

## **overview**

these scores are to be realised and experienced in solitude - this accentuates the detachment associated with outsidersness, and focuses on the individual experience.

any discussion can of course be taken place outside of a realisation.

as long as realisations adhere to the instructions in the scores, interpretation is open.

the score is the piece.

the realisation is the piece.

## optional

any words/letters/instructions in parentheses are optional when realising a score.

these scores can be repeated in different locations/times/conditions.

realisations can be recorded - it is stressed that recordings are not 'the pieces' themselves, but rather documentations or examples of a piece. however, any recording can of course be listened to and enjoyed in its own right.

### **suggested questions/statements when realising pieces**

(these questions/statements are not to be taken too literally, but to evoke thoughts and ideas to complement realisations.  
any number of these questions/statements can be used and in any combination.  
or not at all.)

(how) do these listening experiences affect your own experiences of solitude? through this, do they augment/diminish/not contribute to any feelings of being an outsider?

do you feel lonely/depressed during these experiences? why?

do you feel comfort/contented during these experiences? why?

is it possible to feel varying degrees of balance of the feelings associated with solitude within a single realisation/multiple realisations of the same piece?

do you feel different after a realisation than before? how do these feelings compare to the realisation?  
(when coming to the end of a realisation, can you remember how you felt at the beginning? how is this different?)

are there definite periods of transitioning sound environments during certain realisations? are there opaque periods of transitioning sound environments? how do they compare - are certain periods abrupt or more flowing?

where is the nearest person? can you hear them? are they alone too?

are you in an environment where you can hear yourself? (footsteps, breath). if so, are you happy that you can hear the sounds that you are making? if you can't hear yourself, how does this affect your own feelings of the present solitude?

when you find yourself in a liminal sound environment, do you find yourself more attached to a certain surrounding environment than another? if so, why?  
(do you lean towards one sound environment more than another, either emotionally, or due to your own tastes?)

what can you do to sustain the liminal environment that you're in for longer? is it a question of changing the experience of time, or place? or both?

is there an awkwardness/instability within yourself that is consistent throughout a realisation? or does it dissipate?

do you feel attached or detached to the environment around you? why?

(try to link your detachment from and through the everyday environment you find yourself in.)

if in a familiar place, do you have memories of that place? are you orbiting your memories, or are you in the centre of them?

does the environment that you're in evoke memories of that place/other places? try to hold your memories and link them to the present moment.

(does this place evoke memories of the music you used to listen to? can you hear this music in your memories, and does this music start to cloud your listening?)

if in a place you used to know, how has it changed?

(can you remember what this place used to sound like? (how) has this changed?)

if in a place that is new to you, what do you bring to it during this realisation, in terms of thoughts, feelings, expectations etc.?

realise the same piece in a place that is familiar, and a place that is unfamiliar. focusing on feelings of attachment/detachment, how do they compare?

before realising a piece, try to remember a transitional period from your past. as you carry out the realisation, try to link the past transitional period to the current piece, from beginning to end.

focus only on the sounds during a realisation. if your mind drifts elsewhere, gently bring your attention back to the sounds.

do you feel like an outsider in some parts of your life/your whole life? what do you think makes you an outsider? focus on those feelings of outsidership, and try to link them with your realisation.