

DUCTUS



PAUL ABBOTT

DUCTUS

(an account)

featuring

DETECTIVE ENGINEER, QOSEL, and STRIKE.

DUCTUS is an organic environment,
a comedy of vibrations and signs.*

Moving (dancing) through DUCTUS, DETECTIVE ENGINEER and QOSEL work (play) together to attempt to learn about pulse (the wobble edge). DETECTIVE ENGINEER takes measurements, while QOSEL responds intuitively. They make 12 journeys at different angles, each lasting 4'13". They listen and read, recording each journey in soot marks on fish glue (glass paper) sheets. Their notes are reproduced on the following pages: td, sl, cc, cl, sf, uh, da, uk, ub, ue, tj, dg. They spend a total of 50'36" in DUCTUS.

STRIKE attempts to inscribe a single event of non-contact:
a stick falling from a hand to a drum head.

*see APPENDIX 1, at the back of the booklet.

fish GLUE NOTES
by DETECTIVE ENGINEER & QOSEL

[0'00] Skin comedies of whisper or falling embrace
reach sound feelings trap.¹ [0.39] Thin channels of
phantom fibre traffic in bits. [1'10, 1'15, 1'14] Blood
dance interruptions address the interior or heads.²
[2'44][3'18] Fields grow thinking food as hiss inscribes
pause and curl digits wait or fracture.³ [0'39—1'02]
[1'30] Branching gestures learning roots.⁴ [1'02][3'43]
Wavelets shuffle plastic fictions. Sweats of surface
escape persuasion.⁵ [3'47][2'22] Centrifugal pressures
peel orbits void of balance.⁶

[0'05][0'23] Vascular edges trip feet under sweeping
as questions turn oceans of real viscosity. [1'55][0'44]
Dense airs of maple pitch lung shuffles of lace.⁷ No
air, no cavity.⁸ Breathing roots form under tabulated
blocks of ignition.⁹ A logic box wrapped surface
impressions with curved echoes.¹⁰ Time or magic
gather distant registrations of stain and memory.¹¹
[2'46][3'10][04.05] Compounds figured swap rooms
of electric exterior or dust.¹² An environment in
which everything happened reveals a synthetic and
evenly distributed presence of humour. [3'10][04.05]
Mobility probes weather. [2'18] Shared bodies bump
collapsible frames of machine or fleshy ignition.¹³

[0'06] Legs swing voices through tongues and an arm. Illusions of collision. Difference reports previous attempts.¹⁴ [3'07] Pulse emerges commingled. Swivel feet and overlapping hips establish internal integrity.¹⁵ [1'04][1'18] Germ shuffles humour a change of density and dream voices merge in a texture of companions.¹⁶ [1'10] Shear side ears truncate draped waves. [0'29] [1'35] Softer gut projections turning hard. Reverse fluid moods twist digits. Code collecting field in body of musical play or peel layer of vibrational trace or page screen of scar.¹⁷ Change of magnitude or focus precedes diffracted arrangements of listening. Sheltered seeds.¹⁸

Charts of casual gravity slip humoured thumbs. Snap
roll glances of collar caress [0'58][1'20] Chemical
curves bending features.¹⁹ [1'35] Comb fingers rub
accidental claps. Style cycle held thick in range. [2'21]
Frenzy leg signals dance a clustered limb embrace.
Snared sounds or lung hoops greet some mirror
membrane steps. [2'26][3'30] Opening shivers stretch
a memory skin of strokes and stick piles. Heat moves
hope and tests in blue variations.²⁰ [0'10][0'23][0'41]

[0'43] Falls disorganise rasp hand points and sound
rolls dialogue in turns.²¹ Rumble parcels groan gap
action steps. Heads turn left as hammer ears are cut.²²
Quartz water clicks magnitudes of knife sliced relief.²³
[1'27] No cavity fits collapse or drum. Undermask
rubs the face blood of binding or dissolve.²⁴ [0'00]
Elbow hinge crystals shear a body surface box. Shifting
bounds and stumbling.²⁵ Palm edges cross a natural
place.²⁶ [2'09][2'58] A prosthetic unison reached
without feet groups a material party.²⁷ [3'20][0'44]
Landings replace provisional ground insisting a
wobble guide ticks feet to tears.²⁸ [1'28][1'44]

Layers order peel word steps in a ritual orbit of
claps.²⁹ [o'04][o'30] A judgement of corners and
inadmissible footfalls.³⁰ Clusters of stumble
background a sounding of ability. [1.41] A gathering
of unorientable root-branches. Motors become
seeds and glue humid needles hold a weather box of
hopeful misunderstandings.³¹ [3'36] Diffracted sticks
of difference engage question tangles. Calm tunnel
edges cooled in mornings of recursion.³² Laughing
tendons trace delicate weights of account. Swerves
monitored conservation of activity.³³ Empathy cargo
celebration.³⁴ [3'55] Residual figures. Electro-chemical
vibrations fizz corners and starts are exhaled through a
comedy of frames.³⁵ [3'36] Grips glance grammar edge
of a tube cleaving bridges or opening.³⁶ [1'05][1'25]

[1'36][1'46] No Cavity, no air.³⁷ Grace nerve models
clocked a shuffle body.³⁸ [0'11][0'26][2'23] Knot ripples
exhaust meshwork matters.³⁹ [2'38][3'37] Organic
systems drifting a left phase of ears with the exact
reach or pitch of breath from an opening cage of
voices. [3'17][0'00] Wheezed hips lift voicing joints
through even dramas energy.⁴⁰ [4'10][1'36] Fulcrum
bubbles hold a flat hands cloud of time processes and
novice insistence.⁴¹ [1'21][3'27]

[0'00] Multiple scrambles open growth frames as
patterns tilted taste to rude moves.⁴² [2'30][1'48]
Wings land empty on edges of humour and fibres
cramp back. Thin swings between plastic and exact
collapse. Particle feet tickle static.⁴³ [3'41] Precision
mechanics unable to float temporary formations.
Rotating bodies swell tongue loops back to familiar
ripple branch of old foundations.⁴⁴ [0'41] Gravity
channel demands.⁴⁵ [2'38][1'53][2'58]

Turbulent patterns. [0'41][1'06] Riggle costumes
constrain theatrical behaviour.⁴⁶ Shear and tender
abrasions massage dark night sand patterns or pulse
of dancing.⁴⁷ [2'02] New materials of sock hinge.⁴⁸
[2'30] Some voracious refusals or a joint but transient
desire.⁴⁹ [3'25] Quartz shivers ferment a sticky wing.⁵⁰
[0'10] Air capsule heads carry acts of rotation and work
machinery after some release preparation activity for a
digit swivel or rotation shape.⁵¹ [0'00]

[0'00] Pressure edges. Partitions clump viscous intervals.⁵² [2'40][3'37] Hardness halts exchange back into a garden of heat.⁵³ [0'16] Stretching pathways yield traumatic flux. Discrete wavelets season magnet or gravity of sign.⁵⁴ [3'53] Wet fleshy voices reverse slipping cylinders. [0'41] Gathered ghosts and guts form already grabbing swerve.⁵⁵ Impatient probes ground problems of metrics or measurement. Figure modulates tenderness. Lossy movements flung core off-centre.⁵⁶ Separate ooze worked wooden hand patterns of text. Touch landing splinters a spectral vantage of mattering subjects and shadow.⁵⁷ The hand garden alphabet transcribes a limit of emphatic dances. Erotic or bevel angles account for veer or residue.⁵⁸ [0'51][1'07][3'14] Arc or balcony of smiles.⁵⁹

Gusts of thread weaved compressions of pull while gravity showers sheltered the cavity. [4'12] Seven landing breath with some growing or growling. [0'00] [1'03] Weather report. Simultaneous air. Humid path of tripping ones.⁶⁰ [1'51][0'30] Corner conditions sound growth limits of surface. Weaved escape routes.⁶¹ Hyper-motions sheared habits of neglect as magnets snapped thumbs.⁶² [2'49] Hands cut time and ripples.⁶³

[o'oo—] Hands shake skin hinges. Dribbles of paper wrap a beaming field of seed vector traces. The touchable part of an imaginary contact.⁶⁴

1

skin

ductus (plural *ductus*) 1. The number of strokes that make up a written letter, and the direction, sequence and speed in which they are written. 2. A subtle reduction of weight towards the middle of the stroke of the letter. 3. (anatomy) A duct, tube or canal in the body. <https://en.wiktionary.org/wiki/ductus#Latin>.

touch

"[...] language must take control over any wish to write sensibly."

Bordowitz, Gregg. *Taking Voice Lessons*. If I can't dance, I don't want to be part of your revolution, 2014.

"I find myself experimenting with different narrative registers. Increasingly, I find myself drawn to poetics as a mode of expression, not in order to move away from thinking rigorously but, on the contrary, to lure us toward the possibilities of engaging the force of imagination in its materiality."

Barad, Karen. 'On Touching – The Inhuman That Therefore I Am (v1.1)', 2012.

"to use the resources of writing to journey beyond the necessarily limited perspective of the self toward the world as it may appear to others."

Cixous, Hélène, and Susan. Sellers. *The Writing Notebooks of Hélène Cixous*. Continuum, 2004.

2

head dance, brain

Coleman, Ornette. *Dancing In Your Head*. Vinyl LP. A&M Records SP722, 1977.

Graves, Milford. Milford Graves. CD Album. Tzadik TZ 706.

Patel, Aniruddh D. *Music, Language, and the Brain*. Oxford University Press, 2008.

skull

Rilke, *Primal Sound* 1919 in Döbereiner, Luc. 'Models of Constructed Sound: Nonstandard Synthesis as an Aesthetic Perspective'. *Computer Music Journal* 35, no. 3 (1 September 2011).

Risset, Jean-Claude. *Music From Computer*. Vinyl LP, Compilation. Recollection GRM Editions Mego REGRM 011, 1969.

3

mo

“[Attending] only to beats and pauses would miss the bulk of the pulse’s confidences, would catch merely muffled rumblings.”

“rhythm came to define as well the semantic skeleton of the pulse. Diastole and systole corresponded to arsis and thesis, the raising of the foot and the lowering of the foot.”

Kuriyama, Shigehisa. *The Expressiveness of the Body and the Divergence of Greek and Chinese Medicine*. Zone Books, 1999.

pause

Ingold, Timothy. ‘In Defence of Handwriting’, 2010.

Åke Johansson, Sven. *Schlingerland / Dynamische Schwingungen*. Recorded October 17, 1972. Atavistic UMS/ALP212CD Reissued 2000, CD.

4

hold

Mowitt, John. *Percussion : Drumming, Beating, Striking*. Duke University Press, 2002.

5

gravity core

Aethereal Arthropod. *Hydra’s Amaranthine Invigoration*. 2 × File, MP3, EP, 320 kbps.

Entity Records NTT083, 2016.

Meginsky, Jake. *Vandals*. Vinyl LP. Open Mouth OM43.

See *pause*, Åke Johansson

Murray, Sunny. *Sunny Murray*. Vinyl LP, Album. ESP Disk 1032, 1966.

6

centrifugal

Harris, Wilson in Mackey, Nathaniel. *Discrepant Engagement : Dissonance, Cross-Culturality, and Experimental Writing*. Cambridge: Cambridge University Press, 1993.

frame

“The comedy of freedom masking itself in claustrophobic ritual or vehicle.”

Harris, Wilson. *The Womb of Space : The Cross-Cultural Imagination*. Greenwood Press, 1983.

7

woods

Cisco, Michael. *Animal Money*. Eraserhead Press, 2015.

in Holder, Will. *F.R. David “Black Sun”*. Ur Books. 2019.

“And in the vast jungle filling with night terrors, there arose the Word”

Carpentier, Alejo. *The Lost Steps*. London: Gollancz, 2001.

8

alberto

“No cavity, no air, just a membrane with snares.”

Personal email from Alberto Torin, Sat 19/01/2019 15:12.

See *3D*

9

3D

“Staircase approximation for the acoustic field within a rigid circular boundary.

The update for the point labelled with A requires two ghost points that lie outside of the cavity.”

‘Coupling with the acoustic field in 3D’ in Torin, Alberto. ‘Percussion Instrument Modelling In 3D: Sound Synthesis Through Time Domain Numerical Simulation’, 2015.

10

drape

[On 'method listening'] "music is not about getting in touch with some deeper feeling or self, but merely a means to facilitate role playing of one sort or another [...] For me music is generally about wearing a stupid costume, and the enjoyment of music is actually the enjoyment of wearing that costume."

Fell, Mark, 'One Dimensional Music Without Context Or Meaning', in Herzogenrath, Bernd. *Sonic Thinking: A Media Philosophical Approach*. Bloomsbury Academic, 2017.

"the density or rhythmic veil"

'New Preface To Palace Of The Peacock' in Harris, Wilson. *Selected Essays of Wilson Harris*. ebook: Taylor & Francis, 1999.

11

!!!

12

time magic

see Fell, Mark, 'One Dimensional Music Without Context Or Meaning', in Herzogenrath, Bernd. *Sonic Thinking: A Media Philosophical Approach*. Bloomsbury Academic, 2017.

"Time is out of joint; it is diffracted [...] Each moment is an infinite multiplicity."

Barad, Karen. 'Diffracting Diffraction: Cutting Together-Apart'. *Parallax* 20, no. 3 (n.d.): 168-87.

"Dream comes from the old English *dream*, corresponding to Old Saxon *drom* meaning joy or music."

"the hypotheses that arise in a dream-book of the culture are imaginative responses to the condition of the age"

"no one part of the dream text will give a handy abridgement of the meaning"
Harris, Wilson. *Selected Essays of Wilson Harris*. ebook: Taylor & Francis, 1999.

“Calling of Magic Through The Magic Wand:

Relative to the concept of space-time universe and its derivatives, the human brain mind-body complex can metaphorically serve as an organic magic wand”
Graves, Milford. ‘Music Extensions Of Infinite Dimensions’ in Zorn, John, and Milford Graves. *Arcana V: Music, Magic and Mysticism*. Hips Road, 2010.

gesture

Holder, Will. *F.R. David, Spring 2018, “Flurry”*. Uh Books, with KW Institute for Contemporary Art, 2018.

‘Piano’ in White, Ian. *Here Is Information, Mobilise*. LUX, 2016. <https://livesofperformers.wordpress.com/>

13

multiples

“Nature arouses us to speculate on orchestrations of inner eye and inner ear beyond every void of the senses, beyond every grave of the senses”

‘Music Of Living Landscapes’ in Harris, Wilson. *Selected Essays of Wilson Harris*. ebook: Taylor & Francis, 1999.

“In pre-Columbian legend ‘ear’ and ‘eye’ and ‘head’ could assume different personalities to be combined and recombined into a music of the senses”

‘New Preface To Palace Of The Peacock’ in Harris, Wilson. *Selected Essays of Wilson Harris*. ebook: Taylor & Francis, 1999.

14

synthesis

Döbereiner, Luc. ‘Models of Constructed Sound: Nonstandard Synthesis as an Aesthetic Perspective’. *Computer Music Journal* 35, no. 3 (1 September 2011).

Hecker, Florian. *Articulação*. CD Album. Editions Mego eMEGO 180.

15

collision report

see *skin*

'Sound Structure of Subculture Becoming Major Breath/Naked Fire Gesture' in Taylor, Cecil. *Unit Structures*. Vinyl, LP, Album, Stereo. Blue Note BLP 4237, 1966.

"The first method consists in including the constraint in the total energy of the system through Lagrange multipliers. A second approach, generally referred to as penalty or regularisation method, allows some inter-penetration between the objects"

'Collision of a mass against a rigid barrier' in Torin. 2015. see [Alberto Barad, Karen](#). 'On Touching: The Alterity Within.' You Tube. Accessed 4 March 2019. <https://www.youtube.com/watch?v=u7LvXswjEBY&t=2074s>.

16

young's feet

"Young's modulus of Mylar = 3.5 GPa." (Mylar is a common drum head material). see Torin, 2015.

Young's modulus or Young modulus is a mechanical property that measures the stiffness of a solid material. It defines the relationship between stress (force per unit area) and strain (proportional deformation) in a material in the linear elasticity regime of a uniaxial deformation. https://en.wikipedia.org/wiki/Young%27s_modulus

Lamb, John. *Anatomy of Drumming: Move Better, Feel Better, Play Better*. CreateSpace Independent Publishing Platform, 2015.

17

crossing

"Caledonian Antisyzygy"

Harris, Wilson. *Black Marsden*. Faber & Faber, 2012.

'Os Tamborileiros do Baixo Alentejo' in Giacometti, Michel, 'Povo que Canta I' <https://arquivos.rtp.pt/conteudos/os-tamborileiros-do-baixo-alentejo/>

dream time

see *time magic*

Fell, Mark, 'One Dimensional Music Without Context Or Meaning', in Herzogenrath, Bernd. *Sonic Thinking: A Media Philosophical Approach*. Bloomsbury Academic, 2017.

"Imaginative sensibility [...] is uniquely equipped by forces of dream and paradox to mirror the inimitable activity of subordinated psyche."

Harris, Wilson. *The Womb of Space : The Cross-Cultural Imagination*. Greenwood Press, 1983.

18

digit

Sudnow, David. *Ways of the Hand: The Organization of Improvised Conduct*. MIT Press, 1993.

Szendy, Peter. *Phantom Limbs: On Musical Bodies*. Fordham University Press, 2015.

Stone, George Lawrence. *Stick Control: For the Snare Drummer*. Igal Meirovich, 2013.

Thomas, Pat. *The Elephant Clock Of Al Jazari*. Otoroku ROKU019.

Cover Art: Taylor, Cecil. *Garden*. 2x, Vinyl LP. Hat Hut Records ART 1993/94.

seeds

"If I knew the names of things, of acts, of places, I would not write"

Cixous, Hélène, and Susan. Sellers. *The Writing Notebooks of Hélène Cixous*. Continuum, 2004.

"Music composition based on the stages of human embryo development"

"Eat plenty of green leafy vegetables"

Graves, Milford. 'Music Extensions Of Infinite Dimensions' in Zorn, John, and Milford Graves. *Arcana V: Music, Magic and Mysticism*. Hips Road, 2010.

19

diffraction

see *multiples*

"Diffraction is not a singular event that happens in space and time; rather, it is a dynamism that is integral to spacetime-mattering. Diffractions are untimely.

Time is out of joint; it is diffracted, broken apart in different directions, non-contemporaneous with itself. Each moment is an infinite multiplicity.”

Barad, Karen. ‘Diffracting Diffraction: Cutting Together-Apart’. *Parallax* 20, no. 3 (n.d.): 168–87.

“Life becomes a relived, terminal, but paradoxically regained threshold into rhythmic space or nuclear turning point”

‘New Preface To Palace Of The Peacock’ in Harris, Wilson. *Selected Essays of Wilson Harris*. ebook: Taylor & Francis, 1999.

20

love

Diederichsen, Diedrich. ‘The Price of Intimacy’. *Artforum International*; New York, 2018.

“Love always sets up its parentheses in the middle of the sentence, pitches its tents of silence.”

‘Love Of The Wolf’ in Cixous, Hélène. *Stigmata : Escaping Texts*. Routledge, 2005.

21

volition

Bordowitz, Gregg. *Volition*. Printed Matter, 2009.

“Poetry of Blue Shoe” in ‘U Don’t Know’ at 1 minute 20 seconds. Boo, RP. *I’ll Tell You What!* CD, Album. Planet Mu ZIQ396CD, 2018.

22

stagger

‘Octavian Law’ in Prevost, Eddie. *Loci Of Change (Sound And Sensibility)*. CD, Album. Matchless Recordings MRCD32, 1996.

Slater, Howard. *Anomie/Bonhomie & Other Writings*. Mute Books, 2012.

Mackey, Nathaniel. *Paracritical Hinge : Essays, Talks, Notes, Interviews*.

Deren, Maya. *Divine Horsemen : The Living Gods of Haiti*. London ; New York: Thames & Hudson, 1983.

23

vacuum

Barad, Karen. *What Is the Measure of Nothingness? Infinity, Virtuality, Justice / Was Ist Das Maß Des Nichts? Unendlichkeit, Virtualität, Gerechtigkeit*.

“The vacuum is a jubilant exploration of virtuality”

Barad, K. ‘On Touching—The Inhuman That Therefore I Am’. *Differences* 23, no. 3 (2012): 206–23.

image

“Works of the imagination that border on alchemies of image and word”

Harris, Wilson. *The Womb of Space : The Cross-Cultural Imagination*. Greenwood Press, 1983.

Waterman, Alex. ‘Listening to Resonant Words’ in Kapchan, Deborah. *Theorizing Sound Writing*.

Waterman, Alex. ‘Music Is the Social Body Sounding : Composing Acts of Reading on and off the Page’, PhD Thesis. 2014.

24

hardness

“The ‘subjective universe’ – an organisation of representations, internal to the mind, which lend meaning to the raw material of experience.”

Ingold, Tim. *Being Alive: Essays on Movement, Knowledge and Description*. London: Routledge, 2011.

25

flux see *vacuum*

drum head

“I’m also reminded of a passage in Brathwaite’s poem “The Making of the Drum.” There’s a point where he addresses the goat whose hide is used;
stretch your skin, stretch
it tight on our hope; we have killed
you to make a thin voice that will reach

further than hope further than heaven..."

"the sound one gets from a particular drum to the noise made by the animal from whose hide the drum's head is made"

Mackey, Nathaniel. *From a Broken Bottle Traces of Perfume Still Emanate: Bedouin Hornbook, Djbot Baghostus's Run, Atet A.D.* (Vol. 1-3). New Directions, 2010.

'Collision of a mass against a rigid barrier' and 'Raised cosine strikes' in 'Coupling with the acoustic field in 3D' in Torin, Alberto. 'Percussion Instrument Modelling In 3D: Sound Synthesis Through Time Domain Numerical Simulation', 2015.

26

crystal see *edge*

27

poly

Ibarra, Susie. *Drum Sketches*. Format: CD Album Digipak. Innova Recordings innova 677.

Tsuchitori, Toshi. *Ajagara*. Format: Vinyl LP. D.Y.M. Records DYM 003.

Grant, Roger Mathew. 'Leonhard Euler's Unfinished Theory of Rhythm'. *Journal of Music Theory* 57, no. 2 (1 October 2013): 245-86.

28

1D

Fell, Mark, 'One Dimensional Music Without Context Or Meaning', in Herzogenrath, Bernd. *Sonic Thinking: A Media Philosophical Approach*. Bloomsbury Academic, 2017.

29

zguts

(a set of imaginary spare wires, inspired by 'vacuum fluctuations' and organic activity. Snare wires sound in response to or independently of human influence.)

30

account

Butler, Judith. *Giving an Account of Oneself*. Fordham University Press, 2005.

Foucault, Michel, Luther H. Martin, Huck Gutman, and Patrick H. Hutton.

Technologies of the Self: A Seminar with Michel Foucault. University of Massachusetts Press, 1988.

Bordowitz, Gregg. *Taking Voice Lessons*. If I can't dance, I don't want to be part of your revolution, 2014.

liquid music

see *woods, centrifugal*

clap-orbit

see *love*: Dietrich, 2018.

'Chaos Claps' in Haswell, Russell. *37 Minute Workout*. Vinyl LP. Diagonal DIAG007.

31

measurement

Harris, Wilson. *Black Marsden*. Faber & Faber, 2012.

Grant, Roger Mathew. 'Leonhard Euler's Unfinished Theory of Rhythm'. *Journal of Music Theory* 57, no. 2 (1 October 2013): 245–86.

Mazzola, Guerino. *The Topos of Music I: Theory*. Computational Music Science.

Cham: Springer International Publishing, 2017.

Schmidgen, Henning. *The Helmholtz Curves: Tracing Lost Time*. Fordham University Press, 2014.

32

roots

see *motor seed*

Cixous, Hélène, and Deborah Jenson. *'Coming to Writing' and Other Essays*. Cambridge, Mass.: Harvard University Press, 1991.

humid

"Every statement uttered will most certainly be received the wrong way."

Bordowitz, 2014.

see *account*

33

care

[after Fred Moten] “(is) touch a poetics of entanglement engaging ethics at the vibrational level?”

Qosel, 2019.

34

situated

Wright, Seymour. ‘The Group Learning of an Original Creative Practice: 1960s Emergent-AMM’. Unpublished PhD Thesis, The Open University, no. September (2013), and Lave and Wenger, 1991 in Wright.

read box

“In order to obtain sounds from this environment, the user must specify ‘virtual microphones’ where the vibrations are to be recorded.”

Torin, 2015.

economy

“I took a lard can and put holes in the bottom and turned it over and took nails and put holes around the top of it. Then I took rounds of my mothers chairs and made drum sticks out of them.”

Dodds, Baby, and Gara, Larry. *The Baby Dodds Story*. Rebeats Publications, 2002.

35

truck

“Mr and Mrs John Doe wake up at say four thirty [...]”

Braxton, Anthony, and Alexander Hawkins. ‘Anthony Braxton in Conversation with Alexander Hawkins at Cafe OTO’. Video, 2018.

36

zones

Carpentier, Alejo. *Music in Cuba*. University of Minnesota Press, 2001.

comedy see *skin, frame*

“In mystery lie orchestrations of comedy that fuel the imagination to release itself from one-sided dogma”

‘Music Of Living Landscapes’ in Harris, Wilson. *Selected Essays of Wilson Harris*. ebook: Taylor & Francis, 1999.

37

dream book

see *dream time, time magic, dream costume*

38

what

see *Alberto*

‘Rims and Things’ in Cyrille, Andrew. *What About?* Format: Vinyl. Get Back GET 316.

39

nerve

‘Rudiments With Drumstick Nervebeat’ in Dodds, Baby. *Drum Solos*. Vinyl 7. Melodisc Records Ltd. EPM 7-80.

see *economy*

“One night a French soldier came in. When he heard the music he couldn’t dance to it, but he just started to shake all over. That’s the way it affected me. I saw him do it and I did it, too.”

Dodds, Gara. 2002.

40

meshwork

‘Meshwork’ in Ingold, 2011.

Bennett, Jane. *Vibrant Matter*. Duke University Press, 2009.

41

drama

see 'energy conservation' in Torin, 2015.

see *head dance*

'Parasympathetic nervous system' in Meginsky, Jake. Milford Graves *Full Mantis*, 2018.

42

fulcrum

'BBC Arts, Duke Ellington Demonstrates His "cool" Finger Snapping Technique'.

BBC Arts. <https://www.bbc.co.uk/programmes/p040mgk7>

The Creaking Breeze Trio. 'Slack Fulcrum Twelfths (Green Vitriol)'. Whitstable Biennale (blog), 20 April 2018. <https://www.whitstablebiennale.com/project/slack-fulcrum-twelfths-green-vitriol/>

novice

"one, two..."

Slater, Howard in *Faculty of De-Programming for Obsolescence*, Kuda, 2014.

hat

'Mr Hi Hat' in Roach, Max. *Max Roach - Solos*. Format: Vinyl LP, Album. Baystate RVJ-6021, RVC Corporation.

43

rude

see *digit, stagger, what*

44

fold see *crossing*

45

one

“spzpa” in Abbott, Paul. *Sphuzo*. 2017.

float

see *liquid*

Graves, Milford, and Morgan, Sunny. *Percussion Ensemble*. CD Album, Reissue, Digipak. ESP Disk ESP 1015, 1965.

46

see *fold*

47

dream costume

see *dreams, drapes*

Old And New Dreams. *Old And New Dreams*. Vinyl LP, Album. Black Saint BSR 0013. Cixous, 2004.

48

thought patterns

“What really makes me want to play music is when I really hear an individual thought-pattern placed in an environment to make something actually come about”

Clarke, Shirley. Ornette: *Made in America*. 1986.

“concentric thought patterns”

Graves, Milford. ‘Music Extensions Of Infinite Dimensions’ in Zorn, John, and Milford Graves. *Arcana V: Music, Magic and Mysticism*. Hips Road, 2010.

tears

see *head dance* (for Tim)

49

sock

'The Rise of the Hi-Hat' in 'Archibald, Paul. 'Construction of, and Performance on, the Early Drum Kit', 2017.

50

collect

Various. *The Drums*. 3x, Vinyl LP, Compilation Box Set. Impulse! ASH-9272-3, 1974. Rossing, Thomas D., Ingolf Bork, Huan Zhao, and Dell O. Fystrom. 'Acoustics of Snare Drums'. *The Journal of the Acoustical Society of America* 92, no. 1 (1 July 1992): 84-94.

Skrodzka, E. B., E. Hojan, and R. Proksza. 'Vibroacoustic Investigation of a Batter Head of a Snare Drum'. *Archives of Acoustics* 31, no. 3 (2006): 289-297-297.

51

organic

Fowler, Jarrod. *On Botanic And Rhythmic Structures*. CDr Limited Edition.

JMFJMF010-

Kim-Cohen, Seth. *In the Blink of an Ear: Toward a Non-Cochlear Sonic Art* [Extract] 'Organodynamics Of Tonogenesis of Biogenic Music' in Graves, Milford. 'Music Extensions Of Infinite Dimensions' *Arcana V: Music, Magic and Mysticism*. Hips Road, 2010.

52

towel

9'49 in Sven-Åke Johansson SOLO at CTM Berlin. <https://www.youtube.com/watch?v=LomAUs7aXcU>

53

raven

Shannon Jackson, Ronald. *Pulse*. Vinyl, LP, Album. Celluloid CELL 5011, 1984.

stop

<https://bit.ly/2Ktdhlg>

54

womb

See *vacuum*, Harris, 'Womb Of Space'.

55

cycles

See *gravity core*, *clap orbit*

'The New International of Rhythmic Feel/ings' in Moten, Fred. *Black and Blur*, 2017.

56

snap

see *fulcrum*

grab

see *digit*

Wilson, Frank R. *The Hand : How Its Use Shapes the Brain, Language, and Human Culture*. Vintage Books, 2013.

57

orbit

see *centrifugal*

see '252e Buchla Polyphonic Rhythm Generator'

Toussaint, Godfried T. *The Geometry of Musical Rhythm: What Makes a 'Good' Rhythm Good?* CRC Press, 2016.

58

motor to seed

see *seeds*, *organic*

From De Motor Motor To Para Seed Semente Close Próximo Readings Leituras OROU Company Companhia OROU Magic Wand Varinha Magica Actors Atores Ingredients Ingredientes Order Ordem Frame Moldura Theme Tema Skins Peles From De Motor Motor To Para Seed Semente (Waves Ondas Incidence Incidência) Sub-vocalisation Sub vocalização (Quiet Writing Escrita Tranquila) Skins Peles, Theme Terma.

Abbot, Paul. *From Motor To Seed*. Solo performance, Lisbon, 2019.

phase

see *organic*

Wellmann, Janina. *The Form of Becoming: Embryology and the Epistemology of Rhythm, 1760–1830*. MIT Press, 2017.

59

mantis

see *drama*

fingers

see *digit, snap, grab*

“The fingers of a ghostly drummer sounding in the sleep of space”

Harris, Wilson. *The Infinite Rehearsal*. Faber, 1987. 35.

dance

‘Andrew Cyrille in conversation with Val Wilmer’, *The Wire*. Nov 1984 (Issue 9).

“Rhythm is life the space of time danced thru”

‘Sound Structure of Subculture Becoming Major Breath - Naked Fire Gesture’ in Taylor, Cecil. *Unit Structures*. Vinyl, LP, Album, Stereo. Blue Note BLP 4237, 1966.

cycles

see *gravity core, clap orbit*

‘The New International of Rhythmic Feel/ings’ in Moten, Fred. *Black and Blur*, 2017.

touching

see *vacuum, skin, touch*

Manning, Erin. ‘The Politics of Touch’. Accessed 8 November 2018.

https://www.youtube.com/watch?v=17yQaicWD_M.
Academie, Rietveld. 'Hold Me Now'. Accessed 8 November 2018.
<http://holdmenow.rietveldacademie.nl/intro>.

residue

see *account*, *humid*

60

see *thought patterns*

61

mylar

see *collect*, *drum head*

ototatchinuru18. 土取利行 縄文鼓ライブ Toshi Tsuchitori /Jomon-Ko.
<https://www.youtube.com/watch?v=ma4S9uXEEZs>.

62

weave escape

“(I would say the unfinished genesis of the imagination), are to be gleaned, I think, in unique signatures, unique and original textualities, that reside in the mark of the hand”

Harris, Wilson. *Selected Essays of Wilson Harris*. ebook: Taylor & Francis, 1999.

eating

see *diffraction*, *seeds*

Taylor “eat it up” in Mann, Ron. *Imagine the Sound*. 1981. Accessed 8 April 2019.

63

cooking

see *organic*

“Eat plenty of leafy vegetables for the consumption of cosmic energy (mystic energies)”

Graves. *Arcana*. 2010

hands

<https://youtu.be/7-e3ZU2okcI>

handwriting

“Magic words in reality consist of deductive articulation and quanta-toning of the constituent vowels, consonants, phonemes, and syllables that comprise a word. The utterances of these constructs are capable of creating large amounts of energy within the neuroanatomical pathways.”

Graves, Milford. ‘Music Extensions Of Infinite Dimensions’ in Zorn, John, and Milford Graves. *Arcana V: Music, Magic and Mysticism*. Hips Road, 2010.

Holder, Will. *F.R. David, Spring 2018, “Flurry”*. Uh Books, with KW Institute for Contemporary Art, 2018.

Ingold, Timothy. ‘In Defence of Handwriting’, 2010.

Cixous, Hélène, and Susan. Sellers. *The Writing Notebooks of Hélène Cixous*. Continuum, 2004.

osmosis see *organic, cooking*

“I am intent on implying that the vibrancy or pathos in the veined tapestry of a broken leaf addresses arisen consciousness through linked eye and ear in a shared anatomy that has its roots in all creatures and in everything.”

‘Music Of Living Landscapes’ in Harris, Wilson. *Selected Essays of Wilson Harris*. ebook: Taylor & Francis, 1999.

contact zone see *Young’s foot, limits, float, truck*

Fichte, Hubert. *The Black City: Glosses*. Sternberg Press, 2018.

edge

Waldrop, Rosmarie. *Against Language: Dissatisfaction with Language as Theme and as Impulse towards Experiments in Twentieth Century Poetry*. Mouton, 1971.

“[...]practices that, in the interest of opening presumably closed orders of identity and signification, accent fissure, fracture, incongruity, the rickety, imperfect fit between word and world[...].”

Mackey, Nathaniel. *Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing*. Cambridge: Cambridge University Press, 1993.

STRIKE

A weather change brings us closer together, shifting attentions as we witness. Our focus is on movement without damage. A gooey working through flux. Under little bridges, hinges, though micro barriers, around the smallest corners. We're working together to reach. A nodding yes of limb flesh and heartbeat. The new old way to send voices. The entire body as a membrane of messages.

The first fiction breath inhaled is a seed igniting matters. A hoping shuffle for a poetry of forces. Our shadows mingle and shoulders slightly raise inviting air. The nostril cavity draws and the volumes either side of the drum-membrane change. Small ripples of gravity and micro winds of breathing mix to move our ribcage frame and mylar surface in sympathy.

Our lungs are moving and in turn an arm system ending in hands prepares a journey. Our focus shifts to the left. Curling inward the group of digits taxi to rest in support of the thumb. The drum-head sends memories of a room to the wrist. As our shell angles talk our elbow edges out from the rib side and the static wing. Core limbs and stick begin a more graphic dance. As tension in our upper arm modulates micro pressures to skin surfaces the shoulder socket rehearses a rotation. A cloud of cycles.

A micro climate of thoughts and polymer cultivate the necessary electro-mechanical dynamics to act in dialogue with gravity. A skin tuned energy axis pulses drama through our wrist. Our inaudible tones prepare for the time dance of rhythm. A compression of our thoracic nerve bundle at the collar bridge decorates the celebration of our wobble body. We increase the spaces between drum, head, mylar, elbow, shell, rib.

Above our bevel edge our hand has been organised around the possibility of sharing. A history of climbing finding futures for our gravity. The thumb digit faces upward opposing digits holding the drum-stick. Thumb and forefinger establish a forceless embrace. Middle finger and small finger offer fine tuning support. As limbs hinged in union twist energy down our forearm, the hand unit micro adjusts tension in preparation for a change. Our core bridges weight fluctuations between digits and maple. A compression of arm angles seeds a generating of energy and our wrist arcs upward. An equilibrium of coiled force and patient gravity precedes the tide change of balance. Patterns of thought and feeling coalesce to instruct a pressure poetics of falling. Our weaker echo hand dives downward through weightless wood. A liquid maple message and mylar aperture. Wooden fingers descent towards our drum-head chorus of voices.

A diffraction of our fused forces without contact or reflection sounds a new and hybrid matter. Dance hands stumble through a collapsed excitation of fields. A messy clap sounding of surfaces. No things collide but from somewhere vibrations swell to the scale of a sound or sounds. A rate of folds coalesce around the audible part of the spectrum in a uniquely textured sign. Everything is dissolved, as it always was. This time is different, a composed solution of changes: energy, ideas and the space these actions feel. Our bodies fall through a confusion of words, feelings and sound. We were always movement here, almost imperceptible fluctuations momentarily auditioned, moving against the mistakes of normalisation, order, origin. A celebration of imaginary touch.

*

“A science teacher proposed an experiment. She put three basins, the left one ice-cold water, the right one steamy, and the centre one room temperature, on a desk. She invited us to put a hand in each of the end basins, then we were to dunk them into the central basin. The central basin felt hot to one hand and cool to the other. I could feel my mind sampling one hand, and its reality. Then the changing of mental allegiance, and mental occupation of the other hand. The mind can travel inside the body. I have an idea that this experiment was the experience that turned my mind toward dance.”

‘Drafting Interior Techniques’, Steve Paxton, Culturgest, Lisbon, 2019.

‘Against Ordinary Language: The Language of the Body’ in Acker, Kathy. *Bodies of Work*. Serpent’s Tail, 2006.

Clare, Eli. *Exile and Pride: Disability, Queerness, and Liberation*. Duke University Press, 2015.

Field, Ephraim Joshua. *Anatomical Terms: Their Origin and Derivation*. E.J. Field, ... and R.J. Harrison, ... W. Heffer and Sons (printed by W. Heffer and Sons), 1947.
Halpern, Rob. *Placeholder*. Enitharmon Press, 2015.

Kafer, Alison. *Feminist, Queer, Crip*. Indiana University Press, 2013.

LaBelle, Brandon. *The Sonic Body: Figures 1 - 12*. Errant Bodies Records ebr_06. Accessed 15 April 2019.

Lamb, John. *Anatomy of Drumming: Move Better, Feel Better, Play Better*.

CreateSpace Independent Publishing Platform, 2015.

Paxton, Steve. *Gravity*. Contredanse, 2018.

Rainer, Yvonne. *Moving And Being Moved*. Arnheim: Roma Publications, 2017.

Wilson, Frank R. *The Hand : How Its Use Shapes the Brain, Language, and Human Culture*. Vintage Books, 2013.

APPENDIX 1

Recorded 16-18 January 2019 using: Bass Drum: Yamaha Custom Absolute Maple (Blue Sparkle); Batter Head: (unknown, clear); [resonant head removed]; Dampening Foam—Snare Drum: Yamaha Custom Absolute Maple 14"x5"; Batter Head: Remo (unknown, coated); [resonant head removed]—Hi Hat Cymbals: Sabian XS 14"—&—Bass Drum: Sakae PAC-D 14" Cherry/Mahogany; Batter Head: Sakae (unknown, standard coated); [resonant head removed]; Snare Drum: Sakae 12"x5 1/2" Cherry/Mahogany; Batter Head: Sakae Standard (unknown, standard coated); [resonant head removed]—Roland SPD1W; Nord Drum 2; MOTU Ultralite mk3; JHS Kill Switch; Sensory Percussion; Live, Max4L; PureData. '3D Snare' code by Alberto Torin; Microphones: DPA 4060, EV RE20, Neuman KM140, Sennheiser MD421, DPA 4060, Neuman KM140, Fishman V100, Radial PZ-DI; Monitor Speaker: Genelec 1031A.

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