

Queensland Conservatorium Research Centre

This paper explores four different site-specific sound projects called *Soundings*, and unpacks various reasons for 'engagement with place' as an arts practice. This practice is based on a collaborative approach to sound-making in various Australian environments, interactively undertaken between the author and Brisbane-based composer-performer Erik Griswold since 2007. The practice of *Soundings* meditates on the following questions:

- How can site-specific performance lead to new knowledge, new relationships, and new experiences for the performers and listeners?
- How can site-specific performance help to activate listening and, therefore, understanding of place?
- Who and what is listening, and who and what is playing?

"*Soundings* is a term coined to articulate activation of a place or space by a musician that is both investigative, information seeking, and performative" (Tomlinson, 2019). This approach opens-up the possibilities to unravel multiple histories, memories and uses of land—from over 40,000 years of the land being walked upon and listened to, 250 years of clearing, farming and mining, coming full-circle to more recent efforts of rehabilitation, replanting, protection, and community engagement to imagine a different future.

These *Soundings* projects approach environmental sound performance through historical narrative, reflective writing, improvisational practices, environmental concerns, collaborative processes, and site specific interactivity, to name a few methods. They contribute to further scholarship in a burgeoning field that includes many Australian composer/artist/musicians engaged with the sonic-specificity of place. Notable works in this direction include *Ghost Towns* (English, 2004), *Through Fire, Crevice and the Hidden Valley* (Denley, 2007), *Is Birdsong Music?* (Taylor, 2017), *Fences of Australia* (Rose & Taylor, 2002), *The Music Fence* (Leak, 2003), and *Mungo* (Bandt 2003). Internationally, this practice draws upon the considered listening work of Oliveros' (2005) *Deep Listening*, Westercamp (1974), and Magen's (2011) notion of the *Soundwalk*, Harris' (2013) *Scorescapes*, Annea Lockwood's (2005) sonic mappings, Alvin Lucier's (1980) acoustic interrogations, and R. Murray Schafer's (1977) proposition of a soundscape. The intention of *Soundings* is to understand how sound is transformed by acoustic spaces in a variety of places, and how listening

can be heightened through mobile audience engagement.

Looking out through a window in the bush one day I made a list of variables that find their way into my composition process:

proximity, intimacy, density, effort, effortlessnes, shape, projection, juxtaposition, masking, form, shape, contour, texture, depth, strength, fragility, serendipity, alignment, coincidence, combinations, reassembling, meaning, semiotics, relationships, entering, exiting, opening, closing, transformation, time, control, abandon, age, pliability, density, weather, dryness, wetness, reflections, absorption, refraction, illumination, tendency, togetherness, attraction, stoicism, size, movement, potential, limitation, distance, awareness, expansion, surrounding, immersion, enclosed, observational, community, colour, shade, vibration, motion, flickering, breaking, approach, falling, cascading, creeping, surging, flying, propelled, impedance, flow. (Author, journal entry, October 20, 2017)

These ideas are evident in the compositional material employed in *Soundings*, which are sometimes notated, but more often verbally described, and then embodied in action. My compositional process is guided by specific modes of exploration including physical choreographic design, listening and exploration of sonic shapes.

The compositional approach employed by both Griswold and myself in *Soundings* employs materials at hand including people, sounds, spaces and places. The role of the composer in the *Sounding*, becomes the role of a collaborative music-maker, working with the environment, working with the prevailing conditions, working with available musicians, collecting and assembling from what the place, context and environment afford. This adaptive and flexible compositional process draws on skills of the improviser, interpreter, project manager, listener, and curator. It also takes into account research-in-and-about place that might inform the temporal design, or the inner structure, of the *Sounding*. *Sounding Wivenhoe* 2007 and *Sounding the Condamine* 2009, both discussed in detail below, are two such examples.

Soundings have led me to think deeply about listening, and the nature of listening that is activated through each project. Listening is perhaps the most important task of a musician—listening to our sound, listening to the space, listening to the environment, listening to each other. It is the unique experience that we, as artists, share with the

audience and the surroundings—we are all in it together, listening. When we are listening, we are paying attention. When we pay attention, we offer respect. When we offer respect, we might begin to hear what others are saying. Listening can be seen as an ethical act, and as musicians, we can traverse boundaries, cultures, divisions, and differences through listening.

Furthermore, music is temporal in nature; it is a function of time, and these projects unfold in time and space through artistic action. The intentional composed musical sounds, and the streaming sound in the environment are equally valued, and manifest as an interplay rather than an intentional juxtaposition. In Soundings, it is not just humans listening in to the performance, but also the environment becoming acutely aware of our anthropogenic sounds. Soundings regards the curious birds, the trees, the insects, and the animals, as part of the listening community. Accordingly, these site-specific listening experiences are a combination of focused, temporal listening, with inclusive immersive listening.

Since 2007, Erik Griswold and I have been involved in creating site-specific creative interventions in a variety of Australian settings: *Sounding Wivenhoe* (2007) reflected depleting water supplies in extreme drought; *Sounding the Condamine* (2009) examined the pioneering history of sounding the landscape through the cowbells worn by bullock trains; *The Listening Museum* (2013, 2016, 2018) is an indoor work that combined factory workers, musicians and installation artists in a reimagining of place; and most recently *Sounding Harrigans Lane* (2014, 2015, 2016, 2017, 2018), is a sonic exploration of rejuvenating bushland. These temporal, performative events aimed to enhance our ability to listen in our environment, and perhaps even to change our relationship with, and responsibilities towards, place. This changing relationship to sound will be evidenced through each of the case studies that follow.

This paper uses the aforementioned collaborative projects as case studies to examine how site specific performance can bring about new understandings of place. It takes note of how these events engaged with community, and how the projects transformed our connection to land, our sense of place, and our multi-sensorial awareness. The case studies all share the centrality of an inclusive notion of listening; complete with all its component parts of intentional sound, unintentional sound, functional sound, and sound produced for aesthetic reasons. (Tomlinson, 2019) They also look at different value systems, hierarchies and even responsibilities that are invoked in the different contexts, as the audience themselves intermingle with the performers, becoming part of the performance through listening.

Sounding Wivenhoe 2007

The first Sounding was composed by Erik Griswold, examining drought through a performance on the dry, cracked banks of Lake Wivenhoe—the main water source for Brisbane City. Griswold, in collaboration with visual artist Rebecca Ross, took the dwindling Wivenhoe Dam (in the midst of a century-worst drought) as the focal point of his investigation of acoustic, visual, and cultural properties of that site. In this instance Sounding had multiple meanings: the act of one that sounds; a probe of the environment for scientific observation; a measured depth of water. Together they created a site-specific musical performance which aligned with the natural environment. They harnessed music, scientific data, environment, and architecture to examine pressing issues of drought and water management, thereby increasing an awareness through musicians and audience members of the Wivenhoe Dam. *Sounding Wivenhoe* gathered ten musicians (bassoon, violin, clarinet, cello, percussion, toy piano, oboe, trombone, trumpet, and flute) at the site of Wivenhoe Lake during one of the longest running droughts in Brisbane history. Daily news stories about the falling water levels of the dam—23%, 19.8% and eventually down to 14%—inspired Griswold to take both musicians and audience out on to the cracked-mud lake-bed, to perform and listen on what should have been underwater. The act of bringing people together on site to experience water loss, drought and community, became the central outcome of the work.

This work is a notated composition using time codes, set pitches and suggested rhythmic patterns based on bird calls, wind and other meteorological phenomena particular to the site. The structure of the composition gave each performer the opportunity and permission to play, listen and respond. The ten musicians projected their sounds across the lake in a long-distance musical conversation (over hundreds of metres). The significance of the work came from gathering music-makers directly on land that had rarely been exposed, connecting downwards to the dry mud while projecting sound outwards across the remaining water basin. The work rose out of a particular environmental issue, and was used to differently experience and understand the issue. Notably, this was a site that none of the musicians had ever visited. The experience changed not only their notion of the place specifically, but also their water source awareness and water usage more generally. Perhaps the act of musicking - playing and listening as sound travels through the air, across and against different surfaces - is in itself special. This realtime feedback produces an attentiveness in the listening community which in turn heightens the other senses. One begins to hear beyond what we can see, almost following sound on

its journey through space. A particularity in the movement of sound is therefore learned by the musicians; a trumpet sound skidding across the water, a bassoon note projected one hundred metres to the oboist, or a toy piano note's articulation bouncing off the lake.

Later this work was transported to an indoor venue, the Brisbane Powerhouse, and aptly renamed *Sounding the Powerhouse*. Interestingly the performance practice of this work that was developed and embodied in the original outdoor performance, and the playing style of each of the instrumentalists in the indoor venue recalled the approach of skidding, projecting or bouncing sound. The musicians had found a new way of playing their instruments in Sounding Wivenhoe that became the language of this work. Performances at the Brisbane Powerhouse were framed by Ross' mesmerizing video installation, which used footage from the lake to enhance the complex musical rhythms, and enhance this transplanting of place and space through sound and image. Reviewer Greg Hooper explains it like this: "Performers echo rhythms and pitch fragments across the space...The music sits well in the space, the performers acting as sound sources within an environment: obviously present but not obtrusive." (Hooper, 2007).

Sounding the Condamine 2009

The second Sounding, *Sounding the Condamine*, was again site-specific. Enacted on the banks of the Dogwood Creek near the town of Condamine, 4 hours drive west of Brisbane, it examined the colonial droving history of Western Queensland through the Condamine Bell. This bell is a cowbell, and was used in the pre-fence droving days to help drovers navigate and locate their stock while moving them through the harsh weather patterns of flood and drought. *Sounding the Condamine* brought together 400 farmers, community members, listeners, and artists to create an event that explored one particular theme, the Condamine Bell, from a multitude of perspectives.

Nine performers, composers, installation artists, and sound artists were asked to create works for the Sounding the Condamine Project to be presented on April 18, 2009. It was to be an outdoor event free of generators, with a music ensemble consisting of three trombones, two flutes, two melodicas, bass, drums and vocals. All creators were invited to a four day retreat in the area to get to know the locals, the stories, and the environment. (Tomlinson, 2009)

This Sounding was different from the singular immersive activity of *Sounding Wivenhoe*, in that it was a celebration

and acknowledgement of history rather than an environmental call to attention. *Sounding the Condamine* included a collection of songs, performance pieces, improvisations, and poetry, and unfolded over 3 hours. This constellation of creative acts celebrated the colourful histories of the Condamine Bell in the context of its use in the late 1800's to open-up the land in Western Queensland. It exemplified a site-specific, community-based, exploratory investigation of sound in place—the banks of the Dogwood Creek/Condamine River, a central historical site in the bells history due to the forging of the bell in the nearby town of Condamine, and the many newspaper accounts of floods.

Background information on the Condamine bell that informed this work included tangible stories found in newspapers from the late 1890's such as the flood on the Condamine River when numerous drovers were stuck together with their livestock, each being able to distinguish his animals from the others by the pitch of their bells. I read of drovers that bragged their bell could be heard over ten miles on a cold still night, and I read bush poetry of Condamine Jack about the characteristic sound of the landscape.

From my experience, I have come to understand that inspiration for new works come from remarkably different places. Collaborative colleague Steve Newcomb became obsessed with Condamine Jack's poetry and set three poems to music; *Passing of the Condamine Bell* became the theme song of the event (Newcomb 2009). Erik Griswold used the acoustic energy of the place to create two site-specific works, *Trombones in Tinnies* (Griswold, 2009) and *Flutes of the Forest* (Griswold, 2009). Stephen Leek chose to arrange a popular folk song, *On the Banks of the Condamine*, for the local choir 'Maid2Sing' to perform (Leek, 2009). Jan Baker-Finch and I examined the pioneering history by using skipping ropes as a sound source and a reference to drovers whips. Composer Robert Davidson took the historic newspaper accounts provided to the composers to create a strong but dreamlike musical statement that reflected the optimism and stoicism that he perceived in the environment. Installation artists visited the site and found an environment to sound; among them was Kumi Kato, who placed her *Bell Tree Walk* by the creek. Sharka Bosakova recalled her Czech childhood as she floated a burning raft of sticks down the creek; a tribute also to the loggers sending timber downstream.

Central to all activity was the Condamine Bell, an item many of the 400 audience members brought with them from their homes. On arrival, all bells were checked-in and individual scores passed out to the bell owners with particular instructions such as "meet at the sitting log at 4pm, holding your bell, then run toward the

clearing.” The first hour of the event was experiential—performances happening *for* the audience. Using a map the audience could locate the performers and listen in on the sounding event. When the audience members turned into performers the dynamic of the event transformed and it was clear that a new memory of sound and place was being formed. As I wrote soon after the event,

With a few hundred people on site, and at least 100 bells, contented chaos descended. Many stayed in one spot and watched the flow of activity. Some had been practising their instructions for the preceding hour, desperately trying not to make a mistake. Incidents happened: Jan, encountering a passing bell-ringer on the path, coyly invited him to dance and an audience gathered around them; someone became tired and set up a deck chair in the middle of the path while ‘human cows’ wandered by, en route to their next destination. The effort was phenomenal. The sound magical. The execution far from perfect. (Tomlinson, 2009)

This project gave us a chance to re-sound a historical practice, on the land, by proposing new uses for a sounding object. It also gathered together a cross-section of people for a once only experience, leaving a new sonic and cultural memory for those that listened. The event created new communities that straddle city artists and bush farmers, teaching us all to hear and feel differently. The elements of place, inclusive of weather, sunlight, water depth, tree health, season, and the moon cycle contributed to the event as much as the presence of each person.

I concluded a paper about this project in 2009 with these words, still relevant to this discussion 10 years later.

[In my writing, there is] constant reference to environment, locals, transformation, familiar/unfamiliar, and transitions. While these words might seem specific to this particular project, I believe they are deeply embedded in the creation of any musical event, whether in the concert hall, pub or outdoor space. The environment in which art happens so honestly affects the reception of the art. Community art accepts this (Tomlinson, 2009.)

This project was elemental in developing many other works. Soundings projects in place meant that we, as a community of artist-researchers, were developing the idea that we are all active listeners together in place.

The Listening Museum 2013, 2016, 2018

The process of making the Listening Museum is well documented in the chapter *The Listening Museum* where it is described as a “modular multi-layered interdisciplinary event for the exploration of sound.” (Tomlinson, 2016). In contrast to the aforementioned Soundings, the Listening Museum is an indoor event set up to explore how audiences navigate space through walking and listening, how they are attracted to sonic activity and how they deal with competing simultaneous sound events. Set up as an experimental site to intentionally disrupt notions of durational compositions by abutting them amongst installations and disturbing them with spontaneous happenings, *The Listening Museum* interrogates what Rebelo et al, (2008) call the “Museum of Listening”. In musical terms the Museum of Listening is when the audience and performers are listening in a set physical space with an entry threshold and a physical (but perhaps not acoustic) boundary, so that there is an inside and outside, or a here and there. However, there is no direct hierarchy provided to the audience of what to listen to and when to listen to it. Much like a museum, the audience are free to wander and interact with performances, entering a work half way through, leaving after 2 minutes, and strolling on to something else. The project is a mix of compositions, installations, improvisations and even participatory events that confers listening responsibility on the audience member, in much the same way as the previously discussed Soundings in outdoor environments allowed.

In the Listening Museum, the environment, or the threshold entered into, was the working factory of UAP (Urban Art Projects), complete with lathes, a foundry, mould-making machines, cutting machines, grinders, blow torches, and robots among many others. Functional use of this machinery and factory workers was mixed-in with purely musical, sounds. The compositional approach taken meant that unintentional interruptions by workers and artists, were interspersed with pre-determined, structured compositions. What resulted was a listening experience where each individual audience member, over the course of two hours, navigated their own personal journey through the sounding material. In some instances, in a space of over 2563 square meters, there were intimate sound events with only one audience member present. In other instances, an entire audience could not avoid collective, loud provocations.

The Listening Museum is itself a meta-composition, and is made up of many component parts that were constructed in a modular time-based map. The most recent 2018 version featured *Powertools and Drummers (Tomlinson 2018)*, a conducted work for four factory powertool workers and three punk drummers, abutting physical force

against machine energy. There were ten discreet sound installations hidden in venues like the lunchroom and the finishing room, a piano playing robot, a bronze metal pour, eight individual performances, both composed and improvised, and two performers inhabiting *Trombone Haus*. No individual audience member experienced all the works, but nearly all had unique stories to tell about their experience of the event. Discussions at the bar after the event were rich with comparison stories: “You missed that? It was amazing!”; “I was the only one there”; “my favourite was... .”

What this Sounding in an industrial factory setting has in common with the other works is the mobility that it affords in the listening experience. Further, in essence, these projects work with instruments, communities, and place to expand creative ideas through experimentation. Ideally, *The Listening Museum* will lead to new ways of interacting with sound, and potentially new relationships to place. “The mobility of the listener seems to have a deep effect on the experience of listening—choosing what to listen to, where to listen from, and experiencing sound as something to be explored rather than simply received.” (Tomlinson, 2019) It is this individualised ‘choose-your-own-adventure’ approach that is central to the *Museum of Listening* experience. It becomes a microsm of how we live our life; how we go about our daily activity, making choices, paying attention, missing the obvious. Much like Jez Riley French’s ‘scores for listening’ (French XXXX) which are mostly text and photographic images that act as cues for listening experiences, the entire factory becomes a cue for listening. The curatorial or compositional function is to encourage this attentiveness and potential for spontaneous artistic engagement among The Listening Museum participants including musicians, installation makers, factory workers, and audience members through the acts of walking and wayfinding.

The Listening Museum adds to work that focuses on the place and space in which music happens, contributing to a deterritorialisation of the seated listening experience of the concert hall, towards a more physically active listener-led experience.

It demonstrates a move away from The Theatre of Listening toward The Museum of Listening, intentionally addressing issues of mobility/wayfinding and relationships between the listener/participant and space. The curatorial function in this work is to inhabit the space with sound objects—installations, compositions, events—that can illuminate listening potentials, provide sonic space for individual journeys, and still maintain the coherence of a large-scale composition.” (Tomlinson, 2016, pp. 22-23)

Sounding Harrigans Lane 2014, 2015, 2016, 2017, 2018

The site of the final case study is 300 kilometers southwest of Brisbane in the granite-belt high on the Great Dividing Range. This private property is home to the award-winning Piano Mill, and hosts the annual event Easterat the Piano Mill 2017 which includes this case study Sounding Harrigans Lane (referencing the address of the property). The site is set atop a deep valley on a mixture of forested tall trees and dense fern gullies.

The *Piano Mill* itself, is a purpose built structure that houses 16 ‘pre-loved’ pianos. A collaboration between architect Bruce Wolfe and composer Erik Griswold, this building has become the focal point of the Harrigan’s Lane property on which the Soundings have taken place. The Mill sits in the tall trees near the cleared house site at the top of the valley and is itself deeply connected to its surroundings. During the development and rehearsals for the premiere work for the building-cum-instrument, Griswold’s *Alls Grist that Comes to the Mill* it was noted, “the environment began to play an important role in the listening, as the musicians developed an understanding of the pace of the wind, birdlife, and insect sounds, using the 16 pianos not just as a density of sound, but as a spatialisation of sound.” (Griswold, et al, 2018, p. 53).

Sounding Harrigans Lane has been happening annually every Easter Sunday since 2014 and been part of the *Easter@The Piano Mill* since 2016. The first Sounding here was designed as a concert in the bush to an invited audience of around 20, but it immediately became clear from audience reactions that the set list was not the important part of the event. I observed that the interaction of sound and place, and the moments that intersected light, sound, and movement, were the magical things that all listeners responded to. For example playing a solo triangle on top of a granite rock while the sunset was setting and the sound was dancing off the homestead and cascading down the valley was a highlight for many audience members. Singing and dipping gongs in the water while being canoed across a dam, accompanied by a lonely piano on a platform on the banks of the dam was another highlight – sound, movement, light and place.

I began experimenting with improvisational happenings in the bush, using different areas of the property to create different sonic responses, drawing on the compositional words mentioned at the beginning of this paper such as intimacy, proximity, effort and masking. This broadened the sound palate of my own percussion performance and was compositionally enhanced through the inclusion of various instrumentalists,

movement artists, and visual artists. A mover in heavy sand filled shoes weighted to the earth, interacts with a percussionist playing solo balloon: rubbing, caressing, and enticing sound out of a single blown up supermarket quality balloon. Or two flutists are down in the densest fern gully intentionally interacting with the local bird life – they can be heard hundreds of metres before they can be seen.

I also began to understand that a number of issues were unique to this way of working—sound always helped articulate silence (or the lack of it), and musical ideas that tested the parameters of proximity and presence were interesting parameters of exploration. In other words, sonic mobility and temporal flexibility quickly became important factors for both the sound-makers and the listeners. As one listener stated, “I am not sure I would listen to this as a concert, but out here, I cannot imagine anything more magical.” In these experiments, all sounds were welcome, and my compositional approach was to frame listening experiences based on this notion of inclusivity in sound. I find the awareness of *what is* in the environment particularly interesting, and the fact that instrumental sound can be used to highlight or bring attention to what is already there, empowering, as an artist-researcher.

The 2016 *Sounding at Harrigan Lane* was a mixture of sight specific performances pieces led by different creative leaders, taking on a similar approach to that of the Listening Museum. Spread over a distance of around three kilometres, the Sounding traversed sonic interventions and surprise pop-up events, intimate performances, and found object performances. It was again a two hour ‘choose-your-own adventure’ style event with maps and signage for navigation. This curated part of the Sounding was in itself a meta-composition, spread over huge distances with the audience discovering sounds well before they could see sound sources—much like bird-watching. The event was galvanised in a central location overlooking a deep valley in a clearing scattered with giant rocks.

Stark long tones penetrated the space, reflecting off the granite rocks strewn around the area, and high sharp woodblocks interacted with the now active crickets. Triangles danced above it all, and the tamtams collected the bass sounds below. The audience were at first turning to each new sound and timbre, attracted to the sound, but very soon they started to just look through the valley to hear the sound as a collective, a dreaming space, permission to be still and to listen.” (Griswold et al., 2018, p. 61)

Easter@The Piano Mill 2017 introduced yet another approach through the semi-notated composition *Vibrations in a Landscape* (Griswold & Tomlinson, 2017). This work, built on layered sonic ideas, and introduced choreographic elements to heighten the sense of spatialisation in the sound. For instance, ten musicians stood on individual logs, each spinning a speaker around their head, creating movement in sine-tone chords being played; a row of twelve triangle players walked through the audience in a set pattern that included spinning the triangles and spinning the arm; four tamtam players performed at the north, south, east and west positions of the performance space; groups of bell and ratchet players ran chaotically through the space, playing only when still; motorbikes revved through the performance space adding to the movement, energy and sound world. While referencing ideas from the Museum of Listening, this work transcended the idea of physical boundaries. The space was crafted by mostly acoustic boundaries, or what (Rebelo et al, 2008) would call the *City of Listening*.

Vibrations in a Landscape was a 60 minute work specifically composed for this private property in the bush. It allowed for interaction with the already-sounding site as part of the listening experience. It therefore blurred the boundaries between intentional and unintentional sound, and repurposed the drone of wind and motorbikes revving from background sounds to intentional sounds. This work was specifically composed for the house-site at the top of a huge valley at the *Harrigans Lane* property. This is one of the few Soundings that has been transported to alternate sites, using the sonic layering, or clearly demarcated frequency bands evident through the instrumentation in the work, to explore particularities in site, regardless of the location (Tyalgum Music Festival 2017, for example).

These works all require a lot of people power—taking musicians and equipment out to site, working with the weather, the environment, flies, mosquitoes, sun, rain, standing on land, being in place together. Some of the impact of this work surprised me. One musician thanked me for taking them out of the city for a few days. People act differently towards one another in these environments; I act differently. And we listen differently.

Conclusion

For me, the practice of Soundings has become how I learn about place. While at times compositions emerge from the knowledge—like in *Sounding Wivenhoe*—it is the act of playing *in* place that is the transformational key. Listening, being, interacting, mimicking, proposing, and manipulating sounds in a particular space has been my learning and sharing

process. And going through this process with others—either as performers, collaborators or audience members—places them in the learning, evolving space as well.

Mobility has become a key element for the audience in all these case studies as they engage in the listening experience through walking, proximity to sound sources, and a sense of discovery. Taking audiences out of the seated concert hall environment opens up the experience of intentional attentive listening to different kinds of audiences. The new performance environments also create space for new kinds of music to be created and for performers to create new performance practices on their instruments.

This collection of four case studies also demonstrates a compositional and curatorial evolution and learning. In *Sounding Wivenhoe* it was the surprise of the performers and the audience being on site together, sharing the experience, that was most profound. In *Sounding the Condamine* it was the engagement of the local community as sound makers, alongside their patient and curious listening to new ideas that is most memorable. In the *Listening Museum* projects, the mobility of audiences, the individualized listening adventures of each attendee, and the gathering and dispersing of the audience continue to drive the curatorial decision-making in that project forward. Lastly, the ongoing *Sounding Harrigan's Lane* project has in itself become an ongoing research question about audience experience, performer engagement, and site-specific art making. So much new work has been made there over the past five years, with over 50 performers involved and more than 1,000 listeners.

The sounds we make in Soundings are always played into a sonically rich environment, and require a sense of empathy between performers, on one level, and between the human and the non-human, on another holistic level. But, as artists we are still marking out our sonic territory. These pieces are temporal; they are ephemeral fleeting moments that connect people and place, forging and eliciting deep memories. They are both fixed and flexible, allowing performers to navigate their way through time while still being connected to one another. And the audience members are performing the role of listening – navigating through their sound world, and reorientating their knowledge of place.

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