what are notes anyway?
Script for Performance Lecture

Time	Jenn	Alistair	Lauren
00'15	**What are notes anyway?**	**What are notes anyway?**	**What are notes anyway?**
00'30	In this performance lecture we present, explore, and evaluate the idea of 'remoteness' collaboration.		
00'45		The work that created the sounds, images and words of this performance lecture comprised improvisation, interaction, and experimentation in scores, texts, and instructions.	
01'00			You are experiencing both a performance of the piece, and a further iteration of its working methods.
01'20	'Notes' stand in for sounds, notations, instructions, and collaborative exchanges that can be approached in multiple ways, including by ignoring them.		
02'00		'Notes' are considered as extractions, as abstracted, and are fragmented and layered through A/V performance employing past documentations and individually-created materials.	
02'30		In this project, materials were generated through an exchange process of micro-compositions.	
03'00			Through iterative responsive processes, sounds and ideas generated by each of the

			collaborators were refracted through multiple compositional processes, establishing collaborative authorship of both sounds and processes.
03'30	A potentially infinite process of exchange is established where any sounds can be transformed in any number of ways, and no sounds or ideas are considered 'finished' or outside of further iterations of the process.		
03'45		'Notes', and other materials, evolve in new or unexpected contexts by cycling through this iterative, non-linear process of disassembly and reassembly.	
04'00			Improvisations are both undertaken together and in isolation.
04'15	New 'notes', ideas, and practices are created as artefacts of this fragmentation.		
04'30	You are hearing one possible combination of these results.		
05'00	**Further iterations will follow.**	**Further iterations will follow.**	**Further iterations will follow.**
05'30			As a result of this process, the idea of the collaborative work is itself presented as transient; each instance—or 'version'—is a snapshot of interacting fragments.
05'55	This performance lecture follows the tradition of those by John Cage.		
06'15			' The performance lecture does not only offer an intuitive method for the exploration and articulation of knowledge in practice research, but is itself a further site of

			inquiry into the nature of creative practice as a process of transformative action'[1]
06'40		In Cage's performance lecture, *Where are we going? What are we doing?*[2] a text is created using four separate lectures, which can be used in their entirety or as extracts. These are arranged to create a text with a continuous flow but where the meaning of each lecture is obscured.	
07'10			Here this approach has been taken to autoethnographic interview texts with the three collaborators to produce a performance autoethnography.
07'30	This is a method that allows us to explore ideas of dis/continuity, layering, and responding in quasi-infinite loops through an ever-evolving discursive process that invites alternative methods of improvisation and interactivity.		
08'00			First, organ improvisation. A number of different recordings. The sound made by the organ where the electrical connections sometimes experience some interference.
08'15	Setting a duration of 60-90 minutes.		Grouped together or sounded as contrasting materials.

[1] Redhead, forthcoming.
[2] cf. Cage, *Silence*, 1961, pp194-259.

08'30	Playing with something: a sound file, or a tool. Ignore the feeling that I have never made music before. I have no idea what I'm doing or what I should be doing. Make something here that is incomplete and has space. Tape machine approach. An improvised real-time approach. Understanding the material: listening, playing through different tools, spectral analysis.	A collection of engaging ideas in a quick series of emails. Some jam sessions where we would improvise together. Through her detailed questions that centered around what we were doing exactly, Jenn helped me to improve my playing. What are we doing? This project is ongoing. How do I describe the process? There are all sorts of inchoate thoughts, not language yet.	Slicing, re-arranging, looping, filtering, reverb, gain and overdrive, and combinations of these. New perspectives on the sound that are already part of the sound as it is. A recording of cicadas. Text can become a layer in the composition. Categorising, grouping together, contrasting, filtering, looping, slicing.
09'15			Beyond the material, then, this performance lecture investigates the problem or question of collaboration and exchange over distance.
09'30	We further consider questions of present and absent bodies as themselves material aspects of the discursive sonic exchange of a piece.		
09'45		Through continuous exchange and layering of synchronous and asynchronous performance, and by considering autoethnographic data as one of these layers, we seek methods that represent the	

		collaborators as authors even in their fragmented presence.	
10'15	**We will change direction constantly.**	**We will change direction constantly.**	**We will change direction constantly.**
10'30	Where do we be going? What do we be doing?		
10'45	In Limerick (and other parts of the west), some people say 'what do you be doing'. It can be asked from a point of confusion, judgement or curiosity, but it can be answered from a point of being confidently unconventional.		
11'15	I think it suggests there are many possible answers/responses. 'Where do you be going' assumes there is not a single destination, but that there are regular goings.		*where are we going* *what are we doing* *where we are going* *what we are,* *doing where we going*
11'25		*Moving towards and through each other's ideas and responses.* *Ideas, in some way precious, change their shape.* *We are driving on indirectly.* *A spontaneous excavation.*	*are what we doing* *are we are going* *where we are doing* *where going* *where we are* *doing where we are.*
12'00	**Remote.**	**Remote.**	**Remote.**
12'15		To be situated away from the centre; to be distant; conducted away from a usual location; a device operating audio-visual components.	
12'30		*Nothing you create is wrong necessarily.* *Your responsibility is to the situation.*	

12'50		Where have the sounds produced come from?	Right now I am on my sofa. Combinations of instruments that are not easy to locate together in acoustic space. Radically accepting of the outcomes of the process.
13'00	*I think it's asynchronous that makes the process different.* *What's happening feels unknown.* *Asynchronous allows for reflection.* *I can explore other avenues and subvert.* *Remote allows slower processes, now it is unknown as an ongoing process.* *Remoteness allows things to open outwards.*	*What statements are being made?*	*Could rejection be a response?* *A form of aleatory materialism for those who are responding.* *Althusser calls this 'the materialism of the encounter'.[3]*
14'00	**What are notes anyway?**	**What are notes anyway?**	**What are notes anyway?**
15'00	*Fragments of ideas, abstracted images that can only point to something and never fully represent, encapsulate, or embody.* *Useful reminders of the real, felt image: an image which is not (only) visual, but multiply sensed.*		
15'10	*Notes harm; notes misrepresent; notes are shortcuts to frames of reference; notes reinforce and can replace what is by repeatedly pasting over it; notes can externalize, make visible and make audible; notes provide insight and can enable us to connect to another's world; notes can be an invitation.*	*How a note is used helps to know what a note is.* *A note, a pitch, a frequency, a resistance, a meeting place, a means to build, a series of words before words.*	
15'20			*'Notes' seem potentially irrelevant. Notes are ideas. Propositions. Notes offer possibilities and interpretations. It doesn't matter what notes are. Notes are the materials of the encounter.*
16'30	**I think we can pause and reflect.**		

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[3] This idea is expanded by Althusser as 'the materialism of the encounter' in the essay 'The Underground Current of the Materialism of the Encounter' in *Philosophy of the Encounter: Later Writings 1978-1987* (2006) pp162-203; pp167-8.

17'30	It is neat and satisfactory to have clear conclusions and outcomes, but there are more questions than answers.		
17'45		Figure out some questions.	
18'00			An emphasis on process rather than outcome/output.
18'10		In sharing the work, it becomes something different.	
18'20	A copy is created by everyone who experiences it; multiple versions with no definitive experience and understanding. Sharing introduces a critical eye or ear.		
18'30			It doesn't matter that there is no clear destination for this research and practice.
18'40		This presentation is a destination and also not an ending point.	
18'50			We have designed a method of working together and there also can and might be other ways of working together.
19'00		We can do this again or we might choose not to. We are creating ways of going and doing.	
19'20	**It is a little disappointing for it to be now knowable.**		

REFERENCES

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