

SCORE

Practices of Listening and Collision

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Abstract: A score is a research tool that approaches knowledge as a series of relations. A consciously authored, creative work, a score precipitates and establishes the initial terms of an encounter between stories or actors; performed (translated) into a context it can never fully anticipate, a score simultaneously declines certainty or control over the knowledge that results from its performance, while binding that knowledge (and by extension, all learning) to the peculiar circumstances of its construction. This paper is both an exploration of scoremaking's possibilities and an enactment of a collision of its own: of sonic materialities and epistemologies on the Enisej river.

Keywords: Knowledge Generation; Practice-Based and Performative Research; Relations as Heritage; Sound and Material Culture; Memory; Media and Translation; Transdisciplinarity; Kamas and Tuvan Sonic Cultures.

I think there is a method here, though I do not know that score is its name.


There's score,
but then there is also *research by happening*,
or by *provoked* or *engineered event*;
by the *constellation* of a set of actors
(so as to trace the fallout of their relation) —

Or, we might think through a framework of the *interposition of a tool*, through
or by which to grasp or crystallize or articulate a set of circumstances;
of an agentive *thing* by whose presence the encounter (and thus the knowl-
edge that that is created by it) is changed.

A song sung into the mountain to ascertain its resonance.

There are different ways to frame this practice, whatever, this attitude by
which to generate practices; none are mutually exclusive. That the swarm

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cloud is here filed under *score* ascribes specificities to the encounter, determines our approach – but the filing is not definitive or conclusive. *Score* is not all that is going on. (Sometimes we describe ourselves as employing a certain *lens* in our approach to a research situation, but alongside the suggestion of a hierarchy in agency between detached, observing researcher and discrete, circumscribed topic, this ascribes to research laws of optics that it does not follow. More than one plane may be in focus at any one time.)

Still: Of all terms, *score* is useful. It places us near to *reconstruction* (an interrogable *re*) and to *sketches* (a series of essays, attempts to narrow down the salient facets of an emerging and unstable story): an interesting meeting. Furthermore, the determination to interpose a *thing* or *tool* (or *sculpture*) into a scenario already constitutes, itself, *scored* activity. Most important: To take *score* as our interlocutor brings particular possibilities. *I know a story about a score.*

Abalakovo, I, Rumbings

Here's what I think happened.

(*Here's how I think it goes.*)

In 1965, the *Finno-Ugric Society of Helsinki* published a slim volume of transcriptions of Indigenous Siberian sonic art – scores, in the sense that each notates a vocal line presented as the notional sum of a musical performance – prepared by ethnomusicologist A.O. Väisänen from recordings made on wax cylinders by ethnographers Kai Donner and Toivo Lehtisalo in 1914 (Väisänen 1965). Of these 80 transcriptions, 4 notate melodies recorded by Donner in Abalakovo, a village sited where the Sayan foothills give rise to the river Il'bin, that runs into the Kirel', that runs into the Kan, that runs into the Enisej some way upstream of its confluence with the Angara and the waters of Lake Bajkal. (This river system is at present North Asia's largest, by volume.)

Abalakovo was the final settlement inhabited by speakers of Kamas, itself the last Uralic language to survive in the Sayan Mountains. Donner's wax cylinders comprise the only record of Kamas at a time when it was spoken as a first language, and the only recording from any period of Kamas acoustic aesthetic culture (Klumpp 2013: 45; on the non-universality of the concept of »music«, see Polli 2012: 260). By 1914 the youngest fluent speaker of Kamas was 45 years old and the principal languages of Abalakovo had shifted to Khakas and Russian; the last person with any substantial knowledge of Ka-

mas, Klavdiâ Plotnikova–Andžigatova, passed in 1989 (Donner 1926: 188–189; Künnap 1999: 8). As Kamas has receded as a lingual bodily practice, a sonic presence, and finally, as a memory in the landscape, so too has its associated ethnic self-identification (Matveev 1965: 33). Two persons identified as Kamas in the 2010 census.

At some point between 1965 and 1994, the wax cylinders from which Väisänen's scores were prepared were either lost in or disappeared from the archives of the Institute for the Languages of Finland; linguists report Donner's travel diaries as seemingly mislaid in the same interval (Arkhipov/Lasse Däbritz/Gusev 2019; Klumpp 2013: 45–46, 48; Klumpp 2016: 23). Eight minutes of the phonographic recordings were, at some unknown time, copied onto magnetic tape and hence preserved at the University of Tartu; these eight minutes include no singing (Klumpp 2016: 23). *We can say*: The acoustic aesthetic heritage of the Abalakovo Kamas community is represented, today, in its entirety, by four single-stave transcriptions of the melody lines of songs.

(This is not true but it is a starting point.
There is something interesting in this story.)

Thin

It's little to go on. Whatever Donner heard in 1914 – whatever was sung, wherever, in whatever reverberant company – this (fig. 1) is a poor record. Five-eight / two-four / three-eight? It's barely contained. What arrives to us as this score is a sketch of a sound; the product of a triple mutation, predicated upon needle and wax, Väisänen's ears, and a system of notation both alien to and reductive of the human listening and sonification cultures of the northern Sayan Mountains: A system that attends to and records a different culture's selection of what might be the salient facets of aesthetic sound. As means of acoustic transcription or recording in the Sayan Mountains, both the phonograph and the form of stave notation that evolved to permit the (supposed) repetition and migration of European art musical performances are deficient: The former in dynamic range, frequency spectrum, directionality (indifference to the environment in relation or active dialogue with which a performance took place) and susceptibility to degradation; the latter in the tortuous manner by which it must include details of timbre, phrasings unreconciled to expectations of durational regularity or repeated rhythmic measure, and variations in pitch that exceed standardized tonalities. Stave

59.

Phon. 19. Kamassisches Lied. Šamanka. Abalakova 7. 8. 1914

The image shows a musical score for a single melodic line in treble clef. The time signature is 5/8. The score consists of four staves of music. The first staff begins with a 6-measure rest. The second staff begins with a 5-measure rest. The third staff begins with a 3-measure rest. The fourth staff begins with a 7-measure rest. The music is written in a simple, folk-like style with various note values and rests.

1.

Score No. 59: »Phon. 19. Kamassisches Lied. Šamanka. Abalakovo 7/8/1914.«

Published in A.O. Väisänen's *Samojedische Melodien* (Väisänen 1965).

notation records pitch in absolute terms, neglecting the interrelation of a performance's relative frequencies with contextual, environmental noises and the resonant frequencies of its spaces of performance. The sonic art of one dynamic tradition, at a specific and hybrid moment in place and time, is squashed unceremoniously into the representational categories of another. The joints strain.

Thick

And fracture. The very thinness of Score No. 59 makes it potent. So little is encoded that there may be no single way by which to sonify these marks, and they become instead a leaping point: A space of possibility, a prompt to kaleidoscopic augmentation, adaptation, extrapolation, improvisation, creolization and appropriation.

We can say: A score is a set of instructions for a performance. Does that scan? Engagement with a score is certainly instructive – we learn by it – and yet a score is incapable of the dogmatism or pedantry associated with instruction as a pedagogy. A score does not dictate. It cannot hold its performers to account. It cannot prevent its being performed partially – or *badly*. Furthermore, as a set of instructions, a score is thin: deficient. Its media (whether they be written words; a map; the name of a rock; a sequence of sounds and smells; the approach to, and interior of, a bird hide) being necessarily other than those of the actions that will be generated from it, an act of translation is required, and this involves subjectivity, creativity, decision-making and additive intervention. A score is like — a folk tale, held distributed in the minds of its community, whose latent existence is as a cloud of individual constructions of events and encounters bound up in attitudes concerning delivery, prosody, and the appropriate demarcation of the space of telling. The bones of the tale exist – shifting, but relatively consistently agreed through semi-regular re-statement (exposure) and negotiation (contestation) – and establish its communal role: set out the significative parameters that underpin any community member's determination to reach for that tale, at any particular moment (Basso 1984: 39–41). But each telling constitutes, itself, a unique and creative encounter between tale, teller, and setting, informed by the agencies of each (Hymes 1979: 391–392; Hindman 1996: 64). A tale is told into the world, and since the world is always changed, what emerges is creolized: the teller and context adding something of themselves.

»Each telling makes use of common ingredients, but it is precisely in the difference in the way they are deployed and shaped that the meaning of each is disclosed.« (Hymes 1979: 392).

A score is played into the world and the results are prismatic. Its instructions cannot foresee or comprehend every facet of the conditions with which it will be confronted: against the friction of a concrete network of intersecting human and nonhuman past lives, subjectivities, preoccupations and agencies (whether anticipated by the score or otherwise) the events that arise are inflected by chance and reaction, contingency and circumstance. A score is not re-enacted; each performance is a new event, taking place in an uncontrolled and uncontrollable context. It is in the score's ellipses and silences that new knowledge is produced (cf. Becker 1995: 391). And so the happenings must always exceed the score.

»Dans la Relation, ce qui relie est d'abord cette suite des rapports entre les différences, à la rencontre les unes des autres. Les racines parcourantes (les rhizomes) des idées, des identités, des intuitions, relaient: s'y révèlent les lieux-communs dont nous devinons entre nous le partage.« (Glissant 2009: 72).

»He promises that he will find ways through and around and will ›slip through cracks‹ and re-crack the cracks if they fill up.« (Halberstam 2013: 6–7).

Cultivating the Crowd, Pointillating the Cloud (Scoremaking as a Tool in Research)

Scoremaking responds to intuition rather than a clear, guiding question. It does not solve a known, well-formulated problem: It makes problems. Or, its repercussions assist in their delineation and verbalization (or nonverbal articulation) – a non-resolving process. Scoremaking is a response to the nebulous presentiment of a connection, or a suspected resonance, between apparently independent phenomena: *There is something about this assemblage of actors and agencies*. To design a score is to seek a performative means to understand that connection: To tease out a question, to sonify the mountain, to precipitate a situation, and let it speak.

»One of the most dramatic examples of resonant reverberation is the vocal genre called in Tuvan *uzun yr* or in Mongolian *urtyn duu*, literally 'long-song'. [...] In using his voice to excite the [distinctive] reverberant qualities of the cliff, Kaigal-ool [Xovalyg]'s aim was not simply to hear his own voice amplified, but rather to feel an interaction with the [...] scenario in which he emplaced himself through singing. ›I love to hear the voice of the cliff speaking back to me« (Levin/Süzükei 2019: 37–38).

Abalakovo, II, Cursory Palpation and Wild Array of Actors (First Postulation of the Presence of a Project)

- 1) Four scores contained in A.O. Väisänen (1965): *Samojedische Melodien*, Helsinki: Suomalais-Ugrilainen Seura.
 - 1.1) Score No. 59: »Kamassisches Lied. Šamanka. Abalakovo 7/8/1914.«
 - 1.1.1) The Kamas language/s. (*The settlement of the entire Kamas language community in a single village, within a single generation, meant that every family spoke their own dialect; as reported by Donner, every speech act seems a kind of scat phonological improvisation* [Klumpp 2013: 56; Klumpp 2016: 40; Joki 1944: 122]. *In the absence of Donner's travel diaries no other name can be attributed to Šamanka, although photographs of her exist in Donner's archive at the Finnish Heritage Agency* [Joki 1944: xxxiv; Donner 1926: 192]).
 - 1.2) Score No. 61: »Tatarisches Lied. Abalakovo. 6/8/1914.«
 - 1.2.1) »Tatar« as a language of Abalakovo / of the northern Sayan Mountains. (*In this context, »Tatar« likely means the Kačın or Haas dialect of Khakas. Performer and context of performance unknown*).
 - 1.3) Score No. 62: »Kamassisches Lied. Abalakovo. 7/8/1914.« (*The name of the performer whose song became score No. 62 can be deduced from Donner's published grammatical materials: Avdakēja Andžigātova, Abalakovo's eldest resident in 1914* (Joki 1944: 87, 103–104). *Photographs of Andžigātova – not reproduced here – are held at the Finnish Heritage Agency*).
 - 1.3.1) Lyrics attributed to melody No. 62.
 - 1.4) Score No. 76: »Türkisches Lied aus Konstantinopel. Gesungen von einem alten Griechen in Abalakovo.« (*The name of the performer is not recorded. Photographs of the man – not reproduced here – are held in Donner's archive at the Finnish Heritage Agency*).



2.

Kai Donner, »Solförmörkelsen den 21 augusti [Sunrise on 21st August]«. Glass plate negative, color inverted, cropped. View from Abalakovo (looking away), 1914. Ethnographic Collection, The Picture Collections of the Finnish Heritage Agency (VKK532:3645).

- 1.4.1) Conjecture: Greek/Urum/Pontic Greek/Turkish as languages of Abalakovo?
 - 1.4.2) Conjecture: The imaginary of late Ottoman Istanbul/the pre-Soviet Black Sea (?) as a palimpsest upon Abalakovo; the landscape of the Bosphorus (?) as a referent geography in Abalakovo.
- 2) The village of Abalakovo;
 - 2.1) Its present inhabitants (human/nonhuman communities, landforms, &c.);
 - 2.1.1) their (repertoires of) embodied knowledge,
 - 2.1.2) collective memories,
 - 2.1.3) and cultural (oral/performed) histories;
 - 2.2) the attitudes they hold toward the above (at any given moment and as unfolding through time).
 - 3) The researcher;
 - 3.1) Its present inhabitants;
 - 3.1.1) their (repertoires of) embodied knowledge,
 - 3.1.2) collective memories,
 - 3.1.3) and cultural (oral) histories;
 - 3.2) the attitudes they hold toward the above (at any given moment and as unfolding through time).

We can say: A score is a set of guidelines for an encounter. A means by which *to set into relation* things, the productivity of whose meeting is suspected, in an attempt to understand why this may be so.

Scoremaking's first act is the determination (demarcation of the limits of, within the phenomenal mass) and array of the actors that its actions will convoke: a process we might call their *constellation*. This first stage already constitutes design activity. The act is not a survey (which may profess, at least, objectivity or omniscience) but a sketch: creative, selective, authored, and dependent upon the subjectivity of the scoremaker (researcher) – who is, furthermore, implicated among the actors from the outset; one agency among a mutually informing many. (»Scoremaker« is a shorthand; the agencies of the researcher may be individually incorporated or distributed among many bodies.) Scoremade research (all research) is autobiographical in that this constellation is, from the outset, a product of the unique and specific meeting of the researcher and the multiple other agencies of a terrain: The

encounter determines what is (perceived to be) encountered. The act is also not a survey in that its ends are not utilitarian. It is not concerned with the efficient or comprehensive itemization, categorization, and potential deployment of all present parties. The opening encounter is curated. The score does *not* include everyone.

(In this way, scoremaking is about access and thus inherently political. This gives the scoremaker responsibilities. Research scores are particularly suited to address themselves toward relations and encounters that have been restricted or are disadvantaged; that are unlikely to occur under prevailing political, economic, or environmental conditions. Scoremaking may be prompted by alterations in the ability of a community, human or nonhuman, to access knowledgemaking processes that take place through enduring relations with territories, materially or mentally invested spaces, non/human neighbors, languages – although in such cases it must be borne in mind that scores never restore or enact a return to former conditions; the relations that are enabled are new. Scoremaking may involve the introduction of marginalized, counterhegemonic tools or epistemologies to settings in which they are otherwise absent or unattended; in such cases, questions must be asked as to whose attention is being sought, and if after all, it is their attention that is relevant. Scoremaking may address itself toward encounters that are speculative or [that seem at first to be] absurd; in these cases it also tries to unpick *why* the encounter impresses itself so. Insofar as architecture is a practice of assembling conditions in which new encounters may occur, scoremaking is an inherently architectural research tool.)

»A companion text is a text whose company enabled you to proceed on a path less trodden. Such texts might spark a moment of revelation in the midst of an overwhelming proximity; they might share a feeling or give you resources to make sense of something that had been beyond your grasp; companion texts can prompt you to hesitate or to question the direction you are going, or they might give you a sense that in going the way you are going, you are not alone.«
(Ahmed 2017: 16).

Kamas may (seem to) have disappeared as a cultural identity in the Sayan foothills, but the village of Abalakovo remains, inhabited by 51 people (2010): 51 creative sites of the construction, creolization, assembly and exchange of stories, memories, embodied repertoires of knowledge and intimate acoustic, haptic, navigational and territorial familiarities. Väisänen's scores are

not the heritage of *nobody* — but they find no setting, at present, in which to act as agents, constellators of meaning-making relations; or as loci for the exchange and evolution of acoustic and territorial knowledge, notions of identity, or shared memories. They do not presently interact with, resound within, or make resonate the topographies (human and nonhuman) in which their previous forms once had (and made) relevance and significance.

Abalakovo, III, Orchestra of Orphaned Ghosts

That reminds me of a story. In a storage unit in the yard of the Centre for the Development of Tuvan Culture and Crafts in Kyzyl – across the Sayan Mountains from Abalakovo; there, where the blue of the Kaa-Hem and clouded brown of the Bii-Hem merge to form the Enisej – lies an orchestra, abandoned. A complete collection of musical instruments whose motivating logic has been swept away. These are the nonhuman material components of one iteration of the Soviet-era Orchestra of National Tuvan Instruments, and belong to a period in which instrumental traditions from the Caucasus to the Arctic were standardized and made compatible with western modalities and intonation: able as well to produce locally colored renderings of Grieg as sanitized arrangements of »national« folk tunes (Levin/Süzükei 2019: 45–46; cf. Gudaev 2014; Tomskaâ 2019). Stringed instruments were elaborated and hybridized into multiple sizes, frets chromaticized and tunings homogenized so as to fulfill the modal expectations of the European classical tradition: made able, collectively, to produce 12 even-tempered pitches across a wide spectrum of octaves (cf. D'âkonova 2014). Sounds were cleansed and purified – in a way that echoed the early USSR's codification and standardization of minority languages (had Kamas been sufficiently widely spoken to arouse administrative interest, its dialectal polyvalence would surely have been deemed an uncontrollable threat to the correct dissemination of socialism [cf. Drofiak 2020: 49–50 & 124–128]).

The instruments of the Kyzyl lock-up are made inanimate by circumstance: shorn of the ideology, embodied knowledges and practices that made them whole. Tuvan acoustic aesthetic culture has moved on. Beginning in the 1980s, fieldwork by ethnomusicologist Valentina Süzükei and renewed intergenerational collaborations resulted in a reassessment of the particular characteristics of Tuvan sonic art and a new appreciation of what had been lost in its and its instruments' formalization. Listening practices and acoustic aesthetic appreciation were rebuilt upon the exploration and valorization

of timbre – the overtone layering and thick internal complexity of sounds – as much as upon melodic variation; the strings of newly built *igils* were made, like those of pre-orchestral instruments, of parallel rather than wound strands of horsehair or fishing line, stopped in the air rather than upon frets, and bowed with hair that can be slackened and tightened between the fingers to produce a more or less breathy sound (Levin/Süzükei 2019: 46–55). Timbral listening is not unique to the wind-blown valleys of the west of Tuva, Mongolia, and Xinjiang, but among the headwaters of the Enisej it has acquired particular organologies and sonic epistemologies as a result of long-term, mutually informing relations (imitation, sound as offering, deliberate reverberation of landforms) with the acoustic shapes of topographical features and the sonic images associated with life in and movement through them (ibid.: 28–39, 56–61 & 71; cf. Lockwood 2009: 45; Pezanoski-Browne 2015: 11; Polli 2012: 259–261; Talianni 2020: 73–74). A dialogic practice of attunement to alterations in the timbral thickness of an environment, it has particular significance on the Enisej, where the clouding of the *Bii-Hem* is attributable to upstream mining and environmental degradation; where hydroelectric installations both hinder piscine communities' movements and require terrestrial communities' resettlements; where cultural and linguistic policies render environmental sounds and heritage sonic epistemologies alienable forms of material culture.

»Towards the end of his life, Marconi became somewhat mystical and was convinced that sounds, once generated, never die; they simply become fainter and fainter until we no longer hear them. For him, to enable us to hear these past, faint sounds, we only (sic) need to develop equipment of a sensitivity sufficient to pick up these old sounds and to avoid subsequent, stronger sounds from the present and immediate past. Ultimately, for Marconi, it would be possible to hear Christ delivering the Sermon on the Mount.« (Bryars 1975: liner notes).

- 4) The abandoned, material remains of the Soviet-era Orchestra of National Tuvan Instruments;
 - 4.1) musicians from the present-day Centre for the Development of Tuvan Culture and Crafts;
 - 4.1.1) their (repertoires of) embodied knowledge pertaining to timbral listening and acoustic ecology.

The constellation distends, and implications extend. Relations continue to accrete. How to sonify a village? As if by timbral listening and ministration of the correct resonating impulse, we –

Cracks

A score is not a means of establishing control over the terms of an encounter, but of surrendering it – and living with what occurs. A means of putting oneself, deliberately, in a position of uncertainty. The score establishes a starting premise – an initial constellation of agencies of interest, an ex- or implicit process (a set of opening moves) by which to effect their collision, and a means of tracing the spiraling engendered relations – and does so knowing that none of these things is fixed. What are set out as the key actors are never only a proxy, a thinking partner, a straw presence through which to approach other things – the investigation of the stave transcriptions and the instruments and the river is committed to, utterly, it remains always in the belly – and yet also, at some point, the constellation cracks. A score is performed into a setting, and the world grates against its assumptions and proposals. Unforeseen agencies intrude and their intrusions are embraced. Scoremaking is a means of generating knowledge at odds, askance, by parable, *par hasard*, of the context into which the performance is pitched (of environmental actors not encompassed by the score). The skill is in creating conditions in which to listen: in letting edges become ragged; in allowing events to run away with themselves; in attending to the agency of the river; in watching, with the corner of the eye, as the wind lifts the page and something else is glimpsed. The performance ungrounds the certainties of the score itself. Having convened the meeting (and being thus in a privileged position), the scoremaker must ask— how will I make myself aware of who is present? How will I recognize their wishes? By what means will I listen? How will I work to undermine and dismantle the authority of the score (impossible, but constantly attempted), once its actions and conditions are set in motion? Who should be told about what has been done? How to distill the emerging stories, and introduce them, blinking, as further loci of negotiation to their constitutive communities? (You can write the first score, but you'd better co-write the next one.)

»They were never sure if I was talking to them or the town.«

(Femi 2016: audio recording).

»The work of theory is to unravel the very ground on which it stands. To introduce questions and uncertainties in those places where formerly there was some seeming consensus about what one did and how one went about it.« (Rogoff 2008: n.p.).

»Displacement involves the invention of new forms of subjectivities, of pleasures, of intensities, of relationships, which also implies the continuous renewal of a critical work that looks carefully and intensively at the very system of values to which one refers in fabricating the tools of resistance. [...] Displacing is a way of surviving. It is an impossible, truthful story of living in-between regimens of truth. The responsibility involved in this motley in-between living is a highly creative one: the displacer proceeds by unceasingly introducing difference into repetition. By questioning over and over again what is taken for granted as self-evident, by reminding oneself and the others of the unchangeability of change itself.« (Trinh 1991: 19, 21).

We can say: There are things that fall between ideologies. Futures interrupted and left behind, materialities of sound dissolved in the vibrant air. Material remnants abandoned as embodied practices and epistemologies inflect. There is a story here about the dynamic nature of cultural heritage; about its media, transmission and transmutation; about acoustic phenomena as heritage; about relations with such phenomena as heritage; about the role played by such relations in a community's negotiation, evolution and transmission of knowledge and identities, as they accompany experiences of political repression and anthropogenic ecological change. There is a story here about the alienability of such relations; about the implications of their restriction, rupture, or disjuncture. A story about listening and territory and fragility; about hybridity and haunting and creative survival; about the ownership of narratives; about extrinsic projections of loss and inauthenticity in relation to Indigenous cultural heritage. About the pathologization of cultural change. Abalakovo is not what it was but it is still what it is, at least until tomorrow. *We can say:* There are introductions to be made. Meetings that might help us talk through some stories. Processes to mediate, communities to assemble, relations that have meaning but that require attention and assistance to occur. A score might imagine an encounter between Väisänen's scores, the community and territory of Abalakovo today, Kyzyl's hybrid orphans and its experts in dialogic sonification. And maybe that's enough for a beginning. You work out what the song's about by singing it.

We could say: Two lost futures; two timelines interrupted. But scoremaking is not interested in Kamas acoustic aesthetic culture as a repository of endangered, »authentic« knowledge to be recorded and documented prior to its loss. Scoremaking is not interested in the idea of authenticity at all.

Artifice

»Je crois que nous sommes arrivés à un moment de la vie des humanités où l'être humain commence d'accepter l'idée que lui-même est en perpétuel processus, qu'il n'est pas de l'être, mais de l'étant, et que comme tout étant, il change [...] l'être n'est pas un absolu [...] l'être est relation à l'autre, relation au monde, relation au cosmos.« (Glissant 1996: 27–30).

The score sets up an altered world. A play world – demarcated, but with porous edges. A constructed scenario; a world in which the imaginary holds sway. It happens for, and to, and with the community of its presentation, as an explicitly authored and selective event that precipitates discussion and contestation, and exchanges of attitudes; it represents nothing outside of that community. Scoremaking is not interested in whether the relations it fosters would arise without the score's interposition. Or in the encounters that would take place between its actors in the absence of the scoremaker, or how these might take place differently. What is investigated is precisely what happens *in these particular circumstances, given this particular constellation*; how the score's implicated actors relate under *these* specific conditions. Nothing further is claimed. Other configurations would produce other stories. Knowledge identified through scoremaking is not extracted from a situation but constructed emically within it, with, and as part of, and inseparable from its gathered agencies. Issue may be taken with the constellation that has been made, but *that is* the world under investigation. The actions and relations that emerge in a score's performance emerge within a space of conscious artifice— and the knowledge that those actions and relations constitute is entirely specific to that space. This does not invalidate scoremaking as a research tool.

Resting upon such intervention and specificity, knowledge that derives from scoremaking is wild and declines to settle (claim certainty or finality). It resists extrapolation, generalization, and appropriation; it will not conform to a narrative or support attempts to assemble broader definitions. It

offers no insight into its participant actors outside of the relations it con-
vokes. There are only the relations. The relations are what is learnt.

»Delinquent narrative is a concept that cultural critic Michel de Certeau uses to refer to stories, or fragments of stories, that cannot be recuperated for city branding or politics, or for the critical discourses of activists or researchers.« (Pint, in Havik et al. 2020: 61).

»Our aim is to move beyond essentialist or generalizing metanarratives [...] and to instead look for multiple, minor narratives that are specific to sites and communities, therefore allowing for a diversity of situated perspectives. [...] That which is minor may creep in from behind the scenes, in places where we least expect it.« (Havik/Pint/Riesto/Steiner, in Havik et al. 2020: 8,13).

Scored encounters emphasize the particularity of the circumstances of *all* knowledgemaking; emphasize that learning cannot be divorced from the circumstances of its arrival, which always constitute a unique confluence of agencies and identities and self-presentations, however curated the instigating circumstances. A scored performance no more takes place within a model than does any other encounter. The relations that result are no more artificial (and by the same token, no more authentic) than those that result from any event that goes unrecorded. All encounters involve the performance of attitudes and reactions based upon past relations and encounters. The integrity of scoremaking as a research tool rests upon the claims it does not make: upon its awareness and clear delineation of the concrete – perceived – conditions of its relations' arising, the community among which its knowledge is generated, the actions undertaken, and the means of listening engaged.

»Sie ist ein Tanz um einen gegebenen Gegenstand, sie greift ihn von verschiedenen Seiten aus an, sie entfernt sich von ihm in verschiedene Richtungen, um sich ihm wieder zu nähern und dort mit anderen Reflexionen zusammenzustossen [...] Ein Horizont, gegen den immer wieder vorgestossen wird, ohne dass er je durchgestossen würde.« (Flusser 1995: 141).

»One possible approach to this lack of wholeness is to collect individual elements; such elements, however, are not fragments, as this would mean they originally formed part of a whole. Rather they have a reality and significance

of their own that is worth looking at. [...] What is required [...] is an attentive observer who collects the various phenomena as individual elements, relates them to each other, and rearranges them – not in the single universal order of nature, but in an individual cosmos of diversity. The cabinet of curiosities is a personal collection that others can look at.« (Bornhauser/Kissling, in Vogt/ Bornhauser/Kissling 2015: 211–212).

Well met, friends? No theory agglomerates in scoremaking. Scoremade tales are too irregular, too singular in their construction to permit the synthesis; there's nothing to lay out and let us say, definitively and defensibly, this is the arc that runs through and explains all these occurrences. I can find a spirit in the mass, and we can talk about that, but that's as far as it goes and I don't stake any claims. You can make your own arrangements. All there is to do is to set each score's relations into yet further, equally concrete encounters; tell further specific stories in response to what emerges, and from further positions; let each tale become an actor in another, future swirling score, implicated in another set of branching relations. Perhaps, by the accumulation—? Perhaps, in the circulation—? But I don't know, after all. Five strangers meet as friends, a not-quite-chance encounter on a distant shore. A crowd assembles. It's not much to go on. It's almost dawn.

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