

SUCKING~SENSING~FEELING~
PHANTASYING ~

SONIC GUT MEDITATIONS FOR
CONFERENCE CALL: A TOOLKIT

~ SITUATED LISTENERS

~~ REMOTE LISTENERS

~~~ SITUATED LISTENERS

: VIBING IN YOUR ROOMS

~~~~ SENDING / RECEIVING

(GROUP) ~~~~~ SENDING /

RECEIVING SELVES ~~~~~

FOR HEADPHONES, PRIVATE

DREAMS ~~~~~ REMOTE

LISTENERS : VIBING IN YOUR
ROOMS WITH HEADPHONES

~~~~~ SITUATED LISTENERS

: VIBING THINGS IN YOUR

ROOMS

## You will need to:

- ~ print this PDF double sided (flip on the short edge)
- ~ stick pages together with masking tape (align numbers and fold in direction of arrows)
- ~ choose a facilitator to set up a group video call with 2-8 people in different locations
- ~ download the Powerpoint slides (just the facilitator)
- ~ have the Vimeo audio recording link handy (just the facilitator)
- ~ have cups of mint tea ready
- ~ have headphones ready (preferably over the ear headphones if you have)

**A politics of listening with the gut bloats what is hearable within the sonic architectures of: headphones, throats, zoom calls, bedrooms, rectums, Vimeo, fantasies and the hiss of recordings. These performances have been adapted for remote group listening from Pauline Oliveros' 'Sonic Meditations,' 1974, at a time when it's not safe to meet together in the same space.**

## Instructions

Read these instructions aloud together on the call while drinking cups of mint tea. This is to start with the same hot mint feel in your mouths and throats as a 'tuning exercise'. Drink as much as you like, whenever you like. No need to be synchronised!

Facilitator begins go around. Please introduce yourselves and mention one sound you can hear in your space right now. Once you've introduced yourselves, please call out the name of the next person as go arounds are tricky in virtual space!

The performance is made up of 8 movements altogether. The movements will be non-verbal as far as possible. This doesn't mean silent though! Feel free to cough, laugh, hum, shuffle etc.

Keep your video on throughout if possible. For the first 4 movements please remove your headphones and keep yourselves unmuted. If you need to let anyone you are sharing your spaces with now know, it'll be for about 30 mins. If this is difficult for you please just keep yourself unmuted for movement 2.

The slides in the toolkit are handy to make sure you're all on the same

movement since there won't be talking. Facilitator to change the slides and to play the audio file for movement 7. Facilitator, please share your screen with the slides now. For all, find a setting so you can see the shared screen as well as every body on the call. (In Zoom under 'view options' choose 'side by side gallery mode' and move the grey arrow sliders to adjust the size of the shared screen so you can also see everyone on the call in gallery view). Check in every body has this set up.

Begin when everybody on the call takes the gesture for 'rest'. Hold the palms of your hands to your chests - just below the collar bones - one above the other. This will be the gesture in between movements to show you are ready to move on. When everybody on the call takes this gesture, change the slide and you'll begin.

Start by reading the score silently in your heads. You may read the page for this movement all the way through and then perform it or you may pause after each instruction to perform. You might read quick, slow, skim or skip ahead; go at your own pace. Only stay with the same movement until everybody is ready to move to the next. Closing your eyes as you perform may help.

If you'd like to take a break, have a sip of tea, water, move about at all, please pause after you have stopped the movement. When you're ready to continue, the next movement begins when everybody in the group is still and holds the palms of your hands to your chests, one above the other: resting.

There's an interval after the first 4 movements for a verbal check in and a break.

After reading the instructions, take a few moments to make sure everyone follows.

Now, when you're ready hold the palms of your hands to your chests - just below the collar bones - one above the other. With every body on the call taking this gesture, change the slide, flip the pages and begin.

## 8~ SITUATED LISTENERS: VIBING THINGS IN YOUR ROOMS

*Another variation of 3~ 'Situated listeners : vibing in your rooms'. Please remove your headphones from heads and computers.*

Sit comfortably and attend to your breathing. Feel how attention affects and possibly changes the breath. Restore your breathing. Include with the breath, internal vibrations (audible and inaudible): heartbeats, pulses, colonic shifts, asynchronous voices reading off these pages inside your heads.

**Holding internal soundscapes and breath, attend to a sound, sensation or movement at a distinct part of your guts. Perform movement 3~ 'Situated listeners : vibing in your rooms' from your guts to sounding objects in your immediate external surroundings.**

Allow vibrations to move from the distinct parts of your guts along, resonating through each part up towards your inner ears. Hear your gut movements vibrate your ear drums. Vibrations leave your bodies and flow through the air towards the sounding things in your immediate external surroundings. Vibrate the things with your guts. Listen to your gut with the things.

# 1~ SITUATED LISTENERS

*If you like you can push your chairs back a bit to make more space from your screens.*

Sit comfortably. Feel the press of the chairs to your arses and the weight of these pages in your hands or on your tables. Attend to your breathing. Feel how attention affects and maybe changes the breath. Restore your breathing. Include with the breath, internal vibrations (audible and inaudible): heartbeats, pulses, colonic shifts, voices reading off these pages inside your heads.

**Along with your internal soundscapes and breath, now listen to a sound in your rooms or just outside. Something in your immediate external surroundings, only you can hear (nobody else on the call can hear it).**

Give attention to the lengths of the sounds. Do they stay with you after they diminish, if they diminish at all? Listen to how deep the sounds are. Let the sounds situate you. Be situated here, by the sounds. What else do the sounds do with you? Let the sounds move you to feel something. Allow these feelings to affect the sounds now, amplify or soften them. How do your rooms allow these sounds to be heard by you? Listen to the sounds the rooms don't allow you to hear.

Take as long as you like. Steal time. Stay with the sounds until every body is situated or stops. If you'd like to pause for any reason do this now (once you've stopped). When you're ready hold the palms of your hands to your chests - just below the collar bones - one above the other.

## 7~ REMOTE LISTENERS : VIBING IN YOUR ROOMS WITH HEADPHONES

*Variation of 3~ 'Situated listeners : vibing in your rooms' with an audio recording and headphones. Plug your headphones into computers and keep yourselves unmuted. Screensharer, please share your screen with the Vimeo link in the toolkit and play the audio recording. (Screensharer, don't use headphones so the sound will reach the group!)*

**Listen to the recording. Include your breath and internal vibrations with the hiss of the audio.**

Feel the press of the headphones on or in your ears. Feel your ears vibrate inside. Listen to how deep the sounds are. Do the gut sounds in the recording stay with you after they diminish? Are they sounding at the same time for everybody? Feel how time affects the sounds' capacities to hold and carry the group call.

Hear the recording with your muscley throats. Hear a measure of distance. Let the sounds disperse you; here, and there, there, there, and there. Be situated remotely by the sounds.

Listen with your stomachs, with your jiggling intestines. Let the recording move you. Attend to where in your bodies you feel moved. Allow these feelings to affect the sounds now, amplify or soften them. Do the feelings move you towards or away from the sound of the recording?

Hear the recording with your thick colons. How do material conditions of living (what you eat, how much you're paid, how much your rent is) impress on the gut? Listen for audible impressions in the gut recording.

Listen to the recording with your rectums. Listen to the sounds the recording doesn't allow you to hear.

Attend to and restore your breathing.

### **Variations:**

- 1 Attune to the hiss of the recorder. Imagine a natural source of white noise like rain or the sea.
- 2 Exclude the hiss of the recording.
- 3 Perform the movement without headphones. Allow the computer speakers to play the recording into your rooms.

Continue until everybody stops. When you're ready hold the palms of your hands to your chests one above the other.

## 2~ REMOTE LISTENERS

*For this movement especially please make sure you're off mute. You might want to come in again with your chairs, closer to your screens. Pop up the volume on your computers too.*

Sitting comfortably, attend to your breathing. Feel how attention affects and maybe changes the breath. Restore your breathing. Include with the breath, internal vibrations (audible and inaudible): heartbeats, pulses, colonic shifts, voices reading off these pages inside your heads.

**Along with your internal soundscapes and breath, now listen to a sound everyone on the call can hear (real or imaginary).**

Give attention to the lengths of the sounds. Do they stay with you after they diminish, if they diminish? Are they sounding at the same time for everybody? Feel how time affects the sounds' capacities to hold and carry the group call. Hear a measure of distance. Let the sounds disperse you; here, and there, there, there, and there. Be situated remotely by the sounds. What else do the sounds do with you? Let the sounds move you to feel something. Allow these feelings to affect the sounds now, amplify or soften them. How does the technology you're using allow this sound to be heard by you? Listen to the sounds the call doesn't allow you to hear.

### **Variation:**

**1 With the internal soundscapes and breath, now listen to a sound in the immediate surroundings of someone else on the call, only they can hear (this is necessarily an imaginary sound).**

Stay with the sound until everybody is situated or stops. When you're ready hold the palms of your hands to your chests - just below the collar bones - one above the other.

## 6~ FOR HEADPHONES, PRIVATE DREAMS

*For headphones. Please unmute yourselves especially for this movement.*

Put your headphones on but don't actually plug them into anything yet!

Attend to and restore your breathing. Include with the breath, internal vibrations (audible and inaudible): heartbeats, pulses, colonic shifts, voices reading off these pages inside your heads.

**Feel the press of the headphones on or in your ears. How do headphones amplify and dull internal soundscapes? Now listen to a sound everybody on the call can hear (real or imaginary).**

Feel how time affects the sounds' capacities to hold and carry the group. Hear a measure of distance. Allow the sounds to disperse you; here, and there, there, there, and there. Be situated remotely by the sounds.

Let the sounds move you to feel something. Allow these feelings to affect the sounds now, amplify or soften them. Listen to the sounds wearing headphones like this allows you to hear. Listen to the sounds it doesn't allow you to hear.

Stay listening until everybody stops. When you're ready, hold the palms of your hands to your chests - just below the collar bones - one above the other.

## 3~ SITUATED LISTENERS : VIBING IN YOUR ROOMS

*Begins the same way as 1~ 'Situated listeners'.*

Sitting comfortably, attend to your breathing. Feel how attention affects and maybe changes the breath. Restore your breathing. Include with the breath, internal vibrations (audible and inaudible): heartbeats, pulses, colonic shifts, voices reading off these pages inside your heads.

**Along with your internal soundscapes and breath, now listen to an audible sound in your immediate external surroundings. Best if the sounds you choose are frequent or constant eg. traffic, neighbour's kids, wind, construction, washing machine. Hear the sounds with the full passages of your guts.**

Hear the vibrations from the things making the sounds, move through the air. Hear the sounds meet your ears and vibrate your eardrums inside. Listen. Hear the sounds open and constrict the muscley throats. Listen with your throats.

Hear the sounds vibrate your pouch-like stomachs. How does what's inside the stomachs (including nothing) affect the acoustics? Listen to the sounds (traffic, etc.) with your stomachs. Hear the vibrations slip down - along, twist, double back again, up, across - and through the meandering intestines loose within your bodies. Feel the sound jiggle you; hear with your intestines.

Listen with your thick colons. Hear the sounds swell the elastic puckers of your arseholes pressed into your chairs. Listen to the sounds in your rooms with your rectum chambers.

Stay with the sounds until everybody stops. When you're ready hold the palms of your hands to your chests - just below the collar bones - one above the other.

## 5~ SENDING / RECEIVING SELVES

*You may choose to move away from the screen for this one or you might just close your eyes again.*

**You are both sending and receiving to yourselves.**

**Sending:** Imagine a sound, feeling or movement at a distinct part of your own guts: mouths, throats, stomachs, small intestines, colons, rectums.

Hear it in your minds and send it to that place in your bodies.

**Receiving:** Listen for the movement / feel for the sound in the place you have sent to.

~ Attend to the gentle and abrupt stopping and starting of sounds at a particular time.

~ Attend to the loudness and softness of sounds.

~ Attend to the emotional intensities of sounds

~ Attend to the relationship between sounds and movements. Do the signals also generate unintended noise elsewhere in your bodies?

### **Variation**

**1 : You are both sending and receiving to yourselves from your guts.**

**Sending:** Feel movements or sensations at distinct parts of your guts.

**Receiving:** Listen to the moods or emotions coming from those places.

~ What moods do you hear?

~ Attend to your emotions intensifying and diminishing via the movements / sensations in your guts.

~ Attend to the durations of feelings.

~ How do your moods respond to the changing movements and sounds in your guts which carry them?

~ Attend to the speed with which your moods fluctuate with the sounds / movements.

~ How stable are the moods / emotions generated?

Continue until you have sent and received your sounds, or until everybody stops. When you're ready, hold the palms of your hands to your chests - just below the collar bones - one above the other.

## 4 ~ SENDING / RECEIVING (GROUP) :

adapted from Pauline Oliveros' 'Telepathic Improvisation'  
*You may wish to close your eyes.*

### **You are either sending or receiving.**

**Sending:** If you are sending, hold an image in mind of who in the group you are sending to. Imagine a sound, feeling or movement at a distinct part of the gut: mouth, throat, stomach, small intestine, colon, rectum. Hear it in your own minds and then send it.

**Receiving:** If you are receiving, listen for the movement / feel for the sound anywhere along your intestinal tracts and imagine who the sender is.

The intensity of feelings and body sensations made may be shaped by the receiver's moods, states or lived experiences, or by the dynamic impressions of chance objects held synchronously in the sender's minds, like words. \*Please practice with care.\*

- ~ Attend to the gentle and abrupt stopping and starting of sounds.
- ~ Attend to the loudness and softness of sounds.
- ~ Attend to the emotional intensities of the sounds
- ~ Attend to the relationship between sounds and movements. Do the signals also generate unintended noise anywhere else in your bodies?

While sending or receiving, include your internal noises (audible and inaudible): breath, heartbeats, pulses, colonic shifts, reading and thinking voices.

Continue until you have sent or received your sounds, or until everybody stops. When you're ready, hold the palms of your hands to your chests - just below the collar bones - one above the other.

# ~ interval : quick verbal check in and break ~

Take ten minutes break from screens. Agree a time to meet back. Take another ten minutes to check in with every body. How are you feeling? How are you finding the movements so far?

## Instructions second half

Read these aloud together after a short break. The second half is made up of another four movements and you'll need your headphones here. After the last four movements take a final verbal check in.

For movements 5 and 8 you may prefer to be away from your screens. If you do, continue in the same way. Come back to your screens when you're ready and take the 'rest' gesture. When everybody in the group takes this gesture, begin the next movement.

In movement 7, screensharer please follow the link in the toolkit to an audio recording on Vimeo. You should determine the duration of listening (it's not set by the duration of the recording). Take 'rest' when you're ready or when every body has stopped.

Please begin again the same way, with your videos on and all unmuted without headphones, if possible.

When you're ready, hold the palms of your hands to your chests - just below the collar bones - one above the other. Begin when every body in the group takes this gesture.