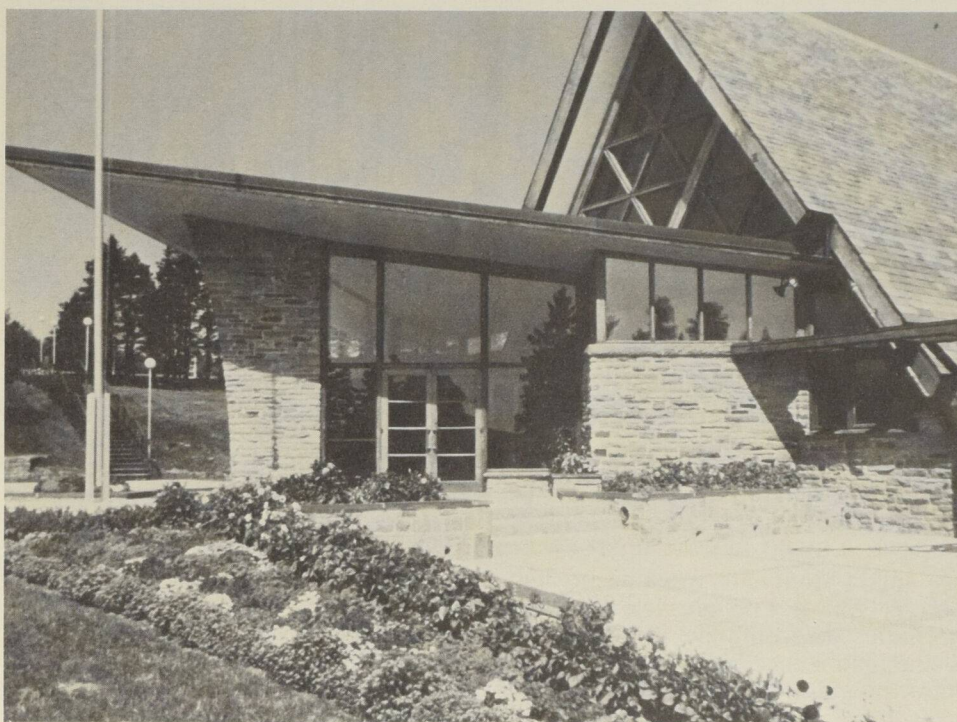


Anyone who visited the Man and Music Exhibit at Expo 67 and had a chance to "compose" electronic music by pushing various buttons controlling notes, timbre and pitch, operated a simplified version of another LeCaine invention — the Serial Sound Structure Generator. Simply by switching dials, a composer can produce all possible combinations of the chosen qualities; he can listen to the still unwritten music score and test the electronic notes for duration, intensity, tone-color, attack and decay.

Ceux qui ont visité l'exhibition sur «l'Homme et la Musique» à l'Expo 67 ont eu l'occasion de «composer» de la musique électronique en appuyant sur des boutons qui contrôlent les notes, le timbre et le ton d'une génératrice de structure en série, version simplifiée du modèle inventé par LeCaine. Par une simple manipulation des contrôles, le compositeur peut produire toutes combinaisons possibles des thèmes choisis; il peut écouter sa musique avant qu'elle ne soit écrite et étudier la durée, l'intensité, le ton, l'attaque et l'extinction des notes électroniques.



Electrical Engineering Division/Division de génie électrique



Alexander Graham Bell Museum/Musée Alexander Graham Bell

people would have been frustrated," concludes Aubrey, "but we appreciated the genius of the man."

"We're all mentally lazy," Hugh LeCaine has said. "The electronic system aids a composer much in the same way as an adding machine aids an accountant. It gives him the mental energy to cover more ground and to see exactly what implications are contained in his original premise. What he composes is more truly an expression of his own subconscious idea about the piece — having heard more, he is able to pick the inspired combination better."

In demand as a lecturer, LeCaine was known to spend hundreds of hours preparing for one 30-minute talk. Although he had dozens of compositions to his credit, many of which have been

heard on radio, television and in concerts, perhaps the best known is Dripsody, written in 1955. "The whole composition," wrote a reviewer in High Fidelity Magazine, "is based upon the single sound produced by the fall of a drop of water. This is developed in all manner of ways — plain and fancy scales, played with a neat, pearly perfection any piano virtuoso might envy; bell tones of several kinds; long sustained pure tones; and mixtures of these several elements. The work is particularly useful as an introduction for the lay listener."

As a leading authority and one of the world's foremost designers of electronic musical instruments, Hugh LeCaine was called upon for advice in the setting up of Canada's first electronic music studios — at the Uni-

versity of Toronto (from which he received an honorary LL.D. in 1973) and at McGill University (D. Mus. 1971) — and at the Hebrew University in Jerusalem. His alma mater, Queen's University, awarded him an honorary LL.D. in 1974.

A posthumous honor was conferred upon him when tapes, photographs and scores depicting his life-long work formed part of the audio-visual exhibition on the history of electronic music at the recent opening of the Centre Georges Pompidou in Paris, France; and at Queen's University, Harrison-LeCaine Hall stands in memory of the NRC scientist-musician who introduced electronic music to this country. □

When the Alexander Graham Bell Museum in Baddeck, Nova Scotia, began a worldwide search for transcription of old wax cylinders (in the hope they would carry the voice of the famous inventor) large companies with years of expertise were reluctant to handle them in case they should break or decompose. Finally, the Museum approached the Council. "I have just the man," said the President, Hugh LeCaine did it! But, unfortunately, Bell's voice was not on them.

Lorsque le musée Alexander Graham Bell à Baddeck, en Nouvelle-Écosse, voulut faire transcrire de vieux cylindres en cire, espérant y trouver la voix du célèbre inventeur, il chercha dans le monde entier une personne capable de réaliser ce travail, mais même les compagnies les plus importantes et les plus expérimentées hésitaient à entreprendre cette opération de peur que la cire ne se brise ou qu'elle ne se décompose. Finalement, le musée s'adressa au Conseil et le Président répondit qu'il avait exactement l'homme qu'il fallait: Hugh LeCaine qui, en effet, effectua cette tâche, mais malheureusement la voix de Bell ne figurait pas parmi les enregistrements.

Joan Powers Rickerd