

3 **Listening with the Dancing Body: Ruk and Movement's Incipency**

Abstract

This chapter inquires into the bodily dimensions of the interlacing of world with self, into the role of bodily experience in negotiating historical and cultural configurations, and further into the imbrication of bodily practices and complex social systems. I show how the ruk (Palauan men's dance) is a cultural practice enacting the already motion-laden body. Beyond the flesh, it actualises the human body in movement, allowing it to continually transform in sound while recomposing along historical, social and cultural configurations. When musical movement acts on bodily movement in this way, it creates resonances that travel back and forth between emotion, discourse and memory as they correlate with Palauan temporo-spatiality via felt-bodily attunement to traditional chant repertoire. These resonances are intrinsically atmospheric.

Keywords: ruk, dance, suggestions of motion, atmospheres

It was one of those balmy, humid nights in the Western South Pacific. Koror's community meeting spots were bustling with activity, with people chatting, customers flocking to sales booths, children darting around, vendors preparing and selling food, stray dogs scavenging for food scraps at their premises, music blaring from loudspeakers and teens hanging out. This was the sound, sight, smell and flurry of the Olehotel Belau Fair (henceforth OBF), the Western Micronesian island nation's annual combined celebration of Palau's Independence Day, United Nations Day and World Food Day. The heart of the fairground was the central stage throughout the two-day celebration. Artists, bands and dance groups from across the Palauan islands performed traditional and contemporary music and dance here. Artists

took quick turns, but, as usual, the traditional men's dance performances (ruk) reigned supreme.

Palauan oral history is full of stories about the importance of the ruk for traditional major village festivities (mur). Without an elaborately prepared ruk, a *mur* – no matter how glamorous – had not happened. Weeks before a mur, the whole village helped to build a wooden stage for this single, meticulously choreographed dance performance, which was the culmination of the festivities. Once a mur began, attendees were eagerly anticipating the ruk. During traditional mur festivities and this twenty-first century OBF alike, the ruk is performed for everyone to partake in *klebelau*, “Palauanness”, “of or pertaining to Palauan culture” (Palau Society of Historians 1997, 94) or perhaps more specifically, a mindset ethically attuned to traditional Palauan notions of a good life. One of the main purposes of such performances is to raise cultural awareness

[...] so that [Palauans] would not be lost on where they are from, whom and what they stand for. We must earnestly (*meral tekoier er rengud*) teach our children our Palauan ways [i.e., *klebelau*] and instill in them the pride [to] honor our ancestors and stand tall among all the other peoples of the world. (Guest writer Ngarker Olbechel column 2016; italics in original)

Clearly, it is taken for granted here that the dancing body possesses experiential knowledge of how to “stand tall [... in] the world”.

This existential meaningfulness Palauans find in the cultural practice of the ruk invites further inquiry into the bodily dimensions of the interlacing of world with self, the role of bodily experience in negotiating historical and cultural configurations, and the imbrication of bodily practices and complex social systems. In the previous chapter, I established the conceptual apparatus of suggestions of motion as an analytical tool. Its purpose is to complement what my Palauan interlocutors described as their personal sense of meaningfulness vis-à-vis specific *chelitákl rechuódel* performances. Throughout *Music Worlding in Palau*, my analysis of suggestions of motion follows my ethnography: I look for analytical cues that allow me to better understand what my interlocutors felt only when, at some point, they described their experience as meaningful or emotionally captivating in a broad sense. While it is an obvious first step to identify a musical event's suggestions of motion to converge on its atmospheric properties, such identification is not as methodologically straightforward as it may seem at first. A prime reason for this is that any structural analysis is confined to working with sonic events. However, suggestions of motion are of a

double nature: They are the nodal energy that potentially bursts into sonic events, but they also exude from material processes, such as sound waves. Eisenlohr has addressed this dilemma. "Just as discursive approaches to the sonic are inherently limited", he writes, formal analysis and their visual representations

also have limits because they represent sonic movements as unfolding in a three-dimensional space. They do not exhaust what Hermann Schmitz has described as atmospheric suggestions of movement unfolding in a non- or pre-dimensional space. From a phenomenological perspective, the latter is upstream to the three-dimensional space of the sciences. (Eisenlohr 2018b, 97)

When the felt body encounters suggestions of motion, that encounter rearranges the felt space enveloping the felt body. This is an experience that formal analysis cannot claim to penetrate in any significant way. What formal analysis can offer, however, is to identify signposts that point to "how movements of sonic energy, unfolding along several acoustic parameters, can generate suggestions of movement that are central to atmospheres" (Eisenlohr 2018b, 98). It is important to keep in mind that the felt body registers suggestions of motion in surfaceless space, but formal analysis plots them on to dimensional space. Eisenlohr's response to this predicament is a call for multi-method approaches to the sonic, a stance that is sympathetic to an explanatory pluralist methodology and with which I concur. We might be able to find further clues somewhere between the ethnography and the structural analysis, between the diverging spatialities of sonic experiences and their affective efficacy.

In search of such clues, in this chapter I delve more deeply into suggestions of motion. I will do so by addressing the key energy behind the phenomenon: movement. Movement has already surfaced repeatedly in the preceding chapters' initial exploration of meaningfulness and the latent historicity of musical atmospheres, and in this chapter, I pick up a few loose threads.

A Sense of Klebelau: Going through the Motions

The phenomenological body (Leib), in general, and the material body dancing to music, in particular, churn with movement (e.g., Ingold 2016b). This is the bodily disposition that accounts for sensations such as klebelau

to emerge from cultural practices that involve the human body complex in one way or another. Music is material, acoustically palpable movement and dance, choreographed motion. In this chapter, I will argue that both music and dance are cultural practices enacting the already motion-laden material body. Beyond the flesh, they actualise the felt body in movement, allowing it to continually transform in sound while recomposing along historical, social and cultural configurations. When musical movement acts on bodily movement in this way, music and dance create resonances between the divergent registers from which lived experience emerges. The previous chapters have addressed the complex and layered temporo-spatiality of musical atmospheres; turning to what I call here ‘registers’; this chapter explores the resonances arising between sensations and practices commonly seen as separate from one another. They include affect, emotion, discourse and memory (see Abels 2018b). The resonances themselves are atmospheric. Following Tim Ingold, I posit that, to a significant degree, lived experience emerges from the meshwork that comprises both cultural dynamics and affective-emotional responses as “interwoven trails rather than a network of intersecting routes [...] trails along which life is lived [...], knot[s] tied from multiple and interlaced strands of movement and growth” (Ingold 2007, 75). These intersecting routes, or, in Ingold’s language, these wandering lines, “weave [...] and texture [...] the trails along which life is lived” (Ottersted 2016, 100). Lived experience, thus, is always already wrought with cultural dynamics and vice versa, sounding out the resonances pervading the folds and thresholds of their multiple temporo-spatialities while they “weave [...] the trails along which life is lived”. We are leaving Schmitzian atmospheric theory behind here. Yet, to me, this is one of the fundamental insights yielded by thinking about the body through atmospheres. It is also a perspective that goes against the grain of conventional affect theory, which assumes a somewhat universal stream of affective bodily reactions that remains unactualised and obscure, for a brief while, until cultural dispositions provide the signifying orders along which these prepersonal bodily reactions actualise (Massumi 1995, 85).

This resonant reciprocity between the body, churning and swirling, and the meshwork allows the felt body to emerge from its complex relationality and temporarily recompose in movement only to perish and emerge anew. This notion of the body aligns with Deborah Kapchan’s idea of the “sound body” to a notable extent. Recognising its transformative potential, she points out that the sound body is “a material body that resonates [with] its environment, creating and conducting affect” (Kapchan 2015, 41). Thinking

through Kapchan's sound body with atmospheres, I take her idea one step further by suggesting that the ensounded, dancing body, "launched into sound [...] like a kite in the sky" (Ingold 2011a, 139), does significantly more than "just" create and conduct affect. It embraces the complexity of lived experience and comes about in that embrace. It does so both intra- and intermodally: intramodally within one sense modality, e.g., the sense of hearing, which is central in music and dance experiences, and intermodally where two or more different *sense* modalities interact, potentially involving the entire sensory apparatus. For intermodality to occur, there must be a force that works across sensory modes. This force is the same resonance that ensounds the felt body with lived experience. Its initial impetus is the motional energy Ingold calls the movement of life, stating it "is specifically of becoming rather than being, of the incipience of renewal along a path rather than the extensivity of displacement in space" (Ingold 2011b, 72). As the sensation of Ingold's incipience of renewal actualises across sense modalities, such as in music and dance, it becomes an overwhelming experience – one that accounts for the power of music and dancing experiences – and, in the case of Palau, for the significance of *chelitákl rechuódel* experiences to the emergence of *klebelau* as a shared feeling. This is why *klebelau* cannot properly be described in words alone: it is deeply atmospheric in nature.

Kapchan's statement also raises other analytically consequential questions, which I will address in this chapter: How do these resonances come about? How is it that the interlacing of human beings and their environments becomes charged with movement? And, what does the human body complex, by which I mean all human bodily registers including the felt and material bodies, have to do with this? Ingold's movement of life, which bears a resemblance to Erin Manning's "preacceleration" (Manning [2009] 2012, 6), throws open important analytical avenues here. Suggestions of motion as an analytical concept can make these ideas analytically operable. Analysing how the dancing ensounded bodies on the central stage during the OBF *ruk* contributed to that unmistakable shared sense of *klebelau* among their audience, I argue that atmospheres are a conceptual key to unlock how "[s]ound brings the body home" before the body "returns to the world as vibration" (Kapchan 2015, 35). Atmospheric suggestions of motion bring about the intricate resonance that keeps reworking the relational complexity of which the world is made and from which the dimensional body emerges situationally. In return, suggestions of motion do their work via the felt body. In this way, the felt body becomes a relational nexus that is, to some extent, capable of modulating the suggestions of motion it encounters. The key force enabling this process and allowing for temporary connection is

resonance. It was in search of this meaningful resonance that the Palauan dancers entered the stage that night during the OBF, as others before them had done for many centuries.

The Body Complex and Sound

The past two decades have seen a steady stream of scholarly literature in sound studies (e.g., Erlmann 2004; Pinch and Bijsterveld 2012; Sterne 2003) and auditory culture (e.g., Bull and Back 2003). Both areas of research have transformed from burgeoning new fields into more systematic areas of inquiry. Yet, the soul-searching among scholars of both areas of expertise continues, indicating a general dissatisfaction with the field's disciplinary recognisability and disagreement over its intellectual challenges. One of the reasons for this may be that sound affects the body both affective-materially and phenomenologically. Scholars tend to investigate either one or the other, as Kane (2015) has noted; research within sound studies typically explores the affective-material workings, often interrogating the Deleuzian virtual in sound (Cox 2009; Kane 2015) and how it is capable of materially affecting bodies. Scholars within auditory culture studies tend to look for phenomenological effects, exploring bodily practices as techniques investing sound with power (e.g., Kane 2015). This split, even if taken with a grain of salt, suggests the extent to which academic reflections of sound and listening continue to be deeply rooted in the (profoundly European) enlightenment dualisms that have shaped scholarly modes of inquiry and, as such, are fundamental components of the humanities and social sciences around the globe.

However, as the growing body of scholarly work in New Materialism has not tired of pointing out, it may be precisely the inseparability of the human body from the world, the mind from the flesh and emotion from reason that accounts for the importance of music- and movement-based cultural practices. Referencing theories of the body which suggest paradigms of prosthetics and co-habitation, Kapchan's theorisation of the sound body fully acknowledges that the limits of the subject cannot be assumed. However, situating herself in a long tradition of theorising about the body, Kapchan continues to consider music one of the extensions of the body: "The visual limits of our bodies – the soft interface of flesh – are exceeded by technological, hormonal, and prosthetic extensions that respond to and act upon our worlds" (Kapchan 2015, 40). With this, she residually holds onto the notion of the material body as being home to a subject bounded

by the limits of its flesh: a material island that, at times, may extend, or be extended, a little farther into the world. Music and dance can help us think beyond this imagination of the human being, which lies at the core of the North Atlantic ontological tradition.

Some of these ideas current in sound studies and auditory culture align with notions central to recent movement-oriented process philosophy. However, scholars in this field tend to operationalise a dualism similar to that occupied by sound studies and auditory culture studies. For the latter pair, the question remains: how does anything turn from material force to immaterial idea? For Deleuzian process philosophy: how does the virtual relate to and eventually become the actual? In both instances, I believe New Phenomenology can make a productive intervention.

Schmitz and the Threshold

Schmitz's New Phenomenology directs analytic attention to how the fleeting boundary between bodily and felt-bodily practices in lived bodily experience may temporarily dissolve without ever becoming obsolete. As I have pointed out above, a significant problem with neo-phenomenological approaches to the body, however, is that they have great difficulty accommodating cultural practices as anything other than add-ons to the *conditio humana*. The trajectory of *Music Worlding in Palau*, by contrast, begins, ends and always returns to music as a cultural practice. In a sense, therefore, I approach the body complex from the opposite angle; as I hear and see the body come about in music, I want to learn more about the role of music in this process. Consequently, I have been using Schmitz's ideas alongside concepts from process philosophy and the philosophy of movement. What sets the project of *Music Worlding in Palau* apart from other adoptions of Schmitz's thinking vis-à-vis music (e.g., McGraw 2016; Riedel 2018; but also see Eisenlohr 2018a, 2018b) is an analytical focus on the material specificities and affordances of the medium of sound. I believe it is essential to making the notion of atmospheres operable for music studies to think through the specific and the particular (see Abels 2013), which is also the reason why *Music Worlding in Palau* combines ethnography with structural analysis. Extending an argument I made in the preceding chapter, the felt body is not merely a material, bounded entity but comes about in movement (Massumi 2002) or a flow of energies (Brennan 2004) to a significant degree. Massumi developed his whole theory of affect from this starting point, identifying movement, affect and sensation as the most salient features of embodied

existence. Ruth Leys critiqued his theory sharply for affirming the body/mind split (Leys 2011) and was, in turn, heavily critiqued herself. From his vantage point of cultural musicology, Lawrence Kramer added to Leys's assessment that "the moment one conceives of affect as preconceptual and prelinguistic, the mind-body duality has already been fully installed. (Affect thus understood occupies the place that music in its aesthetic dimension has often been assigned.)" (Kramer 2016, xv). I addressed this issue elsewhere (Abels 2018b), suggesting that atmospheres can help, not overcome, but reach beyond this lingering dualism (see Eisenlohr 2018a) which prevails in spite of the fact that affect studies have become a highly diverse field of academic inquiry within which the Massumi tradition forms but one, albeit influential, strand.

In this chapter, my analytical focus shifts to explore how atmospheres bring about resonances between the divergent dimensions of the lived experience through the human body, allowing cognition, affect and discourse, pasts, presents and futures, and the self and the world to coalesce in a given situation. This situational coalescence is meaningful and, hence, powerful. The body moving in sound is an intermodal movement actualising through music and dance. The actualisation itself happens atmospherically and, with this, through suggestions of movement. As Erin Manning puts it, "[m]ovement is one with the world, not body/world but body worlding" ([2009] 2012, 6). The ruk dancers on stage that OBF night were both body-worlding and music-worlding (and one could add dance-worlding to that), using movement to massage out the atmosphere that would allow the lived experience of klebelau to emerge for themselves and their audience.

The following sections look at how all of this may have happened in the case of the Palauan ruk performed at the OBF. To prepare for the analysis, I will need to briefly specify the key concepts I am introducing into the theoretical framing of *Music Worlding in Palau* in this chapter. I will then move on to present a few analytical observations on a ruk performance performed during the 2012 OBF. Focusing on the sonic dimensions of the performance, I will identify material suggestions of sonic motion that account for the emergence of klebelau, exploring how they create resonance and examining the role of the dancing body in this process.

Preacceleration | Suggestions of Motion

A sound phenomenon, music is movement in the material sense: a movement capable of pervading the human body, of "ensound[ing] and enraptur[ing] it

[...] in the currents of a world-in-forma^{tion}" (Ingold 2011b, 135, 129). Emphasising the reciprocity between the body and Ingold's world-in-forma^{tion}, Erin Manning frames it in a more Deleuzian language:

I propose that we move toward a notion of a becoming-body that is a sensing body in movement, a body that resists predefinition in terms of subjectivity or identity, a body that is involved in a reciprocal reaching-toward that in-gathers the world as it worlds. These bodies-in-the-making are propositions for thought in motion. Thought here is not strictly of the mind but of the body-becoming. (Manning [2009] 2012, 6)

Manning suggests that movements are events that create time and space, situating her work firmly in between Bergson, Whitehead, Deleuze and Guattari but also yielding unlikely repercussions with traditional Oceanic conceptualisations of time-space (see Chapter 2). The body does not enter an environment; instead, it creates it through movement. Scholars in music studies have acknowledged this process and identified sound knowledge as a crucial factor in this processual co-production of body and world. They have proposed thinking of sound knowledge in terms of a circulatory feedback (Kapchan 2015; Novak 2013) between bodies, body and environment, and body and machine. This process leads to a dissipation of the body's boundaries in a Deleuze-Bergsonian "ever-present-now" (Bergson 1911; Deleuze 2004; cf. Kapchan 2015, 38) that amalgamates pasts, presents and futures. With the past always already inherent in the ever-present-now, the latter generates futures in and of itself.

This insight needs qualification to become analytically consequential vis-à-vis the dancing body. The latter's boundaries dissipate in the ever-present-now because of the resonance that connects it with its (in this case, temporal) surroundings. In an ever-present-now, such resonance resounds with stories of the past, or histories, with possibilities of the future, or imminent becomings, and with the social and cultural conventions shared among co-resonating human bodies. (Cf. Byl 2014) Sound makes bodies resonate. Their ensounded bodies enable human beings to connect to these resoundings and experience them felt-bodily. This is what sets sonic suggestions of movement apart from other intramodal suggestions of movement. As they ensound the body as material sound waves, they performatively render the complexity of becoming experienceable in the body.

Using Bergsonian terminology, Manning identifies the key momentum in this process as “preacceleration” – how a movement can be felt before it actualises:

Preacceleration refers to the virtual force of movement’s taking form. It is the feeling of movement’s in-gathering, a welling that propels the directionality of how movement moves. In dance, this is felt as the virtual momentum of a movement’s taking form before we actually move. (Manning [2009] 2012, 6)

Manning’s preacceleration happens completely beyond cognition, before there is something as organised as a sensation. It constitutes an impetus not yet fully formed. Manning sees it as the virtual fullness of a movement-in-form. To Manning, to move physically is to engage “the potential inherent in the preacceleration that embodies you” ([2009] 2012, 6) and, hence, body-worlding because movement is one with both the world and the body. Preacceleration has atmospheric potential because

our preacceleration already colours space, vibrates it. Movement quantifies it, qualitatively. Space is duration with a difference. The difference is my body-worlding, always more than one. Our embrace quickens the molecules that compose us. An adaptation occurs – we begin to recompose. Volumes, always more-than-one, emerge from surfaces, recombining with lines, folding, bridging, knotting. This coming-together proposes a combination of form-forces where preacceleration potentially finds passage. The passage flows not in a pre-inscribed direction: this is an intensive flow. (Manning [2009] 2012, 6)

Manning’s notion of movement as quantifying preacceleration qualitatively refers to an intensity that concurs with the incipency of movement, actualising preacceleration’s atmospheric potential (cf. Manning [2009] 2012, 96). In some ways, her notion of preacceleration bears a resemblance to Schmitz’s suggestions of motion. The previous chapters have detailed how the latter materialise as energetic spatial movement impacting the felt body, which can be felt prominently, for instance, in the materiality of sound. Preacceleration comprises “movement[s] of the not-yet that compose the more-than-one that is my body” (Manning [2009] 2012, 13), which is where the conceptual overlap with Schmitzian suggestions of motion as key in the emergence of atmospheres begins. Among the many

things Manning introduces into the debate, the process-philosophical notion of actualisation is one of the most fundamental: sonic events are always atmospheric potential that is actualising. Actualisation happens at the sensitive threshold between surfaceless and dimensional space and between suggestion of motions and their materialisation as a sonic event. As sound is a tangible form of material vibration, sonic events as actualised preacceleration and materialised suggestions of motion set up a temporary link. They enable the co-vibration between bodies, between bodies and environments, and between bodies and things. Both the self-reflective and the phenomenological experience of the self, thus, occur only in the "intimate connection between the moving body and its atmospheric potential" (Manning [2009] 2012, 15). One way to understand how music brings about the body in sound, therefore, is to inquire into the nature of atmospheres. And here, Schmitz's suggestions of motion offer analytical specificity.

Schmitz makes the idea of atmospheres analytically operable by introducing the notion of bridging qualities (*Brückenqualitäten*). Bridging qualities, by which he means (a) suggestions of motion and (b) synaesthetic characters (see Schmitz, Slaby, and Müllan 2011, 33), mediate between environment(s) and the felt body. They also mediate between sensory modalities. Bridging qualities are what allow music to "touch" you, both in the metaphorical sense and manifest as goose bumps.

As sound waves vibrate, they suggest motion. This is what enables sound to mediate between the diverging modalities of felt-bodily sensing, a process facilitated by bridging qualities. Bridging qualities enable resonances between different sensory and emotional registers. As bridging qualities connect suggestions of motion with ideas, emotions and perceptions, and vice versa, sonic suggestions of motion allow us to trace how atmospheric "intimate connections" enable the body complex to recompose in relation to its environment(s) in a specific musical context. In the following, I will trace this process for the 2012 OBF ruk.

The Dance of the Not-Yet in New Phenomenological Perspective: Suggestions of Motion in Palauan Ruk

The two dancers have now taken a step forward. Their embrace connects them. It is not the touch "as such" that holds them to one another, but the movement-toward that is the continuous repetition of the touch. [... The] experience of touching awakens their bodies to all kinds of perceptions,

alerting the dancers to the continuous recompositions of the spacetimes that world them. [...] The dancers begin to feel the dance take over. They feel the openings before they recognize them as such, openings for movement that reach toward a dance of the not-yet. What takes place in this not-yet? (Manning [2009] 2012, 16)

We are now back in the South Pacific amid the hustle and bustle of the OBF. It is 2012. Colourfully costumed dancers, mostly young men and boys from Ngaraard, one of Palau's states, are on stage. They are waiting to begin their ruk. The ruk is a group dance format that accommodates a variety of styles and performance practices (see Abels 2008, 158-78 for a cultural history of the Palauan men's dances). As such, it is a container term used for formal male group dances. It usually consists of a series of dance pieces, and the dancers will accompany themselves with chanting and body percussion; they may also use wooden sticks both for their percussive effects and as props to enact war narratives for specific types of ruk. A missionary observed a formal ruk performance (in this case, an *oeáng*) during the German Kaiser's birthday party in Palau – in 1909, while it was a German colony:

Then the dances began. A squadron of young, strong, beautifully built men, perhaps 70 in number, marched up in pairs. They were people from the area of Ngart [Ngaraard], in the north of Babelthaob, the biggest of the Palau islands. They had really done themselves up: wide, red loincloths, a red tie around the neck, on their heads were rings and other figures from the thick, white pulp of a tree, arms and feet were decorated with bands from young, yellow coconut leaves. Of course, the war and celebration colour – yellow turmeric – was not missing but had been lavishly applied to the faces and chests of the warriors. They carried bamboo sticks, approximately one metre in length, and small paddles in their hands. They lined up in two long rows. A light, penetrating call opened the dance, which consisted only of body movements, facial gestures and marching back and forth. The accompanying song is very slow and monotonous and the rise and fall of the voices moved within few half tones. The text is most often an old war or epic song. Throughout the song, the words are so garbled, from the stretching of vowels, swallowing of short syllables and modification of the words through the melodious singing, that the Palauans themselves cannot grasp the sense of the song. One



Video example 1 Ruk, performed by dancers from Ngaraard during the Olechotel Belau Fair 2012. 0'00"-0'58". Recorded by Simeon Adelbai, September 2012.

must hear the text without the melody. This, however, makes the movements even more beautiful. So exact, so elegant and varied are the many gestures, steps and turns that one is amazed. (Müller 1910, 24-25; translation from the original German)

Other historical accounts of traditional ruk performance practice mirror Müller's amazement at what he saw. Japanese ethnographer Hisakatsu Hijikata, who observed in the 1930s what a guest writer for the Ngarker Olbechel column (Guest writer Ngarker Olbechel column 2016) would later describe as evocative of klebelau, emphasised the performance's elegance and grandeur:

The [dance] song, performed with low voices, has such a richness that it makes you think that it is being sung in front of the gods. There is the solemn, deep feeling. [...] the *ruk* of Palau has [an] awe-inspiring feeling that the Palauan people normally don't exhibit. It even makes you feel strange. (Hijikata 1996, 191; italics in original)

Both descriptions account for the importance attributed to the historical configuration of the ruk in Palauan life. Musical and choreographic structures are designed to unhinge the body from its everyday flows, making room for it to recompose, always temporarily, in sound. This recomposing and its atmospheric aura account for Müller's "amazement", Hijikata's "awe-inspiring feeling" and the Ngarker Olbechel column writer's klebelau.

Musical events, such as melodic progressions, rhythmic pulses, changes in timbre or acoustic intensity, are dynamic material movements. Singling out a few of these many sonic suggestions of motion, in the following I will focus on three interrelated performance elements, exploring them through the acoustic properties of sound intensity, timbre and rhythm: (a) body percussion, (b) group shouting and singing, and (c) the rhythmic arrangement of suggestions of movement.

Body percussion

Body percussion is an element integral to Palauan dance and male dancing in particular, including foot stamping, clapping and slapping one's hands against one's thighs. South Pacific war dances are often analysed in terms of the representation of masculinity (e.g., Chen 2014; Jolly 2008), with stamping, slapping, puffing out one's chest and thrusting one's arms as performative displays of the male body, virility and physical strength. Recall the earlier discussion of Manning's interpretation of the not-yet. Drawing on Whitehead's notion of subjective experience, Manning argues that we apprehend a chair as a chair once it "brings with it the capacity to experience" (Manning [2009] 2012, 7). We do not apprehend the chair as an object but as a potential relationship between body and chair, movement and chair-as-object; in this sense, chairs are relational. Similarly, I argue that the dancing body, stamping, clapping and slapping recomposes in its sound- and danceability; just as the body recomposes in its sitability vis-à-vis the chair. However, it is not the actual body percussion – the singular clap or the specific stomp – that is relational but body percussion's preacceleration, namely, its suggestions of motion, which allow the dancers and the audience to anticipate the next clap and the next stomp. As previously noted, Schmitz calls this process of anticipation "encorporation" (*Einleibung*) (e.g., Schmitz 1992, 190f.) and the process of shared anticipation within a group, "solidary encorporation" (*solidarische Einleibung*). Relationality for Schmitz comes about in the social process of the solidary encorporation of suggestions of motion. This is the work of atmospheres.

Following my earlier deliberation about suggestions of motion as analytical clues toward the manifesting of atmospheres (Chapter 2), I will now identify material suggestions of motion in the *ruk*. To do this, I will single out moments in which suggestions of motion 'take form' as body percussion. While the surfaceless suggestion of motion precedes the percussive, dimensional sonic event, a dance based on a regular (in the case of the *ruk* performance, duple) metre is always essentially a patterning of the flow of sonically actualised suggestions of motion to the extent possible. In the case of the *ruk*, body percussion materialises as a punctuation of this flow. This punctuation exudes suggestions of motion itself, which happens inframodally (Manning [2009] 2012, 16, 231). This is the reason why the emergent musical form-becoming can have atmospheric impact: the suggestions of motion "play between different levels of dominance in sense perception" (Manning [2009] 2012, 231). The punctuation can be

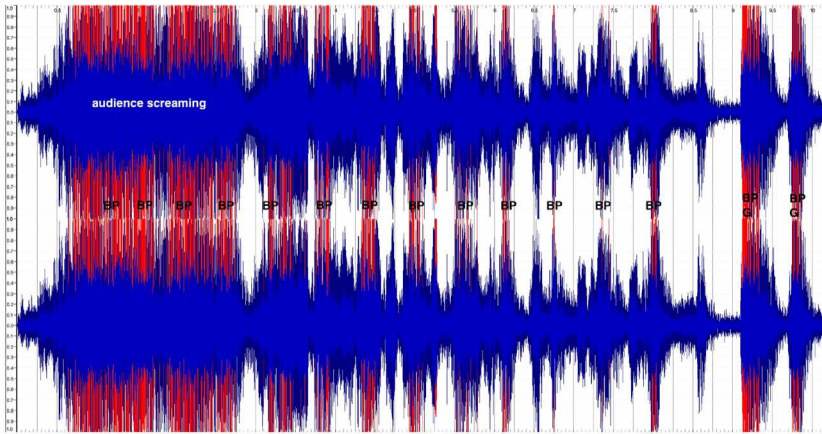


Figure 8 Waveform of 0'12"-0'22", Video example 1, two-dimensionally displaying time (horizontal axis) and acoustic intensity (vertical axis). G = group (i.e., all dancers shouting/singing); BP = body percussion.

visually represented in terms of its acoustic qualities, for instance, as sound intensity (see Figs. 3 & 4).

The body-percussive interpolations accentuate the culmination points of suggestions of motion: their becoming begins. The emerging rhythmic pattern pulls the dancers and audience towards the next culmination point, establishing a rhythmic flow that facilitates resonance and, with this, relationality between the dancers as a group, between audience and dancers, but also between dancers, audience and various discursive, affective and emotional registers. Actualised in sound, suggestions of motion have a material impact on the human body complex as sound waves. The dancing body reacting with co-ordinated movement enacts the atmospheric potential inherent in these suggestions of motion. In the case of this ruk, the potential is *klebelau* – “the traditional Palauan way”. At the same time, the dancing body itself actualises in its sound- and danceability, recomposing as it gives form to suggestions of motion. In sharing that sound- and danceability with others in co-ordinated movement, the individual and the collective arises: “From the beginning, subjectivity emerges from intersubjectivity, the one is born from the many. We resound together” (Kapchan 2015, 33). Ruk choreographic and musical genre conventions are, thus, responsive to the resonance they enact. This is also why ruk as a genre has changed over time, responding to the possibilities of the incipient renewal inherent in the suggestions of motion upon which it draws. The felt-body experience a ruk performance affords, therefore, is not merely an actualisation of sonic suggestions of motion but

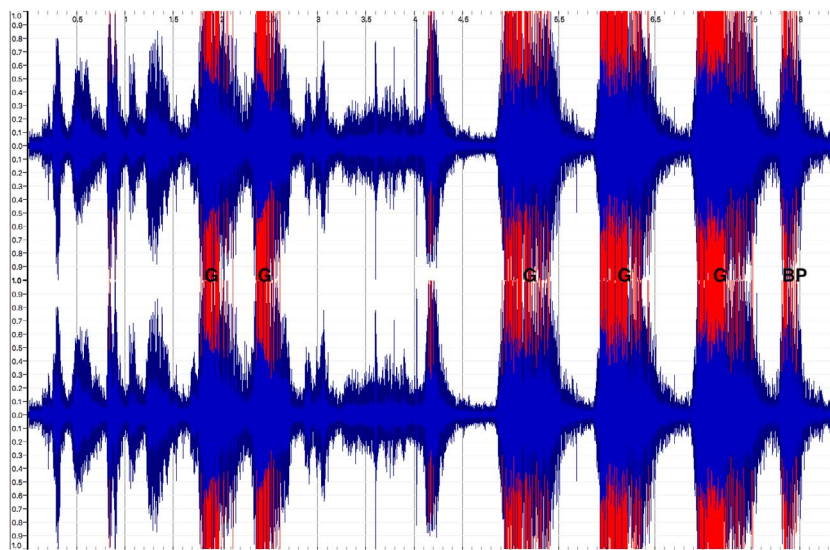


Figure 9 Waveform of 0'04"-0'12", Video example 1, two-dimensionally displaying time (horizontal axis) and acoustic intensity (vertical axis). G = group shout (i.e., all dancers shouting/singing); BP = body percussion.

of suggestions of motion resonating with cultural configurations, among other things. Therefore, resounding together in a ruk performance can render klebelau into a felt body experience. This makes the ruk dancer's body a Palauan body.

Group shouts

Group shouts are another musical flow punctuation. Call and response structures dominate in the ruk. These are sometimes referred to as *ongúrs* in Palauan. Group shouts differ from other ruk group chanting in that they are shorter, typically covering only two to three beats. Unlike other group responses, they are musical form markers, typically opening sections or bringing them to a close (Abels 2008, 163). Group shouts also suggest movement as sound intensity.

The actual sonic event during group shouts can manifest as decidedly more prolonged than in body-percussive suggestions of motion; unlike body percussion, the voice can sustain a sonic event. Characteristics specific to sonic suggestions of motion become obvious here. In the case of Manning's chair, "[o]nce the actual occasion takes form (as a movement of thought, or as an actual experience of sitability), it perishes" (Manning [2009] 2012, 7). A sound event, by contrast, is a series of material vibrations travelling

through air. A sustained ruk shout is a high-density sonic event-becoming, with each new vibration being preceded by a suggestion of motion. It is intense. Group shouts in the ruk open and close phrases and sections by means of sustained intensity at the relational nexus of bodily experience. In this sense, musical form is a complex layering of suggestions of motion, a complex shape-taking process. Once Manning's chair is prehended, it is relational; once suggestions of motion have started to actualise in sound, the prehension process has begun.

At the same time, group shouts add other acoustically palpable events to the overall ruk performance. As timbre modulations, for instance, they emphasise a high range of frequencies at regular intervals and ensound the human body at a high pitch by expanding beyond the tonal spectrum of the remainder of the ruk, creating another possibility for temporary human-bodily concrescence (i.e., the process of forming an actual entity; see Whitehead [1929] 1978 for both the dancers and the audience).

Rhythmic layering and densification

Both body percussion and group shouts in the ruk punctuate the performance sonically, organising suggestions of motion rhythmically. Table 1 shows how musical form in the ruk emerges to a significant degree from modulations in attack density. It charts the sonic attacks visually over the duration of the first item performed in the ruk of Video example 1 and demonstrates that an increased amount of body percussion (i.e., an increased number of attacks over time), together with group shouts, concludes form parts.

0'04"										0'13"									
C																			
S																			
G																			
M	x	x	xxx	xxx	x					x	xxxxxx	xxxxxx	xxxxxx	xxxxxx	xxxxxx	xxxxxx	xxxxxx	xxxxxx	xxxxxx

0'37"										0'57"									
C																			
S	xxx	xxx			xxx					xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx
G	xxx	xxx	x																
M			xxx	xxx	xxx	xxxxxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx	xxx

Table 1 Rough visual presentation of attacks (x) over time per part, 0'00"-0'57" of Video example 1. C = clapping; s = stomping; g = group shouts/singing; m = mesuchokl (soloist).

The table, like the waveform and spectrogram images above, documents sonic events as they took shape, not the suggestions of movement that precede them, the incipient shape-taking where relationality occurs. It, thus, identifies heightened sonic density phases, palpable as highly divergent

acoustic and, hence, material parameters. Such musical densifications typically arise due to an increased number of preceding suggestions of motion. Their heightened occurrence does not qualify these suggestions of motion in any way; as they dwell “in the milieu of [their] process” (Manning [2009] 2012, 97), one “cannot foresee how the future will inhabit it, what qualitative magnitudes will divert it, how elasticity will alter its process of taking form” (Manning [2009] 2012, 97). But as relationality-becoming occurs just before the genre-conventional execution of the next dancing step or the next group shout, the sonic events let us trace the becoming of the suggestions of motion that precede them. “Events are never relational in their actualization: they relate across the nexus of experience in their incipency – their pastness – or in their perishing – their future-pastness” (Manning [2009] 2012, 7). At the same time, identifiable sonic events exude suggestions of motion themselves, perpetuating Ingold’s movement of life as resonance. This thickens and complicates the layering of suggestions of motion in music.

Musical form arises from this complexity. The table, thus, helps to answer this chapter’s initial set of questions: how do these resonances come about? How is it that the interlacing of human beings and their environments becomes charged with movement? And, what does the *body* have to do with this? As musical form comes about, so does the body. As the ruk proposes a culturally specific order for an infinite multiplicity of suggestions of motion, it initiates a co-ordinated actualisation in sound. The dance needs the body for resonance to resound with this actualisation, linking the becoming on the OBF stage with past and future becomings. Resonance lets suggestions of motion take temporary shape by rendering relationality experienceable. This resonant force is not internal or external to the body. The body is embedded in it. However, if suggestions of motion are neither predictable nor, as for Manning [2009] (2012, 6), directional in any way, then they are arbitrary motional events. If this is the case, then why dance?

Schmitz thinks of direction (*Richtung*) as a property of the felt body (e.g., Schmitz 2009, 21). Direction, for him, is a form of mediation between closure and expansion, the oscillating motion he considers to be the vital drive. He offers the gaze and exhalation as examples of such direction; exhalation follows a path leading away from the body, leaving it behind and vanishing into the surroundings. It leads the felt body into the open world (or, in fact, into nothingness, such as the direction of a blank stare). Felt-bodily direction is not necessarily sensate, according to Schmitz, who categorises direction as a non-perceptive body scheme essential for

motor activity (see Schmitz, Slaby, and Müllan 2011, 250-252). Felt-bodily direction is what enables the body to transduce suggestions of motion into actualisations and experiences. Resonating with suggestions of motion, the body-directing reflects and deflects its own resonance's echo. This process does not render the suggestions of motion refracted by the body unidirectional in any way. However, as it dances, the body becomes a part of the continual motion of the world-becoming, aligning with it. This is the vital drive and energy of life (Schmitz's "vitaler Antrieb"). Oscillating and aligning with suggestions of motion, the vital drive allows for encorporation – which is nothing less and nothing more than the felt body making sense of being alive. This is how the dancing body is capable of inspiring awe as Hijikata felt, of exuding beauty as Müller thought, and evoking klebelau as the Ngarker Olbechel commentator framed it. It redirects and, hence, recomposes in motion. Music and dance are, thus, bodily techniques to enact the body in its experiential complexity.

Conclusion: The Body in Sound and Motion

The human body is not sovereign, bounded by skin. It is amorphous, relational and, among other things, recomposes through cultural practices of musicking (including dance). Music and dance are techniques enabling the body to align directionally with the resonance brought about by suggestions of motion and latch onto this resonance. In this sense, performing arts enact, perform and reinvent the human body. "Despite its cultural ubiquity, however, the sound body – a body able to transform by resonating at different frequencies – is the *marked* status of human beings, that is, a state socially designated as standing apart from the norm" (Kapchan 2015, 38).

However, sound is not all there is. My analytical observations were all intramodal, singling out only sonic suggestions of motion and leaving out kinetic and choreographic dimensions of the process, for the most part. As atmospheres work across sensory modes, the body comes over as an intermodal phenomenon. Other sensory modes include the visual sense, with suggestions of motion emanating from the trajectory of light within the visible spectrum reflected within the environment; olfaction, with suggestions of motion entering the physical body as odorants along with breath; and the haptic, with suggestions of motion resulting in the sensation of touch. All of these play a part in body-worlding through

dance. Does travel across sensory modes refract suggestions of motion? How do sensory modes intersect? Thinking the body through music and dance suggests that it has the capacity to bundle suggestions of motion by giving them shape, namely, in sound, colour, smell and touch. The moving body seems to be an atmospheric kaleidoscope, intermodally and inframodally deflecting suggestions of motion. It is a place of great turbulence, full of unsettling movement. Matter is always in motion. Hence, matter can only be followed, never defined, and hence, bodies are always itinerant. The dancing body, choreographing the (hi)stories of its own ever-present-now, seeks its own resonances. Joining with these felt-bodily resonances is a sensation of great intensity. Awe-inspiring, beautiful and sometimes, on a few small islands in the South Pacific, klebelau.

I have shown in Chapters 1 and 2 how music-making is a cultural strategy to modulate the intensity of a given situation in the phenomenological sense. The musical Gestalt emerging from this modulation harbours a resonant self-referentiality that indicates a historical framework from within which historical positionalities become possible atmospherically. Several such positionalities can coexist concurrently in musical experience, with or without tensions arising between them. They are never static but transform in response to the musical situations they encounter. I have also emphasised how the key category linking space and time into one continuum in Palauan traditional thinking is movement. This chapter has shown that perhaps this is nowhere as obvious in the twenty-first century as in dance performance. The sense of klebelau that arose in the course of the performance suggests that movement does not only link space and time but also temporo-spatialities. In the case of the 2012 OBF, this means that the ruk, for the temporariness of its performance, unfolded in the resonances emerging between the competing temporo-spatialities that both belong to post-colonial Palauanness. This chapter has also shown how the body composes alongside this process of musical self-referencing: the resonant meaningfulness of the musical event that allows for musical structures to tell the story of their own becoming atmospherically also allows the human body to nurture its vitality by attuning to the suggestions of motion that emerge from the same musical event. Latent historicity unfolding and body-worlding are, thus, processes which inseparably intertwine, meander and find new possibilities for future unfolding in sound. The body in sound is always historically atmospheric and atmospherically historical simultaneously.

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Figure 10 Bai ornament in Galáp (Ngaraard) as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 14) Krämer's description: "[T]he woman who guides the Pleiades; left the rock Gogibērāmes with the 2 trees, then following on at right the stone pier Gades a galíd, at the head of which the woman guide sits, enchanting / charming the Pleiades, the star constellation to the left of the heavens' guide Derungúl'lau (center), to the right the constellation *gogádu*, named after the fire tongs, as that tool forms an angle; behind him Derungúl'lau the jar-shaped *gongau*, far right the large star *gomeráded*, to the left of the woman guide her son, who is scaring her, so that her hair turned white, to the right of her a half moon." (KETC 2017c, 56; italics in original)