

‘Noticing a Landscape: Historical Instruments, Ecology, and Digital Media’

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1. How can new music engage with ideas of ecology and conservation?
2. How might our increasingly digital landscape aid or impede these relations?
3. What new or different knowledge might creative practice give rise to?

‘As we begin to perceive the limits of the Earth’s resources a culture of recycling becomes vital for our future survival... the notion of linear progress becomes less obviously advantageous’ – John Butt

Playing With History: The Historical Approach to Musical Performance (New York: Cambridge University Press, 2002), p 169.

Open strings

Musical notation for 'Open strings' on a grand staff. The treble clef staff contains three whole notes: G4, A4, and B4. The bass clef staff contains a half note G2, followed by a half note G3, and then four whole notes: A3, B3, C4, and D4.

[1] Natural harmonics

Musical notation for '[1] Natural harmonics' on a grand staff. The treble clef staff contains a sequence of natural harmonics: G4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, 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D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D

The musical score for section 'A' is written for four instruments: Violin, Viola, Violoncello, and Harpsichord. The key signature is one flat (B-flat) and the time signature is 4/4. The Violin and Viola parts begin with a whole note G4 (Violin) and F#4 (Viola), both marked 'senza vib.' and 'sempre p'. The Violoncello part begins with a whole note G3, also marked 'senza vib.' and 'sempre p'. The Harpsichord part begins with a whole note G4. The section concludes with a repeat sign and a first ending bracket leading to a final cadence.

00:00:30:00

Vln

Vla

Vc.

Hpsd

00:10:00:00

[6]

Vln

Vla

Vc.

Hpsd

00:10:30:00

[6]

Vln

Vla

Vc.

Hpsd







- Technological & Ecological
- Modern & Ancient
- Environmental (noise) & Cultural (music)
- Intimate (DPA recording) & Unpopulated

‘[the recording] is always at once both deeply personal and profoundly alienated, since *only one ear in one place* could ever hear what that originating ear hears – and now *every listener* has to share that single ear. This may be a dictatorship or it may be a liberation, but it surely speaks eloquently of the condition of recorded music in its – mostly unremarked – elision of the One and the Many’

‘Recordings have played a significant role in the fragmentation endemic in contemporary life. It’s in the nature of recordings, after all, that there’s *nobody there*’ – Chris Cutler

Not as we Choose: Music, Memory and Technology (Thornton Heath: ReR, 2020), pp. 128; 64

‘Living in a time of planetary catastrophe... begins with a practice at once humble and difficult: noticing the world around us... landscapes of entanglement, bodies with other bodies, time with other times’

‘somehow, in the midst of ruins, we must maintain enough curiosity to notice the strange and wonderful as well as the terrible and terrifying... such curiosity also means *working against singular notions of modernity* [asking:] how can we repurpose the tools of modernity against the terrors of Progress’ – Anna Tsing *et al*

Arts of Living on a Damaged Planet (Minneapolis: University of Minnesota Press, 2017), p M7

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