

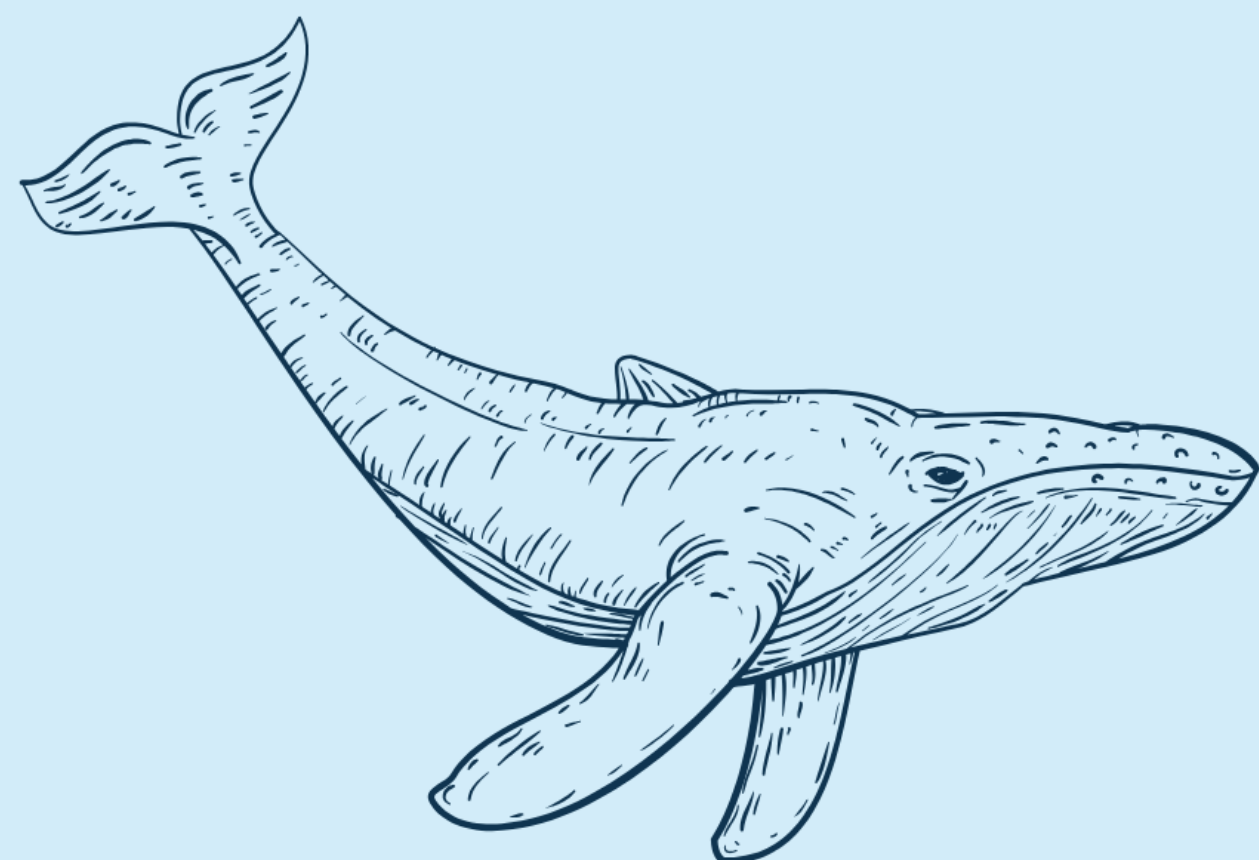
SOUNDING WHALES

Archival Recording Project

**Abigail Sanders, Nuremberg University of Music
Anthrozoology Symposium Eighth Edition 06/11/2025**

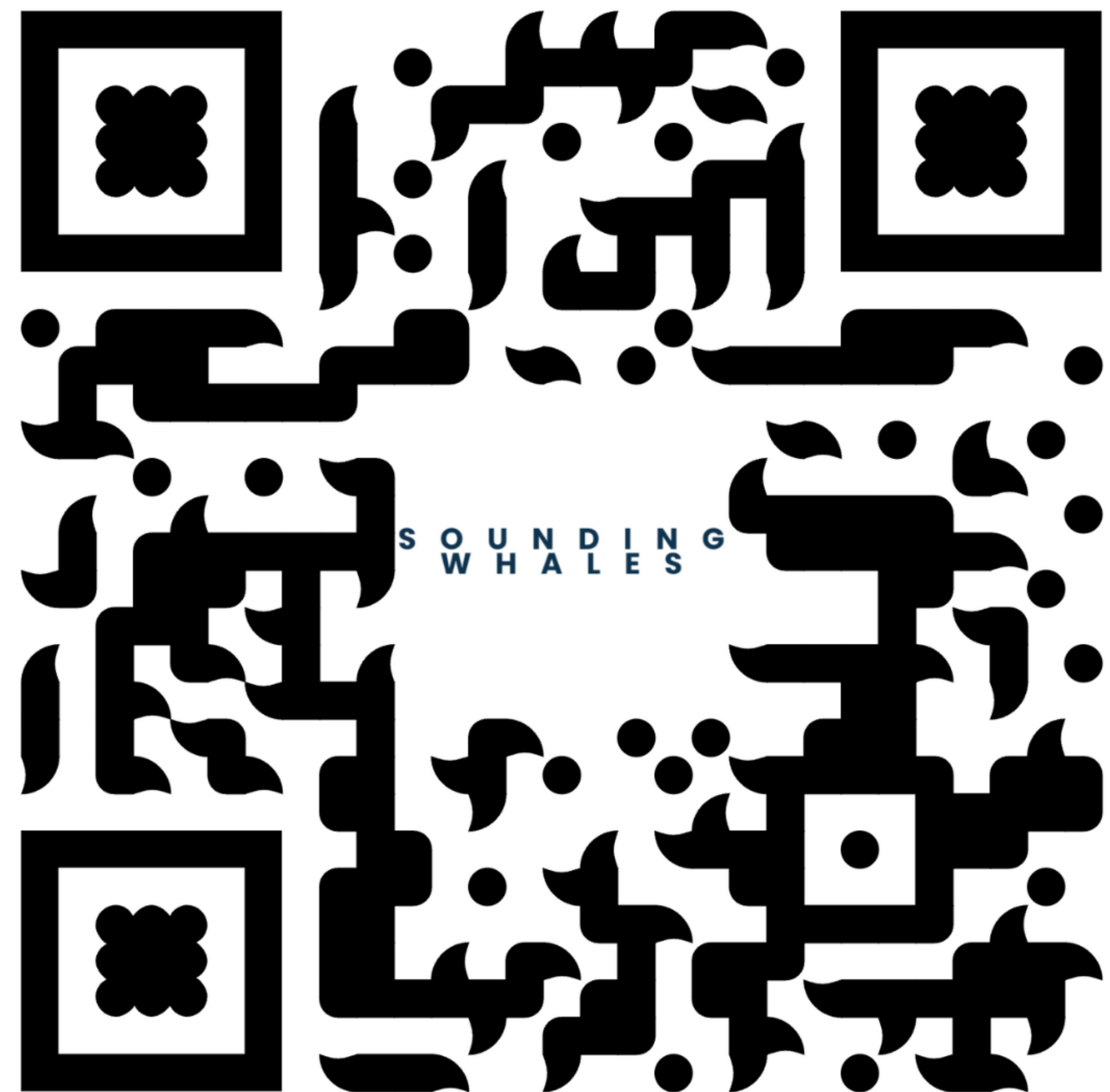
S O U N D I N G
W H A L E S

VOLUME I



A B I G A I L S A N D E R S - F R E N C H H O R N

WORKS FOR HORN BASED ON HUMPBACK WHALE SONGS FROM THE WATKINS MARINE MAMMAL
DATABASE AND 'SONGS OF THE HUMPBACK WHALE' (1970)



Watkins Marine Mammal Sound Database

'BEST OF' CUTS

ALL CUTS

MASTER TAPES

ABOUT

Search the master tapes database

Common name:

Scientific name:

or Year:

Humpback Whale



Megaptera novaeangliae



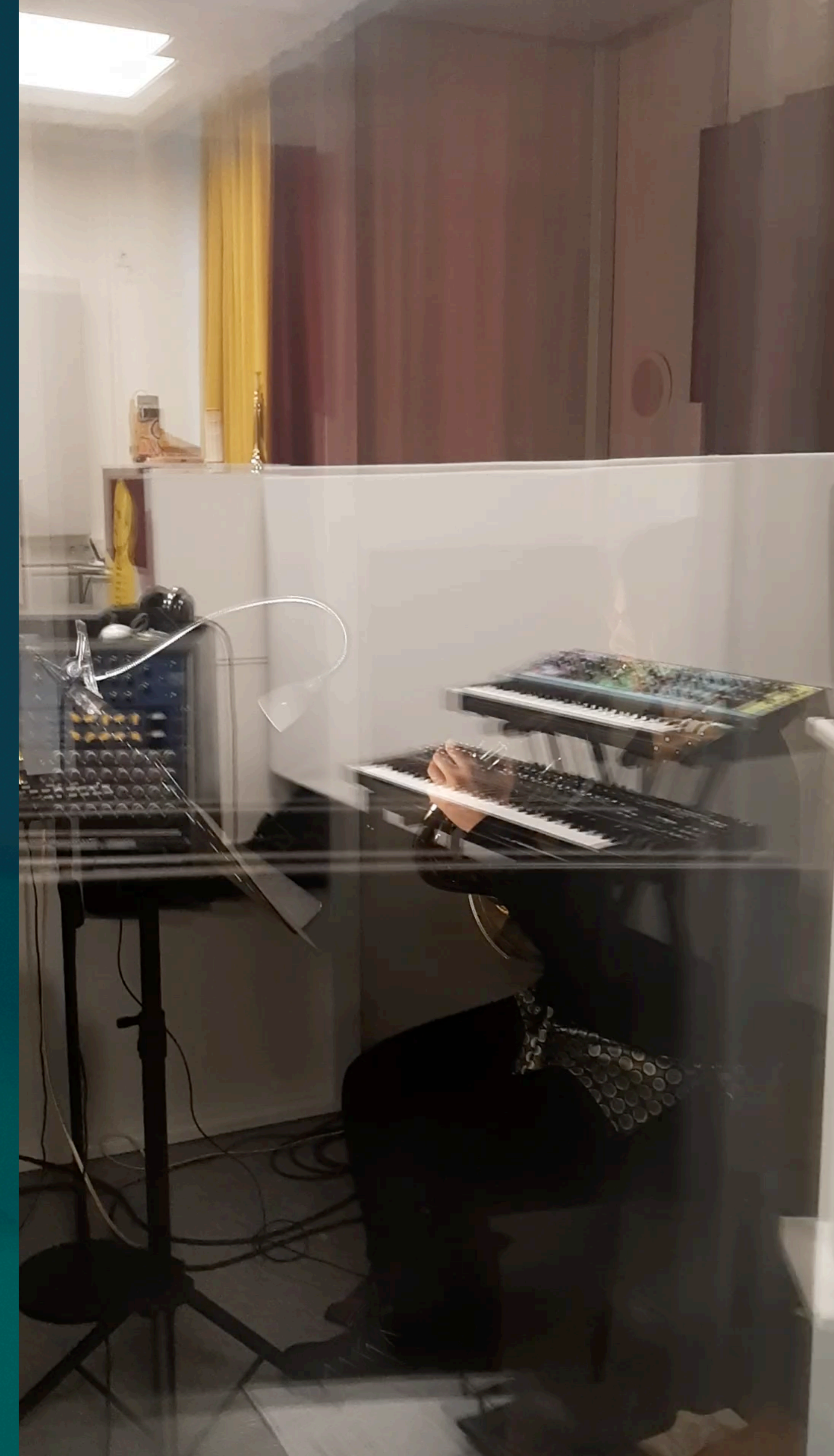
Select



128 master tapes for Humpback Whale (*Megaptera novaeangliae*)

See the 'About' section for [crediting](#) and [download instructions](#).

Download master tape	Genus/Species	Location	Observation Date	Metadata
51052.zip	<i>Megaptera novaeangliae</i>	Kaneohe, Hawaii	25-Apr-1951	Metadata
52002.zip	<i>Megaptera novaeangliae</i>	Bermuda	8-Apr-1952	Metadata
52003.zip	<i>Globicephala macrorhynchus</i> BE3D / <i>Megaptera novaeangliae</i>	Bermuda BE3B	8-APR-1952 BE3B	Metadata



NEW BEDFORD WHALING MUSEUM

Woods Hole Oceanographic Institution

Watkins Marine Mammal Sound Database

'BEST OF' CUTS

ALL CUTS

MASTER TAPES

ABOUT

Search the master tapes database

Common name:

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Humpback Whale

Megaptera novaeangliae

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Track Listing

1. 1951

2. Slowed-Down Humpback Whale

3. Solo Humpback Whale

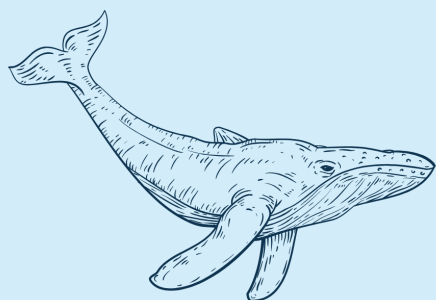
4. Bonus Track: Solo Humpback Whale (Live Recording at the Berliner Dom)

2. Slowed-Down Whale

1. Solo Whale

SOUNDING WHALES

VOLUME I



ABIGAIL SANDERS - FRENCH HORN

WORKS FOR HORN BASED ON HUMBACK WHALE SONGS FROM THE WATKINS MARINE MAMMAL DATABASE AND 'SONGS OF THE HUMBACK WHALE' (1970)

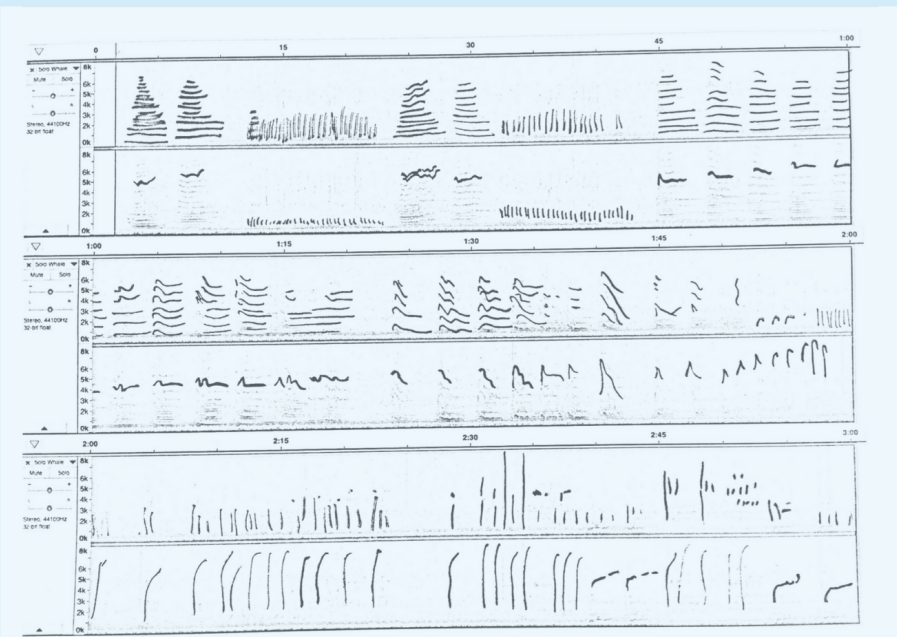
My idea of becoming 'fluent' in whale song on the horn remained dormant for a long time.

I think it was my friend Jennie that first gave me the idea while we were in 'Ecosonics' class. We were both studying horn at the RNCM in Manchester. In this class we improvised based on research on animal communication, led by pioneering baroque flautist Stephen Preston. He would suggest a structure and we would improvise.

What would follow would be intriguing soundscapes beyond imagination, and often we would descend into raucous laughter. Jennie and me, the two horn players in the group were trying to match each others pitch, resulting in a lot of bending and wailing sounds before we broke down. Laughing, Jennie exclaimed "We sound like whales!"

It was just a passing comment but it was true, the horn is very similar to humpback whale song in the register, timbre and tone.

At the end of 2018 in Berlin I heard the song of the humpback whale while watching a nature documentary, and that was when it struck me. It was so incredible, and I knew that I could learn play it.



My first tracings of the spectrogram of 'Solo Whale' from 'Songs of the Humpback Whale'

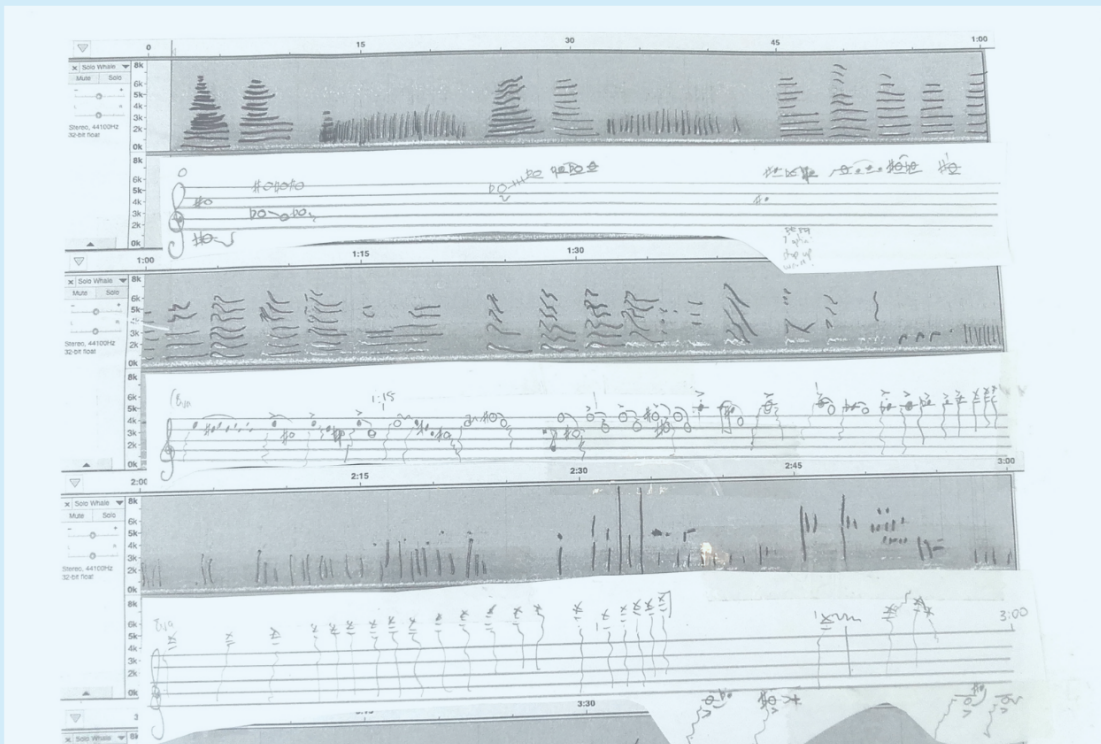
The first whale song recording that I found was probably the most famous recording of an animal vocalising. It was the first track of the album 'Songs of the Humpback Whale', produced by bioacoustician Dr Roger Payne.

It is really a masterpiece. As a piece of music it has a huge range, and repeated sections and variations, and it feels very emotional in the way the sounds are expressed.

I took it to the practice room to see if I could learn it aurally, by listening and copying. This was my hope. But the music was so alien to me, I knew I would need a way to analyse it and understand it better before I could play it.

I started to imitate the scientists who first discovered these recordings. US Navy engineer Frank Watlington while listening for Russian submarines in Bermuda at the height of the Cold War, heard sounds that were unusual at the same time every year. Suspecting that they were made by humpback whales, he kept the information a secret to protect the animals from commercial whaling which was pushing the species to extinction.

Eventually he was put in touch with Roger Payne and his colleagues Katy Payne and Scott McVay in 1967 and they started to study the extraordinary recordings.



I combined the spectrogram tracings and a rudimentary notation so that I could remember how to play the song

I produced a simple score, called the piece 'Solo Humpback Whale' and performed it for the first time at the Lichtblick Kino in Kastanienallee, Berlin in April 2019. That was the start of an ongoing project, now called Sounding Whales, where learn how to play whale song on the french horn. I have since found more recordings of whale song, some of them publicly available, and some provided to me by scientists, and made transcriptions and scores out of them and performed them. It is a kind of artistic research and the works for horn are a translation from whale music into human music. Although I usually try to imitate the original recordings exactly, this is an impossible task and I must always adapt to what I can realistically achieve on my instrument and share with an audience. I use spectrograms (visualisations of the sound) as a reference, which show me the fundamental and the harmonics of each sound, but I still select the pitches by ear, so it is also an interpretation of my own, how I hear the music.

In 2023 I joined the innovative Interdisciplinary Music Research Masters Programme at at Nuremburg University of Music, with a focus on Human Animal Studies. This research has given me a deep theoretical underpinning to the project and has helped me to clarify my goals and methods. This E.P. is the result of my Applied Project for the Masters Course.

The first whale song recording that I found was probably the most famous recording of an animal vocalising. It was the first track of the album 'Songs of the Humpback Whale', produced by bioacoustician Dr Roger Payne.

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SOLO HUMBACK WHALE

Based on recording by Frank Watlington released on the 1970 album 'Songs of the Humpback Whale' produced by Roger Payne



* H.V. = Half-valved

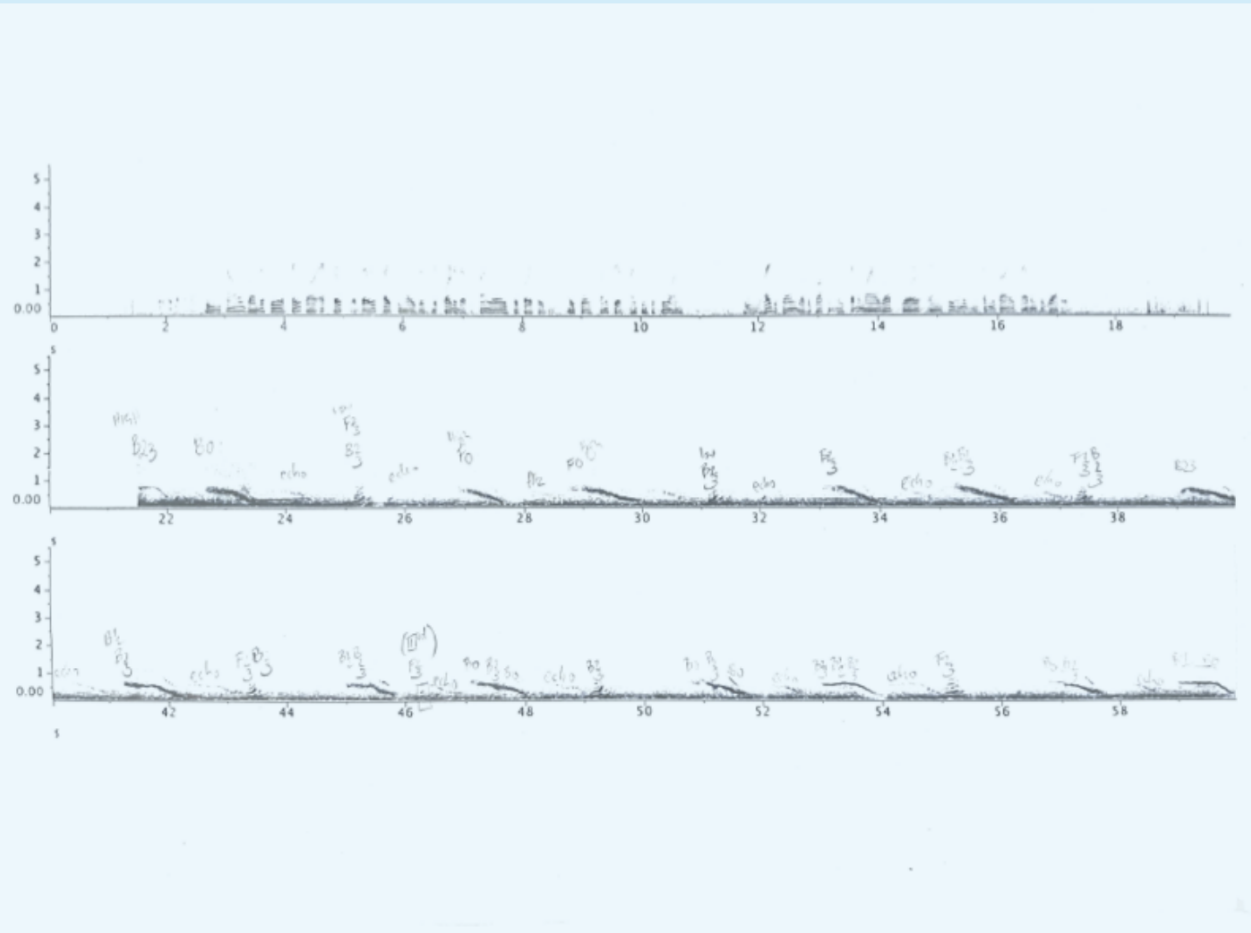
Later on I decided to write out the song in traditional western-classical notation (with awareness that to do so is a little problematic) and I was surprised how it fitted into different time signatures. This is the score that I have used the most when performing, but I am still developing the score.

1 9 5 1

I wanted to use this project to come up with a new piece, as well as to record 'Solo Humpback Whales'. I was interested in the music that had led up to that famous recording. Humpback whales tend to sing the same songs as one another, while each individual adds their own variation to it, akin to the oral tradition of folksong. Every four years a cultural revolution occurs, and a new song is started and developed again. I decided to explore the Watkins Marine Mammal Sound Database, and listen to the master tapes of humpback whale song in this extensive and valuable archive.

I listened to many recordings to select which one to work on, but fell in love with the first one that I heard, probably one of the earliest existing recordings of a humpback whale, from Kaneohe, Hawaii on the 25th April 1951, recorded by William E. Schevill. I was immediately struck by the structure; a lot of high notes repetively answered by low notes, that seemed to be linked together in a kind of counterpoint. It had changing tempo, with often a slow and meditative feel, and sometimes it sounded like two notes were being sung at once. This would create challenges for me to recreate live, but for a recording project this would be no problem.

After trying many different ways to produce a working score, I printed the spectrogram and wrote out what valve combinations to play above each sound. Due to time restrictions, we developed a workflow in the recording studio where I listened to different parts on a loop and worked them out by ear in real-time. This was a new way of working. In production we added custom delays to recreate the unpredictable echos that seem to occur underwater.



My score for 1951

S L O W E D - D O W N H U M P B A C K W H A L E

This track went through two iterations, as the original was meant to include some real whale song recordings that had been slowed down, but could not be included due to copyright issues.

One evening I put on the album 'Songs of the Humpback Whale' played along the to the first track for practice, but kept the album running. The second track, called 'Slowed-Down Solo Whale', contains sounds from the first track slowed down. This particular evening I started improvising along to it and liked what came out, so I decided to record it at Leo Labs for this project.

Usually I prefer not to play over whale song, but let it speak for itself. However in this case, as the original was already transformed, I was happy to add another layer of transformation through the multi-phonics in the low register that create the effect of accompanying chords.

I tried with no success to track down the relevant people for the copyright of 'Slowed-Down Whale', and with time running out, I decided to recreate the sound by slowing down my own recording (Track 3). I didn't try to imitate the original so precisely, I more went for trying to capture the overall feel of the first version. In the end I was happy with the result which does not infringe on any copyright and shows a bit more of my own creativity.

Full Score

Solo Humpback Whale

Abigail Sanders (but really an anonymous whale)

This is my latest version of the score at the time of writing

S O L O H U M P B A C K W H A L E

This is the piece that started the whole project and I am so happy to finally have a professional studio recording of it, and a live recording in the Berliner Dom, with its huge, deep acoustic that is so fitting.

Based on 'Solo Whale' from 'Songs of the Humpback Whale', this piece of music is very important in the culture of whales and humans as well as the history of human-animal relations. When Roger Payne and his then wife Katy Payne analysed the recordings of Frank Watlington and discovered that the whales were singing, they sent the recordings to prominent artists of the time such as the Beatles, Joan Baez, and Bob Dylan. Songs about or including the recording were made by Pete Seeger, Judy Collins, Kate Bush and classical composer Alan Hovhaness. It was pressed onto the Golden Voyager Record and sent into space for extra-terrestrials to find. It was distributed to National Geographic's 20.5 million subscribers, and it was integral to the plot of Star Trek IV: The Voyage Home, released in 1984. In the same year, commercial whaling was banned in all except 3 countries worldwide. The music saved the species and all whale species, by changing the human consciousness about whales, from resources to be farmed to intelligent individuals with inner emotional lives.

Since then the humpback whale population has recovered to almost pre-whaling numbers, but now they are under threat again from many factors including rising sea temperatures, microplastics in the ocean, ship collisions, ship noise pollution and fishing net entanglement. Perhaps it is time that whale music had a revival.



Credit: www.grida.no/resources/3536.jpg



Credit: Brian Crawford

The people have helped with the Sounding Whales Project are far to numerous to name individually, nonetheless I am grateful to you all.

Specifically for the creation of this E.P. some special thanks are in order to the following people who contributed their time, work and ideas to help me with the finished product. I want to express a big thank you to Mehves Aydin, Annette Breitsprecher, Yuqingqing Fan, Franz Flemming, Peter Gahn, Nadja Haas, Jan Halen, Alexander Heil, Emma Lain, Louise Oakes, Johannes Otter, Katarina Radaljic, Irène Rayne, Warja Rybakova, Kate Sanders, Julie Sassoon, Merit Ariane Stephanos, Martin Ullrich, Daniel Valeske, Tatjana Varvitsiotis, Dominik Vogel, Jörg-Martin Wagner, Viktor Weyde, Seren Sarac Yilmaz, Natasha Zaychenko and most importantly the whales.

S O U N D I N G W H A L E S V O L U M E I A B I G A I L S A N D E R S - F R E N C H H O R N

1. 1951
2. SLOWED-DOWN HUMPBACK WHALE
3. SOLO HUMPBACK WHALE
4. BONUS TRACK: SOLO HUMPBACK WHALE (LIVE IN THE BERLINER DOM)

ALL WORKS FOR HORN ARE COMPOSED BY ABIGAIL SANDERS, BASED VERY CLOSELY UPON ORIGINAL HYDROPHONE RECORDINGS OF HUMPBACK WHALE SONG. TRACK 1 WAS BASED ON A RECORDING FROM THE WATKINS MARINE MAMMAL DATABASE, AND TRACKS 2-4 WERE BASED ON THE FIRST TWO TRACKS OF THE ALBUM 'SONGS OF THE HUMPBACK WHALE', PRODUCED BY ROGER PAYNE AND RECORDED BY FRANK WATLINGTON AND ROGER PAYNE

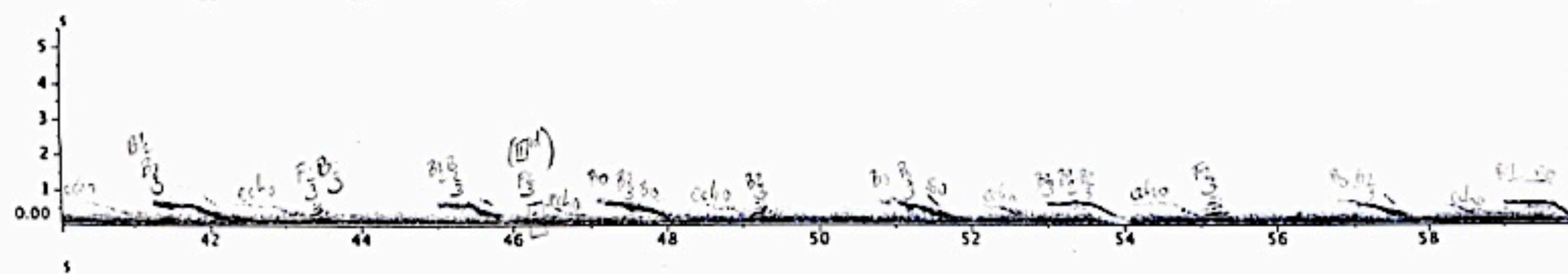
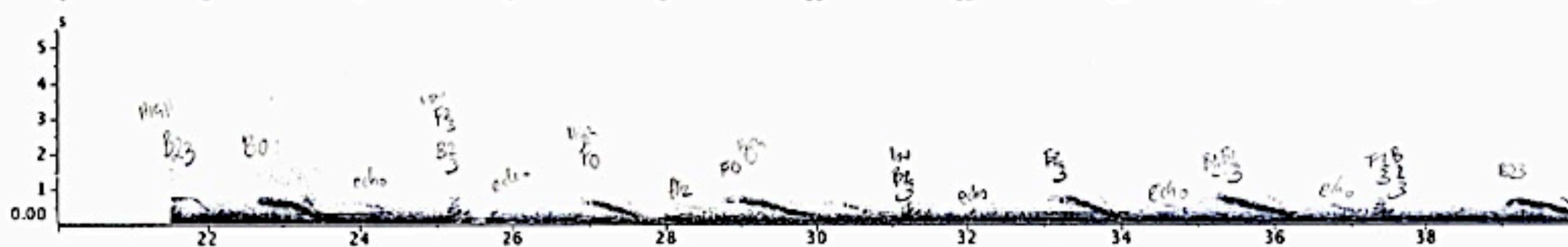
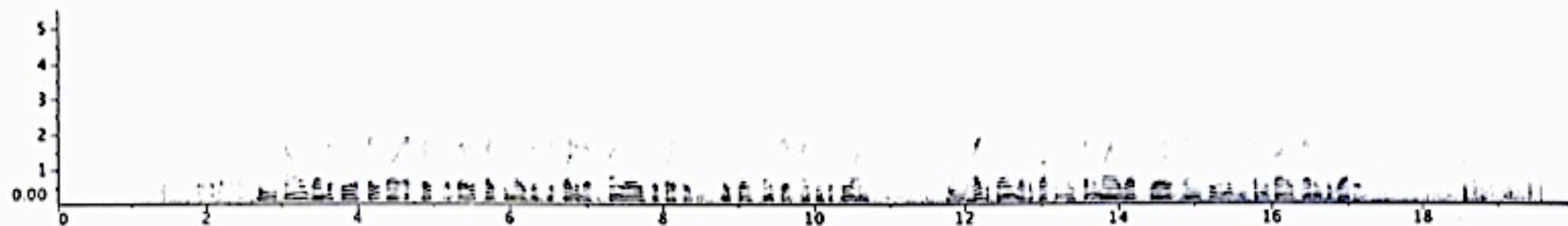
THIS E.P. IS THE FINAL RESULT OF THE APPLIED PROJECT FOR ABIGAIL'S MASTERS IN INTERDISCIPLINARY MUSIC RESEARCH WITH A FOCUS ON HUMAN ANIMAL STUDIES AT NUREMBERG UNIVERSITY OF MUSIC, UNDER THE SUPERVISION OF PROF. DR. MARTIN ULLRICH

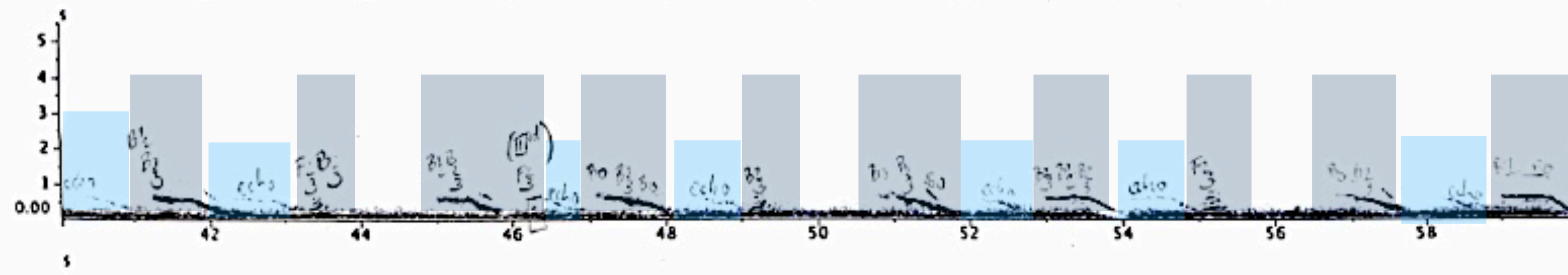
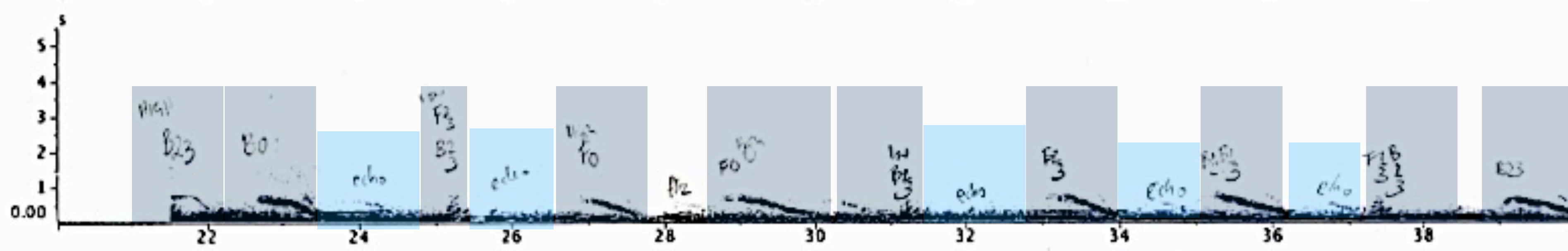
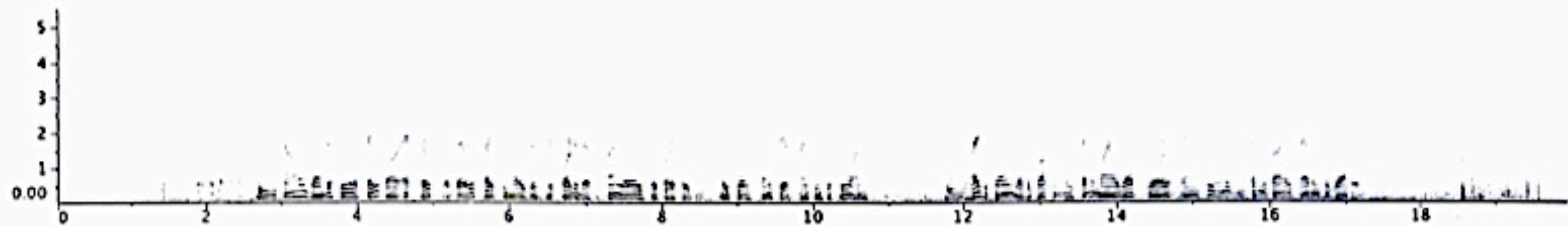
TRACKS 1-3 WERE RECORDED AT THE MIRACI TONSTUDIO AT LEO LABS NUREMBERG
TRACKS 1 AND 3 WERE RECORDED 03.-07.02.2025
TRACK 2 WAS RECORDED 14.-17.04.2025
SOUND ENGINEER: EMMA LAIN FERNANDEZ
STUDIO ASSISTANTS: FRANZ FLEMMING, NATASHA ZAYCHENKO
WITH THANKS TO KATARINA RADALJAC AND DANIEL VALESKE

TRACK 4 WAS RECORDED AT THE BERLINER DOM 25.01.2025
WITH THANKS TO ALEXANDER HEIL AND VIKTOR WEYDE

COVER DESIGN BY ABIGAIL SANDERS
HAND-DRAWN HUMPBACK WHALE IMAGE: © CGTERMINAL VIA CANVA.COM

LEO LABS

























A detailed screenshot of the Ableton Live 10.5 software interface, specifically the top transport and arrangement view controls. The interface is dark-themed. On the left, there are buttons for 'SHUFFLE', 'SPOT', 'SLIP', and 'GRID'. Next to them are icons for solo, mute, and volume. In the center, there's a large digital display showing '00:00:00:00' with a dropdown arrow. To its right, a table shows 'Start', 'End', and 'Length' times, all set to '00:00:00:00'. Below this, a 'Cursor' is positioned at '00:08:52:00.39'. Further right, there's a 'Grid' section with 'Nudge' and '0:01.000' and '0 | 1 | 000' values. The bottom right features a 'Count Off' section with '1 bar', 'Meter 4/4', and 'Tempo 61.0000'. Various transport controls like play, stop, and solo buttons are visible throughout the interface.

The image shows a screenshot of a digital audio workstation (DAW) interface, specifically the 'TRACKS' panel. The panel is dark gray with a list of tracks on the left. Each track has a volume fader (a vertical line with a slider) and a solo button (a small square icon). The tracks are: '01 Solo Whale', 'PB denoised', 'Click 1', 'Horn', 'Del 1', 'Del fast', 'Del 3', 'Del 4', 'Reverb', and 'Master'. The 'PB denoised' track is selected, indicated by a blue highlight. The 'Master' track has a red solo button with a red 'X' icon. The '01 Solo Whale' track has a blue solo button. The other tracks have green solo buttons. The 'Click 1' track has a green solo button. The 'Horn' track has a blue solo button. The 'Del 1' track has a green solo button. The 'Del fast' track has a green solo button. The 'Del 3' track has a green solo button. The 'Del 4' track has a green solo button. The 'Reverb' track has a green solo button. The 'Master' track has a red solo button with a red 'X' icon. The 'PB denoised' track is selected, indicated by a blue highlight. The '01 Solo Whale' track has a blue solo button. The other tracks have green solo buttons. The 'Click 1' track has a green solo button. The 'Horn' track has a blue solo button. The 'Del 1' track has a green solo button. The 'Del fast' track has a green solo button. The 'Del 3' track has a green solo button. The 'Del 4' track has a green solo button. The 'Reverb' track has a green solo button. The 'Master' track has a red solo button with a red 'X' icon.

The image shows the Audacity software interface. At the top, there's a dark header bar with the word 'CLIPS' in white. Below it is a search bar with a funnel icon and the text '(Type to Filter)'. On the left side, there's a vertical pane containing a list of audio clips. Each clip is preceded by a small blue icon (a circle with a dot) and a right-pointing arrow. The clips are organized into folders, some of which are expanded. The folders are labeled with 'a' and 'z' in a yellow box. The clips themselves are labeled with names like '01 Solo Whale (Stereo)', 'Audio 1_01 (Stereo)', 'Audio 1_01-02 (Stereo)', etc. On the right side, there's a preview window with a waveform display. The interface is dark-themed.

TRACKS





















-   01 Solo Whale
-   PB denoised
-   Click 1
-   Horn
-   Del 1
-   Del fast
-   Del 3
-   Del 4
-   Reverb
-   Master

GROUPS

The image shows the 'CLIPS' panel in Audacity. At the top, there is a search bar with a magnifying glass icon and the text '(Type to Filter)'. Below the search bar, a list of audio clips is displayed. The clips are organized into groups, with some clips having a '01 Solo Whale' or '01 Solo Whale_dennoised' label. The clips are listed with their names and stereo status, such as '01 Solo Whale (Stereo)' and 'Audio 1_01_01 (Stereo)'. The interface includes a vertical scroll bar on the right. The clips are listed as follows: 01 Solo Whale (Stereo), 01 Solo Whale-01 (Stereo), 01 Solo Whale_dennoised (Stereo), Audio 1_01_01 (Stereo), Audio 1_01_02 (Stereo), Audio 1_01_03 (Stereo), Audio 1_01_04 (Stereo), Audio 1_01_05 (Stereo), Audio 1_01_06 (Stereo), Audio 1_01_07 (Stereo), Audio 1_01_08 (Stereo), Audio 1_01_09 (Stereo), Audio 1_01_10 (Stereo), Audio 1_01_11 (Stereo), Audio 1_01_12 (Stereo), Audio 1_01_13 (Stereo), Audio 1_01_14 (Stereo), Audio 1_01_15 (Stereo), Audio 1_01_16 (Stereo), Audio 1_01_17 (Stereo), Audio 1_01_18 (Stereo), Audio 1_01_19 (Stereo), Audio 1_01_20 (Stereo), Audio 1-RX11Co_01 (Stereo), Audio 1-RX11Co_01-01 (Stereo), Audio 1.01_02 (Stereo), Audio 1.01_02-03 (Stereo), Audio 1.01_02-04 (Stereo), Audio 1.01_02-05 (Stereo), Audio 1.01_02-06 (Stereo), Audio 1.01_02-07 (Stereo), Audio 1.01_02-08 (Stereo), Audio 1.01_02-09 (Stereo), Audio 1.01_02-10 (Stereo), Audio 1.01_04 (Stereo), Audio 1.01_04-01 (Stereo), Audio 1.01_04-02 (Stereo), Audio 1.01_04-03 (Stereo), Audio 1.01_04-04 (Stereo), Audio 1.01_04-05 (Stereo), Audio 1.01_04-06 (Stereo), Audio 1.01_04-07 (Stereo), Audio 1.01_04-08 (Stereo), Audio 1.01_04-09 (Stereo), Audio 1.02_03 (Stereo), Audio 1.02_03-02 (Stereo), Audio 1.02_03-03 (Stereo), Audio 1.02_03-04 (Stereo), Audio 1.02_03-05 (Stereo), Audio 1.02_05 (Stereo), Audio 1.02_05-01 (Stereo), Audio 1.02_05-03 (Stereo), Audio 1.02_05-04 (Stereo), Audio 1.02_05-05 (Stereo), Audio 1.02_05-06 (Stereo), Audio 1.02_05-07 (Stereo), Audio 1.02_05-08 (Stereo), Audio 1.02_05-09 (Stereo), Audio 1.02_05-10 (Stereo), Audio 1.03_04 (Stereo), Audio 1.03_04-01 (Stereo), Audio 1.03_04-03 (Stereo), Audio 1.03_04-04 (Stereo).

The screenshot displays the Ableton Live 10.5 interface. The top bar contains various controls for transport and editing. On the left, there are buttons for 'SHUFFLE', 'SPOT', 'SLIP', and 'GRID'. In the center, there are buttons for '1', '2', '3', '4', and '5', and a 'Cursor' display showing '00:08:52:00.39'. On the right, there is a 'Count Off' meter showing '1 bar' and '4/4', and a 'MTC' (Master Time Code) button.

TRACKS

-   01 Solo Whale
-   **PB denoised**
-   Click 1
-   Horn
-   Del 1
-   Del fast
-   Del 3
-   Del 4
-   Reverb
-   Master

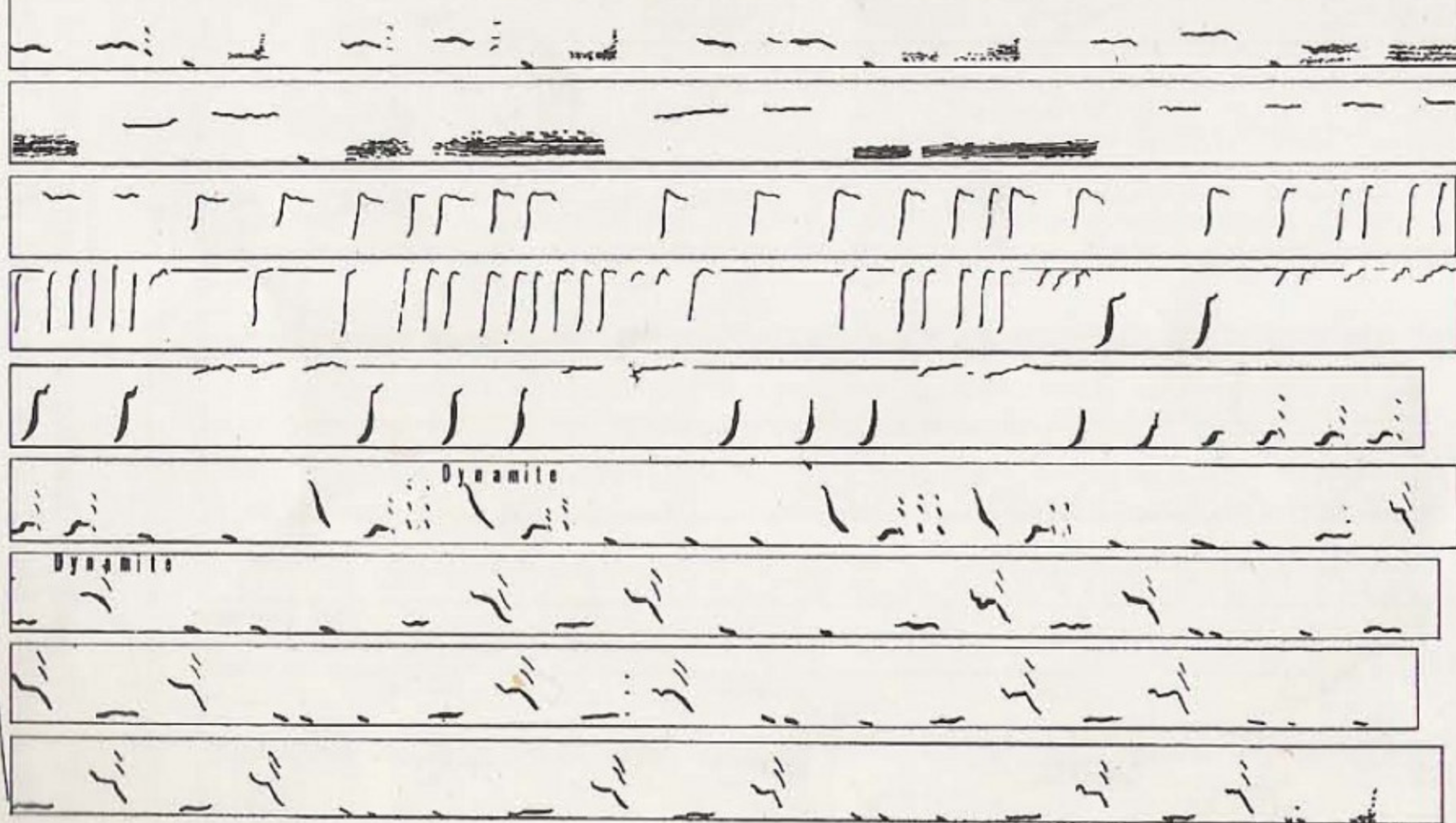
GROUPS

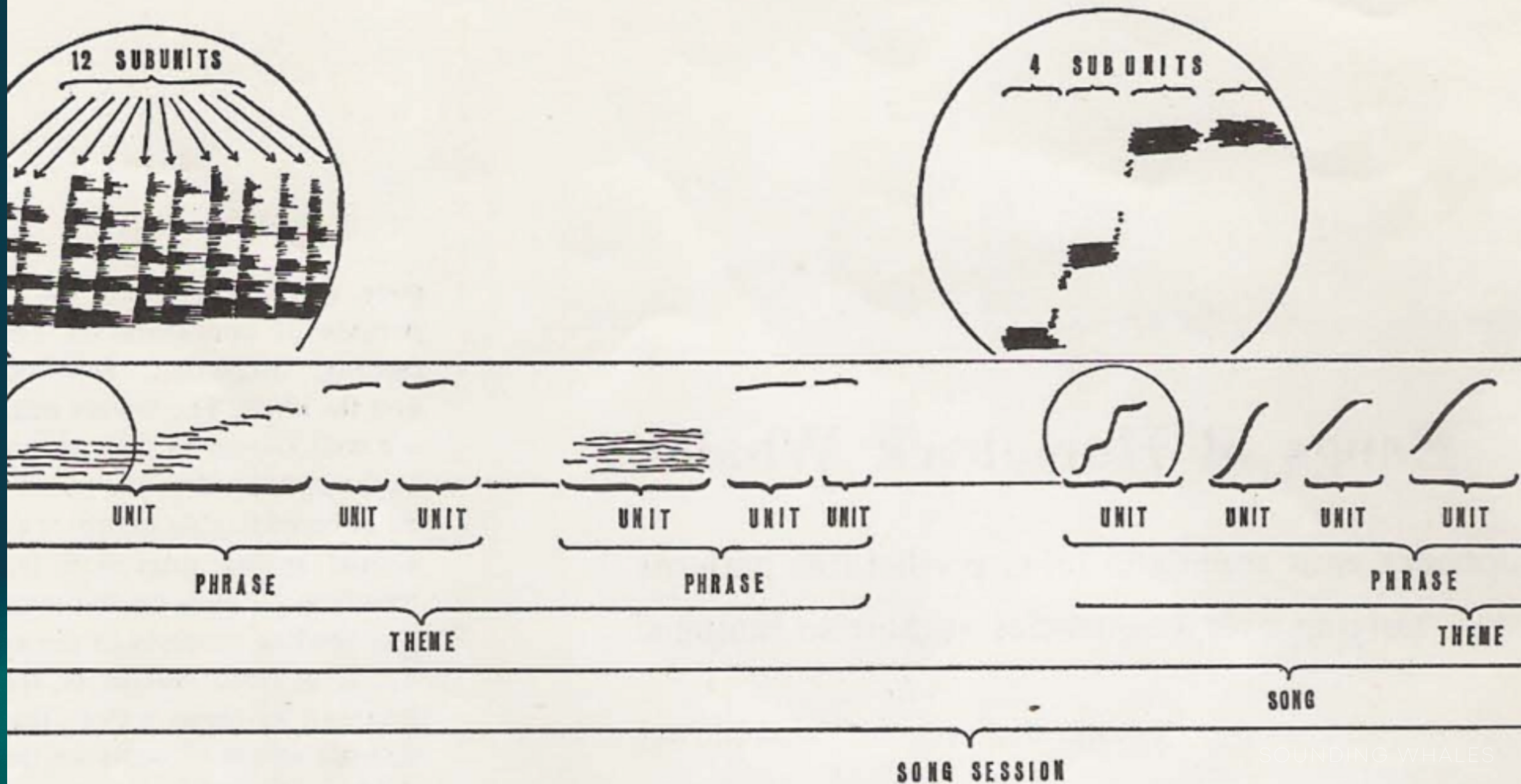
The image shows the Audacity audio editing software interface. At the top, there is a 'CLIPS' menu and a search bar with the placeholder text '(Type to Filter)'. Below the search bar, a list of audio tracks is displayed. The tracks are organized into several groups, each starting with a track name followed by individual clip names. The first group starts with '01 Solo Whale (Stereo)' and includes clips '01 Solo Whale-01 (Stereo)' and '01 Solo Whale_dennoised (Stereo)'. The second group starts with 'Audio 1_01 (Stereo)' and includes clips 'Audio 1_01-02 (Stereo)' through 'Audio 1_01-20 (Stereo)'. The third group starts with 'Audio 1-RX11Co_01 (Stereo)' and includes the clip 'Audio 1-RX11Co_01-01 (Stereo)'. The fourth group starts with 'Audio 1.01_02 (Stereo)' and includes clips 'Audio 1.01_02-03 (Stereo)' through 'Audio 1.01_04-09 (Stereo)'. The fifth group starts with 'Audio 1.02_03 (Stereo)' and includes clips 'Audio 1.02_03-02 (Stereo)' through 'Audio 1.02_05-10 (Stereo)'. The sixth group starts with 'Audio 1.03_04 (Stereo)' and includes clips 'Audio 1.03_04-01 (Stereo)' through 'Audio 1.03_04-04 (Stereo)'. On the right side of the track list, there is a vertical scrollbar and a small icon with the letters 'a' and 'z'. At the bottom of the interface, there is a status bar with the Audacity logo and version information.

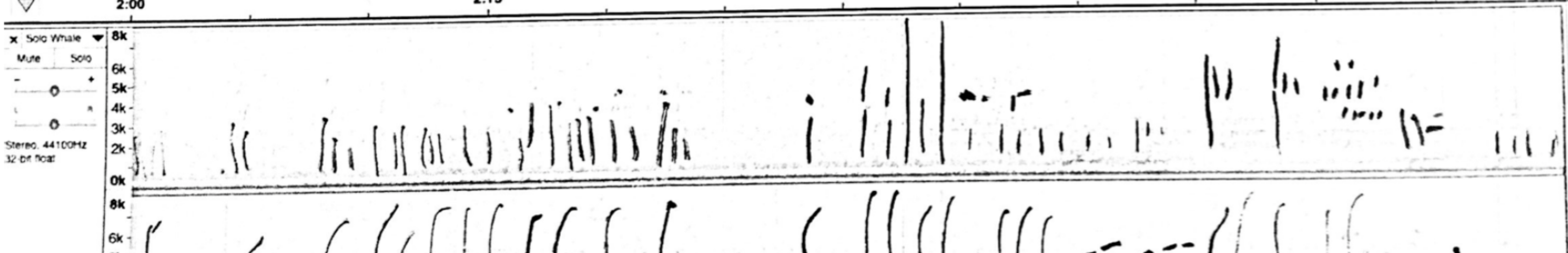
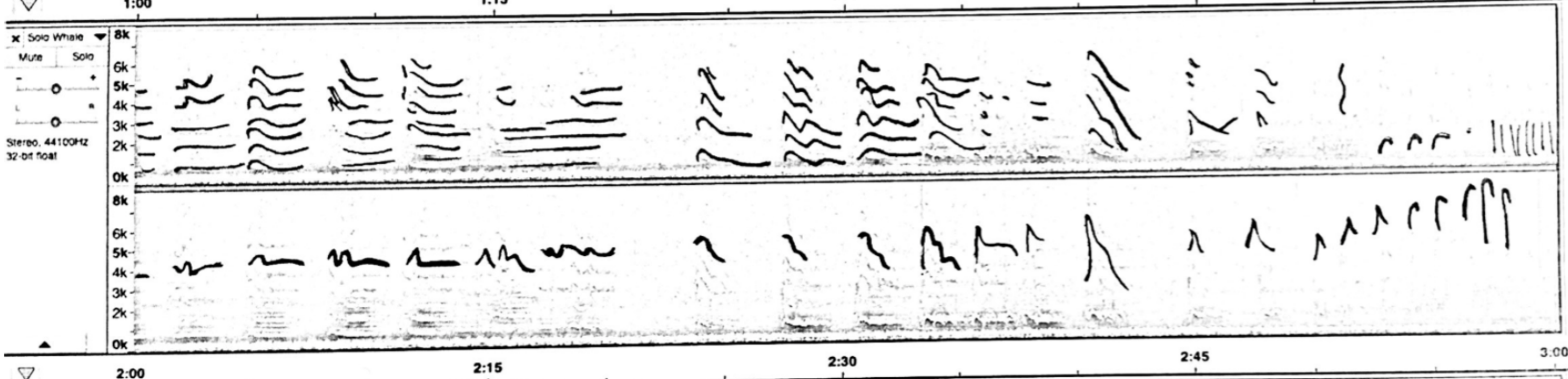
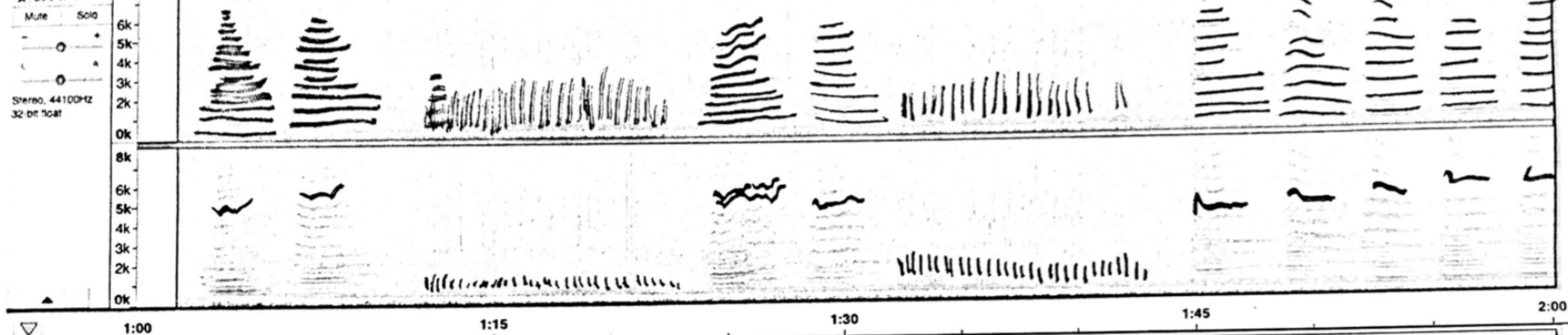
The image shows a screenshot of a digital audio workstation (DAW) interface, specifically the 'TRACKS' panel. The panel is titled 'TRACKS' in white text on a dark background. Below the title, there is a list of tracks. Each track has a circular icon to its left and a square icon to its right. The tracks are: '01 Solo Whale' (blue square, right arrow), 'PB denoised' (blue square, right arrow, highlighted with a blue background), 'Click 1' (green square, down arrow), 'Horn' (blue square, right arrow), 'Del 1' (green square, down arrow), 'Del fast' (green square, down arrow), 'Del 3' (green square, down arrow), 'Del 4' (green square, down arrow), 'Reverb' (green square, down arrow), and 'Master' (red square, white 'X' symbol). The 'PB denoised' track is currently selected. The overall interface is dark gray with white text and colored icons.

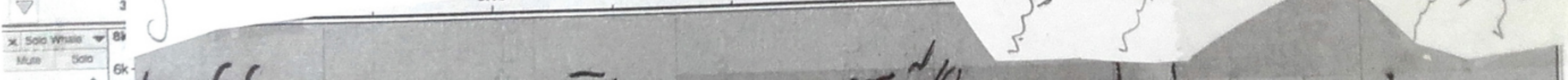
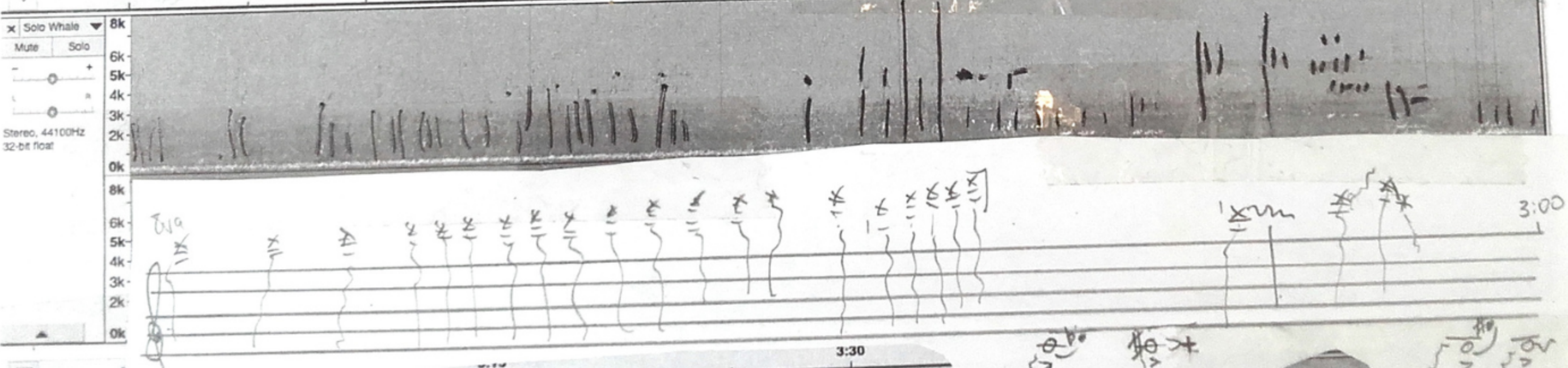
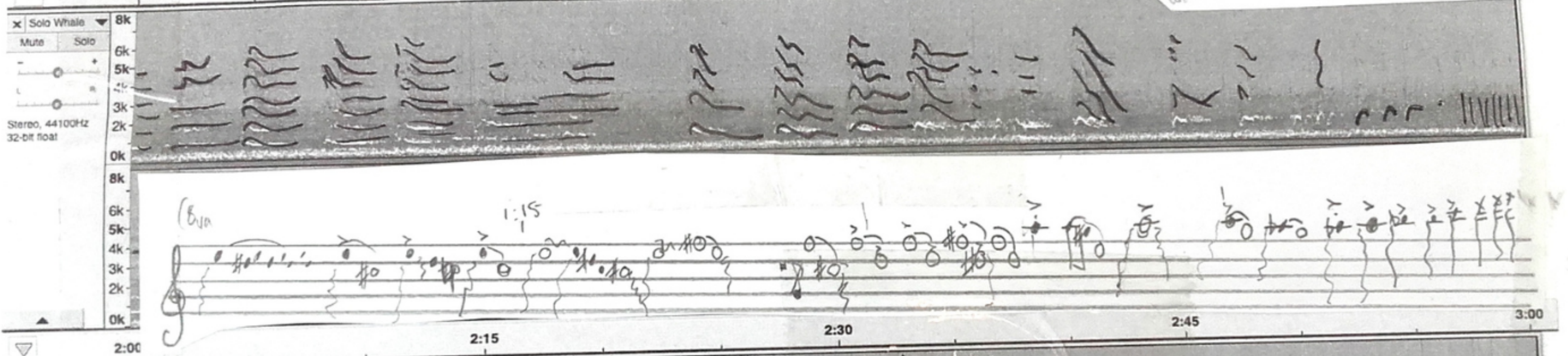
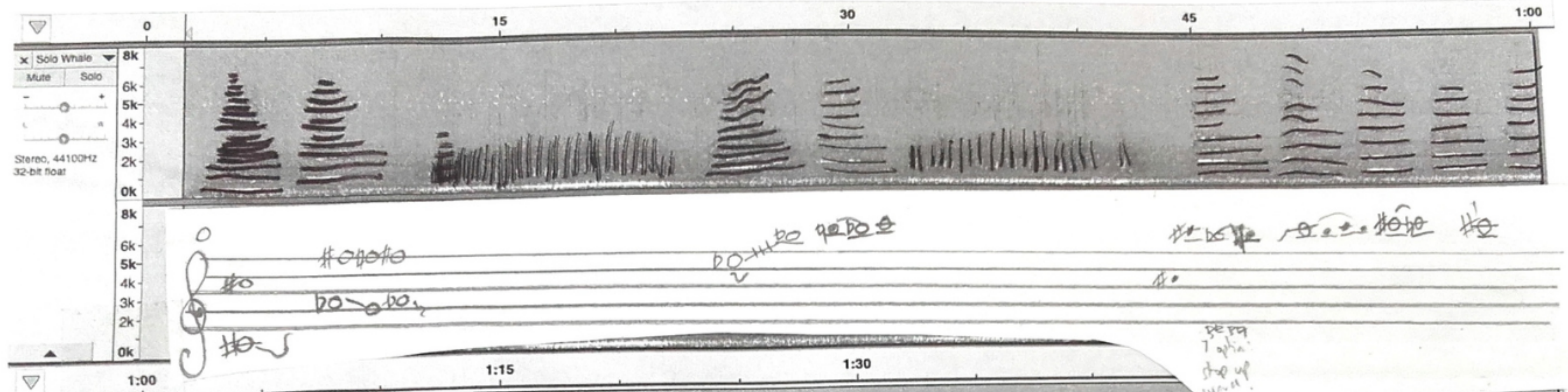
The image shows the Audacity software interface. At the top, the 'CLIPS' panel is visible, displaying a list of audio clips. The clips are organized into folders, with some folders expanded to show their contents. The clips are listed with their names and formats, such as '01 Solo Whale (Stereo)' and 'Audio 1_01-02 (Stereo)'. The interface includes a search bar at the top, a list of clips on the left, and a main workspace on the right. The clips are color-coded and have small icons next to them. The overall layout is typical of a digital audio workstation (DAW).

2









SOLO HUMPBACK WHALE

Based on recording by Frank Watlington released on the 1970
album 'Songs of the Humpback Whale' produced by Roger Payne

$\text{♩} = 61$

The musical score is written on a single staff in treble clef. It begins with a tempo marking of quarter note = 61. The key signature has one sharp (F#). The time signature is 4/4. The score consists of 24 measures, with measure numbers 7, 13, 17, 20, and 24 indicated at the start of their respective lines. The melody is composed of eighth and quarter notes, often beamed together. There are several rests, some of which are marked with 'x' and a vertical line, possibly indicating breath or a specific sound quality. Dynamic markings include *mp* (mezzo-piano) at measure 1 and *mf* (mezzo-forte) at measure 10. There are also markings for articulation or phrasing, such as '>' and '<'. Some measures contain symbols like '0' or '0+' above the staff, and one measure (19) is marked '(H.V.)'. The score ends with a double bar line at measure 24.

Full Score

Solo Humpback Whale

Abigail Sanders (but really an anonymous whale)

Horn in F

0 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32

F Hn.

35 secs long

F Hn.

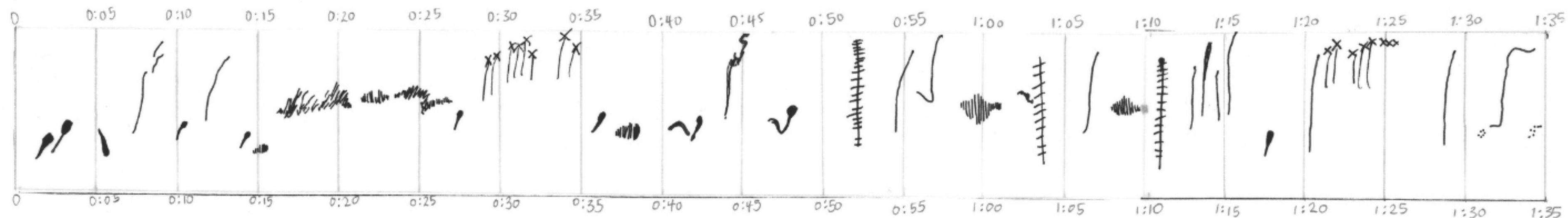
35 secs long

F Hn.

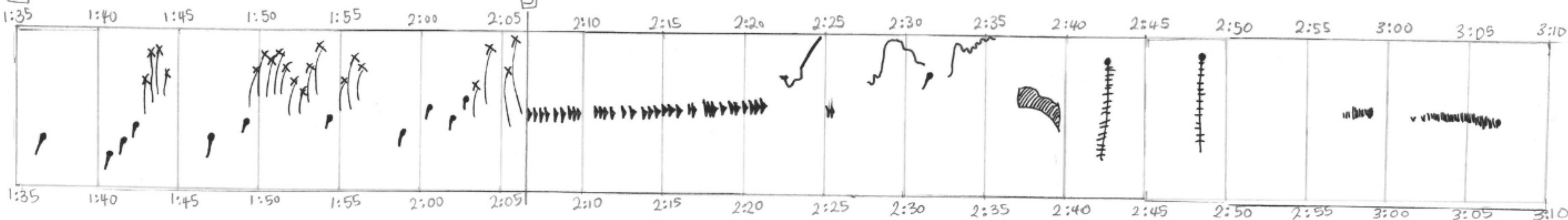
35 secs long

Glacier Bay Nov 2020

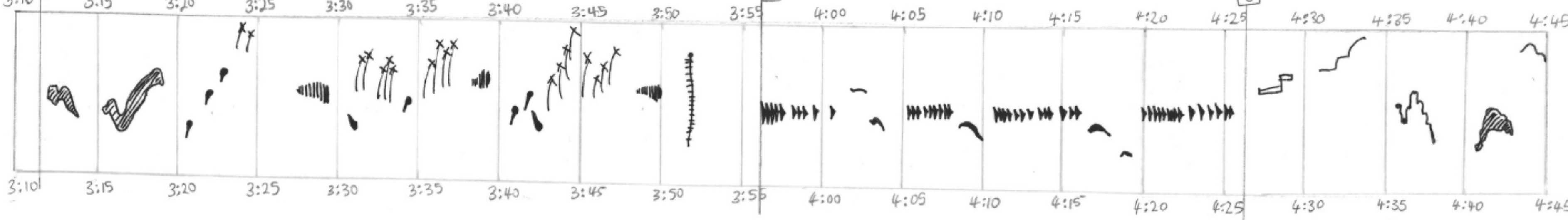
1



2



4



Whup Eep Grick Grunt Bandhee XX Kisses ~ Moo ~ MooWhup Siren Tikahtahik Wood Buwhoop Groan = Ay — moan

BLUE



**Ocean-Inspired Multidisciplinary Performance &
@SoundingWhales Record Release Party**

(c) Francesca Furgeson

Music: Abigail Sanders
Dance : Nadja Dances (Haas)
Lights & Visuals: Warja Rybakova

Samstag, 10.05.2025 | 19:00 Uhr

DOCK 11

Kastanienallee 79

10435 Berlin

13.- Euro





Results of Blue Performance Research Questionnaire

Number of forms returned: 7

How did the performance of Solo Humpback Whale make you feel?

Calm 5

Curious 4

Happy 1

Sad 1

Excited 1

Joy 1 Pensive/Thoughtful 1

Further Comments:

Bass notes —> Calm

Melancholy towards human treatment of whales, song sounded beautiful but lonely

I could imagine I'm under the water deep sea like whales levitating

To know that they sang songs, and that they changing that songs like human was deep and great experience to me

The performance leads to a slowing down, slower tempo of thoughts, feelings etc. That lead to introspection and peacefulness

Results of Blue Performance Research Questionnaire

Did the event change your mind about whales or the relationship between humans and animals in any way?

Yes: 4

No: 3

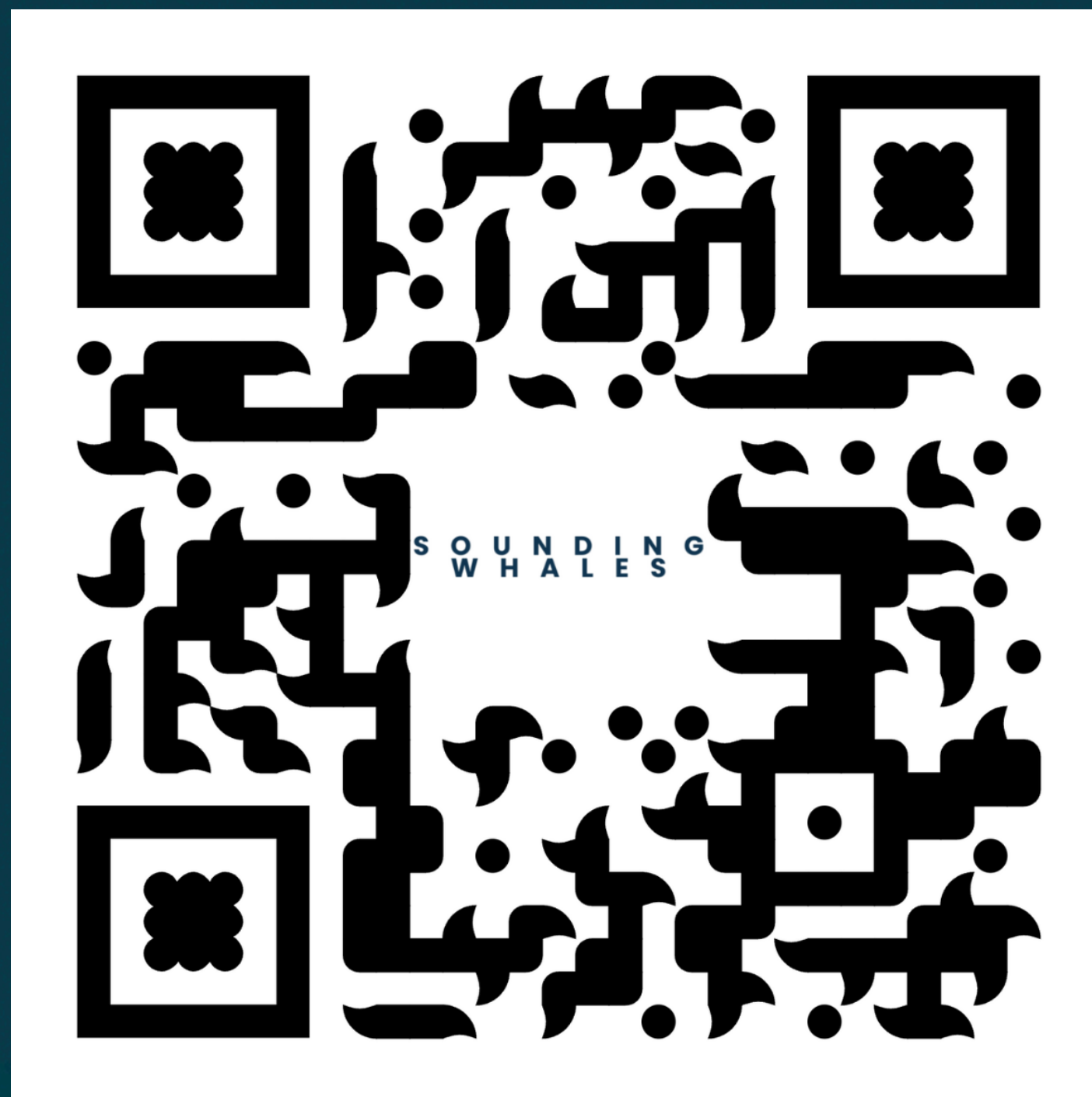
If yes, can you describe how?

- **I was not aware of the whole history behind the whale recording. Thank you!**
- **Always been empathetic and connected to animals, but this has added toward my curiosity for whales**
- **I felt more connection through the whale songs being played on the horn. The live performance aspect contributed too. Not objectifying whales but engaging with them and their songs, like musical partners or fellow musicians**





<https://imagininggodzilla.fi/>



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