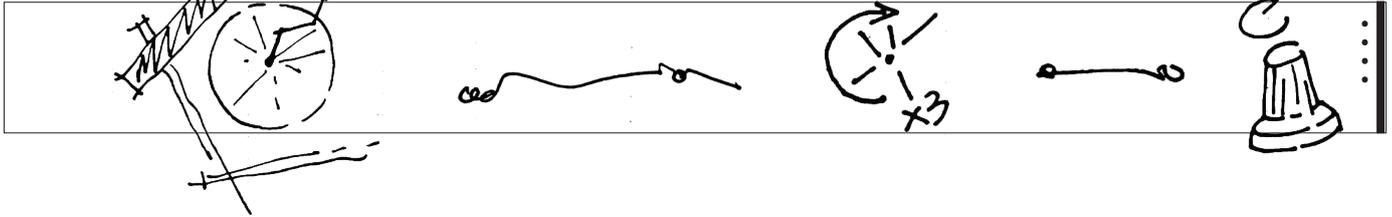


SIT	ROTATE	TURN
BY	CLOCK-WISE	ON
WHEEL	3 TIME	KNOB

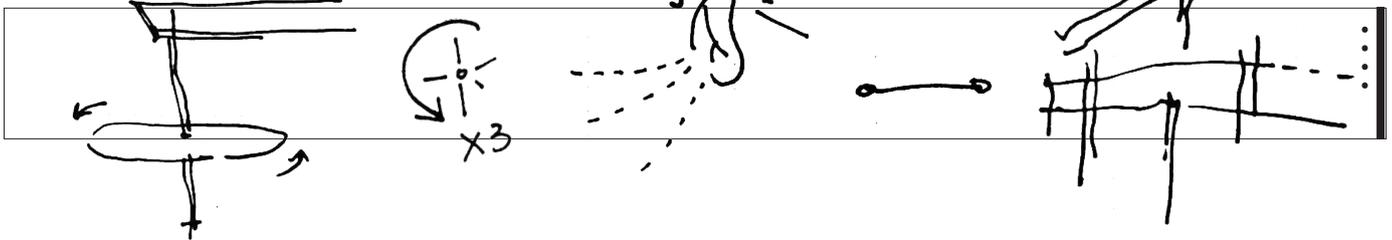
- { jing-le jatter wing-le wack-er; doop doop ding dop doot. What is that? \*looks down\* ~ silence ~
- { The construction of a sounding narrative is an act that is shared between "composer" and "listener."
- { With every listening, comes an expectation, and the stronger that expectation is emotionally,



*mysterious; allow for surprise*

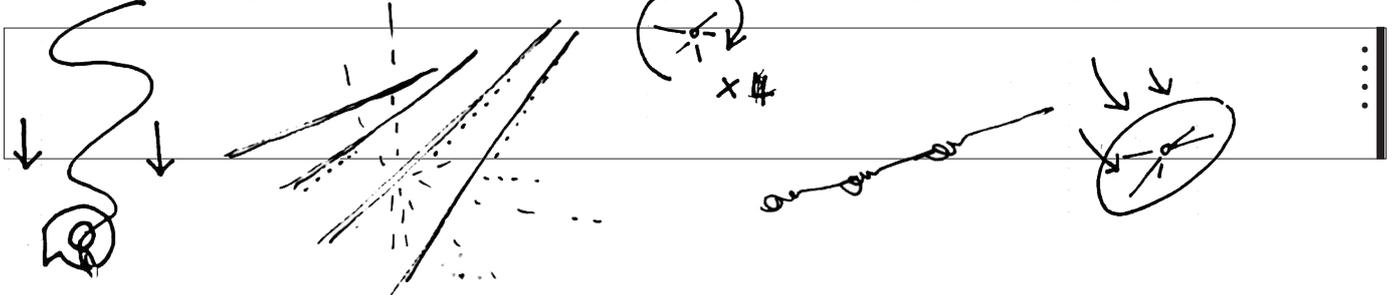
ROTATE	OBSERVE	OBSERVE
COUNTER	THE	THE
CLOCK-WISE	SOUND	SOUND
3 TIMES		

- { \*looks back up\* Whoop almost didn't see that tram coming. !wing wing wing wing! ...dootle dopple dingle
- { What was intended as a moment of sonic grace and beauty was instead interpreted as openly hu-
- { the stronger you will be conditioned emotionally to that sound.



PLACE	ROTATE	ENGAGE
THE HANG-	CLOCK-WISE	WITH YOUR
ING RING ON	4 TIMES	TOY
THE WHEEL		

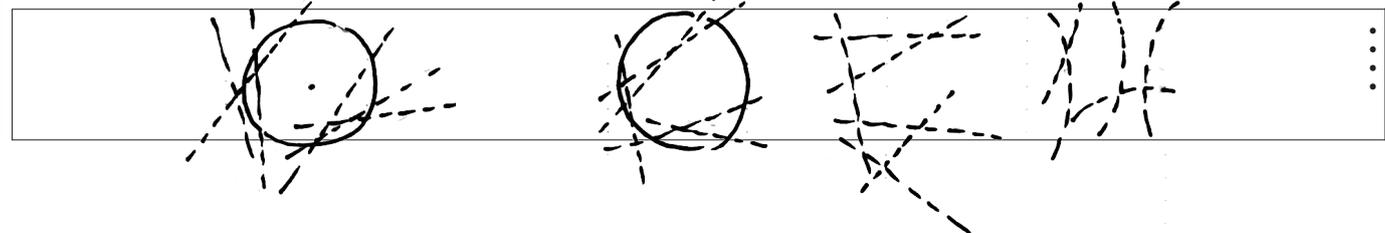
- { cling; omg what is that?!?! \*looks down\* hmmm, As I look side to side at my feet as I rotate them around my
- { morous, and quite frankly. / This involves the "composer" making a narrative proposition, and
- { Conditioning is a natural process the brain undergoes when faced with repetitive sensory information.



speed up tempo, shift tempo, follow the spin

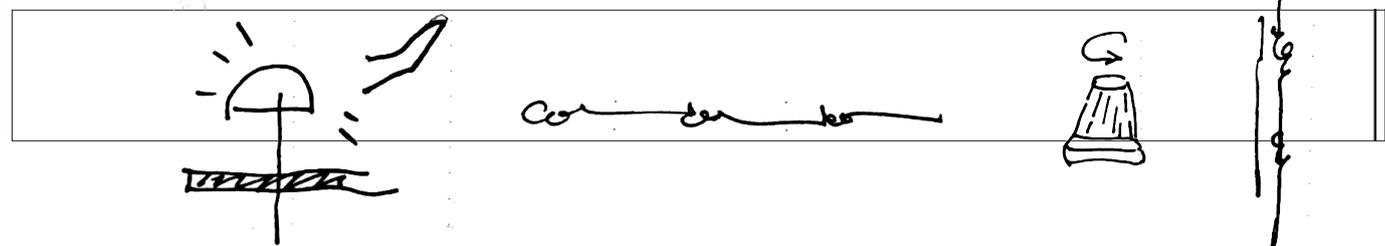
ENGAGE	
WITH BOTH-	
HANDS FIND	
A RYTHEM	

1. { crank shaft, mijn trap-ass. Is my shaft loose? Maybe its sliding off my tapered ends... Maybe one of my pedal
2. { the "listener" reminding the "composer" of narrative characteristics which have become obscured,
3. { *It is a software-like response that codes a defense mechanism into our subconscious reactions.*



PICK UP THE	TURN
TUNING	THE
FORK HIT	KNOB
THE BELL	OFF

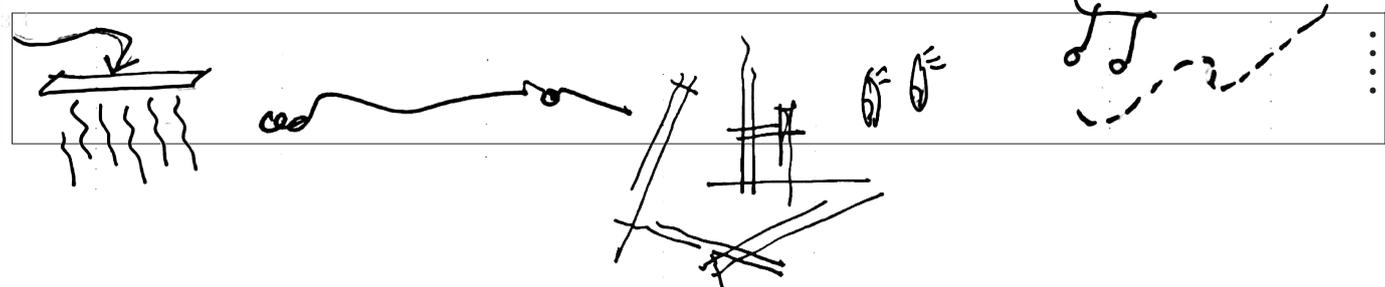
1. { balls fell out of place and its sitting on top of the other? Ok let me see how often do I feel a bump, is it a natural
2. { or which remained invisible until the "listener" takes up their role. / The intention here has been,
3. { *"dropping balls in buckets, placing rings on a stick, feeding coins in a play pig ~"*



slow your pace

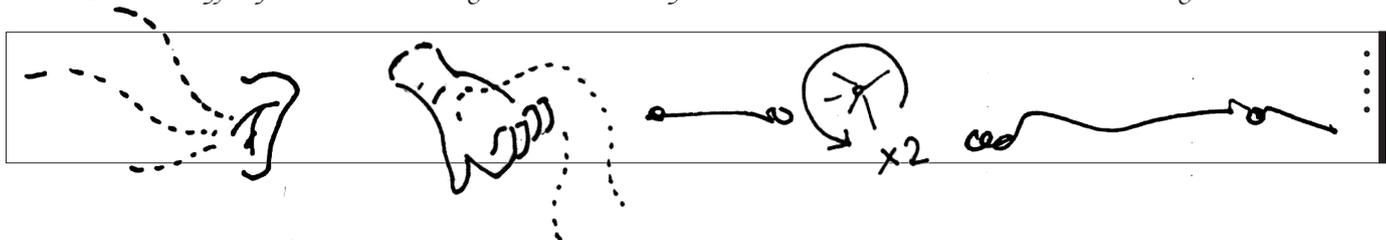
FIND YOUR	OBSERVE	THINK OF	THINK OF
SITING	YOUR SUR-	YOUR FAV	YOUR FAV
POSITION	ROUNDINGS	SUMMER	SUMMER
		TUNE~	TUNE~

1. { bump? Something I should call my mechanic about?!?! Look back up, daze into the hollandse horizon, listening
2. { on the one hand, to illustrate key aspects of the construction and reception of narrative and,
3. { *Conditioned play audiometry is a type of audiometry done in children in their developmental age.*



LISTEN TO	HOLD	ROTATE	•
OTHER OC-	MY	S-L-O-W-L-Y	•
CURING	HAND	COUNTER	•
SOUND		- CLOCKWISE	•

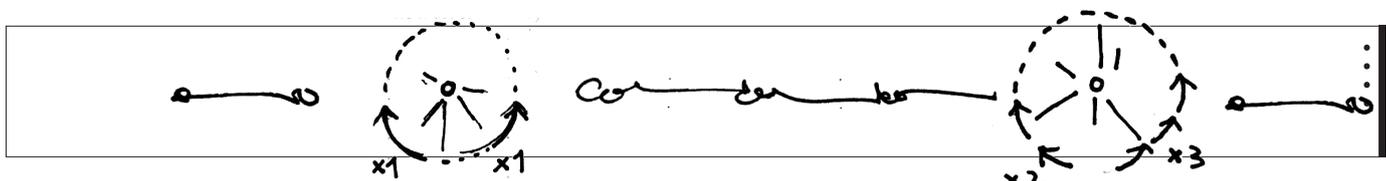
- { and feeling without bodily boundaries; take myself out of context. Ok, I revolve once. dingle dapple dootle doot
- { on the other, to demonstrate the capacity of conditioned listening to serve as a testing ground for
- { It is a type of behavioral hearing test, that uses toys to direct the child's attention on the listening task and



dislocate the source of the sounds

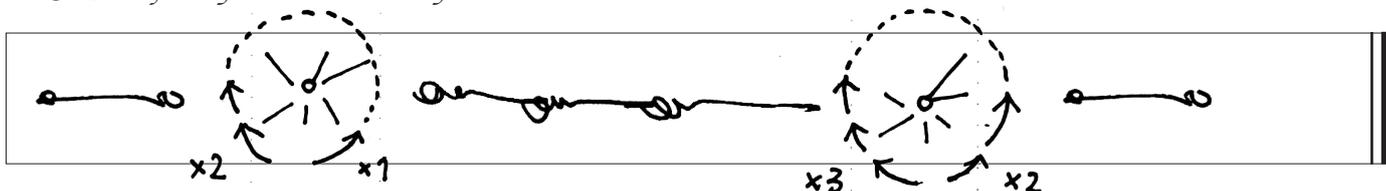
	ROTATE	ROTATE	•
	S-L-O-W-L-Y	S-L-O-W-L-Y	•
	BACK AND	BACK AND	•
	FORTH	FORTH	•

- { poot poot; Ok the bump is way more than a revolution. But is it constant, like the dutch rain? I slip and slide
- { these ideas. / In this, however, we must consistently and persistently maintain the dual focus
- { turns it into a game. Instead of raising one's hand in response to the sound, as an adult would, the child might



	ROTATE	ROTATE	PLACE THIS
	FASTER	FASTER	SCORE AND
	BACK AND	BACK AND	OBJECT BACK
	FORTH	FORTH	TO SHELF

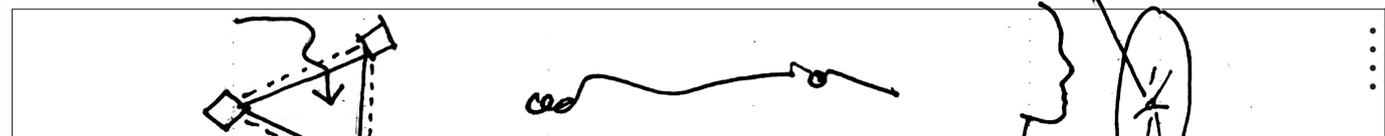
- { over the Rotterdamse gray tegel tiles, my feet keep spinning, pitter patter watter goes the sound of my rustig hart,
- { on the composition and listening, without which we remain shackled to a perspective whose limits
- { drop a toy into a bucket every time he or she hears a sound.



... now, calmly .. with presence ...

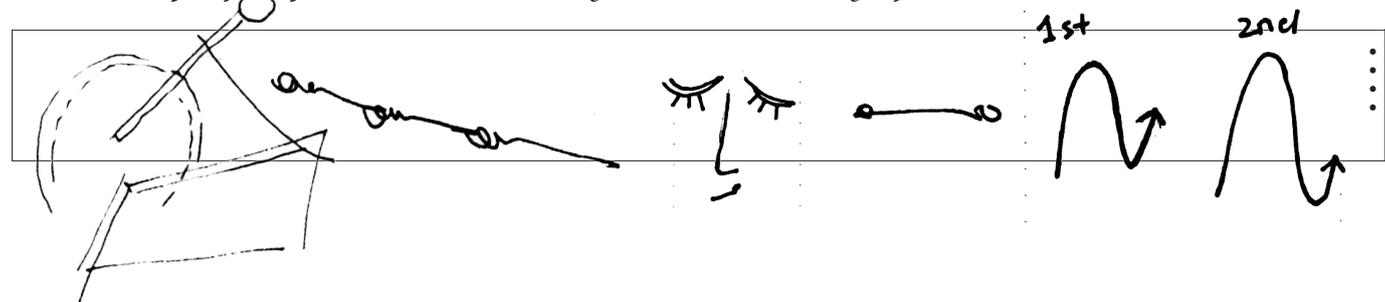
STEP	STAND
ON THE	
PLATFORM	STILL...

- { content with the rhythm of loose herringbone; tiiirrr tiirrrr ttiiirrr tiiirrr tiiirrr; if my wheel spins, my feet spin, and
- { risk invalidating our results. The dialogue between "composer" and "listener", between narrative
- { *This keeps the child interested in the listening task for longer.*



CLOSE	TAKE 3	2ND
YOUR	DEEP	
EYES	BREATH	

- { I hear the tinkle tattle of my floating dingetje. The practical is political: my mechanic always says. "You can never
- { creation and narrative reception, remains central, essential, and inevitable. It is never static and
- { *The first part of CPA involves conditioning the child. The audiologist presents a sound that the child can com-*



listening deeply...

3RD	MAYBE	AND 5TH
	A 4TH	
	ONE	

- { use enough grease and lube." Should have listened, listened, hmmm ... sllllcchhllooooooppee ... is it the chain
- { implies constant shifting and perceptual movement. / As a result, the dual acts of composition
- { *fortably hear, while encouraging the child to "drop the ball in the bucket every time you hear the sound,"*



STEP OFF	
WHEN YOU	
HEAR THE	— — — — —
BELL	

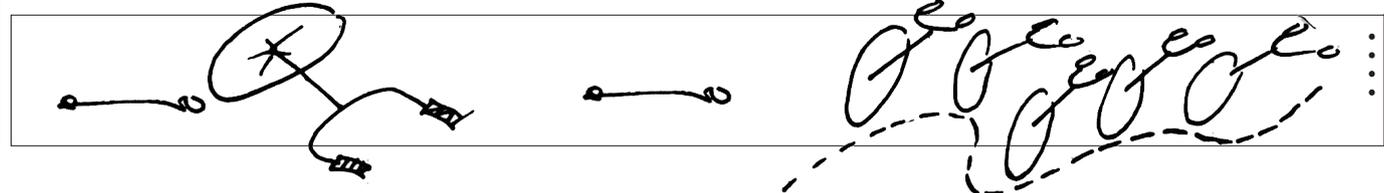
1. { slack? Have I lost my bearings? There's a click, every 4 0'clock on my goofy feet. Sometimes it's consistent, some-
2. { and listening, taken together, represent the most powerful site for the investigation and
3. { or whichever game is being used.



*playfully, following and leading*

PICK UP TH	DRIVE	•
BARKING	THROUGH	•
WHELL	THE SPACE	•
		•

1. { times it's not; not like lithium grease, that stuff always saves your life. When the spokes are tired they creak a long
2. { understanding of relational sounding experience. / What if the wheel that barks? Or a towel
3. { *In the given sensory repetition, we are capable of experiencing a conditioned response to a conditioned stimulus.*



KEEP	KEEP	PLACE THIS
GOING ~	GOING ~	SCORE AND
		OBJECT BACK
		TO SHELF

1. { creak, like their yawning, it's nice. When your chain is too dry it squeaks like a little pig, i don't like it as much. I
2. { that deadening noise? / Love it or hate it, it cannot be entirely escaped, nor can it be fully
3. { *It's a big reason why we listen for cars before crossing the road, why particular songs make us remember the*

