti. *ASSEMBLY* (2019). Installation detail. 3-channel video installation in architectural amphitheater. HD video projections, colour, 6-channel mono sound, 25 mins, dimensions variable. Photo by Josh Raymond. Commissioned by the Australia Council for the Arts on the occasion of the 58th International Art Exhibition–La Biennale di Venezia. http://www.galerieallen.com/en/artistes/oeuvres/456/angelica-mesiti

21 Angelica Mesiti. *ASSEMBLY* (2019). Production still. 3-channel video installation in architectural amphitheater. HD video projections, colour, 6-channel mono sound, 25 mins, dimensions variable. Photo by Bonnie Elliott. Commissioned by the Australia Council for the Arts on the occasion of the 58th International Art Exhibition. Courtesy of the artist and Anna Schwartz Gallery, Australia and Galerie Allen, Paris. https://www.themonthly.com.au/issue/2019/june/1559397600/julie-ewington/*ASSEMBLY*-angelica-mesiti-venice-biennale

22 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Still image of listening-speaking exercise at listening workshop during Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

23 Walking/singing on the beach near Hector on the West Coast, South Island, Aotearoa. July 2017. Photo by Olivia Webb.

24 Olivia Webb. *Scale* (2015). 5-channel sound (four powered speakers on stands and live vocalist). 03:02 audio mixdown of performance – all five versions of "Veni Sancti Spiritus" sung simultaneously.

25 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Installation detail. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

26 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Installation detail. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

27 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Installation detail. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

28 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Image from performance. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Paora Allen.

29 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Image from performance. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Paora Allen.

30 Olivia Webb and Flo Wilson. *Attunement* (2017-18). Installation detail. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

31 Detail of *Anthems of Belonging* showing compiled family score stuck to pantry after session. Auckland, May 2019. Photo by Olivia Webb.

Partbook: Participation

1 Detail of *Anthems of Belonging* session and shared lunch. Wellington, August 2018. Photo by Olivia Webb.

2 Shigeyuki Kihara. *Culture for Sale* (2011-12). Still from performance and exhibition at City Gallery Wellington, New Zealand, 01 February–30 March 2014. https://citygallery.org.nz/exhibitions/shigeyuki-kihara-culture-for-sale/

3 Shigeyuki Kihara. *Culture for Sale* (2011-12). Still from performance and exhibition at City Gallery Wellington, New Zealand, 01 February–30 March 2014. Photo by Sarah Hunter. Courtesy of Shigeyuki Kihara Studio and Milford Galleries Dunedin. http://www.tautai.org/culture-sale-forum/

4 Choir of St Mary of the Angels singing at Sunday Mass, 2011. Director, Robert Oliver. Organist, David Trott. Photo by Olivia Webb.

5 Cassettes of 'Lewis Recording' Gaelic psalm singing found in an op-shop on the Isle of Lewis, Scotland, July 2016. Photo by Olivia Webb.

6 Samson Young. *Muted Situation #5: Muted Chorus* (2016). Instruction score, single channel video with sound 09:07. https://www.thismusicisfalse.com/muted-chorus. Video https://vimeo.com/225939778

7 Janet Cardiff. *The Forty Part Motet* (2001). Image of Salisbury Cathedral Choir recording session. 40 loud speakers mounted on stands, placed in an oval, amplifiers, playback computer. 14 min. loop with 11 min. of music and 3 min. of intermission. Dimensions variable. https://www.cardiffmiller.com/artworks/inst/motet.html#

8 Choir of St Mary of the Angels, rehearsal in the choir room, 2011. Director, Robert Oliver. Photo by Olivia Webb.

9 Choir of St Mary of the Angels, rehearsal in the choir room, 2011. Director, Robert Oliver. Photo by Olivia Webb.

10 *Scale* tested with participants at the *Singing Acting Creating Workshop* series held in St Mary of the Angels Hall, Wellington, April 16, 2016. (Embedded) private video by Olivia Webb, not for public viewing.

11 Sam Hamilton, *THIS IS A CHOIR* (2019). Detail of deep listening exercise. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.

12 Sam Hamilton, *THIS IS A CHOIR* (2019). Detail of deep listening exercise. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.

13 Sam Hamilton, *THIS IS A CHOIR* (2019). Detail of workshop in the barn. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.

14 Me baking a cake to take for a birthday dinner after *Anthems of Belonging* session. February, 2019. Photo by Olivia Webb.

15 Sam Hamilton, *THIS IS A CHOIR* (2019). Details of workshop scores. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.

16 Sam Hamilton, *THIS IS A CHOIR* (2019). Detail of final score. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist.

17 Sam Hamilton, *THIS IS A CHOIR* (2019). Still from live performance. Made in collaboration with and performed by the Camas High School Choir, Portland, USA. Three performances at the Portland Art Museum on 27 April 2019, as part of The HeART of Portland: A Portland Public Schools K-12 Arts Showcase. Courtesy of the artist. Video: https://vimeo.com/333456206

18 Olivia Webb. *Lapides Vivi* (2016). Singing Session #5, August 2016. 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Studio RoRo

19 Olivia Webb. *Lapides Vivi* (2016). Singing Session #5, August 2016. 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Studio RoRo.

20 Olivia Webb. *Lapides Vivi* (2016). Singing Session #5, August 2016. 4-channel sound installation 9 minute continuous loop, five public singing sessions. Trinity Apse, Edinburgh as part of the Edinburgh Art Festival. Photo by Studio RoRo

21 My fingers after sharpening a choir load worth of pencils. Auckland, November 2018. Photo by Olivia Webb.

22 Detail of *Anthems of Belonging* recording gear squeezed set up (behind the camera). Christchurch, September 2019. Photo by Olivia Webb.

23 Detail of *Anthems of Belonging* watching Running Man. Wellington, February 2019. Photo by Olivia Webb.

24 Detail of *Anthems of Belonging* showing my score after session. Auckland, June 2019. Photo by Olivia Webb.

25 Detail of *Anthems of Belonging* post recording session games. Wellington, July 2019. Photo by Olivia Webb.

26 Detail of *Anthems of Belonging* post recording session celebration. Auckland, July 2019. Photo by Olivia Webb.

27 Detail of *Anthems of Belonging* during recording session. Wellington, July 2019. Photo by Olivia Webb.

28 Detail of *Anthems of Belonging* session and shared lunch. Wellington, August 2018. Photo by Olivia Webb.

29 Detail of *Anthems of Belonging* showing each family member's score after final session. Auckland, June 2019. Photo by Olivia Webb.

30 Newshub poll "Which version of the New Zealand national anthem do you know off by heart?", 24 January 2019. Screenshot by Olivia Webb. https://www.newshub.co.nz/home/shows/2019/01/poll-which-version-of-the-new-zealand-national-anthem-do-you-know-off-by-heart.html

31 Jeremy Leatinu'u. *The Anthem Project* (2016-17). Second performance in 2017 as part of the Waitangi Day celebrations at the Museum of New Zealand Te Papa Tongarewa. Performed by Jhan Lindsay (vocals), Eilish Wilson (saxophone), Matt Steele (piano), Scott Maynard (bass) and Hikurangi Schaverien-Kaa (drums). https://jeremyleatinuucom.files.wordpress.com/2016/10/tap17.jpg

Conclusion

IV Detail of studio floor that offered good reverberation and grip but little comfort during *Attunement* exercises with Flo Wilson. Sound Art Residency at Toi Pōneke Art Centre, Wellington from 13 January – 03 February 2018. Photo by Olivia Webb.

Appendix

V Chembo family photo. *Anthems of Belonging*. Photo by Olivia Webb.

VI Chembo anthem score design for exhibition at St Paul St Gallery, Auckland, NZ.

VII Faulalo/Bull family photo. *Anthems of Belonging*. Photo by Olivia Webb.

VIII Faulalo/Bull anthem score design for exhibition at St Paul St Gallery, Auckland, NZ.

IX Samson-Godinez family photo. *Anthems of Belonging*. Photo by Olivia Webb.

X Samson-Godinez anthem score design for exhibition at St Paul St Gallery, Auckland, NZ.

XI Tiibin family photo. *Anthems of Belonging*. Photo by Olivia Webb.

XII Tiibin anthem score design (page 1-2) for exhibition at St Paul St Gallery, Auckland, NZ.

XIII Tiibin anthem score design (page 3-4) for exhibition at St Paul St Gallery, Auckland, NZ.

XIV Webb family photo. *Anthems of Belonging*. Photo by Olivia Webb and Noel Meek.

XV Webb anthem score design for exhibition at St Paul St Gallery, Auckland, NZ.

XVI Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XVII Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XVIII Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XIX Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XX Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XXI Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo courtesy of Sam Hartnett.

XXII Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XXIII Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XXIV Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XV Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XVI Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo courtesy of Sam Hartnett.

XVII Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XVIII Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XIX Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XXX Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XXXI Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XXXII Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XXXIII Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

XXXIV Olivia Webb. *Anthems of Belonging* (2019). 3minute 38second excerpt example of 5-channel exhibition installation.

XXXIV Preparing refreshments for exhibition guests in St Paul St Gallery kitchen. Photo by Olivia Webb.

~ *Appendix* ~

This Appendix features photo documentation and details of my Ph.D. exhibition *Anthems of Belonging* held from 22 November until 07 December 2019 at St Paul St Gallery One, AUT University, Auckland, New Zealand. Further details of this work and others can be found at www.oliviawebbartist.com

Olivia Webb
***Anthems of Belonging*, 2018 - ongoing**
5-channel 4K/HD video, each with stereo sound. Life-sized projected video. Full duration 24:00 minute loop. Made in collaboration with the Chembo family, the Faulalo/Bull family, the Samson-Godinez family, the Tiibin family, and the Vissers Webb family. Recording technician Noel Meek.

The gallery wall text read:

For 18-months Olivia Webb worked closely with five New Zealand families to write songs that reflect their feelings about place and belonging in Aotearoa. Each of the families, including the artist's own, has composed an anthem that embraces their values, concerns, and aspirations. These songs have different vocal qualities, musical structures, and lyrics, often including ideas that do not feature in New Zealand's current national anthem "God Defend New Zealand", a musical setting of a poem written by Irish-born Thomas Bracken in the 1870s.

These New Zealand families have cultural and ancestral ties to Kiribati, Zambia, Samoa, the Philippines, England and the Netherlands. Their anthems are sung from their lounge rooms, emphasising both the personal and political qualities of using one's voice. Brought together in this exhibition, these songs form a collective expression of our community today, acknowledging the rich diversity and constantly changing nature of Aotearoa.

Free Public Workshops

As part of this exhibition, Olivia will run two listening workshops. These workshops are a time to practice some of the exercises that helped each family compose their anthem.

All are welcome to attend.

Monday 02 December
12.30pm – 1.30pm

Friday 06 December
12.30pm – 1.30pm

Descriptions and the lyrics of each family anthem were also provided as part of the exhibition:

The Vissers Webb family
Dutch-Pākehā-New Zealanders

Dorian Alleluias
Composed April – September 2019
For variations of voices including instrumental-voice
03:10 mins (variable)

At the heart of this song is the question of how we each live out the values we uphold. Are our actions and relationships with others, and our world, honest to our beliefs? For the Vissers Webb family (the artist's own family), these ideas can be found in small actions of family love as much as is in larger actions or socio-political movements. This anthem is improvised around the musical mode/scale called Dorian. Each rendition differs from the last, though the lyrics and mood of the piece remain consistent (just one rendition of the multiple recordings made is shown in this exhibition). The family chose this composition format for its links to jazz improvisation as well early Western vocal ornamentation. But most importantly, they chose this form of music making because it demands listening carefully to what others are doing and saying. Careful listening like this requires good team work and a heartfelt interest in ensuring each voice is heard, which can mean putting the needs of others before your own. Their anthem is a song of thanksgiving and appreciation for those people who hold us to account, who challenge and question, who encourage, and who love unconditionally.

The Chembo family
Zambian-New Zealanders

Hand on My Chest
Composed July 2018 – September 2019
For spoken voice/s
04:00 mins

In this anthem, the Chembo family calls us to consider deeply the histories that our many cultural understandings are built upon. From issues of race, class and gender – what are the costs of belonging? What is it that we feel we belong to? And in acknowledging individual and collective pasts, how might we build a better world? This performance eschews melody and song, letting the lyric/text and voice ring out powerfully on its own. Please take a copy of the anthem text with you. Take some time to try and speak the Chembo's anthem aloud.

Ana utu Tiibin (the Tiibin family)
Kiribati-New Zealanders
Tangin Bwanaan Tebetebeke
(Voices from the Pacific Ocean)
Composed July 2018 – September 2019
For 5-part voice and guitar
05:40 mins

The Tiibin's anthem considers the reality and possibility of having multiple homes and homelands. Their sense of belonging spans and connects two countries housed within the vast Pacific Ocean – Aotearoa New Zealand and Kiribati (pronounced "Kiribas"). The bond the Tiibin's sing of is strong but fragile. Kiribati is one of earth's most vulnerable countries with regard to the climate crisis. Rising sea levels imminently threaten to engulf the low-lying island nation of Kiribati, where the average elevation of the expansive archipelago is 1.8m above sea level. Presently, at high tide, waves wash right over low-lying parts of the land. Even if bold action was taken today, the fate of Kiribati is dire – within our lifetime most of the nation will be uninhabitable, swallowed by the rising sea. Facing the realities of this climate emergency head on through song, the Tiibin family ask a profound question: how can a nation of people live on without physical land to rest their feet? How can culture, language and traditions survive and prosper when spread across many countries?

The Faulalo/Bull family
Samoan-Pākehā-New Zealanders
Life is Good
Composed February – July 2019
For 6-part unaccompanied voice
03:50 mins

The Faulalo/Bull family anthem sings of the excitement and vitality found in modern family life. Throughout the piece we hear a repeated rhythmic pulse of culture and praise "Malie le olaga, le olaga malie!" (Samoan for "life is good, how good life is!"). Alongside this pulse, a lively family chorus sings of routines, values, hopes and the cultural roots of the family tree. This involves a negotiation of many musical ideas. Unison, harmony and polyphony embody the busyness of young family life, with each family member contributing their own lyrics and ideas to the mix. While this anthem is specific and important to the Faulalo/Bull family, they sing of themes familiar to many of us. Ideas of gratitude and participation, a sense of belonging that arises from being active community members, the spirit of hard work and practice, and a sense of home that is formed through experiences of feeling connected to each other and to family ancestry.

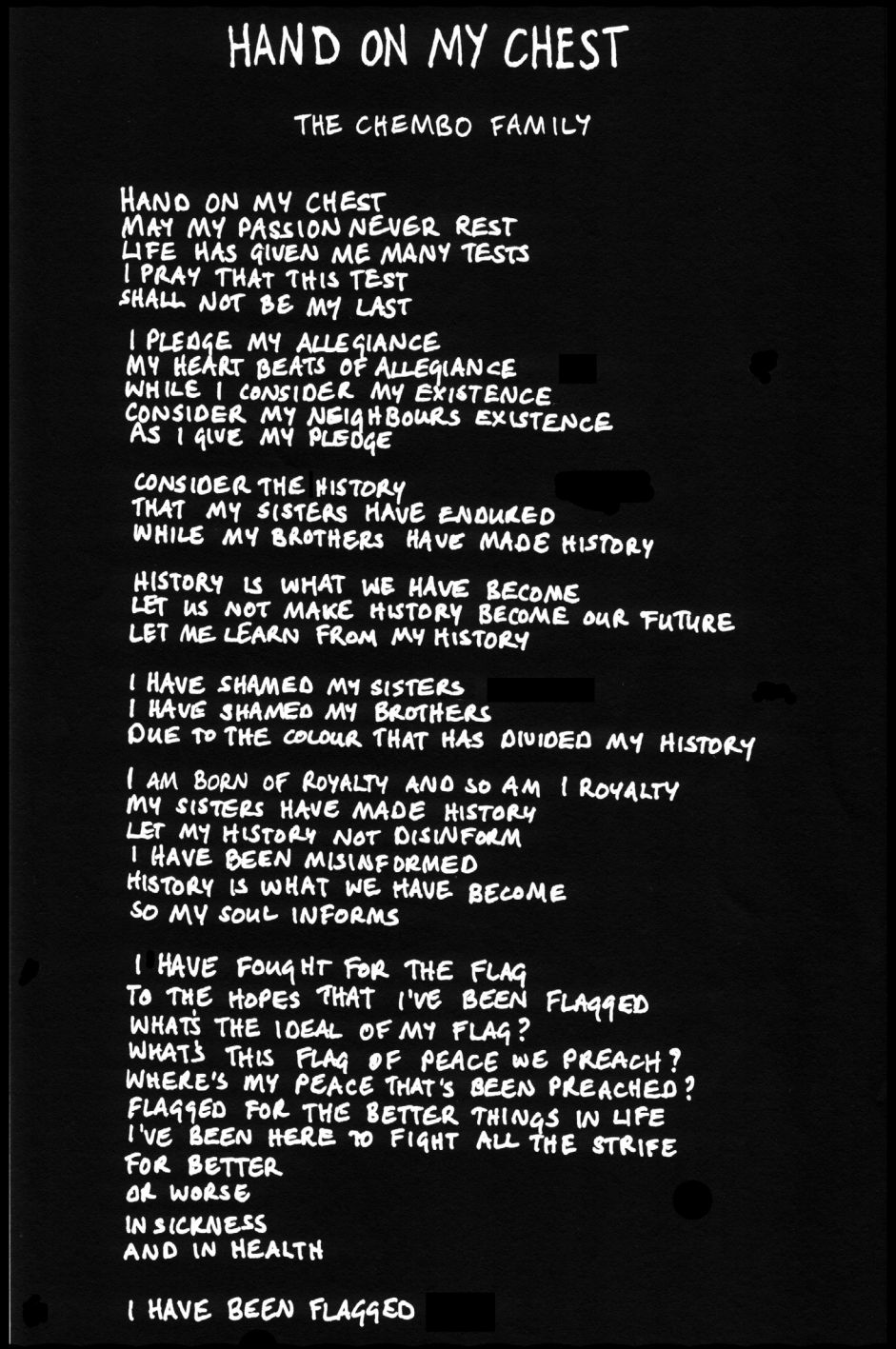
The Samson-Godinez family
Filipino-New Zealanders
New Zealand, Our Home
Composed July 2018 – September 2019
For voice and piano/organ or other instrumentation
01:30 mins

"God Defend New Zealand" began as a Christian anthem (hymn), becoming New Zealand's second national anthem in 1977. The Samson-Godinez family favour the idea of an anthem as a hymn – an uplifting song of thanksgiving and praise that sings of values and beliefs. The traditional style of this new composition echoes a community-oriented time; an inherently social music that comes to life when sung by a group or a family. Their new song New Zealand, Our Home is about some of the qualities of Aotearoa New Zealand that form a unique sense of identity and home. Their anthem begins by noting characteristics often identified with New Zealanders: loyalty, friendliness, familiarity, and an easy-going nature. The final two verses pair the beauty of the land with the wild and brutal forces of nature that can unexpectedly shift the earth beneath our feet, stirring a nation into action.



Figure v

Chembo family photo. *Anthems of Belonging*. Photo by Olivia Webb.



HAND ON MY CHEST

THE CHEMBO FAMILY

HAND ON MY CHEST
MAY MY PASSION NEVER REST
LIFE HAS GIVEN ME MANY TESTS
I PRAY THAT THIS TEST
SHALL NOT BE MY LAST

I PLEDGE MY ALLEGIANCE
MY HEART BEATS OF ALLEGIANCE
WHILE I CONSIDER MY EXISTENCE
CONSIDER MY NEIGHBOURS EXISTENCE
AS I GIVE MY PLEDGE

CONSIDER THE HISTORY
THAT MY SISTERS HAVE ENDURED
WHILE MY BROTHERS HAVE MADE HISTORY

HISTORY IS WHAT WE HAVE BECOME
LET US NOT MAKE HISTORY BECOME OUR FUTURE
LET ME LEARN FROM MY HISTORY

I HAVE SHAMED MY SISTERS
I HAVE SHAMED MY BROTHERS
DUE TO THE COLOUR THAT HAS DIVIDED MY HISTORY

I AM BORN OF ROYALTY AND SO AM I ROYALTY
MY SISTERS HAVE MADE HISTORY
LET MY HISTORY NOT DISINFORM
I HAVE BEEN MISINFORMED
HISTORY IS WHAT WE HAVE BECOME
SO MY SOUL INFORMS

I HAVE FOUGHT FOR THE FLAG
TO THE HOPES THAT I'VE BEEN FLAGGED
WHAT'S THE IDEAL OF MY FLAG?
WHAT'S THIS FLAG OF PEACE WE PREACH?
WHERE'S MY PEACE THAT'S BEEN PREACHED?
FLAGGED FOR THE BETTER THINGS IN LIFE
I'VE BEEN HERE TO FIGHT ALL THE STRIFE
FOR BETTER
OR WORSE
IN SICKNESS
AND IN HEALTH

I HAVE BEEN FLAGGED

MY HEART HAS ENDURED ALL THIS WITH MIGHT
I HAVE OVERCOME IN THE HEAT OF THE NIGHT
I AM CAGED BY THE MORALS OF THE FLAG
I AM FREED BY THE IDEALS OF IT
THE FLAG IS MIRRORED IN ME

HAND ON MY CHEST
MAY MY PASSION NEVER REST

LET ME LEARN

HAND ON MY CHEST
MAY MY PASSION NEVER REST
IN THIS MOMENT OF TEST
I PRAY WITH MY BREATH
THAT I MAY SAY IT WITH MY CHEST
I AM A GUARDIAN OF PEACE
I'M NOT A CHESS PIECE
I AM JUST A WOMAN AND MAN OF PEACE
MY POWER TRANSCENDS THE PLAYING PIECE
BEAUTY IS ALL I SEE
IN EVERY PERSON THERE'S A SEA
DIVE AND YOU SHALL BE FREE
HESITATE AND YOU NEVER SEE PEACE
MY JOURNEY IS TO TEACH
MY CONCLUSION IS TO LEARN
POWER IN THE TIPS OF MY HANDS
PASSION IN THE BLOOD THAT RUNS
STRIKE AT THE CRUX
IS WHERE THEY COMBINE
NO WONDER I PLACE MY HAND
ON THE SOURCE OF FREEDOM
EMANCIPATION IS MY OCCUPATION

MULI YESU EMO NCHETEKELA

THE CHEMBO FAMILY
ZAMBIAN-NEW ZEALANDERS
"HAND ON MY CHEST"
COMPOSED JULY 2018 - SEPTEMBER 2019

FIGURE VI

Chembo anthem score design for exhibition at St Paul St Gallery, Auckland, NZ.



Figure vii

Faulalo/Bull family photo. *Anthems of Belonging*. Photo by Olivia Webb.

LIFE IS GOOD

THE FAULALO/BULL FAMILY

MALIE LE OLAGA, LE OLAGA MALIE
MALIE LE OLAGA , LE OLAGA MALIE

SAY YES! HOW GOOD LIFE IS!
FIND JOY IN THE WORLD AROUND YOU!
SAY YES! HOW GOOD LIFE IS!
AND THE PEOPLE WHO SURROUND YOU!

FREE TO FLY ... LE OLAGA MALIE

LIKE THE ROOTS OF THE TREE
WE ARE GROUNDED
IN THE RICH SOIL OF OUR ANCESTRY
OUR BRANCH BRINGING TOGETHER
TWO WORLDS
CHILDREN OF THE LAND AND SEA
CHILDREN OF THE LAND AND SEA
SECURE IN KNOWING WE ARE LOVED
AND SURE OF OUR ROOTS

AIGA IS OUR FAMILY
WE WORK AS A TEAM
UNITED AS ONE
AT THE END OF THE DAY

CONNECTED TO EACH OTHER
AND OUR CULTURE
ALWAYS LOOKING AHEAD
REFLECTING ON THE PAST
TO MAKE A BETTER FUTURE
ALWAYS LOOKING AHEAD

GENTLY WAKE UP
TO THE STOMP ON THE STAIRS
THE CLOCK THAT BREAKS IN THE KITCHEN
KEEPS A WATCHFUL EYE
WE SING, WE DANCE, WE THROW OUR SHOES

THE NOISE
CONJOINED WITH
CONVERSATION
WHEN YOU SPEAK
THERE'S ALWAYS
SOMEONE TO
REPLY

MALIE LE OLAGA
LE OLAGA MALIE

ALWAYS LOOKING
AHEAD

AT THE END OF
THE DAY

WHEN YOU SPEAK
THERE'S ALWAYS
SOMEONE TO REPLY

SECURE IN KNOWING
WE ARE LOVED

EXCITED FOR THE
NEXT PART
TO SPREAD MY WINGS
AND FLY AWAY
TO EXTEND AND GROW
AND REACH AND KNOW

BUT I WILL ALWAYS
REMEMBER HOME

WAKING UP AND LEAVING
RETURNING WHEN THEY'RE
ALL ASLEEP, I HAVE NEW
PLANS AND I HAVE GROWN

BUT I WILL ALWAYS
REMEMBER HOME

OUR STRENGTH IS FROM DIVERSITY
A FUSION OF CULTURES AND BELIEFS
THE JOURNEY'S ALWAYS NOT AS SMOOTH

BUT SAILING TOGETHER
WE GET THROUGH

MALIE LE OLAGA
LE OLAGA MALIE!

THE FAULALO/BULL FAMILY
SAMOAN-PĀKEHĀ-NEW ZEALANDERS
"LIFE IS GOOD"
COMPOSED FEBRUARY - JULY 2019

FIGURE VIII

Faulalo/Bull anthem score design for exhibition at St Paul St Gallery, Auckland, NZ.



Figure ix

Samson-Godinez family photo. *Anthems of Belonging*. Photo by Olivia Webb.

Figure x

Samson-Godinez anthem score design for exhibition at St Paul St Gallery, Auckland, NZ.





Figure xi

Tiibin family photo. *Anthems of Belonging*. Photo by Olivia Webb.

TANGIN BWANAAN TEBETEBEKE

ANA UTU TIIBIN
THE TIIBIN FAMILY

C Em
TINA BOTII BWANAARA KAIN ARA MARAWA
F G
MAIROUN TE KARA NI KAROKOA TE ATAEI
C Em
NI BOUTOKAIA ARA TAAN KAIRIIRII
F G
N ARA TAUTAEKA NI KAROKOA BWANAARA
C Em
N ABAN NAKO TINANIKU AKE A TAURAOI
F G
NI KAN BOUKIRA MAN ARA KANGANGA
C Em
MA IAON MARAWAN NAKO TEBETEBEKE
F G
NGKAI EA TABE N RIKIRAKE RIETAN TAARI (HIHIHI...)

=

C
TIA BUBUTIIKO
Em
ATUARA
F G
AE BON NGKOE MUIOKON MAIURA
C
ONGO TANGIRA
Em
KATEA TE BURIITI
F G
MAI ABARA KIRIBATI NAKO ABAN TINANIKU
Am
BWA ANA KONA NI BUTIMWAEIA
Em
TE NATI NI CLIMATE CHANGE
F G
AKE IAON KAWAIA NGKAI N ROTAKI

=

C Em
ANI BON TARAIRA NGKAI A ROTAKI
F G
MWEENGA NAKO AKE A KAAN MA TAARI
C Em
A MOANNA N ROTAKI ARA KAI N AMWARAKE
F G
AO NI MOOI AKE BON OIN MAEURA
C Em
A ROTAKI NANORA N RARAOMA
F G
AO NTE MAAKU NGKANA EA IINAKO ABARA
C Em
AO TINANG BANE NI IBEIBETINAKO
F G
INANON MARAWA AE AKEA TIANA MA TOKINA

(AHAHA...)

=

C
TIA BUBUTIIKO
Em
ATUARA
F G
AE BON NGKOE MUIOKON MAIURA
C
ONGO TANGIRA
Em
KATEA TE BURIITI
F G
MAI ABARA KIRIBATI NAKO ABAN TWANIKU
Am
BWA ANA KONA NI BUTIMWAEIA
Em
TE NATI NI CLIMATE CHANGE
F G
AKE IAON KAWAIA NGKAI N ROTAKI

FIGURE XII

Tiibin anthem score design (page 1-2) for exhibition at St Paul St Gallery, Auckland, NZ.

Am
KO RABWA TE ATUA
Em
IBUKIIA ARA UTU
F
ARA TAETAE
G C
ARA KATEI AO AI ABARA
Am
AO IBUKIN TE MAIU I NEW ZEALAND
Em
ARA TIA NORIA
F G
KABWAIARA N TAAI AIKA ANA ROKO

=

D
TIA BUBUTIIKO
F#m
ATUARA
G A
AE BON NGKOE MUIOKON MAIURA
D
ONGO TANGIRA
F#m
KATEA TE BURIITI
G A
MAI ABARA KIRIBATI NAKO ABAN TINANIKU
Bm
BWA ANA KONA NI BUTIMWAEIA
F#m
TE NATI NI CLIMATE CHANGE
G A
AKE IAON KAWAIA NGKAI N ROTAKI

=

TINA BOTII BWANAARA KAIN ARA MARAWA

Tiibin anthem score design (page 3-4) for exhibition at St Paul St Gallery, Auckland, NZ.

VOICES FROM THE PACIFIC OCEAN

ENGLISH VERSION

WE GATHER TOGETHER, YOUNG AND OLD
TO SUPPORT OUR COUNTRY'S LEADERS
TO PASS ON A MESSAGE
TO ALL COUNTRIES WHO ARE WILLING TO HELP US
FACE THIS CLIMATE CHANGE CHALLENGE
OUR PACIFIC HOME
IS BEING SWALLOWED BY THE RISING SEA

LET US PRAY TO OUR GOD, OUR CREATOR
LET US PLEAD TO GOD TO HEAR OUR VOICES
BUILD A BRIDGE FROM OUR ISLANDS
TO ALL OTHER COUNTRIES
SO THEY CAN WELCOME
ALL THE SONS AND DAUGHTERS OF CLIMATE CHANGE

LOOK UPON US NOW
OUR HOUSE HAS BEEN DESTROYED BY THE OCEAN
OUR LOCAL FOOD AND DRINK ARE DESTROYED
OUR HEARTS ARE FILLED WITH WORRY, FEAR AND SADNESS
AS WE KNOW THE SEA WILL CONTINUE TO RISE
OUR FUTURE WILL DRIFT
THROUGH THE ENDLESS OCEAN

THANK YOU, GOD, FOR OUR FAMILY, CULTURE, LANGUAGE
FOR KIRIBATI AND OUR NEW ZEALAND LIFE
WHERE KIRIBATI COULD LIVE ON

ANA UTU TIIBIN (THE TIIBIN FAMILY)
KIRIBATI-NEW ZEALANDERS
"TANGIN BWANAAN TEBETEBEKE"
(VOICES FROM THE PACIFIC OCEAN)
COMPOSED JULY 2018 - SEPTEMBER 2019



Figure xiv

Webb family photo. *Anthems of Belonging*. Photo by Olivia Webb and Noel Meek.

DORIAN ALLELUIAS

THE VISSERS WEBB FAMILY



IMPROVISATIONS IN DORIAN
AND AEOLIAN MODES

EX VOBIS

COOOOOOOOOOOOOOOOOUGHIII



FIGURE XVI

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xvii

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xviii

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xix

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xx

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

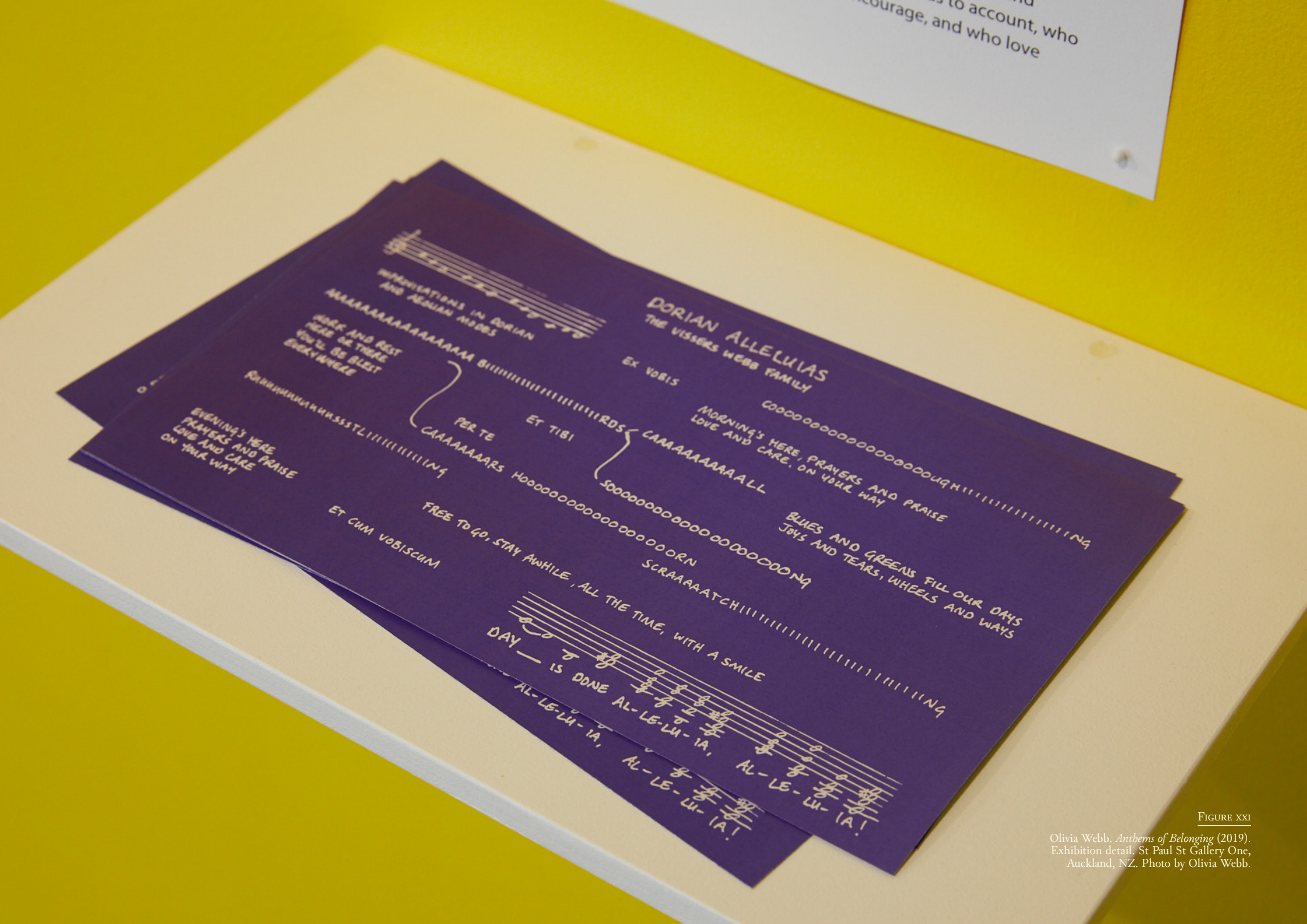


Figure xxi

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xxii

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xxiii

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xxiv

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xxv

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

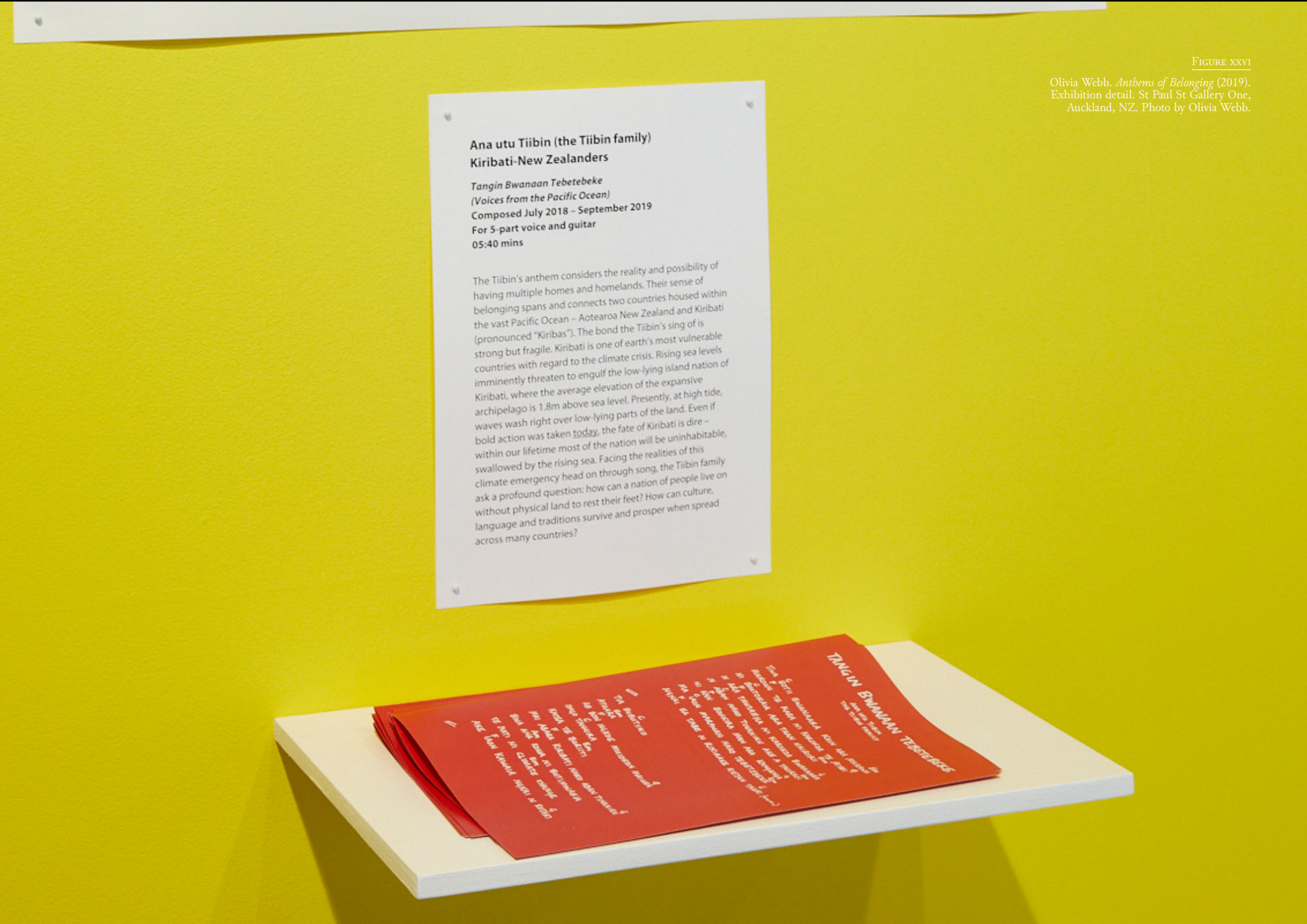


FIGURE XXVI

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xxvii

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xxviii

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



FIGURE XXIX

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xxx

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



FIGURE XXXI

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



Figure xxxii

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.



FIGURE XXXIII

Olivia Webb. *Anthems of Belonging* (2019). Exhibition detail. St Paul St Gallery One, Auckland, NZ. Photo by Olivia Webb.

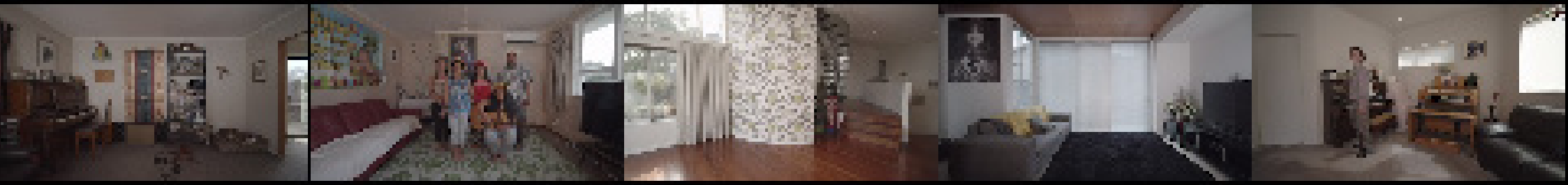


Figure xxxiv

Olivia Webb. *Anthems of Belonging* (2019). 3minute 38second excerpt example of 5-channel exhibition installation.
Click image to activate video or view on CIRCUIT www.circuit.org.nz/film/anthems-of-belonging



FIGURE XXXV

Preparing refreshments for exhibition guests in St Paul St Gallery kitchen. Photo by Olivia Webb.