

AD Rude Meter (Froxspeak) TEXT

(Anteroom) Soot

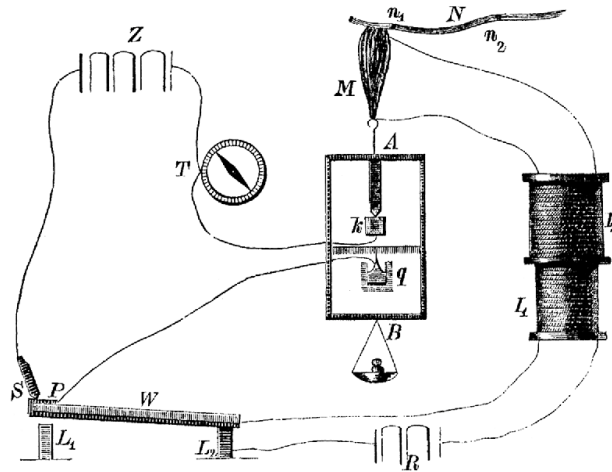
Hermann von Helmholtz, a pioneer of research into acoustics and aesthetics, developed pioneering apparatus for measuring time and movement. He used soot to mark the registration of frog muscle movements on thin sheets of fish glue.

(Part 1) (Our) Frog Speaks

FROXSPEAK to PREPARE for IMPROVISATION, or, After FISH GLUE NOTES or, SENSATIONS OF AN UNSCHOOLED DRUMMER in response to an idea of METER. Frog, aka Annura or just FROX, speaks. Or, froxpeak-ing, follows.

FRAGMENTARY FROXSPEAK NOTES, BY FROX

“...or, reflections and reverberations through the body, of an ~~un~~trained unschooled drummer, on time and pressure.”



“Reconstruction of the experiments conducted by Helmholtz for determining the propagation speed of excitations in the motor nerves of the frog in the late 1840s. *Reproduced from* Schmidgen, Henning. ‘The Donders Machine: Matter, Signs, and Time in a Physiological Experiment, ca. 1865’

“Beyond measuring, marking off, regularity; an assumption of scales of representation, detail; hearing a pulse, feeling a space in between; reflections on meter, an invitation through frameworks for physical emotional movement: to facilitate mistakes, angles, information. Preparing for an improvised performance, character development.”

FROX continues,

1. Event (and the Inter Onset Interval)

Whatever constitutes an *event* in contrast to a *continuum* marks a first opportunity to determine some sense of timing, or *meter*. We might apprehend an *event* in a subjectively perceived moment of contact between elements. This could be exemplified by the hearing of a word being spoken, through the reading of a signifying shape, through some emotional intensification interior to (my frog) body. It can also be exemplified through the mix of feeling, sound and gravity which happen when a drum stick and the membrane surface of a drum come to momentarily exist more or less in the same place, at the same time. If we participate in the opportunity of a signifying *event* repeated, we grow into the/a *character* of meter.

SIDE NOTE: UTILISING *PICKLE*. i.e. making use of a kind of chaos, overstimulation, ferment-potential: something in excess of what we are able to consciously(?) control; allowing our (unconscious) intelligence-apparatus to contribute more generously to proceedings. That is, the frog body, before or in parallel to thinking, some sort of cognition.

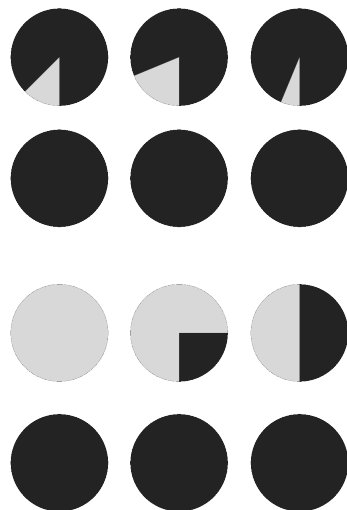
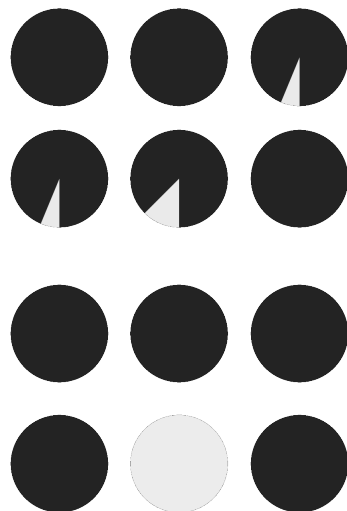
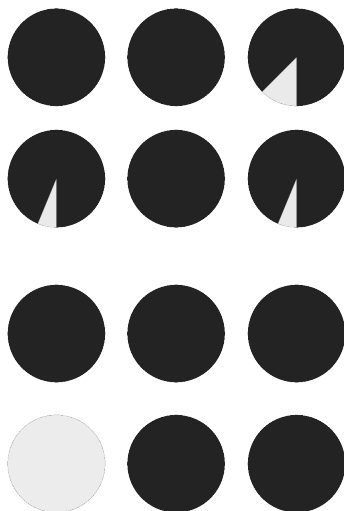
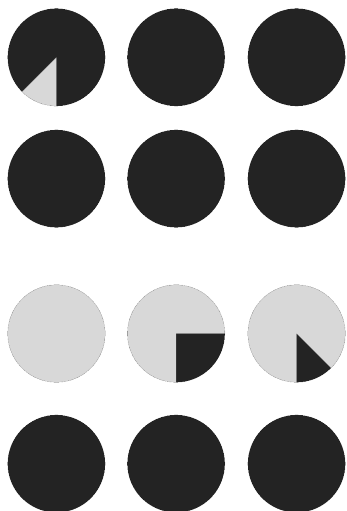
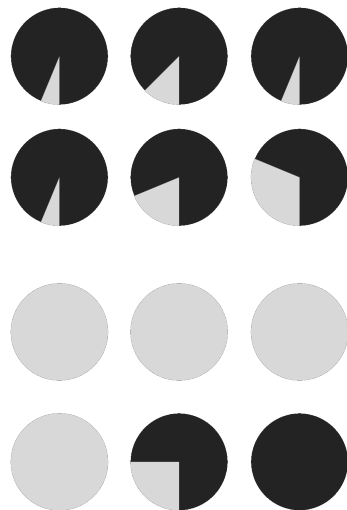
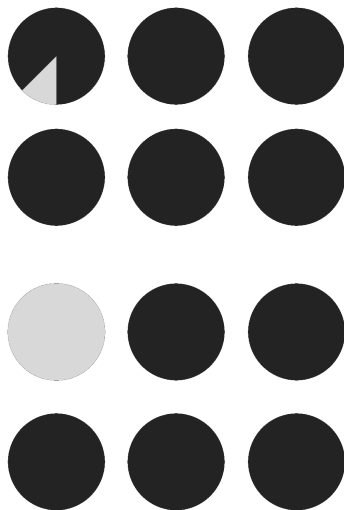
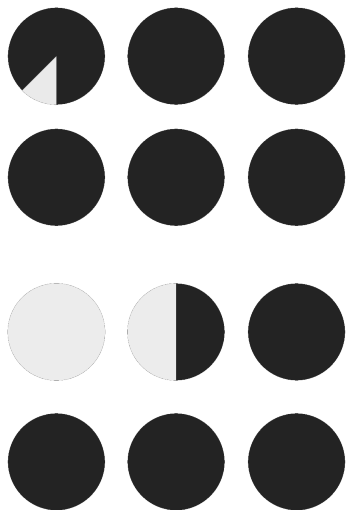
2. Towards an alter-practice of ongoing un-training

I am preparing a set of notes and strategies, for the granular stuff: attention given to emergent or sequenced small movements of the body, gross motor functions, skin viscosity, overall physiology, onset distribution. Towards or approaching embodied (physical, conceptual) preparations: towards something like *Liquid Meter* and/or Poly-Temporality. These will be used for near-daily practice of the drum kit (real or imagined), as a framework for movement and proprio/intero-ception to develop time and touch sensitivity, grid swerving, leap dreams, orbit limbs etc.

INTO THE GRAIN OF READINESS (EARLY, ON TIME, LATE): NOTES TOWARDS PHYSICAL EXERCISES FOR DEVELOPING ATTENTION and DISSOLVE.

INVISCID REVERSALS (RIPPLE PROBE OR STIMULUS), i.e. SEEDS, GENERATORS
Focus: Small details in the feelings of movement, contact, non-contact, physical and musical-symbolic flexibility, breathing, physical balance and instrumental asymmetry:

- Discrete Falls or Pressures, Gestures, Gravity
 - Gravity
 - the contingency aspect of gravity puts some fun and situation in falling Approach Variations: Roll, Wave, Stumble, Slip, Catch, Lean (etc.)*
 - Roll
 - Index (1, 2, 3, 5, 7) *Abstraction (number)-led*
 - Multi *Idea-led*
 - Buzz *Sound-led*
 - Wave *Motion-led*
 - Stumble *Idea, Sound and Motion-led*
 - Fleshy Appendages *Improvise Combinations*
 - Hand, Hands
 - Foot, Feet
 - Hand, Feet
 - Hands, Foot
 - All
 - Excitation Prosthesis
 - Loose e.g. “brush”
 - Firm e.g. “stick”
 - Combination
 - etc.
 - urschema
 - Off, but utilising approaches through Grid, Pattern or Line. The idea and/or the application of a counting process.*
 - flat
 - emphasis on even distribution of gravity, symbolic, time or body pressures.*
 - discrete one's
 - discrete two's
 - discrete three's
 - roll three's
 - roll five's
 - roll sevens
 - dynamic *emphasis on variations of pressure force, through discretionary events or simultaneous combinations*
 - (any mix of Ur Schema flat discrete or roll)



IN CONTRAST, BUT SIMULTANEOUSLY, some PERPENDICULAR SYNTHETIC EVENTS
(ORBIT-PULSE AND RESPONSE FILTER)

Frox:

Decurl Schamata.

I wanted the synthetic sound pulse environment to be constituted of precise but variable rhythmic structures/patterns, and that these rhythms would acknowledge or resonate with historical examples, musicological evidence, and my own subjective history. As Buchla says, “how complex can a metronome be?”

3d.

So as part of the pulse environment, I designed a small unit of wobbly machinery to generate tangential pulsing pressures. I called this the *orbit pulse unit*. Synthetic micro or adjunct rhythms. Maybe a rhythmic interpretation of the Truck Joke rendered in micro-pulse character. I had an interest in types of agency: direct and indirect—both as frog-performer, and as perceived by any organic or inorganic audience. Also with the play between different scales of rhythmic pre-determination and variability, both algorithmic and physical-improvised.

P-tick description of an orbit-wobble technology.

The *orbit pulse unit* produces an algorithmic pulse stream or series of pulse streams which determine the timing and quality of synthetic sound objects it generates. A pulse is a short duration ‘event’, with no duration information. The bare bones; a series of dots, points, along an imaginary (tacit) continuum or stream. This ‘stream’ is the *time* these pulses are situated in. Stones, river. The pulse streams are organised into patterns. Patterns of pulses, grouped lumps of time. These pulse-streams are semi-autonomous. They persist independently of external stimulation and respond variously to external influence. Various qualities of these pulse streams are modulated by the activity of the frog body.

Contact.

During INVISCID REVERSALS or live, the frog body generates *contact* events. In detail, a hand or foot, mediated by prosthesis (firm, soft, stick, pedal etc.) in contact with, landing, on an acoustic drum element, constitutes a (physical) *contact event* which stimulates or is modulated by a (synthetic) counterpart (*orbit pulse unit*). The relationship of each physical *contact event* to a pulse stream is mediated, in the orbit pulse unit, by a *response pattern* (thoughts, environment, dreams, algorithmic persuasions). Response patterns are themselves pulse pattern and timing quality variables which determine the effect a *contact event* has on the qualities of a pulse stream produced by the orbit pulse unit. Each physical *contact event, mediated by the response pattern,** can stimulate, modulate, a variety of responses. The orbit pulse unit is an extended technical-

emotional space to compose pulse and pulse modulations. Playing drums expresses in a 1:1 way, the action>energy>vibration event. orbit pulse unit synthesis is modulated by physical movement. This is also a programming of micro patterns/micro rhythm variations to better understand the physical descriptions and organisations of rhythm/pulse events.

3. [(unfinished) auxillary notes]

Macro rhythms: finding the first characters and composing approaches to preparing fluids with boxes or knives

I am finding that performance is a chaotic or complex or messy thing. Whatever *parts* I might imagine make up the *whole* in processes of preparation and performance, in *reality* all overlap, mix together, co-produce one another.

But to be able to start (when I might want to do this) to write (*words informing body*, in contrast to *body informing words*), something about what is going on, then, distinctions can, it seems, be useful. At least for this frog.

EXPERIMENT:

Subjectively *re-imagine the organisation of attentions* which go into preparing for and performing a music, with relation to a kind of potential political hierarchy of ‘registers of language’: body, ‘mind’ (shorthand for verbal-language-logic systems, in this case), material, imagination. *Write as an iteration, a proposal for openings, not an authorised dissection* (frog body, human body, or any other).

RESPONSE: BIFURCATION one, *SITUATION*

First arbitrary discretions, lens-making, knife application, fish glue layout, applied to some idea of the *SITUATION* in which preparation and later performance might take place.

SITUATION is the real/imagined physical/emotional *CONDITIONS* of performance. There can be multiple simultaneous *situations*, as follows:

PRIMARY SITUATION (WHERE WE ARE NOW) There is always a **PRIMARY SITUATION**, modulating all others, which is simply *where we are now*. This is simultaneously a kind of *total* and *empty* situation. The effect of this situation is contingent on the quality of our attention.

REAL SITUATION (THE APPOINTMENT)

The situation can derive from the knowledge that a performance will take place in X venue (real-world space). This knowledge will of course start to stimulate how we *imagine* the space, based on any experience (some/none) of that space.

SPECULATIVE/FICTIONAL SITUATION (THE DRAMA) The situation may derive, *emerging* from abstract preparations which stimulate the imagination. For example, in the case of drum-kit-play, concentrating on a particular rhythmic question, which excites the body to *imagine* a fictional/speculative environment which would host it.

MIX

Of course, (perhaps always, in reality), these various possible means of recognising/establishing a SITUATION for a music mix together, during both preparation and performance.

(...end of Froxspeaking Notes)