

Arising acts

Lecture at Impuls - Graz 2019

- **The role of the hand in the sound practice.**
- **The hand as source of knowledge.**
- **The possible freedom of this kind of knowledge.**

The following considerations are a first contribution to the understanding of what is going on in the actuality of our professional field.

1 ARISING ACTIONS

Arising actions. Non-specific contact. Exploring contact.

2 ACTION-FOR-A-SOUND

Sound as Goal. The opening-initiating hand.

3 OPERATIONAL EFFICACY

Action-for-a-sound. Operational Efficacy.

Notation: Principles. Body/Matter. The operational hand. Sound Dimension.

4 SOUND CULTURE DEFINITION- INTERNAL DEVELOPMENT

Manipulation-Operational Efficacy-Focus. Exposition to Technology.

Sound-Listening-Manipulation. Oriented only-internal development.

5 ACTUALITY

Western Sound Conception. Neue Musik. Memory. Material. Extended-Techniques.

Focus displacement. Digital advanced technology. Operability.

Focus Extension/Displacement. Visual, Gestural, Theatrical.

Technology. Listening/Making. Body liberation. Focus Displacement. Manipulation

6 HIDDEN CENTRE – CONTACT AS CRUCIAL POINT

Old/New-exploded-from-the-Old.

Non-Utility of the opening-initiating hand. Exhaustion of the hand.

7 PRELIMINARY STEPS

Material Culture. Western Tradition. Listener/Observer to deactivate

[Act conceived and built for someone who can perceive it]

8 EXPLORING ACTION

Description. Remarks

Sound. Visual-act. Remarks.

Sound as [Contact and mutual harmonisation of living rhythms]

9 FINAL CONSIDERATIONS

Derailment. Operational hand. Cultural-belonging-and-recognition.

Cultural/intellectual Entertainment

1 Arising actions of the hand

	Concentrating Collecting Closing Action - N times and differently		
			
	Extending Spreading Opening Action - N times and differently		
			
	Extending Pushing Pressure - N times and differently		
			

All these actions belong to the wide variety of the autonomous life of the hand.
It is an open field of possibilities, which renews itself spontaneously and creatively.

These actions are *arising acts*.

These actions do not yet belong, or anymore, to a specific field.

They happen and remain within the limits of the body.

They are the source and the starting point from which an interaction with the things can begin, and consequently, any further specific cultural act.

They can be considered pre-culture actions (before any culture).

Example 
The Concentrating Collecting Closing Action has a huge field of significance.
-grasping, rubbing, dragging, closing objects and things
-catching in order to eat, to observe, to hide
-tenderness acts, sexual acts
-displacement of the muscle tension in the pain or in the emotions
-common violence, extreme violence until killing
They all belong to the possibilities and power of the same hand.

For our body, the single properties and the single differences of these actions are **open, flexible and can be modulated, but they always remain relevant and meaningful.**

They deal with the rhythmical life of the body, with the interaction with matters and things, and, not last, they deal with the possibility of a successful surviving.

Arising action in touch with a surface  **- Non-specific contact**

	Concentrating Collecting Closing Action - N times, differently, no Focus
	Extending Spreading Opening Action - N times and differently, no Focus
	Extending Pushing Pressure - N times and differently, no Focus

These actions do not come from a contact with this specific surface.
The hand is not oriented to a goal; therefore, the effects of the actions are non-specific.
What happens in the contact, depends only on the morphologic properties of the skin, and of the fingers/nails acting.

The contact with the flat surface, limits and modifies the actions according to its properties.

Therefore, we immediately have a **loss of flexibility**, extension, and so on.
If the contact would be hand-water → we would get a certain kind of possible actions
It deals with the skin of a drum → we get a related kind of possible actions.

The actions receive momentarily

- **A limited and concentrating space, which contains them.**
- **Some vibrations due to the contact**

Nothing else.

It is not an action for a goal, the temporary interaction has nothing specific.

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A real interaction begins when the action becomes for instance an *Exploring Contact*.

N different exploring movements



An exploratory goal influences completely the quality of the contact, the kind of action, the exploring movements, etc.

Therefore, the action changes; each time it has a direction, a specific sense, a specific rhythm, etc.

The exploring contact can develop in many different ways, and it renews itself constantly after the specific goal.

We all know this experience.

It deals with the spontaneous power of knowledge of a body, in contact with another body.

Quality of the contact finger/surface----and-----audible Vibration during the contact, are properties which are interchangeable, they oscillate and turn one into the other.

To divide what happens, separating tactile from sounding level, is a wrong and inadequate description.

It doesn't grasp the specific unity of the interaction.

Here the hand acts organically and synthetically, according to its properties.

It deals with an organic interaction, not with a mechanic technique.

The vibrations occurring during an exploring contact could not be considered as sound.

Here the vibrations are an internal layer of the contact.

It doesn't deal with an act for the perception of another human being.

During these starting contacts, if the exploration becomes more focused, we come in contact with something like “**The Sound of Matter**”.

The unique specific way a matter sounds, by a contact with the hand.

They are specific vibrations excited by the hand and depending on the matter (the particular given sound of Skin, Paper, Wood, Metal, Stone, Glass, Plastic etc.).

The exploring contact is able to put them in Focus.

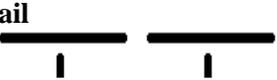
It deals with real “Sonic properties”, a kind of non-verbal identity, which is unique and different for each matter.

It appears and lies in the specific practice of any kind of handling (the way different kinds of paper or wood sound by touching, in order to recognize their properties).

But it cannot be considered a sound, as cultural entity.

2 Action for a sound

Let’s consider now these actions as an action-for-a-sound (a specific action in order to produce a sound), for instance a **consistent scratching**. 

	Concentrating Collecting Closing Action	Extended Short	
	Extending Spreading Opening Action	Extended Short	
	Extending Pushing Pressure <i>**With finger-based contact</i>	Finger – Nail Extended Short	

- 1- **The hand concentrates itself on a specific goal: the interaction focuses on one single pole of the handling.**
- 2- **The completely open starting significance and the undefined sense of the arising actions, go in the background of the attention.**
- 3- **The other arising actions are still available but latent.**

The actual specific action and the remaining latent actions are poles of a  constellation of actions, which remains open and available.

The hand has always the capacity exciting them immediately.

The hand has this extraordinary, flexible and modulating possibility of interaction and transformation of the things. **The hand is this possibility.**

The body, thanks this capacity of the hand to select and concentrate a Focus, **opens dimensions in the field of making.**

These dimensions are in progress, because the starting interaction is able to renew itself.

We could define this open capacity the  opening-initiating hand.

We all know this extraordinary phenomenon from our everyday life.

It deals with the access to the world through the hand, the open door for any specific handling.

3 Operational efficacy

Sound is an entity defined within a culture.

The practice of sound, as culture, is always addressed to the perception of other human beings.

Inside this practice, the action-for-a-sound enters spontaneously a logic of Operational Efficacy.

Efficacy. Definition. Evidence. Capacity of interaction with other sounds, they all are qualities of this sound as cultural entity.

Consequently, what doesn't influence directly the action-for-a-sound, what is not immediately useful or even disturbs this goal

- Is downgraded to *irrelevant handling*
- It disappears from the Focus

The action begins to be defined after its energetic and mechanic conditions of existence, for instance Friction, Pressure, Speedy etc. all what is necessary to manage its properties and qualities.

Degrees of

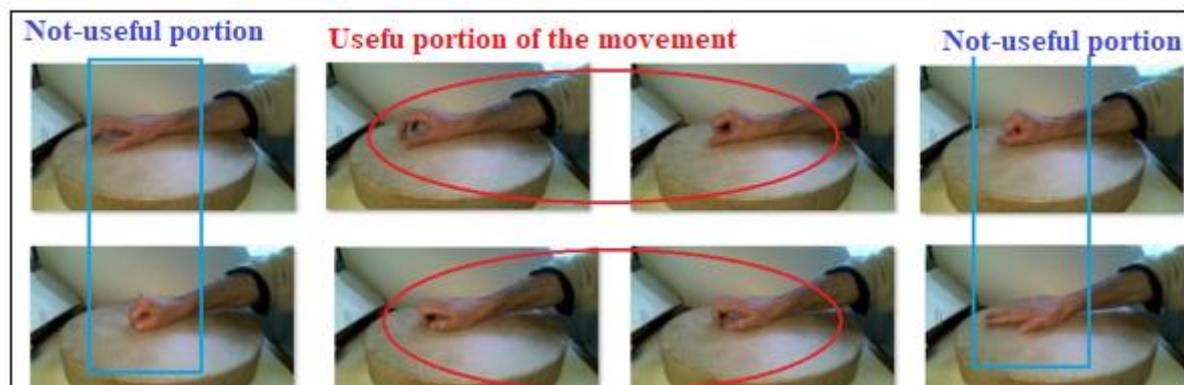
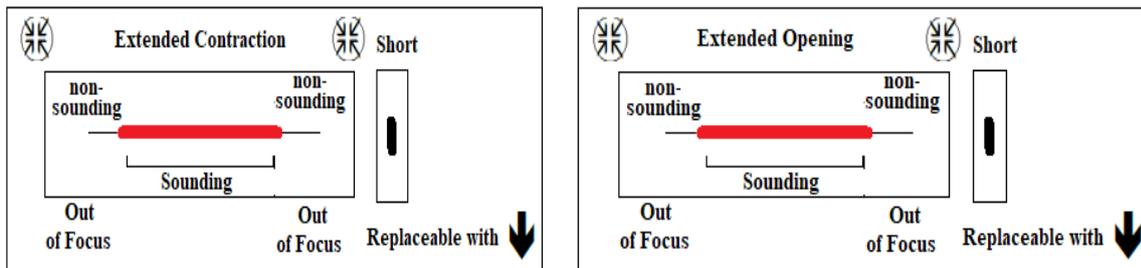
-Stability/Instability

-Duration

-Loudness

-Specific sound quality

Example 1



Only one portion of the action is useful to produce a sound.

The not useful ones are not necessary, and they go out of the Focus.

Styling makes possible a replacement. 2 Actions unify into a single one.

(Extended A-B → A, Short A-B → A)

They simply become variations/qualities of the same sound.

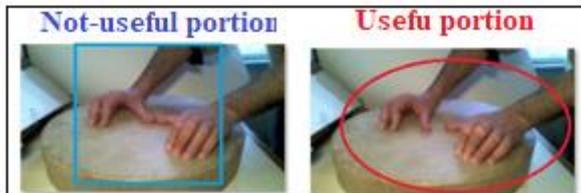
The not efficient ones fall down.

Inside this perspective of Operational Efficacy, the starting differences of the arising actions disappear.

Through this progressive process leading to a Focused production-of-sound, the hand becomes a *specific tool*.

Example 2

The performance with thumb falls down, because it is not enough defined to interact with other sounds.



	<p><i>Extending Pushing Pressure</i> The original opening extroverted act is not deciding. The direction is replaceable with different ones.</p>
	<p>The curved trajectory is not deciding, it is replaceable with different ones. ↑↓</p>
<p>The double hand is not deciding, it adds only 15% energy.</p>	

This basic principle of a constant development (definition, simplification, efficacy, exactitude, speedy and fluency of performance, etc.) lies from the beginning in the practice of a *sound conceived for a listener*.

This principle of development of the efficacy is the same that orients and influences the technical evolution of the Instruments, and any further technologic application.

An action to produce a sound is therefore directly exposed and extreme sensitive to the changes in the material culture and its technological development.
It depends directly on them.
They influence directly its development.
The evolution of the European Music of any kind, for instance, shows it clearly.

**The original open handling has changed.
It is encapsulated in the new goal, in a way, which hides completely and definitively its origin, and detaches it from the open field it comes from.**

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The NOTATION leads deeper and wider the principle of
- **the *Inclusion/Exclusion* of the arising handling and**
- **the related *Operational Efficacy*.**

The western Notation, developed starting from the XI^o century, is in itself an extraordinary invention.
In order to be effective, it must concentrate on a 2-dimensions representation of sound (Pitch height, Duration).

Remarks to the synthetic power of the sign  , able to propose the same result, the sound, to completely different fields of handling and independently from their specific sound production technique.

This changes completely the relationship between Body and Sound.

The body, inside a specific and limited dimension, provides the necessary mechanic conditions for the existence of sound.

Inside this specific musical activity, the  opening-initiating hand, becomes (also) an  operational hand.

Operational hand means an activity definitively and exclusively focused on its goal, developing its possibilities only inside a specialised expertise and oriented by an Operational Efficacy.

***The reality of the Body* –with its open richness of contacts and its rhythmical world and *the reality of the Matter* – with its open properties are the conditions for the existence of sound.**

It is an open relation of mutual interaction and discovery between

- **The material reality, where the sound is generated from**
- **The organic reality of body.**

It is clear that the goal of producing a sound, encapsulate consistent portions of the direct relation between Body and Matter, even excluding them.

Evidently, this starting loss of open contact richness is related to a goal, which is considered of higher rank.

Thanks to the Focus on one point and one goal, upon which the body concentrates its richness, extraordinary dimensions open themselves on another level.

This way, the body - in a changed form - enters a new and unknown reality created by himself: the sound.

It introduces in the culture new dimensions, not yet existing before.

The sound culture becomes a Pole and a hinge of the reality and it extends itself to all fields of existence; everyday life, social life, rite, celebrations, birth and death, and it enriches and change their sense.

It is evident that the sound culture, born and developed inside its related general culture, is exposed and very sensitive to its changes.

It is part of it, it depends on it directly, it is influenced by it.

This sound culture made possible

-*Matthäus Passion, Le Sacre du Printemps, Die Lyrische Suite, Klavierstück X.*

-*Cendrees, Kontrakadenz*

It is quite remarkable that, also in musical fields where there is no notation, for instance in the so called *Free Improvisation*, the principle of an high level discipline, where the body focuses its richness completely on one point and on one Goal, the sound, made possible solo works like **Anthony Braxton's and Evan Parker's one.**

4 SOUND CULTURE DEFINITION. INTERNAL DEVELOPMENT.

Let's now consider some basic principles.

Sound manipulation, with its *Operational Efficacy*, sets the original arising body actions *out of Focus*.

Sound manipulation is *completely exposed* to the changes in the material culture and its related technological development. It is directly influenced by it.

Example: an original skin instrument, an hand drum for instance

-originally played with hand

-will be played with sticks

-the sticks will develop thanks the evolution of textile matters

-will receive a fine-tuning mechanism

-will become a Timpani inside an Orchestral sound culture

-will receive a flexible tuning-change mechanism (the pedal)

-will be used as flexible resonator for other instruments

-will be played with various different tools to provide new sounds

-will be connected with electric/electronic devices in order to change its sound and improve its possibilities.

The direct and deep connection between sound, rhythmical world of the human activities, cultural and material development, generates **a limit, for the autonomous development of the musical manipulation.**

SOUND, as cultural entity, is an extroverted act performed for a listener.

LISTENING too, is a behaviour filtered by culture.

It is conceived and practiced as a *passive attention*, an attitude of receiving.

SOUND as cultural entity and its related LISTENING as passive attention, are the fundament of the western musical practice since XII^o century.

Sound, as practice of discovery, creation of new realities and occasion of knowledge,
generates a related kind of listening.

It deals with an emotional and intellectual experience, which considers music as inheritance of knowledge and occasion of cultural elevation.

Because of this status, it receives a stable place in the culture.

Sound as practice of entertainment, fun, technical amazement, and simple curiosity,
generates a related kind of listening.

It deals with an occasional interest, necessarily superficial, which always needs new objects for the attention.

Because of this constant need of new objects of attention, music as entertainment depends on all what the technological development, in any field, can offer for its development.

According to the old European culture, sound is **the centre of an *autonomous and complete Dimension of reality***.

It deals with a dimension of deep emotionality, knowledge, intellectual, spiritual and scientific consideration.

It is the elected matter of an Art, a field that, from its independent centre, radiates and extends its specific knowledge.

To conceive Sound as an autonomous dimension with an autonomous Focus for the perception is a cultural fact. This develops a related listening, which is able to remain concentrated and constant on its object.

This Focused attention is a process, which requires an initiation, an apprentice and a practice.

In conclusion, Sound practice, Listening and specific sound Manipulation as cultural facts, are *interdependent*. They develop together, with a constant and mutual influence. However, there is a fundamental hierarchy to point out.

Sound Practice and related Listening could exist only because of the specific sound manipulation.

We forget that the direct manipulation of Matter and musical instruments was, for centuries, the only real source of existence of Sound.

Therefore, the hand (the body), its open world, its capacity of specific Focus are deciding. **More, the hand (the body) is the essential and fundamental condition of existence of sound.**

We go back to the axis of our considerations, the manipulation.

Once we have entered a specific kind of sound manipulation (and now we understand better its deciding role), **we act only *inside of it***.

In a certain sense, we come back never more.

The development of the manipulation could be huge, extraordinary and rich –as many centuries of western Musical practice show, but it **remains connected with the conception, which has opened and initiated it.**

The possibility that the body generates a new sense, introducing it in the dimension of sound is always open, but only in theory.

Because the original arising actions of the hand should be able to go across the filter of the sound culture in particular, and the filter of the material culture in general.

The starting Sound conception and its related Manipulation influence and orient definitively any possible further development.

There is a sense, an oriented evolution line, defined by the starting act with its starting goal, which never stops being active.

It deals with a process, which is almost non-reversible, like the transformation of a seed into a plant.

The starting sense, which opened the manipulation for a sound, remains therefore as a hidden seed in each further act.

It remains and lies as not-considered, like in any beginning.

5 ACTUALITY

If now we land on the actuality, and we try to give a glance on our professional musical world, it looks like **an exploded and disordered field**, with no recognizable centre anymore.

It is impossible to have a 180° degrees overview on it.

It is impossible to consider it from one single point of view.

Nevertheless, we would like to try focusing **some relevant topics, very different but all strictly connected**, in order to have a minimal understanding about what is going on.

THE WESTERN SOUND CONCEPTION, culture and practice in all its forms, does still **remains the cornerstone** of the sound culture, but it has reached somehow a degree of perfection, and therefore, its limit.

It seems to be no longer an occasion of discovery and knowledge for the new generations.

The NEUE MUSIK of the 50-70, the research music in any genre, the high rank improvisation, **have opened the manipulation, the concept of sound and its practice until unthinkable limits.**

At the same time, the new possibilities offered by the technology of that period have **opened new sound dimensions, beyond the possibility of a direct creative manipulation.**

The Neue Musik has been indeed **a creative eruption in all directions, which has not yet exhausted its development.**

In the actuality, it is underestimated or even ignored, **for lack of knowledge and absence of Memory.**

MEMORY as real, competent and creative dialogue with the work and the conceptions of those who preceded us, **is actually not recognized as value.**

By the new generations, even the closest past is considered and perceived as an **extraneous and definitively static reality; a kind of Museum or Aquarium.**

Since about 20 years, **past means properly video-recorded-past completely mixed with the video-recorded- present.**

Memory as practice becomes somehow irrelevant.

Youtube, Wikipedia, guarantee the preservation of the past.

In the same sense, the huge collection of **PDF scores**, which are always stored and available in any computer, lie always closed.

The representation of the past (and the present too) as stored and available information, which is a crucial point of a *technologic-integrated culture*, leads to the conviction that **everything could be considered a MATERIAL, or even that everything is simply and definitively a material.**

This representation makes possible to consider reality as a huge store.

Consequently, any Vibration, Sound, Sounding object, Pre-existent music, Image, Video, Document, Action, Activity, Text, etc. whatever, could be **reduced into a material.**

For instance, **the Neue Musik technical discoveries and inventions**, both in the written and in the improvised music, *were originally the breaking or the overcoming of a limit*. They were a **stage of a process of opening new sound fields, the turning point to enter them**.

Today they **are trivially stored, styled and used as EXTENDED TECHNIQUES**. It deals with a low-level academic category and representation, which considers a still living past as a kind of *Supermarket of colours*, for the *so-called instrumental contemporary music style* or *for the sounds store of the electronic programs*. **The original richness of conceptions, which led to the related manipulation, and which lies inside these former adventurous discoveries, is simply and trivially ignored.**

In many actual musical experiences, **the FOCUS of attention is definitively DISPLACED**, from the body (as source of transformation of reality) to the possibilities provided by technology.

The actual technology, which develops itself always and only in the direction of an *Operational Efficacy*, **is not a simple tool; it opens and initiates new realities**. The human being finds or not a place inside of it.

The digital advanced technology, as *Super-efficient operational Hand*, **promises** somehow the direct access to new and endless possibilities and the interconnection of any field. Interacting with a device is possible only if I am ready and able to interact with the same logic, on the same level and inside the same operational limits.

This means: *if I modify and harmonize my creativity, according with the logic and functioning of the device*.

If my creativity must start already and obligatory inside the operational limits of a device logic – which decides what and how is possible to think,

I am definitively in a pre-figured-out creativity of II rank and degree.

I can start operating only inside a field, which I cannot decide and change.

In this case, creativity means, above all, expertise of the device logic.

But we must consider that there are creative questions and fields, which lie before or outside a logic of Operability.

For instance, when even the relationship with a device itself becomes a question, it is necessary a free point of view, extraneous to any logic of functioning.

The hand and the manipulation with its open world of meanings, within this displacement, have definitively disappeared.

It deals only with a high specialised and efficient *Operability*.

A FOCUS EXTENSION AND DISPLACEMENT on the visual, gestural, theatrical, and/or technology as co-operator or creative source, belongs to the Neue Musik from the beginning.

It was a slow, progressive and experimental process of extension, never definitive, never central.

The fields of Pop and Entertainment culture, starting from the '70, have led this Focus Displacement to a central role and the highest development.

Nowadays, the most Pop/Entertainment culture is essentially and definitively a Sound-Visual integrated one.

Now we live in a *multi-media-integrated* oriented reality.

Completely and essentially influenced by TV, Video, Internet and so on.

This multi-dimensioned reality is definitively part of the culture, and penetrates and forms the perception.

***LISTENING*, as general attitude of Focus and Attention, deals actually with new objects and situations.**

The basic passive attitude, which lies in the Listening culture inherited from the tradition, becomes the ideal ground for a fragmented, constantly unstable, multi-centred Focus.

The more the instability and fragmentation of the events grows, the more the degree and depth of attention and participation decreases.

The fashion actual term *fluid* (and trivially remodelling *Fluxus* ...), both for the events and the related kind of listening, doesn't succeed in grasping what happens.

It simply covers and hides the nature of this phenomenon, with an elegant mask.

As *Making and Listening* are in a constant mutual influence and interaction, this *short-span and shallow-depth* Listening and attention, becomes crucial in the creativity.

The constant passive feed-back between Making and Listening creates the conditions for a generalized extension of this kind of attitude.

It is interesting to remark how the Manipulation itself is automatically involved in the process.

For instance, what could be reached and developed only through a long-term creative manipulation work, centred on one single Focus, becomes somehow unthinkable.

On a deeper level, inside the attitude generated by this displacement and dispersion of Focus, focusing creativity on one single centre has fewer chances to be considered a full and complete experience, able to ground the sense of making.

This possibility lies definitively distant and out of range for a sensitivity completely involved in a multi-media culture.

Let's consider an actual statement for instance.

Music, as field strictly focused on sound, should be overcome and dissolved.

This overcoming –to be realized by a multi-oriented Focus – should provide a transgressive and definitive liberation of the body, in a finally renewed sound culture.

If we consider that technology and the multi-media related reality, have already become “*body*”, and in all senses, the crucial question is:

liberation of *which body* and realized by *which body*?

In the same sense, it is very interesting and revealing a deep *DISPLACEMENT OF MEANING* in the musical practice, which happens in some actual works.

Almost in Visual-Video contests, the body acts actions, originally born for a musical goal, or connected with a specific musical practice.

The actions remain the same or frozen and styled in a gesture, but disconnected from their original goal, therefore without an own sense.

This way the actions turn into a visual material.

The MANIPULATION IS HERE COMPLETELY DISCONNECTED and/or derailed from its goal.

What happens has a *specific musical non-sense*, which should get a transgressive value.

By disconnecting the act from its origin, the *pseudo-visual-non-musical* situation, should generate a fracture and a possible new meaning.

Without a doubt, it doesn't come out from it. In no sense.

Eventually, it turns into a simple Game or a Gag, without even the provocative verve of *Fluxus* long gone experiences ...

The manipulation in this case stops being a free creative activity of the hand.

It reduces itself into a dead, lifeless visual-gestural phenomenon, a material, for a visual/video treatment, equally dead and lifeless.

6 HIDDEN CENTRE. CONTACT AS CRUCIAL POINT

At a first glance, this exploded musical actuality seems to have no orientation. However, if we consider it from a different point of view, **it looks like a Galaxy, circulating around a hidden centre.**

This means that there is a gravity force and a kind of order inside of it.

The crucial point of the question is that, *in the core* of the so-called and self-defined actual New, still lies the hinge of the western sound conception and traditional culture.

**It is deeply inside. It is always active.
But we ignore it; consequently, we bring it with us.
It is difficult to perceive and recognize it.**

The so-called *Old* and the so-called and self-defined *New* are connected, like the two sides of the same moon.

We may say, the *Old* and the *New-exploded-from-the-Old* belong to each other, as complementary poles.

Nevertheless, they are different, indeed.

The Old was a visionary and constant creation of a reality which didn't exist before. It introduced in the reality dimensions never experienced before.

The *New-exploded-from-the-Old* looks out like a derived periphery of the Old. It outlines its identity as direct *mirror of an actuality*, perceived and considered as the most advanced point of progress.

Actually, to be “new” means acting, showing and affirming the signs and the mentality of a technological advanced actuality, even if it reduces the human being into a peripheral extension of a system, whatever it could be.

It seems that the “hand” does not know it, probably because it is only an  *operational hand*. It simply operates, and nothing else.

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From our constant Axis of the manipulation, we can observe a double phenomenon.

On one side the  *opening-initiating hand*, as key-point and occasion of an arising knowledge, **is considered non-useful**.
More precisely: there is neither consideration nor reflection.

On the other side, the  *operational hand*, with its Operational Efficacy, **reduces itself into a simple tool/operator**, inside a new human body, somehow extended to the technology.

This way the  *operational hand* becomes **and acts as simple appendage of this extended body**.

In this case, too, there is neither consideration nor reflection.

The operational hand is simply attracted by the “gravity force” of the material culture.

The non-consideration of the hand as question, and the exploded practice without orientation in the actuality, seem to be two connected phenomena.

What does it show all this?

The hand is one crucial point where the body initiates its relation with reality. Probably this apparent **non-utility** of the hand, hides in itself a **real Incapacity**, and consequently a **real Impossibility** of a free initiation, and therefore of knowledge.

The hand is exhausted.

The hand is literally dis-oriented and derailed.

The hand has no longer its original role.

Its particular form of knowledge has no chance to renew itself.

The hand has no door to open.

This hand is part of a body that has somehow changed.

The borders of our “technological extended body” are undefined; its rhythms are confused with the ones of the connected digital reality.

The impression is that it is the body itself, which is becoming an extension of the Technology....

To see, to Listen, to Touch, to Speak, to Communicate, to Know, to Think, to Feel and experience Time, etc. have changed in such a way, that the body has no consistent limits which can guarantee its integrity.

The hand, as essential part of body as a whole, loses literally the “grip” on the things.

This downgrades the quality of the existence.

This is the crucial point.

It is necessary at least trying to understand what happens.

7 PRELIMINARY STEPS

We are interested in the difference between the  *opening-initiating hand* and the  *operational hand*, and in the related small steps understanding which can arise from this comparison.

I cannot presuppose the material culture, in no sense and in no case.

**I cannot presuppose its strict distinctions and definitive categories as
acoustic perception - tactile perception
– visual perception - space perception etc.**

Therefore, I must be able to overcome

-1 The conditioning of the western traditional sound conception of the last 10 centuries, I received completely unaware with my past, and which lies in my culture and my professional education.
It is an extremely difficult task

-2 The conditioning of the actual pseudo-conceptions, which are only an exploded periphery of the western traditional sound conception.

-3 The conditioning of the actual material culture and its ideology.

To overcome means:

To understand, to refuse or to embody with awareness, and to go beyond.

As musician, I think and act inside the material culture I live.

Therefore, I bring in the experience of the hand my belonging to it.

When I think and make sound and, more in general, when I take care of the presence of things, **I always act as a *Listener/Observer*.**

In a simpler formulation: I act and think the same way I listen and observe.

As *Listener/Observer*, I will approach, think and perceive the objects of my attention only inside the point of view of the culture I belong.

Consequently, I will find only what this point of view makes possible and thinkable: a sound, a special sound, a sound to process electronically, an act or a pseudo act for a sound, acts to be considered as gestures, or under a visual category, or possible application of devices, or it doesn't matter what.

I will find nothing else.

In this case, I have no real creative freedom of contact.

The only freedom I have is to be inside the material culture I know and I belong to, and to reproduce it unaware.

I reduce myself into a simple *mirror of the actuality that surrounds me*.

It will be difficult to reach a deeper level.

It is unavoidable.

A real creative freedom by the hand contact, is possible only If I am able to nullify, at least at the beginning, the principle that

[an act is conceived and built for another body which can perceive it]

This principle lies in the core of the western sound practice, and it lies already in me, before I can become aware of it.

The abolition of this principle must happen in me, consciously.

But this is possible only

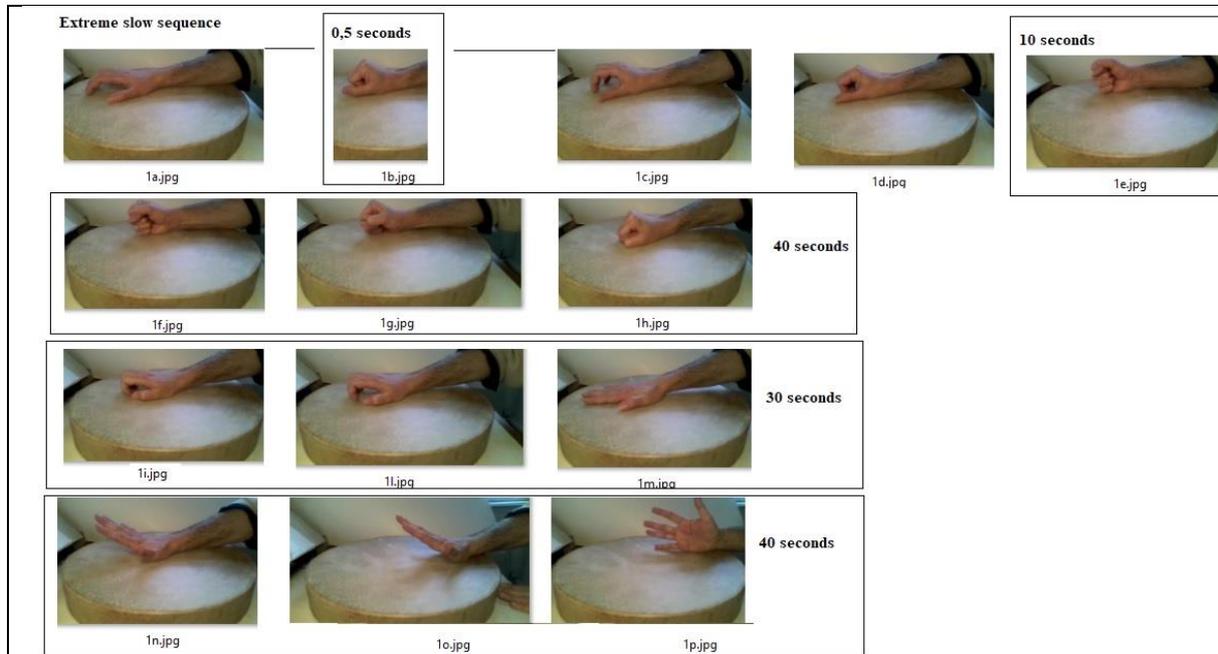
-if I centre myself aware in the situation

-if I do not act, at the same time, as body acting and body listening/observing.

Of course, this means that what is connected both with traditional conception, and with the New-exploded-from-the-traditional one, is no longer self-understood. Therefore, it must be suspended.

8 EXPLORING ACTION

Exploration of the contact. Description and remarks



I am not exploring the skin of the drum.

I am exploring the interaction of the hand with the skin  

The hand is constantly in touch with the skin.

The hand is always acting, also in the stasis moment, which is an active contact, only an extreme slow one.

During the whole contact, the skin and the body (through the hand) unify themselves temporary, and interact.

When the hand stops being in touch with the skin, it is always acting, but it deals anymore with an interaction, it remains within the limits of the body.

Hand acting *in-touch* with the skin, and Hand acting *non-in-touch* generate separated dimension, which are completely different.

I get in and out two different dimensions.

This simple action is still completely connected, with the arising manipulation.

This is an experience as *Musician [who takes care of the *Sound].

This is not an experience as [Operator in the music field].

The difference is relevant.

All my work prepares me and leads me until this experience.

The *Care of *Sound can lead here, where Action and Awareness of its sense are indivisible.

I am not acting as composer or performer, experimenting in order to realize some materials for a work, and imagining the situation of performance and listening.

My hand is not a tool or a sound generator.

I am not experimenting “Materials”.

I am not a Sound Artist or a Multi-Media Artist, experimenting an action that could become visual material in a performance or in a video.

I am completely inside what I am acting.

I do not listen to me from outside.

I do not think about me or look at me from outside.

This “Outside” here has no role.

It is not an Action-for-a-sound.

It is not an Action-as-Gesture.

In this action, deliberately and aware, the relation Action-Observer/Listener doesn't happen.

I do perceive it as possible, but I let it simply falling down, immediately and aware.

I am not divided according to these roles while acting.

I do act; I am the act and inside the act, completely concentrated in it, with the necessary attention and participation.

And that's all.

The fact that other people could interact with this action as Listener/Observer is exactly what happens right now, while demonstrating it in front of you.

However, it is indifferent for the action.

It doesn't modify what it consists of.

It doesn't influence its dynamic.

It would be never able to generate it.

This action was not born with this goal.

I am simply repeating it here, as essential part of the considerations I am doing.

SOUND

During the whole action, a vibration occurs.

I can perceive it constantly with the hand in the contact point, it spreads in the drum-skin and in my body through the contact.

The vibration changes during the action.

In some moments, it is extremely soft.

It mixes with the tactile impression; I could not distinguish it.

In other moments, it is a clear vibration and I can distinguish it.

To distinguish tactile Vibration and sonic vibration is possible only in some moments.

But it is not necessary to distinguish *and* separate them. There is no real reason.

Their oscillation in the presence is the property of such a kind of contact.

**I have not the goal to produce a sound, which is audible by a listener.
In this action, the sonic pole is not in Focus.
The sonic pole lies in the action and happens in the action.
It is a *component* of the action only for an observer with a detached analytical attitude or a listener.
I do not think about an *Audibility*, about a *Practical Efficiency*.**

**I am not interested in working on the vibration in order to make it more or less audible, splitting it from the unity of the action.
To think about a Micro, an amplification, in order to make everything audible or clearer audible has no sense in this action.
This "*everything audible*" and "*clearer audible*", belong only to a mechanic and operational ideal of listening, as cultural fact.
What here is excluded.**

VISIBLE ACT

The action has a dynamic and physical reality; it is rooted in the body.
The action happens inside my visual field.
But this is indifferent.
I do not lead the action with the eyes; I could do it with closed eyes.
I feel and lead the action concentrating all my attention on the arm and hand muscles, and on the resistance of the skin in the contact point.
The sequence of acts is a *Way of the contact hand-skin, one among many other ones.

**I have not the goal to produce an action, which is visible by an observer.
The visual pole is not in Focus; it lies in the action and happens in the action.
It would be a *component* of the action only for an observer.
I do not think about a *Visibility*.
I am not interested in working on the act in order to make it more or less visible,
I do not need a video camera.**

CONSIDERATIONS

If I approach this action with an *open attitude, that is to say, if I do not consider self-understood
-any sound conception (what sound is and why)
-any conception of the sound practice (what making sound is, as cultural fact, what is listening)

**I feel that the contact hand-skin  which attracts me, makes possible and leads me in a deeper rhythmical reality of the body.
This rhythmical reality precedes (lies before) what we generally consider as sound.**

The slowness seems to turn the action into an *action-for-an-observer*.

Something to look at.

But this could be real only for a superficial observer, influenced by the actual visual culture.

By slowing down and in the slowness, the hand enters spontaneously extreme wide rhythms, which do not belong to the ordinary motoric and rhythmic of the body, and in no case of the usually acted sound.

It deals with a rhythmical layer from which a Focus on sound *could* arise, but, for itself, it is not yet.

It is many things together, before any distinction, with the indeterminacy that qualifies the arising and exploring actions.

In this action, I act in the rhythmical life of the things, a deep and starting layer of the experience.

In this moment, me, *Musician, I understand that sound, as we consider it generally, is only a possible focal point.

Sound emerges from a deep and undivided rhythmical dimension of bodies being in touch, every time in a different way.

Sound could become a selected Focus only because of a detachment from this undivided dimension.

The fact that sound could become even a cultural object, is only a possibility among others, and only in relationship with the perception by other bodies.

This process needs to happen already in me, as first possible listener.

It happens when I let operate in me the detached listener.

This division is neither self-understood nor necessary, and if it happens, it must be aware.

The whole action is a unit.

It is not necessary to give it a name and to put in a category.

Its name is *its reality as action*.

Me, *Musician, acting in touch, I feel the deep core of sound.

I am in touch with *its arising, non-divided state*:

[Contact and mutual harmonisation of living rhythms]

In this being-this-way-in-touch

1-which unifies me with the matter

2-which harmonizes and modifies me

2-which is, indivisibly, awareness of the contact

Me, *Musician, I recognize the original and fundamental *Source of my work.

This all before knowing what sound is, therefore what is audible, non-audible, non-sound, listening, Music, Not-Music, etc., how it could be conceived, represented and practiced by the material culture I act and live in.

I have not desired, decided and projected the material culture I live and act.

I am not obliged to recognize it as mine.

I am not obliged to agree with it and to be part of it.

If I am not able to get in touch with the things this way, I lose the occasion to discover and ground again a sense of sound, starting from my original experience of human being, also in a pre-culture sense.

First, it deals with a question of individual freedom, and then of human and cultural engagement.

This simple experience, and many other similar ones, could be done by everybody.

They introduce the possibility to open again an aware relationship of the hand with things, starting from the body.

To begin getting IN AND OUT these experiences, aware of their sense, is a small essential step to understand our actuality.

This could probably change many things.

Concerning me as composer, I think that some of my works have already demonstrated my individual position.

They show a clear and definitive distance, from what a part of the actual professional musical culture proposes.

9 FINAL CONSIDERATIONS

Generally, we do not approach these experiences this way.

The deep reasons are

- 1- The non-actuality of such a practice
- 2- The quality of individual attention, the awareness and the human responsibility required for it.
- 3- The necessary individual isolation of such a practice, because, first of all, it deals with us and our body

This, probably, generates an impression of loneliness of the experience, and this scares a lot.

It is experienced as extraneous, useless, a lack of connection, distance from the community where we act, a senseless self-exclusion.

Nevertheless, if we consider it differently, there is no real loneliness or isolation.

We are in the sea of the pre-individual manipulation.

Hand-Human Being, together with millions Human beings since hundred thousand of years.

It deals with a unique occasion, which is always open.

The kind of knowledge it deals with, leads us temporary into a pre-individual and pre-culture dimension, where the distinctions still not exist or are arising ones, therefore still open.

Unfortunately, instead of it, we observe a kind of *Derailment*.

A forced absence of attention completely derailed on other goals.

All these questions seem to lie far away from us.

Our attention looks like a train which never stops in this station, or that this station even doesn't appear on the map.

This *Derailment* is very common.

It happens in different ways and degrees, in any field, and not only in the musical one.

I ask me why, and what sense it has.

Final considerations

The  *operational hand*, with the knowledge it can provide, has replaced the open and creative capacity of the  *opening-initiating hand*.

Therefore, knowledge stops being *Contact-of-the-hand-which-can-reveal*.

It becomes simply *access or activation*, of what we consider as world; as proposed by the actual technological development and its ideology.

The  *operational hand*, as attitude and way of acting/thinking, doesn't succeed in being an *open source of knowledge*; because the body it belongs to, is not looking for knowledge.

It looks for an immediate agreement and joining with what it considers its cultural world.

The hand is already and constantly busy, engaged and directed somewhere else.

- To switch devices ON/OFF
- To Connect itself/To Connect/
- To manipulate devices which extend its power and operationality
- To act as a mechanic extension of autonomous systems
- To open/Close/Use/Transform what already exists, into a material, as only form of relationship
- To act or not objects which it considers magic, or in a favourite only-personal relationship
- To act only there, where it feels itself efficient, executive, and therefore successful
- Not to act where the manipulation would show its real low degree of creativity, without the mediation/masque of filters or devices.

In this dimension of making, and in the related kind of approach to knowledge it can generate, acting is fundamentally an *act-of-cultural-belonging-and-recognition*.

Acting in a definitive technologized dimension, in constant evolution, to become “*mirror of the actuality where we live and act*” gives probably the impression to be in a **Magic Space of Acting*.

A dimension, which promises the infinity of the possible materials to any kind of practice, in any field.

The  *operational hand*, experiences this way an unlimited access to the already existing world, already formed and signified, without depending any longer from the  *opening-initiating hand*.

More precisely, the  *operational hand* is now considered the real  *opening-initiating hand*.

This is a complete ideological point of view, which starts and grounds itself as a *quasi-religious Believe* in the technology; as sign of human achievement and progress, a possible guarantee for its existential balance, and as the only way to transform reality.

This acting is experienced as spontaneous, creative, original, innovative, liberating, and ideologically necessary.

On the contrary, if we observe it from a different angle, it deals with an acting/playing only a condition of *Operative*.

We are inside what the “*Wheel of Actuality*” simply figures-out and represents as Art.

That is to say, **acting as *Operator in the field of the professional cultural/intellectual Entertainment*.**