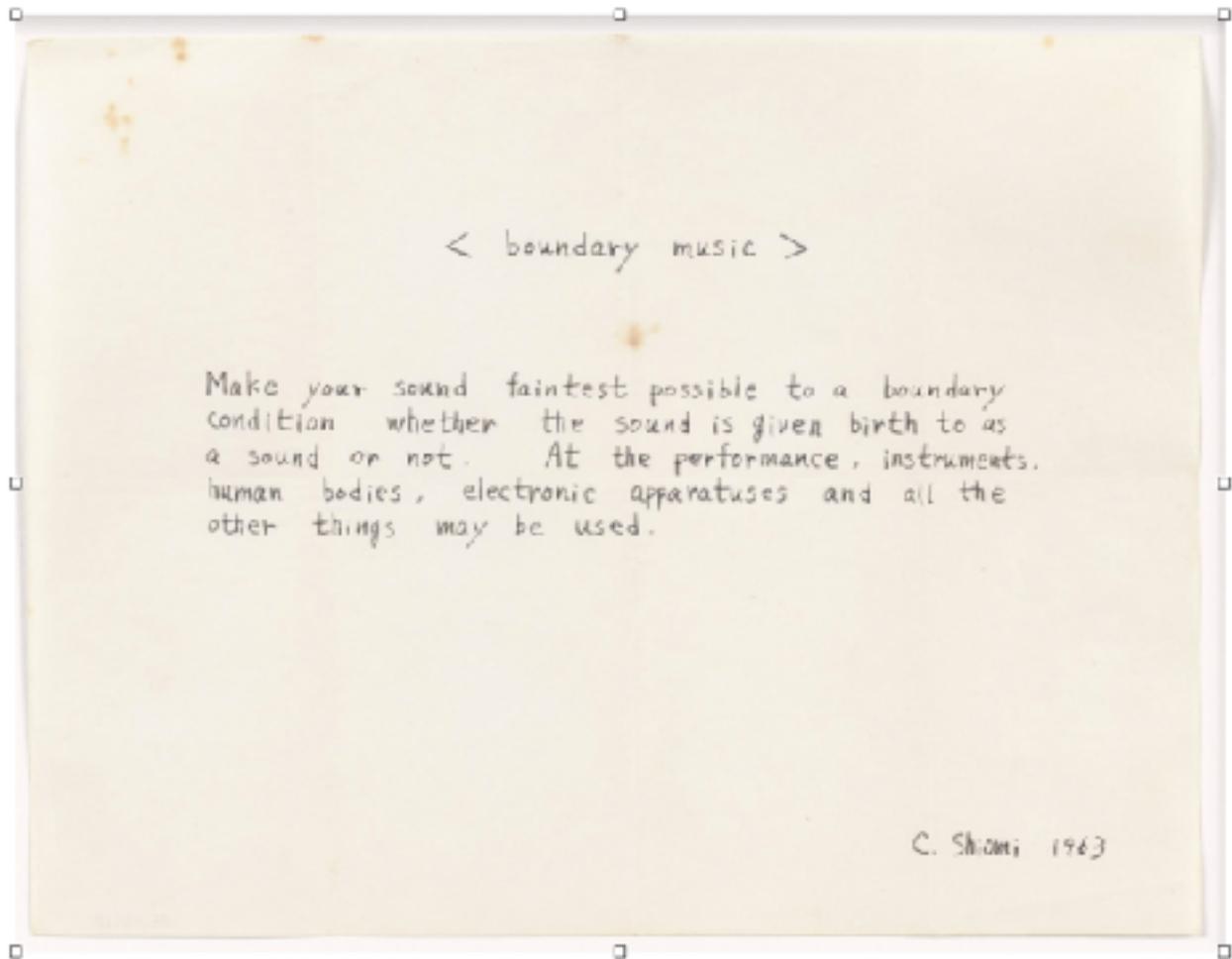


*Disclaimer- I never play or record this work.

"When am I realised?"



"But what's the outcome?"

Listening to others' interpretations:

- Seems to always be interpreted as 'soft'. All other boundaries seem to be excluded. Because of the word 'faintest'. Implies soft, but perhaps it's meant to imply proximity?- Closeness. This would make every boundary possible/fair game. Including loudness. Closeness is relative though so really, there's lots of freedom here, and 'realisations' could be very diverse/unique/distinct from one another.
- ...The connotations of 'faintest' are perhaps unwittingly specifying one boundary (that of softness), therefore narrowing the scope for interpretation. What if that was never the intention? What if that doesn't have to be my fate (as performer/reader)

Boundary:

- Boundary, or point? A line/continuum, or a 2d shape? ie square with 4 'boundaries' or sides. That implies a surface area.
- Continuum
- Why just 2 poles? What about N,S,E,W?
- Can think of some dichotomies, dualities,
- Are these boundaries even real?? Are they human constructs based on our need to classify in order to control? Probably.
- Perception. Real? Trustworthy? Worth going with, anyway? Am I humouring you? We humour ourselves when we look at our watch and nod.

But even if I do choose softness, can it be:

Soft, but not slow

Text- soft, but not abstract. Recruiting consonants, articulation. How to pierce through, cut through the shroud that the withholding of volume drapes upon the text.

Playing with conceal and reveal.

Everything can be seen as an expression of proximity, within any given construct. Am I skirting too close to the too-many-questions limen?

Limen- a threshold below which a stimulus is not perceived or is not distinguished from another.

It's all perception

So you can't question my interpretation

Diary text...it would be liberating being able to speak such classified words, but under the safety of the inaudibility, the veil, the whisper, the static

Masking. "all your waves have washed over me"- Psalm 42:7. Maybe relevant?

Quote Tristan Louth-Robins. Sonic haze... migrating?

-

Why just a softness boundary? What are some other boundaries?-

- Volume- loud/soft

Do I want to play to the loud end, though? No. Pain, damage, not gentle

It could probably be one of those catharsis type exercises if you wanted it to be

How far can you push before break? Consult your files for answers. What do your experts say? Where is the research up to now? Still can't explain me? It's not that complicated, and it is. Face your own boundaries and admit you'll never know. Because if you knew you'd change sides

Because if you knew you'd change sides

- Abstract/concrete

- 'Tone' and breath- though breath is tone too

- Tone- Dark/Light, bright/dull

- Emotional- Dark/Light

- I want to throw all these false nemeses out. Too reductive. Everything works together, almost

- Stylised/pedestrian, or something?

- Good/crap? Haha

- (Maybe these binaries are only tolerable in joke form)

- Enjoyable/not

- Conscious/sub

- I mean, pitch- range extremes. 'Tessitura'. That's probably too comfortable, not close enough to a boundary. So maybe there needs to be some discomfort with this piece? What ever that means. Could mean too long without a cup of tea

- This has the potential to be a 'virtuosity number', but also reveal/present/perform my limitations. A vulnerability number. Are limitations vulnerability? Is vulnerability necessarily weak though? Don't we need our limitations (perceived or otherwise) to hone the problem-solving muscle? Or our humility muscle? Or so-called resilience? Anyway

- Strength in weakness

- Resilience funding though

- Comfort zones

- Something embodied, physical/somatic? Ie soft palette, teeth, hand over mouth, gravel (throat)

- Boundaries of flesh

- Amnesia walls

- Going back into the throat. Depth- back and forward. "Into the mask"- Geoffrey Chard.

- Into the countenance. That which radiates *off* the face

- That which leaps *off* the page

- The words you don't say, the notes you don't play

- Just one boundary??? Consistently?? Pick one to the exclusion of the others?

-

- Decide on my parameters. Maybe this is the thinking behind 'boundary'. I could do a bunch of the above ideas. Quick sketches, rather than "pick one and master".

- Hand over mouth- can the boundary come to me? So I'm fixed but the boundary moves?? Hand is the boundary. OR even, can both be considered boundaries, and can both move? Ie both the hand AND the mouth. I could film this- both in flux.
- I don't want to present anything. polished. no
-
- Boundaries as a "no" or a "No" or a "no!" Or a "No!" Or a "NO" or a "NO!" Not necessarily in that order
- Or a yes
- On this page-
- The words are like muscles stretched outwards from the spine. Into the laterals, the muscular margins with their skin boundary with its microorganisms that meet the water I swim in which washes back in through my pores. Porous boundaries.
- The spine is a boundary. Imagine if you crossed over to the other side. To the woman making boundary music with her nail file, haha. To the other side of the train aisle.
- To the other side of the fence, to do some poverty mining to give your respectable practice some grit. Double serve of tension please, hold the trauma. Or I dunno, turn it into a hat and wear it at your next show anyway it's ok because
- Dirt under glossed fingernails will wash out
- The boundary is a threshold. Prevention, permission, potential.
- There's a spectrum of authenticity and you're up one end with a hat for a paddle
- Whyyy can't I set a boundary that is somewhere *along* the continuum, rather than the poles? Imagined poles? huh? Those extremities?
- It's all just reductive.

- Faintest-(proximity) -almost there or barely begun?

"whether the sound is given birth to as a sound or not.":

- the sound doesn't have to manifest as a sound. Or.. at all?
- Is 'sound' then, any articulation? Real or imagined, thought, word or deed?
- Marking.
- Is time the given? No, wait

A first-response to the score *boundary music* by Mieko Shiomi

- Sonya Holowell.

'poverty mining'- James Hazel