In *Mirroring and Attunement*, Kenneth Wright suggests that “...an art work in progress is both maternal extension of the self, and a self in formation ... an interweaving of impulse (spontaneous gesture) and meaning ... alive with gestures and answering forms” (Wright 2009, 53). An art work that interrogates the boundaries of language and music exposes the simultaneous resistance and desire, dependence and dissolving of language and music. *The Visitor* applies contemporary music composition techniques to words, including additive structures, augmentation and diminution of motives, hocket, set permutations and interplay. This is not original – many writers have composed words musically (such as Joyce, Eliot, Beckett, Shakespeare, Tibetan mantras and Greek choruses) – and language, like life, has inherent musicality. However, in this piece the techniques are deployed to reveal the dialectical dissolving of language, egos, relationships and desires while they attempt to come into being. I suggest that language and music constitute subjects, bodies and sexualities in formation, and language and music are always interweavings of impulse, gesture and meaning. Through language, sound, music (and other phantasy served scum materials), language and music come into each other and un/become our relationships, sexualities, bodies, encounters.

Queered musilanguage, melochamberplay bit trashrantpoem, *The Visitor* is a
mongrel. Tap, tap. Scarcity creates desire. Of whom? The encounter which attempts to form language and others, a libidinal contagion, attempts to constitute a subject, thus admits it is not one. Crash... The only solution is phantasy, malformations of transsexual flowering wonder served scum. We met us. Paradise possible, hmmmmm.

Sound Recording:

https://soundcloud.com/writing-from-below/the-visitor

Recorded at the Henry Lawson Theatre, Werrington NSW, September 2014.
Voices: Benjamen Judd, Janet Boreham, Arpad Horvath.
Recorded and edited with Audacity software by Michael Coombes.

A Soundtext for Three Performers

One performer reads the blue sections, another the red sections and another reads the green sections.

It would aid the clarity of the performance if the three voices have different qualities, for example: pitch, gender, accent.

The entire piece should be read as a continuing stream, with no pause between speakers. The readers should not try to project any psychological intentionality, but rather allow the dynamics and feelings to emerge more intuitively — as a musician might with a score.

The piece would work with live performers, for example: standing in a triangle formation in the performance space; or as a recording, with voices coming from three different directions; or located in a stereo mix to the left, centre and right respectively. It is also possible to use more, or less, than three performers to produce the three voices by using electronic sound processing to alter the pitch or timbre of the voice.

My mother, backside, any familiar rule of the game, mediocre literary means — for lack of comparative values is a two-way traffic in strikingly diverse ways.
He seeks to express directly, or to bring back, trusting to desire — and what and error — to its source.
Pure psychic automation of the nonsensical verbal forces that he began his journey of chaos.
What goes on round us every day is far better
Of course not. What goes on round us every day is far better
Of course not. We have preserved
A fine, big water
For six weeks
Of course not. We have
We preserved
We preserve
Like a fine, big water perfectly still for six weeks, built on an extremely solid foundation.
Solid foundation
An extremely solid foundation
Who profoundly overturns things. Of course not. What goes on around us ev-ery day is far better. Of course not
Of course not
What goes on round us every day is far better
Far better
What goes on round us every day is far
On every day
Round us every day is far better
Round us every day is far
Us every day
Us every day is
Us every day is far better
Us every day is far
Every day is far
Every day is
Every day is far better
Day is far better
What goes on round is every day
On round us every day
What goes on round us
What goes on
Goes on round
Round us
Round us every day
What goes on round us every day
What goes on
Everyday
Day
Day is far
Day is
What
What
What
What goes on round us every
On round
Goes on round
Round us every
Round us
Us every
What on us
Goes round
Round us far
On us
Goes us

Goes far
Goes far better
What better
What for
What is
What day
What on
What goes
What goes on is far better
Better
Is better
Us better
Goes better
Round is better
Round every better
What goes round far
Far
Day better
On round far
On day
Of course
Of course not
Of course
Course
Course not
Of course not
What goes on round us every day is far better
We preserve like fine, big water perfectly still for six weeks, built on an extreme-
ly solid foundation, who profoundly overturns things.
Or so as to die?
In which it is safe to indulge in reverie like a cloud in the sky
Where speaking precedes which will enable the explorer the profusion and the
mystery of its presence.
Or so as to die?
Despite other meditation
Or so as to die?
Soul establishes itself
Or so as to die?
Despite other meditation soul establishes itself.
Or so as to die?
Or so as to die?
Pure psychic automation of the nonsensical verbal forms that he began his jour-

ney of chaos.
The verbal malformations flowering
Verbal
Malformations
Flowering
The verbal flowering
The malformations flowering
Verbal flowering
Malformations flowering
The verbal
The malformations
The flowering
Verbal malformations flowering
Malformations flowering
Verbal malformations
The verbal flowering
The malformations flowering
The malformations
Of course
Of course not
Of course not
Of course
A visitor!
The verbal malformations flowering branch a breast echoes gender white, phan-
tasy served scum material suggested erecting inverted images.
And what an error
Of course not
Of course not
Rules the game by set of
Of set by game the rules
Of rules by the set game
The rules of set by game
By set rules of the game
The game
Set rules
Rules of the game
Of course not
Erecting inverted images
Inverted erecting inverted
Images inverted erecting
Inverted images inverted
All right, you won't go that far
All right
All right, you
All right, you won't
All right, you won't go
All right, you won't go that
All right, won't
All right, won't go
All right, won't go that
You
Won't
You won't go
You won't go that
Go that far
Go that
That far
All right, go that far
All right, go
All right, that far
Far
Far better
What goes on round us every day is far better
Of course not
Far better
Of course not
Of course not
Far better
Flowering branch phantasy served scum
Served phantasy branch flowering branch
Phantasy served scum served phantasy
Branch flowering branch phantasy served
Scum served phantasy branch flowering
Branch phantasy served scum served
Phantasy branch flowering branch phantasy
er Served scum served phantasy branch
Flowering branch phantasy served scum
Who can away from their bodies relationships. The verbal malformations flowering branch phantasy served scum material was made.
Who can away from their bodies relationships
Who can away from their bodies
Who can away from
Who can away
Who
Of course not
Away from their bodies relationships
Away from their bodies
Away
the terrible responsibility of love. Has guilt suffocated my work? He tapped at my cheek with his ruler. His look — once I glanced over all young man — once, with his irrepressible passion his lips are thick — once I glanced over all unlogical torso’s underside. My looking gulps, over the terrible responsibility of love. No, no, life, which fades as soon as it starts to happen, is essence I glanced to what is produced. I glanced over all that unlikely marriage, sexual desire a phrase, ageless dutifully uttered commonality — once a phrase of growing grey. My looking is unlogical moan in the night.

Who can away from their bodies relationships
Who can away from their bodies
Who can away from
Who can away
Who can
Who
Of course not
He seeks to express directly, or to bring it back, trusting to desire
Sexual desire a phrase
Ageless dutifully uttered commonality
The explorer
The profusion
The mystery
Its presence
Going faster
Faster
The verbal malformations flowering branch phantasy served scum material was made
Phantasy
Served
Scum
White
Gender
The experience
The wonderful

The orgasm
Orgasm wonderful
Orgasm experience
Orgasm dreams
Orgasm produced
Orgasm capacity
Orgasm underground
Orgasm possible
Orgasm moves
Passing
Paradise
Phantasy served
Erecting inverted
Inverted erecting
Suggested inverted
Served scum
Flowering branch
A cloud in the sky could have been paradise
To indulge in reverie like a cloud in the sky
Could have been paradise
High flown
A cloud in the sky
To indulge in reverie
It is safe
High flown ideas
Or so as to die?
High flow
Soul establishes itself
In this capacity they in fact produced
The interlocking often produced idealisations, the orgasm is a wonderful experience in dreams.
Idealisations
Rules
Discovery
Moan
Blue
Idealisations
Large
Guilt
He tapped at my cheek with his ruler
All
One
Young
Like a fine, big water perfectly still for six weeks, built on an extremely solid foundation, who profoundly overturns things.
Irrepressible
Thick
Once
Un-logical
Gulps
Essence
Desire
A phrase
Dutifully
Uttered
Commonality
Looking is
Un-logical
Moan in the night
What goes on
Goes on
Goes
Of course not. What goes on around us every day is far better. Of course not.
We have preserved like fine, big water perfectly still for six weeks, built on an extremely solid foundation, who profoundly overturns things. Of course not.
What goes on around us everyday is far better. Of course not.

Profusion and the mystery of its presence going faster and faster: does not sound right could have been paradise:
Could have been paradise
Does not sounds right
Could have been paradise
Speaking precedes
Speaking
The interlocking often produced idealisations, the orgasm is a wonderful experience in dreams. One of what they in fact produced in this capacity, within the limits of a special field, call underground possible moves.
Special field
Special call
Special call
Special
Special
Underground possible moves
Underground possible moves
Underground possible moves
Underground possible moves
Underground possible moves
Underground possible moves
Underground possible moves
Underground possible moves
Underground possible moves
Underground possible moves
Possible
Possible
Possible
Possible
Could
Could
Could
Possible
Possible
Could
Could
Possible
Could
Possible
Have
Possible
Been
Possible
Could have
Possible
Have been
Possible
Have
Possible
Possible
Been
Possible
Paradise
Paradise
Paradise

Bibliography