



**Subcontraries
of
Alternating Manias**

by Felino A. Soriano

Full Of Crow Press And Distribution
2010 Felino A. Soriano
Cover: Duane Locke
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“Man acts as though he were the shaper and master of language, while in fact language remains the master of man.”

Martin Heidegger

“I say, play your own way. Don’t play what the public wants. You play what you want and let the public pick up on what you’re doing — even if it does take them fifteen, twenty years.”

Thelonious Monk

“A poet is, before anything else, a person who is passionately in love with language.”

W. H. Auden

“Jazz music is an intensified feeling of nonchalance.”

Francoise Sagan

For **Fred Wolven, Alan Britt, and Paul B. Roth**

I.

Ascertaining

“...to be a poet, one must unlearn almost everything he has been taught...”

Duane Locke

—after Anthony Braxton's *Composition 40 B*

Stained footprints
as if squawk an nudge
manifest wholly, body
holy, lean then leaping forth

sour crow abscond, yet fully stilled
in elegant pause: snow's whitened
emotion. When its flapping hands
carried self and self of air's philosophy
of image

far into open April's garage of gray and
ghostly voice. The absence of the body
saw voyage and sickness
revitalize reversal of relative roles:

deluge of east-wind dust spoke into
feathers' elegant reveal, shadow, sound,
supposed camaraderie, all plentiful
beyond the eyes' curious comprehension.

—after Miles Davis' *Blue In Green*

The body I innately wandered
became earth my air shrouds
with antiquated memories.

Our bodies were the sacred basis
left from selected messengers
given
by remorse and silently lists
verbs we no longer can succumb to.

The body, halved, fraction of mind-fiction
no mind can create through echoes of elongated
lapses of tingling laughter. Though

you are here among my constant fallings,
hands of your apparitional holds
no longer create capacity of burgeoned safety

and into capacious mouths
my wandering language whirls
mistrusts ensuing paragraphs
dedicated to the absence your
transportation invented.

—after Wayne Shorter's *Night Dreamer*

Night, landscape of interacting angles, shadows

cull from the devoured and the dead

divided souls manuscript of ensuing

motion images. Jazz walks
blades of tilting grass, serenaded
by halo of moon's necessary mirror.

Heard from the skipping of rising
wrinkles, curtain of blackbirds
asymmetrical vision
hymn of recollection
fashioned by the idiosyncrasies
of surreal theories'
counterexample of sober
revelations.

—after Art Farmer's *The Summer Knows*

And carves sectioned

fractals

fractioned

among delineated routes, post meridiem

more alive now

after pastel dust of Spring's smiling air

resides within the dissipating areas

courted by absence

donned in tributary prose though

verbal etchings are apparitional grays, spatial in

commonplace happenstance, alive

but embalmed in theoretical physicality,

plasticized

glare glows in growing imagination, curious

contours

relaying shape exists, yes, although

the eye cannot fathom through peripheral

interpretation.

—after Andrew Hill's *Illusion*

Hokum

half-alliance

+ truth

divided

by the symbolic *

initiates italicized

summary,

:

life

of the poet's authentic brevity

halts then life a monument of individualized planning focus-
thought process open binder policy of hope:

we are all the same, same until the death of us devalues
mathematical intelligence, prodigal logic unheard by
massive density.

—after Jackie McLean's *Confirmation*

Above

verbal stream

ex

-tremity of revolving wetness

caused upon hankering

dry-mouth soil

(we see this metaphor on street corner dissection of manmade mayhem, contribution of necessary absence)

feed into needed rudimentary caloric

chasm; open

mouth

motional meaning

meander

thanking of tonal retribution, believable

plateau reached on orange angles

(sun dive)

:

dusk, body of blanketing gray, dissertation prosodic music aware their hands drum and become adequate anticipation.

—after Art Pepper's *Imagination*

Explained curse, pre-fashioned
prior
paid by body-teem dexterity,
tolling. Bell of
unharm, e.g. echo-words
mother
writes, ear-paper
erased among spectrum-years, teen. Vertigo
often amuses the confronted spinner.
Of why
wonders
answering prizes
bull's-eye talent hard
to assemble often, philosophy of concept
drowned by academic precedence,
challenge and become absent of informational
value.

—after Eric Dolphy's *Eclipse*

Hand of giant grasp, blackened, burnt,
torch of reason allegory ailment: Among a closing circumference?

Moon, punished, too geometrically egotistical, sequence
of days cannot reach pleasantry condition:

tired

of elongated hang, holding
neck of strength becoming barren, necklace of singular pearl

rusting into plunge

an

alphabet of sorrow

soon amid recreation.

—after Dave Brubeck's *Take 5*

Five

of

falling remnants, radical essentials forming
informational subjects of subjective

admiration. Calendar of infinite revolutions

circling

numeral causation of competent histories,
similar

to the binding crust
of imperial desires, forming
antifreedom of the followings' unfortunate,
societies of unsacred, forgotten
ambulation.

—after McCoy Tyner’s *Passion Dance*

Twirl

spring

coil

redemand

coil

sidestep

tempest

coil

again, levitate upon jumbled identity: human, absolutist. Serenading
movement, coral thick

rain’s attacking angles, creature of cured sedentary regress

leap

-dance into the divine redirection of existence’s mania,
multilayered forthcoming.

—after Sam River's *Fuchsia Swing Song*

Shibboleth

 this visual
whisper of collaborative color

represents

 evening's goal of raising eyes from absolute
ennui,

 sun
opened whole

 into domed room of the curious'
dispositions, walking amid
science and dual physicality of sacred and the tangible beliefs. High
here, overheard

 moments of walking via stilted understanding,
planted man
redirects formularized concepts

 into
neoteric compassion for an otherness
absent of
 ego and demand, therefore
the blinded species of needed cultivation.

—after Muhal Richards Abrams' *Duet for Violin and Piano*

Neither
favorites of now's radio past time,
of feverish results
in concerts' selling vaporizing comedy. Together,
the bodies of their strumming and pounding
pressed into compressing understanding
honest music, in its dismayed state of ending musicality,
artists are allegorically sole repeaters, echoing
prior realities within labeling selves in
artistic tomfoolery. Unknown.

II.

Apposition

“All a musician can do is to get closer to the sources of nature, and so feel that he is in communion with the natural laws.”

John Coltrane

—after Danilo Perez's *Another Autumn*

Silence waits

crawls forth

forward-smile devotion, awaiting
eyes of an onlooker's desperate
curiousness. Caskets

have closed off
the dead's pretty eyes, wasting nothing
of octagonal

remorse, differing

from the contouring recluse
we welcome back from history's
torrid mouth of orange glances,

dying

into a death so succinct, a closed eye
cannot deny opening to reinvent such flowering cause,
leaving Winter to delineate
different minutes

motioning momentum
of Annual's reuniting
return.

—after Alan Pasqua's *Blessing*

It occurs

mostly

 across dances of dangling mornings
arriving with windy wings
drawing rhythms of spoken

extracts

 into composed deconstruction,
sound exists, totality of direction

wearing the mind's desirous attire

deep

 into afternoon's paralleling hallways.

Posing akimbo

beneath reflection of reflectional skies,
conjuring downward spirals
rain reenacts with pausing symphonic
attributes,

 pulsing-drum fractioned
foretelling

 hands of clapping time
serenades musical sanction, hope
hitherto silent

off a tongue's sacred, stylish
persuasion.

—after Danilo Perez's *Rays and Shadows*

Concerto robust
sadness absorbed, gray-time
concept, disallowing light,
a thousand misconceptions. Avenue
of throats counter exerted regurgitation
timing semblance of branching trees'
gem of genuine shade, cooling
the fluttering devotion of aromatic
puzzling change.

—after Peter Brötzmann's *No. 1*

Impulse, an, venture sporadic
ambulate through spatial confines, the diligent
finite ending upon failure. Not new,
esoteric either, roam and become,
the thesis of dispositional advancement
working towards aerial sustenance, much
stiffer (safer) reach inward than
worshiping physical ailments of sun's
eventual dissipation. On earth why,
whereabouts right-handed when altruistic
circuses excavate the tongue's silent composition?
Saying I, or we, contextual inclusion—
defined products of past rejuvenation,
family in groupings dedicated holistic
system of periodic writings
falling from genealogy's circumference of
never-findings.

—after Archie Shepp's *Sophisticated Lady*

Her voice
resting in the wind's coaxing whispers,
variation on the classic juxtaposition of
jealous and amour propre; these
versions of her walking
defined, not by self, by eyes
with envious after thoughts
underlining soil of their burgeoning
invidia.

—after Phil Ranelin's *The Time Is Now For Change*

Cycles

seared

palm-dense pain, of hand. Return
turnover, of knuckled concentration. Re
gardless of permanent location (pain
locates and dis

loc

ates pressurized bequeaths, lending to another angular friend each
desired of your hankering readiness)

motional

devices continue frontward

back-turning never

for when day's watch ends its battery reign

even the oak-crown of massiveness

must

bow towards exit, stage, home, all-inclusive
existence.

—after Jessica Williams' *Bill's Beauty*

The lake, western
let's visit, together: time
a garden of hand-planting scent
resembles you, the dragon-opened flame
of mouth-widened ardent brilliance.
The her of your feminine contours
tours the eyes of all watchings'
delicate following. Like a tracing
pinky, undressing the zipped evidence
of hand-painted simplicity, following
lines of your moving ahead, dictates
and abbreviates life's intimate documentary:
follow, feel, habitual necessary locations
of allowed intimacy.

—after George Shearing's *Summertime*

Light

stubborn

refusal, adrenaline, myopic, fearful indication of darkness' allocated
hallway. Scents
rise amid treetop textures, wrapping
elongated bodies
around gnarled patina, an oak's
reluctant vastitude.

Soon, before the face of its necessary aging, autumn, wonderful
orange-brown motif of cooling designation

removes heat's annual arrival
silent in guile reconstruction

breathing into existence an altered
element of hours' manipulating conjure.

—after Eric Reed's *Soft Winds*

Brush the hair of grass'

mathematical leaning, virtue mother- clutch
emblem

gathering voices for return, later or
upon extant of missing bodies gone
elsewhere. Winds wear wings of a blackbird's
vertical mayhem, cawing with clawed

angled

ambidextrous realism: unfolding
cotton dusk of gray-time focal dissertation.

—after Larry Willis' *For A Friend*

I will become statue, listening, silent, unabridged
in

physical fellowship, brand of neoteric

congregation.

My tone of stance, recall when children

our races toward summer come

May's expanse of relatable necessities.

We

as bonded prophecies, predetermined paralleling lives and

divided time, vocal, too, preferential leans into philosophical species of varied
differentia.

As your need

appends dissipating happiness, altered abstraction

breed of color on canvas' face of unused capture

—here, let's result in adequate solubility

realizing thought entwined with antiquated measures

can become bouquet of subsequent emotion of
elated transparentness.

—after Jacky Terrasson's *Juvenile*

Removed
near partial portion

from
interrogated facets of
maturation's syllables,
rewriting understanding, logical
cues to adopt, subconsciously. Still
of fascinating vigor

too
of representing outcast mode
needing collocated cultures of respect|praise. Soon
the physical meander will
alter etched mindset, allowing
disillusion's grasp to slip

into elevated version of childhood recollection.

—after Jaki Byrad's *Flight of the Fly*

Vagabond on Main St., inebriated slants,
double-fold mischief, unknown arrival.

Blurred
semiotic syllables

outline

date and time of dusk lowering
onto version of now's analytical
future,

fly

dismantles paralleling constructs
designating space and spatial menus of
achromatic choice, physical unlimitations.

—after Scott Hamilton's *Skylark*

Symphonic

 flight of virtual conceal
glances

postulating cadenced methods

called upon virtuoso

 as dawn's open mouth
reveals elements of horizontal ill, heavy-set fog
overcoming light's melting
manufacture, deliberate predetermined

cover of

 clapping wings
though voice of highlight

conjures raise of humanistic curio, contemplating
causational reverberations.

III.

Commendation

“The eye altering, alters all”

William Blake

—after David Hazeltine's *My Ideal*

reflection

builds into pretense's vast interpretation,
round figures of the gliding proximity,
numbers of ten rally into circumference of
niceties, cultural adaptations, meal, tongue, embrace.

—after Bill Evans' *Minority*

As say an
isolated mention
of the smile her face
vocalized asterisk, momentum
sway
swing wing
towards incessant hankering my ears
provide in heated acclimation, voice
hers
landing, caress palm-kiss
adoration her becoming
shadow close verbatim
her, I
substantiated loneliness.

—after Brad Mehldau's *Don't Be Sad*

The flower's welting, dissipates:

recall

scent upon nostril's curl
reminding beauty has hands
of pulling body inward,
possessive anecdote
whispering contoured color
into a room's mundane, marooned occupation.

Dilemma thrives on broadened breath
therefore

inhale violently, pausing
need's

delve into innate resuscitation, pardoning
honest malfunction of a life's delineated
fashion,
incumbent inquiries unanswered
swelling with power
over the mind's semiotic voice
unheard in the muted sensation of
segregated sorrow.

—after Don Cherry's *In Memoriam*

Now, desolation
recalls laughter
 dangling
mid-flight alphabetic prominence,
your meandering halted, relatively
dissolved. My logic
reinvents a language of passive
dyslexia, neither right nor alive
under
 stress of reliving each
shadow your absence rescinds in
neglectful dissipation.

—after David S. Ware's *Lexicon*

Metaphysical

collocation:

silence, uncovered

language beneath rock-verb's indentation of
sustaining articulation. Alliance
beyond familial skeletons
braided like twins in womb of captivation:
declare relation to the reflectional
explanation, alive loudest per
highlighted faculty of resolved
predicament.

self must

—after Anthony Braxton's *Composition 40 (O)*

Canvas

open eyed, pure
virtuous function, ease, sincere
analogy of hopeful interpretation.

Light

causational asterisk definition,
brush birthing vertical usage
hitherto the body
bends into imagination's only entrance,
chasm of welcoming, deliberate unfasten.

—after Paul Bley's *Open, to Love*

And hearing the syllables
crawl from
the pink tool used
amid fashioning
subjective feeling, tasting
mannerisms of organized frequency:

welcomed
arms become catalyst of braid
tying by hope's
redefining hands
portrait of shadows
exiting distinction of solo
exploration.

—after Matthew Shipp's *Sweetbitter*

Thus morning arrives as
eyes locate gradating brands of darkened
resemblances. Focus
on dreams interpreting mind's
dislocating logic: squawking
song of a rooster's emblematic screech,
pulls fingernails across archaic
summary of reaching dawn's
delivery of sounds.

—after Red Garland's *Soul Junction*

Partial sincerity of obliged conjectural
pseudo-imitation of gilded happenstance,
here, we've become

semblances of duotone, delicate
togetherness called

modified signatures, written

handheld manifest, participating wholly
permission towards leaning whisper we
give and withhold, manage and manipulate. As

we strive
to hold onto liaison's version of
accidental connection,
the whole of us continues
gathering breaths full of anxious,
cross-time patterns of inoculated

passions.

—after William Parker's *Foundation #1*

Name it: inward womb, smiling genetics, circular self of the mother's realm, released.

Forego methodological forays, ersatz documentation stranded among shelf of deliberate vacation.

Liked: circles,

swerving,

singing in sanitized air

like carved broken down

barriers

resembling then misplaced verbs

of previous examples of temporal foundations

gone now to the luxury of

motional, deliberate burgeon.

—after Albert Ayler's *Light in Darkness*

A type of voice
hierarchy of leading prisms, tongue dignified
abrupt recounting passions
including the immediate burgeon
of interpreted revelation.

Too, of fingers
finding an outer crest
mirror tone, creating
transparent function
hitherto unknown
magnificent emotion
collocating love and love,
versions of the beforehand escaped,
reliance on an otherness
financed in monetary
tribulation.

—after Roscoe Mitchell's *O the sun comes up-up-up in the opening*

Morning houses the
most eldritch sounds: catapulted verbs
 leap
land
 locate footed manipulating hearsay, soil of
hand-and-hand :open
mystic delegation: release, only, sans the ability to fathom
an understanding of red(irection)education.

Operatic surplus,
baritone warmth of reverberating risings,
come, come
upward such light !

we've awakened prior to your permeated cantabiles.

—after Sonny Sharrock's *Who Does She Hope to Be?*

Languish

young one.

Why

the paradigm of ache?

You

whisper another's definition, softly

into concrete prosperity of your mirror's blandishing veracity. Both rename
the unheard paradox
though hearing is the fundamental
asterisk of paralleled
humanization.

IV.

Dialectic

“To read a poem is to hear it with our eyes; to hear it is to see it with our ears.”

Octavio Paz

—after Bridge 61's *Nothing's Open*

Cemetery of sounds
cultivate revisionary
darkness; night
needn't be redefined
by the walking tongues of
overt desolation, but instead
wait, for the morning's incumbent
laughter, vociferous
after night's resting body
rises and dissolves
unbeknownst by society's
blind expeditions.

—after Albert Ayler's *Truth is Marching In*

From the

golden portico
existence

altruistic measurement

afterward lying life prevalence

abscond

redirected

faith in a language of misunderstood

new|ness.

The bodies transporting such reactionary focus, inherent

to the relocating of balanced, beneficial elegance

skeletal unbruising

magnificent upon presenting

marching streaks of verity.

—after Barry Guy's, Marilyn Crispell's, Paul Lytton's *Unfolding*

Solitude. Sans

error of predetermined problems
hiding

until the subsequent rest-elation

products

bypasses brand of finality's underscored

termination. Much

of what unfolds

creates disembodied fractions.

Too

of moment's rewinding factual analysis, creating
tongues of reused, renewed, remade language

not yet rancid

from the cliché births of

mans' trite relegation.

—after Ken Vandermark's *Ideas (Part Two)*

Continued linger

conceptual embrace

hovering haloed stillness,

remembering

time of beforehand, branded on skin of

a moment's teeming quiet, excitement.

Amid

questioning veracity's various preformed

hands

manipulating theories of exacerbated tongues, collation

of meaning and collocated plurals

meet circular

fabricated notions delivering harmony

unbeknownst to watchers of burgeoning

delectation.

—after Larry Young's *Sunshine Fly Away*

And dissolve within
overwhelming hands
of dusk's muscular hiding. Moon,
a serenading option
curating purely
when eyes' drift into
angled versions of day's
spinning summary. Midnight
hides the obvious hands, those
that have taken physical memories
into a hiding remedy of problematic
dissection.

—after Dewey Redman's *Seeds and Deeds*

head first obstruct
cannibal theme chewing fractioned side of self's
intimate

Planted
backwards,

corporeal flagrancy. Done sideways, settled
hearsay in soil's dirty constructs
unbelievable though treasure is ensuing

beautiful architecture, blameless.

—after Lester Bowie's *The Great Pretender*

Outcast signature, symbolizing
manicured untainted philosophy
of private mentions

corner-visit

emblem thus
away is the finalized truth
maintaining overture of verbs
translating Janus-faced brilliance. Pretending to navigate away
though forming hands
delegate understanding
toward multihanded gestures of
sustained understanding.

—after Kurt Rosenwinkel's *Use of Light*

Disentangles blackened view
of

societal reactionary

chaos. Language

assembles misinterpreted judgment, posited

by the hand-lead seekers

disallowing

logic

to participate in devoted evaluations, blending

within synchronized disadvantage, allowing then

motions to coincide with

failure's figurative, inattentive vision.

—after Bill Charlap's *I Walk With Music*

A bird runs. Zoom
dialectic

face away my facing ears
translate silence in ways deliberation ponders.

I talk and fathom, a bird crawls.

Dissimilar as rooftops
pushing leaning cries of gray-sky
upsetting notion of day's *perfect hour of song*.

—after Cannonball Adderley's *Spectacular*

Motions full of fingers
appetite for finding
exercise of disparate menus.

In the fellowship of bees
murmur from curved tongues
resting blends cataloging seas' distant
and never reaching inward.

Listening
I reinvent collapse of societal inventions
imagining
verticality of corpses
inundating life
subsequent to raptus' momentary living.

—after Charles Lloyd's *I'm Afraid*

My eyes abandoning transgressional verbs, resting on the black of a swollen banality.

Again, I've dissolved all forms of humanistic devotion, common

calming the aggregate rhythms devoted to stillness.

—after Bill Evans' *I Should Care*

An alphabet builds real homes, nests,
cluttered brownstones, piles

of scattered rocks near paradise of waves
creating language of cymbals praying. I hear of
words needing rearranged uses, collaborating

with tongues whose pleasurable discourse
remain stagnant through education's marathon of
ingurgitating facts. Perhaps

the open book
of silent ink
scattered near flowering tones of possible reinterpretations
will
but most likely
will not
reform my mind of wandering havoc, dismantling truths
of the relegated nature
building skeletal skepticism
my protective home of
coalesced humanity.

Subcontraries of Alternating Manias is a dedicated dialogue between poetic interpretations of various jazz recordings. Burgeoned by inherited emotional connection to this genre of music, I applaud and verify the awe of inspired introspection as the causation of camaraderie experienced and explored through opportunity to delve into jazz's improvisational method of copacetic postulations.

About The Poet

Felino A. Soriano (b. 1974), is a case manager and advocate for developmentally and physically disabled adults. He has authored 37 print and electronic collections of poetry, including “Construed Implications” (erbacce-press, 2009) and “Delineated Functions of Congregated Constructs” (Calliope Nerve Media, 2010). His poems have appeared at *Calliope Nerve*, *Unlikely 2.0*, *BlazeVOX*, *Metazen*, *Otoliths*, and elsewhere. He edits & publishes *Counterexample Poetics*, an online journal of experimental artistry, and *Differentia Press*, dedicated to publishing e-chapbooks of experimental poetry. In 2010, he was chosen for the Gertrude Stein "rose" prize for creativity in poetry from *Wilderness House Literary Review*. Philosophical studies collocated with his connection to classic and avant-garde jazz explains motivation for poetic occurrences. His website explains further: www.felinoasoriano.info.