

- The origin of movement
- Or why things have movement

Based on 'passages' by Ann Quin

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For octet using sustained sounds/ actions

Lines, single numbers denoting seconds, should be performed by one person per page, whereas passages, bracketed numbers also denoting seconds, are to be performed by as many people as there are numbers within the brackets. It's up to the octet as to who performs in the passages.

On each page the lines are to be realised by one person only, performers should vary page by page. Designation of performers to passages should be decided ahead of time. Everyone in the octet should play a roughly equal number of passages.

The first passage on page 1 (7,7) means that two performers begin at the same time, with the first person playing for 7 seconds, and the second for 7 seconds. The first number in each passage should be performed by the person who is performing the lines on that particular page.

After every line and passage a pause of approximately 5 seconds should be allowed to elapse before the next line or passage begins.

All performers should play without time-keeping devices, counting internally so as to be ready to enter/ stutter into the passages together.

Parts should be prepared individually, though the octet might also consider some kind of totality; whether instrumentation/ objects, dynamic, sound/ non-sound, pitch range, actions...

Length of pauses between pages can be decided by the group, but should be uniform.

At least 10 pages need be performed, in any order. For example, pages 4, 50, 24, 5, 8, 18, 27, 35, 42, and 58, would constitute a performance of approximately 27:26. There is no maximum amount of pages that can be performed, and pages may be repeated if the lines are played by different performers.

Instrumentation may be supplemented/ augmented with regards to interpretations of the quotes pertaining to a specific page, though this is not a necessity. For example, on page 36, the octet may decide to all use pine cones in ways that create sustained sounds, perhaps as pre-recordings, or by using them in combination with various surfaces. If such choices are made, they must be performed by all members of the octet in their own way on the specific page.

- 13 - (7,7) - 8 - 7 - (8,6)

- (6,3,5) - (8,6,3,1) - (4,4,10) - (5,11) - 9

- 8 - 9 - (3,6) - (6,6,2) - 7

- (8,1,1) - (5,3) - (7,3) - (4,4)

'Mouth round the shell'

- (5,7,5) - (5,6) - 12 - (10,5,7,6) - (7,3,2)

- (7,9) - (10,7)

'Cut open'

- 5 - 11 - (3,3,6) - 3 - 8

- (6,8) - (5,11) - (10,13) - (8,3) - 6

- 4 - 6

'Hair brushed slowly'

- 2 - 12 - (5,1,5) - (7,3,10) - 4

- (7,3) - 8 - (9,9) - 4 - (8,5)

- (6,5) - (9,12) - (4,3) - 18 - 10

- 3 - 9

‘Split in half’

- (8,1,1) - 4 - (5,8) - 7 - 7

- (5,1,8) - 6 - 6 - 2 - 9

- (3,2,1,1) - 7 - 10 - 4 - (1,3,1)

- (10,4,3,2) - (17,18)

'Rubbed an oblong stone'

$-(3,3,1,3,6) - 7 - (2,5,9) - 6 - (8,5)$

$- 4 - 3 - 15 - 5 - (7,3)$

$- 8 - 5 - 1 - 4$

'Lift'

- 3 - (1,9) - (2,8,4) - 9 - 3

- 4 - (5,2) - 8 - (6,1,1) - 4

- (3,5) - (9,4,2,7,1) - (8,10,2,2,2,) - (5,2,6) - 14

- 7 - (12,1,3,1) - 5 - (10,9,5) - 6

'Beads, dice, drink'

- (3,3,2,8,3) - 10 - (7,6) - (5,3,1) - 6

- (10,1,6,11) - (9,3,5) - 10 - (3,1,8) - (2,2,3)

- (4,1,4,1,1) - 9 - 4

'Fingers on fruit, wood, material, cup, glass'

- (2,3) - 5 - 6 - 5 - (7,5)

- 13 - 6 - 4 - 5 - (6,1)

- 5 - 6 - 4 - 7 - (4,5,3)

- 3 - 4 - 6 - 7 - (4,1)

- (3,3,5) - (3,2,8) - 12 - (5,2,2) - (7,3,6,4)

- (8,3) - (7,3,4,11)

'Movement of not seeing'

- 5 - 7 - 8 - (7,1,1,1) - 9

- (5,12) - 9 - 17 - 5 - 8

- 3 - 6 - (4,4) - 4 - (9,1,1)

- 4 - 5 - (7,1) - 8 - (5,1)

- 5 - 6 - (4,7,4)

‘The heavier parts of window frames’

- (5,9) - (6,7,8) - (3,4,3,4,2) - (3,6) - (4,3)

- (7,4,4) - (2,3) - 5 - 5 - 5

- 2 - (7,4) - 7 - 5 - 11

- 11 - 2 - 4 - 1

'The rough surface of grass and twigs'

- 5 - 4 - 8 - 7 - 3

- (3,7,3) - 4 - 7 - 19 - 7

- (11,4) - 10 - 10 - 10 - 6

- 10 - 5 - 5 - (2,3,9) - 7

- (2,4,9) - 11 - 6 - 4 - (11,6,12)

- 4 - 7 - 6 - 7 - 8

'Rooms we take the shape of'

- (5,6) - 9 - 6 - 7 - 7

- 5 - 8 - 5 - (4,7) - 4

- (6,1,4) - (5,5) - 13 - 5 - 2

- 8 - 2 - 9 - 6 - 3

'I tried lifting him from the floor'

- 6 - 4 - (8,6,3) - 4 - (10,3,3,1,2)

- 9 - 11 - (11,2,7) - 16 - (7,2,2,7)

- 6

'To be on the move again'

- 12 - (4,1,10) - 13 - (5,8) - 15

- 4 - 16 - 6 - 4 - (6,3,4,4)

- 9 - (11,3) - (4,5,7) - (11,4,4) - (7,2,8,4)

- (6,4,7) - 13

'A longer, narrower room'

- 1 - (3,2) - (8,16) - (13,3,7,4) - (4,3)

- 1 - 2 - (9,5,4) - 3 - 7

- (8,20) - (2,8,5,8) - 8 - 7 - 26

- 12 - (8,5,7) - 10 - 10 - 8

- (10,14,4,12,12) - 3 - 3

'Offered me some melon'

- 3 - 3 - 2 - 6 - 6

- (7,6) - 7 - 2 - 1 - 4

- (3,3) - (1 3) - 4 - 2 - 4

- 6 - 8 - 9 - 5 - 9

- (6,6) - (5,8) - 4 - (6,3) - (1,9)

- (3,2) - 7 - 5 - (4,10)

‘Their bodies rotated’

- 2 - 7 - 4 - (4,2,10) - 8

- (4,13,2,3) - (6,3,3) - (12,1,2) - (5,9,7) - 10

- (1,5,4,5) - 6 - 5 - (5,1,3) - (9,3,5)

‘Buildings turned pale yellow’

- 4- 8 - (6,5,4) - 6 - 1

- 4 - (7,4) - (6,2,2,) - 9 - 5

- (4,1,3,2,2) - 7 - 14

'Glimpses of water'

- 11 - (3,6) - 9 - (1,6) - (3,3)

- (3,3) - (6,13) - (8,7) - (5,1,1,1) - (5,5,7)

- (5,12) - (12,5) - (11,6,12,3) - 1

'From a straight course into a curved one'

- (3,5) - (3,2,6) - 5 - (5,6) - 5
- (4,4) - (4,5) - (4,5) - 1 - (10,5)
- (2,2,3,6) - 10 - 3 - 10 - 8
- 5 - 6 - 2 - (11,15) - 7
- (1,6) - (7,3,4,2,1) - 11 - 3 - 16
- 4 - 10

‘Puffs of smoke’

- (5,7) - 7 - 13 - (5,2) - (5,6)

- 25 - 9 - (7,4) - (8,8)

'We'll arrive on schedule'

- 6 - (4,2) - (9,5,16) - 9 - 11

- 8 - (5,6) - (5,5) - 8 - (4,4)

- (8,1,1) - (2,1,2,2,4) - (4,1,6,7,6,8) - (8,5) - 11

- 13 - 9 - (5,4) - 10 - (2,6,2)

- (4,2,1)

‘Movement back from the centre to the sides’

- 9 - (9,3) - 8 - (3,2,1) - (6,9,6)

'He shouted'

- (5,3,2) - 9 - 5 - 7 - 6

- 11 - (2,6) - 11 - 12 - 7

- 6 - 10 - (9,2,3) - (7,8,11,3) - (5,4,3)

- 4 - (7,1,3) - (1,7) - (5,7,3) - 6

- 8 - 16

‘No communication except by gestures’

- (7,5) - 7 - (5,4) - 10 - (3,2)

- (2,2,8) - (8,3) - (3,3,2) - 7 - 9

- (7,7) - 9 - (7,7) - 6 - 7

- 11 - 5 - 9 - 8 - 9

- 2

‘Hands cupped under’

- 16 - (9,3) - 6 - 4 - (12,3)

- 4 - 2 - 2 - (9,7) - 6

- 9 - 9 - 10 - 3

‘Rooms with or without connecting doors’

- (1,15) - 7 - 7 - (8,5,3,5,12) - 7

- (6,3) - (2,4) - (11,4,6) - 11 - 8

- (2,2,4) - (2,2) - (12,2,1,3,6) - 7 - (7,1,7,2,1)

- (8,5) - 12

‘Countless machines rocked’

- 11 - 4 - 8 - 6 - (4,4)

- (5,7) - (2,2,3,4,1,4) - (2,7,6,6) - (10,3,9) - (8,5)

- 2 - 5 - 12 - 14 - 7

- (6,6) - (3,7,11,5,4,2,2) - (5,8) - (8,5,7)

'Many islands'

- (4,1) - 16 - 4 - (13,12) - (8,4,2,7)

- 5 - 12 - (2,8) - (5,5,4,6,13) - 6

- 5 - (12,11)

‘Flowers crushed on bodies’

- (9,6,5,8) - (4,3,5) - 9 - 4 - 8

- 7 - 4 - (5,7,3) - 4

'Arcs of blue'

- 4 - 2 - (10,2,2,1,3) - 14 - (7,4)

- (4,2) - 6 - 2 - 5 - 12

- 12

'Fingers on mouth'

- (3,8) - (5,8,13) - 5 - 16 - (16,7)

- 11 - 3 - 11 - (2,1,3) - 10

- (9,13) - (3,8) - 8 - (4,5,4,1,3,5,4)

‘Burnt out fireworks’

- 6 - (3,2,5) - (4,6,6,2,6,2) - 8 - (3,4,6,7)

- (8,5,10) - (3,5,11) - 17 - (5,6) - (5,6)

- (12,14) - 2

'Rubber rings, branches, fruit skins'

- 4 - (3,4) - 9 - 9 - (6,6)

- 8 - (7,2,13) - 15 - (1,4,3,7,2) - 5

- 3 - (5,4) - 6 - 7 - 8

- 6 - 3 - (4,1,1,2) - 4

‘Shadow thrown on a long wall’

- (1,1) - (7,10) - 12 - (5,5,5) - (3,8)

- (7,11) - (5,5,5) - 6 - (16,9) - (4,5)

- 8 - (7,8,16) - 5 - 2 - 6

- 8 - (7,9) - 4 - (1,7,11) - (4,6)

- (2,5) - 2

'Pine cones'

- (10,14) - (8,7,1,3) - 14 - (8,5,4) - 6

- (14,1) - 7 - (5,8) - (8,15,8,5) - (6,2,14)

- 5 - 8 - (10,6) - (10,4,2) - (2,2,10)

- (8,2,5) - 7 - 1 - 10

‘For the sharks’

- (3,1,8) - (4,2,1) - (5,5,2) - 10 - 12

- (11,4,4) - 11 - (14,8,11,4,9)

'Cracked grey'

$$- (7,7,10,5) - 10 - (6,9,10) - (10,25) - 14$$

$$- (11,3,7,7) - (10,1,1,1,2,13,1) - 9 - (8,10,6,10) - (6,2)$$

$$- (10,2,3)$$

‘Circles increase equally’

- 5 - 8 - 6 - 10 - (11,1,11)

- (7,7,4) - 5 - 14 - (9,14) - (3,4,1,3)

- (13,2,2) - 5

'Baskets, chickens, babies'

- (3,3,5) - 10 - 6 - (7,2) - 3
- 10 - 9 - (7,7) - 8 - (1,1,9,4,7,1,5)
- 14 - 7 - 5 - (8,5) - (5,8)
- (4,2,2) - (4,6,4,8) - (6,5) - 8 - (11,2)
- 4 - 11 - 15 - (9,2,4) - (21,20,7,4,5,16)

‘Goats leaped over rocks’

- (4,6) - 10 - (11,3,2,9,1,4) - (2,5) - (10,5)

- (5,7) - (5,6,4,6) - 8 - 4 - 11

'Quieter green'

- 8 - (4,7) - (19,16,3) - 5 - (2,2,12,10)

- (3,3,3,2,2,3,1,1) - 12 - 8 - 5 - 5

- (4,5) - 5 - 6 - 6 - (4,4)

- 10 - 7 - 4 - 5 - 4

- (4,9)

‘Touched my clothes’

- 5 - (6,6) - (7,12) - (11,6) - (8,9,6)
- (6,7,1,6,3) - (3,5,6) - 9 - (4,8) - (10,11)
- (4,1,8) - (5,5,8) - (4,3,2,7)

'Mule tracks'

- (6,3) - 6 - 7 - 10 - (3,3,2)

- (3,7,1,8) - 3

'Gold teeth'

- 7 - (3,5,4) - (5,1) - (1,15) - (9,2)

- 9 - 8 - (4,1,4,8,1) - 12 - 13

- (8,3)

'Pigs heads grinned above the mens'

- (4,4,3) - 13 - 9 - (14,9) - (4,10)

- (2,5,1) - 5 - 7

Arranged, rearranged tables'

- 2 - (3,11,5) - (7,10,5) - 4 - (3,5,2,1,4)

- (4,4,5) - 8 - 9 - (5,3) - 12

‘They paid little attention to the men’

- 6 - 5 - 8 - 31 - 8

- (6,1,1,2,8) - 5 - 14 - 11 - 3

- (4,11,1) - 3

'Fish, wine, old clothes'

- (1,8) - 5 - 8 - 6 - (8,5)

- 6 - 5 - (4,6) - (3,3,2) - 6

- (5,7,4) - 16 - (5,5,8,5) - 9

'The political situation here is intolerable'

- (12,9) - 12 - 5 - 8 - 9

- 14 - 8 - (8,5) - 7 - (11,3,9)

- 7 - (3,3,2) - 7 - 4 - 12

- 11 - 5 - (7,2,3) - 9 - (5,5)

- 7

'Rows varied in number'

- (4,13,7,10) - 11 - 7 - (7,4) - 8

- (5,6) - 12 - 7 - (7,4) - 8

- (5,6) - (13,2,1,4) - 9 - 9 - 5

'Connected yet not connected in parts'

- 3 - 2 - 2 - 8 - (4,8)

- (10,3,11,4) - 7 - (3,2,5,6,4) - 11 - 5

‘Settles into spaces’

- (2,2,10) - 10 - (8,8,) - (3,3,2) - 10

- (6,5) - (3,2) - 7 - 8 - 6

- (7,3) - (3,4) - (2,5) - 9 - (6,5,3)

- (5,6,5,13,22,17) - 17 - 6 - 1 - 7

‘In the formation of a dance’

- 3 - 6 - 2 - (2,11) - (8,2)

- 13 - 4 - (3,6,3) - (3,7) - (4,2)

- 6 - (9,6,5) - 7 - 5 - 8

- (6,8,9)

‘Where pigeons had their nests’

- 12 - (3,3,5) - (8,12) - (7,6) - 2
- (5,6,7,4) - (6,5) - 9 - (6,5,1,2) - (5,2)
- 15 - (5,3,5) - (3,3,3) - 5 - (3,2)
- (4,4) - 14 - (6,1,1,2) - (11,5) - 10

‘Scattered light played with fingers’

- (4,2,9) - (4,1,1) - 5 - 11 - 8
- 11 - 13 - (4,4,7) - 6 - (4,1)
- (3,3,5,9) - (7,6) - (7,5,1) - (5,2) - (2,6)
- (6,1,3,4,9,4,15) - (7,1,2) - 5 - 5 - 6
- 1 - 9 - (5,1) - (6,3) - (10,6,10)
- 11 - 8

‘A large melon broke open’

- 8 - (9,9) - 11 - 6 - (4,5)

- 7 - 8 - (1,2) - 7 - 4

- 6

'Shapes the snow forms in the air'

- (3,8,2) - (8,16,2,5) - (5,1) - (3,3,1,2,1) - 15

- 4 - 9 - (13,1) - 7

‘The angles of her arms’

Each page is a reduction of the syllabic count of a paragraph
from 'passages' by Ann Quin, published by Dalkey Archive, 2003

Written as part of the 'Close Eclogues' series. Patrick Farmer, March 2017