

# Echo And Pup Media Pack

## Key Information

**Echo And Pup** is a Melbourne-based contemporary composer and sound artist working with a choir of antique Tibetan singing bowls. Through slow, durational works inspired by natural soundscapes such as whalesong.

**Location:** Melbourne, Australia

**Practice:** Contemporary composition, sound art, and acoustic research

**Primary Instruments:** Choir of nine antique singing bowls

**Performance Style:** Seated, immersive, durational performance (20–60 minutes)

**Themes:** Acoustic phenomena, Deep listening, Embodied perception, Neurodivergence & cognition, Natural soundscapes (e.g. whalesong)

## Performance Description

Echo And Pup presents immersive, durational performances using a choir of singing bowls arranged in a circular or semi-circular configuration around the performer. Through slow, evolving gestures, the work reveals subtle shifts in tone, overtone interaction, and resonance, creating a spatial listening experience that unfolds over time. The performance operates at the threshold of audibility and is best experienced in quiet, attentive environments. Suitable for galleries, experimental music programs, meditation spaces, and site-responsive installations.

### Sounds Like:

Brian Eno's ambient sensibility meets Max Richter's durational composition, realised through a fully acoustic, research-driven practice using singing bowls.

### Audience Experience:

Audiences are invited into a quiet, immersive listening environment where sound unfolds gradually over time. As tones emerge, interact, and dissolve, attention shifts toward subtle changes in resonance, space, and perception. The experience is calm, introspective, and non-linear; encouraging deep listening rather than passive hearing. Many audiences describe a heightened awareness of space, time, and internal focus during the performance.

## Taglines

- “Immersive acoustic environments for deep listening.”
- “Contemporary composition through the physics of sound.”
- “Sound as space. Listening as method.”

## Short Biography

**Echo And Pup** is a Melbourne-based contemporary composer and sound artist working with a choir of nine antique Tibetan singing bowls. Inspired by natural acoustic environments such as whalesong, her compositions unfold slowly across 20–60 minute performances, allowing subtle resonances and overtone interactions to gradually emerge.

Influenced by the durational sound worlds of Brian Eno, Max Richter, and La Monte Young, Echo And Pup’s work explores sustained tone, density, and the evolving architecture of resonance.

Performing seated as a wheelchair user with the bowls arranged around her, the practice emphasises an embodied relationship with sound and the physical behaviour of vibration. The resulting performances sit between contemporary composition and sound art, creating immersive listening environments that encourage introspection and offer audiences permission to experience time at a slower pace.



## Long Biography

**Echo And Pup** is a Melbourne-based contemporary composer and sound artist whose work explores the compositional possibilities of Tibetan singing bowls through durational listening and acoustic resonance.

Working with a choir of nine antique singing bowls arranged in a semi-circular performance space, Echo And Pup creates long-form compositions lasting between 20 and 60 minutes. Inspired by natural sound environments such as whalesong and other large-scale acoustic phenomena, the music unfolds gradually through sustained excitation, shifting overtone structures, and subtle changes in density. Rather than progressing through melody or rhythm, the works develop through the slow

transformation of resonance, inviting audiences to engage with sound as a continuously evolving physical presence.

The project draws influence from the durational and ambient sound practices of Brian Eno, the emotional minimalism of Max Richter, and the sustained tonal environments pioneered by La Monte Young. Within this lineage, Echo And Pup approaches singing bowls not as background ambience but as precise acoustic instruments capable of generating complex overtone architectures.

Performances are shaped by an embodied spatial relationship between performer and instrument. Echo And Pup performs seated as a wheelchair user, with the bowls placed around her in close proximity. This orientation allows continuous physical engagement with the instruments and emphasises the tactile nature of vibration, pressure, and rotational motion. The spatial arrangement becomes part of the composition itself, forming a resonant field in which sound emerges gradually from the interaction between metal, friction, and sustained attention.

Underlying the work is a compositional framework known as *rotational notation*, a system developed specifically for singing bowls that allows the pieces to be structured and reproduced. The notation encodes patterns of excitation, density shifts, and temporal development while remaining closely tied to the physical behaviour of the instruments.

Echo And Pup's performances exist at the intersection of contemporary composition, sound installation, and durational listening practice. By slowing the pace of musical development and foregrounding resonance itself as compositional material, the work invites audiences into an environment where listening becomes a form of introspection and time is experienced differently.

## Artist Statement

Echo And Pup is a queer, neurodivergent and disabled artist working across experimental sound and acoustic research exploring the acoustic possibilities of Tibetan singing bowls as durational musical instruments. Working with a choir of antique bowls arranged around the performer, the compositions investigate resonance, overtone interaction, and the slow transformation of sustained tone within a shared acoustic space.

The work is informed by neurodivergent sensory experience. As a synaesthetic and autistic listener, Echo And Pup approaches sound through heightened sensitivity to vibration, resonance, and spatial echo. Long-duration tones create a stable acoustic field in which subtle sonic details can unfold slowly, allowing the ear to perceive micro-variations in texture, overtone relationships, and environmental reflections. Rather than treating these sensory differences as limitations, the practice embraces

them as a compositional resource for investigating how sound behaves over extended durations.

The name Echo And Pup reflects two central influences within the practice. “Echo” refers to a fascination with how sound moves through space, particularly the way reflections and environmental resonance become part of the music itself. Rather than treating sound as a fixed object, the work listens closely to the echoes produced by architecture and atmosphere. “Pup” references the husky whose loss first inspired the artist to begin working with singing bowls as a way to process grief. The sustained tone of the bowls became a sonic gesture reminiscent of a distant howl, transforming personal memory into an ongoing musical exploration.

Many compositions are inspired by natural sound environments, particularly whalesong. Rather than directly imitating these sounds, the works attempt to translate aspects of their behaviour into acoustic form. Through sustained vibration and slowly shifting overtone structures, the music explores how large-scale natural soundscapes might be reinterpreted through a small ensemble of resonant metal instruments.

Slowness is central to the work. Inspired in part by the contemplative pacing of Nordic “slow television,” Echo And Pup treats time as a compositional material. The gradual unfolding of sound invites listeners to slow down and experience resonance without urgency, allowing attention to drift, settle, and return.

Performances are intentionally open in how audiences engage. Some listeners choose to sit or lie down, while others move quietly through the space. There is no expectation that a performance must be experienced from beginning to end. Instead, the music creates an acoustic environment that listeners may enter, leave, and return to at their own pace.

Through this practice, Echo And Pup continues to explore how singing bowls can function as structured instruments within contemporary experimental composition while remaining deeply connected to the sensory and emotional qualities of sound itself.

## **PERFORMANCE OVERVIEW**

**Performance Type:** Solo durational sound performance

**Duration:** 20 minutes (standard set) / 40–60 minutes (feature performance)

**Format:** Seated, floor-based performance using a circular arrangement of singing bowls

Echo And Pup presents immersive, slow-evolving performances focused on subtle acoustic phenomena, overtone interaction, and spatial listening. The work prioritises **clarity, quietness, and focused listening**. The work operates at the threshold of audibility and requires some control over the listening environment.

## STAGE & PERFORMANCE AREA

### Minimum Space Requirements

- Floor area: **3m x 3m minimum** (*ideal: 4m x 4m*)
- Flat, stable surface (*no vibration-prone staging*)
- Performer seated on floor level or wheelchair-based setup (*equally supported*)

### Surface Requirements

- Flat surface suitable for a performance mat or knee-height platform (*used to stabilise bowls and reduce vibration*)
- No hollow risers if possible (*or must be heavily dampened*)

### Setup Layout

- Bowls arranged in a semi-circular formation in front of performer

## SOUND REQUIREMENTS

### Preferred: Fully Acoustic (No Amplification)

Requirements:

- Quiet room (*no HVAC rumble, bar noise, or external bleed*)
- Audience capacity appropriate for acoustic listening
- No competing sound sources during performance

### Optional: Light Amplification (For Larger Spaces)

#### Microphones (*1-2 options*)

- 1x Shotgun mic (*e.g., Movo X1 or equivalent*) **OR**
- 2x Small diaphragm condenser microphones (*stereo pair preferred*)

#### Placement

- Positioned above or immediately in front of bowl array

#### PA System

- Full-range, clean PA system
- Even coverage across audience
- No sub-heavy tuning (*low-frequency emphasis should be minimal*)

### **Mixing**

- Overall volume should remain natural and low-level (*not concert amplification levels*)
- Minimal processing:
  - No compression
  - No reverb (*natural room preferred*)
  - EQ only to correct room issues

## **LIGHTING**

### **Preferred Lighting Style**

- Soft, low, ambient lighting
- Warm tones preferred

### **Avoid**

- Flashing lights
- Rapid lighting changes
- Harsh overhead spotlighting

### **Ideal Setup**

- Dim, stable lighting that supports calm focus
- Optional: side lighting to highlight bowl surfaces

## **AUDIENCE CONFIGURATION**

### **Preferred Formats**

- Standing audience only if movement is minimal and controlled
- Seated in chairs (*quiet, still audience*)
- Seated on floor or Lying down (*for immersive settings*)

### **Audience Position**

- semi-circle preferred
- Close proximity enhances experience

### **Capacity**

- Determined by acoustic clarity, not maximum occupancy

## ENVIRONMENTAL CONDITIONS

This performance is highly sensitive to environmental noise.

### Must Be Minimised

- HVAC noise
- Refrigeration hum
- Bar/service noise
- External traffic noise

### Audience Expectations

- Quiet, attentive listening
- No talking during performance
- Phones silenced

These conditions are essential to the integrity of the performance.

## SETUP & SCHEDULE

**Setup & Soundcheck Time:** 45 - 60 minutes *(includes acoustic testing and layout)*

**Pack Down:** 30 - 45 minutes

## RECORDING / DOCUMENTATION

Recording is permitted with prior agreement.

### Preferred Conditions

- Fixed-position cameras only
- No flash photography

Audio recording must not interfere with acoustic integrity.

## SPECIAL NOTES

- The performance relies on **subtle acoustic detail**, volume is intentionally low
- The experience is **durational and non-linear**
- Interruptions significantly affect the work

## **CONTACT**

**Website:** <https://www.echolocation.studio>

**Contact:** via website contact form

## **TECHNICAL ADVANCE**

All technical details should be confirmed in advance.

**Contact:** via website

**Advance Required:** Yes (*for amplified performances or non-standard venues*)