Wooden Rings | Vectors

A Research Project Album

Backstory

Wooden Rings is a project that seeks to explore a deeper knowledge of self. The music we have made over the years began by processing a singular event in time, perhaps too painful to overcome without an intermediary. The subjects matter evolved with this Heliocentric iteration to a more balanced collection of autobiographical events, ephemeral thoughts and emotions. This time, the attempt is to make the autobiographical kernel of the work, pluralistic.

Influence

Vector based composition is a method employed by the inventors of the Scratch Orchestra, an experimental musical ensemble founded in the spring of 1969 by Cornelius Cardew, Michael Parsons and Howard Skempton.

- [Article](#)
- [Recording](#)
- [Talk](#)
- [Images](#)
- [Scores](#)
- [25 Years of Scratches](#)

Idea

The scratch orchestra form was intended to be very flexible, including a spectrum of players and abilities but was never designed to inform composed, practiced, and recorded work. However, The Scratch Orchestra, further distilled or perhaps *mutated*, suggests that by following a method of inquiry, knowledge reaped through experience and reflection could define the trajectory of a concept album accompanied by documents and media chronicling the search for firsthand knowledge.

- To know of something *firsthand* means the information is obtained from the original source or from personal experience.
- *Secondhand* information is relayed through a middleman.
- *Thirdhand* refers to information or knowledge that is quite far removed from the original source and may be used as an adjective or an adverb.
- *Fourth-hand, fifth-hand*, etc., are exaggerations of the concept of thirdhand information and are always hyphenated.

Project Scope

Step 1 | Suggest vectors

Use the following form to propose four vectors Wooden Rings could take, understanding that we will mine it for whatever we can. Documentation begins here through form of video diaries and blogging/microblogging.

- **Passion:** Would we sacrifice for it?
- **Curiosity:** Do we actually want to acquire it?
- **Ethics:** Is our pursuit of this knowledge ethical?
- **Inspiration:** How flexible is it in application culturally, aesthetically, musically, and as a commodity?
- **Fear:** Does fear in exploring this topic fall somewhere between apprehension and crippling fear? Vectors with zero fear will be rejected.

[Use this Form](#)

Step 2 | Consensus

Once submissions are in, we will reach consensus on which vector we will explore.
Comfort is something I want us to be acutely aware of here. Just because a vector seems comfortable or doable doesn't make it more inspiring.

Step 3 | Knowledge

Levels of Knowledge	Activity	Media Artifact
Firsthand	Plan a personal Experience *May require funding* Plan a Group Experience to include all band members *May require funding*	A flexible personal event document A flexible group event document
Secondhand	Two Interviews	Audio Video
Thirdhand	Research from published sources like books, documentaries, news, journals, art (each in a different medium)	Samples Images Video clips Artwork Memes

Project Scope

		Tweets
Fourth-hand	Propaganda	Samples Images Video clips Artwork Memes Tweets

Step 4 | Synthesis and Composition

We convert knowledge we've gained into stand music either to be recorded, performed, or both.

Step 5 | Practice

We gain control over the intellectual and emotional expressive impact of the work through regular practice.

Step 6 | Record/Showcase

Depending on the output medium of the work and the intended impact, we choose to either record or perform in smaller showcases, building up our stamina for headlining our own events.

Step 7 | Headline

We share the work with our community.