

Leito do Rio / Leito de Raízes

In collaboration with the riverbed. Rooted as— *a score for seven sound artists*

sound · voice · body · movement · stone.

PROMPT: The river is the only continuous line. It is already sounding and it does not stop. **Your vertical position is distance from the water.** Closer is not louder – closer is in sonic terms: **denser:** more saturated, harder to hear yourself inside of your body. Duration is measured in distance walked, not in minutes.

There is no conductor and no timekeeper. Each of the seven holds exactly one cue, and the score passes between bodies rather than being counted. **If you are waiting, you are waiting for a person, not for a beat.**

PROMPT: El río es la única línea continua. Ya se oye y no se detiene. **Tu posición vertical es la distancia respecto al agua.** Estar más cerca no significa que se oiga más fuerte; estar más cerca, en términos sonoros, significa estar más denso: más saturado, más difícil de oírte a ti mismo dentro de tu cuerpo. La duración se mide en distancia recorrida, no en minutos.

No hay director ni cronometrador. Cada uno de los siete tiene exactamente una señal, y la partitura pasa de un cuerpo a otro en lugar de contarse. **Si estás esperando, estás esperando a una persona, no a un compás.**

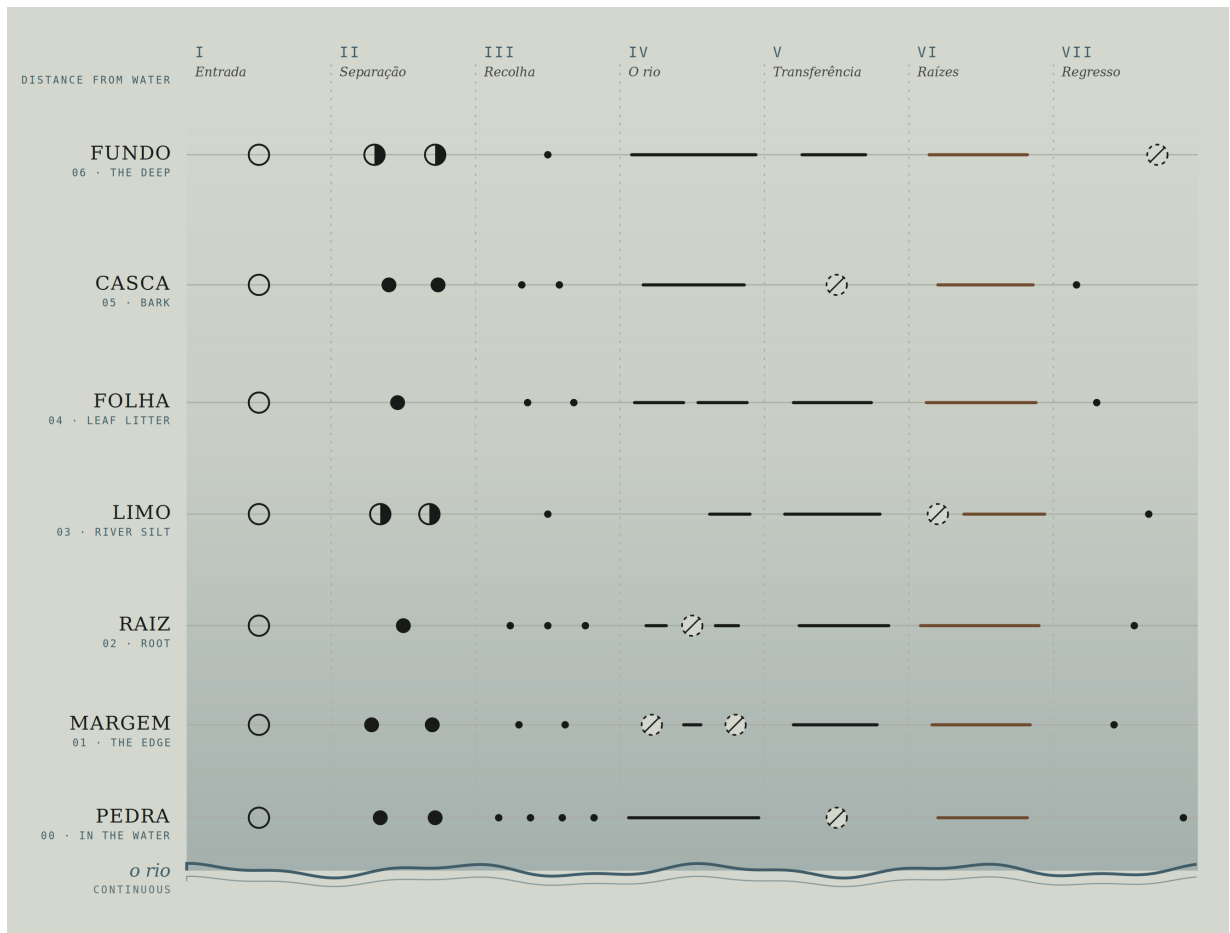
BEFORE ANYONE READS FURTHER

Site is down by the river close to VOLOVAN	One stretch of forest bank you can walk in five minutes. Six positions on a line perpendicular to the river; the seventh in the water. <i>Un tramo de La orilla boscosa que se recorre en cinco minutos. Seis posiciones en una línea perpendicular al río; la séptima, en el agua.</i>
Duration	No timekeeper. The river ends it. <i>No hay cronometrador. El río pone fin a todo.</i>
Materials	Only what is already there. Nothing is carried in and nothing is removed. <i>Solo lo que ya está ahí. No se añade nada ni se quita nada.</i>
Weather	We do not cancel, rain or shine or mosquitos or javeli! <i>¡No cancelamos, llueva o haga sol, haya mosquitos o javelis!</i>
After	Walk away separately. Post-discussion afterwards at VOLOVAN. <i>Marchaos por separado. Después habrá un coloquio en VOLOVAN.</i>

The field

All these seven parts are positioned as a mapping: sections I-VII equals people standing **horizontally**. We keep our distance from the water **vertically**. The blue colour that is rising on the graphic map is from the river and I call this **acoustic saturation** which is why it rising in acoustic saturation.

Estas siete partes se disponen a modo de mapa: las secciones I-VII corresponden a personas situadas en horizontal. **Nos mantenemos alejados del agua en sentido vertical**. El color azul que se eleva en el mapa gráfico procede del río, y yo lo **denomino saturación acústica**; de ahí que se eleve en saturación acústica.



The asymmetry is not composed; it is produced by the site.

Notation — six marks

The same six marks govern every part. They describe attention as much as sound.

OPEN	Global attention. The whole acoustic horizon at once. Nothing is foregrounded. Atención global. <i>Todo el horizonte acústico de una sola vez. Nada destaca en primer plano.</i>
CLOSED	Focal attention. One sound only – follow it until it leaves you. Concentración total. <i>Solo un sonido: síguelo hasta que se aleje de ti.</i>
OSCILLATING	Move between open and closed. The transition is the material, not the states. Pasa de abierto a cerrado. <i>La transición es lo esencial, no los estados.</i>
LINE	Sustained sound. Any source, any part of the body. <i>Sonido sostenido. Cualquier fuente, cualquier parte del cuerpo.</i>
POINT	A single event, shorter than your intention to make it. <i>Un único evento, más breve de lo que tenías pensado.</i>
WITHHELD	You have a sound and you do not release it. It is the most silent mark here. <i>Tienes un sonido y no lo dejas salir. Es la marca más silenciosa que hay aquí.</i>

THE CUE CHAIN – WHO IS WAITING FOR WHOM

I → II	individual	No cue. <i>Sin indicación</i>
II → III	MARGEM	MARGEM moves. Not sounds – moves. Everyone watches for a body. <i>MARGEM se mueve. No son sonidos, sino movimientos. Todo el mundo busca con la mirada un cuerpo.</i>
III → IV	FOLHA	FOLHA's first voice opens the section. <i>La primera voz de FOLHA da inicio a la sección.</i>
within IV	PEDRA	PEDRA's submerged stones set the score. Nobody exceeds them. <i>Las piedras sumergidas de PEDRA marcan la pauta. Nadie las supera.</i>
IV → V	FUNDO	FUNDO's long line ends. Movement begins. <i>La larga fila de FUNDO llega a su fin. Comienza el movimiento.</i>
V → VI	RAIZ / LIMO	RAIZ lowers first; the rootbed is not closed until LIMO is down. <i>RAIZ se baja primero; la base de la raíz no se cierra hasta que LIMO haya bajado.</i>
VI → VII	the ground	Individual judgement – when the ground stops receiving. <i>Juicio individual: cuando la tierra deja de recibir.</i>
end	CASCA / FUNDO	CASCA rises first. FUNDO rises last and silent. PEDRA leaves the water last. <i>CASCA es la primera en salir a la superficie. FUNDO sale en último lugar y en silencio. PEDRA es la última en salir del agua.</i>

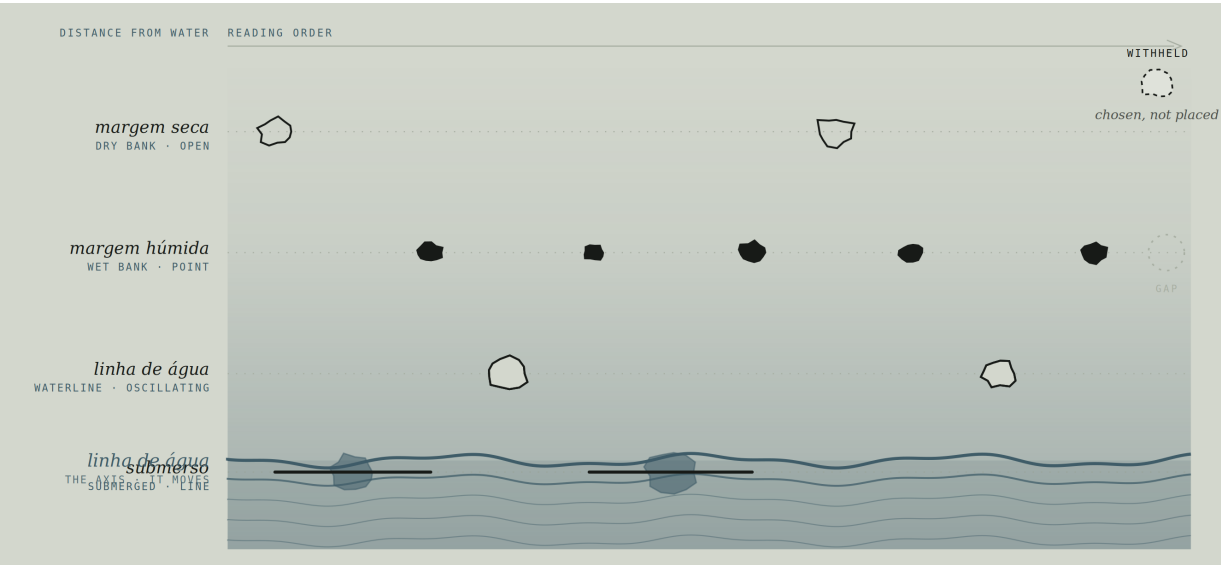
Pedra / Água — the stone notation

PEDRA works from a second notation. Where a stone is placed decides what it is: distance from the waterline is the same axis the other six stand on. This drawing is one possible score, not the score.

The mark and the sounding body are the same object here. On paper, notation points at a sound that happens elsewhere; on this bank a submerged stone is the line – it sounds while it notates. That collapse is the piece.

*PEDRA se basa en una segunda notación. El lugar donde se coloca una piedra determina lo que es: la distancia desde la línea de flotación es el mismo eje sobre el que se asientan las otras seis. Este dibujo es una partitura posible, **no la partitura**.*

La marca y el cuerpo sonoro son aquí el mismo objeto. En el papel, la notación apunta a un sonido que tiene lugar en otro lugar; en esta orilla, una piedra sumergida es la línea: suena al tiempo que nota. Ese colapso es la pieza.



THE RULE OF PLACEMENT

SUBMERGED	line	Fully under, the river working over it. Continuous – it sounds without you, and it sets the ceiling for everyone else. <i>Totalmente sumergido, con el río discurriendo por encima. Continuo: suena sin ti, y marca la pauta para todos los demás.</i>
AT THE WATERLINE	oscillating	Half in. It sounds only when the water decides. You do not control when it speaks. <i>A medias. Solo suena cuando el agua lo decide. No puedes controlar cuándo suena.</i>

WET BANK	point	Above the water. Sounds only when you sound it. <i>Por encima del agua. Solo suena cuando lo activas.</i>
DRY BANK	open	The far edge. A mark for listening – placed, listened to and never struck. <i>El extremo más alejado. Una marca para escuchar: colocada, escuchada y nunca tocada.</i>
SET APART	withheld	Chosen and not placed, touching nothing. Leave the gap where it would have gone; the gap is part of the score. <i>Elegido y sin colocar, sin tocar nada. Deja el hueco donde habría ido; el hueco forma parte de la partitura.</i>

What we agree before we begin:

- We enter separately, along one line perpendicular to the river, and take the seven positions. Stand just within earshot of your nearest neighbour – if you hear two people clearly, you are too close.
 - Nothing living is removed. Materials are borrowed and left where they were found.
 - Anyone may hold WITHHELD for an entire section. It stays legible as part of the piece and no one corrects it.
 - No words in any language you speak fluently. Breath, consonant, glottal, hum, laughter, sung tone.
 - Nobody sounds louder than the river is sounding PEDRA's submerged stones. Where the river rises, we drop out.
 - Section IV is where it opens or collapses. We give it longer than is comfortable.
 - A refusal is legible as part of the piece. We do not correct each other during the score.
 - This is not a rehearsal for something. It is the thing.
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Lo que acordamos antes de empezar:

- Entramos por separado, siguiendo una línea perpendicular al río, y ocupamos las siete posiciones. Colócate justo a una distancia en la que puedas oír a tu vecino más cercano; si oyes claramente a dos personas, estás demasiado cerca.
- No se retira ningún ser vivo. Los materiales se toman prestados y se dejan donde se encontraron.
- Cualquiera puede mantener la palabra «WITHHELD» durante toda una sección. Se mantiene legible como parte de la obra y nadie la corrige.
- No se utilizan palabras en ningún idioma que hables con fluidez. Respiración, consonantes, sonidos glotales, murmullos, risas, tonos cantados.
- Nadie suena más fuerte que el río al chocar contra las piedras sumergidas de PEDRA. Donde el río crece, nos retiramos.
- La sección IV es donde se abre o se derrumba. Le dedicamos más tiempo del que nos resulta cómodo.
- Una negativa se lee como parte de la pieza. No nos corregimos unos a otros durante la partitura.
- Esto no es un ensayo para algo. Es la cosa misma.

The Seven Parts

One sheet each. Print, cut, and hand out. Nobody reads anyone else's sheet before the score.

PEDRA_{,in the water.}

Field: total. You are inside the river; you will not hear the others clearly and should not try to.

YOUR CUE TO HOLD

You write the stone score during the piece, and your submerged stones set the ceiling for everyone. Nobody may sound louder than the river is sounding your stones. You are the last to leave the water.

I ENTRY	Wade in and stand. Touch nothing. Listen until the river separates into at least three distinct places where sound is being made – not three kinds of sound.
II SEPARATION	Take up stones one at a time and sound each against your palm or against another stone. Keep only the ones that answer. Stop when you hold as many as two hands can carry.
III INTAKE	Place them, working from deep water outward: at least two fully submerged, at least one exactly at the waterline, at least one refused and set apart with its gap left visible. Do not step back to look until every stone is down.
IV THE RIVER IS NOT ACCOMPANIMENT	Read what you made – walk it from water to dry bank and back, giving each stone breath or touch. Your submerged stones are now sounding continuously. They are the ceiling. Read it three times; the third time do not move, and read only with breath.
V TRANSFER	Do not move. Move exactly three stones instead – not four, not one. Then read again. The difference between the two readings is your part.
VI ROOTBED	Lower into the water. Ear to the surface. Sound into it, not across it.
VII RETURN	Leave the water last. Take one document only: a single photograph from directly overhead, or a single recording from one position. Not both.

MARGEM, the river's edge.

Field: saturated. River: total.

YOUR CUE TO HOLD

You begin the score. Hold CLOSED longer than anyone; when you finally move, section III opens for everyone. Move – do not sound.

I ENTRY	Stand at the water. OPEN. Do not resolve the river into parts yet.
II SEPARATION	CLOSED – and hold it longer than anyone else. Follow one water-sound until it leaves you. When you move, III begins.
III INTAKE	Two points only: wet stone, then the water itself. Nothing living is removed.
IV THE RIVER IS NOT ACCOMPANIMENT	Your field is saturated; you will rarely find an unoccupied frequency. WITHHELD. One short line only if the river opens a gap.
V TRANSFER	Carry what you have away from the water. Give it to whoever arrives – or to no one.
VI ROOTBED	Ear to the wet ground. Sound into silt.
VII RETURN	One point. Then walk out.

RAI, the root

Field: dense. River: near-total.

YOUR CUE TO HOLD

You open ROOTBED. Lower your body to the ground before anyone else; the others follow what they see, not what they hear.

I ENTRY	OPEN, standing in the root tangle above the bank.
II SEPARATION	CLOSED. Follow one root-sound – water working against wood.
III INTAKE	Three points: exposed root, wet stone, and one material you cannot identify.
IV THE RIVER IS NOT ACCOMPANIMENT	Short lines with withholding between them. Sound only where the river is not.
V TRANSFER	Move. Let the sound thin as you climb away from the water.
VI ROOTBED	Lower first. Mouth to root. The rootbed opens with your body.
VII RETURN	One point.

LIMO, the river silt.
Field: mixed. Both fields reach you and neither is clear.

YOUR CUE TO HOLD	
You enter IV last and you close VI last. The section is not full until you are in it, and not finished until you are down.	
I ENTRY	OPEN. You stand in the middle.
II SEPARATION	OSCILLATING. You will not settle, and you should not try to.
III INTAKE	One point only, made with water carried in your hands to where it does not belong.
IV THE RIVER IS NOT ACCOMPANIMENT	Enter last. Wait until five lines are already sounding, then find the gap they left.
V TRANSFER	Move toward the densest body, not the nearest.
VI ROOTBED	Lower last. Your descent closes the rootbed.
VII RETURN	One point.

FOLHA, the leaf.
Field: open. River: a texture.

YOUR CUE TO HOLD		
Your first voice begins IV. Nobody sounds before you; when you do, the section is open for everyone.		
I	ENTRY	OPEN, standing in dry litter. Listen for how little river reaches you.
II	SEPARATION	CLOSED. Choose a sound that is not the river.
III	INTAKE	Two points, dry material only. No water.
IV	THE RIVER IS NOT ACCOMPANIMENT	Enter first. Breath, consonant, glottal, hum – no words in a language you speak fluently.
V	TRANSFER	Move. Your sound must change with the distance. Closer is not louder.
VI	ROOTBED	Mouth to leaf mould. Sound into the layer, not through it.
VII	RETURN	One point.

CASCA, bark from a tree.
Field: thin. River: intermittent.

YOUR CUE TO HOLD

You are the still body in V – the obstacle the others’ sound has to travel around. In VII you rise first.

I ENTRY	OPEN, one hand flat on bark.
II SEPARATION	CLOSED. Follow a sound that is moving away from you.
III INTAKE	Two points on bark: one with the grain, one across it.
IV THE RIVER IS NOT ACCOMPANIMENT	One line. Change it only when the river changes.
V TRANSFER	Do not move. WITHHELD. Let the others’ sound bend around your body.
VI ROOTBED	Chest to root.
VII RETURN	Rise first. One point.

FUNDO, deep water.
Field: open. River: distant.

YOUR CUE TO HOLD		
You hold the longest line in IV – when it ends, movement begins for everyone. You rise last in VII, and make no sound. The score ends with your standing.		
I	ENTRY	OPEN, deepest in the trees. The river is faint here – do not go looking for it.
II	SEPARATION	OSCILLATING. Move between the far river and the near forest.
III	INTAKE	One point. The quietest material you can find.
IV	THE RIVER IS NOT ACCOMPANIMENT	The longest line. Your field is open; you hold frequencies no one else can reach. Sustain until your breath decides, not until you think it is enough.
V	TRANSFER	When your line ends, movement begins. Then move.
VI	ROOTBED	Sound into dry earth.
VII	RETURN	Rise last. Make no sound.

Colophon: To be played in harmony with nature as a dialogue.

Written for the Volovan SON residency, Figueiredo das Donas – a forest beside a river. Sheets 01-06 stand on the bank; sheet 00 stands in the water and writes in stone. Laid out in order, the seven river-lines rejoin into a single river.

Nothing in this document should survive the performance in better condition than the site does.

Juliana. 25 july 2026.