

SCORE CLUB @ FIRST DRAFT

“[T]here is no movement of sound poetry per se, rather a complex interconnectedness of concerns – attempts to recover lost traditions mix with attempts to effect a radical break with all continuities. What is referred to as ‘sound poetry’ is a rich, varied, inconsistent phonic genealogy.”

Steve McCaffrey

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The twentieth century’s gingerly constructed war on individual subjectivity was IN DEEP LOVE AND IN DEEP TROUBLE with subject/object binaries, and preoccupied with the linguistic dichotomy of the written and spoken word, to text and the sound of its utterance. That war persists as a mess of hypocrisy and unresolved tensions. Score Club asks, what does that sound like? Certainly we have not progressed, except perhaps in the way a cog on a wheel continues to engage with the next set of teeth...

_____ ritual screws
gain and
again _____ surely a
_____ response to contemporary uses ~
that areas can drift _____

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The term text-sound composition covers work that could not be described as either poetry or music, but that includes elements of both. It was coined at Fylkingen in Sweden in the late 60s by the composers/writers Lars-Gunnar Bodin and Bengt Emil Johnsson to denote multi-disciplinary art committed to absorbing elements of text, music and technology and working against isolation among disciplines. Its influences included the usual modernist line-up of futurism, Dadaism, lettrism, and its most recent predecessor concrete/sound poetry. These movements were often concerned with the acoustic properties of language beyond semantic representation.

The contemporary field of sound poetry and text-sound composition has developed many hybrids. And what is there to do now with such neutral-sounding terms as these, but to watch them stretch themselves out to the brink of uselessness?

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Score Club is a collective that presents a text-driven, interactive composition. As a disseminator of oral poetry, the collective inserts itself within a historical

unsettling of language's symbolic relationship to the object - employing alternative means of notation, the vulnerable connections between language, voice and meaning are performed as malleable and as such unstable. The mode of performative collaboration exacerbates this, organising an infinite array of variables under one FRAGILE, HALF-BAKED CONCEIT. It persists as a method of expanding the notion of writing itself as a process that is not limited to the page, as well as signaling the possibilities of writing with and in sound. The work theatricalises both its peripheral position within the literary establishment and its potential for disruption.

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This score can be read as poetry and as *against* poetry's institutional tendency to insulate itself. With all the work carried out in the late 20th century to break apart these tenuous categorisations to expose various raw structures and hierarchies, this piece isn't now in repair mode to reorder these diffuse, aerosol traces. As a manifesto, this rickety collation of SCORE-ON-SCORE-ON-SCORE apologises into your ear, claiming only to frame a relation between sound and its code system. It hears voices stretched so as to accommodate the full expanse of their implications – a voice both *implies* human bodily presence in itself, and *is* a disembodied and non-human material.

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Text-sound composition is a reference point. Hybrids develop across a range of mediums with one foot in the door, both amplified and diffused as a result of their drifting into electroacoustic musical fields designated 'experimental'. The performed poem score wants your ears hovering in purgatory, walking through the never-ending criss-cross roped aisles on the way to airport security. Score Club invites a suspension of sense-making, an immersion within sound.

But of course, text addicts among us will keep one cold faculty on the residues of poetry's written record as it shape-shifts within these expanded, tentatively contrived fields.

_____ the upper lip/s
and all yr eyesights
are at
odds _____