

## The Imaginary Aviary Score

By Vanessa Tomlinson – concept and composer

Each performer composes their own birdsong and bird calls based on the following brief.

Each performer is acknowledged as a composer.

In the past I have worked with imagination of extinct soundscapes – using knowledge of tree species, changed topographies, nesting habits, ecosystems, megafauna, to imagine how a particular species of bird may have communicated, and the sounds it may have made.

I am sure many of you are familiar with the work of [Bernie Krause](#) and the Animal Orchestra, where he visualises the sound spectrum of many species – demonstrating how **co-existence and communication** of various species works. The same is true with birds – but human soundscapes have caused various species to transform their calls to be heard despite the drones in urban settings. This is the present!

The focus of the Imaginary Aviary is the **future**. It is about the appearance of new species. Perhaps even a welcome party to acknowledge that we have noticed the arrival of something different – a new sound, a new species, the moment of transformation when we realise that something altogether new has appeared. You can think of this linguistically – when a dialect is noted, when a dialect becomes a language, or when new words appear – and stay. We spend a lot of time thinking about loss – for good reasons - but in this work our focus is on paying attention to renewal, to the appearance of the unknown. Lets welcome the diversity and wonder of new species in the Imaginary Aviary.

In this performance we are first performing both individually in the stairwell, which is a glassed in aviary. We are the new exotica. We are collected. We are intermingling with each other. We are being kept. We are being protected.

All this is to say that each one of you are special in the Imaginary Aviary, you are there because of your language, your soundscape, your movement, your presence as a new species. You have just enough identifiable features that you can stay true to yourself, but you are also curious, with the desire to find out about and be in conversation with others.

Nature is amazing. When we think of the real world of birds now, we have the lyrebird (very individual in language), the butcherbird (really important when discussing dialects), the crow (adaptive to urban environments), the fairy wrens (forest birds, working in social groups), the magpie (using amplitude modulation) the curlew (say no more) and the list goes on.

So in the imaginary future world, there is really no limit.

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To Do;

Using your instrument, improvise a bird of the future. Imagine your cells transformed into future selves, imagine listening in the future, imagine air in the future, imagine inter-action in the future. It is possible that in the future biological life has been superseded by bio-synthetic hybrids. In 10 years, 50 years, 500 years.

Each player approaches this proposed future from their own perspective. In the stairwell try and stay true to your species, to your habits, to your sonic world. But as you descend the stairs, consider listening in to, and playing with your fellow performers. Sing together. Become. Zoom forward to imagine and embody the future sonic prospects and possibilities of this place.