

A Growing Chorus
Practising the Commons with a Housing Estate Gardening Group

by
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Appendices 2 & 3
to Doctoral Thesis

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Notes on Transcripts

The transcripts reproduced here are intended to make the content of the sound recordings to which they relate more easily navigable and accessible. All the transcripts have been edited to remove some hesitations, repetitions and interjections, so as not to distract from the content of what participants say. Names of conversation and workshop participants and current estate residents have been changed.

The recordings and transcripts of the Tea & Talk sessions have been edited down to those passages of closest relevance to the arguments under discussion, since both conversations were wide ranging and long. Full recordings and transcripts are held in the author's archive.

[The accompanying sound files will be anonymised as necessary before uploading to the university repository.] The names of the researcher, Zoë Petersen, and Beckie Leach, who assisted in leading the Deep Listening sessions, are unchanged. Square brackets are used to indicate descriptions of sounds and other events by the researcher.

Time codes for the sound file corresponding to each transcript are given at roughly one minute intervals. Quotes used in the main body of the thesis give the nearest preceding time code and the transcript page number so that they can be located in both sound file and transcript. As an example, the reference (App 3a/(i) 00:41:53, p. 123) indicates that the quote is to be found soon after 41 minutes and 53 seconds on the sound file Appendix 3a, and on page 123 of the transcript Appendix 3a (i).

Appendix 1a (i)

Tea and Talk, Session 1, 15 August 2017: edited transcript

Longstanding residents¹ were invited to take part in recorded 'Tea and Talk' conversations about their memories of living on Croxted Road Estate. These sessions were held in the estate Tenants and Residents Association hall, with doors open onto a terrace and playground. Tea and cake were served, as had been customary at a former 'Tea Club' on the estate.

Children playing outside are audible throughout most of this recording, more prominently in the first part, until doors and windows are closed.

Present: Zoë Petersen (researcher and estate resident), Elizabeth Parry (estate resident), Alice Rossignol (estate resident, Elisabeth's daughter). One other estate resident was present, but decided not to sign the Informed Consent form,² and did not speak.

Excerpt A.

Elizabeth Parry is describing accommodation in Peckham in which she and her family lived before moving to Croxted Road Estate.

00:00:00

EP See, they was landlord. Then the council took the buildings over. And so, we had to pay our rent to them. But of course later on they came and told us, 'I'm going to pull the places down.'

ZP So were they old Victorian houses or something?

EP Old places.

Damp, rain coming in...

ZP Really.

¹ 'Longstanding' was the deliberately broad term used in leaflets advertising the event. In the end, residents who participated in the sessions had moved to the estate in the 1960s and 1970s, with the exception of one participant in the second session.

² To obtain ethical approval from the University for research involving human participants, participants were asked to sign a consent form that subdivided indication of consent so that eight boxes had to be initialled in addition to an overall signature. Some potential participants appeared to be deterred by this.

AR Yeah.

EP There was no bathrooms and toilets. You had a toilet out in the garden.
And no bathroom, nothing. And when we first moved there, we only had two rooms.

ZP To Peckham?

EP That was in Peckham.

[Sound of train passing.]

Yeah. We had an elderly couple lived underneath us. So we lived two rooms on above.

ZP So that was that two rooms for cooking and everything as well as sort of living and...

EP The cooker, believe it or not, was on the landing.

ZP Oh, ok! [laughs]

[Through next part of recording children's voices outside become very audible over EP talking.]

EP Yeah. It was a fair-sized landing, and there'd been a cooker there before, 'cause you had a pipe coming down the wall, so that's where we put our cooker.

ZP Yeah.

00:01:04

EP But we had no kitchen. The sink was two flights down in a corner. A sink, with just a cold tap coming out the wall. So we had to go two flights down the stairs fill a kettle up. 'Cause there was no hot water or anything. And that's how we managed. First of all. And the old couple lived down [word obscured by child shouting] below.

ZP So, if you don't mind me asking, what did you do for baths and things like that?

EP You couldn't have a bath, because there was no bathroom.

ZP Yeah. Really, no bathroom at all?

EP No. No bathroom at all.

ZP Aah.

EP They weren't meant, because the downstairs...

Child's voice Hi Zoë!

EP ...was your kitchen.

Child's voice Zoë, I can see you!

ZP Shhh...

EP The downstairs was the kitchen. They called it a scullery.

[Children's voices call 'Hi, Zoë' several more times as EP talks.]

It was only tiny.

ZP Yeah.

[Sound of car stopping, door slamming, engine idling.]

EP Well that was the old couple's. They lived down there.

And their bedrooms then were just... next floor up. They had a granddaughter they were looking after. And the bedrooms were there. And our two rooms was right at the very top. So we had one biggish room and one smaller room.

ZP Yeah.

00:02:16

EP And the bigger room was the bedroom, then. And the smaller room was just a sitting... eating in.

And as I was going to say, there was no... until of course, as time went on, the old couple passed away, and we took over the two rooms underneath. So we had four rooms then.

ZP Four rooms, yeah.

EP But you still had no bathroom. And you just had to manage like that, so it was up and down the stairs, it was about four flights of stairs, to go round the corner to go to the toilet.

ZP So that must have been tricky...

EP Yeah.

ZP ...with children. Yeah.

00:02:59

EP Mm. As I was saying, then of course the council took the places over, and they came round and said, because my husband was always decorating and doing it up, making it look nice. As much as possible. Later on, they said to my husband, 'Don't do any more decorating, Mr Parry', he says, 'leave it, because' he said, 'they are going to come down later on, and you'll be rehoused.'

Well, they told us that...

[...]

Excerpt B.

Mrs Parry is explaining that her daughter Alice used to suffer from asthma, and that before moving to Croxted Road Estate the family turned down two other options offered by the council because they were so damp.

00:03:32

ZP Did you? Do you still?

[Sound of car moving off.]

AR No. No, I'm all right... [laughs]

[All three talk over each other briefly.]

EP ...she suffered badly with asthma, she could hardly get her breath, she couldn't sleep at night, she had to sit up at night because she couldn't breathe.

ZP And did that go away when, when you moved out of the damp accommodation? Was that related?

EP Gradually, it left her. But she was under the doctor all the time for it. But gradually it left her. And she had, eczema as well, didn't you, bad eczema.

AR That's right.

[Sound of raised voices from adult and children outside become loud for a while.]

EP As well. And I thought, I'm not gonna go into another place that's damp, and forever doing it up again.

ZP No.

EP And we got the chance for here then. And, through my sister-in-law actually, because she lived in number sixteen.

[Sound of train drawing into station.]

ZP Oh, so you had family here already, when you moved onto the estate?

EP Yeah.

AR Yes.

EP I think they was still building and all that, I'm not sure...

ZP So was that in the sixties that you moved, you moved straight to the Kennoldes, you weren't in any of the Glazebrook blocks before?

AR No, we moved in 1972.

EP Yeah, yeah.

ZP Oh, ok.

00:04:36

EP And it was through my sister-in-law, they lived in sixteen, and she said, 'Well, there's number seventeen,' and the people, I don't know who the people was, but they'd moved out, and the council was doing it all up, decorating it and everything. 'Cause all the windows was open.

You know, 'cause of the decorating. She said, 'It's a three bedroom one.' I said, 'Ok.' She said, 'why don't you phone them up and ask if you could take the key and go and have a look at it?'

[Very loud shout from a child, 'Bye bye!', followed by more shouting through next passage of recording.]

ZP Yeah.

EP So, I did. And of course, when we saw it... 'Gosh,' I thought, 'this is different! I've got a toilet, I've got a bathroom' [laughs]. 'And, I've got a kitchen.' And of course, being decorated, it was all nice and clean. There was a little bit of garden back and front, which my husband liked gardening. That was the third time, 'cause we'd been shown two places...

[...]

Excerpt C.

Discussion has turned to the houses in the section of the estate called 'Kennoldes', constructed during the 1960s, a decade after the 'Glazebrook' blocks, with a more 'modern' architectural aesthetic.

00:05:34

ZP 'Cause those houses look really well designed to me, even by present day standards. They've got nice space and they kind of seem well designed for everyday life.

EP Yeah. So, we took it. [Indistinct phrase]

Otherwise if we'd turned this down we'd have had to try to find somewhere ourselves, and that was difficult. I mean we didn't have the money to, you couldn't say, you know, 'We'll buy our own place,' because we just didn't have the money.

ZP Yeah.

EP So, we took it. And that's how we got here.

Of course then they weren't whats-yer-name roofs, they were flat roofs.

ZP Yeah, I heard they used to be flat...

EP Yeah, they were flat. Like, across the road, they were like that. Flat roofs, weren't they?

AR Mm.

EP And of course we didn't have any radiators, 'cause it was a different fire.

AR It was a coal fire, wasn't it?

ZP Oh, was it coal, not even gas?

EP It was coke.

00:06:33

ZP And what was that like? Was it enough to heat the place ok?

AR No.

EP It was rather cold.

AR It was cold [laughs].

EP Because we moved in January. And it was cold.

ZP Was it colder than where you moved from?

EP [Indistinct phrase, apparently confirming]

ZP Ah no.

EP So we kept our coats on for a little while indoors, because we couldn't get warm. See, my sister-in-law eventually showed us what to do, you know, using the fire, and we had to keep getting bags of coke up the road. There was a shop up the top of the road then.

ZP They didn't deliver it?

EP Oh, they did, but they didn't know then that anyone was going to move in. I think he came round once a fortnight, something like that, so she said, 'Order it, and he'll come once a fortnight and deliver it, and put it into your...', because you had the sheds at the back. And he'd deliver it so that you got regular...

So that's what we did. She showed us how to build it up, sort of thing, what we had to do.

00:07:37

ZP Yeah. So you'd not had to make up fires before? That was the first...

AR Yeah. That was a first. And I think we got the electric fire then. Sort of like an electric – do you remember? – an electric fire.

EP Ooh yes. That was much later on.

[...]

Excerpt D.

00:07:55

ZP And did you used to – because a lot of the children play out a lot, and go zooming round on their bikes – did you used to play out when you were a child, or not so much?

AR Yeah. There wasn't like the playgrounds you've got now. There was no children's playground like you've got now. There was no football area as well, further down.

ZP They're much more recent, aren't they?

AR There was two playgrounds, but all they had in there was what I call the monkey bars, the metal bars. We used to climb up there sort of thing. If you fell over then you were going to hurt yourself.

00:08:29

ZP Playgrounds used to be a bit scary, didn't they? [laughs]

AR Exactly, yes. You only had those, you know, that was it. There was nothing else. I mean you had the park, Belair Park was there. You'd go over there quite often. Sort of play football, that sort of thing.

ZP Did you used to go over there quite a lot? Because I notice that children at the moment don't seem to go over to Belair very much.

AR Yes, yes, I do remember going over there... with like the little river over there, [to] play over there. You'd sort of run around around here, but I don't remember so much

playing round in Glazebrook. In Kennoldes probably more than in actual Glazebrook where the flats are.

ZP Yes.

00:09:12

AR But as I say the children's playground was just the monkey bars and that was it. And you just made your own entertainment really. Sort of like skipping or something. Or, you know... hopscotch. Or playing marbles. There was nothing else really for the children round here.

ZP No.

AR Not so much as you've got now, with a nice little children's play area out here. And like the football area further down. There was... there was nothing.

[...]

Excerpt E.

00:09:44

AR That's right, that's it.

ZP And you were saying that your husband used to like gardening. What did he used to grow in your garden?

EP Oh, well, the garden back and front was just flowers, but he did have an allotment.

ZP Ah, did he? Where was his allotment?

EP Dulwich Common. Just up the road there.

ZP It's not the one opposite where the old Harvester used to be?

EP & AR Yes.

ZP Really! Yes, I know people who have got...

AR Yes, we had it when we was down in Peckham. He kept it.

EP Yeah. He was the Treasurer.

ZP Oh really! Was he? So he was a good veg grower then?

EP Yeah. He grew peas...

AR Runner beans, that sort of thing.

EP Ooh, runner beans, we had a glut of runner beans at one point...

AR Marrows, tomatoes...

EP [laughing] Couldn't get rid of them!

AR Potatoes...

EP Tomatoes, didn't he, used to grow his marrows, things he liked.

ZP Yeah.

00:10:39

EP Some things successful. And some probably, you know, trial and error sort of thing. Because he's never done gardening, he's just... I think what he picked up from the other people at the allotment. People that had an allotment for a long time I suppose, and he chatted to them and he got ideas from them. And then he got gardening books, and that's

how he learnt. He'd always liked gardening. I think his mum liked doing a bit of gardening, so... But he liked that.

ZP If he became Treasurer of the allotment association, he must have been fairly keen.

EP Yeah.

ZP And then he used to grow flowers as well, outside your house.

EP Oh yeah, the back and the front garden, yeah.

[...]

Excerpt F.

00:11:35

ZP

So, at a certain point people were able to buy their council homes. Do you remember that happening, and do you...

EP We bought ours.

ZP Oh you bought yours, yeah.

And was that really welcome to you? What did it feel like? And did you notice any changes on the estate as a result of that?

AR [sighs] I'm not sure to be honest with you. I suppose...

I don't know. That's a hard one to answer actually.

[Long pause.]

I think you had more leaseholders than than renters, maybe. I don't know. I can't answer that one.

I suppose Dad thought it would be more of a...

00:12:30

EP A few people bought them, didn't they, I think.

AR Yeah, there was. More of a help for us, I suppose, that we had somewhere to live, more like an investment.

ZP Right, so it was bearing in mind the children, and being able to pass something on.

AR Yes, yeah.

EP We thought if anything happened to myself and my husband, they could have a home to live in.

ZP Yeah.

EP And it's theirs, they could do whatever they wanted to, really.

AR Mum and Dad had been council tenants for a long time.

EP Yeah.

AR So, you know...

[Long pause.]

I don't suppose you would have owned a home, other than that, really.

ZP No.

AR No. We couldn't have done it, I suppose, in the way...

ZP It was much more accessible, wasn't it, than trying to buy...

AR Yes.

You know, even now we probably wouldn't have owned a home. Apart from...

EP Neither of you two was ever thinking of getting married.

[AR laughs.]

AR Took a long time, but I got there.

[ZP laughs.]

00:13:39

EP Alice got there in the end.

AR I got married. What, three years ago.

ZP Didn't move far though, did you? [laughs]

AR No, I didn't, no! Blame my husband, see, he was on the estate already, so...

[Laughter.]

EP He was sitting there waiting for you.

[Laughter.]

AR Exactly, yeah, exactly.

He moved in 2007, so, yeah...

ZP So did you all live together until you got married?

AR Yes, yeah.

[Pause.]

ZP So, is that nice, being within easy reach of each other?

AR It is. I can keep an eye on Mum.

EP Oh, I rely on Alice to take me shopping.

[Laughter.]

AR Ah... Yeah, it is nice. A couple of minutes' walk and I'm back to see you, sort of thing. And I keep the garden in that respect. I still keep that going.

ZP Oh, do you?

00:14:35

AR I try to keep that going. And I've changed it since Dad passed away.

ZP What have you changed?

AR Um... He used to have a little greenhouse in the back garden, and I've changed a few bits around. Not drastic, because you can't really change it that much, but...

EP It's only small.

AR It's only small, so...

ZP They're not big gardens are they?

EP Greenhouse, more like a little...

AR Lean-to.

EP Lean-to, that's what my husband built.

AR Lean-to that leant up against the wall, took that down.

EP But it got a bit dilapidated in the end. Been up a long time.

AR Yes. Sort of stoned it over. Put in plants and that sort of thing.

EP He used to use it for the allotment, he used to put the little plants in there, what they call... pricking out your plants.

ZP Yes, yeah.

EP And he'd do that and put them in there, ready then for when he wanted...

AR Cuttings, that sort of thing...

EP ...to take them up the allotment. Because he had a moped, didn't he? He had a moped. So he used to put the box on the back and put the plants in that. [AR laughs] And take them up to the allotment. Take them up like that.

00:15:33

AR Yeah, and he gradually got the car, when he retired.

EP Yeah.

ZP And none of you were interested in the allotment? Was that very much his thing, or...

AR Yes... I was thinking of taking it over, I thought I wouldn't have enough time.

ZP Yeah.

AR I was working in Woolworths then and I thought I just haven't... You'd only be doing it Sunday maybe. I was working every other weekend. Every Saturday I was working, every other Sunday I'd have off. You didn't have enough time, you know... I just couldn't do it. It

would just be too much. And I thought, well, you know, just had to give it up, so... The garden is just enough.

ZP Yes.

AR I just about keep that going. Weekends I just go in there, after work or something, just to pot about. That's just enough.

ZP And did you change anything about the planting after your Dad passed away?

AR Um... Yeah, I suppose I have changed quite a bit of the planting...

00:16:34

ZP I suppose I'm a bit interested in whether you've got different taste from your Dad, or what exactly you've changed.

AR I suppose the taste is still there. Dad sort of liked...

EP Dad did rather fill it a bit full sometimes [laughs].

AR Yes. He went a bit OTT probably, and filled just about everything...

EP Yes. Things grew rather large sometimes and they kind of took over.

AR All the things on the wall and everything, lots more pots. I kind of... not stripped it bare, but you know, stripped it a little bit more. But I suppose we still like the same things, roses, geraniums, that sort of thing.

EP You just cut it down a little bit so it's a bit easier to manage.

ZP Yeah.

AR Yeah, yeah.

[...]

Excerpt G.

Alice is talking about her involvement in the Tenants and Residents Association, and the moment when she took on responsibility for the estate Tea Club.

00:17:19

AR

Then she had to give it up and I just took it over for about a year. Then that got a bit too much, workwise.

ZP Did Tea Club used to happen every week?

AR Every week, yes.

ZP Gosh, that's a lot, isn't it?

AR Yeah, every week. I think it was every Wednesday, wasn't it?

EP Mm, used to go out, me and you... [laughs] go and get the cakes.

AR Used to go out and get the cakes, like Tuesday, go and get the cakes. [Tea urn can be heard coming to the boil] And biscuits or whatever and take them up and that. I think it was about half past one, two o'clock.

EP Mm.

AR About half past one, two o'clock to about half past four, maybe quarter to five, something like that.

ZP A good half day.

00:17:57

AR Yeah, it was a bit tough really. Workwise, and then you come back and do that. I think I chopped my hours down at work. And gradually it got a bit too much and I thought, 'I can't do it any more.' And gradually had to disperse it.

You know, it was fine. It was fine doing it, I didn't mind doing it. Quite good fun.

[...]

Appendix 1b (i)

Tea and Talk, Session 2, 29 August 2017: transcript, edited excerpts

Longstanding residents³ were invited to take part in recorded 'Tea and Talk' conversations about their memories of living on Croxted Road Estate. These sessions were held in the estate Tenants and Residents Association hall, with doors open onto a terrace and playground. Tea and cake were served, as had been customary at a former 'Tea Club' on the estate.⁴

Present: Zoë Petersen (researcher and estate resident), Patricia Kennedy (estate resident), Irene Williams (estate resident), Cerys (estate resident) enters at 7:11 mins. Zoë Petersen, Patricia Kennedy and Cerys also members of the Glazebrook Growers.

Excerpt A.

00:00:00

Zoë Petersen And did you know other people who were moving onto the estate during that time? Did you have any connection to other people living here before you moved here? Apart from, for instance [to Irene], the friends of your husband...

Irene Williams Oh no...

Patricia Kennedy Nyah.

ZP So you didn't really know anyone before you moved on here.

IW No, my husband...

³ 'Longstanding' was the deliberately broad term used in leaflets advertising the event. In the end, residents who participated in the sessions had moved to the estate in the 1960s and 1970s, with the exception of one younger Glazebrook Grower, Cerys, who participated in this second session as a friend of her elderly neighbour.

⁴ This second conversation covered a variety of topics from descriptions of former residents on the estate who had died and local businesses that had disappeared to Mrs Williams' time working as a 'jobber' in the print trade, and her reflections on gender relations in that line of work.

PK No, my mum got to know people. And I think there were people here that had been there since the place had been built. In fact they were just finishing building. So, the flats.

ZP Yes.

00:08:59

PK And I have vague remembrances of the Kennoldes going up.

ZP Yes, 'cause they went up about ten years after Glazebrook.

[Sounds of young children's voices playing in the adjacent playground become audible through the next section of the recording.]

PK Yes, roughly...

And we got to know a couple of the youngsters there; at least my older sister did, more than me. So that's how we knew what they were like.

We used to pop in there and say hello.

00:00:53

ZP And did you have any feeling about whether you preferred Glazebrook or Kennoldes?

PK Ooh, much preferred Glazebrook, yes.

I think seemingly, because, to me, the Kennoldes weren't a strong, sturdy...

I mean, there's nothing wrong with them, but... [laughs] You know, I sort of thought, we've got a nice sort of place there. So it was, you know, interesting.

ZP And, Irene, how did the flat here compare to the property you lived in in Old Kent Road?

[Sound of train slowing down outside.]

IW Oh, well. Much better here. I mean it was more modern to where I lived.

Although we had one bedroom, you know, we only had a little tiny kitchen. Suitable for us, at the time. Because we didn't have any children. And I still haven't got any children. You know, we didn't have any at all.

So it was suitable, for us. Until we heard about this, you know. And then we accepted it. When we saw it we said, yes, we do like it.

[Sound of swallowing.]

So that's how we exchanged.

But, as I say, we've been here ever since.

[...]

Excerpt B.

00:02:13

ZP This building used to be a laundry, didn't it?

PK Yes.

ZP That we're sitting in now.

IW This was the laundry. This was.

ZP So you had your own washing machine, you didn't used to use the...

IW I did until it broke. And I couldn't get one to go into my little recess.

PK Mm-hm.

ZP Mm.

IW I couldn't get one to go. I tried everywhere. I even phoned up the people who make them. Everywhere, I went to, over the West End, to the shops over there. They don't do 'em now. Don't do 'em. So that was the only one I could get in there.

ZP And when this was a laundry, did you used to use it at all?

00:02:58

PK My mum did.

ZP Your mum did.

PK When she first came.

IW No, her mother did.

ZP Yeah, yeah.

PK Eventually, when some relatives of ours were popping over from the States, she thought, we need a machine. Because she had, they had a tiny child. So she bought one then.

But she used to... I remember coming down here. To see her.

ZP Yeah.

PK And there'd be three huge machines, and some heaters. And I remember them bringing... It was very old-fashioned. I don't know how people did...

[Sound of fast train passing by.]

ZP Were they those kind of twin-tub ones, or were they big...

PK Oh no! They were huge, they were huge things. And, you know, you had to heat them up and turn them on and all the rest of it.

So, there you are. 'No, no, it's dangerous!' [laughs]

00:15:46

ZP And could you use them whenever you wanted?

PK No. You had set times.

IW No, you had all times.

PK You had set times. That you were given, yeah.

IW Certain times for different people.

Yeah, you can only use them. Well, you should have done, but one family, they didn't bother, with their children. They used to go in there. And this is why they closed it. This is what I heard. This is why they closed it: because the youngsters was going in there any time, to wash their, their trainers.

00:04:14

ZP Oh, oh really.

IW They was going in there to wash their trainers. And this is how it all got messed up. And this is what I heard, anyway. That that's why they closed it.

[...]

Excerpt C.

00:04:33

IW This, this is what I'm saying. Today, here, on this estate, it's quiet, so quiet. You don't see anybody. If you do see anybody... you try to speak to them... [pause, as though for a gesture] or go straight in. They just don't want to know, a lot of them.

PK Aah.

IW And that's...

ZP So, so that's been a big change for you, has it, Irene?

IW It's a big change. Such a big change. As I said, this was a... well, it is a lovely estate. One of the best estates in Southwark.

We was told this as well.

PK Mm-hm.

IW It was one of the best estates.

You know, this is so clean. It's looked after. Not like all the other estates. You go on the estates, there's paper here, rubbish here... He said, 'But you walk in, go to Glazebrook, you don't see a thing.' 'Cause it's always done, every day.

ZP Yes.

00:05:31

IW It's always. You know. But, as I say. It's so quiet here you don't hear a sound of a day, not a sound.

Because I'm here all day now. You see, what with my eyes. I can't go out on my own. Not allowed to.

ZP So do you remember... It sounds as though you remember it as being a bit of a noisier, busier place?

IW Not noisy! It wasn't noisy, no, it wasn't noisy.

It was... As I say... It's all calling what you mean 'noise'. Everybody got talking to one another.

You'll stand in a group, or you come from your flat and sit on the grass. And one of you will go and make tea. And you know, cake, or whatever.

You know, you used to sit, used to, some of them used to sit over there nearly all day, but they've passed away now, God bless 'em. You know, who used to sit over there.

They were quite nice, but you don't see that today. You don't see anybody talking today, outside the block, or I haven't. But mind you, I can't see now. Not like I used to.

ZP Mm.

00:06:55

IW I wish I could see. I mean, I can't see you. I can't see you.

ZP Are you very shortsighted? How much...

IW Can't see nothing.

ZP Not even really close?

IW No, I can't see you.

ZP No.

PK Hm-hm.

IW No. And the telly, although I have the telly on, I just see the outline.
Of a person, either a woman or a man.
[...]

Excerpt D.

00:07:28

Cerys Reenie, weren't you and your husband quite socialites? Didn't you go out and party a lot?

IW Yeah! My husband and I. That's why we haven't got any children! [laughs]

Cerys [laughing] The parties – that was the reason!

[Everyone laughing.]

IW We socialized every.... If he wasn't working, Fridays. We was always out, dancing.

ZP Where did you go dancing?

IW Ooh. Used to go to Stockwell. We used to go to Streatham. Used to go to Croydon.
And my husband wasn't a dancer, it was me. I was the dancer.

He used to come, but where was he? Up at the bar, wasn't he? Ooh, loved it...

[PK chuckles.]

IW Didn't he, up at the bar! He wasn't worried!

PK [Speaking over IW] I remember well... [laughing]

IW **ZP** So who were you dancing with?

IW His friend [pauses to drink tea].

Used to dance with his friend every time. Ha ha... [laughs]

Nice dancer he was. But [chuckles]... They used to say, 'Go on, you give us a twirl,' and all that.

PK Mmm.

00:08:36

IW So, we was always the first up, to show 'em. Oh, how to do this, how to do that.

Cerys Good fun.

IW [Laughs] Ooooh, dear.

ZP And what kind of dancing did you do?

IW Ballroom.

ZP Yeah.

00:35:13

IW All ballroom.

Oh well, I used to jive. [teacup clinks] I always used to jive.

But... Well the line dancing never come out till late, did it?

And my husband's been gone thirty years now. Thirty years. And his mate, his friend, must be about thirty-five. So it's a long time ago since I been.

[...]

Excerpt E.

00:09:23

ZP So, your impression of the estate, when you moved onto it, or while you were a child and teenager was that it was more older people?

PK Yes! Yes, definitely.

IW Yeah.

PK Senior. Because they had an old, old, old TA⁵ [chuckles], quite old, and they were trying to keep up, but most of them were older anyway, so they found they didn't keep that up.

You know, they kind of handed over down the line to other people. So this is why we've always kept the estate fairly nice.

ZP I remember Jacque Evans, before she died...

⁵ Tenants' Association.

IW Ooh, Jacque.

PK Yes. Yes.

ZP Yeah, she told me that her dad was quite involved in the Tenants' Association.

IW Yeah, he used to run this estate.

PK Jacque Evans, yeah.

00:10:07

IW Because when we first... looking for this estate [sounds of eating], although we only lived in Thurlow Park Road... Excuse me.

[Pause, sound of swallowing.]

We didn't know this estate existed. Although we used to walk along this path every day.

Well, say nearly every day. 'Cause of his aunty who he lived with – she wanted to go for a walk, or walk up to Norwood, to do the shopping.

PK Mm-hm.

IW And us, we came in the wrong way. We didn't know. And he stopped us. He said, 'Do you realise you're the wrong way?' So my husband said, 'Well, I'm sorry', he said, 'but', he said, 'I'm only going by the book'. He said, 'According, this is the way you come in'. So he said, 'No, it isn't, this is a one-way system'.

[ZP laughs.]⁶

IW He said, 'We want it as a one-way system. We don't want it any way else'. He said, 'If I see you again, I'll report you'. So my husband turned around [chuckles] and said, 'Oh all right', he said. He said, 'but this is the first time', he said, 'I'm looking for the place'.

⁶ Enforcement of the one-way road system round the estate was still the cause of lively discussion at Tenants and Residents meetings 53 years later, in 2018.

He said, 'Well, that's the entrance, there, up there'. So he said, 'Oh all right, fair enough', he said, 'I'll find it next time' [chuckles].

00:11:39

ZP That was Mr Evans who stopped you, was it?

[PK chuckles.]

IW Mr Evans.

[ZP laughs.]

ZP He sounds formidable.

[PK laughs.]

PK I don't remember him.

IW You don't remember? You wouldn't, would yer?

PK Yah, I must have been young but I don't remember him.

IW No.

[...]

Excerpt F.

00:12:02

IW As I said, this estate is one of the best estates.

I mean, Patricia must know, she goes around more than what I do. But I been in quite a few estates round Bermondsey and all that. And I think to meself, 'Ooh I ain't half glad I don't live here. Ain't half glad I don't live here!'

PK Yeah...

IW 'Ooh, thank goodness for Glazebrook. Thank goodness for Glazebrook!'

PK When I've been, you know, knocking on doors, and you go to some of the estates, and some of them haven't got numbers on!

And you think... [little laugh]

IW Yeah...

ZP What, they take the numbers off their doors, on purpose?

PK Well, they must do, or at least they've dropped off and nobody's bothered to put them up again.

You know, and they're quite old. They must be even older than these flats, because of their design. And they're the long corridor types. And you're thinking, 'Well, thank goodness I live in West Dulwich [laughing], at least it's a slightly better place.'

IW Yeah...

00:13:01

ZP Yeah.

So, do you say that because this estate has better upkeep, or do you think it's something about the design of the buildings and the flats?

PK Probably a bit of both.

Because we always seem to have people looking after it that care.

IW Yes.

PK In the sense of... like the cleaner.

I mean, I remember Gav from way back, and we wanted him to come onto the TMO⁷ at that time. He said, 'Ooh, I don't know about that. That would mean leaving the council.' And

⁷ Tenant Management Organisation

because the TMO never went through, we didn't ask him, we didn't need to. But he's always been here. And always kept an eye on things.

IW He does. He lives at Kingswood. Gav? He lives up at Kingswood.

PK Oh right? Yah.

Because sometimes I see him, you know, coming on a Sunday morning to do his little round.

IW Yeah, but, as I say...

PK [simultaneously] But I think he's been here for a long while...

IW [overlapping] Ooh he's been here quite a while now.

PK ...and he's always kept an eye on things.

IW Yeah.

ZP I wanted him to come today, but he said he had to meet his daughter.

[...]

Appendix 3a (i)

Deep Listening, Session 1, 2nd August 2017: edited transcript

Glazebrook Growers and people involved with our gardens were invited to take part in meditative listening sessions based on Pauline Oliveros's Deep Listening exercises. The sessions were planned collaboratively with storyteller and student of Deep Listening, Beckie Leach, who led participants through the exercises. They took place in the Kitchen Garden on Croxted Road Estate. Between exercises there was time for reflection and sharing experiences.

This is the transcript of the first of two sessions. Other than Beckie Leach, all those present were Glazebrook Growers and were either active food growers in the garden, or had played a major role in the installation of the garden.

Human participants:

Beckie Leach (Deep Listening student and workshop leader); Zoë Petersen (researcher and workshop leader); John (participant); Cerys (participant); Phillip (participant); Patricia (participant)

[Conversation has already started as recording begins.]

00:00:01

Zoë Ok, we're on air.

[Rustling sound of contact with microphone. Train makes decelerating hum as it pulls into platform nearby; rustle of wind in leaves is present throughout the recording.]

Beckie Yeah, so I wanted to say something about the intentions of the session? And I think, for me and Zoë, we were hoping to explore and deepen our attention to the garden collectively. But I was wondering if anyone else had any intentions they wanted to add, or what they were hoping to get out of today... at all.

[Pause, buzz of distant motor.]

John Just a better understanding of Deep Listening.

[Sharp beep of train door alert.]

Phillip I've come along because I'm fascinated, so... same as Paul.

Beckie Hm, thank you.

Cerys [speaking quietly, train doors beep and close] Yeah, a better understanding of Deep Listening, it's... I'm training in naturopathy and [inaudible few words] it's part of actually listening to someone else or stopping that internal dialogue enough to register what people are saying between, so... interested in it in that respect...

00:00:59

Beckie Mm, thank you.

[Hum and whine of train starting and picking up speed, carries on for a while.]

Zoë I'm going to add something, which is that I've done... bits of this kind of practice before [hum of train starting and picking up speed] and for me it's lovely to have the opportunity to work with someone who's further down that path and has been exploring it more systematically, so that's part of the attraction for me.

Beckie Hm, thank you.

Did you want to add anything? ...No. [small laugh] Then also I wanted to go over agreements for the session and check everyone was happy with these. And the first one is just about being fully engaged, which means phones on silent... if possible. [a sniff] I'm gonna be using my phone for the timer? So, if you do see me looking at my phone, I'm not checking my emails, I'm just keeping an eye on the time...

[Laughter.]

00:01:52

And... [quietly] yeah, pop it there as well...

And the second one is, the processes we're going through is, just try and engage with and trust with them. But if you are feeling uncomfortable with anything at any point, [rush of breeze in leaves] witnessing is as important as participating. So feel free to just watch, and be engaged and kind of enjoy being a witness to the process if you aren't comfortable participating in anything.

And if, yeah, if for any reason you get too cold, or your feet get too wet or anything, please, let me know [laughs]. I wouldn't want you being uncomfortable.

Phillip So will you rush round with hot drinks and wellies or something? [Beckie laughs.]

Beckie [laughs] I don't know what we'd do at that point...

Zoë No, it all depends what happens...

Beckie An emergency hot water bottle.

Zoë All part of the improvisation.

Beckie Yeah.
Make it a more challenging environment.

John Well I've got umbrellas and like a dry mat in the van, all ready, just in case...
[laughing] So we're ok.

Zoë Always prepared.

Beckie I've kind of come kitted out...

John Yeah, you're good.
[Laughter, which quietens.]

00:02:58

Beckie Yeah, Deep Listening is... [murmur of voices of passersby] I think with meditative practices things can quite often get really serious.

So I just wanted to say from the outset that Deep Listening is very much about curiosity and being playful. [metallic clank in mid distance] Pauline has lists and lists of lovely questions about listening. [footsteps in hard shoes go past, briskly] They're often quite philosophical and sometimes quite playful as well, in her books.

So I wanted to have an opening question, ‘What are the soundwaves that create the garden soundscape?’, [wind rises] like, what are the different sounds that incorporate it?

Yeah, and I think that’s my introduction, so we should probably do body work, which requires us all to stand up.

[Rustle and noises of movement.]

Beckie Um...

Zoë Maybe move out? Into...

Beckie & Zoë Yeah...

Zoë It’s not actually raining, after all.

[Clunks, quick screech of waterproof fabric.]

Beckie [voice fainter and more distant] We’re just going to start by looking at a comfortable standing posture...

[Beckie’s voice semi-audible, giving instructions for body work and sometimes intermingled with platform announcements. She mentions T’ai Chi and Qi Gong, talks through arm swinging exercise.]

00:04:48

Beckie There’s no way to do it wrong! Just allow yourself to play a little bit.

We’re just getting our bodies warmed up after sitting in the cold.

[A pause, rush of wind in trees and low hum of traffic are hard to distinguish from each other, very faint sound of an aeroplane continues for some time.]

00:05:09

[Metallic clang.

Platform announcement, car horn sounds.]

00:05:38

[Beckie's voice faintly audible, at the same time a train approaches, a soft sound, then a crescendo as it passes through without stopping, drowning her voice]

00:05:56

Beckie So what we're going to do is do a breathing regulation exercise, where you breathe in for [becomes intermittently inaudible]

[For the next stretch Beckie continues giving instructions with pauses, her voice measured. The wind rises and tarpaulin flaps now and again, other sounds appear: another train rushes through; a motor; a high pitched sound like a distant smoke alarm.]

00:10:29

[Beckie's voice bringing exercise to a close, footsteps moving past on tarmac]

Beckie The next thing we're going to do is a listening meditation. [inaudible words] Pauline defines listening as distinct from hearing. [inaudible words] So we're hearing all the time, but we can choose to listen, and we choose what to listen to. [inaudible words] And she tends to define two types of listening. One's global listening, where you try to hear everything... that's going on in the environment, all of the sounds. And the other is focal, where you zoom in, like on a car on the road, you zoom in on a certain sound and you pay attention to that. So, for the listening meditation, I'd like you to try, as much as possible, to listen to all of the sounds.

It's going to be for ten minutes, and you'll find that, naturally, you'll start to focus on a specific sound. So when you find yourself focusing on a specific sound, just try to draw yourself back to listening to the whole.

It's completely natural to focus on a specific sound, so don't feel like you're doing anything wrong. It's just practising an awareness.

[Jingle as if of keys and Beckie's voice becomes less audible with platform announcement and rising wind]

00:12:14

But find yourselves somewhere comfortable to sit [laughs]... and then we'll get started. So if everyone finds somewhere comfortable...

[A sniff close to the microphone; extended rustling, clunks and a jingle.]

Beckie [very clear and close to mic] OK. So take it in your own time. I'll set a timer which has a [ʔkansei] bowl sound [laughs]... and that'll get us started. And finish us as well, in ten minutes.

00:13:20

[Ringing sound as though of brass bowl struck with wooden hammer.]

Beckie Remember you're trying to listen to the whole. [becomes inaudible]

[Ringing sound lingers, distant voice asks a question.]

It's very much up to you. I think it's losing focus on your eyes. [loud aircraft overhead combines with hum/whine of train drawing in]. So, yeah, rather than gazing at something it's allowing your eyes to go out of focus. If you want to close your eyes, you can.

[After a pause, the rush of rising wind in trees, beep of train doors, tarpaulin flaps, train pulls away, another comes in, a drone descending in pitch.

Loud closer beeps, slamming of doors, train accelerates away with rising note.

Footsteps in heeled shoes, wind rises again, tarpaulin continues to flap intermittently.]

00:16:15

[Distant shouts.

Occasional traffic noise, small sounds of movement closer by, soft thud of passing footsteps.]

00:17:42

[Loud engine as if of motorbike on nearby road.

A much deeper rumble, perhaps of traffic.

Variations on these noises, from wind rising and falling in leaves and tarpaulin, traffic, trains, aeroplanes, platform announcements, distant shouts and small human movements closer by continue for some time.]

00:20:54

[A wood pigeon begins to call, pauses, tarpaulin flaps, pigeon calls again, waves of wind rising and falling through leaves.]

00:23:21

[Loud tarpaulin flap, ringing bowl sounds again.]

Beckie So that's the end of the ten minutes. Just pull yourself back into the world.

[Train rushes through without stopping.]

So, the next part of the workshop builds on this. And it's a sound meditation by Pauline, and she always wrote down her sound meditations as kind of text scores? So sometimes they're like a list of questions, or sometimes they're instructions. So I'll just read out to you what it says. It's called 'Scanning-Hearing'. And it says:

'A group assembles to scan the landscape by listening.

When someone feels the impulse to know what others are hearing, a signal such as standing up, or raising a hand is made.

And then the group members share what they are hearing at that moment.'

So it's just an opportunity to hear the sounds that are catching everyone else's ears, really. And what you're paying attention to. I think we suggested raising a hand would be a good signal.

Zoë Yeah, we were talking about...

John Best thing for me.

Zoë Sorry?

[Laughter.]

John: I don't want to be getting up and down with [inaudible words].

Beckie Yeah [laughs].

Zoë Yeah, ok, yes.

00:24:50

Beckie Yeah. So we're just going to do it for five minutes. And whenever you get curious to know, perhaps if someone else is hearing the same sound you are, just pop your hand up and we'll just quickly go round, and you just say one or two words, about what you're hearing at that moment.

Patricia Ye-umm...

Beckie You're looking concerned.

Patricia Almost silence... except for the trains [man clears throat] were being noisy, [laughs] but it was almost like a silence. I could hear... leaves rustling

Beckie Mm!

Patricia Um... not much else.

Beckie That's ok.

Patricia Yup.

Beckie So I think it's fine to say that. Because I think people pay attention to [man clears throat] and notice different things and part of the nice thing is seeing how differently everyone hears the world, or how much the same.

Ok? So if I set a timer for five minutes again. [man clears throat] And then just... when, yeah, whenever you get curious, raise your hand [laughs].

Zoë We haven't started! [laughs]

John It really interests me, actually, kind of like really focus on different sounds, like mechanical sounds, natural sounds, and human sounds...

Beckie Mm.

John There was a combination of all different sounds like that I was focusing on, and really, as you say, playful to bring those sounds together and kind of like 'wow! OK!', that's... Obviously I'm sure you heard the footsteps, of the woman, the heels, the, you know? There was like a playfulness in the sounds that I was hearing as well. Which was really, you know, something which I wouldn't have paid much attention to, too much.

Well, the heels, maybe the heels, but... Sorry!

But it was interesting all the different sounds; the mechanical... engines...

Zoë I liked the heels as well, I really no-

Phillip Mm.

Zoë I got pleasure out of...

John It was playful! It was really playful, yeah.

Beckie It was like a clopping sound, yeah.

John It was very distinctive as well, which... And there were sounds which I didn't recognise, which was interesting.

Beckie Yeah, I caught myself listening to know when I'd hear the train as well, because I heard the sound that it was going to come.

And then I sort of was like, 'Well I wonder when I'll, if I'll actually notice when I start to notice it...'

John Mm, mm.

Beckie ...if that makes sense. I'm not sure I did. [laughs]

00:27:07

Zoë OK!

Beckie So shall I start? OK, so go back into your... I'll start it, and you just go back to listening, and when you want to find out what other people are hearing, just raise your hand.

OK?

[Wind more audible as talking stops, ringing bowl sounds on Beckie's phone.

A faint distant whistle.

Clunk of car door closing in middle distance.

Noise of metal garage door opening.

A short giggle.]

Beckie The keys!

Zoë Yeah.

Cerys The keys! It was just really...

Zoë And not being sure what they were at first, and then it's like a little story, isn't it, because then you hear the garage door and you realise...

00:28:29

Beckie They're amazingly melodic as well.

Cerys Yeah...

[Beckie laughs. A sniff.

Platform announcement coincides with hum of decelerating train and rise of breeze in leaves.]

Zoë Do I have to say something to set people off, or...?

Beckie I think it's up to you.

Zoë One thing that keeps striking me is the parallel between the sound of the train rushing a bit and the wind today, because the wind's quite strong.
And it kind of makes the trains sound more beautiful.

Beckie Mmm!

Zoë To me.

Beckie The sound of movement as well, isn't it?

Zoë Mm.
[Higher hum of train pulling away.]

Zoë But I want to hear what other people are hearing too! [laughs]

John I'm kind of hearing a lot of temples, a lot of kind of like, soft sounds, a lot of dramatic sounds, a lot of... in between, like different temple sounds. You know, I'm finding that really... I don't know, explain it to me, it's like a... sound, a song, it's someone playing an instrument, it's kind of like, it's going up and down, the sounds, [rising noise of accelerating train begins to obscure John's words] you know, it's interesting hearing the gentle ones, [voice barely audible] the natural ones...
[Pause in talking, wind in leaves that is present throughout comes to fore, a sniff.]

Patricia [speaking very quietly, first words inaudible] I can hear the wind, sort of rustling... [laughs]
[Garage door slams.]

Beckie Mm! It's very wave-like as well.
[Door slams again.]

Patricia Yes.
[Another pause, tarpaulin ripples, very faint hum of traffic.]

A metallic jingle.

Thud of car door slamming.

Tarpaulin begins to ripple more loudly in the wind.

A whistle, maybe a bird.

Footsteps go by on tarmac, fairly brisk, a man's voice momentarily audible.

Thud of car door. Car engine starts.]

00:32:25

[Ringing bowl alarm sounds.]

Zoë Mm.

Beckie Mm.

[Breathing.

Growling sound of engine nearby, remains audible for some time.]

Beckie So what we were going to do next was have a bit of space to reflect, and we were going to do the reflections of having a few minutes to actually write some notes for yourself of actually how you found the last two meditations. And if there's anything you noticed, and then we'll share around in the circle.

[Small sounds of things being moved.]

Zoë Does anyone need pen and paper? I've got some spare here.

John No, I'm fine, thank you, Zoë.

[Sniffs and shuffling. Train passes through.

For a while only breeze and intermittent soft noise of hand sliding across paper.

Tarpaulin flaps occasionally. Man clears throat, growling motor passes by on road.

Very faint sound of birds chirping.]

00:36:44

[Someone draws a breath and sighs quietly.
Motors one after the other, a distant car horn.]

00:37:24

Beckie And just have another thirty seconds.

[Train passes through.

Children's voices faintly audible, metal gate clanks.]

Beckie OK.

[Wind rises]

Does anyone have anything they'd like to share as a group?

I think, if we gather in a little bit... just so...

Zoë Yeah, then we know we can hear you all, that would be great. [sniffs]

Beckie Yeah, so Zoë's recording can pick us up.

John Warmer as well. [laughs]

Beckie Eh?

John It's warmer as well!

[Laughter.]

Zoë Do you want a scarf, I'm not using it?

John No, thank you.

Zoë Matches your shirt.

John Thank you.

[Beckie laughs, indistinct words.]

00:38:32

Beckie Yes, so I guess we could just go round and offer a few reflections each?

[Pause.]

If everyone's happy with that?

[Faint murmurs, apparently of assent.]

I think I got really struck by the movement of the sounds, and the idea of sounds as kind of building pathways, almost.

[Children's voices, wind in leaves, tarpaulin flapping; these continue through next few minutes.]

'Cause you kind of have the wind moving some ways and you hear it at certain points, and then you have the same with the train. And like when you stop and start hearing things and seeing if I can actually find the moment where something kind of [?plinks] out of my hearing range, or comes into it...

Zoë Mm.

Beckie ...I found really interesting.

Patricia Uh-huh.

[Pause.]

00:39:18

Zoë I was struck how... I think it's a bit like what John was saying, how playful these little sounds that pop up seem...

Beckie Mm.

Zoë ...when you've got this background of wind and trains that you almost expect to be coming and going, and then something happens against it, it seems almost like it's deliberately playful, it makes me want to laugh.

And I wrote down loads, but another thing that I said was that...

It's a different experience doing it in a group. It kind of feels like it's being held by being with this small group of people, in a different way to when I've practiced listening by myself.

Phillip Mm.

I felt like... The word that came to me was that it was... convivial.

But I was struck by... [children's voices draw near]

Zoë Ok.

Child's voice Hi, Zoë!

John Helloo...

Zoë Hello. Hello, girls.

Can I ask you to give us half an hour?

Child's voice Ok.

Zoë Yeah? Thank you.

Several children's voices [moving away] Yeaoooow! Yeaooow!

Phillip Um.

Beckie Good.

00:40:25

Phillip And I was struck by two other things that I wasn't listening to.

The first thing is that I felt that I was in the country, rather than in the city.

And the other thing was that at the height of the ten minute period, before my concentration dissipated a bit, I felt that I could hear a river.

And it was... suggestion, from all the other sounds. But then, the interesting thing is, is that kind of when I woke out of that fact, I realized that rivers themselves don't have – or the rivers that I have in mind – don't have actually any sound at all. [laughs]

[Sound of decelerating train coincides with a pause in talking]

Beckie Thank you.

Patricia I'm not used to sitting quiet like that. [loud engine noise passes by on road, train door beeps] When I'm at work people are noisy and phones are going.

To actually, sort of... shut down, and just listen.

It's almost as if it's complete silence, but you know it's not because [Beckie makes affirmative murmur] you can hear the trees and even the bird, I thought, 'Oh, there's an actual bird at this time of day.' [Beckie laughs softly, train doors slam] Even something like that. It's quite unusual to [John clears throat] sit there and listen like that. [rising note of train pulling out, almost drowns out next portion of conversation]

I don't normally, wouldn't normally do that. [chuckles]

00:41:53

Beckie Thank you.

John I think the one thing that really struck me about this kind of experience [indistinct words] is the fact that I'm conscious of it. You know, meditation is something which I do privately.

It's kind of like, not a...

It's wonderful sharing it in a group, kind of sitting, but you know, when I'm in my private space I'm not focused on what people feel, or what people see, or what people... Obviously if I'm doing a listening kind of meditation, then it's sound that I'm focusing on rather than anything else that, but I feel, um...

The group session, it's useful in some way, but at the moment I feel it's more of a... how can I say? It's bringing more focus to what I'm hearing, meaning a group, rather than being in my own space and hearing, and not being aware of my space, if you understand what I mean.

Phillip Mm.

Beckie Mm.

John So I, I think it's useful exploring meditation with other people, in that way.

00:43:00

Beckie Mm, thank you.

Phillip Is that also, John, though, because kind of... we're listening purposefully? Rather than just listening while we're doing something else.

I mean, in my life I have to admit I don't just keep thinking, 'Right, I'm going to really stop and listen to what's going on now.'

Whereas now I have done that. Like all of us I think.

John Mm. Oh, I don't know. I think sometimes I have selective hearing. And just hear what I want to hear, rather than what is going on around me. ['Mm' and 'yes' from several voices] So it really depends what, and who, I'm listening to. [laughs for a while]

Ah. But yeah, it's a good focus. I don't know, sometimes I'm not aware of sounds around me, which I think I ought to be, especially if I'm not paying attention.

But it's playful... to hear things that we don't often focus on, so it's nice to be aware of, you know, tuning in or homing into different sounds around us that kind of can use us... or that can keep us safe, or whatever.

Beckie Mm.

00:44:20

Phillip It's a very resonant time to be listening. I mean, you know, it's slightly wet, so the sound travels in a particular way. [tarpaulin begins to flap loudly in rising wind] And it's evening and the sound travels a particular way. And I'm conscious of a lot of things that I can hear now that if I was hearing them at eleven o'clock in the morning, I'd kind of feel that

they were more offensive and more... sort of like... audible rubbish [words almost obscured by sound of tarpaulin], you know, like cars honking. And things like that.

So it seems... I mean I've always liked this time of day. You probably picked it especially for this.

You can hear long distances, and you can hear very richly.

Zoë Is that true? Why is that, then? I mean do...

00:45:09

John I would have thought that would have been much more in the morning hours, rather than...

[Rasp/roar of aeroplane audible, mixed up with wind in leaves, then decelerating train drawing in, possibly two drawing in simultaneously.]

Phillip Well it, it's...

John ...the evening hours.

Phillip I mean the evening, you... I don't know the science of it any more, I did used to, but it's something physical to do with the sort of atmosphere.

John Yeah.

Phillip And then rain and heat change sound a lot.

Zoë Yeah, I feel as though there's something particular about this set of...
The light, and the humidity and...

Beckie & Phillip Mm, mm.

Zoë Which makes the soundscape different too. But I don't know how that happens.

[Next 20 seconds or so punctuated by sounds of train doors beeping and slamming, whine of engine as train moves out.]

00:45:44

Phillip Well what it's like for me, and then I'll shut up, otherwise I'm talking too much, but...

It's like kind of when you dip a t-shirt into the water, and it suddenly becomes much more intense. So you have sounds that are just ordinary t-shirt colour in the daytime, suddenly become like a wet t-shirt.

Do you know what I mean? You know, a t-shirt has got an intense colour or [inaudible words]... or the colour's made more intense by the evening. Or the sounds are the colours...

Beckie Almost like the air's thicker...

Phillip Yeah... or more...

[Unidentified voice: Mm!]

Beckie ...so rather than dampening it...

Phillip More honey-like, or something...

Beckie Mm...

[Pause.]

John I think there's a lot more sounds, you know, this time of day... kind of like, focus, you can focus on. I think the day [inaudible words, semi obscured by train engine] are closing down or shutting down I think. At this time of day you've got a lot more...

[Beckie intersperses John's speech with 'mm...' sounds.]

I would identify a lot more sounds now than I would have at five or seven am in the morning. Or even at five.

But um...

I like the sounds in the morning. They're a lot more clearer. They're not polluted either. Uh, with so many mechanical sounds. Even though I live on top of [inaudible words].

But yeah, it's interesting, I think time of day and sounds throughout the day very much are different, depending on obviously the... I'm sure a lot of different things...

I think time and hearing can work together.

00:47:13

Beckie Mm!

Quite personal in a way, as well, I think, isn't it, how we interpret different times of day.

Zoë Yes.

Beckie Like some people are morning people, some people are night owls... [little laugh]

Cerys I really got your thing of the... I wrote here, sounds...
It's perceiving sound as an energy landscape.

Beckie Mm.

Cerys Because that's what it felt like to me, like you've really got just these lines of everything and then the train would come in and the wind would...

It also made me really realise how much your mind disconnects you, 'cause, as with any meditation, you get involved in the email you just sent before you left, and then I just completely disconnected from all of that.

And almost our need to focus in on a sound because it's too overwhelming?

[Platform announcement faintly audible.]

Like, we just want to find the comfort of one sound that we can really... and then when you come back out you've got all the circles going around you.

It's... [footsteps on tarmac path, continue for a few more seconds] yeah, quite interesting to not do the focal.

So there's focal, and this one was called...?

00:48:16

Beckie Global.

[Aeroplane overhead.]

Cerys Global, yeah. It's like a human comfort to really just dig into one and stick there rather than...

Beckie And I think in cities you can't listen to everything all the time...

Zoë & another Mm.

Beckie ...without being overwhelmed.

Like...

Zoë Yeah.

[Approaching roar of fast train, half drowns out Beckie's voice.]

Beckie Like I know I've tried doing it at Victoria, at rush hour, and it's quite like, 'Whoooh!' [laughs]

But it really opened my eyes to how much I was blocking out.

Cerys Yeah.

Zoë Yah.

Beckie As well. Just naturally.

Mm...

I love that, the, what was it you called it? The... energy scape?

00:48:54

Cerys Energy landscape, yeah...

Beckie Energy landscape, mm...

Zoë The thing you were saying about your thoughts were getting in the way, but...
But Pauline Oliveros counts the kind of inner sound as part of the lands-, soundscape,
doesn't she?

Beckie Mm.

Zoë So I find that helpful, in kind of accepting more the din of stuff that's going...
It's just like another kind of sound you can pay attention to, and accept, and not have to try
and squash.

[Murmured comments from others, not fully audible, a buzz from a mobile phone on
'silent'.]

Beckie I think one of the hardest things is not judging it.

Zoë Mm.

Beckie It's not judging all the sounds, kind of accepting them all.

00:49:31

Phillip Mm, mm.

Beckie And that's really hard to do.

Cerys That was the other thing I wrote, is that you just...

The beauty of sound was sort of distinct from the object. Your emotion was almost separate
from it when you just... witnessed or listened. So rather than going, 'The train's big and dirty
and makes a lot of noise,' that sound, like you were saying, sounded really... interesting, even
the car... [indistinct words] turn it up, you could still separate that with the door, the sound
of the door...

Beckie Mm.

Cerys All of that, yeah.

So if you just take the sound it's quite a mix between... sort of broke down the boundaries between natural and manmade...

Zoë Mm.

Beckie Well, thank you.

[A pause, so that the sound of wind, which is ongoing throughout, is more audible.]

Ooh! I've got to remember what we're doing next...

Ah yes! Yes...

We're going to do a slow walk, let me just check how we're doing on time...

00:50:24

Male voice It's half past.

Beckie Ok.

So I think, what we're going to do with the slow walk is, the slow walk is about walking as slowly as possible around the space.

One of Pauline's questions is...

[murmur of voices passing along the footpath]

...can you listen with the soles of your feet?

So I guess it's about how you take movement and your body, and how that relates to and changes the sounds that you hear. And I think especially as you're moving really slowly through the space it's a nice opportunity to see how your movement changes the sounds.

So what we're gonna do is we're gonna do five minutes... of slowly walking. And it's just walking as slow as you can, and it's quite helpful to just pay attention to how slowly you can put your heel down, and move onto your toe.

And just lift off to the next, and just trying to be as slow as possible.

[Rustling sound.]

John So, it's, um, not actually walking, it's more just like gently... going through the motion of...

Beckie Yeah...

John ...stepping into a step [indistinct words]

Beckie Yeah...

00:51:31

Zoë It is walking, but it's walking really, really, really slowly.

Beckie It's walking really slowly.

John Really slowly, yeah.

[Zoë laughs.]

Beckie You might go so slowly you only do one step.

[Beckie and Zoë laugh.]

Beckie I'm rubbish at going that slowly.

[Beckie and Zoë laugh.]

John I'll end up kinda like... pacing around.

[Several people laugh.]

Beckie And what we're going to do is, is we're gonna do that for five minutes, and then we're going to do another five minutes where we bring in clapping? It's just so we can be aware of the rhythm of our steps.

And I'd say when you, when one point of your foot touches the ground, [soft clapping sound] you do a clap.

So I was gonna use my right big toe. So when my big toe touches the ground [a click] I'll clap. And it just allows us to be aware of the different rhythms that we're all creating as well.

[Tarpaulin rippling, soft patter gradually becomes audible.]

But, I will say that when we get to it, and remind you all. Ok?

[Patter of rain becomes more intense. Little wave of laughter.]

00:52:30

John You timed that well!

Zoë Great timing.

[Several people laugh for a while.]

Beckie It's raining.

Zoë Do we need umbrellas?

I'm all right. [laughs, John joins in]

Beckie Does anyone need another layer?

John I have umbrellas, but, huh...

Zoë Yeah, it might be an idea...

John I'll feel rather strange walking round the garden with an umbrella [Beckie laughs, John walks off as he talks, becomes indistinct.]

[Plasticky rustle, metallic sound of something being picked up, soft giggle, other knocks and rustles as people sort themselves out. Patter of rain throughout and for a while longer.]

Beckie I'm gonna wait for Paul to come back.

[Muffled comment about the rain.]

Zoë I think I've cleverly left my umbrella behind, but I don't really need one...

00:53:21

Beckie No. Is your bag out in the rain?

Zoë [barely audible] Yes...

[Dull roar of train moving through station without stopping, a giggle.]

Beckie Are you gonna be able to stay dry enough?

[Muffled comments a little way off from the microphone.]

Phillip [laughing] Oh, he's got two...

Beckie Oooh!

Zoë Yeah, I think this one's spare as well if anyone needs it. I've got my pac-a-mac.

John Would you like one?

Patricia Oh, thank you.

[Indistinct words, a lot of laughter.]

Beckie [laughing] You are very matching...

Zoë You're a symphony in beige.

[Jingle of keys.]

Beckie Ok! So if I start the timer...

Yes. Walk as slowly as you can, at your own pace. [laughs]

Patricia Shall I... shall we move this?

[Rustling, the sound of the singing bowl from Beckie's phone timer, which continues for 15 seconds or so. Voices some way off from microphone. As voices quieten, rush of wind in trees becomes more noticeable, and is the main sound for some time.]

00:55:19

[Tarpaulin ripples, then again after a pause. Distant platform announcement. Sound of tarpaulin and rising wind. Hard now to say what might be wind, and what might be rain.]

00:58:01

[Wind now stronger, and begins to catch microphone, creating low-pitched noise.

Falling note of train as it draws into platform, high pitched door alert, fainter sound of train drawing into opposite platform.

Singing bowl note. First train draws out, doors beep and slam, Beckie's instructions begin just before second train draws out.]

1:00:04

Beckie [voice some way from microphone] Ok, so when you're ready, just start to bring in a clap at a certain point... when your foot hits the ground.

So I'd choose to put a certain point on your foot, like your heel, or your toe, or the side of your foot, and clap every time that point hits the ground.

[A few soft claps, louder ones, the singing bowl tone. Claps continue at irregular, random-seeming intervals, and with different qualities, some louder, most quite soft, some close and some further off. Wind rises and falls, several times, tarpaulin flaps. Sometimes several claps occur in a second or two, sometimes they are scattered, spread out, sometimes there are short pauses.]

01:05:50

Beckie [only faintly audible] ...you make your way back over to the table.

[Two more claps, a pause.

'Uuf' sound as a man sits down. A knock.]

Uh, I think we'll have to save the blinking for next time.

Zoë Yes, I think we're going to have to wind up fairly quickly, if you...

Beckie Yes, that's ok.

So if everyone wants to take a few minutes to reflect on how they found that, and I'd say maybe if we have just like two minutes to write some notes.

'Cause it's starting to get a bit cold and dark.

[John clears throat.]

Zoë Yes, and also I'm aware we shouldn't take up more time than we said we would.

Beckie Yeah, and then we'll just share around the circle quickly and close.

[A sniff. Rush of wind as it rises and falls, and intermittently flaps tarpaulin; this continues from here to the end of the recording.

Someone says 'mm!', a zip sounds, then relative quiet, interspersed by occasional sniffs.]

01:08:28

Beckie Ok, just take another thirty seconds.

[Assorted small sounds as well as the wind: a sniff, a rip and so on]

Ok. Would anyone like to share anything?

[A squawk from someone a little distance away]

01:09:04

John [voice partly obscured by the wind] I found the walking exercise really difficult. Uh, to focus.

I tried to like focus on inner sounds rather than sounds around me.

I found it very difficult to make a connection between the actual walking and the listening.

Especially with inner sounds.

Beckie Mm.

John [train passing through station further obscures his voice and then dies away]

I found it also difficult to focus on several things at all one time.

Um. So.

I'm not really too sure about the movement, that kind of movement and listening at the same time. I find it very difficult. I found it a little bit more difficult than either sitting, laying, or kneeling, or whatever it may be.

Beckie Mm.

John So, didn't really do it for me. Sorry. [laughs]

Beckie Ok. Thank you for sharing.

Cerys [someone else begins to speak simultaneously, then stops] I found it quite difficult as well. I missed the sitting to really...

And there was an impatience in me that was quite pronounced.

But, what was interesting was that I found the sound of the feet in the grass, I had a very clear visual of my bare foot going down, and that was quite enjoyable when it was there.

And then it was quite interesting with the clapping, immediately felt like a really nice sense of human companionship.

Zoë Mm.

Beckie Mm.

Cerys That started. And then that was followed with, like, 'Oh, they sound like they're walking slower than me...

[General laughter.]

...Am I going too fast?' So the classic human, like, 'Oh great that's [indistinct words] how am I doing compared to everyone else?'

[Laughter continues.]

John Yeah, yeah.

Cerys So it was quite an interesting progression there.
Yeah.

Beckie Thank you.

01:10:45

Patricia [speaking quietly] Mm. I'm not really used to concentrating on walking, just... get on with it.

And actually concentrating with you was quite unusual for me. [John clears throat]

Going up and down and up and... right, ok... [laughs]

This isn't what I'm usually... Just 'ch-ch-ch-ch' [as though making sound of rapid walking].

Beckie Mm.

Patricia You do actually feel, under your feet, that you're going up and down, up and down, and feeling the ground as you're going along. It's...

Yeah. [small laugh]

John Could I add to it, sorry, just a little bit more?

Beckie Mm!

John I, the pressure, movement... I tried to kinda hum a sound, and also the balance I found really, the balance and the pressure...

The understand of adding that to like a listening... I couldn't really make the connection. Though I thought maybe my movement was creating sound within myself. That was the only sound connection I could make with the actual movement was pressure.

So I don't know. That's just me.

01:12:03

Beckie Mm, thank you.

Zoë Yeah.

I lost focus on... the kind of detailed focus I had when I was still. But I really enjoyed being able to hear where everybody was, and how fast they were walking, and every now and again I'd look up and see [breaks off to laugh]... look at everyone and they were just, I really enjoyed that part of it.

But, I know what you're talking about that it's very hard to link in that attention to slow movement to really focusing on sound as well.

John I think rhythm was a good practice as well, because there was rhythm going on between us all. Although it was well out of sync and focus, but it was rhythm.

Beckie Yeah.

John And that was interesting. Seeing that rhythm between us all.

[Affirmative sounds from others]

Again I tried to make a connection between the rhythm and sound. I thought, 'Oh, ok, maybe it's more a silent sound.'

Beckie Mm.

John Like a rhythm, rather than an actual sound. I don't know.

01:13:08

Phillip The, the best thing for me was the fact that instead of passively listening we were actually making sound, and adding it to the soundscape ourselves.

And moreover we were doing it collectively.

But then, that said, I found clapping kind of quite...

[Pause.]

Sort of like a weedy sound, when there's the majesty of all these winds.

[John clears throat]

Beckie Mm.

Phillip And you know, the depth of sound at the moment. And, um...

Zoë It's really annoying if you produce a really weedy clap as well.

Phillip Yes.

[Beckie laughs.]

Zoë Instead of a nice, round [laughing] loud one.

Phillip I did like the thing, like Zoë said, that there's...

I mean, had it all been completely dark or in fog... you know, there was something really wonderful about knowing where people were. [others murmur 'mm'] And that was very intimate.

[John clears throat, train is drawing into platform.]

Phillip And maybe we should do that again. When it's a bit dark.

Beckie Mm.

Zoë Never is on this estate.

John No, that's right.

[Zoë and John laugh, then a muddle of indistinct comments.]

Beckie Do it blindfolded.

01:14:19

Phillip And one thing we haven't mentioned is, although it refers to the first conversation, not this one, is the fact that...

What we're doing is courtesy of the fact that the traffic, which roars all day long, [piercing train beeps, nearby] has dropped back because it's the evening.

And if that were not the case we'd be having quite a different experience. And also, you know, like every hundred and fifty cars there's somebody with a ginormous stereo pumping out, and all that kind of stuff, you know.

[Faint train door beeps, from further away, along with a rush of rising wind. Doors slam. Pause.]

And I kind of thought that... I'd like for us, to have sung, really. And I don't know whether anybody's ever done this.

Beckie Mmm...

Phillip But if you... [high and rising whine as train moves off]

I've been in a couple of sessions, a long time ago, where several hundred people were in a big hall. And each of us was invited just to sort of intone a note [voice half obscured by sound of the train engine in combination with a low vibrating roar that quickly fades]. And then when your breath ran out, to kind of start again.

Beckie Mm.

Phillip And you could change your note and do anything you wanted with it. But what actually happens is that you can't help doing it with other people in mind. [whine of another train pulling out] And even unconsciously you start to create music. Very, very deep music.

And chords appear and the music's dynamic, the chords move around and, so, that would be more in the scale of what I think the landscape is asking for.

The landscape of sound.

[A rush of wind, tarpaulin flaps.]

01:15:57

Beckie Maybe we can try that next time.

Zoë Yeah.

Phillip Well I tried to do it with some people I know, twenty or thirty people who I know, quite recently – last year – and they just burst out laughing, so... [Beckie laughs] They were too straight to, you know, to...

And because that hadn't happened when I learnt it, [laughing] I was completely surprised! You know.

Beckie Mm!

Phillip So I had to pack it up.

[Beckie laughs.]

One of them apologized afterwards.

01:16:28

Beckie I think, yeah, I think I find it very hard to detach from the visual...

John Yes.

Beckie ...when I'm doing the walk, because I've got to be looking around? But that's kind of an excuse to look around.

Zoë Yeah. It feels a bit naughty doesn't it?

Beckie Yeah.

Zoë [laughing] Sort of checking everyone else out.

[John clears throat.]

Beckie And I find myself like assigning colours to sounds, and things like that...
[laughs]

Phillip Yes.

[John begins to talk simultaneously, then stops.]

Phillip And also, some... time you were talking about the moral thing.

Was it you saying, when we were just listening that you were able to listen without passing moral judgement?

And, I found that quite interesting, because I realized that I don't have moral judgements with my ears, but it's sight that is what I click onto.

[Voices pass along footpath.]

Zoë Mm.

Phillip So kind of like, the thing that was bugging me was this guy... who doesn't live on the estate, with his BMW – he's renting a garage because he's got an expensive old car in there, and I just... you know, I... it's just...

[Semi-suppressed laughter from Zoë.]

Beckie Mm.

Phillip ...getting a bit furious. For no sensible reason, you know.

01:17:24

John I found it really difficult...

Phillip If I'd have shut my eyes it wouldn't have happened.

John ...like yourself, actually, to work with both the hearing and the visual thing together.

Beckie Mm.

John At the beginning of the ten-minute session I thought, I felt closing my eyes was better. I was able to focus a lot more better on the hearing, rather than the visual.

I felt the visual was just too, there was too much to take in.

Beckie Mm.

John Rather than for me to focus on just the hearing. So, I think...

You know, it's more of a [indistinct word] thing [voice goes a little quieter and sound of wind in leaves rises, so that words are partly obscured] you know, when I'm hearing. I couldn't make the connection with the two.

Beckie Yeah.

John There was too much to take in with both the hearing and the visual aspect of it.

01:18:10

Beckie I think [John clears throat] the other thing I become very conscious of when I'm moving is the sounds I'm making and the... I guess maybe responsibility, but I'm not sure it's quite the right word, but sometimes the intentionality ['mm' from others] of the sounds that I'm creating. Or, whether I mean to or not, that I am creating sound within this bigger field ['mm' from John and Phillip] of sounds. Which I guess is very much what you were talking about the claps not having enough...

Zoë Not being rich enough, somehow.

Beckie Yes.

Phillip Mm.

Beckie Like some of my claps were so horrid, and then I'd do another one [John laughs] and it would be completely different.

Zoë [laughing; wind and tarpaulin become louder, murmur from Phillip] I know. [Beckie laughs] You need a good pocket of air in there.

I'm a bit worried about your train that you've got to catch.

Beckie Yes. Shall we round up? I guess the last thing is if anyone has any feedback on the workshop that, if there's anything you'd like us to do differently next time. Or more of.

Zoë Yeah, 'cause it, it's not going to be the same next time, is it?

Beckie No.

01:19:08

Zoë We'll be doing different stuff, but if you've got any indicators of the kind of thing that you'd like us to focus on.

[Slowing train draws close, a low but loud hum, a descending note, then passes through without stopping.]

Phillip Can I apologise for being unable to come next time? I'm very, sort of [words obscured by sound of train]

Beckie We'll miss you.

Phillip Thank you.

[Pause.]

Cerys No, it's really interesting...

Phillip It is [indistinct words].

John Yeah, yeah, I think...

Cerys I think because all of it's an exercise we haven't done before really.

[John clears throat.]

John More of what we done. And more to learn? It's a lot to take in, but it's good.

Beckie Mm!

Zoë I want to say thank you. To Beckie, and to all of you.
[Followed by a mixture of overlapping comments from different people.]

Cerys Yeah, thank you Beckie.

John Yeah, thank you very much for, uh...

Cerys Really appreciate it.

Beckie Thank you everyone for coming.

Phillip Thank you, Beckie and Zoë. [laughs]

Beckie Yeah. Thank you everyone for coming, because...

Phillip Thank you so much.

Zoë And for making the experience...

Beckie Yeah.

Zoë It's a real pleasure.

Phillip Well, um, I...

Beckie It's all about who shows up.

Phillip It's not as often as you'd like that you do something you've never done before,
is it, so...

Cerys Yeah.

[A sneeze.]

Phillip It's very unusual.

Zoë [quietly] Right, I'm going to... turn this off.

Phillip Thank you.

[Rustling sound, recording ends at 01:20:09]

Appendix 3b (i)

Deep Listening, Session 2, 17 August 2017: edited transcript

Glazebrook Growers and people involved with our gardens were invited to take part in meditative listening sessions based on Pauline Oliveros's Deep Listening exercises. The sessions were planned collaboratively with storyteller and student of Deep Listening, Beckie Leach, who led participants through the exercises. They took place in the Kitchen Garden on Croxted Road Estate. Between exercises there was time for reflection and sharing experiences.

This is the transcript of the second of two sessions. Other than Beckie Leach, three of those present were Glazebrook Growers and active food growers in the garden: Zoë (the author), Cerys, and Lauren. Clive was a professional gardener who had offered practical support and advice to the Glazebrook Growers for several years, and Tim was a friend of Cerys, attending out of curiosity.

Human participants:

Beckie Leach (Deep Listening student and workshop leader); Zoë Petersen (researcher and workshop leader); Clive (participant); Cerys (participant); Tim (participant); Lauren (participant)

[Conversation has already started as recording begins.]

Clive People will remember that for years to come.

Zoë So here we go. I'm going to point it in your direction [laughs, another giggle audible]. Yeah. No, I always leave it at the same level, roughly.

Beckie Ok, so when me and Zoë were setting up these sessions we were thinking that our main intention for the session was to explore and deepen our attention to the garden, and I just thought it would be worth going round quickly and seeing if anyone had any kind of expectations coming to this session. Now I know you did the last session as well, so I don't know if there was anything that came up from that that you wanted to mention at all.

Cerys I just really enjoyed the listening meditation, the, the focal and the...

Beckie Mm!

Cerys What's it called? Focal and...

00:00:50

Beckie Global.

Cerys Global. That really... it's also changed my meditation a bit as well.

Beckie Oh, cool.

Cerys Just listening to that, and sometimes if the breathing, listening to the breathing's not working then I start to do that. So I really... that was my favourite...

Beckie Ah, thank you.

Cerys ...part. And just hearing those energy lines in the sound.
So that's been quite enriching.

Beckie Thank you.
I don't know if you had any intentions coming here?

Tim Um. No.

Cerys He's a bit lost with it...
[Laughter.]

00:01:18

Tim No, I only found out about this about an hour ago.
[Laughter.]

Beckie Impromptu curiosity.

Tim Yeah, so... my intentions are whatever I get out of it.

Zoë Maybe you could say a few more words about Pauline Oliveros, for Sam's benefit...

Beckie Yes.

Zoë ...after we've done the intentions.

Beckie Yes [indistinct words].

Lauren I guess I quite like the idea of enjoying sounds rather than finding it... irritating? [laughter] Like, I've been finding London quite noisy.

Beckie Mm.

Lauren And it would be nice to kind of just embrace it rather than trying to fight the noise, I guess. Although not that it's particularly London-like here.

00:02:00

Beckie Mm.

I know exactly what you mean [laughs].

Clive Yeah... I mean, I'd be very interested to... well, find techniques of switching from focused listening, which is what we do mostly. We turn off other sounds to listen to one thing. [descending note of slowing train] To actually be able to readily open up to... is it a global? ['Mm' from several people] A global way. And just find a technique for that. [rising wind through leaves, tarpaulin ripples, then continues to flap intermittently]
I'd find that useful.

Beckie Cool. Well, we'll be doing that for the longer listening meditation. So

hopefully that will help.

Yeah, so Pauline Oliveros [train door beeps] basically created a practice called Deep Listening, which was originally designed to help composers explore ways of improvising with sound, but got developed into a school for helping people develop their listening skills, really. And she talks about listening rather than hearing as in something we're always doing with our ears? And then listening as a kind of active form of it, where you're actually paying attention and you have more intention. [train doors beep and slam] That you're actually going to listen to something.

[speaking quietly] Do you want to say anything more about Pauline Oliveros? Is there anything you wanted to add?

00:03:12

Zoë Well, I think... she does a lot of work which involves the body as well as just the head and ears, so I think it's sort of preparing yourself and being in a kind of receptive state as well, so it's...

Beckie Yeah, when...

Zoë It sort of crosses over with other forms of meditation in that, doesn't it?

Beckie Yeah, and the school was set up with two other practitioners; one was Heloise Gold, who specializes in Tai Chi and Chi Gong, so they started doing lots of work about how you can... how your listening changes when you involve your body. And then the other person is Lone, who does a lot of listening in dreams and kind of dream groups, so they started doing kind of weekend sessions where you'd actually pay attention to what you were hearing in your dreams as well. Which I found really revelatory because I didn't listen in my dreams.

Tim Really?

Beckie I had no idea, I just didn't pay attention.

Tim Yeah.

Beckie And then suddenly I realized, 'Oh, actually I can.'

Tim Amazing.

Beckie Yeah, it was really interesting.

00:04:14

Cerys What's her name? The woman who works with dreams?

[Train pulling away, an undulating hum.]

Beckie Ione, which is I – O – N – E.

[Train picking up speed, hum gets higher in pitch and tempo.]

Ok.

Yeah, so I think last week we set a kind of opening question about the sounds and noises you notice in the garden, which I think we can probably keep the same, and it's about trying to get a better idea of the sounds that make up the soundscape of the garden, kind of... all the sound waves that compile it, almost like a visual landscape.

Yeah, and key agreements for the session: so I think it's really easy for meditative practices to become really serious, but a lot of these... Well, all of it is about curiosity and play. So it's very much about going into it with quite an open, playful attitude.

The other thing is, trust the process.

So, I'll read out the meditations, and, go with it, but equally, if you start feeling uncomfortable with anything at any point, witnessing is absolutely as important as participating. So, don't feel you need to make sounds, or be involved. If you need to take a step back, just do so. No one's going to mind. And the other thing is being fully engaged, so turning mobile phones to silent. I'm gonna use the timer on my phone, just because it has a nice singing bell sound, and it's a bit nicer than anything else I've got. [laughs] So if you see me looking at my phone, I'm not checking my text messages. [laughs]

00:05:54

Zoë Whatsapping, yeah. [laughs]

Beckie [laughing] '...just doing a meditation!'

[General laughter.]

Cerys 'Check me out!'

Zoë Facebook update, yeah.

Beckie So, I was going to start with a little bit of body work, so it probably makes sense if you remain seated, if you're comfortable remaining seated, and then if everyone else is happy standing? I don't know if it's better to move away from the table, or if we can just do it in a circle around...

Zoë It might be, maybe we can kind of shift you round and we can go over there...

Beckie Yeah?

Zoë ...so you're facing that direction...

Clive I can probably, I can probably stand, but I don't know...

Beckie Well, it depends what you're going to be more comfortable doing.

Zoë [simultaneously] But will you be able to do anything else once you stand?
[laughs]

Clive If not I'll fall over, don't worry.

Beckie [short laugh] 'Cause I think we're gonna be using our hands, so it might be more comfortable for you sitting.

00:06:40

Clive Mmm... I'll give it a go standing, actually. I'm fed up with being a cripple [laughs]. Honestly, I really am. Thank you very much, yes.

Beckie Not surprised.

[Police siren in middle distance, voices move away and grow fainter, knock of something on wood close up. Long waves of siren get closer, passing, change to quick rhythm.

Siren fainter, distant, rushing hum of train pulling in. Beckie's voice just audible giving instructions to group, who have moved away from microphone.]

00:07:28

Beckie ...and then allowing your head to tip forwards slightly, just so you're not straining the back of your neck... and, and arms by the sides.

And then, like when you're doing the meditations, it's very much up to you if you want to shut your eyes or keep them open... or just kind of glaze over [laughs].

Yeah. Whatever suits you.

And I was going to do the Taoist face wash, which I'm going to have to read out because otherwise I always forget and [voice drops].

But the Taoist face wash: it starts by rubbing your hands together...

[Rhythmic whispering sound of rubbing hands.]

...really fast, and then, so you get a bit of warmth... up. And then using your hands to rub your face; you kind of rub the warmth into your face.

[Pause, just the rush of wind and recording noise, that are present as an undercurrent throughout.]

00:08:17

...and then, each variation of the next bit is either done nine or 36 times. So, rub the side of your nose with your fingertips 36 times, so, one, two, three, four [speeding up], five, six, seven, eight [fades out].

[Murmur of a different voice, a laugh.]

00:08:41

...and then, rub the brow with alternating thumbs, 36 times, so, it's like that!

[Hiss of trees rises, ripple of tarpaulin.

Little clinks.]

00:09:08

...and then, if you rest the thumb knuckles on your cheek bones and rub around your eye sockets with the knuckles of the index fingers nine times. So if you put your thumbs like that... and then use your fingers... to rub your eyes, nine times.

00:09:31

And then, the mouth wipe, which is the palms of your hands ultimately brushing your lips [inaudible words], so... like that. Oh yeah, palms!

[Long pause, a metallic clinking close to microphone.]

00:10.04

And then, throat pulls, is pulling your throat alternately with your hands [metallic clink and rustle close up, Beckie's voice is faint and distant], which is... like this.

[Beckie's voice continues intermittently for several minutes, giving instructions, with occasional interjections from other voices.]

00:10:35

[Rush of wind rises a little and is joined by a deeper hum – a heavy vehicle on the South Circular Road? It dies away quickly.

High rushing hum of fast train through station, not stopping.]

00:11:34

And then... this is around the ear, ear area. The first one is using your index finger to flick your cerebellum? It's like the little knobbly bit behind your ears.

[Murmur of voices.]

Yeah, it's kind of the bottom of your skull, there.

Zoë Oh, on the head, or on the ear?

Beckie Yeah, on the head.

Zoë Oh, ok.

Beckie So, it's like getting the bottom of the skull.

[Small rhythmic crunching sound audible for a few seconds.]

And then the next one is using your two fingers! And it's rubbing the sides of your ears nine times.

[Pause.]

Ah! And then cup the hands over the ears and thump nine times.

So, I think like this...

00:11:27

[Rush of fast train moving through, obscures other sound, then voices and laughter become audible.]

Beckie And then... stick the index fingers in the ears and do a corkscrew motion and then flick the fingers outwards three times. [indistinct words]

[Pause.]

Click the teeth together eighteen times.

[Tarpaulin flaps in continuing wind.]

And then massage your gums with your tongue. And once you've done that, swallow your saliva down to the dan tien.

[Pause. A clink.]

00:12:34

Beckie Yeah, and swallow the saliva down to your dan tien, which is your... the navel, the energy centre below the navel.

00:14:24

[Suddenly there are quiet voices much closer, a snort of laughter, two people laughing.]

Clive ...go over backwards, that would be so embarrassing...

Beckie You two doing ok?

[Semi-suppressed laughter.]

Zoë ...engulfed by the turf, gradually.

Clive ...like coming back into turf, into the soil...

Beckie [voice much louder and clearer again] So, breath is obviously very important to meditation. It comes up in a lot of the practices. And it's like a really obvious way that we interact with the environment around us? [soft whine of decelerating train] So this is a five minute exercise that's just about regulating your breath. And it's very much like a mindfulness meditation so it's breathing out for the count of six, hold for two, breath in for six, hold for two. So I'll just count everyone into it, and then I'll set a timer for five minutes [piercing beep of train doors, five times]. I've set the timer.

00:16:30

[Sound of breath, chime as though brass bowl being struck with wooden hammer.]

Beckie Breathe in for one... two... three... four... [decay of fading chime] five... six. Hold for one... two. Breathe out for one... two... three... [train pulling out, rising in pitch and volume, fading] four... five... six. Hold for one... two. [passersby on path, voices move by swiftly, little rattle of bikes] Breathe in for one, two, three, four, five, six. Hold for one, two.

And just keep going at your own pace.

[Rise and fall of wind in trees.]

00:17:38

[Decelerating hum, more distant, as train pulls into further platform, hiss as it stops, beep of

doors.

Tarpaulin ripples.]

00:18:31

[Distant beep of train doors, rolling crash as they close. Hiss, train pulls out with accelerating whine, fades. Overlap with far off police siren. Then just wind, soft.]

00:20:01

[Hiss of trees as wind rises, tarpaulin ripples, wind falls.

Woman's heels on footpath, grow clearer and closer, walk on and fade.]

00:21:10

[Quiet voices a little way off, continue for a while.

Caw of crow or rook.]

00:21:33

[Chime of bell or bowl, the timer, again, train rushes through.]

Beckie Just bring yourselves back into the circle, gently.

The next thing we're going to do is the listening meditation... which we'll do for a bit longer, we've got ten minutes for. So I'd recommend, we can do anywhere in the garden, really, so I'd recommend finding somewhere you're comfortable sitting, which might be here at the table, or it might be out on the grass or by the boxes. You're welcome to stand for it, or sit; whatever way you're most comfortable.

For the listening meditation Pauline Oliveros talks about global and focal listening. And focal listening is when you zoom in on a sound. Global listening is when you try and hear everything that's going on around you all at once. So the point of the listening meditation is to try and keep global attention. So you're listening to all the sounds that are going on, all the time, and trying not to judge them, and just trying to be open to the soundscape, as a kind of tapestry of sound.

00:22:50

You'll find that, naturally, your attention gets drawn into the sounds, to focal sounds, which is absolutely fine. Just allow yourself to follow it and bring yourself back to the global listening to everything as soon as you're ready.

You don't need to judge yourself for doing it, because it's a perfectly natural human thing.

And the other thing is that the inner voices are also part of the soundscape, so you can listen to what's going on in your head as well; you don't need to judge it. It's a part of what's going on in this situation, at this moment.

After we... finish the meditation we'll have a bit of time for reflections around the circle. [wide undulating drone/rush of aeroplane moving overhead] So I don't know if everyone wants to get comfortable somewhere? And I'll let you know when it's starting.

[Plane drone continues; wind; rustling footsteps across grass.]

00:23:59

[Small giggle close to the microphone.]

Beckie Tucked in! [laughs]

Clive Tucked in.

[Fading hum of plane. A clink. Laughs in middle distance. Beckie's voice semi-audible giving instructions for start of ten-minute meditation. Knock or snap of wood.]

00:24:45

[Voice of passerby, accompanied by rhythmic clinking: 'Mind out how you go!']

A zip makes zipping sound in three pulls. Distant sound of motor vehicles accelerating away. Rush of wind rising and falling, tarpaulin flaps. Quiet sniff.]

00:25:55

[Non-stopping train rushes by, fades, blends into aeroplane drone, joined by distant rumble – motor bike?]

00:26:39

[Faint, distant sounds of a car horn.

Mixed voices, dotted around space, couple of men and younger voices, some way off, a female voice closer.]

00:28:02

[Rippling flap, wind rises, buffets microphone.

Laughing group approach and pass, male and female voices.

Female voice, laughing: 'Come on, good girl! Come on girl!'

Flapping footsteps, as though in flipflops; wind and distant voices continue.]

00:29:30

[Rush of wind rising.]

00:30:40

[Automated voice announces train to London Victoria.

Decelerating drone of train drawing in; sharp beeps, low engine judder, more beeps, hiss and slam of doors.]

00:31:40

[Hiss, whine and hum of train pulling out, volume rising and fading into distance.

Fainter whine and hum of train pulling out of further platform.]

00:33:50

[Footsteps, women's shoes with hard heels, move past, a regular definite pace.]

00:34:20

[Quieter footsteps pass, also hard heels but audible for a briefer stretch than previous. Wind is soft and constant through this passage of the recording. Faint rush of traffic from nearby South Circular road is audible when wind falls.

A woman's voice approaches, mingles with Beckie's voice drawing the meditation to a close.]

00:35:05

Woman passerby I'm not back to work, but, um... I'm not back to work tomorrow, but I'm actually going into the office because, um... I've got some stuff to do. [fading into distance]

Another voice, softly Hello!

[A sniff.

Beckie's voice, asking people to make their way back to the table.]

00:35:50

[Wind rises.]

Zoë Quite eventful.

[Laughter.]

Clive So much going on.

[Zoë laughs.]

Beckie Yes, so I just thought we'd have a few minutes to jot down some notes on just how you found that and then we'll share around the group.

Has everyone got paper and pen?

[A whisper. A giggle. Rattle and clunk of wood.]

00:36:40

[Train approaches and rushes by
Small metallic clinking.]

00:37:25

[Wavering drone of plane from quiet to louder to fade out
Wind rises, subsides, more plane noise but fainter.]

00:40:05

Beckie Just take a few more minutes, or a few more seconds... [small laugh]

00:40:38

Beckie Well, if we just go round the circle, and if everyone feels free to share as much or as little as you'd like. Just anything you noticed during that.

I think... I had a very tactile meditation, actually. I was really, really aware of how the sounds felt. And just...

[Fast train rushes through, half drowning Beckie's words.]

...how little contact is involved in making some of the sounds, as well?

Yeah, I very much had the idea of... like, I could feel the sounds dancing in this.

Clive Yeah.

Zoë I had a similar thing with the breeze on the side of my face, in not being sure where the sensation of touch ended and where all the sound of, rushing sound in my ear started, this kind of... that sound-touch overlap was happening.

00:41:39

Clive Yep. I visualize it as... a kind of Greek amphitheatre where you're... so you're not in the seats, you're in the, on the stage,

Beckie Mm...

Clive and all these sounds are either from positions or moving around. It's, uh... The sound's always very good there. The sounds are crisp. Until my head starts to drop back.
[Laughter.]

It's always funny because when you start I always think I'm relaxed and then actually I feel my shoulders drop, it's very strange...

Several people Mmm!

Clive Poom!

00:42:19

Lauren Aaah... I found myself getting distracted by smell, I guess because you're starting to concentrate...

Zoë [cutting across] Did you get that perfume?

Several people No!

Zoë No? I got a real strong whiff of... anyway, carry on.
[Laughter.]

Lauren It must have been when they were walking past... It's just like... I guess just because your brain's starting to concentrate on what's around you.

[Rumble of suitcase wheels approaching.]

And I was like, 'No, sounds, sounds, not smells!' [laughs] But it was still really nice.

Yeah.

[Rumble moves past.]

Beckie I always think it's quite interesting in that, exploring how the senses meet as well. Like... yeah...

Zoë I've had the experience after these, and during these meditations, of other senses becoming really vivid.

Beckie Mmmm.

Zoë Like going for a meal after one meditation, and having the most amazing meal [laughter] I've ever had... it felt like.

[Jumble of quiet comments.]

Zoë A psychedelic meal, yeah.

[Laughter.]

Cerys Uh... it's... the wind on the face. It was really interesting because I could almost hear it for a while before I knew it was coming. I was quite enjoying that. Listening out for it, and then almost feeling like you can sort of... hear it coming in to land. That was quite fun.

I really noticed like, architecture of sound, or the height? From sitting on the ground this time, I could really feel like... And I'm looking at them now and I'm like those trees aren't as high, but with my eyes closed it felt like they were really high, and then there were these different levels, and then everyone who was like walking past; their footsteps were literally... there.

[Soft giggle from another.]

And the comedy. It was, my brain was straight away like, 'Those footsteps sound business-like... [laughter] ...they've had a shit day, they're going home, they're like... And the other ones, you're like, 'She's like, just taking her time...' and, lots of comedy. I sort of really understood how they use sound in comedy. Like those kids going past and going like, 'Ah, you're ruining their meditation!' It wasn't irritating, it was brilliant, you just think, you could, you really hear them enjoying themselves.

00:44:14

Clive Did you see what they were carrying? A guy between two of them.

Cerys No, I really wanted to look! But I was like, I'm not...

[Laughter.]

...so, you looked?

Clive Well, he was just there. He was here. Absolutely bozoed.

Jumble of exclamations from several people

'Oh really!' 'Oh was he dead drunk?' 'I hope he was all right'

Clive There were two guys actually had their arms around him...

Tim Oh, so not kids.

Clive They weren't that young.

Cerys Oh, really?

Clive No, no. The guys must have been in their forties I think.

Several people

Really!

Zoë They sounded like teenagers.

Lauren I thought it was like, 'Oh, A-level results day...'

Cerys That's so funny, I thought it was real kids!

Clive No, no.

[A laugh.]

Cerys Well, that shows you...

[Laughter.]

Lauren I think really early on there was a woman laughing really loudly, maybe on the...

Cerys It was almost a cackle, yeah, yeah.

Lauren It sounded really nice against the wind.

Zoë I was wondering whether... You know, last time we, there was a woman in heels who walked past, and I was thinking, 'Ah, is that the same woman?' You know, same time, same place...

[Laughter.]

...there she goes. Two weeks later [laughs].

Beckie Same train.

00:45:11

Tim Yeah, you were talking about architecture. I don't know if it's something I... [in the distance, motorbike accelerating, a faint sound] you know, if it's something that exists or something that's kind of discovered, but it kind of felt like... there is a rhythm. Like, there is... sort of like a sense of... I wrote down 'undulating rhythm across different sounds'. It kind of feels like they're kind of working together.

[Distant engine accelerating, changing gear, wind continues throughout.]

And then I had a... I started hearing church bells, so I must have gone pretty deep. And it kind of reminded me of... [quiet deceleration of train arriving] I guess I was transported back to my parents' garden, and then I... And then coming back the sounds change, after you've got, almost sort of like a disciplined focus of trying to listen to everything as one, and then getting completely distracted, and completely lost, and I was kind of away with the fairies for a bit, and then I came back and everything... you know, I was...

...just noticing that together things sounded slightly different. [sharp beep of train doors, automated announcement]

[Noises of affirmation from two others.]

00:46:20

Clive Do you know how I think this relates to the garden, is that... [beep of train doors, cough] I'm a great believer in trying to cultivate the gardener's eye.

[Slam of doors, hum of train pulling out, merging with a motorbike engine.]

And I think part of that is to drop everything else that your brain's full of, so that you can actually focus on the garden and actually look at what you're seeing.

[Sound of train arriving joins sound of leaving train, noise starts to drown voice.]

I think if you're full of life and other stuff then you can't do that so well. I mean you need to go into focus to really look at what you're seeing, look at the garden, and then you know, you're picking up things. But to do that you've got to sort of drop off the rest of life really. I think this is a good way of doing that.

Five minutes of silence and you just come down.

Zoë Mm.

Clive Your shoulders drop and then you can focus. More accurately on what you're seeing.

Beckie Mm.

Tim Going back into focused – was it focused listening? – 'cause there was a...

Like there, just when you're, when you're trying to listen to everything all at the same time, and then going... You know, and you hear like a leaf next to you, it's so loud, so *incredibly* loud... [Zoë starts to laugh] and it just, for a minute, I mean if you get distracted by that, it's just, you're like 'Wow, that sounds like that!' Because you're used to it playing a role in a slightly bigger picture.

Zoë Mm.

00:47:47

Tim I thought that was quite interesting.

Beckie Mm.

Clive It shows how much we filter out.

Cerys Yeah, it shows how desensitized we are.

Clive We really do control what we hear. We're very... very discrete. You know, we don't want to hear that, so we just... it goes away.

Tim Yeah.

Lauren Yes, I feel like sometimes just actively fighting it. In my room, like you can hear the trains all the time, [whine of train starting up] and I definitely find that sometimes I'm like, 'Aagh!' and like other times, if I'm... if I sort of choose to embrace it, I mean it's not a horrible sound, in any way. [train hum building and leaving] So when I was listening... then, I realised that it was no more horrible than any of the other sounds that were going on. But for some reason, if I'm consciously [faint, wavering plane noise] wanting to be irritated by it... [laughs] it sounds like a horrible noise. But it's not.

Clive I think that's exactly right, because I'm right under the flight path in Brentford and for years I hated planes, and then someone said to me, uh, 'No, no! These are wonderful people coming to visit! You should be happy for them!'

Lauren Ah!

Tim Yeah, amazing.

Cerys That's a really good spin...

[Zoë and Lauren start to laugh.]

Lauren They're coming on holiday.

Clive 'They're just coming in to land, they're all frightened to death.'

Tim Yeah...

[Laughter.]

Clive 'Be nice to them.'

Tim Precisely, that's a good way of looking at it.

Clive I now think of them in a different way really. So...

00:49:02

Cerys Do you wave your hand?

Clive Yeah...

[Giggling laughter.]

It doesn't worry me. I'm not so angry with them. Basically I was so angry with that noise, but I'm not any more.

I'm just interested... or curious.

Cerys Change your relationship.

Tim Choose the frame of it.

Clive Yes. Yeah... Choices, it's about... you know, you have a choice not to be angry with it.

[Accelerating motorbike in mid distance.]

Tim It's interesting noticing the reactions to sounds. You know, 'cause you... I guess... I've never really thought about sounds before.

Clive Don't they come with baggage?

Tim What, with sounds?

Clive Yeah, they do! I mean, like... stilettos... that comes with baggage, doesn't it?

Zoë Mm.

Tim Yeah.

Clive You might, you might think of the person in a different way, you know, or... 'She's dressing up!', you know... [laughs]

Tim Yeah.

Clive ...or something like that, you know, it's uh...

Tim The woman who broke my heart.
[Laughter.]

Tim Yeah.

Clive But yes, I think they do come with baggage really. I think it's... I think we put a meaning on sounds. Perhaps that's part of our old defence mechanism. You know, that different sounds... are either dangerous or not dangerous and we have to be prepared for them. So...

I mean it's the wren... I thought was quite funny, because that was sort of... 'What's he frightened of?' He's warning, you know, it's a warning here, and it's quite interesting.

Tim Yeah.

00:50:16

Clive But yeah, shoes, shoes, the noise that shoes make...

Beckie Mmm.

Clive Different shoes.

Am I the only person who looks at shoes on the Underground and tries to decide what the person's like? [laughs]

Tim Yeah... no, you're not the only one.
[Laughter.]

Zoë Yeah, most of us stare at shoes, don't we? ...not to stare at the face...

Cerys Anything not to look at the person!
[Zoë and Cerys laugh.]

Tim There is something about footsteps though, isn't there? There's that kind of, it's... terrifying, but it's also, you know, it's also kind of like quite warm in a way because it's, dunno... it's a weird thing. Especially here because it's quite ech-... you know they're on a hard surface and you're in amongst... you're kind of distracted by the trees and all of that. It kind of feels slightly...

Clive Mm.

Tim Slightly out of place, but...

Clive No, I think they have, footsteps have great meaning. My grandmother used to tell a ghost story about footsteps coming up the gravel path at the farmhouse.

Tim Yeah.

Beckie Mm.

Clive With a cane, just the noise of a cane.

[Knock near the microphone.]

Walking to the steps... [gives a breathy laugh]

Beckie That's such an important part of spookiness...

Zoë And there was no-one there...

Clive No-one there. There was never anybody there.

Beckie Anticipation, isn't it...

Tim Yeah. Yeah!

Beckie ...it's a really hard...

Clive It is isn't it? Someone's coming!

Beckie It's really sound-orientated, isn't it, anticipation, just think about the movies as well...

Zoë Yeah.

[Jumble of comments.]

Cerys The stranger's here...

Beckie You know when something really bad's going to happen, don't you? [laughs]

Tim Footsteps, yeah.

Clive Footsteps, uh...

00:51:36

Zoë [cuts across other comments] Along here you can hear the distance, it's like a little sound drawing, isn't it? The people walking along there, they get... you can hear where the path is as they go past...

[Slightly squeaky footsteps move briskly past. Clive gives breathy laugh.]

Zoë [quietly] ...nicely illustrated...

Tim Yeah, that's, er...

Clive Squeaky.

Tim ...a very unique shoe sound.

Clive Absolutely.

[Soft giggle.]

Clive He's obviously a very careful man, he's obviously put metal on his heels just to save his heels wearing down.

Tim Yeah.

[Beckie laughs.]

Zoë That might be our estate pianist.

[Clive gives breathy laugh.]

Cerys Oh really?

Zoë I'm not sure...

[Beckie laughs.]

Cerys We've got a very fine pianist on the estate.

Beckie Oh really?

Cerys Yeah.

[Rustle and taps near the microphone.]

Beckie Right, we should move onto the next meditation.

[Train announcement faintly audible. Clive says something.]

Beckie Ok, so this is one of Pauline Oliveros's. I think we're only going to have time for one because it's getting on already. So we'll do this one.

I'll read it out... and then we can see as we go along.

So Pauline Oliveros has a lovely way of writing out meditations, so they're like... text scores? So you get them... some are paragraphs and some are kind of written and split down the page.

[Loud rushing as train passes without stopping, Beckie partially drowned out.]

Yeah, they're rather nice. They're rather enchanting.

So this is called the New Sound Meditation, and it's from 1989, and it says:

'Listen.

During any one breath make a sound.

Breathe.

Listen outwardly for a sound.

Breathe.

Make exactly the same sound someone else has made. Breathe. Listen inwardly.

Breathe.

Make a new sound no one else has made.

Breathe.

Continue this cycle until there are no new sounds.'

So... I'll let everyone... It's probably best if I read it in the first time, and then we can just let it cycle at everyone's own rates. But, it's basically, the first one is making a sound while you breathe, so it might be like a vowel sound or like a 'Haaaah!' [exhaling, like a sigh] ...or a 'Mmmm!' [descending note] -type thing, but whatever you fancy.

00:53:50

And the next one's just listening outwardly for a sound. And then making a sound that you've heard someone else make? And then listening inwardly, and then making a sound that no one else has made. So basically once it starts to roll you can either choose to listen, or copy a sound someone's made... or make a sound that no one's made.

Zoë So are we at any point trying to imitate the outward sounds that... apart from the ones that people have made?

Beckie Very much up to you.

Zoë Oh, ok [brief laugh].

Beckie Because I think it's quite nice to pick up on the environmental sounds as well.
We're kind of collaborating with the garden, so... [laughs]
Ok, so if I talk us through it slowly.
Ok, so, listen. [distant police siren]
If you pay attention to your breath [siren continues]...
During any one breath, make a sound.
[In the pause rush of wind in leaves and low hum of a male-sounding voice, a 'sshhh', a whistle.]

Beckie Breathe.
[Siren audible but more distant.]
Listen outwardly for a sound.

Breathe.
[Very high pitched squeak audible, origins unclear.]

Make exactly the sound that someone else has made.
[Two wavering human whistles, a male rumble.]

Breathe.

Listen inwardly.

Breathe.

Make a new sound that no one else has made.

[Someone pops their cheek, 'dufff!', a chirrup.]

Breathe.

Continue this cycle until there are no more new sounds.

00:55:55

[A series of sounds, mostly soft, whistles, chirrups, hisses, shushing vocalisations like the wind, grumbling hum.]

00:56:15

[Train moves through fast, without stopping, an engine revs in the distance, someone makes a revving sound, other clicks, tuts and assorted small noises continue.]

00:57:08

[Vocalisations start to noticeably echo each other – 'Chh!' and throat-clearing noise come from different directions. Someone hums three notes, a fragment of melody, taken up by others.

Hisses, tremolo whistle, rasping clicks.

A small chorus of tremolo whistling.

A little quack.

Sounds continue.]

00:58:24

[Someone makes a small cackling laugh, triggering a series of louder laughs from other

participants, like a release; the loudest human sounds since the improvisation began.
The quack returns, cycle of small vocalisations continues.
The exclamation 'Oh!' is added and taken up, then a yawn.]

00:59:30

[As vocalisations continue, wind rises and a police siren starts in far distance. Tinkling sound.

A series of sighs, lip vibrating sound like a horse, taken up by several.

Human whistles join siren, tarpaulin ripples. Faint train announcement.

Participants: 'Platform One!'

'Mind the gap!', both repeated.

'Mmm!' and 'Hmmm!' sounds make a cycle round the group.

Gasps and sighs.

Tongue clicks.

Kissing sounds.

A pause.

01:02:12

Farting sound sets off bout of laughter.]

Zoë ...can't do that one.

Cerys Couldn't resist.

[Laughter continues.]

Beckie Aaah... that seems like a good note to end on.

[More laughter.]

Beckie Yeah, so if everyone wants to take a couple of minutes just to make any notes... and then we'll just go round and share, and close the circle.

[Whine of train pulling away.]

Cerys What's this one called?

Beckie It's the New Sound Meditation.

Cerys New Sound Medi...

[Rustling.

Wind.

Breathing.

Train door beeps, a semi-audible platform announcement.

Low drone and hiss of decelerating train intermixes with higher whine of train pulling away.

Door beeps.

Very faint voices in conversation.

Variety of train noises continues, muffling Beckie as she begins to talk.]

01:04:22

Beckie OK, just a few more seconds.

[A lull of relative quiet, with the wind and distant traffic audible. A motor rattling like a cat's purr comes in and out of earshot.]

Beckie Ah, thank you everyone. I really enjoyed how playful that was.

Tim I did too.

[A murmur of laughter.]

Cerys Yeah.

Beckie It was really delightful.

Tim It was delightful, yeah...

Cerys I wasn't expecting to enjoy that so much, when you... I was like 'Ohh...'

Zoë 'Here we go!'

Cerys Oohhh...

Actually it was brilliant.

Clive On Sunday mornings, before eight, just before eight on Radio 3, they do soundscapes, natural soundscapes, and last Sunday they did St Catherine's Bay up at Dunstonsburgh in Northumberland... the sound of the tide coming in, with pistol shrimps...

Tim Ah.

Clive ...and limpets eating, grazing on algae.

Zoë Oh my gosh.

Clive Which was just extraordinary.

Zoë Radio 3...

Tim Yeah, Macro Sounds.

Clive Yeah, Macro Sounds.

Tim Yeah, Macro Sounds, yeah...

Zoë Is that what it's called?

Tim Well it's, yeah, it's sort of small-scale...

[High-pitched drone of aeroplane passing over, continues for some time.]

Clive It's pistol shrimps going like that [snaps fingers]. You can hear them snapping as the waves disturb them. They snap.

Several people Aaaah...

Tim Amazing.

Beckie That's Sunday morning?

Clive Just before eight.

Zoë Eight... Soundscapes...

01:06:03

Clive They've had all sorts of things, like... African, you know, an African waterhole at dusk, and...

Beckie Mmmm.

Tim Yeah.

Clive ...rainforest, frogs... dawn chorus...

Tim There's something about the smaller sounds blown up that's so much louder than... anything else.

Clive I think it's, it's nice that the BBC are giving people soundscapes, I don't see why not...

Cerys It's another way of connection, isn't it?

Clive [simultaneously] They're as discrete as biomes, looking at trees, or snow, or whatever...

Zoë Yeah.

Tim It's so easy to listen to sounds but it feels so... it feels so vulnerable making them.

Clive Mm.

Zoë Yes.

Tim Yeah, it sort of feels like a... you know...

Clive Some days I feel too English.
[Laughter.]

Tim I guess so.

Zoë But also if you try to reproduce sound you're not quite sure how your reproduction is going to come out, are you? [laughter] It might not work.
[Laughter.]

Beckie It's amazingly hard just to reproduce each others', isn't it?
[Laughter.]

Zoë Yeah, I know! I was listening to some of you and thinking, 'No, that wasn't right...' [laughs]
[Laughter.]

Cerys Good the judgement left!
[Laughter.]

Zoë [laughing] Very hard not to judge.

[Laughter quietens.]

Tim It's like all the leaves on the trees are making a similar... they're using the same thing to make a similar sound, but they're all making them slightly differently. I mean like they don't have intentions like we have, but it kind of builds up this... this thing like each individual sound is slightly different, but it makes a bigger one, and it's interesting playing an active role in that, trying to copy someone else, and you have a slightly different personal twist on that.

01:07:39

Zoë Yeah.

Clive Bamboo has its own sound.

Tim Bamboo?

Clive Yeah. Strikingly different from leaves in a tree. You'd think it was the same, but it's not. And then the other one is um... reed marsh. You know, the sound of reeds in the wind is extraordinary different.

Several people Mmm.

Beckie It's like beech trees are very watery.

Clive Yeah. They are watery... they *are* watery. I like that. Yeah. Watery. Not harsh.

Tim Like willows. Willows are amazing sounds aren't they? Like trickling.

Beckie I remember someone telling me once that like every tree, every type of leaf has a different sound?

Tim Yeah.

Beckie So I was trying to capture it, and never being quite sensitive enough. [laughs]

Zoë I was going to say, was it... I can't remember, was it you talking about this or something else...

Reading, or someone talking about that recently, that trees... it is, I *think*, possible to identify trees by the sound they make.

Cerys Yeah.

Beckie Mmm.

Zoë Maybe it was just you telling me that two weeks ago. [laughs]

Tim Have you leapt to a *massive* conclusion there?

[Zoë laughs.]

But, I, yeah...

Clive I think that would be very difficult, not sure...

Tim I think that...

01:08:51

Clive Interesting, I don't know, I'll have to start listening to trees more.

Beckie I don't know, it might be a John Moore thing...

Tim John Muir...

Beckie Moore? Muir?

Tim Muir.

Cerys [while Beckie is spelling out the name] They would be going: 'Of course we sound bloody different! We *are* bloody different! I'm not the bloody oak. I'm the beech.'
[General laughter]

Tim Yeah.

Cerys A real nice sense of community in that...

Tim Yeah.

Cerys ...meditation. That's the really nice... And also just like we're all equally vulnerable, like you said, and playful at the same time; you actually really want to play, given the opportunity.

Tim Yeah.

Cerys Like, we don't... That was, yeah, *really* enjoyable.

Tim What is it, as soon as you get that first reward of play, you know, and someone else has done something, you want to go really far into it... it sort of gradually... I don't know, maybe you get a bit carried away with it.

Cerys But then you're venturing into, like, 'Someone else didn't copy it', and that sound's been rejected.
[General laughter.]

Tim Yeah!

Cerys I'm back being picked for the sports team at school.

Tim I know! Yeah!

Cerys And they don't want me!

Tim I was saying 'Maybe they didn't hear it'...

[A lot of laughter.]

'I'll do that one, I'll do that one again three times later and see if it goes down well again. Maybe it was the delivery.'

[Laughter continues and subsides.]

01:10:07

Beckie I think I get distracted too quickly. [laughs]

Tim Mm, yeah.

Zoë I felt I wasn't bringing enough new ones. I didn't want to always be copying without contributing something new, but then I couldn't think of any more sounds to make.
[Laughter.]

Cerys [laughing] Our human competitive...

Beckie And people make just such lovely sounds, as well. [laughs]

Tim & Zoë Yeah.

Beckie Yeah, and then I'm kind of sitting there going 'I can't copy all of them.'

Tim I quite liked what happened when you brought a word into it because it kind of shifted it.

Several Mm.

Cerys [says something difficult to make out]

Zoë Yeah. That was another meditation you were thinking of doing, wasn't it?

Beckie Yeah.

Zoë There's a kind of noise-word interplay thing, but we ran out of time.

Beckie Yes, it's a word as a sound and a sound as a word. [Voice semi-obscured by rush of train passing] Kind of, make a sound and allow it to develop into a word... and then try and say a word so that it's like a sound rather than a word.

01:11:04

Cerys Wow, it's really got a nice... energy between them...

Beckie Yeah. We should probably... finish up.

Zoë Yeah.

Beckie Does anyone have any closing comments?

Clive Lovely.

Cerys Yeah, I really enjoyed it.

Tim Really enjoyed it.

Clive Thank you very much.

Cerys Thank you.

Beckie Thank you all for coming...

Zoë Thank you, Beckie, very much, for...

Beckie ...and joining in.

Cerys That's a really nice mix of exercises, as well...

Zoë Yes.

Cerys I preferred it to the first one, I don't know if that's [inaudible word], but...

Zoë Yeah, I think people found – we did a slow walk the first time, an extreme slow walk, and people found that more... kind of challenging.

Beckie Yeah...

Zoë Um... [buzzy motor passes by on road] which isn't necessarily a bad thing [laughs].

Beckie No. I think it's really interesting as well, isn't it, because we were expecting the sounding to be more challenging.

Clive Mm.

Zoë Yes! Yeah, we were quite apprehensive about getting people to make noises [laughs].
[Laughter.]

Cerys I think there's something freeing about it that's enjoyable...

Tim [makes inaudible comment]

Cerys [makes indistinct comment about farting]

Tim Yeah, yeah, I... [laughter] ...I don't know what came over me.

Clive [softly] Have you got a pencil?

Cerys Temptation was too great! 'No one's done a fart yet!

[Jumble of other chat and comments.]

Tim It was the first thing I thought of.

Lauren ...I found that during my meditation, and now I, and now I...

[Recording ends 1:12:18]