

NSULAR



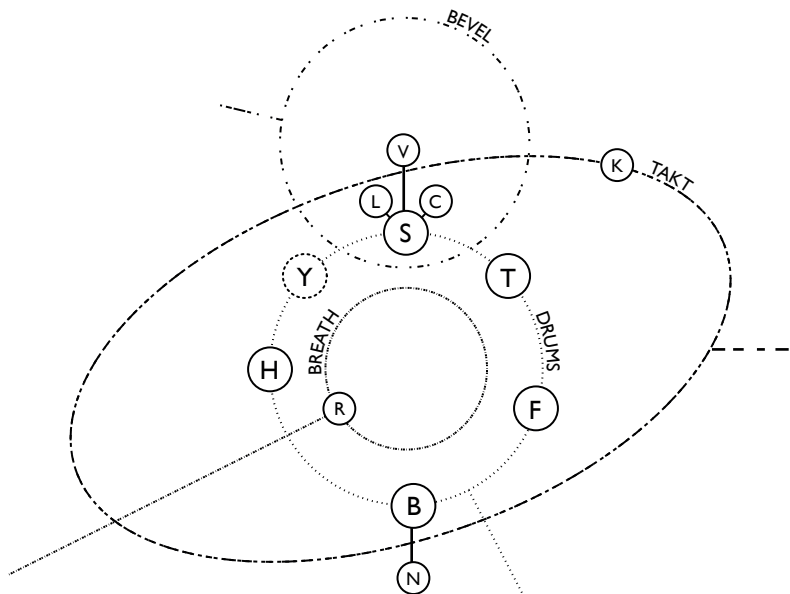
PAUL ABBOTT

## Rhythmic Figure 2

### NSULAR

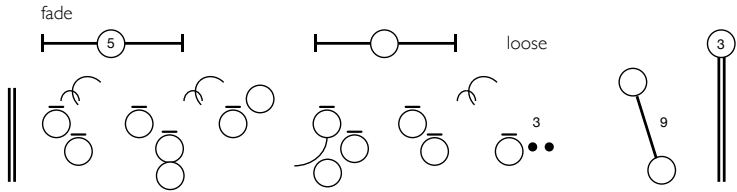
So we OEANDHA perform the five theatre body or environment characters of NSULAR: *Knee (Lover)*, *Core (Pendulum)*, *Back (Peacock)*, *Limb (Leaf)* and *Neck (Folds)*. The five character revisions write us repeated through three strata or distinction of body. (1) *surface* touching non or skin contacts of our first cycle play of edges; (2) *muscle* bone or machine motions through compound hinges and fibre weight tensions of hand; (3) *depth* faded listening through viscera. Against the cataclysm of borders we pulse a nosolo body of constraint and sharing.

**fish GLUE NOTES**  
by **DETECTIVE ENGINEER & QOSEL**

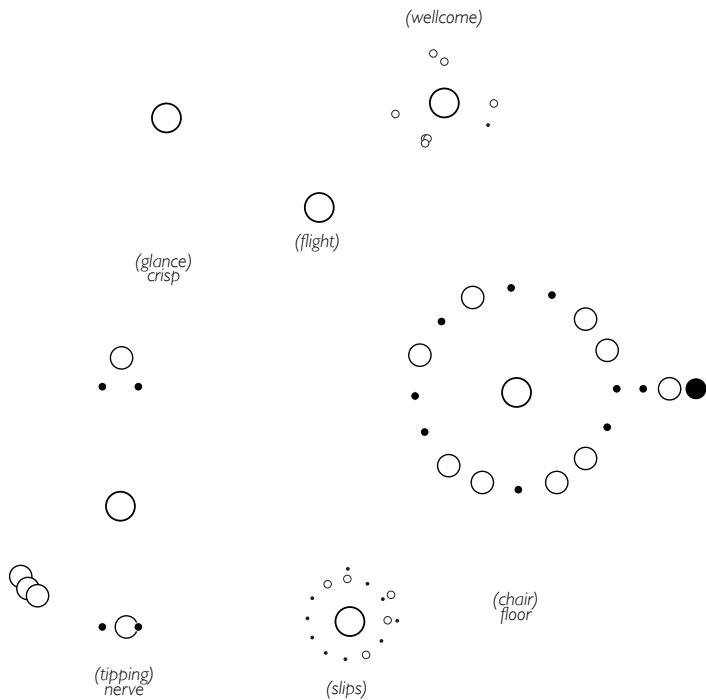


organic & synthetic elements—physical & rhythmic relationships—breath (R); snare (S),  
bevel (V), belt (L), contact (C); tom (T), floor (F); bass (B), contact (N), hat (H); cymbal (Y);  
takt (K)

# KNEE (LOVER)

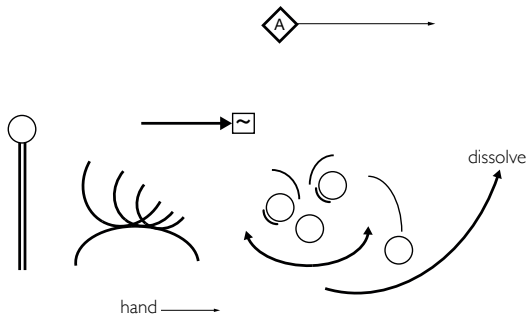
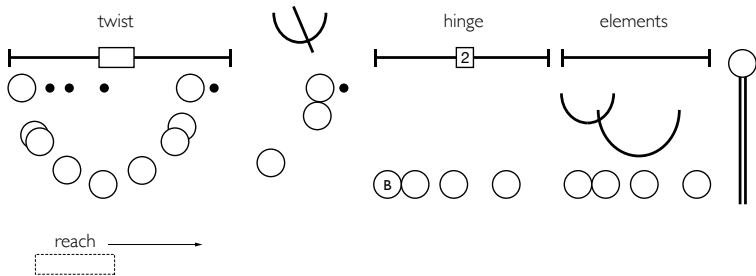


Organic movement

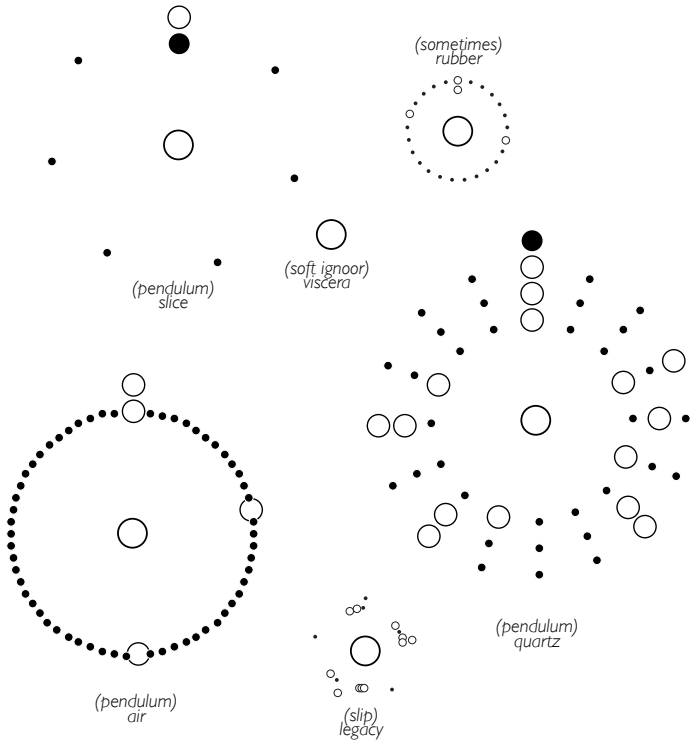


Synthetic movement

# CORE (PENDULUM)

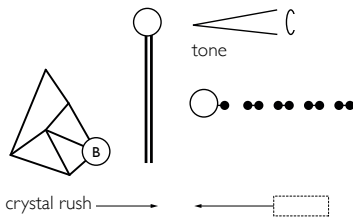
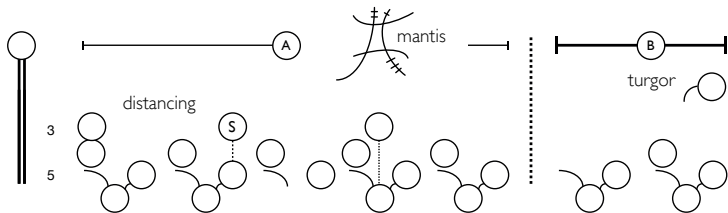


Organic movement



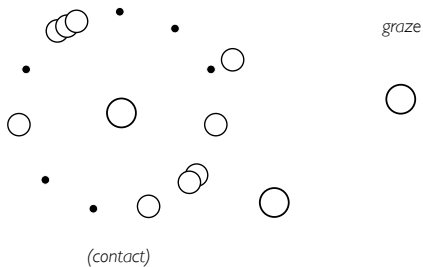
Synthetic movement

# LIMB (LEAF)



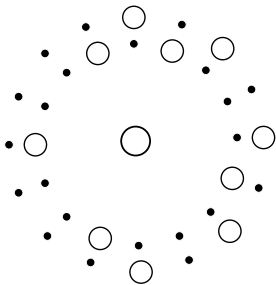
Organic movement





(contact)

graze



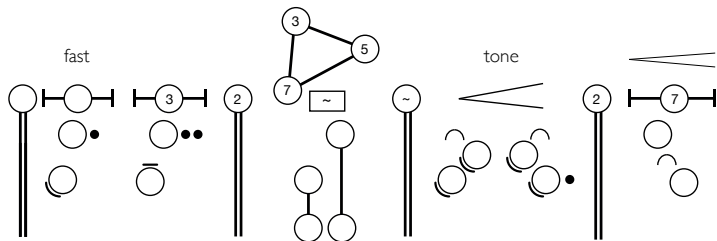
(distinguished)  
wind



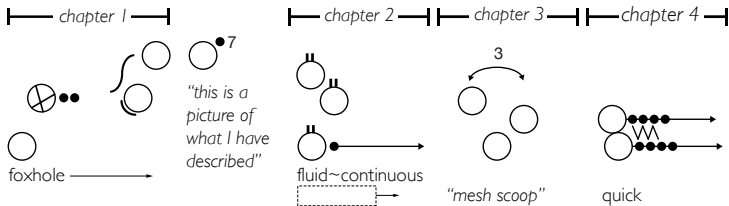
(slip)  
germ

Synthetic movement

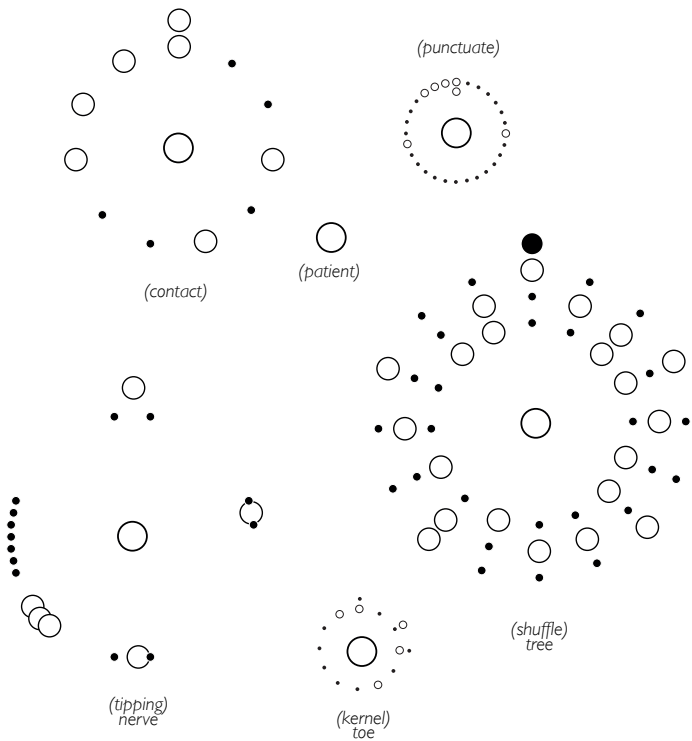
# BACK (PEACOCK)



Very Good\* [live]

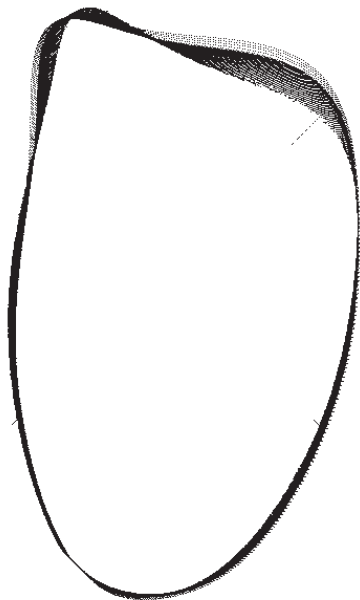


Organic movement

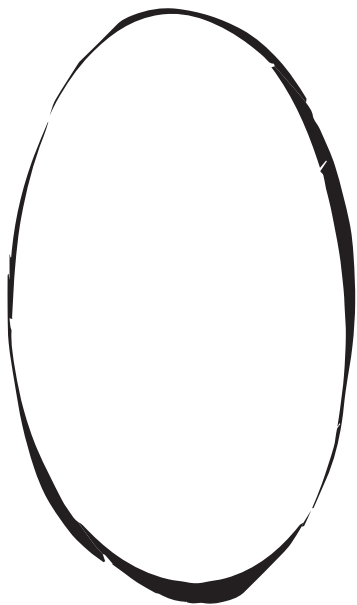


Synthetic movement

## NECK (FOLDS)



Organic movement



Synthetic movement



## OEANDHA ORBIT

### *Surface*

We are written by the feeling of the possibility of touch. Feeling as state or stage of reporting made available to words by emotion.<sup>1</sup> We are written through fine movements of flesh motivating oscillations between physical and imaginary touch. A chiasmic dance of pulsations writes our skin.<sup>2</sup> Not real, but not excluding exacting fact or slices of perception. CLYVVV: “is something called thinking already at work”?

Our body is re-visioned through a performance of feedback and corners of memory—short rolls and triplets, lift shaft or stick ascension—to ask if micro syncopations of habit are skin thinking at work. Our play or sounding surface is a canvas for weather, conditions, history. Sounds glancing surfaces embody in us a self and selves.<sup>3</sup>

- 1 “under what conditions does the ‘I’ become capable of reporting on what it feels?” [...] “The written status of the “I” splits the narrator from the very self he seeks to know and not to doubt”. Butler, *Senses of the Subject*.
- 2 Chiasmic or the intertwining. Kuriyama, *The Expressiveness of the Body and the Divergence of Greek and Chinese Medicine*.
- 3 “to ask as well whether in sensing, something called thinking is already at work, whether in acting, we are also acted upon, and whether in coming into the zone of the thinking and speaking I, we

**Watering plants. Opposite hospital. Fine fade or missed.**<sup>4</sup> CLY-VV: "rebound—skimming, grazing, pressing, pushing in, squeezing, smoothing, scratching, rubbing, stroking, palpating, groping, kneading, massaging, embracing, hugging, striking, pinching, biting, sucking, wetting, holding, letting go, licking, jerking, looking, listening, smelling, tasting, avoiding, kissing, cradling, swinging, carrying, weighing'—."<sup>5</sup>

It is only through words in this 'here' weather of virus that our body can be written against compassionate abstinence. We are written as a music of abstinence and desire.<sup>6</sup>

*Touch* is a place or stick holder, provisional. Our performing touch is ambiguous, unclear, growing (unified, knotted, entangled, irreducible). First touching *snare* covered immediately *floor* covered touching bridge arc-ingly pause touching *snare* covered floor *bass*

are at once radically formed and also bringing something about." Butler, *Senses of the Subject*.

4 Bachelard, *Air and Dreams*.

5 Derrida, *On Touching*, Jean-Luc Nancy.

6 "the law in fact commands to touch without touching it. A vow of abstinence. Not to touch the friend (for example, by abstaining from giving him a present or from presenting oneself to him, out of modesty), to not touch him enough is to be lacking in tact; however, to touch him, and to touch him too much, to touch him to the quick, is also tactless." Derrida.



foot touching open arc-ingly pause pause covered *snare* touching open uncovered *tom* touching open or pause spacing touching below up from touching *snare* covered *bass* curving *floor* covered pause breath touching arc-ingly loose touching covering *floor* three repeated breath pause opening *hihat* touching up joining *bass* nine seven or five reaching repeat three.

The source of actions which might result in the sounds which might collect to constitute a music is generously opaque. Unclear as our blurred or multiple edges, smeared angle, mutating clock, floating sign. Our body writes resistance as a reversal of common balance. Obscurity recesses the present edges of the dominant, revealing what is subtle. **Motion, air, body.**<sup>7</sup> CLYVV: "clarity of natal secret, or touching bifurcation?"<sup>8</sup>

**We are sounded simultaneously in plurality of starts.**

CLYVV: "voice in the organs, course of a story?" **In many places, a gift of performance. Our polyphonous body traced signs touching skin, wood and plastic; hands touching wood, elbow**

7 "there is thus no clarity for me that is not implicated in obscurity, and that obscurity is myself." Butler, *Senses of the Subject*.

8 "Touching is the very experience of 'origin' as 'plural singularity'." Derrida, *On Touching, Jean-Luc Nancy*.

and breath; air touching plastic, metal and pause; plastic touching wood, lungs and history; breath touching W, Toshi and Susie; Mantis touching air, ground and flight; shelter touching Porto, K and Brussels; Andalucia touching S, Boo and Edinburgh; five touching three, feet and refusal.

Dynamic forces enable a tension flight of motion. We are written through the solution of air. CLYVV: "growth (re-)solution, impelling imagination?"<sup>9</sup> Patience looks back to our score through clinical windows and masks of imagination. Breath (tipping) nerve orbits sparsley gathered shallow or spacing touching bass foot (slips) clusters or a clot of pulses touching rim (glances) crisp empty pausing belt (flight) after maybe 7 touching (welcome) snare landing ghost(note)ly touching takt grouping (chair) textured floor patterns. CLYVV: "neutral movements, or failing?" The flexible surface of our hope.

Differential(s) of touch or moving skin of our interests, articulate the history organ of a pattern.<sup>10</sup> Coming close to the matter, we examine the air or motor of shapes. We listen closely to movements

9 "Imaginary air, specifically, is the hormone that allows us to grow psychically." Bachelard, *Air and Dreams*.

10 "The differential of a living fall." Bachelard.

in the theatre of gravity. The theatre void of our fall or environment is written first by the gravity of attention. What we notice reaches timbre of indication in the score of paper or music of trees. CLYVV: "Check the weather. Second fade or knee bend, scheme or schema?" We choose the five three ratio mistake, arriving back, just off one.

In our first inverted shape of falling or flight we are struck by what brushes or sticks to the frames of pulsation. Resistance is written through the skin of tensions and rhythms of permission.<sup>11</sup> Writing sounds osmosis or excess on drums of glass or oil in a vertigo of music. CLYVV: "Acting sounds or weighed by the world?"<sup>12</sup> We fear the falling which never starts, a resistance without breath. Gravity evaluates the sounding of our falling thought; sounding of the falling of our inner thought, inner voice awaiting translation on the surfaces of weather skin and drums. A fine skin of inscriptions wraps the living stone of signs. CLYVV—"court of dancing or rib cage

- 11 "This is not a matter of discovering and exposing an origin or tracking a causal series, but of describing what acts when I act, without precisely taking responsibility for the whole show." Butler, *Senses of the Subject*.
- 12 "the act of thinking is an actual weighing; it is the very weighing of the world." Derrida, *On Touching*, Jean-Luc Nancy.

of discrimination?”<sup>13</sup> We were falling before being written by the sound of gravity. The vibration body of our void precedes any landing sound.

Our falls feed consequences. Not free and boundless but constrained, open, modulated. We need an ethics of falling. A careful, explicit, harmless music of near landings outside habit. Slipping outside time. CLYVV: “falling vertical for gravity or horizontal for time?” How can we fall? Agent or matters of spin and twist around the desires of gravity? Upward, down, forward, fluid? CLYVV: “inverted ascension?”<sup>14</sup> What is the quality of the falling, rising, turning, dance? We are afraid of this fall, of the total deafness, the absence of perception in the excess stimulation, inaccessible word in flight before contact. Tympan and skin readings precede the sound our body moves. Hip impulse, shoulder transmission, arms occupy air, skinned stick. Ascent into a maelstrom of time. Edges and words are blurred in the erotic dance of our fall.<sup>15</sup>

13 “the change in the very substance of the one who is falling and who, as he falls, becomes more weighted down, heavier and guiltier.” Bachelard, *Air and Dreams*.

14 Bachelard in *Air and Dreams* suggests that the fear of falling is an inversion of the upward dynamism of the imagination: “imagination of the fall as a kind of sickness of the imagination of rising [...] nostalgia for heights.” Bachelard.

15 “the fear of falling is a primitive fear [...] it is what constitutes the dynamic element of the fear of

The soundless dark becomes control in the performance light of sociality, the noise of judgement. Sounds give way to skin, and the fall moves faster than touch.<sup>16</sup> Pulse patterns compressed in the weather of our fall. All rhythms and none with the benefit growth of constraint. The improvisation of this fall is the music of imagination (not the fetish of nobility).<sup>17</sup> CLYVV—"tactile, touch, haptic, or illusion of endings or tools?"<sup>18</sup> Where our bodies might end and our tools might begin, now, five is our number, image or scheme. Fingers or three as our surface or map. This writing is a (presence) playing (again) of the score (after) but also a rehearsal, or preparation for a music. Our touch imagines paper brushing background emotions. Flesh lets or lands mutes below maple. Through the cloud fluctuations of our body, a move, stir or pre-touching touch, erratic or eyes.<sup>19</sup> CLYVV—"earliest interruption?"<sup>20</sup> Our

the dark." Bachelard.

16 Hudin and Hayward, 'When Hearing Defers to Touch'.

17 Heller-Roazen, *The Inner Touch*.

18 Moten, *Black and Blur*.

19 "You are in a cloud in space. Something moves, you are in the house of two. Decisions can be made." Braxton, Anthony; Hawkins, 'Anthony Braxton Interview Alexander Hawkins'.

20 "the heartbeat, with its syncopal interruptions, which gives its rhythm to pulse, pulsion, or even haptical compulsion, the cum of non-contact, coming to link or conjoin only where disconnection

heart embeds rhythmic character—first voice of our decisions, first feels of our risk. At some instant this risk hardens around KNEE, our guide, character, score. Our eyes fall on the page, score of marks—the dimensions and proportions of the page, the quality of the page, the history of the paper, the geographic location of the paper mill, the age of a tree, the sunlight falling on leaves, the humidity of the air, the moisture in the soil, the weather-tectonics. A context for our music. CLYVV—“seed, deposit, catalyst?”<sup>21</sup>

Without the clear feeling of contact or chronology an ensemble of compressions gathers a pulse.<sup>22</sup> STRIKE: “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 skin hands. No things collide but from somewhere vibrations swell to the scale of a sound or sounds.”<sup>23</sup> CLYVV: “ready to come apart?”<sup>24</sup>

remains at work, as well as possible disjunction.” Derrida, *On Touching, Jean-Luc Nancy*.

- 21 Mackey, ‘Discrepant Engagement : Dissonance, Cross-Culturality, and Experimental Writing’.
- 22 “we do not always know, or cannot always say, who touched whom first, or what was the moment of being touched and what was the moment of touching.” Butler, *Senses of the Subject*.
- 23 ‘STRIKE’ in Abbott, *Sphuzo*.
- 24 The ‘soft-solid’ of flesh (“ready to come apart”) sounding touch somewhere between or through the hard (“letting its surface be pushed toward the inside with difficulty”) and soft (“a solid which receives [a push] with ease”)—Avicenna, Book Of Definitions in Heller-Roazen, *The Inner Touch*.

A published excitement of matter. Somewhere in a dynamic moment and memory of contact—our soft-solid of flesh sounds or splits a thickening of emotion and forces.<sup>25</sup> Our touchless hinge of KNEE glances the sounding edge of pulse and sign.<sup>26</sup> CLYVV: “deforming imagination?”<sup>27</sup>

- 25 “So when one touches a living and sentient being, one never touches a mass, for the moment of touch is the one in which something comes apart, mass splits, and the notion of substance does not—cannot—hold.” Butler, *Senses of the Subject*.
- 26 “touch reopens the domain of speculation as a necessary precondition for the theorization of embodiment and tactility.” Butler.
- 27 Bachelard, *Air and Dreams*.





## APPENDIX

Recorded 22-24 January 2020 using: Bass Drum: 20" Yamaha Custom Absolute Maple (Blue Sparkle); batter head: (unknown, clear); [resonant head removed]; dampening foam—Snare Drum: 6.5x14" Ludwig Supraphonic LM402 Snare Drum; Remo Ambassador Black Suede batter head; [resonant head removed]—Floor Tom: 16" Yamaha Custom Absolute Maple (Blue Sparkle); Remo Pinstripe batter head; [resonant head removed]—Tom: 13" Yamaha Custom Absolute Maple (Blue Sparkle); Remo Pinstripe batter head; [resonant head removed]—Hi Hat Cymbals: 13" Ziljian Quick Beat—Pedal: Tama Iron Cobra, Accu-Strike Beater—MOTU Ultralite mk3; Sensory Percussion; Live, Max; Razor; Chromaphone 2—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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