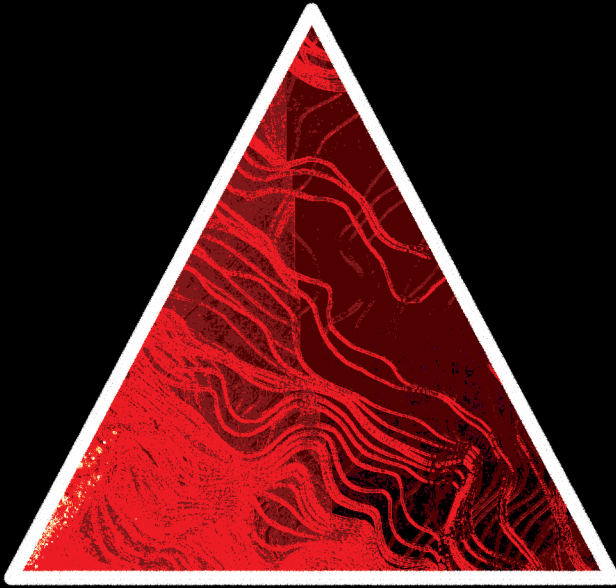


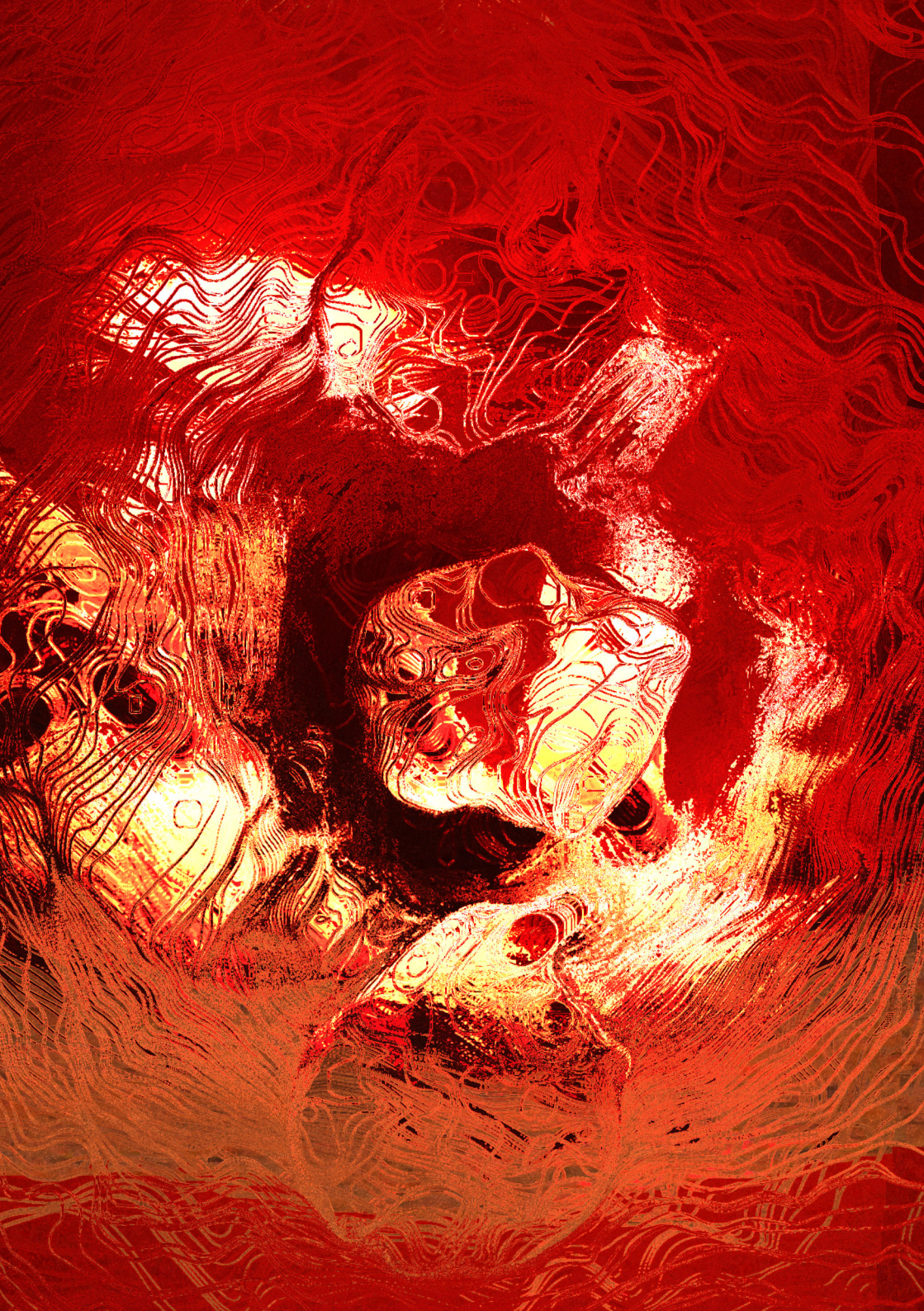
1

MEANS

OPEN SCORES



DANIEL ALEXANDER HIGNELL-TULLY
RYAN HOOPER / BAYUN THE CAT
DOMINIC THURGOOD / LAYLA TULLY
MEERENAI SHIM / WILL PARKER



EDITORS NOTE:

The score operates in a strange, unruly place, an epitome of the neither here nor there. By its (western) traditional conception, it is instructional and didactic, inherently tied to a rather old-fashioned practice of music that seems almost comically bound to form and structure. We picture austere men presiding over concrete pages of stave, visibly riled when a performer adds even the hint of interpretation to their performance.

Scores equally stretch beyond the confines of music. The football score, for instance, indicates a set text, something with no room for interpretation by its reader. A recipe tells its 'performer' exactly what to use, how to use its materials and often strict timings for doing so. Road signs and street markings direct drivers to move through the world in a specific mode, at a specific speed. And yet, these latter examples are notable because they are, in fact, open in nature. Recipes and road markings exist to point you in a direction, but implicitly expect you to respond to the situation you find yourself in - the unexpected movements of other drivers, the nuance of your oven.

By such a reading, the development of 'open' scores - ostensibly growing out of the Dadaist and Fluxus movements (even if their genesis is in fact far older) - reflects a much more normative tradition. Stave notation is the true anomaly, a rare occasion where the 'rules' are (often, but not always) designed to offer as little flexibility as possible. The new tradition of open, graphic, and participatory scores are more a re-connection of the music process as a shared activity, re-energising its connection to both the visual arts and the existing negotiations of community.

This first edition of MEANS serves to highlight some of the innumerable practitioners working with such scores today. From community led projects to abstract graphic scores, performative text to contemporary takes on stave, this collection offers an intriguing insight into the possibilities of the open score - a term we leave by necessity unfixed, and unresolved.

ARTISTS: WILL PARKER, MEERENAI SHIM, DOMINIC THURGOOD, RYAN HOOPER, DANIEL ALEXANDER HIGNELL-TULLY, LAYLA TULLY, BAYUN THE CAT.

ADDITIONAL ART (P2, P22-23, P42-43, BACK COVER) : BIT CLOUDY

LAYOUT BY 7000 TREES (WWW.7000TREES.COM)



Red Lake / Black Mine

Will Parker

'Red Lake / Black Mine' is a multidisciplinary project made in, and through, an area of inland Cornwall sometimes referred to as the 'Carnon Valley'. A trapezoid of land enclosed by the A30, A39, A390 and A393 roads. The Carnon Valley exists between town, city and country: Redruth to the west, Truro to the east. It's a functional, *and dysfunctional*, space that services larger areas with garages, industrial estates, refuse centres, scrap metal yards etc. I derived the title 'Red Lake / Black Mine' from two particular sites, 'Baldhu' (translation black mine) and Wheal Maid, a former arsenic and copper mine, where the drainage water has formed a crimson lake. A significant part of my music practice involves phonography, and I was fascinated by the way these sites resist traditional phonographic approaches. So much of the sound lies dormant, waiting to be activated—loose materials underfoot: stones, rubble, branches, and broken glass only sound when walked. The sites must be agitated, the layers of experience unearthed; the sound of the body, as it moves through the landscape, acknowledged.

I became interested in the role objects and materials play in the soundscape and began thinking of recording and listening in a much broader sense. I started collecting detritus on site and thinking about how surface surveys and excavation methods from archaeology could lend themselves to artistic practices. Defined as the "exposure, processing and recording of a site" (Mast, 2016: 55) and "the process of laying bare... an unearthing" (OED), excavation speaks to my work as a site-based composer and sound artist, both literally and figuratively. For example, in Walter Benjamin's 'Excavation and Memory' (2005: 576) he explores ideas around 'refuse', 'scrap' and 'rag picking'. He suggests that we must not be "...afraid to return again and again to the same matter; to scatter it as one scatters earth, to turn it over as one turns over the soil." (576). I'm artistically focused on 'turning over the soil' and in doing so discovering the hidden narratives and forces that reside in objects and materials. These forces were apparent in the objects I encountered on site that, to me at least, were sounding, performing. Abandoned pianos, locks, bed springs, buried books, felled trees, roadkill, razor blades, broken animal skulls and shattered clay pigeons all carry traces of their sonic past. I can hear those objects; I can hear narratives and a set of possible realities emerging.

Brian Massumi's ideas on "abstract potential" (2011:42) have been instrumental in thinking through the possible realities I encounter in the field. In his book 'Semblance and Event' (2011) Massumi describes observing an object of which, one side is obscured from view. However, he argues that we can see the other side of the object, or rather, that we see, "our capacity to see the other side".

"WE'RE SEEING, IN THE FORM OF THE OBJECT, THE POTENTIAL OUR BODY HOLDS TO WALK AROUND, TAKE ANOTHER LOOK, EXTEND A HAND AND TOUCH. THE FORM OF THE OBJECT IS THE WAY A WHOLE SET OF ACTIVE, EMBODIED POTENTIALS APPEARS IN PRESENT EXPERIENCE: HOW VISION CAN RELAY INTO KINESTHESIA OR THE SENSE OF MOVEMENT, HOW KINESTHESIA CAN RELAY INTO TOUCH [...] WHAT WE ABSTRACTLY SEE WHEN WE DIRECTLY AND IMMEDIATELY SEE AN OBJECT IS LIVED RELATION - A LIFE DYNAMIC."

BRIAN MASSUMI

His insights encouraged me to listen for the unheard and to acknowledge the potential sounds waiting in silence – to understand that our sensory engagement with the world is not limited to the immediate. Building on Massumi's foundation, Jane Bennett's writings in 'Vibrant Matter' provided another layer to my understanding of the latent forces within the everyday. Bennett delves into the inner life of objects we often deem lifeless describing the "energetic vitality" inside material that is "generally conceived as inert.", she describes objects as having "thing-power" (2010:6) and producing "sensual emanations and obscure insinuations" (2011). This "thing-power" speaks to a narrative beyond an object's simple presence, suggesting a history of sounds and interactions that go unnoticed. A discarded whiskey bottle I found near Baldhu has "thing-power" (2010:6) it calls to me. The grating of the screw cap being opened, the click of the metal security joints giving way; the swill of liquid moving air through narrowing glass, and the bottles' subsequent careless abandonment overwrite the static object. The encountered material became the score for the project. It guided the construction of the work. The found objects and text became creative instructions—guides for composition. I fragmented and reassembled objects, text, sounds and images. To process the found text I spliced my journal together with newspapers, police reports and historical sources about the sites—searching for resonant interactions and allowing the material to connect in different configurations, unearthing narratives, abstracted themes, and emotional forces.



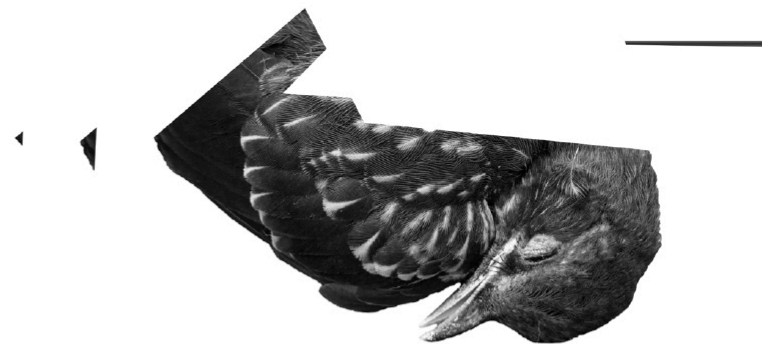
split hands touch the soil

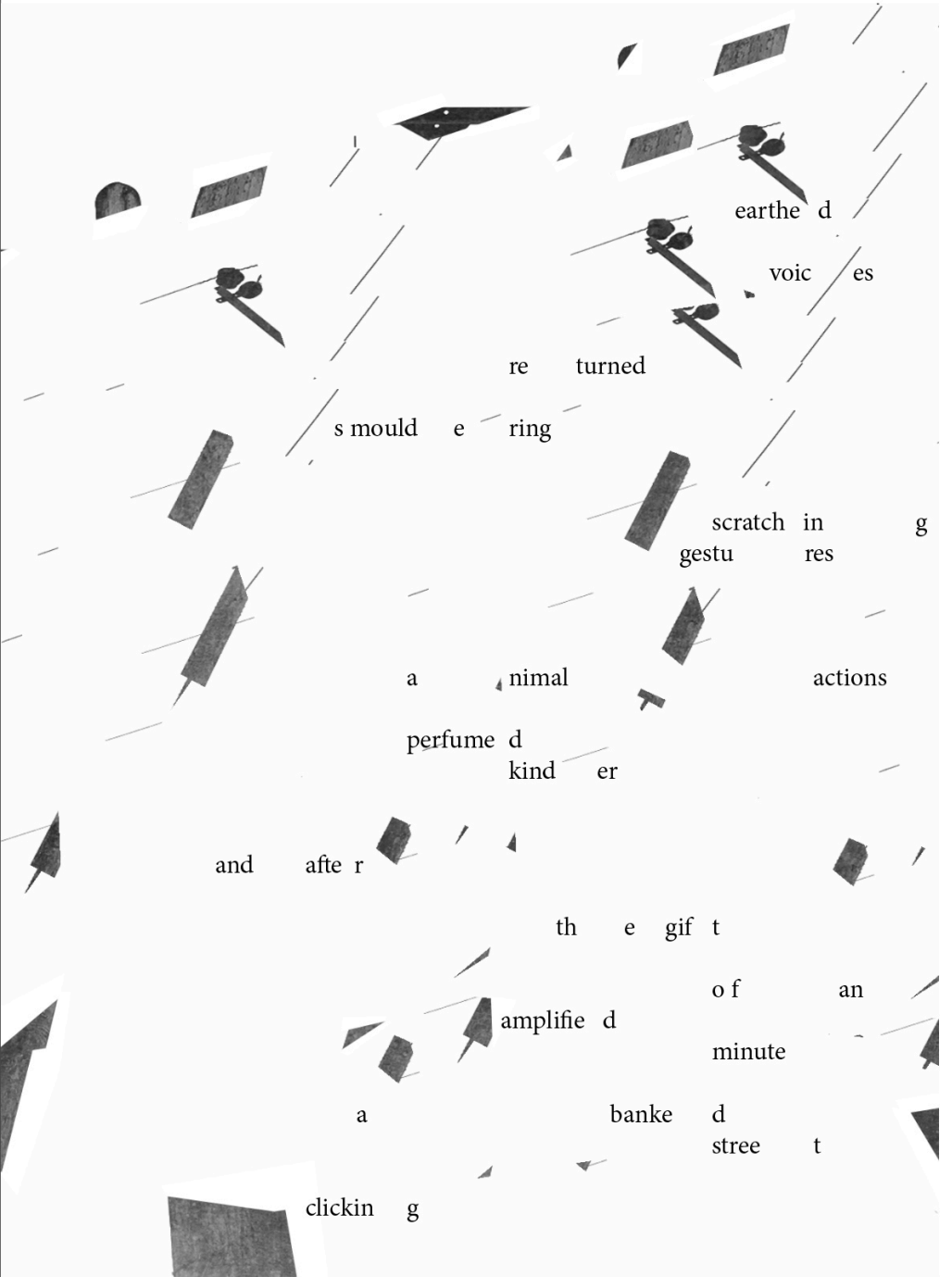


after
a———void,



multiplyin——g
coupling and uncoupling





The track 'Until We Meet' has multiple forms of fragmentation. The piano part is a disrupted and deconstructed form of the hymn 'God be with you 'till we Meet Again'. Francesca Stevens' singing takes its libretto from site observations, and the singing style, articulation and phrasing was also guided by text instructions. Finally, the voice has been explored as material and processed to reveal emotion in the breaths between.

'Red Lake / Black Mine' exists as an interface between memory and fiction. It is a narrative of fragments in dynamic flux, and a document of the change that ensues when we heed the call to turn over the soil—revealing the vibrant matter of a landscape in perpetual performance.

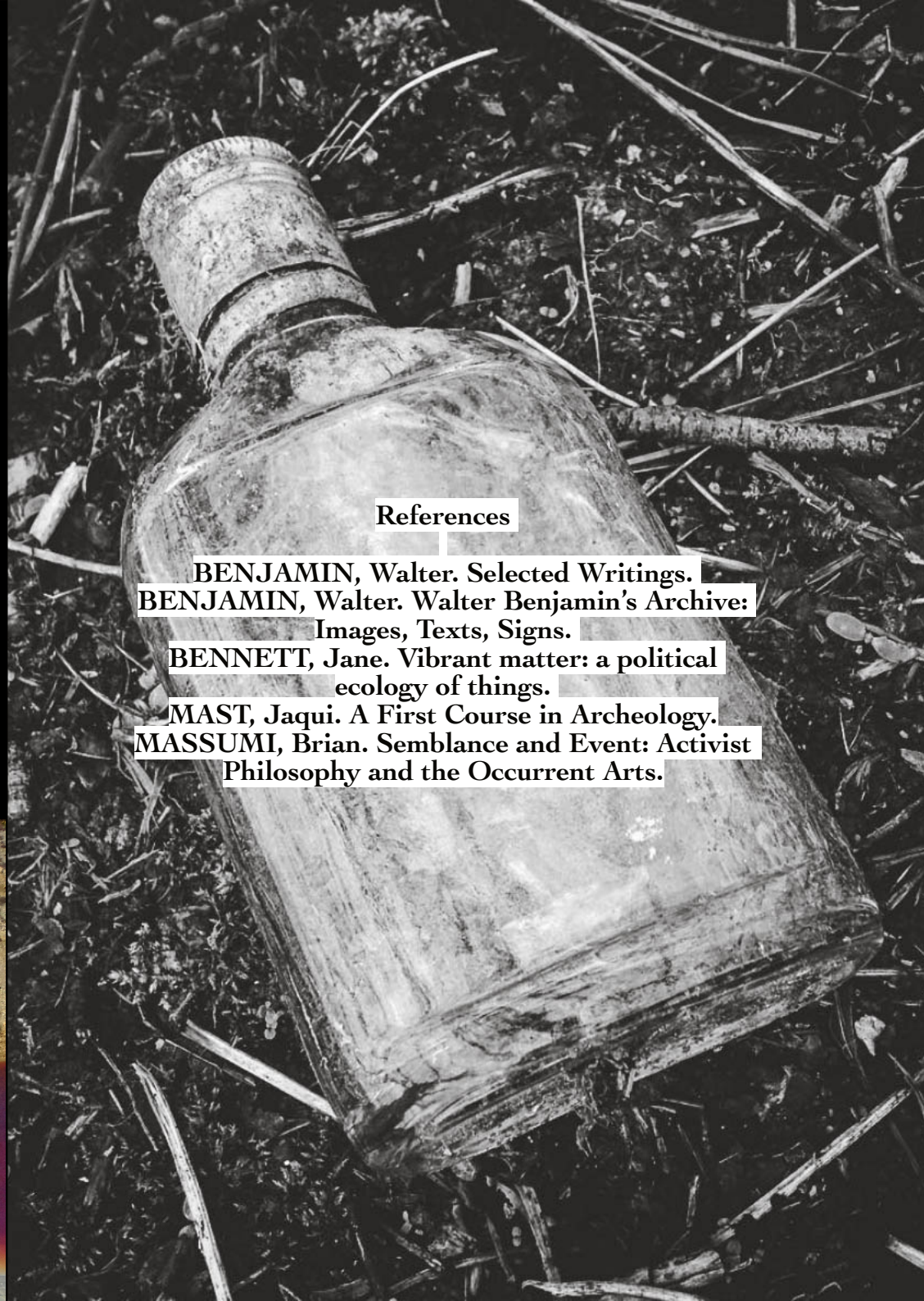


The book and album of Red Lake / Black Mine will be released later in the year.



References

- BENJAMIN, Walter. Selected Writings.
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MASSUMI, Brian. Semblance and Event: Activist
Philosophy and the Occurrent Arts.



DOMINIC THURGOOD

DU OG SAMVITTIGHETEN ER ETT

Rolige, uttrykksfulle ♩ = 80

Soprano

Alto

pp Du og sam - vit - tig - he - ten,

ppp du og sam - vit - tig - he - ten, sam - vit -

ppp er dett: du og sam - vit - tig - he - ten, sam - vit -

8

S.

A.

pp tig - he - ten er ett: alt hva du vet, og den vet at du vet

pp tig - he - ten er ett: den vet alt hva du vet, og den vet at du vet

15

S.

A.

p det. den vet alt hva du vet, og den vet, den vet at du vet det.

p det. alt hva du vet, og den vet, den vet at du vet det.

23

S.

A.

mf Du og sam - vit - tig - he - ten, og sam - vit - tig - he - ten er ett: please turn quietly

mf sam - vit - tig - he - ten, og sam - vit - tig - he - ten er ett:

2

31

S.

A.

ff Du og sam - vit - tig - he - ten, og sam - vit - tig - he - ten er ett: *sempre ff*

ff sam - vit - tig - he - ten, og sam - vit - tig - he - ten er ett: *sempre ff*

39

S.

A.

ff den vet alt hva du vet, og den vet at du vet det. *sempre ff*

ff alt hva du vet, og den vet at du vet det. *sempre ff*

47

S.

A.

mp Mett ik - ke din sam - vit - tig - het skyln - ning - er. Du *poco a poco dim.*

mp Mett ik - ke din sam vit - tig - het med unn - ning - er. Du met - *poco a poco dim.*

63

S.

A.

ik en vakt - hund med sov - e *poco a poco dim.*

ter ke en vakt - hun med sov - e - tab - let - ter. *poco a poco dim.*

75

S.

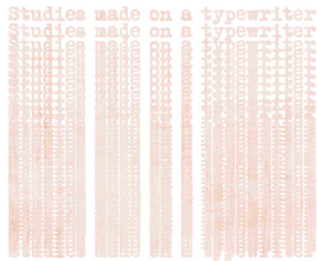
A.

pppp tab - let - ter. sov - e - tab - let - ter.

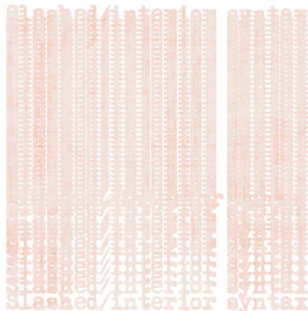
pppp sov - e - tab - let - ter.

**RYAN HOOPER
THIS IS NOT MUSIC FOR AIRPORTS**

**THIS SPACE SPURTS
THE COLOURS OF FERRAGOSTO I
WITHOUT A MIRROR I SEE
WITH FRANCIS BACON DISTORTION
TIME ISN'T SLOW
SO I ALWAYS KEEP MY EYES CLOSED**



**WORDS ON THE SCREEN RESEMBLE DUST MOTES IN THE AIR FLOATING
IN BETWEEN THE KITCHEN BLINDS / RESEMBLE OFF-KILTER DOUBLE-
SPEED JUGGLING OF COLOUR DOTS UNDER THE EYELID / RESEMBLE
MITOCHONDRIA / RESEMBLE FALLING DAMP SAND GRAINS / RESEMBLE
RUSTY BENT SCREWS / RESEMBLE TINY PARTICLES OF CAT LITTER
TRAY KICKED AROUND THE CARPET / RESEMBLE TRAILS OF HAY
FEVER EYE GUNK / RESEMBLE DRIED-UP VERMILLION RED ACRYLIC
STUCK UNDER THE LID / RESEMBLE A PULSATING BLOOD VESSEL IN
THE CYCLOPS' EYE / RESEMBLE UNTUNED AM RADIO / RESEMBLE
HARSH NOISE WALL MUSIC / THE RITA, RAMIREZ, VOMIR ET AL /**



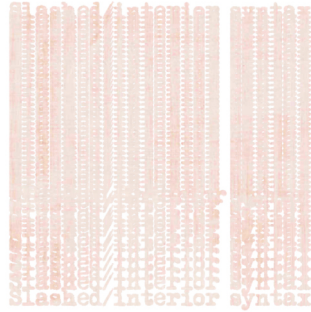
**A VERSION OF / ANNI ALBERS' / STUDIES MADE ON THE TYPEWRITER /
LIES BEHIND MY EYES / A MESH OF TEXT & NEGATIVE SPACE / THE
WORD 'TEXT' IS DERIVED / FROM THE LATIN TEXTERE / 'WEAVE' / THIS
IS NOT MUSIC FOR AIRPORTS / I HEAR / I FEEL / I BREATHE / I LOOK OUT
AND SEE A LEANING / TREE ON THE HORIZON / I CLOSE MY EYES / AND
STILL SEE THE LEANING TREE / AND IT'S THE SAME / BUT IT'S DIFFERENT**

**IT HAPPENS TO BE BANDCAMP FRIDAY
AND I TRY TO READ ALL THE EMAILS FROM
ARTISTS AND LABELS
THAT FLOOD THE INBOX BUT THE SKY IS TOO FULL
OF AEROPLANES AND I JUST WANT TO
WATCH AND LISTEN TO THE BIRDS**

**STUCK FEELING LIKE A JOHN WALL COMPOSITION
SOMETHING LIKE 'STULT I'
FLOATING THROUGH A SISSY SPACEK NOISE JAM
SOMETHING LIKE 'UNSEEN/ I'
CLOUDS CONVERGE AND COVER MY EYES**

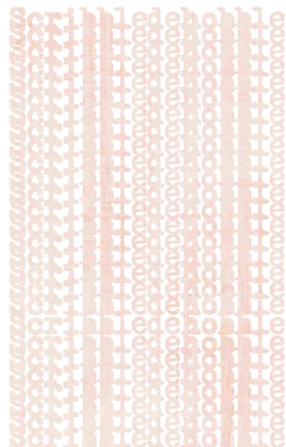


**I DROPPED THE CAT'S WATER BOWL / THE FIRST GLITCH IN THE DAILY DOMESTIC
CHORES / FELT LIKE WATCHING JEANNE DIELMAN / THE SUBTLE SLIPS IN THE RIGID
ROUTINE POINTING TO THE GROWING CRACKS / I DID A BIT OF WEEDING / SAT
PERCHED ASKEW ON THE LITTLE CREAM WALL / FELT SATISFYING TO CLEAR AWAY
THE NOISY WEEDS / TO TURNOVER FRESH SILENT SOIL WITH A TROWEL / BUT AS
MUCH AS I TRY / I STILL HAVE DIRT UNDER MY NAILS / ANOTHER PLANE FLEW
OVERHEAD AND DROWNED OUT THE BLACKBIRDS SINGING**



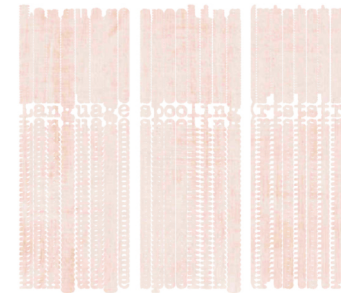
STILL SILENT AND PARTIALLY UNSIGHTED
A SUDDEN GUST OF WIND (AFTER HOKUSAI)
BLOWS AWAY A TRAIL OF THOUGHTS
LIKE FLYING SHEETS OF PAPER IN THE SKY
IN JEFF WALL'S PHOTOGRAPH
LEAVING A TRAIL OF TEXT WRITTEN ON A TYPEWRITER
EVAPORATING INTO THE SKY

THIS IS NOT MUSIC FOR AIRPORTS
ENO'S MUSIC TRIES TO ALMOST PRETEND IT'S NOT THERE
THE CORNISH SKY LOOKS REALLY HIGH AND BIG TODAY
LIKE IT'S STRAIGHT OUT OF THE KINKS' SONG BIG SKY



WHEN PAIN BECOMES NORMALISED / AMBIENT / CHANNELLING ENO / WALLPAPERING THE
SKULL / IT ACCOMMODATES / LEVELS OF LISTENING / FEEDBACK LOOPS / BETWEEN
RECORDER AND MICROPHONE / NEVER HEARD / OR FELT / A PERFORMANCE OF 4'33 LIKE
THIS / WHAT WAVES / FREQUENCIES SOOTH / I ATTEMPT TO FOCUS ON THE DRONE /
VISUALISE THE PAIN / RIDING ALONG IT / SLOW / MELODIC / LABYRINTHINE / DRIFTING /
RELEASING / KI / DANCING / SHIFTING / HYPNOTIC / LAYERS OF LOOPS SOOTHING AND
SLIPPING IN / AND OUT / OF RHYTHMS / HALF HEARING / VOICE FRAGMENTS IN THE LOOPS

ALWAYS RESTING / ON THE TABLE / I'M DRAWN TO LOOKING / AT THE SIX FOLDED /
CARDBOARD PANELS / WHICH FORM THE CD PACKAGING FOR GROUPER'S DOUBLE ALBUM /
A I A : DREAM LOSS & ALIEN OBSERVER / EACH PIECE OF ARTWORK / IS A VISUALISATION
OF A DIFFERENT FACET / OF HOW I'M CURRENTLY FEELING / SEEING / THINKING / I FOLD /



I MADE A FEW SALES
ON BANDCAMP FRIDAY
THANK YOU VERY MUCH TO YOU

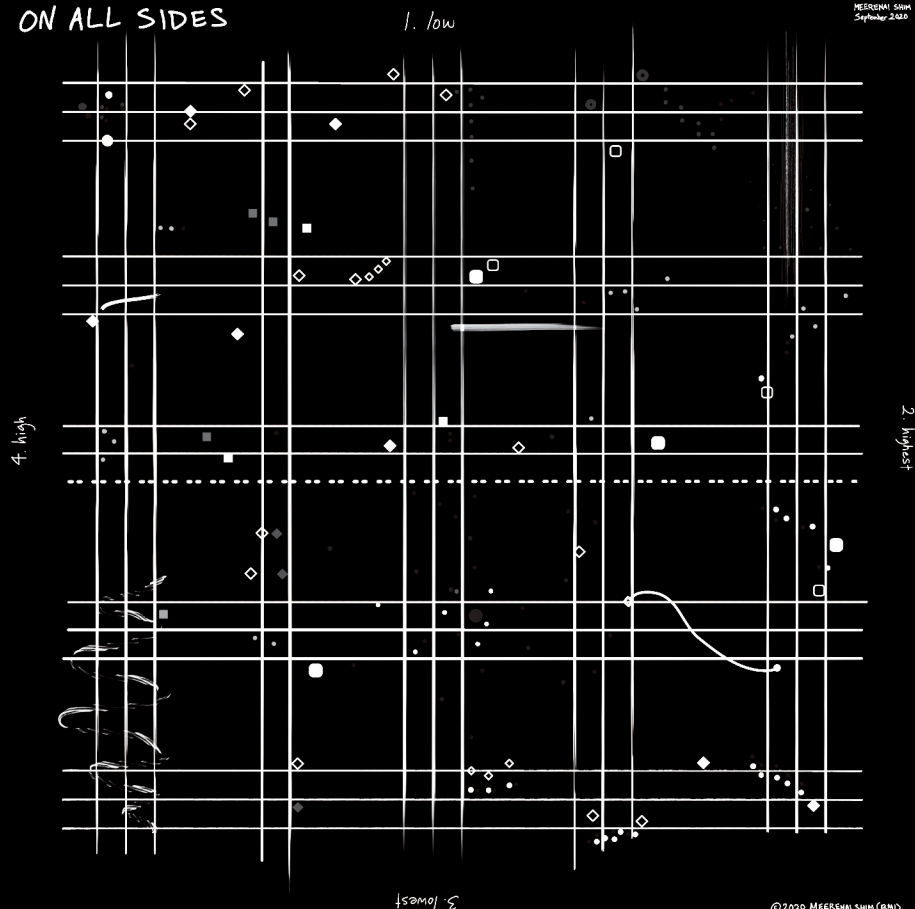
AS GUILT LOOPS CIRCLE / AND FLUID ELLIPSES / AND TWOMBLY SCRAWL / SNAIL SHELLS / AND DI
VINCI SPIRALS / STAIRS DESCEND / DEEP INTO THE BELLY OF THE MINOTAUR / I SEE THE BEAR'S
HEAD IN THE WHITE FLAG OF THE FIGHTING TEMERAIRE / FEEL LANGUAGE IS SPOOLING / THIS IS
NOT MUSIC FOR AIRPORTS / THESE LOOPS ARE ONLY FOR ME

THIS SPACE SPURTS
THE COLOURS OF FERRAGOSTO I
WITHOUT A MIRROR I SEE
WITH FRANCIS BACON DISTORTION
TIME ISN'T SLOW
SO I ALWAYS KEEP MY EYES CLOSED



ON ALL SIDES

MEERENAI SHIM
September 2020



NOTES

On All Sides (2020) for one or four performers by Meerenai Shim

Four movement work for one performer or one movement work for a quartet.
Duration: 4 - 30 minutes.

Solo: Turn the page 90 degrees for each movement. Each movement was meant to be played on a different instrument (ex: high - C flute, highest - piccolo, low - alto flute, lowest - bass flute).

Quartet: Each person views the piece from a different side. Ideally, each part will be played on an instrument that matches the frequency range relative to the other instruments.

- Get as creative as you want.
- You can use this as a guided improvisation, decide what kind of sound each type of symbol should represent and stick to it, or do a bit of each.
- Feel free to leave things out. If something feels right, you can repeat it and build on it.
- Each symbol doesn't have to be one note. It can be a group of notes/sounds or a gesture.

Premiered by the composer on Nov 13, 2020, at the Center for New Music, San Francisco, CA.



(Please do not listen until you have spent some time imagining how you'd interpret the graphic score.)

Please notify Meerenai of any performances: hello@meerenai.com



LINE-MAKING

OPEN-SCORES AS AN OCCUPATION OF SPACE

DANIEL ALEXANDER HIGNELL-TULLY

The utility of open-scores – be they graphic, text, or any other abstract medium – lies in their staggering of the reproductive process. Rather than relying on pure symbolism, where a visual object equates, more or less exactly, to a pre-existing movement upon an instrument, the open-score instead asks its interlocutors to explore three related strands: collaboration, interpretation, and intervention. Through such a process, questions arise as to what it means to participate in an artistic collaboration, and how such involvement affects or enhances a participant's relationship to their broader community (audiences, other players, even their broader social context). Participation is multi-axial: it exists firstly on a spectrum of co-design (how much each participant contributes to the creative whole, and in what manner), and secondly as a performative event wherein any performance can be considered a collaboration with its community, rather than a rendition of an already finished, fully-contoured work.

Participatory works don't simply entertain an audience, they bilaterally inform (and are informed by) the existing social system in which they are presented. By and large, open-scores are a poor means of rendering an exact reproduction of a musical idea. Their affordance, therefore, lies not just in a musical outcome, but within the complexity of social function. Despite some composers wishers, scores – even the traditional stave variety – don't merely replicate an existing work, but are filtered through the being of the performer, a living entity with their own unique way of doing things. Whilst traditional models often seek to diminish the autonomy of the individual by relying on more or less fixed methods of interpretation, open-scores instead enliven a pragmatic question as to whether musical works are truly repeatable at all. Where openness blurs the line between performance and composition, they in essence act as a critique of the sensible – that is, they prioritises the act of making sense above the invocation of a pre-determined made sense, through the construct of a document that only makes sense via its engagement by the community. We might even argue that, in eschewing musical symbolism, open-scores escape the limitations of musical performance altogether, offering a more conceptual space wherein they might just as easily facilitate a painting, a new waying of doing the washing up, or a political debate, as they might a piece of music.

Open-scores resist the determination of their more symbolic cousins, often focusing not on the specific replication of a note or a musical effect, but instead on the physical movement of the body as interacts with an instrument.

Such movements, freed from their context, might serve less as 'ways of playing' than as 'ways of being', actions that can be transposed to a wide variety of situations – be they musical, performative, or mundane. They are, in essence, no longer a means of operating a specific (sonic) tool, but a means of guiding expression. In exploring such a conceptual shift, there is some value in choosing tool that allows for a similarly open-ended exploration of expression. Despite its existing cultural utility, we might argue that in seeking such a vast degree of expression, and in abandoning the requirement for a specific interface or operative rigidity – we could turn to the modular synthesiser.

Whereas a violin (for instance) requires you to bow strings upon a bridge, and across a uniform sounding body (even extended technique is subject to a fair degree of limitation in this regard), the modular synthesiser can be re-arranged for each specific instance of performance. Its signal path is determined entirely by the operator, and its interface can differ even between similarly purposed modules – a reliance on often analogue circuitry and its propensity to be affected by room temperature and variances in the electricity supply of its site often lead to significant variations between ostensibly identical modules. Lacking both a uniform interface and many of the constraints inherent to more traditional instruments (tuning, timbre, range, size of body), the modular synthesiser is somewhat unique in so far it is – ostensibly at least – incredibly difficult to score: even a scientific description of a module's settings and inter-relation is unlikely to result in the sonic outcome intended. Many existing modular 'scores' amount to technical drawings revealing the signal path, or the arrangement of modules, rather than any expressive or musical qualities of the work produced – which feels a little like scoring for the violin by providing instructions for felling a tree. We might go further and argue that the modular synthesiser operates, by definition, in the same philosophical terrain as the open-score. If we can hold certain expectancies as to what an instrument is capable of – the sound-world that it can create – a synthesiser by design eschews this. Theoretically, a modular synthesiser can produce any sound imaginable, by recreating electronically the process that produced such a sound in the first place. Furthermore, the modular synth is comprised of distinct elements whose behaviour can be influenced only by external voltages, carried by the addition of patch cables. The modules of a synthesiser presuppose both operative closure and a productive distance between them – individual modules are brought into a mutual becoming through a governance orchestrated by the addition of an external stimuli. Much like the open-score itself, the modular synthesiser holds a bilateral relation to its community, its performance not a replication of a sonic truth but an active relation between the variety of elements that comprise it.

**HOW THEN, SHOULD WE MOVE THROUGH A SCORE THAN LACKS EXPLICIT SYMBOLISM?
HOW SHOULD WE PERFORM UPON AN INSTRUMENT THAT PRIORITISES THE UNREPEATABLE?
HOW CAN WE DOCUMENT A PRACTICE THAT IS SO BOUND TO ITS COMMUNITY,
SO IRREDUCIBLE, SO CONCEPTUAL, SO CONTINGENT?**

The affordance of open-scores is that they can embrace the abstract qualities of the participatory exchange – this is not to lazily suggest they cater for the hard to pin down, or the vast fields of the ineffable (although they can), but rather the developmental, the in progress, the unformed. The abstract points, after all, to the freezing of a moment within a process (abstraction), as much as it signifies an opposition to the concrete. With this in mind, open-scores point towards, but don't reify, physical movements. Rather than referencing any explicit quality of the instrument, these movements reference their position within a wider composition, and yet crucially, are able to avoid defining any specific, immutable qualities of their compositional context.

Lacking the concrete significance of the fixed symbol, the nature of the material that prepends/appends each part of the score is thus undefined, and its interpreter is able to move from one fundamentally malleable station to another as the work progresses. In this way, the potentiality of any section of the score is not bound by specific qualities within the syntax upon which it is based, but is instead shaped by the culmination of decisions the participant has made up to that point. Rather than denoting some specific, pre-arranged technique or sounding, graphic and text scores might instead refer to some undefined quality of its temporal, conceptual, or physical location. In effect, open-scores exist in a state of perpetual collapse, their form always pointing to some unknown aspect just out of sight. They are a type of what Brian Massumi calls "Semblance" – a document more concerned with what isn't written than what is, the between of its lines. For Massumi, "semblance is a form of inclusion of what exceeds the artefact's reality", and the participatory event embodies this: providing only enough of a framework to encourage exploration of the potential beyond both prior experience and the limits of the visual stimuli. Open-scores celebrate, rather than transgress, the distance between the composers original intent and the creative potential invoked by its performers. As Massumi suggests:

**YOU DON'T WANT TO JUST LET THEM STAY IN THEIR PRICKLY SKINS. SIMPLY
MAXIMISING INTERACTION, EVEN MAXIMISING SELF-EXPRESSION, IS NOT
NECESSARILY THE WAY. I THINK YOU HAVE TO LEAVE CREATIVE OUTS. YOU HAVE TO
BUILD IN ESCAPES. DROP SINKHOLES. AND I MEAN BUILD THEM IN - MAKE THEM
IMMINENT TO THE EXPERIENCE. IF THE INSIDE FOLDS INTERACTIVELY COME OUT,
THEN FOLD THE WHOLE INSIDE OUTSIDE INTERACTION IN AGAIN. MAKE A VANISHING
POINT APPEAR, WHEN THE INTER- ACTION TURNS BACK IN ON ITS OWN POTENTIAL,
AND WHERE THAT POTENTIAL APPEARS FOR ITSELF.**

Rather than serving merely as a blueprint for an ideal, finished work, this form of open-ended scoring is more what Lawrence Halprin might consider a methodology for collaboration, acting as "a means of revealing alternatives, of disclosing latent possibilities and the potential for releasing total human

resources. They are a way of inviting the unexpected; of expanding consciousness, encouraging spontaneity and interaction; in short the score is a way of allowing the creative process to be 'natural'" (Halprin, in Lely and Saunder, p.206, 2012). Traces, marks, and shapes, as well as (in the case of text scores) grammatical devices such as polysemy, morphisms and homonyms – allow participants to construct meaning on a moment by moment basis, rather than attempting to point to any overarching sense. Combinations of stimuli might provoke multiple significations, depending on the context. Any sense inherent to the score is made available to the reader only as they move through the conceptual space the imagery and text create. Since the interpretation is open-ended, and the direction of movement (to a greater or lesser degree) autonomous, the sense the text offers is not implicit in the stimuli itself, but co-constructed by its reader.

In this manner, the open-score is developed not as piece of linear writing but as a form of what Tim Ingold calls "line-making". Drawing from social anthropology, Ingold equates line-making to wayfaring – the unique experience of moving through the world at any specific moment – and sets it in contrast to contemporary ways of reading more readily equated with travelling, which forgo the experience of a journey in favour of a series of destinations.

Scores, like maps, are traditionally objects that have less to do with the conceptual or physical landscape to be traversed, than with arriving at set points, their participants not travellers seeking arrival, but wayfarers on a journey. From a political perspective, scores (and maps) are all too often concerned with lines drawn upon things or through things from above, not lines traced along things with the body, and as such signify "occupation, not habitation" (Ingold, p.85, 2007). Rather than encouraging a community to explore their shared environment, maps, closed-instructions, even stave notation, are ways of appropriating space irrespective of those that dwell there. They are ways of doing that ignore the reality of being, the lives of those involved in their realisation. The 'line-making' we find both in wayfaring and in open-scores presumes, in contrast, a symbiotic relationship with its environment, a field in which both subject and object, self and Other, performer and score, are changed not from above but from within, offering in their mutual, co-constructive movements new ways of perceiving and responding to the objects of externality. The lines left by the body as it moves through its community, the performer as they move through a score, their performative horizon, are not drawn upon a location but through it – like the mark of paint upon a canvas, or a footprint left in the mud, they serve to mutually redefine this space in which they operate.

STAND FOR A MOMENT IN EVERY CORNER
TOUCH EVERY WALL OR EDGE
CLIMB AS HIGH AND AS LOW
AS YOU CAN
MEASURE THE LENGTH OF THE _____
THE DENSITY OF FURNISHINGS
FROM CORNER TO CORNER OR TIP TO TIP

TEST REGISTER AND RANGE
RESONANCE AND RETURN
PERHAPS BY FORCING NOTES AT DIFFERING INTERVALS
FROM THE LUNGS / ATRIUM / CHAMBER
FIRST WITH GRAVITAS AND
THEN LATER WITH GRACE

BEGIN AT ANY POINT AND TRAVEL
IN A NON-LINEAR FASHION
EMPLOYING EITHER LONG-HELD _____
INFLECTED WITH MINOR UNDULATION
OR MANY INCONSISTENT JUMPS BETWEEN DISPARATE STATES

SUGGEST A LARGELY ASCENDANT ARC OR
EXPONENTIAL PROGRESSION
PERHAPS GAINING OR SHEDDING DEFINITION
AS IT MOVES FORTH

RETURN TO ANY POINT AT WILL

THERE ARE
MANY EXAMPLES IN MACHINERY WHERE
BODIES ARE ROTATING ABOUT AN AXIS, AS,
FOR INSTANCE,
GEAR WHEELS, PULLEYS, FLYWHEELS, PUFFINS
FOR
AND PROPELLERS
TORIES EXAMPLE
EITHER AT A CONSTANT OR A VARIABLE

VELOCITY

REPETITION AS A CYCLICAL MOVEMENT TOWARDS A GOAL
DEFINED BY THE REALITY OF ITS OWN JOURNEY

A BECOMING

EITHER A SOUNDING AKIN OR A PRESENCE REMINISCENT
OF A MINOR REVOLUTION IN WHICH OUR HERO LOST HALF HIS FACE

IMMEDIATELY SANCTIFIED
OPENLY MOCKED
LATER PLACED UPON T-SHIRTS
WITH NO IRONY WHATSOEVER
AND TO WHICH WE RETURN
IN A FUNNY WAY
AT DINNER TIMES
AT THE MONASTERY

AT THE FOOT OF THE HEAD OF THE BED
AT NIGHT WHEN WE TAKE DOWN THE FLAGS
AT THE BACK OF THE FRONT OF THE GUARD

WHERE STRAGGLERS AND COWARDS
DRESS UP JUST LIKE THE MEN

EXCESS, CORRUPTION, APATHY

STRUM IN THE FIST
ABSENCE

(in that order)

A PROCLAMATION OF INTENT OR
THE FLAUNT OF A _____ IN HEAT
A DESPERATION THAT ONLY _____ OVER TIME
STRUCK IN THE FALLOW
STRUM IN THE FIST

STRUM IN THE FIST

STRUM IN THE FIST
STRUM INT HE FIST
STURM THINE FIEST

FIND SOMETHING TO HIT AND KEEP HITTING IT

TAKE UP A POSITION
BY WHICH TO CLEARLY INVOKE
A SPECIFIC INDIFFERENCE TOWARDS A GENERAL NOTION
PERHAPS
HOLD UP A RESIN CAST
TO INDIFFERENCE
OR INSTRUCT ANOTHER
TO HOLD UP A RESIN CAST
AND WAIT

*AS IF THE EMPTINESS WAS FULL
AS IF THE SILENCE WAS NOISE*

OR, MORE LIKELY

AS IF THE DISTANT, PRONE AND FRANTIC CALL
OF A MINOR RELATIVE
UNDER WHOSE CHARGE YOUR BEING IS MUTUALLY INVESTED

IS AN ACT UNDERTAKEN SO AS TO STATE
IN THE CLEAREST POSSIBLE TERMS
THAT _____ ARE NOTHING MORE THAN CHILDREN OF THE WOMB
STILL LONELY AFTER ALL THESE YEARS

AS IF SUDDENLY AWARE THAT WE
HAD DRIVEN UP A HILL
TERRIBLE AT PERSPECTIVE
CAN'T DRAW FOR SHIT

PANIC OR ATTEMPT TO CLIMB DOWN WITHOUT NOTICE

THE FRUITS OF OUR
LABOURS ARE

(No more than / obusely / in perceived pretence):

A VAGUE AND INCONSISTENT PULSE THAT MIRRORS OUR OWN
A PALPITATION MANIFEST
IN NOTABLE OPPOSITION TO THE STEADY HAND BY WHICH WE
CARVE OR FIT OR TURN OR STRUM
THAT WHICH WE SEEK TO MASTER

A PRIVATE NOTE FOR THE LADY AT THE BACK:

FOR THE DURATION OF THE PERFORMANCE
IT WOULD BE BETTER IF
YOU DIDN'T MOVE AROUND TOO MUCH

OR COUGH

OR INTERACT WITH YOUR NEIGHBOURS IN ANY WAY
SAVE PERHAPS

A SMALL NOD OF APPROVAL A
REVERENCE OF PARTS A
NOTE FOR LATER ON

(If and when appropriate)

DOMINIC THURGOOD

IF I HAVE MADE, MY LADY, INTRICATE

$\text{♩} = 70$ minimal vibrato; pauses can be very long

voice I
ppp I made my dy in ate fect ri - ous chel - ly wrong (frail -

voice II
ppp if have lay tric im per var things which your eyes

10
er most deep are less firm your les whi song my mind i have
than dreams frail songs than bod test up - on if

19
to glance too if through sing
failed snare the shy my ing

25
the ry skill strange - ness your keen me - val lence of hair
slips ve full of smile the pri si your hair

$\text{♩} = 46.6$
33
let the world say his most wise mus
let the world say his most wise mus

39
-ic stole noth - ing from death
-ic stole noth - ing from death

$\text{♩} = 70$
45
ppp on will cre (who are per al my shame: dy whose found ile
ppp you ly ate so fect - ly lvel la pro and frag

54
lips sweet small sy ap - ril
the clum feet of came

58
in the rag mead my soul, my soul, my soul.
to ged ow of soul, my soul.

①

clinet
piano
harp
mandolin
koto
noises
bass clarinet
drums

$\text{♩} = 130$
f 5 8 11 13

variations on T

SOLO

BC

ZURNA

even movement in own tempo

NO TEMPO (FREE)
28 32 34

36 37

LONG NOTES

LONG NOTES

full set

43

INCREASING PANIC!

ZURNA

②

clinet
piano
harp
mandolin
koto
noises
bass clarinet
drums

$\text{♩} = 130$
transposed or intervals added
mf 44 48

polyrhythmic

self-organization

52

65 66

percussive

repeating, slightly varied phrases shorter or longer than 6/4 bar $\neq 6/4$!

③

clinet
piano
harp
mandolin
koto
noises
bass clarinet
drums

mp intervals 66 added 70

ff NO TEMPO

$\text{♩} = 130$ mf

76 77 79 81 83 85

PANIC!

DISSOLVING PANIC

UNITING RHYTHM, GRADUALLY

82

CLAR
PIANO
HARP
MAND
KOTO
NOISE
BASS
CLARINET
DRUMS

④

clinet
piano
harp
mandolin
koto
noises
bass clarinet
drums

88 ff 96 mp

sigh of relief
5-10 sec

TT

everywhere: **Clydian**
(except PANIC! areas)
 $\text{♩} = 130$ (except NO TEMPO areas)

SILENCE

TITLE: ?? Any suggestions
BAND NAME: ??



ASTRAL ALLIGATORS: INNER DEMOCRACY

THIS EXUBERANT MUSIC WAS BORN IN JANUARY-FEBRUARY, 2022, WHEN AEMC (AMBIENT AND EXPERIMENTAL MUSIC COMMUNITY) CURATOR LOUIS NELSON SET HIS SIGHTS ON CREATING A SPECIAL "CHAOTIC" COMPILATION. THE CHALLENGE RESONATED WITH ME, BUT WITH SOME RESERVATIONS. IT WAS A GOOD OPPORTUNITY TO GATHER A LARGE VIRTUAL LINE-UP AND EXPERIMENT WITH GRAPHIC SCORE AND FREE JAZZ, WHILE TRYING TO SOMEHOW COORDINATE THE ANARCHIC TENDENCIES OF MUSICIANS WHO CANNOT HEAR EACH OTHER. AND AT THE SAME TIME, TO EXPLORE MY OWN INTERNAL DISCORDANCE, ENTRUSTING ITS DUBBING TO THE INTERNATIONAL TEAM OF THE SPECIALISTS IN NON-TRADITIONAL IMPROVISATION.

THE UPCOMING ENTERTAINMENT PROMISED MANY SURPRISES AND SOME GENTLE NERVE TICKLING. THE FINISHING OF THE TRACK TOOK PLACE IN CONDITIONS WHERE THE LEVEL OF UNCERTAINTY AND NERVOUSNESS WAS PRACTICALLY BLOCKED ADEQUATE MENTAL ACTIVITY. ANY ACTIVITY BUT THE MUSIC MAKING. YOU KNOW WHAT WAS HAPPENING IN UKRAINE THAT TIME.

THE BITTER IRONY OF THIS STORY IS THAT IT BEGAN AS A STUDY OF INNER VOICES - ALWAYS ARGUING, NOT HEARING EACH OTHER AND FORCED TO COMPROMISE, PANICKING AND SELF-ORGANIZING UNDER THE LEADERSHIP OF SOMEONE WHO DECIDED THAT HE WAS CAPABLE OF IT, AND ENDED SURROUNDED BY THE SAME VOICES, BUT QUITE REAL, FILLING FACEBOOK, PHONE, APARTMENT, TRAIN STATION...

CHAOS AND SELF-CONTROL, SELF-CONFIDENCE AND ATTENTION TO ALL SUBPERSONALITIES, WITHOUT EXCEPTION, IN CONDITIONS OF QUIET SELF-DEEPENING AND EXTREME CIRCUMSTANCES - THIS IS HOW THE THEME OF THIS RATHER EXUBERANT-SOUNDING WORK CAN BE DESIGNATED.



BAYUN THE CAT - GRAPHIC SCORE, PIANO, TBILAT, SHAKERS, MIXING

ANDIA BONNOR - DRUMS

PHIL DURRANT - ELECTRIC MANDOLIN

ANTHONY DAVID FREEMAN - NOISES, MIXING, MASTERING

STANISLAVA MALAKHOVSKAYA - ORCHESTRAL HARP, COVER ART

LYONKA PEREVALOV - BASS CLARINET, CLARINET, ZURNA

JONATHAN ROBERTS - CLARINET

DMITRY TYKVIN - PREPARED KOTO

LAYLA TULLY

31 WASH-UP GAMES : A PERFORMANCE SCORE

1. RAINBOW WASH UP: WASH-UP IN THE ORDER OF THE COLOURS OF THE RAINBOW.

2. SHAPE WASH UP: WASH-UP IN SHAPES BECOMING INCREASINGLY COMPLEX. START WITH SPHERES OR ROUND ITEMS, THEN TRIANGULAR, SQUARE OR RECTANGULAR WORKING YOUR WAY TOWARDS DODECAHEDRON.

3. DRESS- UP WASH-UP: DRESS UP AS AN IMPORTANT HISTORICAL FIGURE. WASH- UP IMAGINING YOU ARE THEM.

4. DRESS UP WASH-UP 2: DRESS AS YOUR SPOUSE, CHILD, PARENT, CAT OR IMAGINARY FRIEND, WASH UP IMAGINING YOU ARE THEM.

5. SOUNDING WASH- UP: COLLECT THREE COOKING UTENSILS OF DIFFERENT MATERIALS E.G. METAL, PLASTIC, WOOD. USE UTENSILS TO STRIKE EACH DISH BEFORE CLEANING IT. NOTICE THE DIFFERENCE IN SOUND FOR EACH DISH / UTENSIL COMBINATION

6. COLOUR WASH UP: PUT A FEW DROPS OF FOOD COLOURING INTO THE WASHING UP BOWL BEFORE YOU START. NOTICE HOW DIFFERENT COLOURS AFFECT YOUR MOOD.

7. SCENT WASH-UP: DROP A FEW DROPS OF ESSENTIAL OIL INTO THE WATER PRIOR TO STARTING. NOTICE HOW THE DIFFERENT SMELLS AFFECT YOUR MOOD.

8. ANNUNCIATE WASH-UP: WHEN PICKING UP AN ITEM TO WASH, ANNUNCIATE ITS NAME IN DIFFERENT MANNERS, VOLUMES AND SPEEDS. REPEAT THE SAME WORD IN DIFFERENT WAYS UNTIL YOU HAVE STACKED IT ON THE DRYING BOARD. START AGAIN WITH THE NEXT ITEM.

9. NUDE WASH-UP: WASH UP NAKED PUT THE HEATING ON 30 MINUTES PRIOR TO STARTING THE PERFORMANCE.

10. TAG WASH-UP: WITH ONE OR MORE OTHER PLAVERS, SET A TIMER TO 1 MINUTE. TAKE IT IN TURNS TO DO AS MUCH OF THE WASHING UP AS YOU CAN BEFORE TIMER GOES OFF. ROTATE PLAVERS AND RESET. WHOEVER IS WASHING UP WHEN THE LAST DISH IS CLEAN, IS THE WINNER.

11. CHOCOLATE WASH UP: BUY THE BIGGEST BAR OF CHOCOLATE YOU CAN FIND (OR A BOX WILL WORK), WASH UP ALL THE GLASSWARE, EAT A SQUARE OF CHOCOLATE, WASH UP ALL THE MUGS, EAT A SQUARE OF CHOCOLATE - CONTINUE IN THIS WAY UNTIL ALL THE WASHING UP IS DONE. EAT ALL THE CHOCOLATE.

12. VODKA WASH-UP: BUY THE BIGGEST BOTTLE OF VODKA YOU CAN FIND (OR ANY ALCOHOLIC DRINK, VODKA WORKS BEST), WASH UP ALL THE GLASSWARE, DOWN A SHOT OF VODKA, WASH UP ALL THE MUGS, DOWN A SHOT OF VODKA- CONTINUE IN THIS WAY UNTIL ALL THE WASHING UP IS DONE, DRINK THE REST OF THE VODKA.

13. FIT WASH-UP: PUT ON TRAINERS, LEG WARMERS AND SWEAT BAND. DO ONE SINK LOAD OF WASHING UP. RUN AROUND THE BLOCK. DO THE NEXT SINK LOAD. RUN AROUND THE BLOCK. REPEAT.

14. PHOTO WASH-UP: WASH UP AN ITEM. PHOTOGRAPH ITS BEAUTIFUL CLEANNESS. WASH THE NEXT ITEM, PHOTOGRAPH IT'S CLEANNESS.

PHOTOGRAPH EACH ITEM OF THE WASHING UP WHEN YOU ARE FINISHED. PRINT THE PHOTOS AND PUT THEM IN AN ALBUM CALLED MY BEAUTIFUL WASHING UP. WRAP THE ALBUM AND GIVE IT AS A GIFT TO YOUR HUSBAND / WIFE / PARTNER. YOUR CHILD / FRIEND.

15. MEASURE WASH UP: MEASURE 3 PINTS OF HOT SOAPY WATER. MAKE A NOTE OF HOW MANY ITEMS YOU CAN WASH IN THIS WATER BEFORE YOU HAVE TO CHANGE IT. REPEAT UNTIL WASHING UP IS COMPLETE. MAKE A GRAPH OF YOUR FINDINGS AND SHARE WITH YOUR FRIENDS. ASK THEM TO WASH UP WHILE YOU'RE OUT.

16. PEN-PAL WASH-UP: CHOSE A PEN FRIEND. WRITE TO THEM ASKING WHAT YOU SHOULD WASH UP FIRST. WHEN YOU RECEIVE YOUR REPLY, WASH UP THIS ITEM. WRITE TO YOUR PEN FRIEND ASKING WHICH ITEM YOU SHOULD WASH UP NEXT, WAIT FOR THEIR REPLY. REPEAT THE PROCESS.

17. CAT WASH-UP: TEACH YOUR CAT HOW TO WASH UP.

18. CHAIR WASH-UP: TEACH YOUR CHAIR TO WASH UP.

19. LEVELS WASHING-UP: TRY WASHING UP AT DIFFERENT HEIGHTS, ON THE FLOOR, SITING ON A CHAIR, STANDING ON THE SIDBOARD ETC.

20. OUTSIDE WASH-UP: TAKE ALL YOUR WASHING UP ACCESSORIES, AND A BOWL OF HOT SOAPY WATER OUTSIDE. WASH UP. COME BACK INSIDE.

21. RAIN WASH-UP: PUT YOUR DISHES IN A BOWL OUTSIDE. WAIT FOR IT TO RAIN.

22. IMPRO-OPERA, WASH-UP: TURN ALL THE DISHES INTO CHARACTERS FROM AN ELABORATE OPERA. IMPROVISE A SONG OPERA ABOUT THEM WHILE YOU WASH UP. END WITH THE SALAD SPINNER.

23. SEXY WASH-UP: PUT ON YOUR BEST LINGERIE, LIGHT A CANDLE AND PUT ON SOME MOOD MUSIC. WASH UP EACH ITEM LIKE IT'S THE SEXIEST THING YOU HAVE EVER SEEN.

24. ANGRY WASH-UP: SMASH EACH DISH ON THE KITCHEN FLOOR WHILST SHOUTING.

25. GIFT WASH-UP: WRAP UP DIRTY DISHES IN YOUR BEST PAPER. ADD BOWS AND RIBBONS, GIVE THEM AS GIFTS TO FRIENDS, FAMILY AND NEIGHBOURS.

26. FRIEND WASH-UP: INVITE YOUR FRIEND ROUND FOR DINNER. WHEN THEY GET THERE, SAY THAT YOU HAVE TO GO OUT TO BUY THE INGREDIENTS. ASK THEM TO WASH UP WHILE YOU'RE OUT.

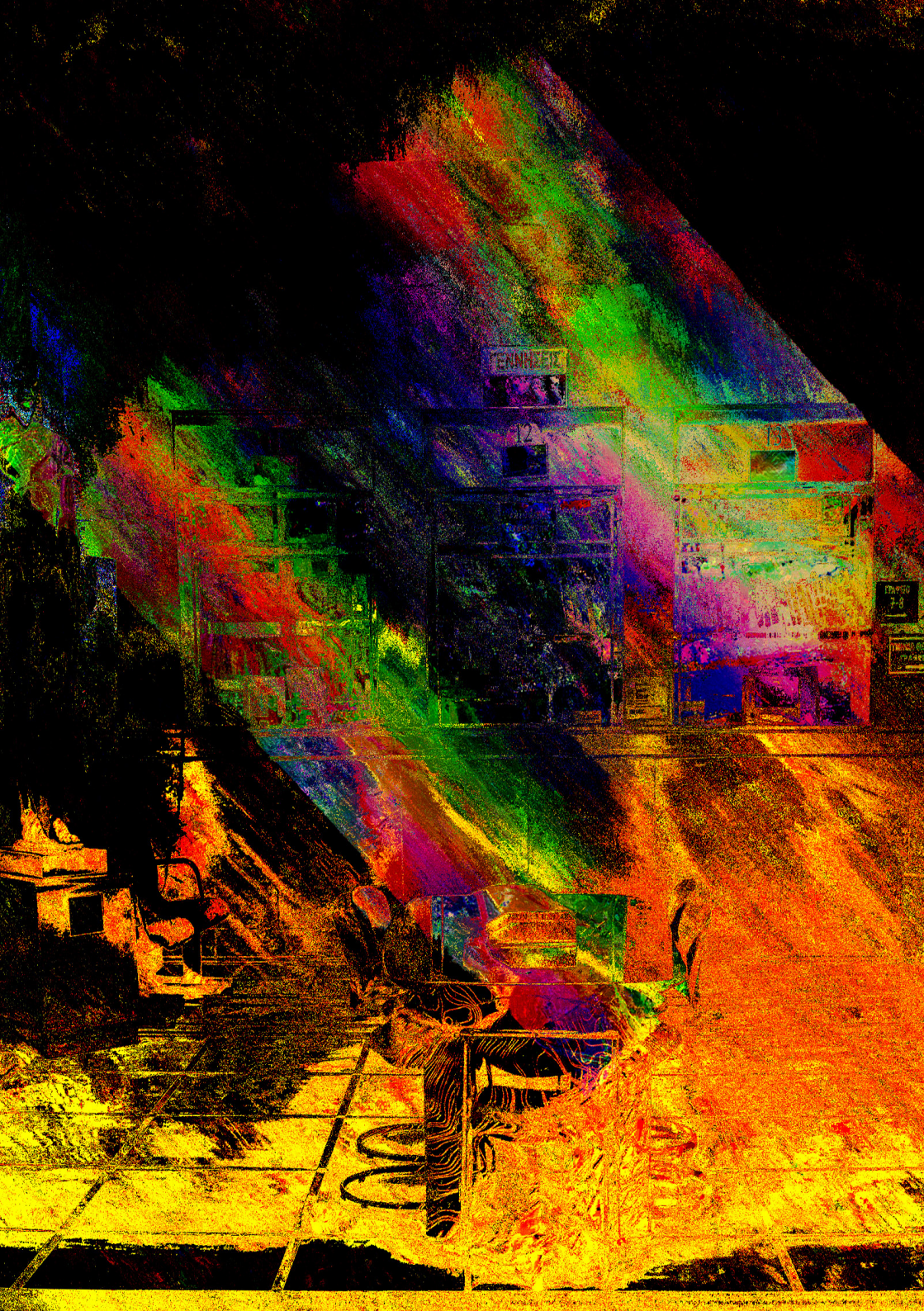
27. EMOTIONAL BLACKMAIL WASH-UP: CRY UNTIL SOMEONE ELSE DOES THE DISHES FOR YOU.

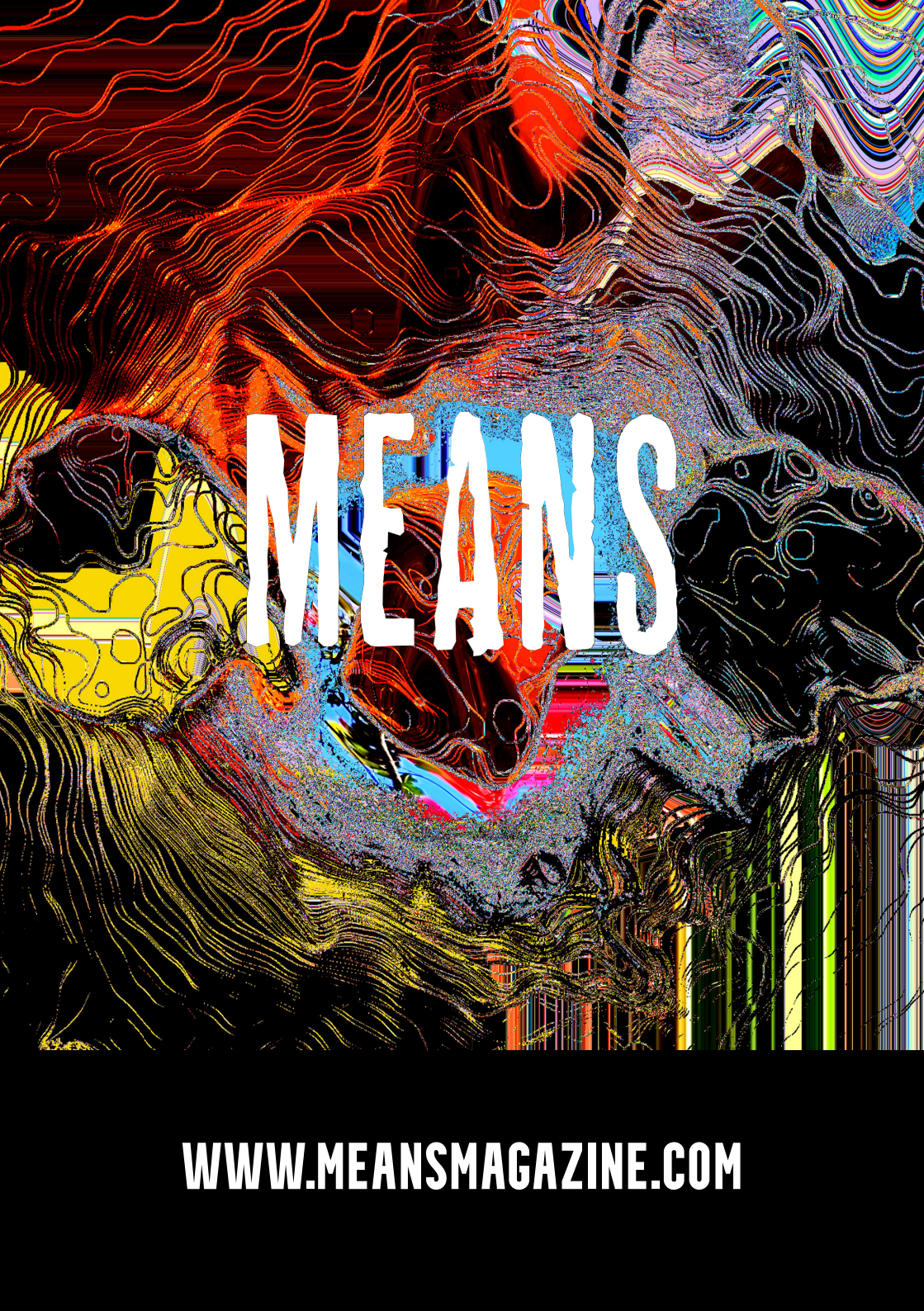
28. DINNER/WASH-UP: LICK ALL THE LEFTOVERS OFF YOUR DISHES UNTIL THEY ARE CLEAN.

29. BODY WASH-UP: WASH-UP WITH DIFFERENT PARTS OF YOUR BODY - YOUR FEET, ELBOWS, KNEES AND TEETH.

30. BLINDFOLD WASH -UP: WASH-UP BLINDFOLDED.

31. LONG DISTANCE WASH-UP: ATTACH YOUR SPONGE AND BRUSHES TO LONG STICKS. HOLD THE ENDS OF THE STICKS AND WASH-UP AS NORMAL BUT WITHOUT ANY SPLASHES OR WET PATCHES ON YOUR CLOTHES OR BODY.





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