

3 Text Scores

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The Phenomenal Field (v2)

0 - 30s

Sense Experience

Listen, look and feel.

30s - 1m

Significant grouping

Approach the field together.

1m - 2m

Instinctive Substructure

Begin to sound.

2.m30 - 3m

Intelligent Superstructure

Fill the spectrum.

3.50m. - 4.m

Mutilate from Above

Shapes, fragments and pieces.

4.m - 4.30m

Mutilate from Below

Contours, black holes and worm holes.

4m.30 - 5m

Transform the Constitution

Pitch up or ascend.

From a quick re-reading of Chapter 4, 'The Phenomenal Field', in,
Phenomenology of Perception, Merleau-Ponty, M (2002), Routledge Classics,
London

I once had the experience of imagining the encounter with absolute silence
as the loudest thing I could ever hear. And that the sounds we hear are
blockages within the absolute wave of silence.

Critical Reflection

Bibliographies are a dangerous game. If it's good, and you have it in your vicinity, then the risk of browsing is vast.

Word combinations seemed to suggest themselves: so I wrote them down*. Once becoming self-conscious of the process I stopped.

The timecode is purposefully vague in some sections. The use of the decimal '0' is indicative of either percentage or seconds. The variation in the use of 'full stops' is a hint of that flux.

Performative indications for each of the seven sections follows, with each sentence in reference to the individual section it is in unstated numerical simultaneity with.

It is also an exercise in how far vagaries are permissible for an adequate performance and also a method for myself as composer/performer, in an ensemble situation, to take the role of 'live producer'. In this sense it fulfils the FOSS philosophy that the most vital commodity being actual physical presence. To expand further; that the work created is worthless in comparison with one's time: the desire to move beyond 'Exchange-time and Use-time' (Attali, p.101, Noise, 2002).

In 'Writing and Difference', Derrida draws attention to Foucault's description of the classical age reducing madness to silence, through a 'strange act of force'.

The encounter with absolute silence is there to add weight to the text. That once the experience no longer resides only in my consciousness but is now inscribed within the text and as such, to myself, has no more creative potential.

'This kind of question could appear exterior to a method that presents itself precisely as structuralist, that is, a method for which everything within the structural totality is interdependent and circular in such a way that the classical problems of causality *themselves* would appear to stem from a misunderstanding. Perhaps.'

p.43 Derrida

Attali. J (2002), **Noise**, Minneapolis: UMP

Derrida. J (1993), **Writing and Difference**, London, Routledge

Mansoux.A & Valk.M (eds.) [2008], **FLOSS + Art**, London: OpenMute

Merleau-Ponty. M (2002), **Phenomenology of Perception**, London: Routledge Classics

*- whilst performing with Edges today; as my eyes followed the numbers in the time-list, the page appeared slotted with sunlight, like the reverse colouring of those diagrams showing the wave-particle experiment, as seen in amateur physics books.

Suitable for any sized ensemble

In the first 30 seconds:

Find a 2 second 'sample' in the immediate surroundings - this includes decay and silence.

If no sound-source is forthcoming create an appropriate one.

With the sample as source material, each performer then silently creates 2 rhythms utilised as 'planes of consistency' -

1. Micro - (i.e. waveshaping, or vibrato - any extended technique)
2. Macro - Pulse or Tala (i.e. 2, 3, 1) sound no more than half of the pulses.

Choose any individual tempo but do not deviate from it.

In the second 30s:

Sound and settle into your pulse, let your phrase's velocity sync to your breath.

When settled begin to think of how to 'process' your sample within the timeframe available.

After two minutes:

Begin to 'process' your sample - examples could be; stretch, bend, delay, pitchshift or arpeggiate. Feel free to add your own.

Do not jump the process but make it a gradual unfolding.

Leave space to explore any interesting unexpected processual outcomes within your own part.

Whilst the sample processing is molecular the macro phrase should alter accordingly: so that for example; a sounding an octave higher should half its pulse length or an octave down should have double length.

After a further three minutes stop at the end of your rhythmic phrase with either a pre-agreed signal or via a stopwatch.

All velocities *p-mf*

Total length 5 minutes

Choose any fixed positional space within the performance area for the duration of the piece.

Discursive multiplicity of expression

Nondiscursive multiplicity of content

Shear Strata

Silently generate a sounding section.

Vertically shear two or more segments of the section.

Sound the sheared fragmented segments.

Loop the section without repetition.

Repeat process if necessary.

Finish together at 5m.

'A Relation of Reciprocal Presupposition'

Julian Brooks 2010