

over borders





curated by Jez riley French and Pheobe riley Law

This collection began as an idea to share some of our own scores\* connected to the concept or effects of borders, which we then expanded to include work by others in our creative communities. Artists / composers were asked to send scores that, in some way, referenced border; social, political, virtual, perceptual, environmental or between species. Our thanks to all those who responded with their work.

\* a smaller selection of these are included

Pheobe riley Law  
Jez riley French  
Line Elkjær  
Gabrielle Harnois-Blouin  
Isabella Stevenson  
Signe Liden  
Espen Sommer Eide  
Manfred Werder  
Helen Frosi  
Stephen Chase  
Manja Ristić  
Tomoko Hojo  
Yifeat Ziv  
Io wie  
Carole Finer  
Eleanor Cully  
Iris Garrelfs  
Annie Goh  
Asha Sheshadri  
Lucie Stepankova  
Catherine Kontz

cover; Pheobe riley Law - *illusions of connectivity*  
<http://www.pheoberileylaw.yolasite.com/illusions-of-connectivity.php>

These scores include ones that are open, indeterminate and intended as gestures / hints towards listening or performative actions. Others come with some instruction.

The connections between visual elements, objects, language and sound stretch back to our earliest attempts at expression as a species. From the placement of markings in ceremonial cave spaces through to the contemporary practice of graphic, photographic and text scores. For those unfamiliar with them it might help to give some brief context.

Scores that move away from conventional musical notation are, by their nature, open. They offer the viewer opportunities to interpret them in a variety of ways, allowing for forms of collaboration that can circumvent the role of formal musical or performance training. Whether one has experience as a performer or not, such scores are spaces for thinking, doing, listening and, often, questioning. How one approaches them if unfamiliar with the practice depends on the viewer as well as the composer. In fact the border between those two positions is also questioned as part of the process. Both are 'composer'; one of the initial hint towards a realisation, the other as the composer of the response, often outside of a demand to follow firm instruction based in a different form of relationship.

Use the scores in whichever way appeals

Make your own



scores for listening

*still images, music and sound have always been connected for me, from childhood. Starting in my teens I would soundtrack photographs and this developed into using them as both sounding objects and scores. This has also become another element in joyous collaborations with Pheobe. - JrF*

*I enjoy words as performative objects, not always as the carriers of a fixed narrative. In reacting and responding, including to sound and the photographic images, I have re-formed found texts, with the intention that they be as much a part of 'place' as any other element. - PrL*

score for listening | entice new normalities (PrL - image / JrF - text)

scores for listening #137 (PrL - text / JrF - image)

scores for listening #139 (PrL - text / JrF - image)

scores for listening #140 (JrF)

dwelling rows (PrL)

windows are green (PrL)

over borders #2 (JrF)

(page #54 - *referencing the impact of new borders between the UK and Europe*)

<http://www.pheoberileylaw.yolasite.com/>

<https://jezrileyfrench.co.uk/>



score for listening  
*entice new normality*

walk out  
*recognise everything that is changed  
and everything that is changing*

*single out what is the same as usual  
carefully begin to replace it with the changed and changing  
in this way what we once found normal  
becomes a source of new observation*

Jez riley French  
Pheobe riley Law



score for listening #137

surroundings, in common use  
from the effect of mixing coloured lights

by reflection  
a surface

Jez riley French  
Pheobe riley Law





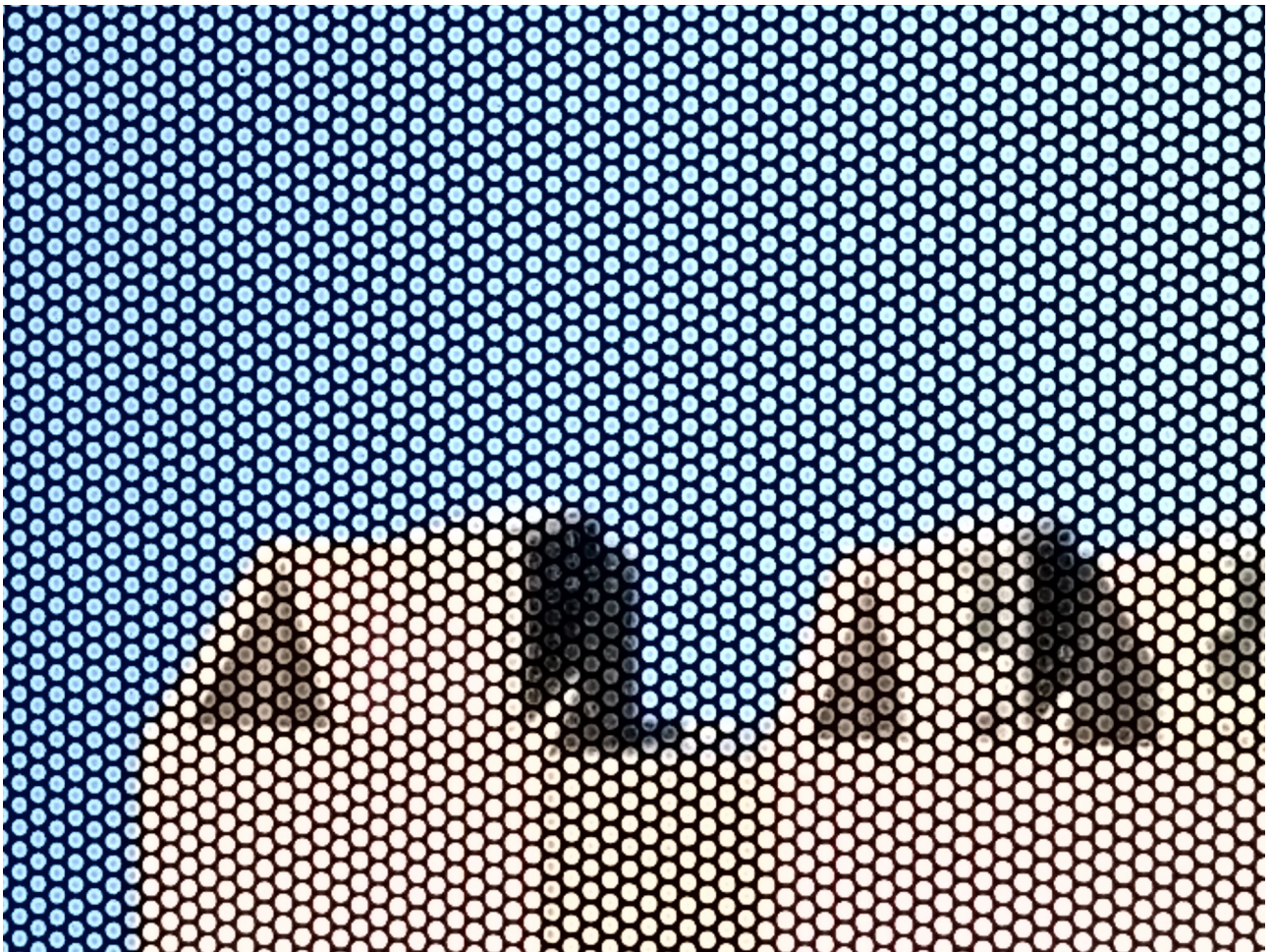
score for listening #139

*the mistake is discovered  
still stands*

*cut into slopes*

Jez riley French  
Pheobe riley Law





score for listening #140

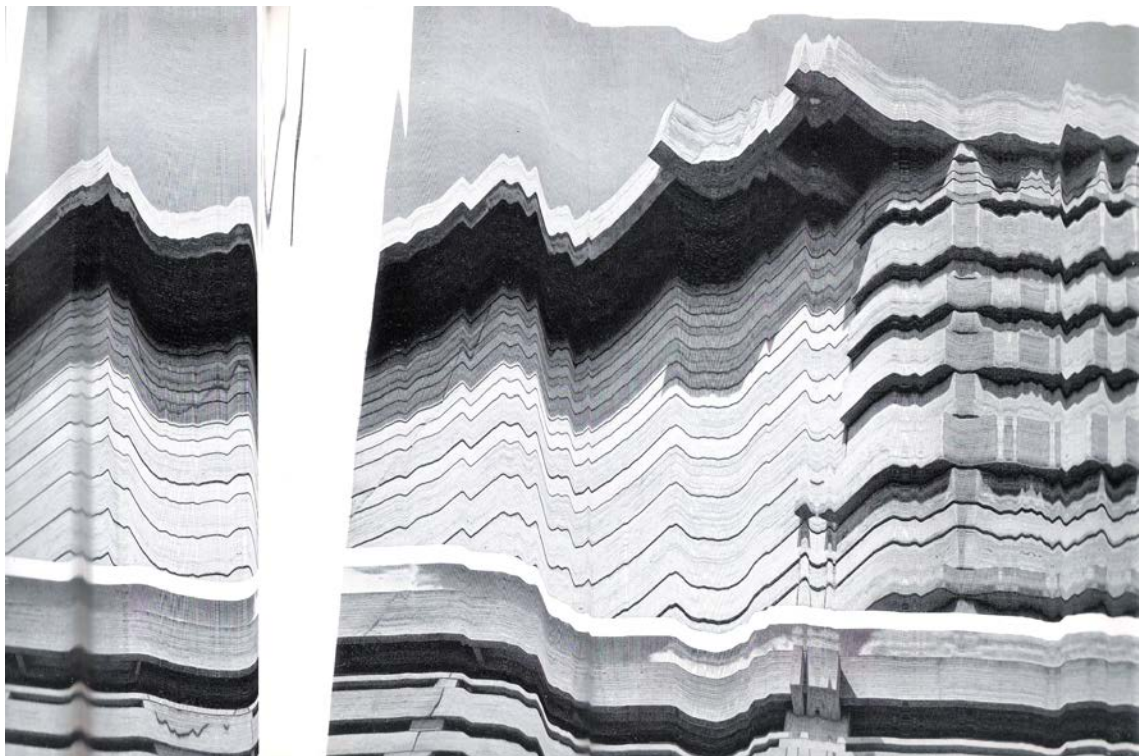
*take this score  
as it takes you  
play with it  
around it*

*dismantle faulty borders*

Jez riley French

*distinctions* in a sharp gentleness

dwelling rows of purely physical *dominant* gardens of tininess



Pheobe riley Law



windows are green and white in *exposed* concrete restrain



a series of invites is dirt *resistant*

Pheobe riley Law

Line Elkjær  
*Random Access Memory*

instagram; @line\_\_elkjaer





Gabrielle Harnois-Blouin  
*to move to a different country*

<https://www.gabriellehb.com/>

to move to a different country

1 buy a wooden hairbrush

from a shop you've never

visited before

2 use it daily

for fifteen, twenty or sixty months

3 burn the brush

in a pink fireplace

4 hug your father

Isabella Stevenson  
three scores

<https://soundcloud.com/izzistevenson/>

### **. nature border**

Take a walk at night.

Find a crossing of nature and brick.

Sit in the grass.

Track the sounds from left to right.

Breathe , in the tempo of each sound.

Place your fingertips on a chest and track the movement of your ears.

Separate machinery from nature.

Live in each.

---

### **. border of self**

Breathe in

to the drone a frequency below the space in your ears.

Hold it.

Notice how each sound passed, how your ears jump to catch it. Breath out, release your eyes.

Watch for movement - light within self

Shifting of particles

who live and bounce and shift and meet.merge and crash and split and reconfigure

Breathe in - notice each swell of space. Release the first time you feel your body within it.

---

### **. self border 2**

Locate a noise between your gut and your knees.

Grasp towards its curves - follow waveform inward [in its own time!]

Scratch at each peak, shift pulse.

Rotate all that exists on axis of your choosing.

Build tension, find release.

Trace the high hums above you.



Signe Liden & Espen Sommer Eide  
*Acoustic Shadows and Boundary Reflections*

[signeliden.com](http://signeliden.com)  
<http://sommer.alog.net/>

falling trees  
sorted by height

the Norther

the vertical speaker  
orchestra

CESAR Observatory  
213 m

scratch circles

the Levanter

planetary boundary layer

black smokers

the Meltemi  
ocean trench  
echoes

bird sounds,  
sorted from  
the lowest flying  
to the highest

resonant wind  
frequency of  
various buildings

retreating ice

dog – response

a sudden change  
in the weather

animal sounds  
in the wind

quiet sun

boundary #3:  
the height of  
history  
Fjell 177 m

memories shouted  
out loud  
from faraway location

bacteria  
and other aerosols  
tumbling around  
in the clouds

invisible thermals

the boiling of  
the tea urn

wind dependant life

a duet for  
two speaking  
wind instruments

lithospheric  
silence

aeolean geology

the Scirocco

sound bent  
by temperature  
like a lens

Sint Jans klooster 46 m

mobile meteorological  
music instruments

eagles and falcons

the movements  
of individual  
sand grains

boundary #2:  
ocean-air

tiny ripples accross  
the surface of  
some lake

a salmon  
lies listening

hawks and seagulls

boundary #1:  
earth-air

deep sound  
channel

the Gregale

iron crystals of the  
inner core  
– 6,371 km

a light breeze caught  
in a piece  
of cloth

the pink  
snowstorms of  
the aeolian zone

mosquito  
flight tone  
400 Hertz

stratospheric  
meteorites  
howling

chopping wood  
before lighting  
up the morning  
stove

wind columns

Nikel 250 m

Rüppell's vulture  
11.300 m

tropopause  
insects,  
dust, smoke  
– 12 km

experiments and  
observations on  
different kinds  
of air

remote sensing  
sodar signals

cloud  
formations

Föhn wind

human voice  
upward reach  
– 17 km

storks, swans  
and cranes

various shapes  
of leaves sorted  
aerodynamically  
by small gusts  
of wind

wind in mining  
shaft ventilation  
mistaken  
for ghosts

seismic waves

air filled with foam  
waves over 14 m

sea completely white  
visibility  
greatly reduced

boundary #4:  
Anacoustic  
zone  
of silence  
– 160 km

the Kármán line  
– 100 km

thermospheric  
aurorae

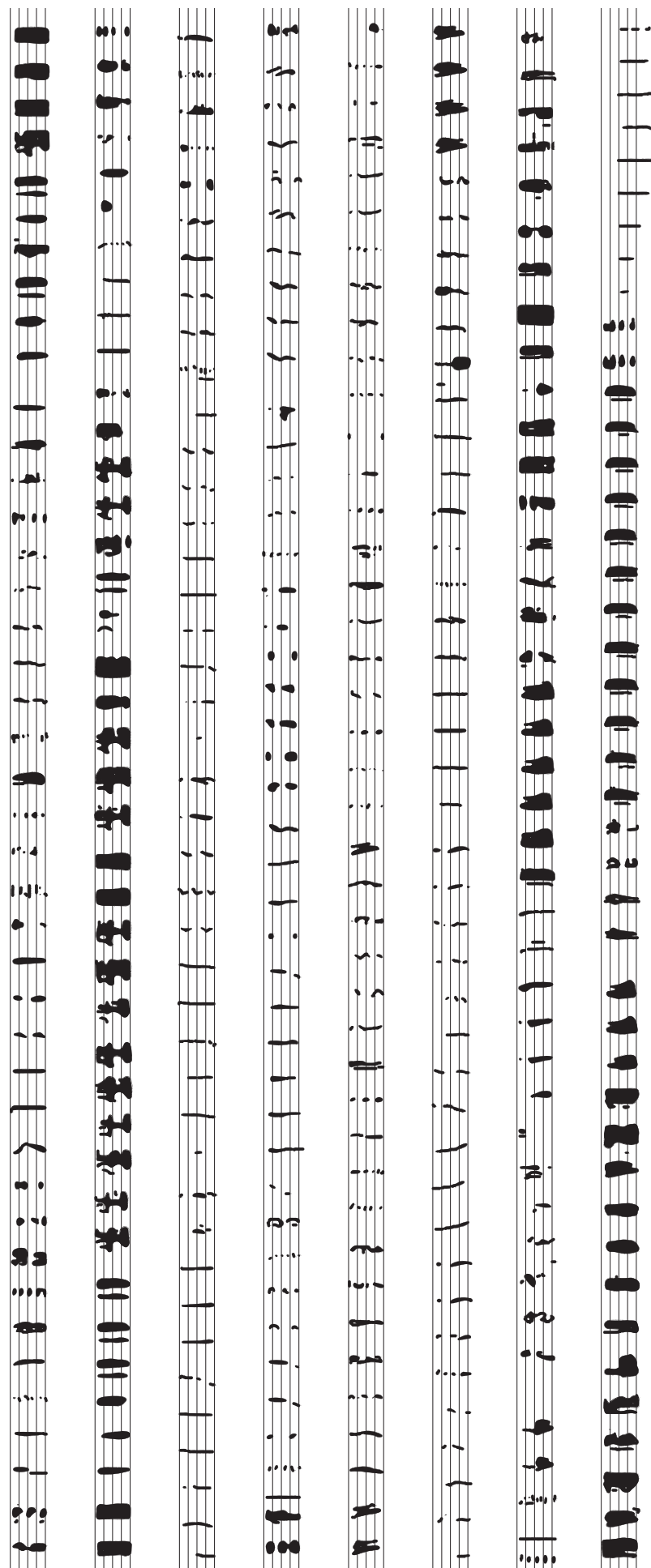
mesopause  
– 80 km

ice crystals  
forming in  
troposphere  
clouds

Bora

## Vertical Studies:





A commission by Sonic Acts & Dark Ecology

## Acoustic Shadows and Boundary Reflections

Espen Sommer Eide & Signe Lidén

Manfred Werder  
*20170 (20181016)*

Written during extended walks with Nicolás  
Carrasco, Santiago Astaburuaga, Álvaro Ortega.

<http://manfred-werder.blogspot.com>

( 160 tu re 018 ) santiago de chile , avenida tupper  
departamento de geología la "wirkliche Historia" efectua, en la  
vertical del lugar en el que se sitúa, la genealogía de la historia  
a ( avenida blanco encalado ) arsenales de guerra

Helen Frosi  
*about a sound* (2021)

A commission for Listening Wall curated by  
Iris Garrelfs. This iteration edited March 2021.

[www.soundfjord.org](http://www.soundfjord.org)

## about a sound

alone with your thoughts –  
    your body sounds;  
    your environment sounds.  
there are vibrations that attract attention  
    and those that the body ignores.  
there are noises the mind wishes to forget.

sit a while.  
    a good while.  
listen to your body through the becomings of life.  
focus on a particular screech in the stomach,  
    a click of the knees,  
    a mechanical glitch in the throat.

from within search for the sonic without.  
little by little – flex,  
    strip skin back,  
        allow subterranean organs to sit,  
        exposed to the air.

listen with your lungs,  
    with the freshness of flesh,  
        with your quivering liver.  
listen inward with your jaw-ear –  
    along bones,  
        the plateau of skin.  
harking for back tremors,  
    for that eyeball pulse.  
feet oscillate!

extend your biology –  
    spread being into corners,  
        clefts,  
        orifices:  
a receptive diaphragm,  
    multiplied cell by cell.

a room of ear.

Stephen Chase  
two pieces from out-of-doors suite

[stephenchasemusic.blogspot.com](http://stephenchasemusic.blogspot.com)

## ***Bounder***

In a group

Whilst out and about

Sound and maintain a unison pulse (attempted, as perceived)

When bunched together the pulse is fast

The greater the distance between the members of the group the slower the pulse

Consequences for freedom of movement

Stephen Chase, Division St, 5-xi-15

## ***Airs***

Go for a walk outside

Explore the spaces you encounter where there is a distinct change in acoustic resonance or atmospheric pressure

for example, due to an acoustic obstruction (foliage, architecture, traffic, direction of wind, rain)

Play with these changes in your hearing

Try to replicate the 'melodies' which arise from your explorations melodies emerge recede blend from/with

Stephen Chase, Red Deer, 2-x-15

Manja Ristić  
*Depression, open score*

Originally made for a bass clarinet, the score is adapted for any gesture/instrument interpretation.

*Depression* is a graphic & object score made for the exhibition The Flickerings [org. in Serbian, Treperenja] presented in 2018.

Graphic is an appropriation of a series of miniatures/drawings made with black marker on small pieces of crepe paper.

The context is driven by my efforts to objectivise depression and challenge the rational boundaries of The Body by inhabiting it with an abstract but fully self-defined object - a body of its own.

Which is deeply interwoven with all intrinsic functions of The Body, and behaves as a nexus-point between psychological and physical, further conditioning The Body's overall well-being.

The work reflects my research on the energy traits of sound and its formative effects on the extended body-mind.

An interpretation of the score was made in 2018 by Serbian clarinetist Vasa Vučković [vasavuckovic.com/]

<https://soundcloud.com/manja-ristic/depression-for-bass-clarinet>

<http://manjaristic.blogspot.com/>





Tomoko Hojo  
*Distance* (2021)

<https://www.youtube.com/watch?v=orbyNfAvTXQ>

This piece was commissioned by Music From Japan Festival 2021

Through experiencing a yearlong pandemic, we got used to the measure for social distance 6ft., between people. It's mainly done by looking or finding some signs. 'Distance' is a piece for measuring one's distance through listening and playing without relying on visual information. Performers would try to find a border of appropriate social distance slowly and carefully.

<https://tomokohojo.net/en/home/>

## Distance (2021)

Feb 15 2021  
Tomoko Hojo

Measure a distance through listening and playing.  
Each performer stands each corner of a space.  
Close eyes and play long-tone with an A pitch at a loudest volume possible.  
Slowly move around the space and try to make a perfect square which a distance of each performer's both sides are 6ft away.

- Keep eyes closed throughout the performance.
- The sound volume goes louder when their distances are far away and goes smaller when they get close. This is a subjective choice based on one's prediction, and all determined through one's listening not seeing.
- When you stand still, play the same A pitch long-tone at the appropriate volume determined by the location where you expect to be. While you are moving from one point to the other point, play arbitrary sounds to let others know you are moving.
- Performers stop playing and listen to others from time to time. However, when you notice other performer(s) is approaching within 6ft. radius, you should start playing to notify you are there.
- No fixed duration. If needed, performers can decide the approx. performance time, and how to end in case they cannot make a perfect circle within the time.

\* If there is a musical instrument cannot move around, like a cello:  
This performer decides a point where equally away from other performers when they start the piece.  
Check if all other performers are ready, and close eyes and start to play long-tone with A pitch in a loudest volume possible.  
Change a sitting direction several times during the performance.

\*\* In case performers feel fear or feel dangerous to play this piece with closing their eyes, they can make some exceptions:  
e.g. Slightly open eyes before moving and check the surroundings, or stay listening and not move when other performers are moving.

Yifeat Ziv  
*Sonic Teleporting* (15.2.21)

written during the third lockdown in the UK

<https://www.yifeatziv.com/>

## **Sonic Teleporting**

Open your window,  
sit comfortably or lie down.

Close your eyes,  
listen to the sounds outside your window.

When you recognise the sound of a vehicle (a car, a train, a plane) -  
focus on this sound and try to follow its sonic trail  
until you can no longer hear it.

Repeat this with the next five vehicles that you hear.

With your eyes still closed,  
think of a place that you would like to visit right now -  
it can be a place that you are familiar with  
or a place that you have never been to before.

Try to see a picture of this place in your mind,  
be as detailed as you can.

Try to hear the sound of this place,  
imagine what sort of smells you are going to smell there.

Is there someone, or something,  
that you are hoping to meet while you are there?  
Try to imagine how this encounter might feel.

When you have a clear idea of your desired place -  
shift your attention once again to the sounds outside your window.

The next time you recognise a vehicle -  
think about your place  
and imagine that this vehicle is taking you there.

Focus on this sound and try to follow its sonic trail  
until you can no longer hear it.

lo wie  
*leaves* (2021)

Based on my score *leaves* (2019), I had a walk in Seoul and Reiko Shioda had a walk in Tokyo, while collecting leaves, flowers, and so on. This photograph is a trace of my performance in Seoul, and it is also a score at the same time, which I always like to do.

<http://lo-wie.blogspot.com>



Carole Finer  
*When music is very loud indeed*

with thanks to her relatives here are two of Carole's text scores, originally printed in *Scratch Music* (1972). Carole attended several field recording / located sound workshops I led or curated and, as with her other musical activities, always seemed to be questioning borders.



CF1970SM9

When the music is very loud indeed:  
play and sing folk songs.  
No-one else should hear.

CF1969SM1

Water music

Only make sounds connected with, or made directly with water.  
Also, any sounds made entirely under water  
or half out and half in water

Also, water-aided instruments such as bird-warblers.

Eleanor Cully  
*shell scores for listening*

<http://eleanorcully.co.uk/>







Iris Garrelfs  
*untitled*

*untitled* is part of a series of listening scores created for the Listening Wall in 2017.

<http://irisgarrelfs.com/listening-wall>



Listen,  
transitions between spaces.

Once there,  
does the tree to your right  
sound the same  
as the tree to your left?

Bethan Kellough  
*Canal*

*I took the photo used in the score from the banks of the Colorado River, where it marks the border between California and Arizona. There are so many layers to this place, and its complex geological and human histories are deeply intertwined in the landscape. I have made a number of recordings here, and the sonic spaces blur some of the boundaries that appear in other ways. Along its course, water is extracted from the river and here it flows along straight, perfectly bordered canals for irrigation of farmland in the Colorado desert, not far from where the river flows across the border into Mexico. The edges of the river, on the other hand, are softly marked by reeds full of waterfowl whose chatter combines with the night time calls of coyotes and wild donkeys reverberating across the water in the surrounding rock formations.*

<https://bethankellough.com/>



CANAL

Annie Goh  
Score for Lockdown 3.0

*This is a score from an online teaching session conducted with a group of Fine Art students in January 2021. The students were asked to gather items to crunch, blow, tap etc in advance. The score was then performed with a group of 20-30 students, conducted by moving through the different 'parts' on the screen and students switching on/off their microphones at their will. The borders in this instance are present in the geographical locations of students (all around the UK, Europe, Middle East and East Asia), and the strange (yet eventually more-or-less normalised) experience of being physically disconnected from one another yet connected through the audiovisual abstraction of online teaching.*

<https://anniegoh.net/about/>

### Part 1

Look up at the ceiling and wonder how long this will all go on for

Breathe in  
then

CRUNCH for as long as it takes to breathe out

Breathe in

then

SIGH it out with feeling

Breathe in

then

Blow over the top of your bottle (making a note if you can)

### Part 2

Tap patiently, like you are nonchalantly waiting for someone

Tap angrily, like you are trying to get someone's attention

Tap with resignation, like you are filled with uncertainty

### Part 3

Turn on all available radios and vacuum cleaners

END

Asha Sheshadri  
*"Variable Set 1"*  
2021

James C. Fearne

THE LATEST CONCERT SONG HIT

BY THE AUTHORS OF

"BELIEVE"

(INTRODUCED BY GREAT SUCCESS)

100

On closer examination the structure of a crisis is seen to be no more than a heightening of the degree and intensity of the daily life of bourgeois society. In its unthinking, mundane reality *that* life seems firmly held together by 'natural laws'; yet it can experience a sudden dislocation because the bonds uniting its various elements and partial systems are a chance affair even at their most normal. So that the pretence that society is regulated by 'eternal, iron' laws which branch off into the different special laws applying to particular areas is finally revealed for what it is: a pretence. The true structure of society appears rather in the independent rationalised and formal partial laws whose links with each other are of necessity purely formal (i.e. their formal interdependence can be formally systematised), while as far as concrete realities are concerned they can only establish fortuitous connections.



Lucie Stepankova  
*The Passage*

'The Passage' can be approached as both listening and performative score contemplating the passing between life and death, transforming from one form of being into the other. Not quite here yet not quite gone, navigating a fluid frontier for a split second or eternity.

<https://www.introspectiveelectronics.org/>





Not here and not quite there.  
Presence is a whisper  
Vanishing into thin air.

Catherine Kontz  
*Clerks Well on Turnmill St*

I created this graphic score as part of Fleet Footing, an audio treasure hunt, which follows the course of the hidden river Fleet through London - a collaboration with S.L. Grange.

On its way from Hampstead to Blackfriars Bridge, the river cuts straight through Farringdon, bisecting the area and shaping its streets and bordering neighbourhoods. As one of the places on the trail to pause and listen, Clerks Well on Turnmill St allows a glimpse into the past: while enjoying a binaural interpretation of this score-map for bass clarinet by Tom Jackson the participants are able to look at the well, visible through a window at street-level. It is an invitation to connect with the place and its history, and to partake in the active listening of this musical offering - reminiscent perhaps of 12th century parish clerks gathering at this site for special performances and plays. (C.K.2021)

<https://catherinekontzsarahgrange.bandcamp.com/track/clerks-well>

<http://www.catherinekontz.com/>



over borders #2

*listening to  
eating  
with only a fork  
in public*

*potentials*

Jez riley French

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and all contributing artists, 2021

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