ATP 11: Original by Brian Casemore (1999); modified by John Protevi (2007)

ATP 11: Of the Refrain

I. Intro [380-384 F / 311-312 E]
    A. Three aspects of the refrain: point, circle, opening
        1. stabilizing point
            a) calm and stable center in the heart of chaos
            b) from chaos to the beginning of order in chaos
            c) danger of breaking apart at any moment
        2. circle of home
            a) circle around fragile center: organized limited space
            b) activity of selection, elimination and extraction to keep forces of chaos outside
            c) interior space, germinal forces protected by sonorous
        3. opening to the cosmos
            a) region created by the circle itself
            b) launches forth to join with cosmic forces
            c) ventures from home on sonorous, gestural, motor lines
    B. three aspects of refrain are not successive moments of an evolution (Klee example)
    C. Role of refrain: it is a territorial assemblage
        1. directional components: infra-assemblage
        2. dimensional components: intra-assemblage
        3. cosmic forces: interassemblage

II. Infra-assemblage and Intra-assemblage [384-397 F / 313-323 E]
    A. Milieus and rhythms: born from chaos
        1. milieus are vibrations / coded periodic repetition
        2. rhythm is answer of milieus to chaos
            a) chaosmos
            b) coordination of heterogeneous space-times
            c) transcoding as relation of milieus to each other
        3. rhythm is not meter or cadence, which are codes in homogeneous space-time
        4. milieus are differential
            a) productive repetition / transcoding
            b) changing of heterogeneous blocks of space-time
            c) haecceity
        5. transcoding as capture of fragments of different codes
            a) von Uexkull: nature as music [see Bogue]
            b) constitutes a new plane
            c) surplus value
    B. territorialization is an act that affects milieus and rhythms
        1. milieu components cease to be functional to become expressive [Bataille: expenditure]
        2. example: color becomes expressive when it acquires
            a) temporal constancy
            b) spatial range
        3. expression is what makes the territory [contra Lorenz]

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    C. art as expression; territories as result of art
        1. the expressive is primary relative to the possessive
        2. signature does not belong to a subject, but constitutes a territory
        3. *art brut*: art is not a privilege of human beings
        4. refrain = rhythm and melody that are expressive / territorializing
    D. signature becomes style: explore potentials of internal / external milieu (geomorphism)
        1. territorial motifs
            a) internal milieu of impulses
            b) rhythmic faces or characters
        2. territorial counterpoints:
            a) external milieu of circumstances
            b) melodic landscapes
    E. Human music demonstrates the becoming-autonomous of motifs
        1. independent of characters and landscapes
        2. they themselves become melodic landscapes and rhythmic characters
            a) continually enriching their internal relations
            b) marks moment of art when it becomes a style
    F. territory and maintenance of critical distance
        1. critical distance is a rhythm, not a meter
        2. rhythm is caught up in a becoming
            a) sweeps up distances between characters
            b) makes characters into rhythmic characters with intervals
                i   approach / retreat dances
                ii "size" of gestures / occupied space relative to home territory
        3. two aspects of territories
            a) regulates co-existence of members of same species
            b) makes possible co-existence of maximum number of different species in same
               milieu by specializing them
    G. effects of territories
        1. reorganization of functions: professional territories
        2. regrouping of forces: religions: the intense center: the "natal"
    H. territorialization and decoding
        1. territory arises in free margin of code:
            a) each milieu has its own code
            b) there is perpetual transcoding of milieus
            c) but territory arises with decoding
        2. decoding and junk DNA
            a) territorialization gives separate members of species possibility of differentiation
            b) because of disjunction between territory and code
                 i   territory can indirectly induce new species
                ii territorial animals are much less coded than non-territorial animals
    I. Recap and transition
        1. territory is the first assemblage; assemblages are fundamentally territorial
        2. we are always passing with the refrain
            a) from infra-assemblage (posters / placards) to intra-assemblage (motifs /
               counterpoints)
            b) from intra-assemblage to cosmic forces

      3. Definition of refrain: any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes
- a) there are optical, gestural, motor refrains
- b) though in narrow sense, we privilege sonorous refrains. Why?

III. Interassemblage [397-416 F / 323-337 E]
- A. consistency is what holds together heterogeneous elements
  1. assemblage marks: materials, colors, odors, sounds, postures
  2. assembled behaviors that enter a motif:
- B. deterritorialization / reterritorialization: creation of a new territorial assemblage
  1. e.g., a color that leaves territorial assemblage and enters a courtship assemblage
     - a) courtship: social assemblage that has become autonomous
     - b) sexual partner is recognized rather than territory
     - c) distinctions
       - i   milieu groups and couples (w/o individual recognition)
       - ii territorial groups and couples (recognition only w/in territory)
       - iii social groups and love couples (recognition independent of place)
  2. thus we see reterritorialization on the other member of the couple
  3. notion of behavior itself is inadequate here
  4. matter of expression as component of passage between assemblages
     - a) matter of expression never a vestige or symbol
     - b) but is itself a deterritorialized / deterritorializing component
     - c) it is an operator, a vector, an assemblage convertor
     - d) the refrain is just such an operator
  5. the passages take place "case by case"
     - a) sexuality can become deterritorialized
     - b) as can profession, trade, speciality
- C. Absolute DT:
  1. Natal: ambiguity between territorialization and deterritorialization is ambiguity of Natal
     - a) territory has intense center at its profoundest depths
     - b) but this can be outside the territory at intersection of distant territories
     - c) "the Natal is outside": examples of vast DT:
       - i   pilgrimages to the source: salmon
       - ii supernumerary assemblies
       - iii magnetic or solar-guided migrations
       - iv long marches
  2. absolute DT: the cosmos:
     - a) leaves all assemblages behind and attains another plane
     - b) relative DT: always operating a RT
  3. transition to discussion of the refrain
     - a) just as the territory forms from decoding
     - b) there is a margin of DT affecting the territory
- D. types of refrains
  1. territorial refrains that assemble a territory
  2. territorialized function refrains
  3. refrains that carry passage to new assemblage
  4. refrains that collect forces

   a) at heart of territory or to go outside
   b) "cosmos as immense deterritorialized refrain"
  E. consistency:
   1. different arenas
    a) holding a territorial assemblage together (intra)
    b) holding different assemblages together (inter)
   2. does consistency find the totality of its conditions on a cosmic plane?
   3. It is general function of "holding together" that poses problem of consistency
    a) arborescent model
    b) rhizomatic model
     i functional center: "behavioral-biological 'machinics'; molecular engineering"
      • distribution of population of neurons selected from CNS
      • coordination btw centers
      • articulation from within
      • excludes linear relations
     ii Dupréel's theory of consolidation
      • intercalary events (e.g., densification, intensification, ...)
      • distribution of inequalities / arrangement of intervals
      • superposition of disparate rhythms; interrhythmicity w/ no meter
     iii note on architecture and materials
     iv summary formulae
      • "no longer a question of imposing a form upon a matter, but elaborating an increasingly rich and consistent material, the better to tap increasingly intense forces"
      • "what holds heterogeneities together without their ceasing to be heterogeneous"
      • "synthesizers with at least two heads: ... rhythm synchronizers ... between two rhythms"
      • "territorial assemblage is a milieu consolidation; a space-time consolidation, of coexistence and succession"
  F. refrain and consistency
   1. matters of expression have aptitude to enter into internal relations forming motifs; effects of reorganizing functions and gathering forces
    a) we can at first posit conditions of homogeneity to help our explanation
     i example of the chaffinches shows the three aspects
      • subsong as mark or placard
      • full song as style or motif
      • aptitude to pass from one to the other; for subsong to consolidate in full song
    b) but the real problem of consistency is with heterogeneities
     i heterogeneities were previously content to coexistent or succeed each other
     ii but their very coexistence / succession is consolidated to form consistency
     iii thus we see a "machinic opera" tying together heterogeneities
      • "machinic" = synthesis of heterogeneities
      • matters of expression: machinic statements / assemblage of enunciation
   2. methodological remark: "behavior" as innate / acquired is inadequate
    a) it must be replaced by positive notion of the assemblage and the Natal
    b) the Natal is the innate but decoded, the acquired but territorialized

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      3. machine and assemblage:
        a) machine = cutting edges of mutation inserted into assemblage undergoing DT
        b) machinic statements: machine effects defining consistency;
          i   never symbolic or imaginary
          ii but real value of passage
        c) general rule: machine is that which opens territorial assemblages
          i   interassemblage: to other assemblages of that species: e.g., courtship
          ii to interspecific assemblages: parasitism
          iii forgoing all assemblages: opening to Cosmos
          iv OR, effect of closure: black hole: too sudden DT
            • this might be necessary to release innovation
            • or the black holes might resonate together to close off assemblage
   G. material aspect: the molecular
     1. semiotic components of matters of expression inseparable from material components
     2. molar-molecular combinations vary greatly
       a) individual atoms in probabilistic / statistical accumulations:
         i   efface individuality
         ii retain individuality: direct communication w/ ind of different orders
       b) not a distinction of ind and statistical; always populations; two group movements
         i   towards homogeneity and more probable states
         ii towards less probable states
       c) intramolecular internal forces that give aggregate its molar form
         i   covalent, arborescent, ...
         ii indirect, machinic, ...
     3. two tendencies of atomic matter
       a) stratification
       b) consistency:
         i   even in the most elementary atoms and particles
         ii as if a "machinic phylum, a destratifying transversality" moved through
            everything, freeing a matter and tapping forces"
     4. Life: gain in consistency
       a) surplus value of destratification
       b) AND a complex system of stratification
       c) we see this in milieus and territories
     5. Summary
       a) ethology = privileged molar domain for showing crystallization of heterogeneities
         into assemblages
       b) tranversals (component w/ vector of DT) hold assemblages together
       c) the refrain is an example of such a transversal
       d) assemblages defined by
         i   matters of expression that take on consistency
         ii acts of discernment
         iii molecular combinations
       e) a new "pace" by "imbrication of semiotic and the material"
       f) relative opposition of consistency of assemblages and stratification of milieus
         i   milieus swing between
            • stratum state

- movement of destratification

ii assemblages swing between
- territorial closure that tends to restratify them
- DT movement that connects them to Cosmos

g) the limit thus is between two limits of any possible assemblage
  i between system of the strata
  ii and the plane of consistency

h) interrelation of strata and PC ["Mechanosphere" = everything is intensive; actual and virtual are only limits; they do not "exist": JP]
  i the strata rigidify and are organized on the PC
  ii the PC is at work and constructed in the strata

IV. Forms of art [416-433 F / 337-350 E]
  A. Introduction to the problematic: three aspects (chaos / earth / cosmos) in Klee example
  B. Periods
    1. classical: form / matter or better form / substance (=formed matter)
      a) confrontation with chaos
        i forms to make substances
        ii codes to make milieus
      b) God's task: creation / form imposed on chaos
    2. romantic: forces of the Earth: territorialization
      a) confrontation with the groundless
      b) artist as hero who defies God
      c) territory is German, the Earth is Greek
      d) artist is pulled to the Ground (Fond)
      e) matter: no longer chaos to be formed but "moving matter of continuous variation"
      f) romanticism lacks a people
      g) German romanticism:
        i people mediatized by the earth
        ii hero of the earth: mythic (rather than historical hero of the people)
        iii One-All
      h) Latin and Slavic romanticism
        i earth mediatized by people
        ii hero of the people
        iii One-Crowd
      i) nationalism and romanticism: a technical musical question of orchestration
        i German: groupings of power: Universal
        ii Latin / Slavic: group individuations: Dividual
    3. modern: forces of the cosmos
      a) no longer matter-form or continuous development of form and continuous variation of matter
      b) but the direct relation of material-forces
        i material as "molecularized matter"; forces of the Cosmos
        ii examples
          - painting: visual material captures nonvisual forces
          - philosophy: material of thought to capture unthinkable forces
          - music: the synthesizer: molecularizes sonic matter to capture cosmic forces

      c) matters of expression are superseded by materials of capture: consistency
      d) danger of creating just a jumble; resonance on way to black hole
         i   a fuzzy aggregate must retain a degree of consistency allowing discernability
         ii need a "calculated sobriety": a pure and simple line (Klee)
      e) the cosmic artisan (not an artist, creator, or founder)
      f) three aspects of material
         i   molecularized matter
         ii relation to forces to be harnessed
         iii defined by operations of consistency applied to it
      g) relation to the earth and the people
         i   earth is now the most deterritorialized
         ii people are now most molecularized
      h) modern combat with the "established powers":
         i   the people are lacking
         ii going from the molecular to the cosmic seeking consistency
   4. the periods are not an evolution but are assemblages w/ different Machines
      a) a question of thresholds of perception
      b) history and becoming:
         i   all history is really the history of perception
         ii we make history with the matter of a becoming, not the subject of a story
C. return to the refrain
   1. new classification system
      a) milieu refrains
      b) natal / territorial refrains
      c) folk and popular refrains
      d) molecularized refrains tied to cosmic forces
   2. privilege of sound
      a) comparing coefficient of DT of sonorous vs visual components
         i   sound becomes autonomous when DT
         ii color clings more to territoriality; tends to dissolve and let itself be steered
      b) ambiguity of sound
         i   "invades us, impels us ... it makes us want to die": black hole danger
         ii allows massive RT: the anthem: the "potential fascism of music"
   3. what is the refrain? "a prism, a crystal of space-time"
      a) functions: extraction and catalysis
      b) fabrication of time / tempo (*temps*)
   4. music and the two types of refrain
      a) uses the territorial refrain
      b) in order to DT it and create the cosmic refrain of a sound machine: chromaticism
   5. Schumann: deterritorialize the refrain and release it in the Cosmos
      a) Schumann's madness
      b) we have no system (to avoid this), only "lines and movements"