

BRIDGING LANGUAGE

EDITOR'S NOTES

The most unique and personal sound we each make (produce?) is our voice. We communicate the day-to-day meaning and emotion of our lives with our voices. And on occasion our voices become instruments for larger purposes, to express the musical, poetic and sacred aspects of our experience.

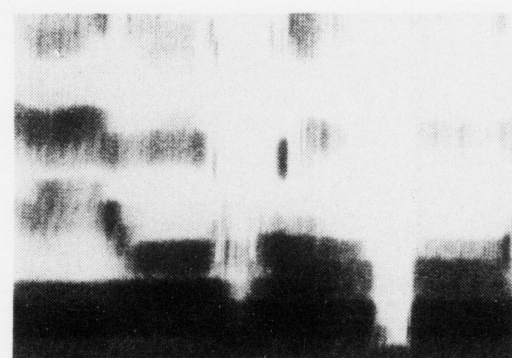
In this issue of MUSICWORKS, **R.I.P. Hayman** discusses the experience of a temporary community which shared in his event called *Dreamsound*. **Serge Boldirev** emphasizes the role of the Orthodox Church Choir in providing a focus for a pre-existing community and a shared religion. **Stella Trylinski** highlights the role of the Ukrainian Women's Choir within the Thunder Bay Ukrainian community. For each, the sound, the music and the voices become the focus of the event. The voice is transformed from a verbal communication mechanism to a medium for artistic expression.

The exploration of different vocal techniques has become an increasingly prominent element of western music in the twentieth century. During this time our understanding and use of the voice has been altered in radically new directions. In his book **Alternative Voices: Essays on Contemporary Vocal and Choral Composition** (University of Toronto Press, 1984), **Istvan Anhalt** discusses several examples of work by composers, poets, artists and playwrights. He provides a detailed examination of selected works and discusses their precedents in the work of other artists as well as in the traditions of many world cultures. He concludes with speculations about the mystical and magical elements of language and the celebratory nature of performance.

Helen Hall describes in this issue several aspects of vocal acoustics, and of how sounds are assembled in language. She shows the influence that her research in this field has had on her understanding of all sound including instrumental music.

bpNichol interviewed ten people who perform sound poetry either alone or in small groups, using various levels of structure and improvisation in the interplay between text and sound, among one another, with the audience and with the performance space itself.

As voices transform personal communication into community events, are they at the same time transformed by the experience, by the interaction with the audience and with the other voices? Perhaps we are reminded of the statements of **Dr. Alfred Tomatis** (see MW no. 35) that the voice can only produce what the ear hears, and that listening to certain sounds will stimulate, re-charge and re-awaken.



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MUSICWORKS 38 SPRING 1987

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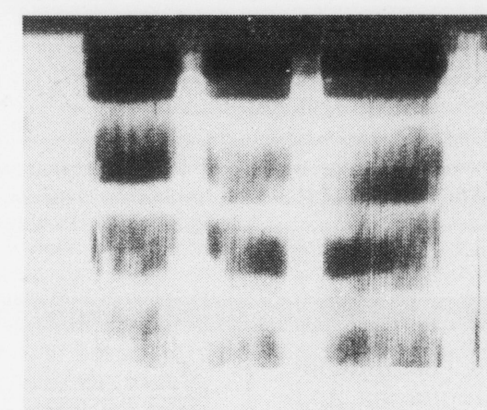
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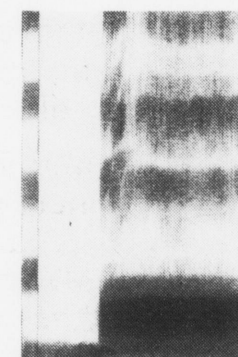
THE CASSETTE

The cassette accompanying MUSICWORKS 38 includes examples of sound and music from:

- Helen Hall's compositions *Stoicheia*, *Winter Trees* and *Photoskia*
- Several sound poets who spoke of their work with bpNichol: *Stereo Nose* by Paul Dutton, *Simultaneous Translations* by Susan McMaster (with David Prentice), *8 States of Denial for the 1980's* by bpNichol and Steve McCaffery, *Factory* by Steven Smith and *Readings from Cortazar no. 1: End of the Game* by TEKST.
- The Ukrainian Women's Choir of Thunder Bay sings *Good Evening Dear Neighbours* and *Oy U Polee Krenechenka*. Stella Trylinski plays a mandolin solo, *The Cossacks Whistle*.
- The choir of Christ the Savior Russian Orthodox Church sings *Orthodox liturgical music* and *Serge Boldirev*, the choir director, demonstrates the *Tones*, melodies of which the music is composed.
- R.I.P. Hayman speaks of his *Dreamsound* events, and illustrates them with two pieces, *Snore Sonata* and *Yawn Quartet*.

UPCOMING

The next issue of MUSICWORKS, number 39, sees *Françoise Coté* trace the febrile but calming sculpture/music art of Montreal's Michel Archambault and Michel Tétrault. *Claude Schryer* deconstructs an electroacoustic aesthetic theory which, with his article, appears to have precluded any further composing on his part. *Wende Bartley* writes on the variety of sound possible in timbre design and sampling technology. And *Gayle Young* investigates Michael Snow's newest creation, *The Last LP*. This issue explores how we shape and are in turn shaped by our increasingly electro-acoustic environment and whether a frontier has been reached.



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