



VID INGELEVICIS

SCORES WANTED FOR MUSICWORKS LIBRARY OF SCORES

Lately, we have been thinking of strategies that would clarify and strengthen MUSICWORKS' representation of Canadian new music; the MUSICWORKS **Library of Scores** is one of the results. It satisfies a number of needs, one of them being a larger and more continuous input from music-makers in CANADA.

The MUSICWORKS **Library of Scores** (score = any notation; note, word, drawing, photo, map, ... ; that is meant to be played) will be established over the next three months with the submission of THE MOST RECENT COMPLETE SCORES by as many composers in Canada, of any age, any genre, who will contribute. The Library will be kept current by composers continuing to send their scores as they are completed.

The MUSICWORKS **Library of Scores** will function as a permanent resource of items for publication in MUSICWORKS. Scores will be published in conjunction with specific articles or themes, and will most always appear IN THEIR ENTIRETY to facilitate a more indepth understanding of their composition and notation systems, and to provide an opportunity for performing musicians to locate some very new music that they might not otherwise have access to.

So, if you are making music and notating it in any way, send your complete scores to the MUSICWORKS **Library of Scores** so that we can publish them.

Keep a lookout for news on MUSICWORKS cassettes.

LETTERS

I was pleased to see the form my lengthy conversation took in the spring issue of MUSICWORKS (no. 19), though, as I see it, I would like to correct some misconceptions. Although

both Danny Lepkoff and myself have been involved in the practice of Contact Improvisation in various ways and Danny clearly identifies one of the sources of his methodology in working with sound as the focus on sensation that both Contact Improvisation and release work promote, our work together on voice and movement draws from the many sources mentioned in

our talk, and not primarily from Contact Improvisation. Also, as far as I know, Trisha Brown has not been involved in the practice and development of Contact Improvisation.

Your publication is visually stunning and in many ways provocative. Thanks for the good works.

Lisa Nelson.

MUSICWORKS

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