

“How to Make Common Ears?” Music Performance Training, Affective Community and the Micropolitics of Perception

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Collect our resonance [...]
Drop your fear [...]
Push hard your limits of listening and sounding
Something new will happen [...]
Embrace wilderness

– Pauline Oliveros

Deep Listening

Music, the art of organizing sounds, can be considered as a set of practices that intensify and refine the perception of sonic components of the world. Through its capacity to generate percepts, *i.e.* manners of perceiving, music can open the listening to what remained in the unperceived, to make appreciable what was

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previously considered as unpalatable, to discern textures, contrasts, continuities and discontinuities, etc. It is likely in the domain of music practices that the creation and circulation of sonic percepts and affects is posed with the more acuity: isn't music tending to explode the lived perceptions in sonic events that transport, vivify listening itself? As many authors have noted (Solomos, Gritten, Kahn), an important part of the development of music creation and sound art since the twentieth century (Russolo, Cage, Nono, Lucier, to name only few) can be understood as an exploratory and deep collective work to expand and refine listening.

Such considerations have been at the core of the process of creation of *Résonances manifestes*, a comprovised¹ music piece (performed by the Devenir-ensemble) that is based on a sound score composed of field recordings from autonomous demonstrations². The piece is the musical expression of a process of research-creation aiming to understand how sound and music can contribute to the (trans)formation of affective communities, these communities in movement that do not stand on pre-established identities or shared interests but are moved by the intensity and the density of the affects that circulate among them. The affective community takes in a common becoming all bodies – living or not, human or not – that are linked by/in its field of resonance.

The process of creation of the piece quickly raised issues around the perception of sound in community: how to refine the perceptual capacities of an emergent multiplicity in performance? How to collectively expand and render flexible the perception of what is “normally” conceived as a group of creative individuals? These interrogations have aesthetic and experiential but also social and political implications, which will be unfolded in this article through some of the conceptual and practical issues that emerged from the collective training workshops organized during the process of creation of *Résonances manifestes*. If, as Stacy Holman Jones states (267), “shifting the focus of musical analysis from composition and text to performance [...] highlights the interactional, political, emotional and emergent in music”, this proposition aims to start from this shift to reflect on how we think collective performance, and how performance practices and theories can inform new ways to gather in the event. Because music does not only organize sounds, but also people, things and ambiances in a shared relational becoming.

¹ Comprovisation is here approached, following author and composer Sandeep Bhagwati (110), as a set of compositional techniques for practices of collective improvisation that rely on singular indications able to orient the musicians without repressing their “spontaneous” expression.

² Rather than introducing a typology of the marching crowds, the notion designates a modality through which demonstrations organize, orient and make noise by themselves, without the (pre-)intervention of determined leaders or organizations.

Trainings for a common listening

What happens when musical practices enhance perception? Some recent contributions to this question focus on the transformation of the relation to time (Ramaut-Chevassus, Anderson), the awareness of the complexity and the fullness of “silence” (Jackson, Price), the recognition of singular forms as coherent entities (Colman, Bhagwati) and the attention to the contribution of non-human and non-organic elements to the lived events (Östersjö, Goodman). But for a project of research-creation focused on the contingent and volatile emergence of evanescent but intensive communities in the event, the opening and refinement of the collective perceptions appeared to be more crucial issues.

The process of creation of *Résonances manifestes* took listening as such as one of its main music materials. In that sense, the piece joins the many streams (Gould, *musique concrète*, Lachenmann, Di Scipio, etc.) that, according to musicologist Makis Solomos (54), positioned listening as a major issue of the musical processes. However, this research-creation project distinguishes itself through its consistent attention to the processes through which listening becomes an operation of ecological attunement³ with the flux of forces, desires, and vibrations that animate the world: a micropolitical operation from which a transindividual common⁴ can emerge. In musical terms, the sound score composed of field recordings positions listening as one of the main components of the process of improvisation, calling for an increased ability to listen together and to move between different modes of perception according to the situation.

These are no easy skills: both are far from the usual perceptual habits and the dominant conceptions of perception (the two reinforcing one another)⁵, which both start from an individualized perspective. For the perceptual faculties to be

³ Unlike the approaches that consider the ecology as the domain of the management of the ecosystems (commons theory, sustainable development), the notion of ecology here refers to the plural multiplicity of the components that participate to an event, both at the level of the forms of life that the one of the inanimate matter compounds. In that sense, an ecological attunement is an immanent and affective relational mode that implies a perceptive opening to the field of differentiation from which emerge the singularities animating the event (Manning 2013: 8, 11).

⁴ The transindividual designates, for Gilbert Simondon (1989: 116, 191-192), the relation that traverses and links the individuals through their affective-emotive inclinations. It is the force of the event, which exceeds the individuation to relate them in a shared becoming (Manning 2013: 24-25).

⁵ Indeed, the phenomenological and psychoacoustic-cognitivist approaches are based on a perceiving individual delimited by two distinctions: between subject and object, and the distinction between interiority (conscience or cognitive operations) and exteriority (environment). For a more developed critique of these approaches (and more particularly on their anthropocentric dimension), see Goodman (2010).

attuned in such a delicate way, a whole training is required. This is why the work on *Résonances manifestes* has involved the organisation of three workshops with the musicians of the Devenir-ensemble, which have taken the form of listening sessions, collective exercises and improvisations.

Workshop 1: On the protocol of the Militant Sound Investigation

The first workshop aimed to open a collective process of reflection and experimentation on the affectivity of sound and the politics of the acoustic ecologies⁶. It was directly inspired by the militant sound investigations (MSI) elaborated by the collective Ultra-red, a practice of sound-based collective research “implicit and finely tuned to affective logic” (th. 4), and focused on the problems opened by sound in order to address the organization of the movements of struggle⁷. Starting from the hypothesis that the recording microphone gives an access to the undifferentiated field of desires before it is articulated in a discursive form⁸, one of the main goals of the MSI is to highlight the desires that are enunciated in a given soundscape and what relations of power it brings to light. This is why the protocol of the MSI begins with a discussion on the socio-political context of the inquiry, the positioning of the participants, etc. This prelude is essential to the process of sound study, since for Ultra-red (th. 5), listening is organizing before the very act of recording. From these preliminary discussions, the group articulates an investigative question that will orient the inquiry. For this workshop, the question was oriented in the research perspective of the music piece: *What are the sonic traces of the affective common, of what is lived collectively on an affective level?*

“What is the sound of that question?”: the participants then had to take a simple recording device and individually went on soundwalks in the surrounding environment to capture a field recording between one to one and a half minutes (Rhine). The musicians were asked to pay attention to what they would not have

⁶ The acoustic ecologies are enunciative of social relations and power dynamics, they tell about the way reality is lived, experienced, organized: they are *expressive*, in themselves. This implies, on a political level, that paying attention to the ambient noises could allow us to grasp otherwise unperceived dimensions of politics.

⁷ The MSI have been designed as a tool of organization for local socio-political struggles (housing and gentrification, AIDS and LGBTQ+ issues, etc.). Their protocols have been adapted and condensed for the needs of the piece, while respecting their social and political dimension.

⁸ This is a crucial point, not only because, as Jean-François Lyotard and Dominique Avron (254-255) have stressed, music creation has to be thought in a problematic of desire in relation to capitalism, but also because the attention paid to the movements of desire brings the approach of Ultra-red in the field of the micropolitical, understood by Félix Guattari (and Rolnik 179) as “the analysis of the formations of desire” (*Author’s translation*).

noticed usually, to the micropolitical dimensions of the events, the details of the ambiances. Once they had each found “their” field recording, the participants had to listen to it few times and to take notes in relation to the investigative question before re-gathering at a specific time.

When the group returned, each musician played “his” or “her” chosen recording. All the other participants then had to listen carefully and to take notes to answer that single question: “What do you hear?” After the listening, a collective discussion around the recording was initiated, oriented towards what is noticed collectively, towards the thinking elaborated in common. As stressed by the composer and sound theorist Hildegard Westerkamp (2001), the field recordings of ambient sounds have the capacity to open the listening to different modes of perception by interrupting the familiarity of a given context to give an access to the unperceived dimensions of a given environment.

The round of discussion was interrupted by a presentation of the typology of listening elaborated by the composer and author Pierre Schaeffer, which inspired the elaboration of the MSI. The objective of this presentation was not to dive into the subtleties of this typology⁹, but to present different modes of listening and to make the participants realize that their comments on the first recordings were probably limited to certain ones. After this presentation, each participant was asked to focus on the mode(s) of listening he/she didn’t mobilize first, to pay attention to dimensions of sounds that they did not notice or find relevant at first stance. This led to a discussion on the habits and privileged ways of listening, the various affects and meanings related to different sounds, and the political dimension of the soundscapes (and the various relations to them).

Finally, the workshop resumed with a collective improvisation around several field recordings chosen by the participants for their inspiring musicality. The idea was to initiate the musicians to the playing with field recordings, and to consider them as sonic interventions existing at the same level of the sounds emitted by the other musicians.

[Listen to sound file 1: *Devenir-ensemble - Trois exercices d’étude sonore militante*: liminalities.net/17-1/commonears-1.mp3].

⁹ Briefly, Schaeffer identifies four different modes of listening distributed on axis of subjectivity/objectivity and abstraction/concreteness. Cf. Schaeffer, *Traité des objets musicaux* (1966). Without undermining the importance of the musical and theoretical work of Schaeffer, it is important to mention here that he remains stuck in a phenomenological approach that reproduces the divisions between subjectivity and objectivity, interiority and exteriority, things and consciousness, which are not compatible with an ecological approach.

Workshop 2: On some sonic meditations

The second workshop focused on the microperception of vibrant ecologies, while approaching another perspective on the different types of listening and the flexibility required to move from one to another. It was directly inspired from the sonic meditations elaborated by composer and author Pauline Oliveros, adapted in three different training exercises¹⁰.

1. The Poetics of Environmental Sound

This first meditation has been approached as a warm-up to put the musicians in good dispositions for the playing to come with field recordings and to induce a state of concentration and openness. “The Poetics of Environmental Sounds” consist in the careful collective listening of the surrounding environment for an uninterrupted period of fifteen minutes: the participants had to sit in circle and to take detailed notes on the sounds they hear and how they feel about them. More particularly, the musicians were asked to “explore the limits of audibility” in terms of intensity, distance, texture, etc. (Oliveros 1984 : 28). The exercise ended with a discussion where each participant brought one element he/she noted until the circle has exhausted every comment.

The circle of discussion was followed by a presentation of the different modes of attention theorized by Oliveros (1984). The sound philosopher distinguishes two main types of concentrated perception: 1) attention (also named focal attention), which is selective, exclusive, focused on the clarity of details; 2) awareness (or global attention), which is diffuse, inclusive, concerned by the overall field or context. While in the daily experience these two modes often interfere in a reductive way, they should in fact not only be balanced, but complement and reinforce one another. This is one of the main objectives of the sonic meditations: to develop a sustained practice, in music, in performance and in life in general, of flexibility between these two modes of attention (165)¹¹. For Oliveros (1984: 165), the good performers are the ones who could easily switch from one mode to the other, and

¹⁰ Inspired by oriental philosophy and researches on the psychology of perception, Oliveros’ sound meditations have been elaborated as a series of exercises to pay attention to the different ways to relate to the sonic vibrations. But they also became music pieces in themselves: Oliveros insisted on the fact that the instructions for these meditations were true music scores; in fact, diverse ensembles have interpreted them in concert over the years. On the other hand, the first aim of these meditations resides in their transformative – even therapeutic – potential: in that sense, for Kerry O’Brien, which underlines the political dimension of the sonic meditations, these experimentations “make a timely case for listening as a form of activism”.

¹¹ In later works, Pauline Oliveros will qualify this capacity to “simultaneously target sounds and perceive the whole of the sound environment” as deep listening (Juett 2).

ideally be able to focus on a specific point while being alert to the environment or body or mental activity as an uninterrupted and undivided flux, in a way that each supports the other.

2. Teach Yourself to Fly/The Wheel of Life

The second exercise has been elaborated through the combination of two sonic meditations adapted to music practice. First, the musicians seated in circle with their instruments in a calm and lowly lighted room were asked to observe their own breathing and to slowly make it more heard: at some point, when he/she felt like it, each musician had to produce a sound with his or her instrument, following the rhythm, the duration and the intensity of his/her own breathing. To teach oneself to fly is a delicate activity requiring a sustained practice, and for this reason this meditation has to be repeated until each participant attains a state where the attention on the breathing supports an awareness of the surroundings. To expand such an awareness, the second exercise follows immediately: at some point, a resonant signal indicates that the participants now have to try to coordinate their breathing-playings with the ones of their concomitant partners. “The Wheel of Life” names that sustained attempt to synchronize all the breathing-playings together, or at least to foster the emergence of a common rhythmicity.

[Listen to sound file 2: *Devenir-ensemble - The Wheel of Life (Pauline Oliveros)*: liminalities.net/17-1/commonears-2.mp3].

3. Environmental Dialogue

The third exercise aimed to deepen the playing with field recordings through the use of a sound excerpt from a demonstration¹²: the musicians were asked to *reinforce* the tones and/or rhythms heard, which means not to imitate, but to support some of the perceived elements. This requires a transversal listening through the field recordings, the specific timbre of each instrument, the intensity of the playings, etc. This exercise was a first attempt to what will become important guidelines in the process of creation of *Résonances manifestes*: to listen the micro-movements of the event often implies a certain retreat, a certain retention to leave room for the other expressive subjectivities, including a respect for the non-human agency of the ambient sounds.

¹² These sounds of demonstrations have been recorded through a sound study realized in the streets of Montreal between 2015 and 2018. This study was not only an opportunity to capture the main materials for the sound score of the piece: it also helped to develop its internal organization, around the affective tonalities experienced in autonomous demonstrations.

These two workshops converge in two shared objectives, whose implications will be unfolded in the next sections: the *flexibilization* of the passage between distinct modes of perception according to contextual dynamics, and the deepening and enhancement of the collective and multiple dimension of perception.

Passage between modes of perception

According to many thinkers of perception associated to process philosophy, the perceptive experience can be declined in two distinct but coexistent modalities, which can be activated in any locus of experience¹³. First, the measure, a mode which both aggregates and separates, arranges and distinguishes through operations of synthesis and selection of specific elements of the experienced reality. The measure is the mode that is most widely activated in casual practical experience, allowing functional adaptation to the environment: in sonic terms, it marks, for instance, the role of listening in the spatial localization, the identification of the source of a noise, the speed of a moving object, etc. In music, this mode of perception is the source of the aesthetic pleasure related to the listening of recognizable, clear and distinct sound bodies: the analysis that allows the identification of pitch and rhythm, the specific explanation relative to the understanding of the harmonic progression, the melodic continuity, etc. (Whitehead 85; Evens 182).

But the measure is too ambitious for what it can effectively do: it pretends to be in every relation to the world, sees itself in every gesture, which then becomes purposed, “thoughtful”. Despite its pretensions, this analytical mode of perception remains parsimonious, approximate, and only relatively efficient in its previsions, selections and projections. The measure tends to confuse its abstractions – which it often essentializes – with reality, to consider, as Peter Price stresses (62), that the sonic complexity of the lived experience can be resolved by quantifiable sine wave ratios, or subsumed under musicological categories. But by seeking to explicate all the dimensions of music, this mode of perception flattens the intervals of sensation that underlie the sonic experience, and undermines the affective dimension that texturizes the musical experience¹⁴.

¹³ These modalities correspond in fact to tendencies that emerged from the thinking of Henri Bergson, Alfred N. Whitehead, Gilles Deleuze, Erin Manning and Aden Evens. They have not been elaborated as a coherent synthesis of these contributions, but as a transversal conceptualization aiming to explicit the contribution of these reflections to the understanding of the perception of sound and music in the event.

¹⁴ It is important to precise that such problems are not intrinsically related to measure, but they come more from the fact that the categories and distinctions elaborated through this mode of perception tend to be considered as fixed, essential, when they are in fact a matter of practice, of certain functional necessities.

To listen to music might be to hear it as a many-times-unfolding, untimely complexity. It might mean to hear not the tune as such, or the measure, but the music's differential, its composite and rhythmic force of form [...] To hear the differential of music's immanent rhythms, to participate directly in the quality of its sounding, it is necessary to hold back the conscious ordering of sensation. (Manning 2016: 21-22)

This "holding back" leaves room to the flows, a mode of perception giving access to an immediate experience of the elementary movement of things, before any categorization¹⁵. This second mode, through its quasi-absence of eliminating cut, connects with the noisy murmur that falls in the cracks of the measurable distinctions, but which stands as the reservoir of potentials at the source of the musical experience (Evens 177-180). The virtual, implicated dimension of sound stands on the edge of the audible: it is through this potentializing force that the noises *affect* the experience. Thus, it is through the flows of perception that the affectivity of music traverses beings, things and ambiances:

Noise is the reservoir of force which, in its repeated contractions, forces the flow of music through the musicians, the instruments, the audience. In the greatest performances, performers feel this flow when they "float", when the sound sweeps through them, revealing that its sense, its movement comes not from within the musician, but from the unconscious implicated, the contraction of the noise of the room, the air, the bodies of the listeners. The performers are straits of contraction, where the flow of force is narrowed, focused, to the point of perception. (Evens 180)

But as Bergson (151, 162) was quick to point out, this mode of perception is often too vague and ambiguous to be of any practical use. Deleuze (115) goes farther, evoking that at some point, the microperceptions of the flows can induce dizziness, confusion or even hallucinations and psychic disequilibrium. When this mode reigns in music creation, it could undermine the capacity to focus on specific operations, or lead to confusion between noise as a source of potential and the noisiness of the overloaded signal.

These two modes find their relevance according to what is required by a given situation, allowing singular ways to engage with its different dimensions: marked contrasts, well-cut out sets, orientation, or fine and moving undulations, autonomous traits, micro-forms between things, etc. Even if they can be present at different moments in everyday experiences, the diverse perceptual habits and subjective trajectories often make it difficult to pass from one to another. In music as in politics, the creative processes must know how to combine these modes in the tiny folds of the event, to hold them close together in their heterogeneity. This

¹⁵ This movement refers to the complex qualitative multiplicity of the event, the innumerable elements that determine the actual conditions and the potential becomings of an ecology, until the molecular.

requires a delicate flexibility: music, as a creative and reflective practice mobilizing both of them actively, is in a good position to help with this. Indeed, an important part of the collective exercises composing the workshops have been elaborated to train the collective capacity of the ensemble to shift from one mode of perception (here focused on listening) to another, or even to associate them in a collective individuation of perceptual abilities...

A matter of multiplicities

The workshops that have punctuated the process of creation of the piece *Résonances manifestes* can be conceived as different ways to develop the common capacities of the ensemble to perceive the expressivity of the acoustic ecologies – which remains often in the unheard – and to learn to listen and to play *together* with the musicality of ambient sounds. This work on the enhancement of the collective aptitudes can be understood as a series of experimentations on the highlighting and the strengthening of the multiple dimension of perception.

The collective character of perception has been exposed by much research at the confluence of philosophy, psychology and biology since the end of the nineteenth century (James, Bergson, Simondon), showing that perceptual activities are highly dependent on the immediate and/or global context. In the case of aural perception, R. M. Schafer (152-153) stresses that to listen to a specific sound is never an isolated experience, but one which is always connected to a multiplicity of social and cultural factors, listening habits and norms, etc.

But beyond this, the collective dimension of perception should not be conceived as the mere addition of individual perceptive capacities, or be limited to the influence of the socio-cultural or environmental context, but should rather be approached as an ecological operation. Every event is produced by the interaction of multiple components (meteorological, architectural, biological, psychological, etc.), whose relations knot into a moving entity having its own (ecological) becoming. It is these specific interactions in each singular event that determine the positions of subject or object among it (James 1, III). In this sense, the subjective capacity to perceive is distributed and shared among various components of the event, which are, through that perceptibility, collectively individuating¹⁶. Indeed, for Gilbert Simondon (116), the emergence of such a collective individuation is required for a (physical) sensation to coalesce and coordinate as a perception. This means that if a sound can be *listened to*, and not only resonate as a mere fluctuation

¹⁶ For Simondon (108-109, 122-123), the collective individuation is the spatio-temporally situated process through which individuated beings become a common entity through the intensive sharing of emotions and perceptions. Perception is the site of a conflict between multiple sensations emerging from the world, and this plural conflict can only find some resolution through the shared milieu of the collective, which brings common significations and affective resonance to the heterogeneity of the individual perspectives.

of sonic waves, it is because its resonance generates an assemblage of, say, reverberating walls-human bodies-air pressure undulations-humidity-shared listening habits and so on, that is constituted as a singular assemblage in the very event of that sound resonating. Like Erin Manning (2013: 29-30, 219) stresses, the emergence of such a collective individuation depends on an ecological attunement to the multiplicities that animate the event. And this attunement is *affective*: through its transductive potential, affect “tunes to a multiplicity of forces, [it] connects to an ecology before it crystallizes into an individual” (27-28).

Through its capacity to generate and make affects circulate, music can amplify the coming-to-expression of a whole ecology, to make feel “the very ontogenetic force of emergence in its ecological worlding that is perception at its most creative and indeterminate” (174). This indeterminate mode of perception corresponds to the flows, which tend toward the emergent ecologies “before they coalesce into form” (Manning 2016: 14)¹⁷. But for this delicate entanglement of perceptual opening to occur, – an inclination to the flows of perception allowing an increased attention to the multiple-collective dimension of perception¹⁸ – a whole training is necessary. This is why an important part of the workshops was elaborated to pay more attention to the affective dynamics and the micropolitical dimensions of the events lived in common.

Micropolitics of listening in performance

The attention-training workshops organized in the process of creation of the piece *Résonances manifestes* can be considered as attempts to reflect and experiment collectively on the potentialities of listening. This expansion of listening potentialities

¹⁷ It is through its flowing modality that music can refine the perceptions of the molecular multiplicities populating the event and take transversally the different components of a given assemblage in an intensive becoming-with the world. Of course, measure can also participate to the collective dimension of perception, but more on the level of the contextual dynamics, orientation, etc. However, this mode of perception contributes more often to the sidelining of the intensive relationality, the lived experience of affective attunement at the limit of the pre-conscious, which reduce the capacity to listen and to feel the force and the “betweenness of prearticulation [...] the more-than of experience in the making” (Manning 2013: 8). The valorization of this mode of perception in the daily experience oriented the collective trainings to put more attention on the flows, in order to find some balance in the capacity to switch from one mode to another and/or to combine them.

¹⁸ Such an inclination connects with what Oliveros identify as “quantum listening”, a musical process unfolding as “a formative activity in undivided wholeness of flowing movement” (Juett 7). For Oliveros, “when one is listening to the whole field of sound without focusing on any one sound but expanding to include all sounds that can be heard – sounds seem to become interrelated rather than chaotic or meaningless” (“Quantum Listening” 15).

poses the performance of the music piece as a living experimentation on the different ways to perceive – and create – collectively.

[Listen to sound file 3: *Résonances manifestes* – 7th Mov. Orientation collective: liminalities.net/17-1/commonears-3.m4a].

In a certain sense, these workshops were needed in order to prepare the musicians to deal with the instability of the position of performer in *Résonances manifestes*. Indeed, the composite acoustic ecology of the piece puts the musicians in a demanding position, requiring versatile concentration, a welcoming of the unpredictability and a loss of points of reference, among others. If this posture can imply an alert and feverish openness, it can also be experienced as uncomfortable, unsettling or even threatening by the musicians, since it breaks with the metaphysics of the individual subjectivity on which many conventional approaches of performance are based. The sound score composed of field recordings of demonstrations acts both as an element of the acoustic environment, a series of indications orienting the collective improvisation, but moreover as a co-creative subject participating to the performance at the “same” level as the musicians. The important role given to these non-human ambient and noisy subjectivities in the very moment of the performance participate to a pulverization of the conventional roles on which the practice of many musicians – but also performers in general – still stand: the composer and/or the conductor, the written score that can be practiced in advance, the pre-established arrangements distributing the different positions (soloist, rhythm section, the genius improviser...), etc. As the noise artist Mattin (21) noted well, through such pulverization, a new social space emerges, in rupture with several codes norming the position of performer. In that sense, *Résonances manifestes* makes the bet that this set of transversal relations, this radical exposition to the situations which troubles a certain security in performance will also allow to push the constellations of movements beyond the individual experiences:

When we move beyond our own experience, when we get disoriented in the sound of the in-between, it is the movement that takes over. Here, in the unsustainable arena where micromovements multiply to create microperceptions, new decisive turns emerge. (Manning 2013: 83)

There is something risky in these turning points that escape personal will, a risk which can also be the occasion for a stunning concordance in the adventurous moment of the performance, where this fragility of the individual artist turns into a common force exceeding the sum of its components. In order for these emergent “decisive turns” to be experienced more as something intense and inspiring than

as a blurry failure and/or isolated loss, the forces of the collective are needed¹⁹. This implies a careful preparation, which can take the form of collective trainings, but also an attentive work on the conditions of the performance and the techniques mobilised to bring the creative assemblage to its greater potential of expression.²⁰

Such considerations are not limited to the field of music: they call for a relation to the world that does not try to manage the uncertainty, to control the unsettling difference, but rather, a relation that welcomes the strangeness of the unheard, and experiments with disruption through different collective practices enforcing the trust in the shared intuitions²¹. In that perspective, music becomes a set of techniques of micropolitical intervention fostering “a radical depersonalization for a different conjugation with the flows of the world” (Pelbart 14). Indeed, the process of creation of *Résonances manifestes* can be understood as a set of collective practices extending and refining the conditions for an opening of perception to the molecular multiplicities that populate life.

Music practices can participate to the revolutionary microprocesses which, following Felix Guattari and Suely Rolnik (67), can lead to novel collective processes of perception and sensibility. The collective workshops that have formed an important part of the process of creation of *Résonances manifestes* can in that sense be considered as political trainings. Or, to put it in another way: this kind

¹⁹ In many ways and at many levels, which could not all be unfolded here. But in the perspective of this paper, it is important to mention that the collective brings stability and focus to the plurality of perceptions and emotions of the individual beings, providing the milieu for a concordance of the different perspectives (Simondon 1989: 122-123). For instance, in the context of the performance of the piece, the improvisational attitude of a musician towards a given movement can be balanced, influenced, complemented by the attitude of another musician or an element of the sound score, fostering interesting changes for a polyphonic consistency.

²⁰ Always singular, a technique is a commitment with the expressive modalities invented by and for a practice, a rigorous experimentation marking a specific turning point in the combination of the creative conditions determining the quality of the experience (Manning and Massumi 2014: 89-91; Manning 2013: 34). The complex issues of the conditions of the performance of *Résonances manifestes* and the different techniques elaborated are too wide to be unfolded at the end of this contribution, but have been elsewhere. Cf. Gendron-Blais, 2019.

²¹ In a similar perspective, Pauline Oliveros conceived her sonic meditations as experiments aiming to be transformational and therapeutic (O'Brien 2016): “[through the] training of intuition and feeling [...], one may gain depth and perspective on one's own role and relationship to the multitude and to the collective energy of all music. [...] Since all processes are dynamic, one must allow for and be prepared for change. Changes in role, relationship and valuation must occur as the process unfolds. *How does one hear?* also means How does one affect and effect relationships with sound as well as with others? How are others affecting, effecting such relationships?” (Oliveros 1984: 131).

of experimentations does not only renew the reflections on the political power of music: they open a whole micropolitics of perception whose impacts on various dimensions of life cannot be measured.

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