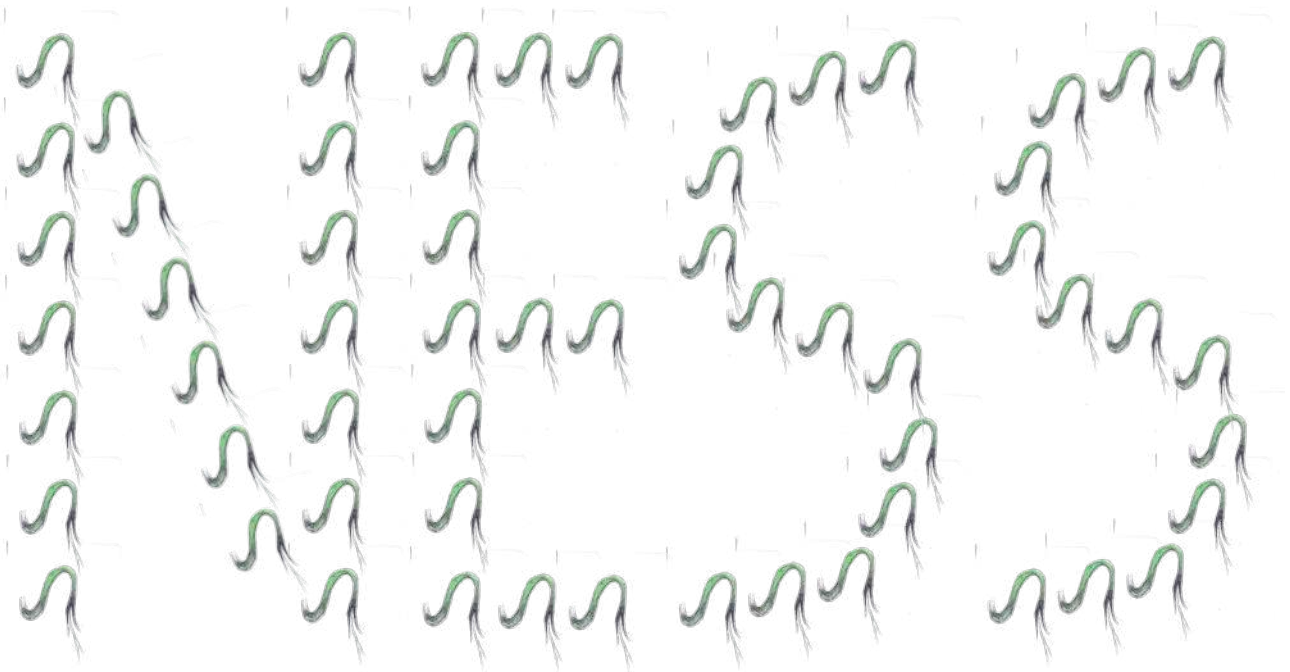




*On the following pages you will find scatterings of/from a workshop initiated and held in the situation of the LungA Radio School 2025*

WE CONSIDER THIS DOCUMENT A SCRIPT  
WE CONSIDER THIS DOCUMENT AN ARCHIVE  
WE CONSIDER THIS DOCUMENT OPEN AND IN PROGRESS



TIME Thursday the 6th of march at 15.00 (Icelandic time)  
FORMAT This PDF, a broadcast for you to listen to on the radio (no preparation needed)

## NOTE 1 “on workshop”

We consider this workshop a mess of actions and considerations, initiating something to be held between us throughout the coming four weeks.

## OVERVIEW

The workshop anticipates five to six movements:

|       |                                                                           |
|-------|---------------------------------------------------------------------------|
| ONE   | Make a notation and instruction for this notation                         |
| TWO   | Share notation and instruction for this notation                          |
| THREE | Receive notation and instruction for this notation                        |
| FOUR  | Assemble a choir to perform received notation with the instructions given |
| FIVE  | Perform notation with your choir                                          |
| (SIX) | Adapt performance to radio (if needed)                                    |

## TIMING

From this broadcast you have one week to compose your notation and your instructions. You can share in an assembled PDF format to [lasse@lunga.is](mailto:lasse@lunga.is) on 13th of march. This notation will be delivered to someone else in the group on the 14th of march.

Thus, you will receive a(nother) notation and instruction, and you now have until 25th of march to: assemble a choir, perform your received notation with the instructions given, and adapt it to a format that works with radio.

- - - & then, we listen  
- - - & then, we touch

## DATES

|               |                                                                                                       |
|---------------|-------------------------------------------------------------------------------------------------------|
| 6th of march  | workshop-prompt broadcast & receiving this document                                                   |
| 13th of march | deliver a notation and its instructions                                                               |
| 14th of march | receive a notation and its instructions                                                               |
| 25th of march | delivery of performance, adapted to radio, send to <a href="mailto:lasse@lunga.is">lasse@lunga.is</a> |
| 27th of march | release of performances in sessions broadcast                                                         |
| 3rd of april  | walkthrough of works in conversation                                                                  |

## NOTE 2 “on notation for choir”

To lead an assembly of various animated or subjectified entities? Entertaining the act of making a notation for such a choir... It could hold many, or several! Several forms or kinds of subjects... Symbols... Voices... Languages... Visuals... Texts... And time? What do we do with time? And... what if... a notation could generate, stimulate and lead such a choir assembly? A plural lifeform? To do what?



## DREAM 1 *"first iteration"*

As feathers slowly fell under my eyelids  
I woke up in my bed in a sudden silence  
my calves were tensing up -  
- a swirl of noises hissing through my nerves

As I walked down the stairs  
I noticed a tree outside my window,  
the leaves shivering some sort of melody,  
I remembered hearing from my mother's womb

I walked out the door and I saw  
two swans swimming upstream towards  
the bridge in a strange choreography,

and a sentence was shaking  
in the surface of the river  
shaking in a hologram of silence

## SOMATIC MEMORY 1 *"a broken choir"*

& I woke up, yeah I woke up  
& I stretched my fingers into the dark, yeah the dark  
& I turned on the light, yeah the light  
& the light was sharp in my eyes, yeah my eyes  
& I saw the light on my jeans, yeah my jeans  
& the jeans had belonged to my aunt, yeah my aunt  
& from my pocket I heard a choir, yeah a choir  
& each voice was a broken piece of glass, yeah piece of glass  
& I remembered the vase falling on the tiles, yeah on the tiles  
& the song was broken too, yeah broken too  
& I took the choir from my pocket out into the light, yeah the light  
& I noticed a sharp pain, yeah a sharp pain  
& it was in my thigh, yeah my thigh  
& then i thought of something, yeah I thought of something  
& there was just one thought, yeah just one thought  
& the thought became aware that it was a thought, yeah it was a thought  
& the thought made me cry, yeah made me cry  
& the tears were breaking on the tiles, yeah the tiles...

## NOTE 3 *"on assembling a choir"*

To gather a site-sensitive choir? To perform a notation site-specific elsewhere? Hmm... What kind of conversation would these environments have? The moss & the echo of the world? Suddenly it seems as if concepts like scale, intention and anatomy... Could be bent through a prism? We could call it a choir? That would perform a certain notation?

To gather an assembly of subjects, voicing a communion of shared sound(ness): voila! A choir! A performance holding and being held by various forms and mediums, here: going THROUGH radio! At least at some point... Right?



## DREAM 1 "second iteration"

Shaking in a hologram of silence  
I woke up in my bed in a state of despair  
half of my toes seemed to have turned turquoise -  
- a swirl of noises fumbling through my nerves

As I walked down the stairs  
I noticed a group of trees outside my window,  
their crowns rattling some sort of melody,  
I remembered hearing from my mother's womb

I walked out of my house and I saw  
two swans swimming upstream towards  
the bridge in a strange choreography

and a word was shaking  
in the surface of the river,  
holding my memories as a token

## SOMATIC MEMORY 2 "a home for a choir"

& I was singing to a seal and a seal was singing to me  
& I was singing to my cousin and my cousin was singing to me  
& I was singing to the moss and the moss was singing to me  
& I was singing to Fabian and Fabian was singing to me  
& I was singing to a compressor and a compressor was singing to me  
& I was singing to an echo and an echo was singing to me  
& I was singing to you and a You were singing to me  
& then I remembered a strange sensation of my voice throughout my whole body  
& then I felt a swirl of noises shimmering through my nerves  
& then i heard my voice leaving my body forming another  
- - - a home for a choir.

## NOTE 4 "on a home for a choir"

In a house of conscious **NESS**  
A choir breathes in the **NESS**

Here it lives, and therefore makes life  
as in - A choir breathes a contour of a **NESS**

There it glitters and makes a sentience of colour  
as in - A choir breathes a **NESS** choreography

Where it holds a memory I remember hearing from my mother's womb





## A COLLECTION OF NOTATIONS

Knowing no boundaries, no borders, the swarm moves out as much as it shifts in -  
a shareability invoking senses across direction and time - - -  
- - - this swarming shareability -

a being together as “an apartness together” retains the building refrain of the aesthetic-life-world.

From; Formless Formations by Hypatia Vourloumis and Sandra Ruiz

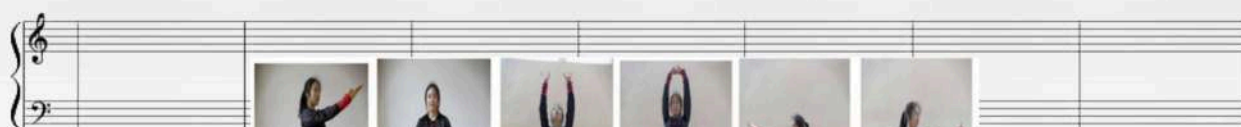
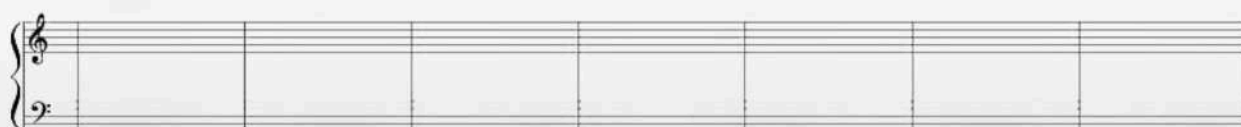
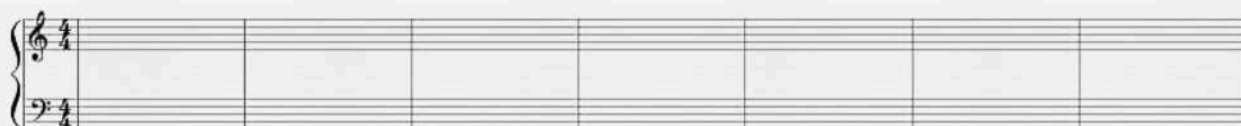
In the house of consciousness  
    a choir breathes in the ness  
        there it glitters and makes a sentience of color

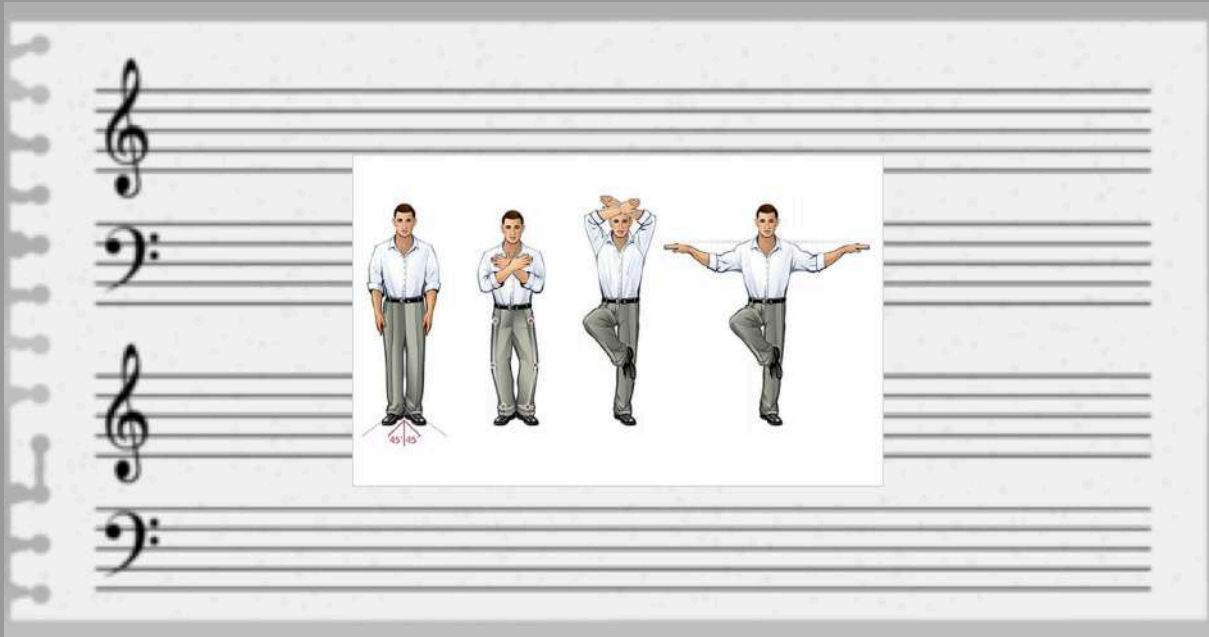
From; Workshop PDF - notation for choir “voicing a communion of soundness”

## NOTATION INDEXX

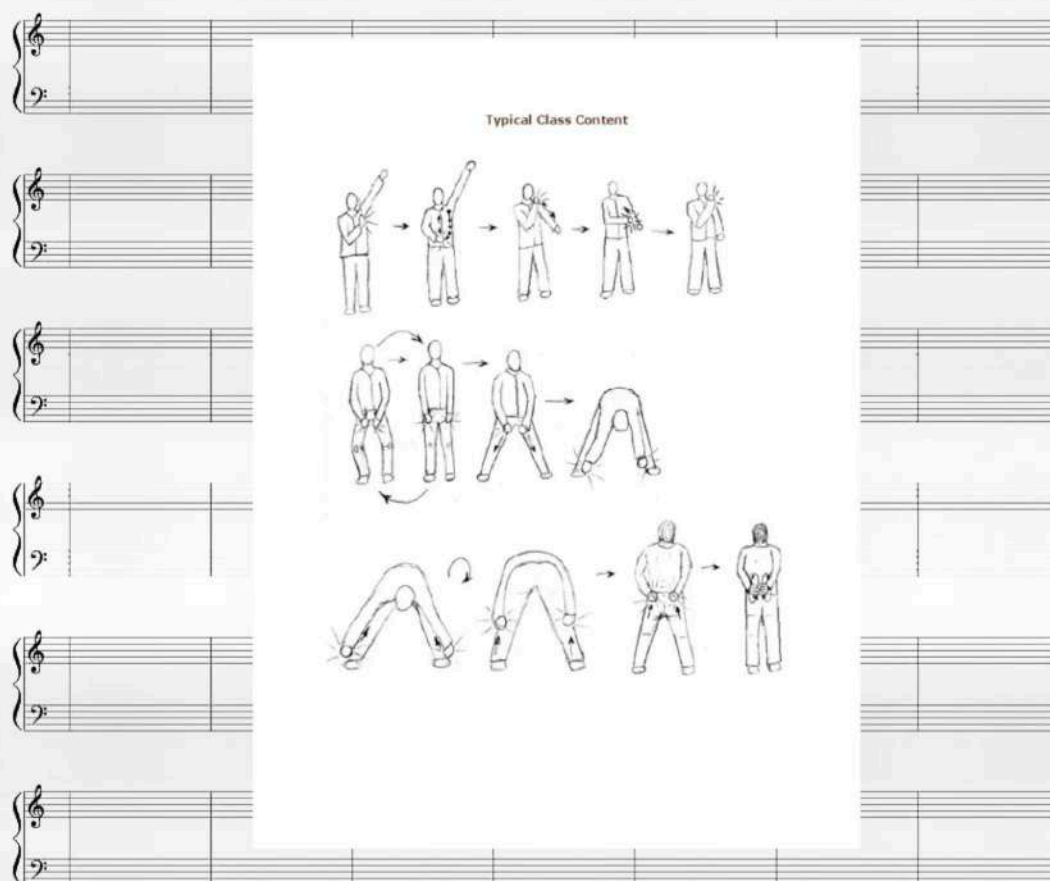
ASSEMBLING A FORM OF SCATTEREDNESS  
    SCORE IN RESPONSE TO PDF  
        I'M OPEN  
            NOTATION  
            “7 VICTORIES” (WORKING TITLE)  
                GLOVELESS  
                DEVOTION  
                ECOSYSTEMIC  
                WHEN IT GETS QUIET  
                RESPONSE?RESPONSE?RESPONSE?  
                WIFI PASSWORD: THE MUSICAL  
                SCREAMING THROUGH THE WATERFALL OR SUCH  
                INFINITIVE

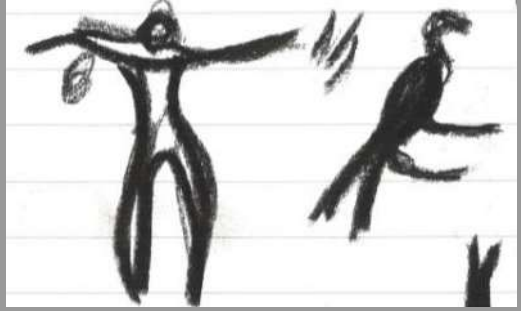












*Interpret*

*into*

*form*

## score in response to pdf



if you are near a window come or seat close to it. if not - find the nearest window and get close to it



look out of the window for a while observing how the light from it enters the room and your skin and eyes. if it is warm - open the window



when you are ready start voicing everything that comes into your attention and meets your eyes or ears as you look out of the window. continue listing out loud until you feel like you have arrived

..... ..

.

..

. ...

close your eyes and listen to the sounds coming from the outside  
the score finishes when you open your eyes





I'm open

—

**For 3 - ∞ participants**

—

**site:** *a big field. could be a football field. but could also be any kind of field or meadow or just an open space. If no field is available or if it doesn't work for any reason, it can also be a room somewhere inside. The room will have to be able to fit everyone. Preferably. If someone would stand in an adjacent room that could technically also work.*

**instruction:**

Place yourself in the field (site, room, where you are). With some distance in between you and the others. A lot of distance if possible.

Look at the others. You might need to turn your head to look at those behind you or to your side. Do so without rushing. Keep doing this.

**Start** saying (or shouting) the sentences:

"I'm here"

"I'm open"

**Say** them loud enough for the others to hear clearly. You can wave with your arms while saying it if you feel like it.

Repeat the sentences in random order (you can decide to just repeat one of them or alternate randomly) in a pace of your choosing. Silence in between sentences is of course welcome. Simply say the words when it's the right time.

**Continue** until it's time to stop.



## notation

it began with something we had heard once, about how language is always spatial: how it constructs an architecture of affect in the gap between words.

to build a structure, requires a necessary emptiness - the blank space is the necessary condition for feeling ; on the page, on the notation, on the breath - it's the broken open the constructing, meandering, stuttering  
c o l l a p s e s i n g .  
; it occurs across sound & space & silence.

this notation asks - how might you turn language into sound - what space this might produce. the world and word are translated into each other ; folding, spiraling, forever. we think so often there is nothing to say for all this unravelling; but we invent new languages every day.

the choir for this notation will be a conversation with a chosen location ; real or remembered ; concrete or imaginary. it will contain the voice of what has been, what is now , what is not yet. it will be the noise that occurs when these voices gather in the air - it will be the building and its resonances - capacious, gathering, held down with feeling.

.....

a sound which swells and  
never settles

we say dust and  
the dust glistens, unburdened  
time pooling instead of passing  
unfolding  
what appears to be the sound of  
relentless  
may actually be the sound of  
this air, thick with the stuff of before.

a certain amount of  
sun a certain amount of moon  
sometimes an overlapping.

tightening and shrinking,  
climate of  
description  
trembling,  
enduring.

i listened to ----- and  
in  
it i  
heard -----

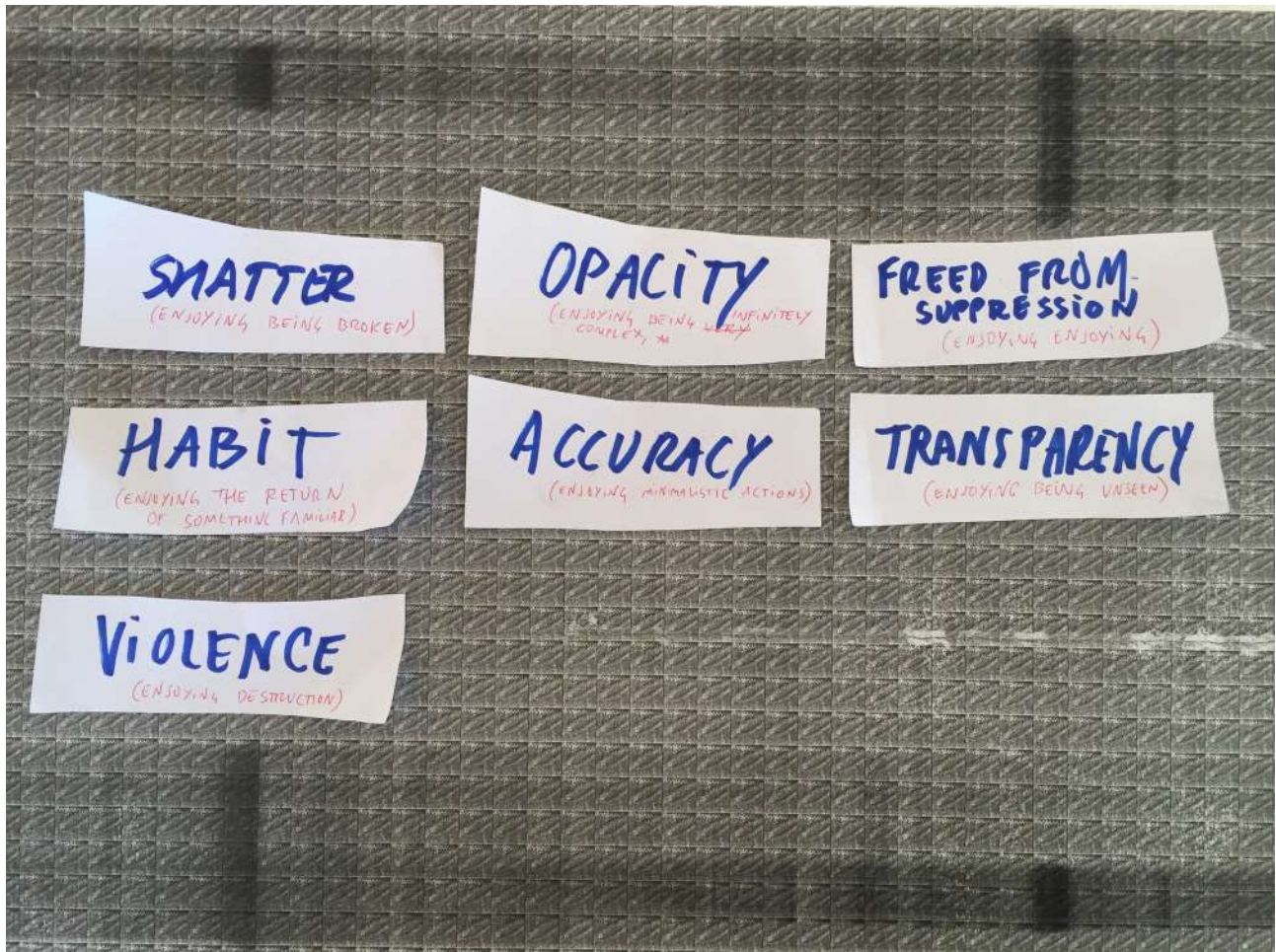
maybe we are trying  
to say something different now,  
that the world  
spills through its word like  
light through that glass  
brick of memory,  
fragments bent a  
nd re-be  
nt, contorted.  
a sentence shaking on the surface  
touching, bei  
ng  
touched by.

a sound which engineers us to  
lose all our affective  
interiority  
a sound,  
and then another  
sound - produced  
by its  
end  
uring.

a silence.

look—how the evening tils away is caught in the breath  
does a name always cleave the real from itself  
what falls a way is caught in the breath

Notation : "7 VICTORIES" (working title)



Instruction for notation : CARDS FOR ENJOYABLE ENCOUNTERS  
REPEAT ANY ACTION 7 TIMES IN ANY ROOM IN  
ANY ORDER

NOTE: THE ROOM IS FILLED WITH  
"PEOPLE", ALL SINGING BEAUTIFULLY

QUESTION: WHERE IS YOUR LANGUAGE?





# Gloveless

*notation for a choir*

**Instruction:** consider **bold text** as narrative  
(can be omitted/changed at your will).

*Deliver at your own desired pace.*

**It's opening night**

**The big moment has finally arrived**

**Beyond the humungous curtain  
An audience of blurry eyes and hairstyles want a show  
To be dazzled enchanted wowed**

**Instruction:** *define what the backstage sounds like, give us a presence  
behind the curtain. May be helpful to do the same for the audience on the other side.*

**2 minutes to curtain**

**Your palms sweat for the ripe hope  
to be good enough tonight**

**They do not dry against your satin costume as you wipe**

**So you Fan your hands against the dark hot air to evaporate  
sweat**

**you Grab a piece of the curtain  
And squeeze, wringing and wiping**

**Ahhhhhh, that is better, these dry han—**

Waiiiit  
No gloves? - - you forgot your gloves  
You forgot the gloves that complete your costume

How could you be so foolish - they complete your costume completely  
They are an integral part  
Of your character  
And are a crucial prop  
For the final act

Ohhhh no  
Take back some sanity, find them

~Shut your eyes

You see them ..... where are they again... yes you see them now..

**Instruction:** *consider where you left them. Where are they now? What does it look and sound like there, where the gloves are - what do they hear at this moment, apart from you?*

**(Places people! Barks a whisper across the backstage)**

**You float as if pulled against your will**

**To your mark**

**Down center stage**

**(The creatures of the audience stir in hushing anticipation) are they not preparing to turn against you and your barenaked arms, wrists, knuckles, nails?**

**The house lights go dark, you are gloveless**

**Applause**

**Shut your eyes  
this is a disaster**

**(1 minutes! barks a whisper across the backstage.)**

**The musical overture begins**

*or silence*

**Instruction:** *Choose/create a piece of music, a loop, a sound^ to serve as overture.*

**Shut your eyes  
Surrender to this disaster  
Pray... Pray for gloves... Pray...**



**Instruction:** *Prayer for gloves, many voices. Take us to new heights.*

**Suddenly  
3 pairs**

**of long gloves emerge**

**Through the darkness**

**Modeling for you on the top of three converging staircases  
they are 3**

**Different colors:**

**Magenta, Red, or Pear**

(the gloves wish to offer themselves to you)

I am of Magenta  
And I fit thee like a glove

I am of Red  
And I fit thee like a glove

I am of Pear  
And I fit thee like a glove

**Instruction:** *the gloves wish to offer themselves to you. Each pair has a song(story) spoken unto themselves that they wish to share.*

**CHOOOSE A PAIR OF GLOVES**

...

**Goooooooooooood choice**

**descend the staircase (the unchosen gloves will clap for you\*)**

**What a mess, you laugh,**

**now relieved**

**As you slip on your gloves**

**In the dark  
and Practice - -  
A Wave!  
And Blowing a kiss!  
Total reverie  
Crisis averted...**

**You open your eyes at the bottom step  
Returned to center stage once more  
(The overture fades. Curtain goes up!)**

**With the spotlight on you, you look down and see  
that**

**You have, indeed, forgotten your gloves.**







## Devotion



*(In Nature, morning)*

*(Deep breathing, at least two minutes, eyes closed)*

*(Facing each other, soft and together)*

### Firstly

Voice 1) All my friends

Voice 2) Running to the field of flowers

Voice 1) And becoming the Flowers And the field

Voice 2) Fading into it

*(Again, three times, slower)*

### Secondly

Voice 1) I run with a friend

Voice 2) And we do not become

Voice 1) the flowers

Voice 1) We are not ready

*(Again, three times, slower)*

*(Some repetitive cello music for a little bit, at any point)*

## **Lastly**

I tell myself I am (one), so I am (one)  
It is bubbling and swollen and fresh  
It makes me want to scream to myself

(Into myself even more  
To find you)

I am inside but am grateful for the clouds giving shade  
Because I know they bring you some relief from the unforgivable Sun



## **Introduction to deep listening**

There are many different ways in which we give our attention, but i invite you to focus on two that are often used within the practice of deep listening:

- Focal attention - like a lens - produces a kind of focus that limits our field of vision, sharpening it upon a sound, an object, a person, a memory.
- Global attention is diffuse and expansive, often on a kind of broader awareness that takes in a geography, an environment, or space, often manifesting as a broader kind of sensitivity which may not be clear, but is felt

i would like you to lend your attention in both of these ways, both focused and diffuse: but please feel free to focus your attention however you would like to.

## **Ecosystemic - deep listening meditation**

Start with the sound of your breathing  
Slow down your breathing ever so slightly, breath deeply  
Focus on the sound of your breath  
Slow down your breathing again  
Listen to the sound of your breaths, and the spaces in between  
Is there silence?  
Silence is the space in between sounds  
And the space we allow for listening  
Listen to the silence  
What does it sound like?  
What is silent?  
We encourage you to sit with this silence  
To listen to it,  
To hear what it wants to say,  
To give it space to grow  
Both with focus,  
And to diffuse  
To be felt, known, heard  
Listened to

## **Prompts**

Give yourself permission to do exactly what you need for the next 30 min.  
The only restriction is: please stay in silence.

i.

Find a spot that looks comfortable  
Breathe  
Make yourself as comfortable as possible  
Breathe  
Use all your senses to do any tweaking that will help you get just a little more comfortable  
Breathe  
Do nothing until you are ready to move on

ii.

Tune into your immediate environment  
What are you seeing?  
Tune into other senses besides your sight  
(Close your eyes)  
What are you hearing?  
What are you smelling?  
What are you feeling?

iii.

Listen internally, are there any sensations, feelings of pain, voices, memories that come to your attention? Simply listen, now is not the time to judge or solve a problem, but simply to witness the things entering your attention.

iv.

Listen relationally. Turn your attention towards the people you have recently been surrounded by. Think about a person or a scene that is lingering with you. Listen to any lingering feelings you might have shelved in the commotion of this weekend. Are there any patterns or habits you can notice yourself building in this group over the last few days? Now is the time to listen in to those.

v.

Allow yourself to daydream. What do the sounds, smells, textures, tastes of this weekend remind you of? Are there memories surfacing in your body, as we gather together in this place?

vi.

Use this mantra:

*With each breath I send sound and receive sound.*

*Listening to sounds means listening to silences.*

INSTRUCTION: In the following pages you will find notation sheets for a choir in seven entities (could be seven individuals, groups or masses) The overarching composition can be thought of as a fading loop. I do not know much about notations or formations of choirs, nor performances— but I do know that I dream of holding this poem in hands- mine, yours and whomever it prompts you to assemble around it. Any interpretation or deviation from both instruction and notation sheets are warmly welcome. On each notation sheet you will find an open line after the statement POEM 4: which is simply an open space for you to assign the sheet to the particular entity of the choir. On this page you will also find this poem “ när det blir tyst— ” by Eddie Figge (1971) in its original language (Swedish) and a homegrown english translation. This poem was recently shared to my eyes by the artist Frederikke Jul Vedelsby, to whom I am very thankful.

## NÄR DET BLIR TYSK—

När det blir tyst—  
blir det tyst—  
tyst—  
och då finns ingen  
som kan höra  
hur tyst det blir  
när det blir tyst

## WHEN IT BECOMES QUIET—

When it becomes quiet—  
it becomes quiet—  
quiet—  
and then there is no one  
who can hear  
how quiet it becomes  
when it becomes quiet



När det blir tyst —



POEM 4

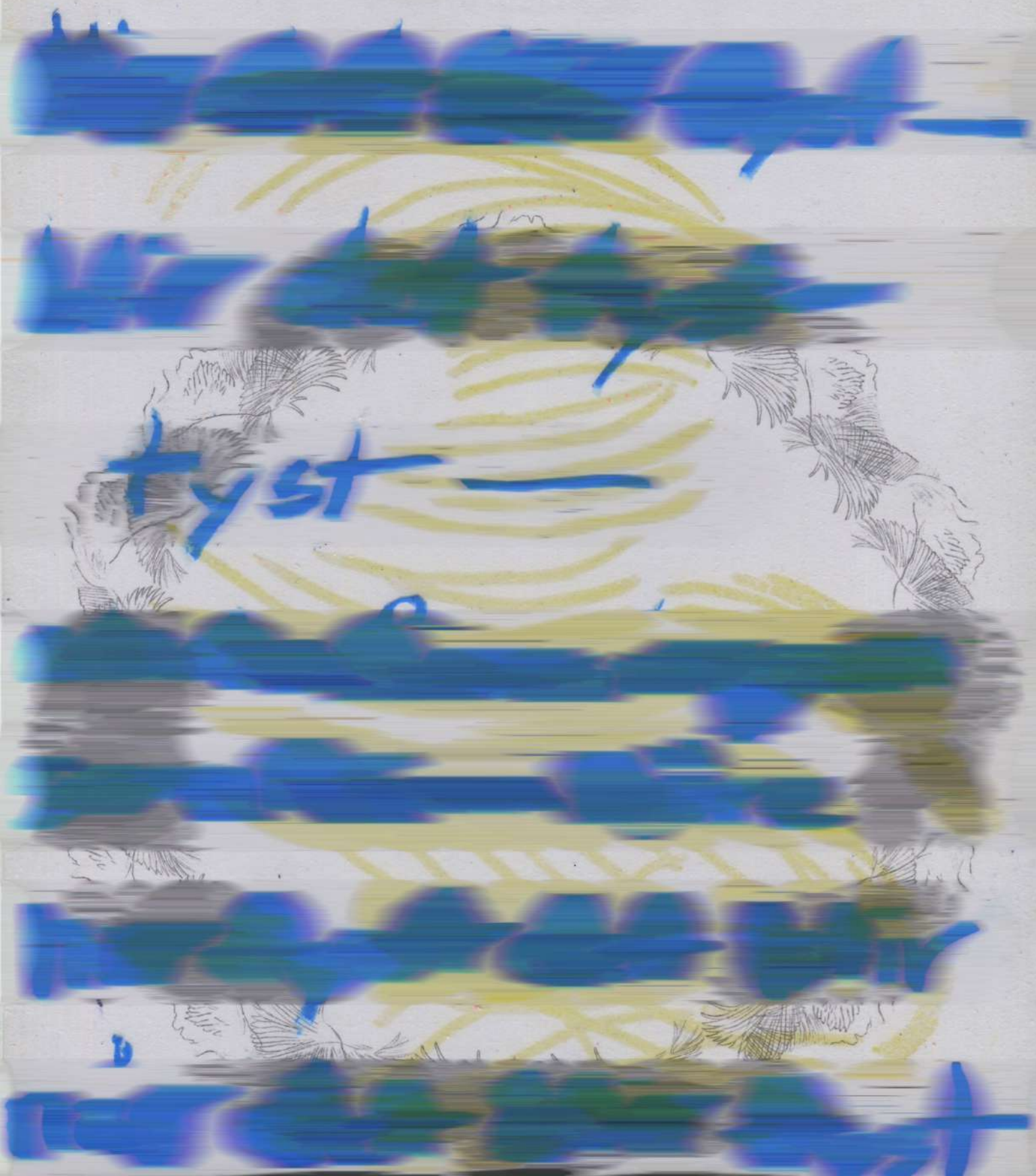




blir det tyst

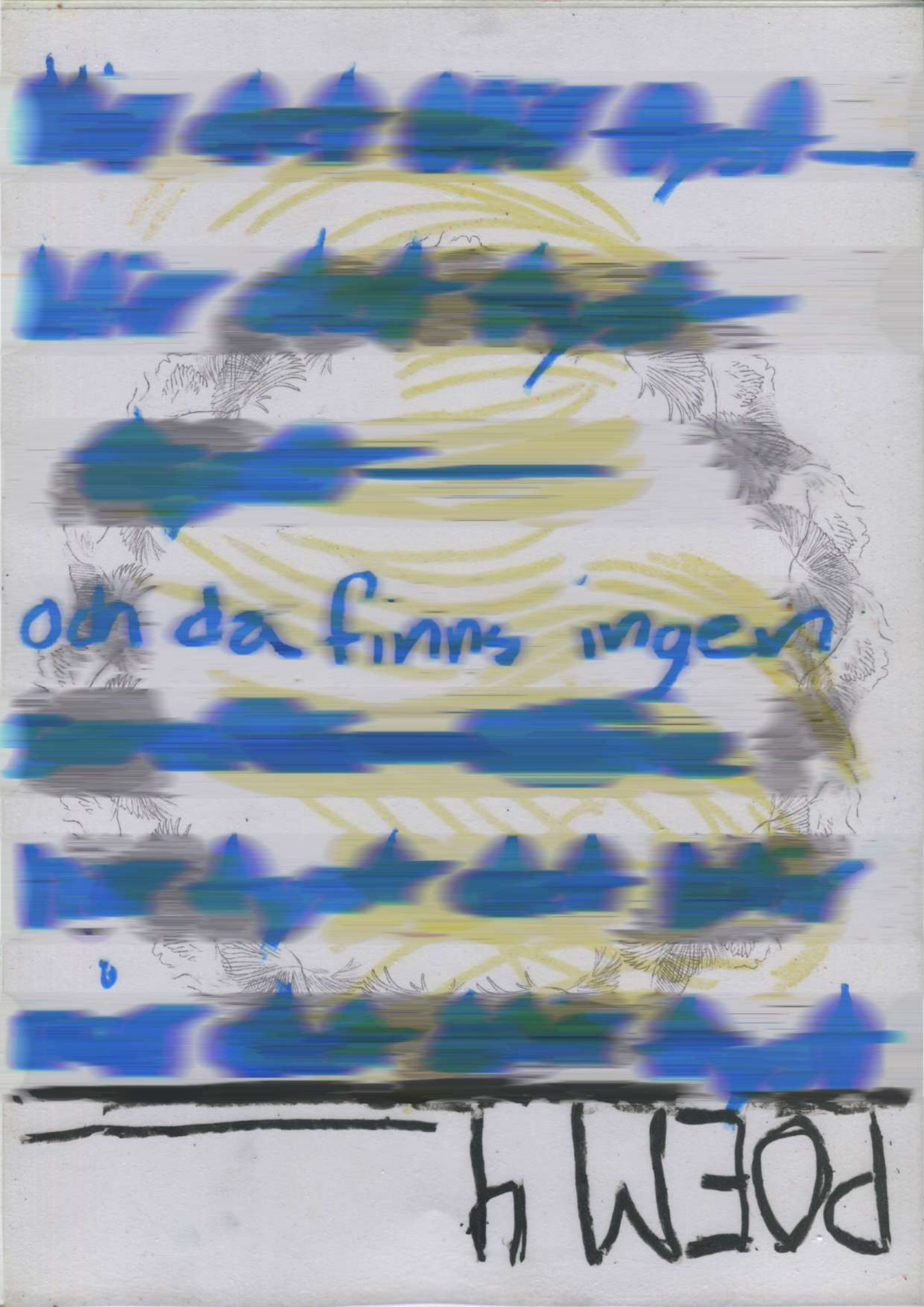
POEM 4





POEM 4





och da finns ingen

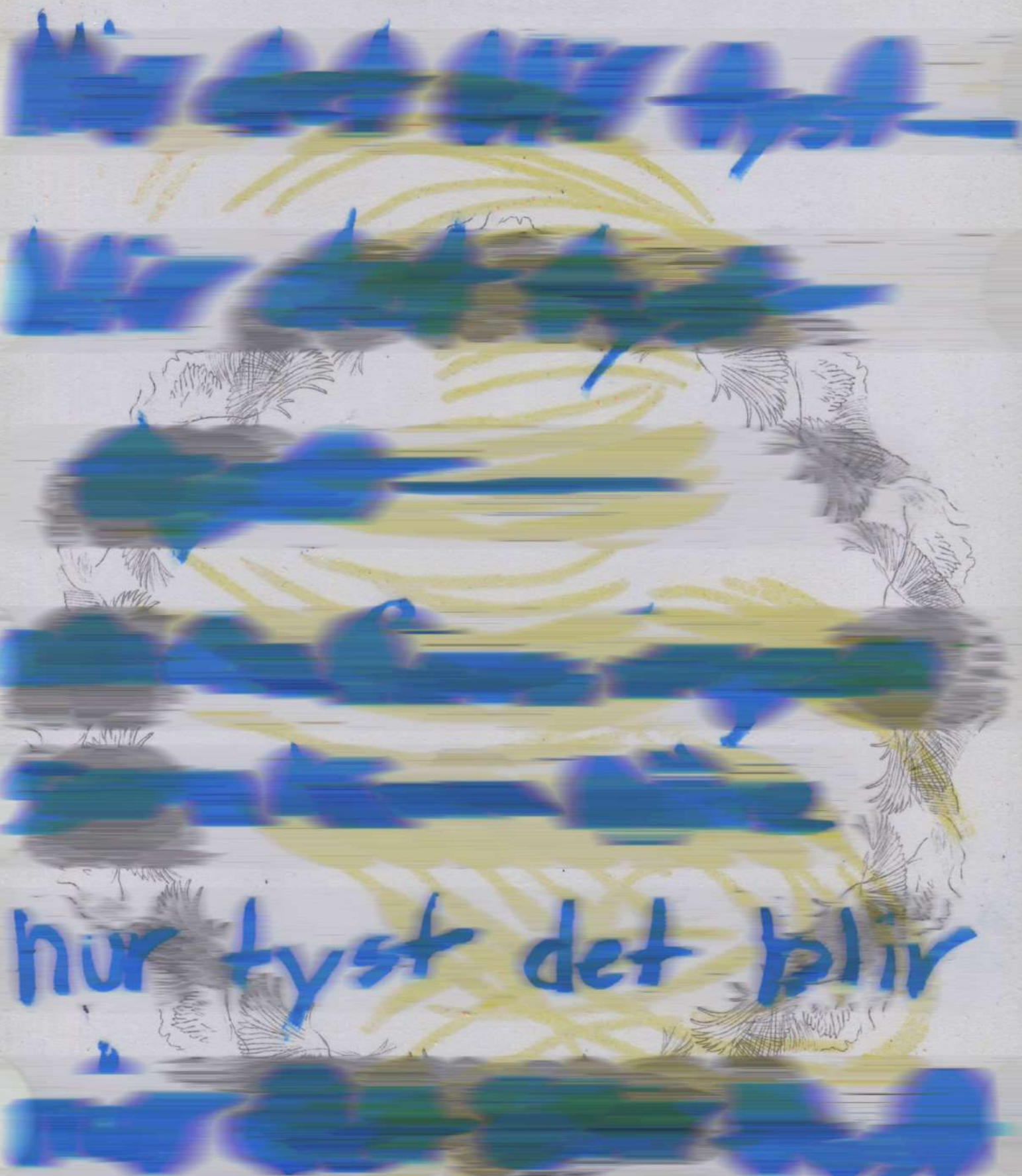
POEM 4



Som Kan höre

POEM 4



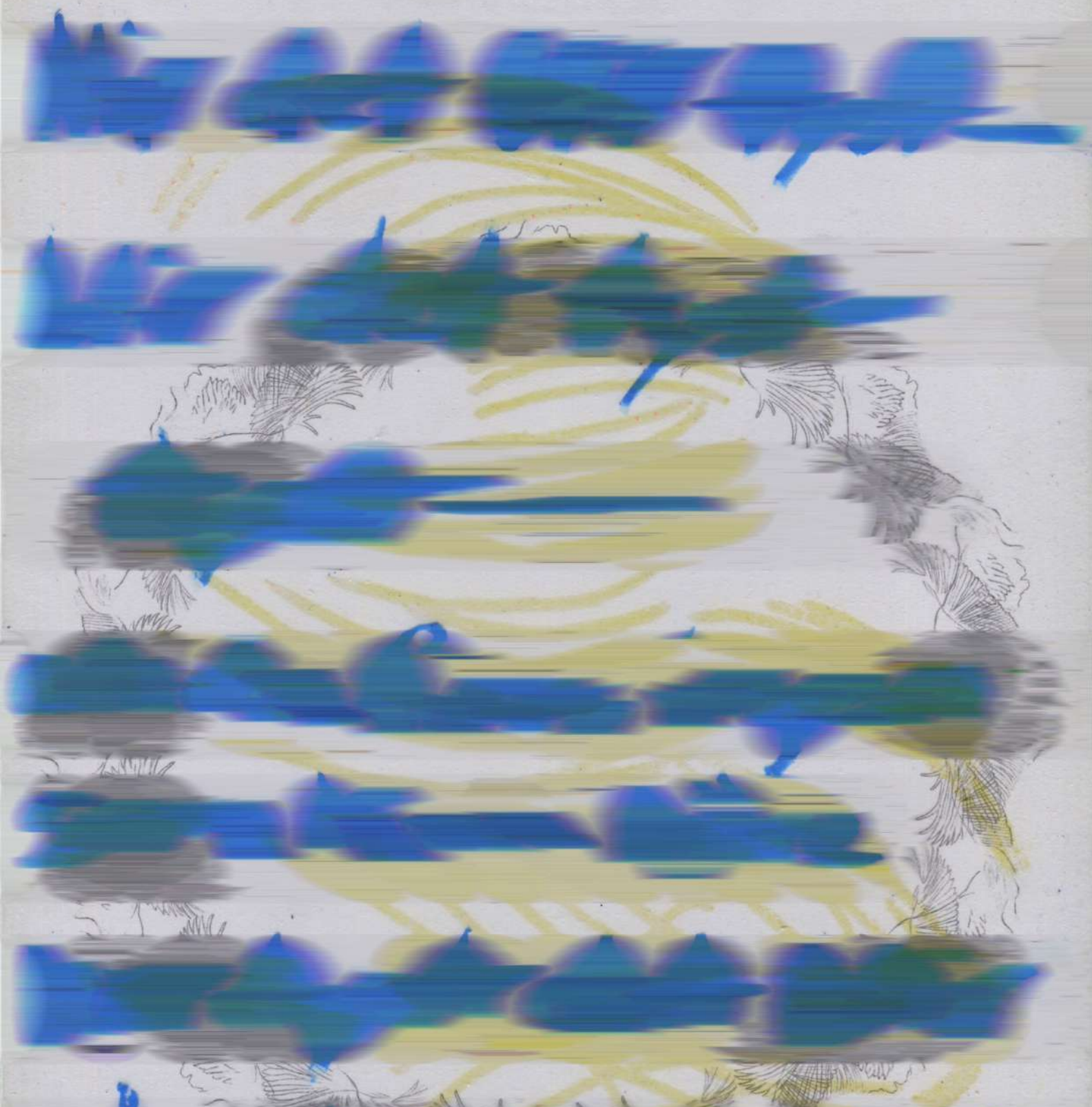


hur tyst det blir

---

POEM 4





när det blir tyst

PÖM 4



När det blir tyst —  
blir det tyst —  
tyst —  
och då finns ingen  
som kan höra  
hur tyst det blir  
när det blir tyst

---

POEM 4



—THANK-YOU-FOR-SINGING-WITH-MY-HANDS—

---

A notation for choir

An attempt at solving a human puzzle

A question of meeting

A call and response? response? response?

A call? call? call? and response

---

Dear notation receiver..

1. Assemble two entities, parties, choirs, collection of choirs, swarms or homes
2. Play us (notation)
2. Break free from us (notation) / Break us free (notation)



(Read from left to right)

(Read from right to left)

|              |   |        |             |
|--------------|---|--------|-------------|
|              | ! | !      |             |
| -----!       |   | !      | -----       |
| -----!!      |   | (!)    | -----       |
| -----!       |   | (!)    | -----       |
| -----!       |   | (!)    | -----       |
| -----(!)     |   | ?--(!) | -----       |
| -----(!)     |   | !      | -----       |
| -----!       |   | (!)    | -----       |
| -----(!)     |   | !      | -----       |
| -----!       |   | (!)    | -----       |
| -----?       |   | ?      | -----       |
| -----        |   | ?!     | -----       |
| -----(!)     |   | .      | -----       |
| ----!        |   |        | !----       |
| -----(!)     |   | (!)    | -----       |
| -----!-----? |   | ?      | -----!----- |
| -----!       |   | (!)    | -----       |
| -----(!)     |   | !      | -----       |

(repeat last two lines)

(repeat last two lines)

”

”

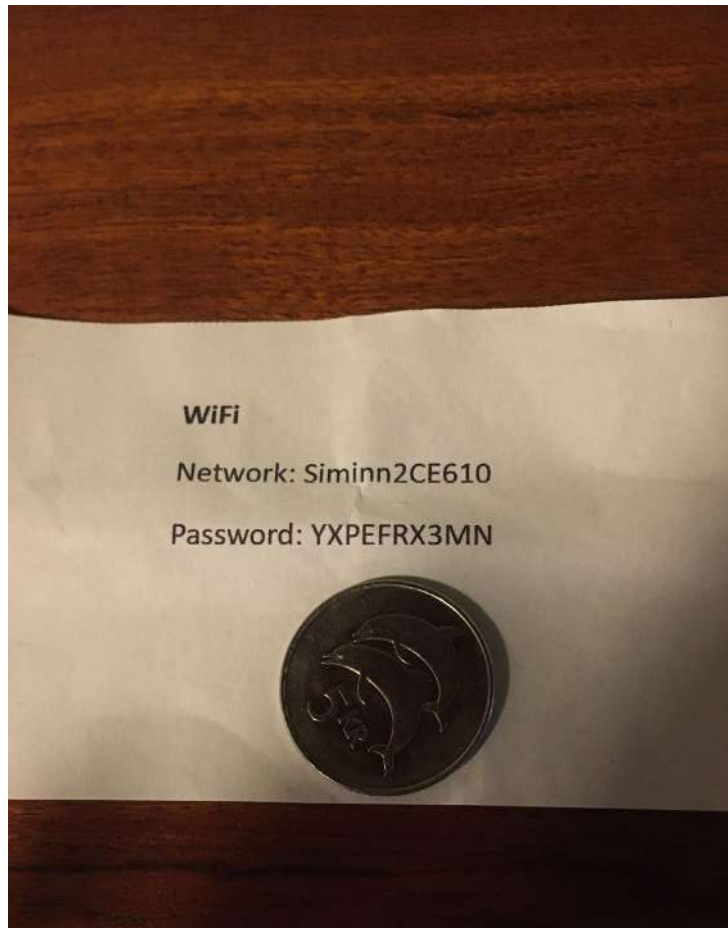
”

”

”

”

Thank you



*I remember listening to my friend read out her WIFI password.*

*Y like in You  
X like in X-Factor  
P like in Pen  
E like in ending  
R like in Room*

***Instructions:***

*Read out each letter and then say a word that comes up in your mind starting with that letter.*

*Between each letter and the word use the words: like in.*

*An example: R like in rats, C like in cucumber*

*Do that for the next letter and then the next and then the next.*

*When you are half way through the notations, start to slowly sing ut the letters and words in a repetetive melody.*

# WIFI Password: The Musical

F G D S R R T N Y N Y U W C W

D S C C C F S S K M K F V D D W X Z

F G G D H J Y R E C V C V

K K L G O P O P U M N N J G D S

F G D C F F W W V B V B N M N

D F D F D F D F D F D J

J F G G D H J Y R E C V C V

D S C C C F S S K M K F V D D W X Z J

F G D S R R T N Y N Y U W C W



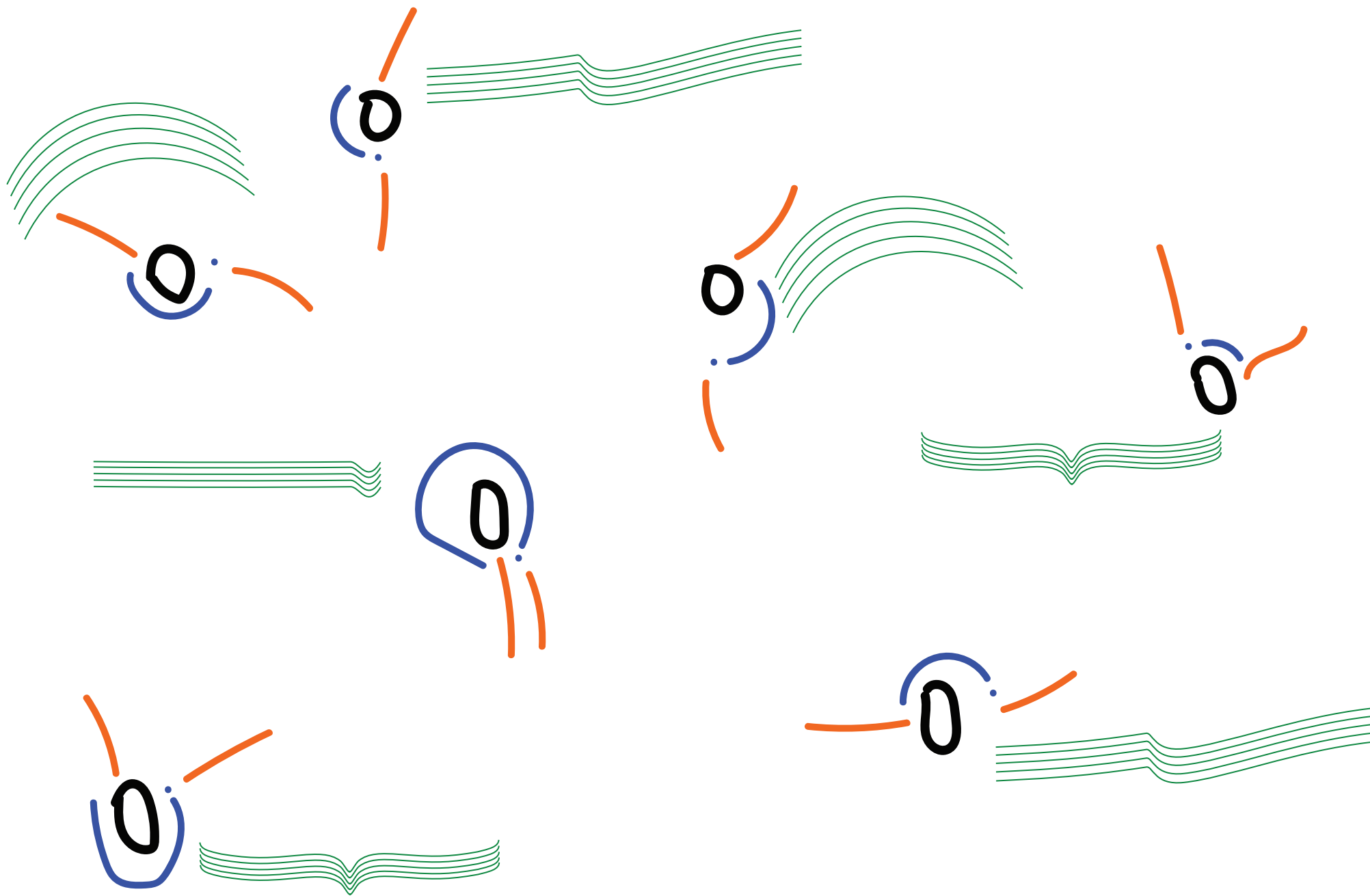
## Screaming through the Waterfall or Such

Notation (video attached)



### Instructions:

1. Watch the video.
2. The video is the score / the map / the atmosphere of the piece.
3. Go where sound swallows sound. It can be a waterfall, or anywhere the air trembles with noise. It could be a motorway. a construction site. A punk gig.
4. Prepare your throat/s.
5. Let the scream shape the silence.



 - - voice - -

 - - direction of the voice - -

 - - movement to change direction of the voice - -

 - - tone and rhythm of the voice - -

## INFINITIVE

choir for 3, 5, 7 or an uneven ammount of people

- - instruction - -

- each voice composes a phrase in the infinitive time

eg.

to look at the watch

or

to take out the cheese

or

to get more and more impatient

or

to say yes indeed the day is beautiful

(please abstain to sing these examples)

- - each voice chooses a position in the space according to the notation. This position indicates their singing directions, including the tone and rhythm to give a melody to their phrase in the infinitive time

- - - to start, one voice sings their phrase in the infinitive time and the others follow, repeating the same song. Immediately after, another voice sings their phrase in the infinitive time, and the other follow, repeating the same song. Immediately after...

- - - - To finish the round of learning each song in the infinitive time, means to repeat them all together, like wave upon wave.