

**Reorienting Aurality through Bodily Listening:
an artistic research approach to musicking**

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Aural Diversity: Because everybody hears differently!

Workshop 4: Soundscape and Sound Studies,

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TYPE OF PROPOSAL:

Presentation (two presenters will share the time)

ABSTRACT (300)

For most musicians listening is unquestionably oriented to the sensory regime of aurality. Increasingly, this orientation is being challenged through haptic, kinetic, and visual musicking by artists such as Evelyn Glennie, Christine Sun Kim, and Pamela Witcher (Cripps et al.; Holmes) and conceptual links are being drawn between Deaf and sound studies (Friedner and Helmreich; Sterne). This co-presentation offers a critical reflection on an artistic research project by three interdisciplinary artists who worked across hearing and deaf experience to reorient aurality in musicking through a process of inter-sensorial exploration. A hearing music and sound studies scholar/flutist specializing in creative improvisation set out to reorient the way she “listens” in order to produce an accessible instructional score that people were invited to realize for World Listening Day 2022 with its theme of “listening across boundaries”. In preparation, she collaborated over several months with a hearing intersensory ethnographer and a deaf multimedia artist, who together practice an ethics of co-creation that explores processes of intersensory and intercultural exchange across hearing and deaf experience. Our iterative and multi-model creative process involved the exchange of sonic, haptic, kinetic, linguistic, and graphic media in response to bodies in place. As is well documented in the anthropology of the senses (Howes), sensory perception is constructed and lived differently in different periods and societies, reflecting the diversity through which people perceive and understand their environments. Through an expanded conception of listening as attentiveness (Hahn, Oliveros), we can move beyond current normative notions of aurality to develop a broader, intersensory awareness and conception of musicking. We argue that this expanded listening affords a means to further establish the links between people, their histories, experiences, senses of place, and environments. By centring haptic, kinetic, and visual musicking, we can develop a new, more inclusive, and empathetic, listening habitus.

KEYWORDS

Expanded Listening, Intersensory, Intercultural, Environment, Bodies, Artistic Research

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