over borders
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*

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
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

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
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. Breathe 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)
the Norther

sound propagation
in air: refraction, diffraction and reverberation

boundary #6: Anacoustic zone of silence
- 250 km

the vertical speaker orchestra
movements of unprotected microphone membrane

CESAR Observatory
113 m

scratch circles

the Levater
thermohemispheric aurora

planetary boundary layer

black smokers
bird sounds, sorted from the lowest flying to the highest

a sudden change in the weather

the Meltzmi ocean trench echoes
resonant wind frequency of various buildings

animal sounds in the wind

quiet sun
a light breeze caught in a piece of cloth

mesopause
- 90 km

boundary #6: the pink anestoms of the scolian zone
ice crystals forming in tropospheric clouds

阜 177 m

memories shouted out loud from faraway location
bacteria and other aerosols tumbling around in the clouds

stratospheric meteories bowling

invisible thermals

the boiling of the tea urn chopping wood before lighting up the morning

wind dependent life a dust for two speaking wind instruments Nikel 250 m

lithospheric silence

eagles and falcons Rüppell's vulture 13,300 m

the movements of individual sand grains tropopause insects - 12 km dust, smoke

the Scirocco sound best by temperature like a lens

the vertical chain of being experiments and observations on different kinds of air

Sint Janhooberst #6 m mobile meteorological sonic instruments

cloud formations Bora

tiny ripples across the surface of some lake human voice upward reach - 77 km

stocks, swans and cranes

a salmon
hawks and seagulls

boundary #7: various shapes of leaves sorted by small gusts

deep sound channel seismic waves

the Gregale
iron crystals of the inner core
- 6,690 km
Acoustic Shadows and Boundary Reflections

Espen Sommer Eide & Signe Liden
Written during extended walks with Nicolás Carrasco, Santiago Astaburuaga, Álvaro Ortega.
Santiago de Chile, Avenida Tupper

Departamento de Geología

"Wirkliche Historia" efectúa, en la vertical del lugar en el que se sitúa, la genealogía de la historia

(avenida blanco encalada)
Helen Frosi

*about a sound* (2021)

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

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
**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

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

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/
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?
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/
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
On closer examination the structure of a criminal code is no more than a heightening of the degree of detail in all of the daily life of bourgeois society. Even when living a regular, steady daily life seems firmly held together by "natural laws" we can experience a sudden dislocation because the laws are written in an organic and sometimes are a chance affair even at their most normal. So that one expects that society is regimented by external, iron laws which are caught off into the different special laws applying in particular parts is exactly revealed in what I've just quoted. The true structure of society appears as an interdependent rational order formal ethical laws which interlock with each other in so many different complex ways, while as far as the regulation concerned they can only establish formal laws.
'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.
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/
14, Clerks Well
on Turnmill St.
Solo for Bass Clarinet

Fleet
Footage CAT

through a window

sparks

spices

nose

c地中海

ride Water

riddle

rivalry

the city

Italian

delhi

alkohol

tick tock

minutes
over borders #2

listening to
eating
with only a fork
in public

potentials

Jez riley French