

THE PROCESS: TOWARD A PSEUDO-FORMALIST APPROACH TO PLAYMAKING

1. discovering my matrix of structure and chance.

As I'd discussed briefly on a few occasions during class, I was interested in creating a work based on found elements, but I hadn't settled on the process - the 'recipe' - for discovering these components, nor had I any notion of structure. At this point I was vaguely inspired by the use of chance in the work of John Cage, Hans Arp and the surrealists, and the formalist theatrical experiments of Oskar Schlemmer. The generative principle of unlikely juxtapositions, of which the Surrealists had been especially fond, had been revived as well in the work of the New Playwrights, as outlined in Castagno's *New Playwriting Strategies*. Philosophically, I believe that every system, however analytical, must be triggered by (founded on) a non-rational creative act. The concept for this exercise allowed me to remain flexible, to let my brain float between logic and intuition, at least at the outset. Later on, using the web as a research tool, to be able to make accelerated connections and branch out rapidly among disciplines, made sense - consider the variety of vaguely related as well as vastly disparate responses to a search for a particular phrase or term. My operative concept:

syncretism

SYLLABICATION: syn·cre·tism
 PRONUNCIATION: sngkr-tzm, sn-
 NOUN:

1. Reconciliation or fusion of differing systems of belief, as in philosophy or religion, especially when success is partial or the result is heterogeneous.
2. *Linguistics* The merging of two or more originally different inflectional forms.

ETYMOLOGY: Greek *sunkrtismos*, union, from *sunkrtizein*, to unite (in the manner of the Cretan cities) : *sun-*, syn- + *Krs, Krt-*, Cretan.

OTHER FORMS: **syn·cretic** (-krtk) , **syncre·tistic** (-kr-tsttk) —ADJECTIVE **syncre·tist** —NOUN

The American Heritage® Dictionary of the English Language: Fourth Edition. 2000.

I began by taking pictures of small disturbances to the landscape in the vicinity of my house - a red construction fence in the park, discarded bus tickets on the grass, a hole in a fence. While interesting of themselves, these images didn't immediately lead anywhere, and were filed.

I continued to pursue the idea of combining incongruous found elements (syncretism). I didn't have anything in particular to say, so I kept coming back as well to the idea of designing a do-it-yourself performance kit that anyone (including myself) could use to generate a work from disparate, perhaps random, building blocks. This was an initial attempt at imposing a relationship structure:

Do-it-yourself performance kit

1. Elements:
 - 3 news clippings of different subjects, but with each pair having something in common - (a name, an object, a place, a time ...)
 - 3 Found objects
 - 3 found pictograms (traffic sign, informational icon, ...)
2. A matrix of connections (each adjoining set of squares either shares something or else is combined syncretically; since the news items already have a commonality, there is a diagonal relationship as well):

News	Object	Word
Word	News	Object
Object	Word	News

3. A randomly generated set of integers for the number of Acts, Scenes per Act, and Performers [this was discarded - arbitrarily - as *too* arbitrary]

I liked the three-fold design, because it promised to break up the dualistic (protagonist-antagonist) tendency of dramatic performance. Meanwhile - on another track - I'd been thinking about the *Love's Fire* project, in which dramatists had created short plays based on Shakespearean Sonnets. Could this idea be evolved so that the source poem would lend its structure as well as (or instead of) its content to the performance? Could poetic form be used to lend coherence to disparate elements? One could think of the rhyme scheme, for example, as representing the commonalities among elements, and the juxtaposition of non-rhyming lines as forcing a syncretic association. But to create a dynamic and surprising pattern of connections, the relationship between elements needed to shift over time. Working still with threes, I recalled that there were three major types of sonnets, but made a mistake. The three forms are in fact Petrarchan, Shakespearean and Spenserian, but I did not remember the latter and was convinced, instead, that Dylan Thomas had developed a modern variation as well. Brief research on Dylan Thomas uncovered instead that he was best known for his Villanelle, *Do not go gently ...*. The villanelle offered, within one form, a number of tercets with an idiosyncratic repetition scheme. At the same time, it re-introduced an obsessive, dialectical momentum that might suit a linear performance pattern:

The Villanelle

A1 b A2 - Lines in first tercet.
 a b A1 - Lines in second tercet.
 a b A2 - Lines in third tercet.
 a b A1 - Lines in fourth tercet.
 a b A2 - Lines in fifth tercet.
 a b A1 A2 - Lines in final quatrain.

In the above,

- The lines of the first tercet are represented by "A1 b A2", because the first and third lines rhyme and will be repeated later in the poem.
- The first line of each subsequent stanzas is shown as "a" because it rhymes with those two lines.
- Meanwhile the second line ("b") is not repeated but the second line of each subsequent stanzas rhymes with that line.

For more on the obsessive/dialectical nature of the form, and its origins, see
<<http://www.public.asu.edu/~aarios/formsverse/reports2000/page8.html>>

Additionally, the villanelle was based on a folk-dance pattern (hence the repeated 'refrains'), further lending itself - so I reasoned - to performance. I still felt I needed to justify my formal choices, and remembered a book I'd taken from the library for an unrelated project, but never used and not yet returned: Ted Kirby's *A Formalist Theatre*. Since the beginning of my class on Performance Theory (Drama 690), formalist concepts had slipped, consciously and otherwise, into my Dramaturgy assignments, and I was astonished to read statements such as these, which closely echoed my own observations in my earlier paper on *Lysistrata*:

Inefficient decoding and/or 'noise' in the system that makes the message difficult to understand are not the only problems encountered by theatre built on the communications model. People often receive messages that were not sent. This is the problem of interpretation. Many supposed messages are projected or read into the reception. (34)

I re-evaluated my approach according to some of the tenets set out in Kirby's book. Though I disagree with some of his assertions and conclusions, I found much of use and made the following specific notes:

"In *A Formalist Theatre*, theatre is approached not as meaning but as experience." ix

"Structures themselves create affect." xv

Examples of "Analytical Continua":

Non-acting ← received acting → complex Acting
 Explicit sign ← suggestive sign → contentless sign
 Critical reference (expressing judgment) ↔ imaginative (forming mental images)
 Practical involvement (action) ↔ aesthetic detachment (contemplation)
 Identification (with character) ↔ projection (by spectator)

Perceptual continuity structure (**persistence of awareness**) p.24

Continuing physical/perceptual elements across time: eg. setting, props, costumes, colors, shapes, motifs, lights, actors/characters.

Psychological continuity: most action is psychophysical, having a mental as well as physiological aspect.

"The continuity structure of the former would be mental, that of the latter, perceptual." p.25

"Even the momentary awareness of an action of any size implies a past and/or a future, structuring time. ... The energy or force flowing through the present moment moves toward the future" (=momentum) (26)

changing shape over time - requires **memory/expectation** to perceive totality

causality (plot); continuity vs discontinuity; "syntactical provocation" (29)

"Memory and expectancy are the basis of discontinuous structure." (29)

repetition as non-semiotic (formal rather than informational) structure (30)

"Like the inkblot and the rock, **nonreferential theatre exists for its own sake**. It creates an experience without being about something else." (35)

syntax: "When increased meaning is read from a combination of signs, theatrical syntax is functioning. ... It is obvious that theatrical meanings are established by the ways in which a number of signs modify, limit, and qualify each other. It is this theatrical grammar we read when we attend literary theatre." (39-40)

"Thus the most significant distinction in art may not be between form and content but between reference and nonreference. ... The separation of form and content leads to pure abstraction. Formal perceptual qualities are used rather than ideas and reference. The separation of reference and nonreference, however, leads to what could be thought of as a different kind of abstraction - an abstraction of ideas." (40)

"Intellectual quality, like sensory quality, can be used for its own sake." (41)

reading pattern: control over audience focus & response.

Summary: 5 mechanisms (scales) of literary reading: sign meaning, the syntactical, reading pattern, critical reference, the imagistic (46)

Style as perceptual state (adjustment of frame of reference; engagement & introspection; dream state ...): "every element of style may be seen to be inductive, leading the spectator into a certain physiological process or operation. ... Each style induces a particular perceptual state. ... Any perceptual state is produced and sustained by both the mind and the body." (55)

Performer's "functional state" also related to style of performance, and difficult to alter spontaneously (61)

From: Michael Kirby, *A Formalist Theatre*, Philadelphia: Univ. of Pennsylvania Press, 1987.

Unlike Kirby, I was particularly interested in provoking - rather than transcending - that hybrid state of perception, where the mind of the spectator is encouraged to make what Kirby calls "literary" connections despite the apparent impenetrability of the trigger - the Rorschach test being a good example of this insistence of the mind on finding patterns. I had made the following note while reading Kirby's passage on this phenomenon:

(e.g. Rorschach test - when no message is sent at all [note: the structural element of deliberately imposed *symmetry* endows it with perceived intentionality; so we should think of it as one step past the rock])

This process of deliberately imposing order on chance to generate meaning - i.e. establishing connections where none may have been intended - is closely related to the various traditional techniques of divination - bones, tea-leaves, numerology &c. The I Ching (YiJing / Book of Chance) operates using duality (yin/yang, yes/no) arranged in pairs of triplets. Could it be used to generate content for my structure? Further research came up with two more formulaic correspondences between YiJing methods of divination and my initial approach to "found" content: A popular method of tossing *three* coins, and the following mandala vaguely echoing my own earlier pattern of squares: Generating a couple of uncannily à propos readings (related to this project) for myself, using various available methods and texts, I was hooked. This was to be my generative principle.



from Dan Stackhouse's *Original I Ching* site

2. words and pictures

There is a limited open-endedness as well as a cyclical structure to the YiJing that will, for the moment, be explored only in a rudimentary fashion - I believe that this exercise could be developed further into a more complex and engaging work. In addition, because of its ancient origins, the development of the YiJing parallels the evolution of the Chinese language from oral to written and its alphabet from pictographs to symbols. Popular do-it-yourself I Ching books in English tend to reflect only the written tradition of the Book of Changes, but, as Dan Stackhouse points out, these often cryptic lines represent linguistic interpretations of primary emblems or pictograms. A performance work could incorporate the tension between image and word inherent in the Book of Changes. For this initial attempt, I shall therefore draw on Stackhouse's reconstruction of the original signs as well as on popular translations of the Chinese text. Their ambivalent relationship will become part of the fabric of the performance.

A brief overview of the divination process can be found at <http://members.home.nl/hfl/it/explain.htm>.
 A concise version of the translation by Richard Wilhelm: <http://www.clas.ufl.edu/users/gthursby/taoism/ichingtx.htm>

An Example:

I/ The traditional (basic) interpretation of Hexagram 1:

1. Ch'ien / The Creative

-----	above	Ch'ien The Creative, Heaven

-----	below	Ch'ien The Creative, Heaven

The Judgement

The Creative works sublime success,
 Furthering through perseverance.

The Image

The movement of heaven is full of power.
 Thus the superior man makes himself strong and untiring.

II/ Stackhouse's reconstruction:

Hexagram #01


☰ Ch'ien



Ch'ien symbolizes the **vital spirit** of the earth as seen in its breath, the rising mist and falling dew.

Sun rising through trees

With long branches and roots.

Vapors rising, **vital spirit** returning.

3. structuring the performance: how to begin?

There are of course any number of ways to structure the performance, and, having chosen the YiJing as a generative principle, we are also (still) faced with the issue of origin - what conceit shall bring the performance into being? Stackhouse recommends asking the YiJing questions such as

- What will happen to me?
- What should I do?
- Why do I feel this way?
- Where am I going?

In order for the generating question to have potential relevance for each member of the audience, and in order to initiate the kind of self-referential performance I am interested in here, I have decided that the question shall be, simply: WHY? One might easily imagine how one can derive a multi-part performance, ostensibly yet not explicitly united by a common theme, such as:

i. WHAT? ii. HOW iii. WHY? The question (whatever it might be in the minds of spectators or performers) represents the trigger that sets the casting in motion, and ought thus to be the title of the work or section, perhaps even prominently displayed at the beginning.

Without considering as yet the performance text itself, the simplest sequence would thus be:

1. The question is asked (in this case, "Why?")
2. The hexagram is cast
3. [The content of the hexagram is 'plugged into' the form of the work]
4. It is performed ("read") - allowing the audience to experience (meditate upon) it, hopefully in a manner that is qualitatively different from merely reading (or hearing) the result as written.

Of course any number of questions arise immediately, including: should the casting (2) be a chance event, or only performed as such (is the performance itself determined by the casting)? And, is a "reading" (4) for the audience the primary goal of the event? Or are we falling into the "literary" trap, rather than aiming for something more formal and less resolved, something perhaps in the final analysis even unrelated to the divination itself?

The idea of a modular performance based on a public I Ching reading, with a company trained to perform the basic images of all 64 hexagrams (and the 8 trigrams from which they are combined) was a possibility, and in a way the other bookend to the idea of a do-it-yourself performance kit. But apart from the complexity of creating an engaging framework that would succeed with all imaginable possibilities, either extreme felt a bit too clinical and literal an interpretation of the premise. Moreover, I would still have to come up with at least one example to prove the practicability of the formula. It seemed more fruitful and focussed to base this exercise on one event or interpretation, from which one might, at a later date, generalize an approach, if so inclined.

The individual and 'moving' lines.

LiSe Heyboer has the following explanation for roles of the individual lines of the hexagram:

The multiple moving lines are the group, they turn the question into something like real life, where one has to cope with many different people, all with their specific character, with good and bad traits. The lines are the group members. A leader, who can be a good one or a tyrant, a mother, a neighbour, a nasty little boy next door, a brother or sister to share play or secrets or fights with, a son or daughter, a husband. Together they make up life.

The lines are not an undifferentiated bunch, they have structure, like a group has. The bottom line is about the decision if one should act, and the potential of acting. The commoner and the worker. Your responsibility towards yourself. Your instincts, your ability to survive. The dragon who is still under water, the hoarfrost which will become real frost.

Line 2 is the official, the one behind the locker who is often the only contact with the government. The brother who helps, the thought, which solves a problem (the official who makes contact with your own inner king), social activity, education, assertiveness.

Line 3 is the local leader: a boss with very personal wishes, your feelings, emotions, psychological state. Your ability to oversee situations and to analyse them. Your feeling of responsibility.

Line 4 is the minister. He should be free of personal wishes because he is the direct assistant to the overall leadership. He makes the decisions and choices, he is your intellect and knowledge and experience. No meditation is possible with an imbalanced line 4.

Line 5 is the king, he is higher than rationalism, he is your wisdom, charisma, leadership. Like line 2 he is about contacts, but on another level. Not based on interest, advantage, feeling good together and other earthly goals, but concentrated on ideals and mental interests, on the common good.

The top line is the sage, the mystic, your possibility to find sources of mythology or religion. It is (or should be) completely free from anything personal or temporal. It goes beyond normal-size life and reaches into universe.

When the lines have a structure, one cannot miss any one of them. It would feel as an essential loss. In real life one also cannot remove an aspect, or even reduce all to just one way of dealing with a person or a situation or whatever. The result would be very reduced too. One cannot make a choice (4) without instinct (1) or emotions (3). No contact (2) without a universal spirit (6) or universal mind (5) – or without 1 or 3. Every single thing one does cannot miss any of the other aspects.

From <http://www.anton-heyboer.org/i_ching/index.html>

There is an intriguing, infinite binary sequence related to Fibonacci numbers, the Golden Section, and fractals. I stumbled upon it while trying to find some way of generating a Hexagram sequence that could become the basis of the performance. It is generated in a variety of ways, the least 'mathematical' being as follows:

```

Start with sequence 10, pointing at the 0.
  (Step 1) if pointing at 0
            then write 1 on to the end of the sequence;
    OR if pointing at 1
            then write 10 at the end;
  (Step 2) Now point at the next symbol along
  (Step 3) Start again at step 1.

```

From: <<http://www.mcs.surrey.ac.uk/Personal/R.Knott/Fibonacci/fibrab.html#rab>>

The sequence thus begins:

101101011011010110101101011010110101101011010110101101011010110101 ...

broken into triplets, it becomes (even though it repeats here, it won't further on):

101 101/011 011/010 110/101 101/101 011/011 010/110 101/101 101 ...

(the idea to explore non-repeating sequences came from finding D.H.Van den Berghe's intriguing algorithm for "harmonious hexagrams" too regular. See <<http://www.ping.be/icrea/harmon.html>>)

The first 6 hexagrams generated by the rabbit sequence, if we decide to start with Yang=1:
#30, 57, 47, 30, 37, 48, 38, 30: later on, 58 appears as well.

Unfortunately, I soon realized that, because "0" *never* occurs in pairs, and at most two "1s" ever appear back to back, the entire sequence represents only a small subset of the 64 hexagrams. In and of itself this wasn't problematic: I could work with the generated hexagrams (i.e. 30, 37, 38, 47, 48, 57, 58). But I was probably searching for a more fundamental correlation between the YiJing and the binary system. I found it (<http://acomp.usf.edu/~pkho/yijing/a_yijing.htm>). Which pointed me to the correlation between the 64 YiJing Hexagrams and the DNA code - a fascinating subject I shall have to take for granted for now, at least until I get a chance to read *DNA and the I Ching: The Tao of Life* by Johnson F. Yan - and eventually to "DNA music," harking back to the little quicktime movie of the Golden Thread I'd run across earlier. Thus I found myself back in the area of performance, with a possible approach to a musical or dance work. Obviously the formal ("abstract") values of these structures could be directly transmuted into patterns and sounds more easily than into metaphorical imagery or dramatic action. But I still had the YiJing to fall back on for imagery. Whether I'd ever get back to rhyming triplets, I didn't know at this point. (Note: there is at least one record of another - possibly better - mathematical correlation between YiJing and Fibonacci sequences, but I haven't explored it yet.)

Briefly, the relationship between DNA and YiJing hexagrams can be mapped as follows:

Old *yin* Young *yang* Young *yin* Old *yang*

with 'old yin' replaced by A, 'young yang' by C, 'young yin' by T(U) and 'old yang' by G and using Fu Xi's sequence with the proper substitution of corresponding DNA nucleotides, the following tables result (from <<http://acomp.usf.edu/~pkho/yijing/dnatst.htm#L3>>, which cites Yan's book.):

---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1
---	A	---	C	---	T	---	G	---	A	---	C	---	T	---	G
---	0	---	0	---	0	---	0	---	1	---	1	---	1	---	1
---	A	---	A	---	A	---	A	---	C	---	C	---	C	---	C
---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0
---	A														
[2]	0	[23]	1	[8]	2	[20]	3	[16]	4	[35]	5	[45]	6	[12]	7
---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1
---	A	---	C	---	T	---	G	---	A	---	C	---	T	---	G
---	0	---	0	---	0	---	0	---	1	---	1	---	1	---	1
---	T	---	T	---	T	---	T	---	G	---	G	---	G	---	G
---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0
---	A														
[15]	8	[52]	9	[39]	10	[53]	11	[62]	12	[56]	13	[31]	14	[33]	15
---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1
---	A	---	C	---	T	---	G	---	A	---	C	---	T	---	G
---	0	---	0	---	0	---	0	---	1	---	1	---	1	---	1
---	A	---	A	---	A	---	A	---	C	---	C	---	C	---	C
---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1
---	C														
[7]	16	[4]	17	[29]	18	[59]	19	[40]	20	[64]	21	[47]	22	[6]	23
---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1
---	A	---	C	---	T	---	G	---	A	---	C	---	T	---	G
---	0	---	0	---	0	---	0	---	1	---	1	---	1	---	1
---	T	---	T	---	T	---	T	---	G	---	G	---	G	---	G
---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1
---	C														
[46]	24	[18]	25	[48]	26	[57]	27	[32]	28	[50]	29	[28]	30	[44]	31

Fu Xi's arrangement with equivalent Genetic and Binary Code
italic numbers are the decimal equivalent converted from top to bottom.
Numbers inside [xx] are King Wen's sequence.

---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1																																
---	A	0	---	C	0	---	T	1	---	G	1	---	A	0	---	C	0	---	T	1	---	G	1																								
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---	A	0	---	A	0	---	A	0	---	A	0	---	C	0	---	C	0	---	C	0	---	C	0	---	C	0																					
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[24]	32	[27]	33	[3]	34	[42]	35	[51]	36	[21]	37	[17]	38	[25]	39																																
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[38]	40	[22]	41	[83]	42	[37]	43	[55]	44	[30]	45	[49]	46	[13]	47																																
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---	A	0	---	C	0	---	T	1	---	G	1	---	A	0	---	C	0	---	T	1	---	G	1	---	A	0	---	C	0	---	T	1	---	G	1	---	A	0	---	C	0						
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---	A	0	---	A	0	---	A	0	---	A	0	---	C	0	---	C	0	---	C	0	---	C	0	---	C	0	---	C	0	---	C	0	---	C	0	---	C	0	---	C	0						
---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1						
---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1						
[19]	48	[41]	49	[60]	50	[61]	51	[54]	52	[38]	53	[58]	54	[10]	55																																
---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1	---	0	---	1				
---	A	0	---	C	0	---	T	1	---	G	1	---	A	0	---	C	0	---	T	1	---	G	1	---	A	0	---	C	0	---	T	1	---	G	1	---	A	0	---	C	0	---	T	1	---	G	1
---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0	---	0		
---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1	---	T	1
---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1	---	1
---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1	---	G	1
[11]	56	[26]	57	[5]	58	[9]	59	[34]	60	[14]	61	[43]	62	[1]	63																																

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(part 2) *Italic numbers are the decimal equivalent converted from top to bottom.*
 Numbers inside [xx] are King Wen's sequence P.L.Kho

The question "why" especially asked by myself as a male, brings to mind the Y-chromosome, determining factor of my 'masculinity' yet 95% genetic junk. The SRY gene, a primary determinant of gender and responsible for the development of the testes, consists of 615 nucleotides, or 205 codons (triplets = amino acids = hexagrams = building blocks of protein). This is the 1st 10% (note the title of a genetically-themed movie near the end of the line):

atg caa tca tat gct tct gct atg tta agc gta ttc aac agc gat gat tac agt cca gct ...

Like any other genetic material, this sequence can be composed into music. I have not yet heard anyone attempting serious polyphony, but the vertical stacking of each triplet into a hexagram suggests that each hexagram could be associated with a 'chord' of sorts - its primary sound?

4. inevitably, a big idea is cut down to size '12'...

At this juncture, I was uncertainly holding on to a vague notion of the ultimate scope of this undertaking, and so I briefly wrote down what is now the first page of this binder after the index: *The Y(i) Project*. Scanning through ever accumulating, and ever more esoteric, patterns of information on DNA, Amino Acid sequences, musical programming languages, and numerological studies of the YiJing, I panicked at the sheer volume and complexity of it all. I realized that I needed to define a limited subset of information, from which to develop a sort of proof-of-concept that could fall within the parameters of this project. Specifically, I needed to limit the number of hexagrams and adopt a pre-existing sequence. I eventually fought my way back through the material, to the **Sovereign Gua of the 12 Moons**. Extracting a modicum of relevant information from various sources, and abandoning for the time being the YiJing/DNA-scheme as something I did not yet have a sufficient handle on, I began to develop the enclosed 'playtext' called *12 Moons*.

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'DNA Music' Sites:

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| http://linkage.rockefeller.edu/wli/dna_corr/music.html | (DNA music links) |
| http://www.algoart.com/ | (John Dunn's Algorithmic Art site) |
| http://whozoo.org/mac/Music/Sources.htm | (M.A. Clark's Annotated Source List) |
| http://www.artic.edu/~pgena/ | (Peter Gena's homepage) |