

MUSICWORKS

NUMBER 20

ANIMALS AND MUSIC

\$2.



Siberian shaman. N.C. Witsen, 1785.

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MUSICWORKS

THE CANADIAN NEW MUSIC PERIODICAL



From Ranger Rick's Nature Magazine, September, 1977

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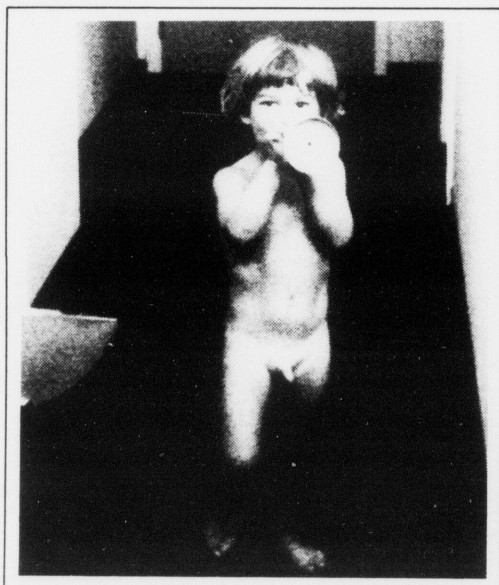
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Fenris, Nordic death wolf. Hans Sorensen.

MAN, ANIMALS AND MUSIC

Cross-Species Contact

CHARLES K. NOYES

"Usually it is only certain incidental features of an alien art that have any meaning in our thinking and feeling. We detach these aspects of expression from their roots and describe them in terms which seem significant but are of real meaning only as they refer to our own schemes." (A.L. Kroeber)

"If a lion could talk, we would not understand him." (Wittgenstein)

"At the time, Helmholtz had developed an experiment where he would ring a bell and a team of white mice would escort Mrs. Helmholtz out the door and deposit her on the curb. He did many such behavioristic experiments and only stopped when a dog trained to salivate on cue refused to let him in the house for the holidays. He is, incidentally, still credited with the classic paper on 'Unmotivated Giggling in Caribou'." (Woody Allen)

The influence of animals and their sounds upon human musics has a long and varied history; however, as a form for serious consideration it has fared rather poorly compared to other musical practices. Hopefully this brief paper may, in a small way, help to end this imbalance.

The influences of animals and their sounds on musical forms is more acute in non-western cultures than in our own. In its most obvious state, parts of animals are utilized in the construction of instruments — i.e., skin and hides for drum heads, gut for strings, bone for flutes, etc.; a variant of this is the fashioning of instruments to resemble animals — i.e., the Mongolian morinhur/marinhur (a stringed instrument with a horse's head carved at the top of the neck), the raven rattles of various northwest coast Indian tribes of North America, the Mayuri peacock sitar of India, and numerous others. A third influence is the use of imitations of animal cries in certain people's musics: the famous Japanese *Shika no Tone* for two shaku-hachi¹ is a representation of two deer calling to each other in the forest; consider the following on Ainu music:

"Ainu believe that elements of nature, plants and animals are gods; this is particularly true of the bear, symbol of ritual forces, as well as the object of an important cult, and for this reason Ainu music includes imitations of animal cries, birds singing and insects chirping..."²

Other examples include the Scottish piobaireachd piece *The Desperate Battle of the Birds*³, the basing of songs on bird, frog, and pig cries by numerous Solomon Island panpipe ensembles⁴, and animal and bird imitations by both the Kayabi Indians of Brazil⁵ and Alaskan Eskimos⁶.

Frazer's massive study on magical and religious practices throughout the world has brought to light several fascinating relations of animal sounds to areas other than music of several non-western cultures. In the field of sympathetic magic, there is a ritual in Madagascar to prevent the premature death of infants that makes use of the buzzing of grasshoppers and locusts⁷, and with homoeopathic magic, the shrill sound of a small Javanese worm is thought by some to aid hoarse singers to regain their voices⁸. An interesting example can also be found in the tantric Buddhism of Tibet:

"So the concept of Mantra lies at the very root of the monastic musical style and is indeed a vital key to it...the Lama of Rumtek, Gyalwa Karmapa, described to me in 1961 certain mantras to be heard in the voices of insects. This reference to animal voices may appear surprising, yet it seems to point to some nature religion in pre-history, and we may find a clue to it if we remember that Tantrism's progenitor — Siva worship — was at one time a religion of the forests."⁹

In more, ahem, 'serious' musics, we can find animal influences upon the works of composers ranging from Messiaen to Cage to Lucier. Jon Gibson, in his *Visitations*, makes use of slowed-down recordings of bird songs¹⁰. Hugh Davies' *Meldoci Gestures* takes wolf, dolphin, whale and bird songs, transposes them anywhere from one to four octaves down, and then transcribes them into standard notation (for flute/alto flute, violin, cello and piano). Several contemporary reed players, notably John Zorn and George Cartwright, have incorporated various game calls into their instrumental repertoire¹¹.

It is in the realm of popular music, however, that one finds an entirely new set of relations between animals and music. Their influence has seemingly been of a minimal degree, and yet though tenuous this influence has made itself felt. Unfortunately, it seems to break down into two main areas: literal (though usually exaggerated) imitation of an animal sound, or the use of recordings of actual sounds. In the former, the howling of dogs and wolves seems to be the most popular choice: Hank Williams' *Howling at the Moon*, Warren Zevon's *Werewolf of London*, Henry Thomas' *The Fox and the Hounds*¹², and the beautiful howls of Chester Burnett (better known as Howlin' Wolf)¹³. Also evident are cat growls (Roy Orbison's *Pretty Woman*),

rooster crowing (The Beatles' *Good Morning*), whales (Judy Collins' *Farewell to Tarwathie*), and the infamous chicken clucks¹⁴. An interesting variant is the vocal imitations of barnyard animals by Peter Cusak on his record *After Being In Holland for Two Years* (Bead 5); I feel that this approach was done more successfully several years earlier by the Blues Rockers on their *Calling all Cows* (Excello single 2062).

Unfortunately, in many circles the influences of animal sounds has saddled much music with a 'novelty' label. Pit drummers of the 1920's were usually equipped with a variety of animal imitations, including the 'dog bark' and the 'lion roar' (both variants on the friction drum), designed to produce humorous sound effects. David Toop tells¹⁵ of an English pantomime act called the Arno Brothers who communicated by means of bird calls. And last but certainly not least, there are such non-entities as *The Singing Dogs Sing Jingle Bells*, in which recordings of dog barks are spliced together to make it appear that they are barking along to the tune of *Jingle Bells* (one could cite two other examples: one is the 'group' The Chipmunks, some record producer's idea that speeded-up human voices would be equatable with the sounds that chipmunks would make if they knew the words...; and the other is Johan Dalgas Frisch, the noted Brazilian-German bio-acoustician, who had a hit record in Brazil some years back that essentially involved spliced-together bird songs that gave the impression that the birds were singing along with familiar classical pieces).

Though all the above certainly bear some form of influence from animals and their sounds, their connection can be deemed tenuous, peripheral or 'after-the-fact', at best. I feel the most valuable examples are those instances when humans and animals interact together in the creation of the music. Animals (living), for instance, have been incorporated into the construction of musical instruments; David Toop's wasp flute and the sago beetle jaw harp of New Guinea are two examples. Yet in these instances the animal has no real 'say' as to whether he wishes to be involved in the music or not, and may in fact be an unwilling performer (worse consequences come to mind in the U.S. Navy's use of dolphins as anti-frogmen weapons in the Vietnam war¹⁶). In what seems to be a more 'equatable' approach, one should look first, again, to more traditional cultures. Recorded examples of Mongolian milking songs¹⁷ show the gentle duetting of human and animal (cows, goats, yaks and camels) voices, with the purpose being to soothe the animals while milking. A similar example is found in Switzerland, where Zauerli yodels are sometimes sung while milking cows for their relaxing effect on the animals.¹⁸

It is, however, in the work of such musicians as Jim

Nollman, who is devoting his entire approach to the field of what he calls 'interspecies music', that the real 'discoveries' are being made. Nollman's work has been documented extensively earlier¹⁹ and will not be discussed in detail here; suffice to say that he is at the forefront of contemporary work in this field. There are of course a number of members of the more 'established' academic community who are conducting research in this area²⁰, and occasionally one manages to involve him or herself on an active level:

"Recently, observations were made by Dr. Richard Alexander of a grasshopper named *Paratytopidia brunneri*. This is a large grasshopper, and Dr. Alexander heard it making soft clicks on a prairie along the Mississippi River near Valmeyer, Illinois. After close observation, it was discovered that the sounds were made by the mandibles of the insect clicking together at the rate of six to seven times per second. The sound can be heard for some distance and is, apparently, a means of communication. Dr. Alexander was able to imitate the sound, and obtain a response from a nearby male, by striking two metal objects together. It seems probably that this method of communication was evolved from feeding sounds."²¹

Perhaps the growing incidence of interspecies music, in which there has been an increase in human-animal interaction, has been due in some part to a gradual change in human attitudes toward animals. This is perhaps most tellingly elucidated in Peter Singer's *Animal Liberation*²¹, where he coins the phrase 'speciesism' to characterize past (and unfortunately still, in many cases, present, attitudes. Much of this is reflected in our language, where animal names and terms are used to denigrate and insult²³, along with the more obvious categories of dietary habits and our philosophies of 'pets' and 'domestication'. The opposing view, founded more on respect and understanding, is voiced by many of those working in the areas of interspecies music; the musician Paul Burwell explains his interest in the area as being

"In its essentials, a political interest...because attention to such things on the one hand acts as a meditation...and on the other hand any activity that leads our particular species away from its assumed anthropocentric view of the world to a more realistic view of the interactive nature of the elements comprising our biosphere and beyond, the better will be the quality, the understanding, and the organizing of our lives, our social and biological relationships."²⁴

Of course for many the main stumbling block to overcoming this aura of anthropocentricity is the admitting of some/any degree of intelligence possessed by animals. Donald R. Griffin discussed this question in his interesting book *The Question of Animal Awareness*:²⁵

"The ability to abstract the essential qualities of an important object and recognize it, despite various kinds of distortion, is obviously adaptive. Even greater adaptive advantage results when such a mental image also includes time as one of its dimensions, that is, the relationships to past and future events. Mental images with a time dimension would be far more useful than static, searching images, because they would allow the animal to adapt its behavior appropriately to the probable flow of events, rather than being limited to separate reactions as successive perceptual pictures of the animal's surroundings present themselves one at a time. Anticipation of future enjoyment of food and mating or fear of injury could certainly be adaptive, by leading to behavior that increases the likeli-

hood of positive reinforcement and decreases the probability of pain or injury...The concept of mental images that include both spatial and temporal dimensions...tends to approach a working definition of conscious awareness."²⁶

Amongst other fascinating revelations in this book is an account of the Australian bower bird, who decorates its nest with bright colored flowers; when the flowers wither and fade, they are replaced with bright new ones — thus suggesting that the birds possess some degree of aesthetic judgement! On the musical side of birds,

"...it has been claimed that hermit thrushes sing according to the pentatonic scale...and that a blackbird piped the opening phrase of the rondo in Beethoven's violin concerto..."²⁷

and

"...we may suppose...that when a bird sings again within the time-span of vivid memory of what it has already sung it avoids monotony and shows an anticipation of human music in which unpredictability is important."²⁸

What must finally come into consideration are the tactics, techniques and practices of those active in the field of interspecies music. As an heuristic tactic, one might first be advised to study those people whose existence depends upon a keen knowledge of animals' ways (and especially their sounds) — these people being hunters, in particular American Indian hunters. But more directly related to the issue at hand, the remarks of the aforementioned Jim Nollman on the subject are quite perceptive:

"One interesting aspect of this music is that while everyone wants to hear about it, hardly anyone wants to listen to the recorded results."²⁹

and

"Interspecies music expresses the clear and simple example of humans attempting to communicate with other living creatures...In truth, animals don't need this interspecies music...(it) is for the human animal."³⁰

Rather than pursuing his interest in interspecies music from an exclusively aesthetic approach, Mr. Nollman's experience seems to have a largely pragmatic side as well:

"I once asked the head of the Japanese Whaling Association what would get him to stop killing whales. His answer was, 'If someone proves they can communicate with whales'. So I guess we are doing the right thing."³¹

Similarly revealing are the comments of Wade Doak of New Zealand:

"...many human musicians fail to realize that it is a two-way thing, like a duet, and there have to be pauses for the cetaceans to respond, and for their responses to be appreciated...man can only communicate with the largest brains on this planet when he is behaving playfully."³²

The famous ethologist Konrad Lorenz adds further insight with his observations that

"the exactness with which men imitate sounds and movements is of very great social importance, because it is minute similarities and dissimilarities of accent and manners that sustain the cohesions as well as the separation of social and ethnic groups. Some song birds and parrots, especially in certain phases of their ontogeny, show a marked predilection for complicated patterns of sounds which are only just within the scope of their faculty of imitation..."³³

This last sentence strangely reminds me of a scene in the aviary of the Bronx Zoo. In a seabird exhibit, the area had a painted 'seascape' background and was (seemingly) continually subjected to piped-in 'sea mu-

sak' (i.e., the sounds of endless waves crashing, etc.); one wonders how the birds' imitative powers function in this setting...

Unfortunately, there are many questions regarding inter-species music that are unanswered and seem to have been overlooked: what say does an animal have in the 'performance'? Is the animal able to realize the context in which the interaction is taking place? How is the time-base of the animal different from that of the human, to the extent that it might affect the parameters of the interaction?³⁴ I feel that these questions can and will be answered only as the actual realizations between humans and animals take place.

I have personally found the following passage to be extremely pertinent, especially in regards to both my music and attitudes toward music:

"The male calling song in Orthoptera and Cicadidae is the basis of the structure of sound communication in modern species; many of these insects possess no other sound signal...when a male begins to sing, his sound affects his own behaviour directly the external auditory organs, continually restimulating him and setting the rate of production of certain of the rhythmical units in his song."³⁵

I find that the latter part of this passage can be directly related to my work in improvised music in the sense that playing continually restimulates further playing, and this essentially sets up a feedback loop; the music thus manifested can be considered as truly autonomous, in the sense that it is self-defined.

If others were to examine their musical practices, the influence of bio-acoustics, no matter how slight, would most certainly be found; it is thus deserving of much wider attention in musical circles than has previously been accorded it.

NOTES

1. for a recording, see *Japan III* (Baren Reiter/UNESCO Musicaphone BM 30L 2014)
2. from the liner notes to *Ainu Songs — Japan* (Philips/UNESCO 6586.045)
3. see *Purely Piobaireachd* by Seumas MacNeill (Fies-ta FLPS 1821)
4. see *Flutes de Pan Melanesiennes* — 'Are' Are, vols. 1, 2 and 3 (Vogue LDM 30104, 5, and 6)
5. see Music from Mato Grosso, Brazil (Folkways FE 4446)
6. see *The Eskimo of Hudson Bay and Alaska* (Folkways FE 4444)
7. *The Golden Bough*, by J.G. Frazer; Macmillan, London, 1957; p. 48-49
8. *ibid.*, p. 651-52
9. *The Ritual Music of Tibet*, by Peter Crossley-Holland; in *Tibet Journal*, by Peter Crossley-Holland; in *Tibet Journal*, vol. 1 no. 3 and 4, Autumn, 1976; p. 50
10. for a recording see Chatham Square no. 12
11. see *Hockey, Second Version* on Zorn's *Pool* (Parachute P0011/12)
12. on Thomas' *Ragtime Texas* (Herwin 209)
13. see, for example, *Crying at Daybreak* on *Original Folk Blues* (Kent 526), *Mr. Airplane Man* on *Change My Way* (Chess CHV 418), and *Smokestack Lightnin'* on *Chester Burnett aka Howlin' Wolf* (Chess 2CH 60016)
14. vocally, see *Do the Funky Chicken* by Rufus Thomas (from *Rufus Thomas*, Gusto GT-0064); instrumentally, see *Chicken Hearted Woman* by Clarence Samuels (Excelsio single 2093)
15. (Ghost) *Riders in the Sky*, P.S. no. 7, March-April, 1981; p. 5
16. *The Secret Language: Problems and Realizations in Interspecies Music*, by the author; unpublished mss., 1979
17. *Vocal Music from Mongolia* (Tangent TGS 126)
18. 'Juzzli', *Jodel du Muotatal, Suisse* (Le Chant du Monde LDX 74716).
19. see *Conversation with Jim Nollman*, by the author; in *Music* no. 14, October, 1977
20. for an example of some interesting work, see Peter Marler's *The Evolution of Communication* in *How Animals Communicate*, edit. by Thomas A Sebeok; Indiana University Press, Bloomington, IN, 1977
21. *Insects*, by Ross E. Hutchins; Prentice-Hall, Englewood Cliffs, NJ, 1966; p. 47
22. *Animal Liberation: A New Ethics for Our Treatment of Animals*, by Peter Singer; Avon Books, NY, 1975
23. see, for example, Edmund Leach's *Anthropological Aspects of Language: Animal Categories and Verbal Abuse*; in *New Directions in the Study of Language*, edit. by Eric H. Lenneberg, MIT Press, Cambridge, MA, 1964
24. Burwell, communication to the author
25. *The Question of Animal Awareness: Evolutionary Continuity of Mental Experience*; Rockefeller University Press, NY, 1976
26. *ibid.*, p. 84
27. *A Study of Bird Song*, by Edward A. Armstrong; Dover Books, NY, 1973; p. 30
28. *ibid.*, p. 243
29. *Conversation with Jim Nollman* op. cit., p. 8
30. *ibid.*, p. 9
31. *Music with Orcas: Interview with Jim Nollman; Magical Blend*, updated; p. 10
32. communication from Wade Doak to the author, 1979
33. *Behind the Mirror*; Harcourt, Brace, Jovanovich, NY, 1978; p. 153
34. see, for instance, Gay Gaer Luce's *Biological Rhythms in Human and Animal Physiology*; Dover Books, NY, 1971
35. *Sound Communication in Orthoptera and Cicadidae*, by Richard D. Alexander; in *Animal Sounds and Communication*, edit. by W.E. Lanyon and W.A. Tavolga, American Institute of Biological Sciences, Washington, DC, 1960; p. 45

JAMMING AT THE FROG BOG

By Ann Farrell

Sunday Star MAY 28, 1978

The "frog bog," as this extraordinary occasion was billed, was an afternoon of music, an "interspecies collaboration featuring human/frog dialogues," organized by composer Andrew Timar around a two-acre pond at Quiet Hill.

The spring peepers, tree frogs and bull frogs were wooed not only by nature's own dictates but also by man's tin whistles, clarinets, recorders and guitars.

Composer Timar, 27, a bassoonist and part-time architectural draftsman, has been 'into frogs' for four years.

A member of the Music Gallery, a co-operative non-profit Canadian creative music collective, he once headed a group known as the All-Frog Band of Least Resistance and believes that frogs respond to man's overtures in much the same way as dolphins and whales.

His all-frog band has journeyed to different areas in

southern Ontario listening to animals and insects, taking along different instruments to "blend in."

"When a large number of frogs are in chorus they remind me of electronic music. They have some of the same richness."

"People started noticing the frogs' reactions to the music. Their sound came closer and grew louder. The vibrations filled one's whole body so that, later, when I was home, it took a while to free myself of the sensations left by their sounds."

The frog bog was taped. Timar has been taping environmental sounds for three years — ocean waves, frogs, Lake Ontario, birds, animals and the rain.

"It reflects my feelings about the environment," said Timar. "I see a strong relationship between the environment and the way music has evolved. I strive to make the relationship evident. It means using technology, tapes, electronics. All these things can work together."



INTERSPECIES MUSIC

PIERRE OUELLET

Interspecies music is a group of artists and musicians interested in the study and human interpretation of sounds produced by other species, and in a broader sense, in the use of all sound sources found in nature as the building blocks of a musical experience.

The group has been active since the fall of 1977, when Steven Aikenhead, Bob Macdonald and Pierre Ouellet started performing improvised music to the accompaniment of the sounds of the Humpback whales. These activities took place at the Music Gallery, in Toronto, during 1977 and most of 1978. Soon other musicians and artists joined us in our weekly sessions. Our only criteria for membership in the group was a willingness to listen to and then play with sounds that came originally from nature. It was at this time that we came to learn more about the whales and began a comprehensive identification of the various sounds produced by the different species.

We were fortunate enough to be able to obtain private recordings of Belugas, Narwhals, Orcas and other species from people who had been on various expeditions to film and record the whales. Some of these sounds can be found on the Music Gallery Editions record entitled **Northern Whales**, and were also the basis of various forms of notation devised for study and performance (see scores).

Air is our medium and our brains are designed in such a way as to receive and interpret ten times more information from our visual sensors than from any other source, such as touch and hearing. For the whales, the situation is reversed. In the water, audio information is transmitted four times faster than in air and travels, roughly, four times further. The whales' brain has thus evolved so that it may receive ten times more information from audio sources than from any other single stimulus.

Based on underwater recordings of humpbacks and other species of whales, researchers and scientists put forth the theory that whales do indeed communicate with each other. In controlled environments, where the actions of a whale could also be monitored, this theory gathered added momentum, and it was surmised that these extremely rapid communications had predictive and descriptive value. Such transmissions of complex information had once only been thought possible amongst humans.

Further experimentation also uncovered that whales also use ultra sounds in order to construct a mental image of their environment in much the same way as we use our eyes. The ultra sounds are also used to probe the bodies of other members of the pod, penetrating through the skin in order to monitor the physiological rates of the various organs in the body. This would give the whale instant information about the emotions and health of other members of the pod, or even prey and adversaries. This may explain why Orca only attack larger whales who are injured or sick, in much the same way as wolves rid the caribou herds of the weak and aging members. The sounds and ultra sounds are projected through the head, from two air sacs connected by a thin, lip-like membrane, that vibrates as the air passes through it. There are two of these sound producing organs in the head of the whale, and he can beam sounds in two directions simultaneously. He can also, in theory, communicate two different messages simultaneously or obtain a three dimensional reading of an object in space. As the sounds hit a surface, they are reflected back to the whale who receives this information through sensors in his head and in various areas of his body.

The audio range of the whale is truly astounding, and it is estimated that some sounds produced by whales exceed one hundred and fifty Khz. We became aware that, along with the sounds heard on recordings, many other communications may be taking place, which we simply cannot hear and whose very existence audio tape and microphones cannot even ascertain.

There has been a good deal of speculation about the intelligence of these fascinating creatures. It was once believed that the ratio between body mass and brain mass was a correct measure of the intelligence of a species. With the discovery in the late nineteenth



Pierre Ouellet playing flute to dolphins and young orca at Marineland, Niagara Falls, 1977.

Steve Aikenhead playing clarinet to young orca at Marineland, 1977.



and early twentieth century of extremely large and complex brains in dolphins and whales, this theory gave way to other speculations, none of which, however, considered whales as anything else but bright animals.

At any rate, this information, along with many other observations, became one of the shaping forces in the musical experiments of Interspecies Music. A logical extension of our activities seemed, now, to visit whales, both in captivity and in the wild. Overall, we were disappointed with captive whales because of the conditions in the aquariums, where they are treated as performers and devoted most of their time learning new routines and feeding.

During the summers of 1978 and 1979, we travelled to the Gulf of the St-Lawrence and during these trips we were able to photograph, film and record different species of whales, such as the Finback, Beluga, Minke and Humpback. After these two summers, we had gathered a body of information on the lives and habits of whales in their own environment and with the help of our capable guide, understood much better the various forces, social, economical and political that shaped the whales' existence just as surely as they shape ours. At this point, a serious moral question arose. What would man achieve by communication with whales and how would advances in this field benefit whales? This question is still unanswered.

It is our concern that as a species, we developed keener perception of the sounds around us, of the reasons for their existence and of the everpresent impact on our senses and behaviour of the soundscapes that we create and live in. Our work with whales, and other species, is an attempt to redefine our relationship with our environment and the other creatures with whom we share our planet, for surely, if they do not survive, we shall not either.

JOURNAL: THURSDAY, JULY 28, 1979.

I wake up at 5:00 a.m. to see if the Belugas have come to Bay Ste-Catherine, using the incoming tide to help them locate their food. I set up the recording equipment and place the underwater speaker in a few feet of water. The hydrophone is set another hundred meters away and the equipment is tested and runs perfectly. A great distance away beyond the sandbars, some Belugas can be seen and, from time to time, very distant sounds reach the hydrophone, as if carried by the current. However, the whales do not show up and at eight o'clock, as the tide is changing, we remove the equipment from the water, wash off the salt water and pack up the car. The weather seems perfect for an outing with our guide and I leave Harri at Point-Noire, a rock promontory at the mouth of the Saguenay, in case the whales appear and drive into town to find a phone and a bank.

By the time I return, about 40 belugas, mothers and 'bleuverts', their young, have headed out of the Saguenay and Harri has taken many pictures. As we leave with our guide, we spot a Minke at the entrance of the bay. Soon we encounter a group of 4 Finbacks, the largest of which measures about 70 feet and I am told, may weigh between 60 and 70 tons. At this time we stop the motor and do some audio recordings. The whales do not seem to mind us for a while but when we approach the group on another occasion, close enough it seems to touch

one of the whales, it acts startled or annoyed, and slaps its tail in the water. This seems to be a signal for all 4 whales disappear. Our guide tells us that each long dive lasts about seven minutes and that the whales do a series of 3 or 4 short dives before sounding. Each grouping of whales changes periodically and when cased, Finbacks can reach a speed of 50 km/h. We then approach a group of 60-70 Belugas. When we are about 1 km away, our guide shuts off the motor and I prepare the hydrophone and drop it in the water. We are told that the Beluga will come to investigate our boat and even speculate if they will recognize the craft.

Soon enough five or six belugas are swimming around us while one whale is visible directly under the boat. This is known as the star formation and Beluga hunters have often taken advantage of this formation. We are told that these whales are watching us so that the main group may reach safety, and that if attacked or threatened, they would lead us in another direction.

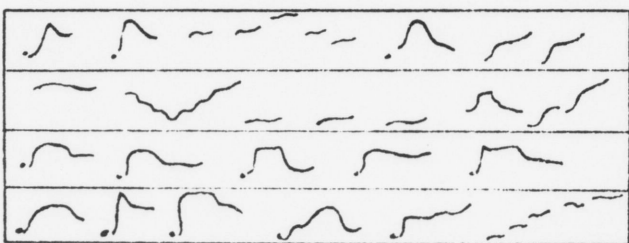
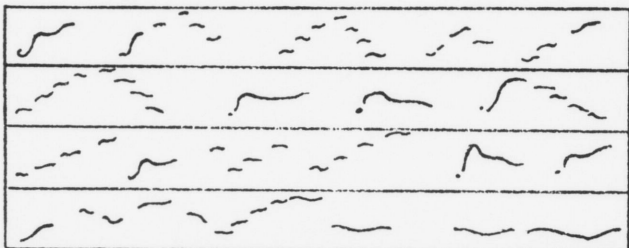
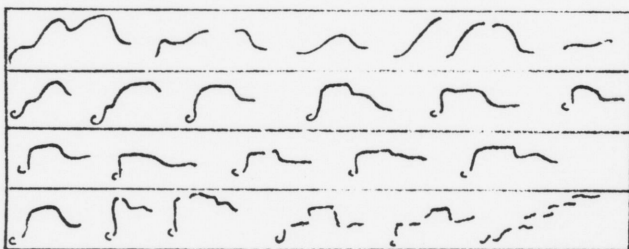
On the headphones, at one point, I hear a loud sound, similar to a gunshot, and we see a small Minke surfacing a few feet from the boat: the Belugas respond in a very loud manner to this intruder (on Northern Whales). The weather starts to turn and we must head back into the harbour, some five or six miles away. This day has been unique and wonderful.

Setting up equipment (tape recorders, underwater speakers, amplifiers, synthesizer) used to play to whales from beach and boats. St. Lawrence River, 1979



NOTATIONS:

This first system is an approximate rendition of the actual song cycles of the Humpback whales, recorded by Roger Payne near the Island of Hawaii. These were used in the initial rehearsals and performances to guide musicians through an improvisational piece.

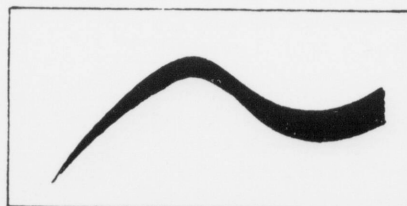
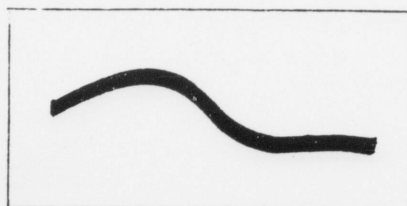
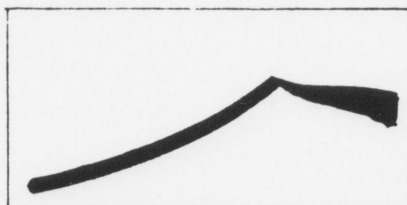


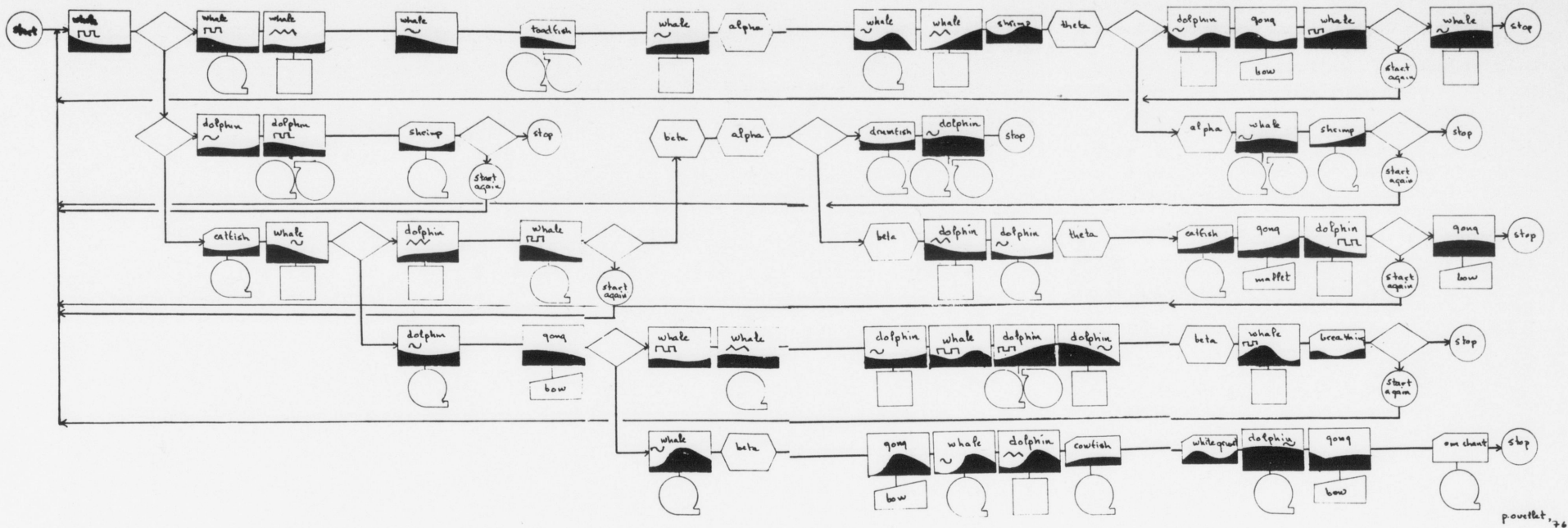
The second group of notations, in which we find specific note values, was extracted from the same Humpback sounds. A relative tonal value was placed on the various steps within the glisses produced by the whales. Each bar represents one specific gliss from the previous format, and allowed more conventional instruments, such as pitched percussion, piano, guitar, etc., to participate in our performances. It was also the closest tonal approximation of the whale sounds that we had been hearing on tape.

These scores were not used in the traditional sense, that is to be played as such, but were instead to provide us with sound materials which we then integrated into our free-form performances. And each performer was free to extrapolate on their own.



The third group of scores is a highly stylised rendition of the previous materials. All underwater sounds can be defined in terms of the envelope shape, defining both duration and pitch. The thickness of the lines defines amplitude. Sixty-four of these symbols were created for use in chance pieces 'à la manière de John Cage.'





WHALE FLOWCHARTS

- by following the flowcharts as a score, the performers are asked to reproduce and utilise the sounds of the specific animals contained in the process symbols.
- dynamic suggestions are found in symbols.
- a time duration for each process may or may not be determined prior to any given performance.
- of course it is understood that the performers have previous knowledge of the sounds produced by the animals.

○

Start or stop.

□

PROCESS SYMBOL
Contains information as to the nature of the event, i-e species to be imitated as well as what type of pitch is expected:

~

high frequency

~

low frequency

~

combination of above played freely.

▭

PUNCHED CARD
Refers to predetermined sound structure to be executed by the performer, such as chant, breathing or the sounds of various other sea animals...

□

AUX. INPUT
A treatment. the performers process themselves thru a synthesizer.

◇

DECISION SYMBOL
One input, two outputs, a choice for the performer.

⬡

PREPARATION SYMBOL
Beta: (13-18Hz) maximum efficiency in making abstractions. making instantaneous logical connections between thing seen in the environment
alpha: (8-13Hz) extreme consciousness of the presence of everything in the environment, but not making abstractions. raw data stored, but not coded, no filters on incoming information.
theta: (4-8Hz) pure relaxation, oneness, everything on automatic pilot.

Q

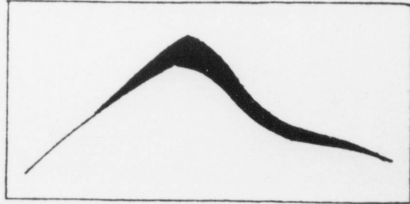
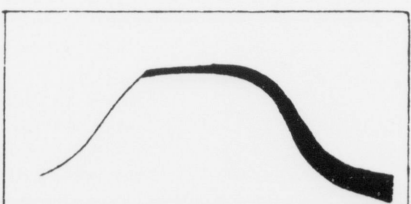
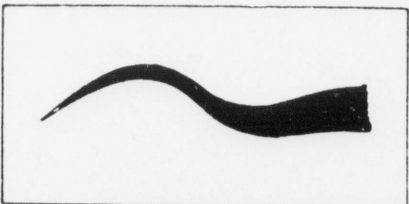
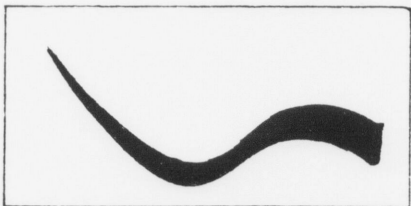
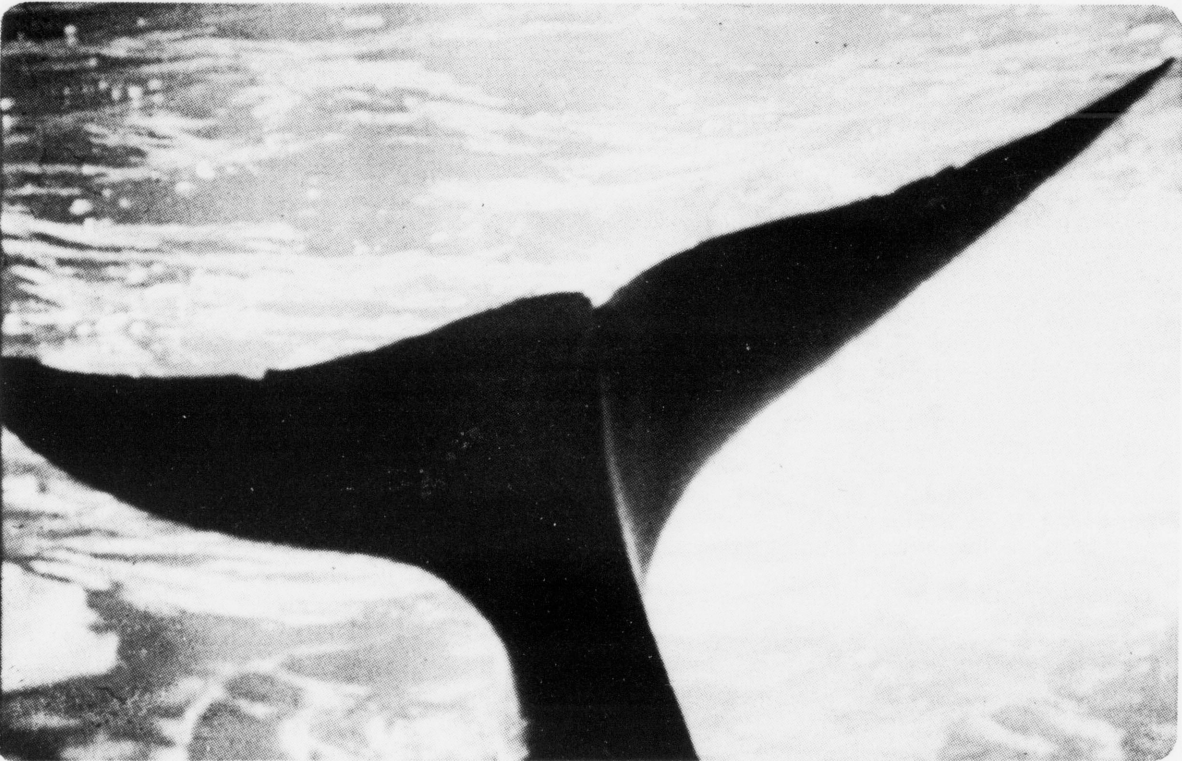
Single echo machine

Q

Tape delay system

▭

Manual input
Strike or excite the object which accessory found in this symbol.



FLUTES AND ANIMALS

IRIS BROOKS

The flute family includes many instruments from varied cultures which are made from animal bones or formed in the shape of animals. Some instruments are made in the shape of an animal head, while others may have an animal decoration attached to or carved on an end of the flute. This article explores these instruments and their ceremonial use, as well as animal associations in flutelore.

FLUTES MADE FROM ANIMAL BONE

antelope bone, armadillo bone (skull), bird bone, cowbone, crane bone (wing), eagle bone, flamingo bone (leg), frog bone (skull), goat bone, goose bone (wing), human bone (arm), llama bone, monkey bone, pig bone (foot), pelican bone, reindeer bone, redent bone (skull), sheep bone, swan bone (wing), turkey bone, whale bone (tooth)

Flutes have been made from quite a variety of animal bones and have served a variety of functions. Ritual usage of bone whistles can be found throughout North, South, and Central America. Among the Cuna Indians of Panama, flutes made of pelican bones were worn for decorate purposes and were also used during part of the Cuna girls initiation rites. As a test of virginity, two flutes were wrapped up in the leaves of a tree and handed to a musician. When the musician unwrapped them, the position of the flutes was inspected. If the instruments were in the original position, the girl was believed to be a virgin; if the flutes were lying the other way around, she was not.

Eagle bone whistles were used by most American Indians of the Plains tribe for a variety of rituals and ceremonies and were decorated with materials such as feathers, hair, paint, pendants, beads, animal tails and claws. Many tribes including the Crow, Dakota, Arapaho, and Cheyenne used eagle bone whistles for their Sun Dance ceremony. All the men participating in this ceremony held an eagle bone whistle in their mouths and blew them while dancing and staring at the sun. They hoped to imitate the sound of an eagle as he flew toward the sun and to alert the ancestral father. It is not surprising that they chose eagle bone for the Sun Dance ceremony, single the eagle has a solar association. It was thought to be able to fly to the sun and gaze directly upon it.

Eagle bone whistles were also used in ceremonies

where they represented mythical birds and imitated animals such as the wolf. To add to the transformation from dancer to supernatural being or animal, the whistle was often concealed in the mouth of the player. In these instances a cord was attached from the whistle to the dancer's shirt, so that it was not swallowed. The ceremonial eagle bone whistle used by the Dakota Indians produced the sound of the thunderbird and was decorated with two eagle feathers and the skin of a yellow winged woodpecker. Symbolically the eagle represents thunder and in times of battle or stress these whistles summoned the magical bird of thunder and its power.

In addition to use in specific ceremonies, the eagle bone whistle was used by tribes such as the Arapaho in their secret societies. In the Buffalo Society, which was open to women of all ages, the purpose of the whistle was to help impersonate the buffalo. In the Crazy Society, whose forty year old members acted as ridiculous as possible, the bone whistle was played by White Fool, the society's highest official.

Aside from ceremonial functions, animal bone whistles were also used by many American Indian tribes as signals by warriors and as decoys by hunters. Indian warriors played bone whistles made from different types of animals including the deer, turkey, eagle, goose, crane, and swan. Bones of birds known for courage were sought for war whistles since they were believed to impart their qualities to the player.

Although some tribes, such as the Blackfoot, relied on eagle bone for its war whistle, other tribes like the Mandan required each of its secret societies to possess war whistles made of bones from different animals. The Foolish Dog Society, consisting of ten to fifteen year olds, had very small whistles made from wild goose bone. Crow Society members in the twenty to twenty-five year old group made double whistles from two wingbones of a goose and joined them together. The Soldier Society had large whistles constructed from the wingbone of a crane, while the Dog Society had large war whistles made from the wingbone of a swan.

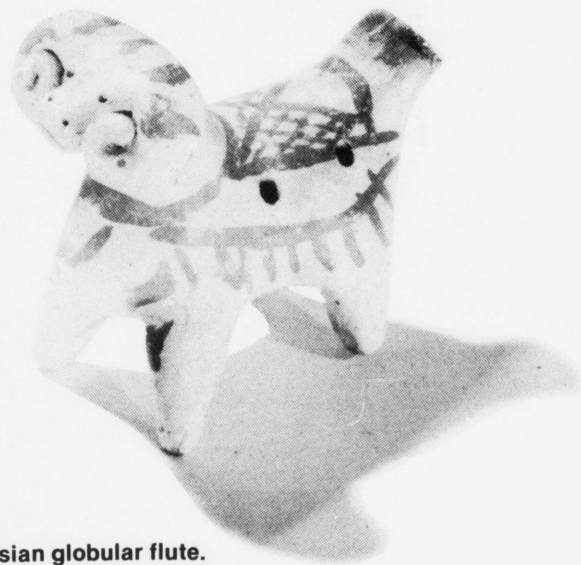
Turkey and deer bone whistles often produced two notes, one of which was very shrill. In wartime the shrill note was sounded by the leading warrior to signal battle, while the quieter tone indicated retreat. The war whistle was a practical signalling device since its sound was louder and more distinct than the voice of a warrior leader. Bone whistles as signalling devices were not used only by warriors. In South Africa a bone

whistle called *lengwane* was used by herders to signal each other as well as their cattle.

Other types of bone flutes were used in prehistoric times and later among the Vikings. In addition to flutes made of animal bone, there are also several instances of instruments made of human bone. They existed in North and South America, Africa, and New Zealand. Flutes made of human bone were from slain enemies or sacrificed slaves and were said to endow the player with strength, virility, or influence.

FLUTES MADE IN ANIMAL SHAPES

bear, bird (many varieties), chicken, crocodile, dog, fish, frog, goat, goose, horse, human, iguana, lizard, owl, shark, snail, snake, turtle, and also mythical animal and combination forms which are part animal and part human.



Russian globular flute.

Although most instruments in the flute family are tubular in shape, there are many anthropomorphic and zoomorphic whistles which are globular or vessel-shaped. Found throughout the world in diverse cultures, globular or vessel flute shapes are thought to have first been made from coconut and other hard shells, although in China they were sometimes molded on eggs. They were also made from clay, wood, cane, porcelain, bone, horn, metal, stone, ivory, and most recently from plastic. Some globular flutes can play only one pitch, while others have from one to ten fingerholes. Their shapes evolved to resemble animals, especially birds and those whose call was flute-like.

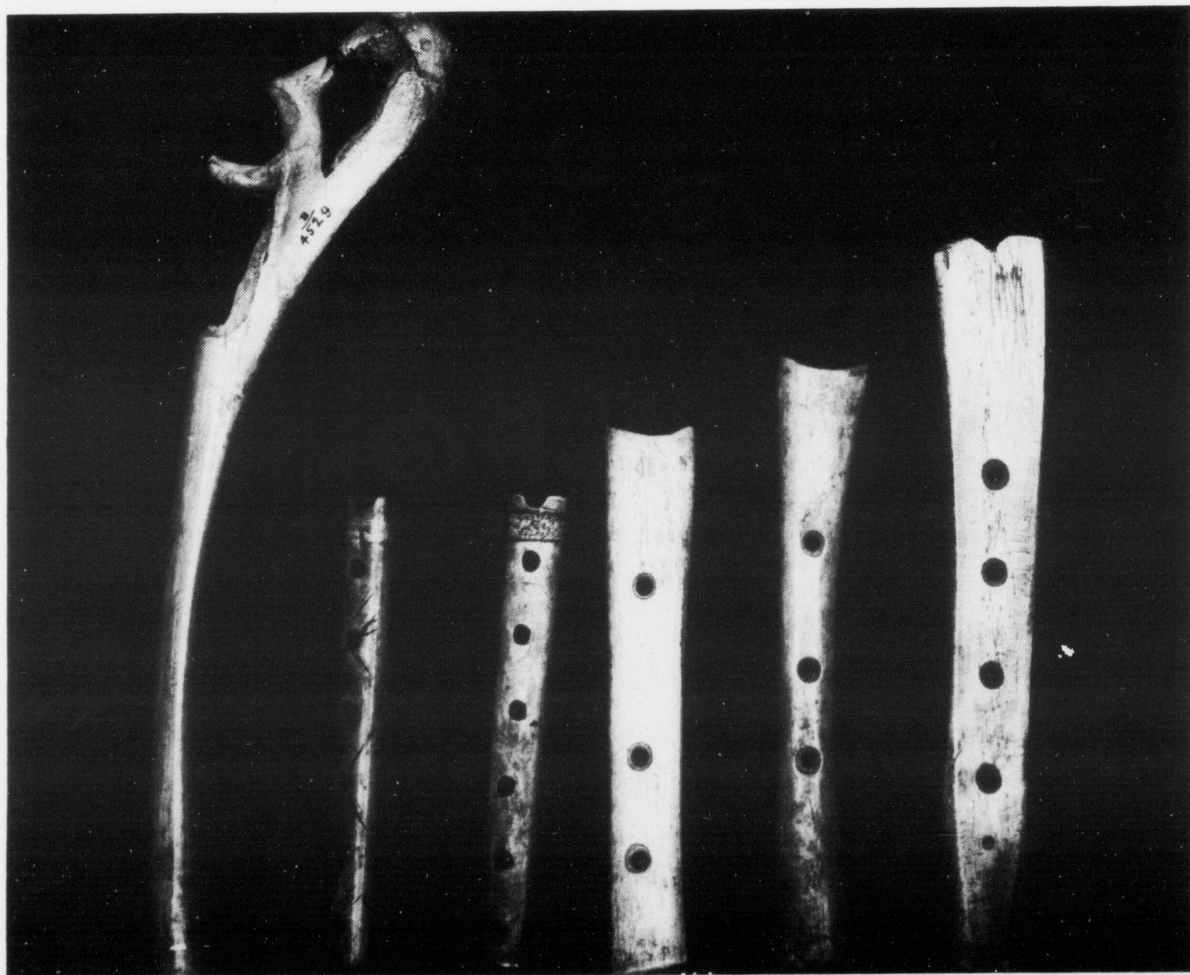
A common vessel flute is the ocarina. This name was given to the modified ocarina of the 1860's which had previously been a folk toy, often in birdwhistle form, throughout Europe. The name ocarina comes from the Italian "little goose".

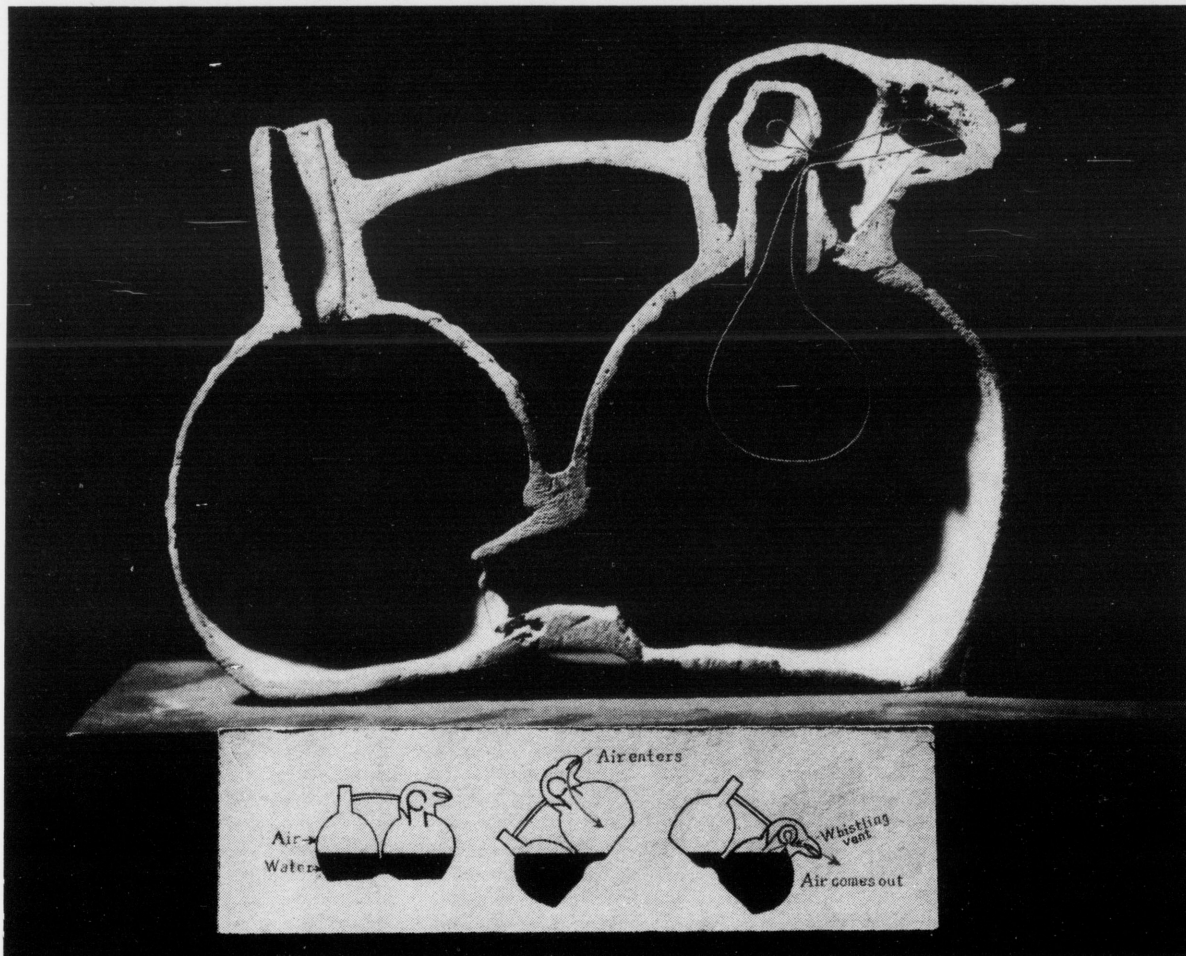
Vessel flutes in the shape of animals, humans, and deities, still in use in South America today, are often associated with magical properties. Zoomorphic clay whistles have been found by archaeologists among South and Central American Indians dating back to pre-Columbian civilizations. Speculation can be made about their use in nature and animal worship, but little is known of the details.

Whistling pots or jars, also known as *silbador*, *botijito*, or *vase siffleur* were an ancient form of globular flute found mostly in the Americas. The instrument consists of two attached clay vases partially filled with water. When air entered one pot, water was driven into the second, and the compressed air was driven through the whistle head. Whistling pots have been found from El Salvador to Peru in pre-Aztec, archaic culture. The depiction of animals is common in the pottery of Peru and not surprisingly many clay whistling pots depict animals. Some whistling pots imitated the warbling sound of birds; other instruments such as double whistling pots with two spouts, produced two sounds at the same time. The sound of the whistling pots has variously been described as breathy and mournful. Some scholars suggest it was a funeral object.

Flutes made from animal bone and in animal shapes have been found in graves dating from pre-Inca civilization. *Quena* flutes, often made from llama bones, were symbols of masculinity and were placed

Bone flutes from Peru.





Mechanism of a whistling jar.

beside mummies to ensure strength and fertility in future life. Bird-shaped vessel flutes made of clay were also found among the possessions of the grave. Although their function is unclear, scholars speculate that they were used in dances, as warning signals and possibly to scare birds out of cornfields.

FLUTES MADE WITH ANIMAL DECORATIONS

bird (many varieties), crane, crocodile, deer, dog, dragon, elephant, human, lion, phoenix, snake, and mythical animals

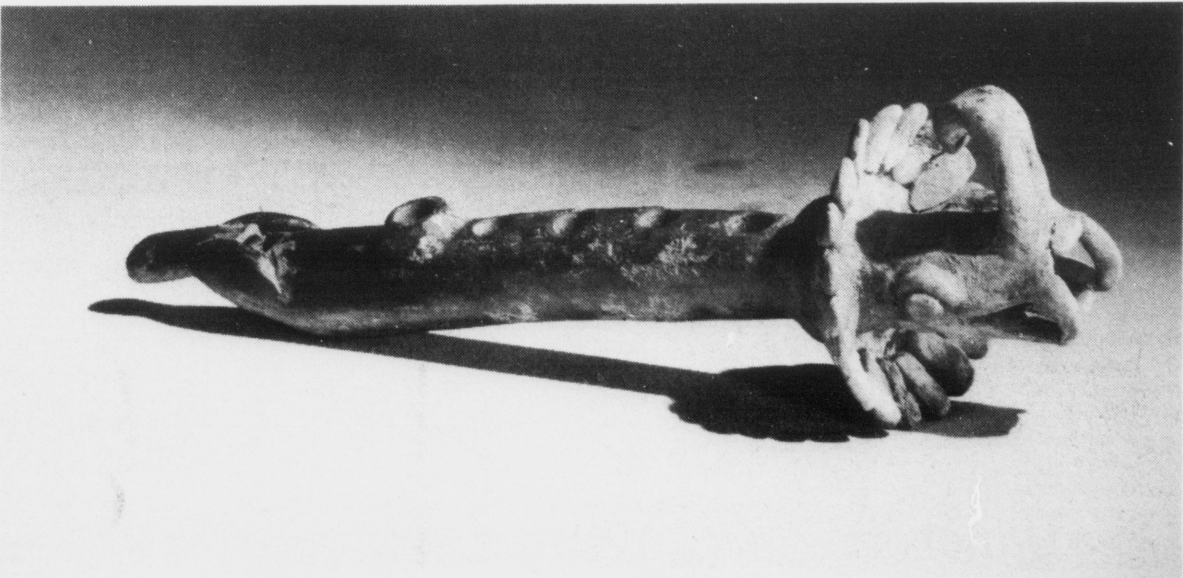
In addition to instruments made from animal bones or in the shape of animals, there are also more conventionally shaped instruments that have an animal image attached to them. The reasons for this may be decorative, symbolic or both.

At the Metropolitan Museum of Art in New York, there are several examples of sideblown flutes from Asia with animal images at each end of the instrument. A phoenix or dragon head, which functions as a stopper, is carved at the top end of these wooden flutes. At the bottom of the instruments is a carved tail with a hole in it which allows the air to be released. An example of the same type of instrument can be found in India. Here the metal sideblown flute has an elephant head and no tail.

The museum's collection also contained the predecessor to the mouth organ (*sheng* or *sho*) found in China, Korea, and Japan. This ancient instrument does not contain reeds as do the later models. Instead the early *sho* of Japan consisted of a set of panpipes in the shape of a phoenix. In addition there is a painting of the same animal on the wood panel which holds the instrument together. The appearance of the phoenix here is not merely for a decorative purpose but a symbolic one as well. In Oriental cultures the phoenix is a symbol of rebirth.

Examples of flutes with animal images made of pottery are found in Aztec and Mayan cultures. They produced clay whistles and flutes with a variety of animal decorations. On some fipple flutes, the animal head appeared at the end of the instrument, while other examples show an animal head molded along the side of the flute. Little is known about the actual usage of these archaic instruments. In El Salvador a clay end-blown flute was discovered in an ancient burial site along with other ceramic artifacts dating from 500 B.C. to 1000 A.D. Unusual characteristics of this instrument include two modelled bird heads protruding from the middle and a clay ball inside. The rolling ball creates a whistling effect which is said to imitate the song of a Salvadoran bird.

Aztec fipple flute.



Animal decorations are found on the wooden flageolets of the American Indians, especially among the Eastern Woodland tribes. These instruments were made of two hollow half cylinders of wood, which were glued and lashed together. An animal was often carved near the top of the instrument. Primarily a courting instrument, the flageolet was used by a young Indian man to alert a woman of his interest in her. By playing love songs he hoped to win her heart.

Mayan clay flute.



In Papua New Guinea, sideblown flutes are important instruments used for ceremonial purposes. They are often decorated with animal heads which resemble birds, crocodiles, or humans. Although these sacred flutes are not standardized in length of dimension, they are all highly valued and are sometimes used as a bride's price. These instruments are built and played by men. They are not to be seen by uninitiated males and are forbidden to women under any circumstances. The figures, birds, or other animal forms on the flutes were principle decorative motifs which had a significance greater than decoration. The animals were associated with supernatural spirits and the flutes were thought to represent the voices of the spirits, which gave them the power to inflict suffering and to kill. Because of these powers, the sacred flutes of New Guinea played a vital role in initiation rites and became an important part of the initiate's paraphernalia.

FLUTELORE WITH ANIMAL ASSOCIATIONS

A variety of animals including the woodpecker, elk, and satyr are credited with the invention of the flute. The following American Indian and ancient Greek tales describe the flute's discovery.

The American Indian tale is of a young hunter who, when lost in the woods, heard an entirely new, ghost-like sound among the familiar animal cries. In a dream, a red-headed woodpecker revealed the new sound as the wind whistling through a dead branch. In a later vision, the same bird taught the young man how

to build the first flute in the shape of a bird with a long neck and open beak.

The pastoral Greek god Pan is credited with the invention of the shepard's pipes or pan pipes. Considered ugly and moody, Pan was born with goat's legs, pointed ears, a pair of small horns, and was covered with dark, shaggy hair. He often wandered through the forest and fell in love with many young nymphs. He particularly admired the beautiful Syrinx and chased her through the woods to a riverbank. She was frightened by his odd appearance and called to her friends who changed her into a bed of tall reeds. As Pan tried to embrace her, he was left with a clump of reeds in his arms. He sighed in disappointment and his breath passed through the reeds and produced a sad wail. Enchanted by the whistling sound, Pan cut ten reeds of unequal length and bound them together, creating the first panpipe. The instrument was named Syrinx after his lost love.

Another American Indian tale of the flute's origin comes from the Mandan tribe. A man dreamed he saw an elk who gave him a whistle. The elk then instructed him to use it for courting. This mysterious flute, which was used by lovers, became known as the "elk whistle". The length of this instrument varied according to the size of the instrument maker, since this and other indian flutes were measured by body size (i.e. inside of elbow to end of middle finger).

Animal association with flutes is not limited to the invention of the instrument. Since ancient times flutes have been used to charm, tame, and lure animals. The flute was used to attract and calm wild elephants in Ceylon and to charm snakes in India. In China, flutes were used to attract hiang from which musk for perfume was extracted. Flutes were also used to lure crabs and turtle doves in ancient Greece.

Many folktales record the use of flutes by shepherds and others to control a herd or flock of animals. There is a Kurdish story of a poor shepherd who fell in love with the daughter of the wealthy man whose flocks he tended. The father would not consent to the marriage unless the shepherd could keep his flock of five hundred sheep from drinking for three days. The shepherd sat and played his most enchanting flute tunes and was successful in his task. He was married and his descendants were known as masters of the flute.

The famous medieval, European legend of the "Pied Piper" tells of a stranger who came to the aid of the town Hamelin. He lured thousands of rats away by playing the flute. The mayor who had agreed to pay the musician later refused and so the Pied Piper lured away all the children with his magic flute.

The "Singing Stick" is a similar tale from Hawaii. A selfish king wanted the most beautiful birds in the world. A flute playing stranger appeared and agreed to lure many beautiful birds in exchange for the king's best spear. The sound of the flute brought lovely birds to the kingdom but the king reneged on his promise. The flute player then released the birds and watched as they flew away.

There are other folktales like these in which a flute player attracts or charms a variety of animals. In the



Sacred flutes from New Guinea.

folklore of many lands, the flute has animal associations and is often considered magical.

Flute building and playing in most cultures has been inspired by native animals which are admired and feared. In some areas, music retains close ties with myth and religious symbolism. Throughout the world, animal materials, shapes, sounds, and images

from the natural world continue to serve as a link between music, man and nature.

Iris Brooks specializes in world flute music. Her articles have been published in Outlook and Ear Magazine. She performs with the Peter Griggs' ensemble in New York.

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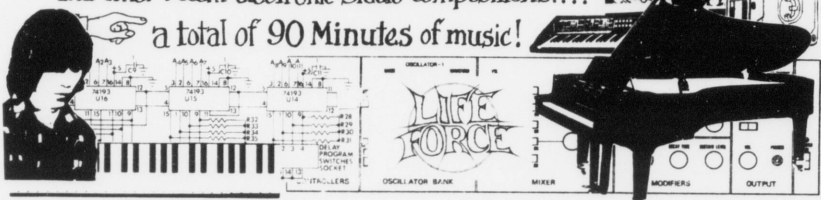
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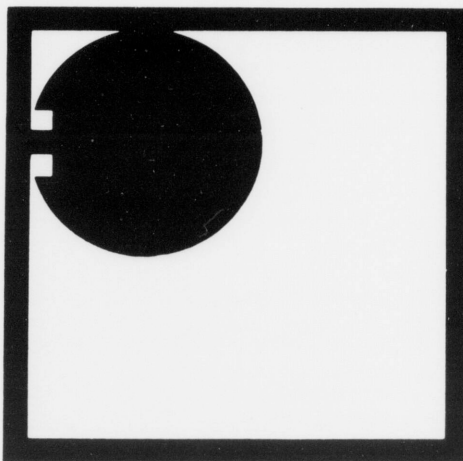
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EXCERPTS FROM HANDBOOK IN MOTION

SIMONE FORTI



On a little island made to look like a iceberg, the polar bear passes the hours rocking his head.

Late summer in the Sierra Nevadas, a giant fir spiralled nearly imperceptibly back and forth on its axis.

An onion that had begun to sprout was set on its side on the mouth of the bottle. As the days passed it transferred more and more of its matter from the bulb to the green part, until it had so shifted its weight that it fell off.

I saw a man in pyjamas walk up to a tree, stop, regard it, and change his posture.

Driving along an Arizona highway, I saw a small whirlwind moving quickly along the desert. Longing to run into its center, I stopped the car and approached it on foot, but was too shy to go wildly chasing after it to catch it before it disappeared.

I held a large grasshopper in my open hand. It swayed from side to side as we gazed into each other's eyes. We sustained this alignment of sight through an exact correspondence in our movements, which created a certain resonance between us. We danced together like this for many minutes. I had just saved its life and we were very curious about each other.



THE GARDEN

I went to the Woodstock Festival. It was the late summer of 1969. Everywhere there were people playing music together. Many were strangers to one another, many knew each other but hadn't seen one another for a long time, and everywhere there was a sense of a gathering of the tribes. I wandered around from music to music, participating where it felt natural.

There were tents everywhere, people going about their business setting up camp, comforting crying kids, playing music together, wandering. I had come with friends, and I was stoned the whole time, as we all were, half a million people stoned on hash and grass and acid for four days and nights. We all looked into one another's faces as previously I had looked only into the face of someone I was falling in love with. The kind of look that I've often wondered about, and which I associate with what psychologists call imprinting. And now we were all gazing with absolute openness, with absolute multidirectional vulnerability to imprinting, with absolute lack of fear of uniting.

I was running and dancing up and down the field, approaching different musics that I would hear more loudly as other musics faded into the distance and still others became closer. The different musics were already somewhat integrated because they were within earshot of each other. If you were in one small group you'd mainly hear your own music. But you'd also hear the music coming from down the hill, or from across a small canyon. And as I danced, my body was enough on some kind of automatic pilot that all these musics came together, somehow merged into a pattern that included them all in a dynamic, rolling kind of falling together.

You'd follow whatever interested you, regardless of day and night. And when you were tired, you'd sleep. I was up in the night at one point, wandering by myself, stoned among stoned people. I wandered over to where I heard drums, and there was a fire. It was near the free stage that the Hog Farm had set up. A lot of the people were naked. Right in front of the fire a black man was moving on and on. The drums kept going, and he was doing a bouncing kind of stomping, left, right, left, right, left, right, his spine tilting from side to side. It seemed like a tuning, a finding of certain forces, an overlapping of the body into a certain bouncingness which matter can get into. Sometimes I think back on him in terms of laser light, which is so powerful not because there's so much light involved but because the light is bounced back and forth until it is tuned. As sound can become tuned. And really, it looked like after a night of doing that movement he could run a very great distance.

The hillside facing the main stage was very crowded. Many were listening to the music lying down, many were sleeping. Everyone was relaxed. To get from one place to another you had to walk right among them. No one shifted or moved to make room, you could always find a place just big enough for your foot. And you would step right down, you didn't have to nod and demonstrate that you weren't going to step on someone's hand. Everyone knew you weren't going to step on their hand. And what made it easier not to is that they wouldn't suddenly move when they saw you approaching. They'd leave their hand just as it was, you'd put your foot in the available space and go on to your next step.

It is difficult to describe the environment in which half a million people tripping together find themselves. But I perceived a set of mores regarding the sharing of space and fate which seemed to form a whole integrated way. I fell in love with that way, and remained with it for a year.

I met Ann Halprin in 1956. I was 21, and recently married. I had met my husband, Bob Morris, in college. We'd both quit school, and were living in San Francisco. From the very first day at Ann's workshop I knew that I wanted to study with her. It was the first time I knew I would always do a lot of dancing. I studied and performed with Ann for four years. The main thing she taught me was to learn from my own body and intelligence.

Ann approached technique through the idea that the body is capable of doing all kinds of movement. She gave us such problems as running while moving the spine through any possible positions. We called such problems "explorations." The body would give whole responses around the point of predetermination, and would come out with movement that went beyond plan or habit. We spoke of expanding our movement vocabulary. And it did seem that the more movement one explored, the more material one could season and articulate. And of course each new kind of movement that one came upon was a welcome surprise.

Every movement, every stepping off a curb, every fall of a leaf has its own particular quality. We used the term "movement quality" to help us focus on this particularity of essence, and to help us not discriminate against any movement we could experience.

Our basic way of working was improvisation following the stream of consciousness. We worked at achieving a state of receptivity in which the stream of consciousness could spill out unhampered. But at the same time a part of the self acted as a witness, watching for movement that was fresh and good, and watching the whole of what was evolving between us. At times, after a session, I had the feeling that even if I died that night, as one might die any night, the improvisation had grounded itself, and had become an autonomous moment of communion.

We were not interested in having ideas about how our movements should relate, but in looking at how things did relate. Sometimes there seemed to be some obvious association, or some cause-and-effect relationship. Often there was a coexistence, a juxtaposition of qualities or concerns, from which would emerge a third quality, the quality of the space between those two coexisting spaces.

Eventually we started including a lot of verbal material. Once words started appearing in our improvisations, there was a tremendous expansion in the kinds of juxtapositions we could articulate.

In the spring of 1959, Bob Morris and I moved to New York. I just couldn't believe that place. What shocked me most was being immersed in an environment that seemed to have been completely designed and created by people. It was like a maze of concrete mirrors. It was very depressing. I remember how refreshing and consoling it was to know that gravity was still gravity. I turned into my own weight and bulk as a kind of prayer.

Portions of the book by the same name, Copyright 1974 by Simone Forti. Published by The Press of the Nova Scotia College of Art and Design, Halifax, Canada.

I started going to classes at the Martha Graham school, but I could not hold my stomach in. I *would not* hold my stomach in. Then I started going to the Merce Cunningham school. I remember watching my teachers, and feeling that I couldn't even perceive what they were doing, let alone do it. A teacher would demonstrate a movement, I'd see only this flashing blur of feet, and I wouldn't know what had happened. I just couldn't do it. An important element of the movement seemed to be the arbitrary isolation of the different parts of the body. I recall a statement I made in exasperation one day in studio. I said that Merce Cunningham was a master of adult, isolated articulation. And that the thing I had to offer was still very close to the holistic and generalized response of infants.

I listened a lot to the music of La Monte Young. He was working with sustained tones: sound that had a lot of distinguishable parts within it, yet the parts were present all at once, and the sound didn't change very much in the course of its duration. The music had a sense of natural, untampered existence, and I was grateful to hear it.

The one teacher I connected with in New York was Bob Dunn. He was teaching a composition class at the Merce Cunningham studio in the fall of 1960. Dunn began the course by introducing us to John Cage's scores. One score, "Imperfections Overlay", involved pages of clear plastic on which there were dots that corresponded to the imperfections Cage had found in some sheets of paper. These pages of clear plastic were to be dropped on to a graph. Where the dots fell determined when and where the events were to be performed. But the nature of the events to be performed in those time and spatial relationships was left completely up to the choice of the performer. Such an event could be the sound of a bell, it could be falling off a cliff, it could be anything. It did not seem to me that Cage had relinquished any control, but rather that he had shifted his hand to a new dimension or point of leverage. His hand could still be strongly felt in the original structuring of the procedure, and in the resulting quality of space containing autonomous events.

In retrospect, I find that "Imperfections Overlay", with its graph, was my first response to a still point of reference that gives a footing for a precise relationship to indeterminate systems. I had the feeling that the resultant piece would be a kind of ghost or trace of all the elements involved, including the original sheets of paper, and the air currents through which the plastic sheets had glided. It seemed to be a kind of notation whose interpretation by the performer would reawaken a partial presence of the original events.

The Cage scores got the class off to a good start. They provided us with a clear point of departure, and performing them had the effect of helping us bypass inhibitions on making pieces. We started producing a lot of material, and, once we were rolling, we had something to learn from. Especially towards the beginning of the course, Dunn urged us to work on our own pieces quickly, without suffering over them. And throughout the course he urged us to be clearly aware of the methods we were using in working, whatever they might be. This meant being clear about the conception of any piece. Implied within the first conception was also the process that was going to lead from it to the final performance. Realizing that one could choose the distance between the point of control and the final movement performed, I came to see control as being a matter of placement of an effective act within the interplay of many forces, and of the selection of effective vantage points. This made me start trying to take precise readings of what points of control I was using, and wanted to use, and to what effect.

*The more you learn to trust
your automatic pilot
The more crucial and basic
choices you let him make
and the more his mistakes
could be fatal.
But the better you fly.
And at great speeds
he takes over anyway.*

HUDDLE Another Dance Construction

"Huddle" requires six or seven people standing very close together, facing each other, facing each other. They form a huddle by bending forwards, knees a little bent, arms around each other's shoulders and waists, meshing as a strong structure. One person detaches and begins to climb up the outside of the huddle, perhaps placing a foot on someone's thigh, a hand in the crook of someone's neck, and another hand on someone's arm. He pulls himself up, calmly moves across the top of the huddle, and down



the other side. He remains closely identified with the mass, resuming a place in the huddle. Immediately, someone else is climbing. It is not necessary to know who is to climb next. Everyone in the huddle knows when anyone has decided to be next. Sometimes two are climbing at once. That's O.K. And sometimes sounds of laughter come from the huddle. The duration should be adequate for the viewers to observe it, walk around it, get a feel of it in its behavior. Ten minutes is good. The piece has also been formed in such a way that, as it ended, each of the performers found six other people from the audience to get a second-generation huddle going, until six were happening simultaneously.

In the late summer of 1968 I had a chance to go to Italy. In Rome, I arranged to do a couple of concerts in a gallery. But somehow I didn't want to think up any new pieces. No longer accepting my head as my work space, I started using the gallery as my studio.

Being a little lonely in an unfamiliar city, I took to spending a lot of time at the zoo. I found myself falling into a state of passive identification with the animals. You might say I was anthropomorphizing. But I'm sure that mind takes many forms, and as words are just a kind of notation, mind is in no way limited to verbal man. Those animals, too, were cut off from their natural environments, and in the zoo space even ear to foot had a different relationship to each other than when they were also in relation to the terrain with which they once formed a whole system. Yes, I felt a kinship with those encapsulated beings. In the afternoons, I watched them salvage, in their cages, whatever they could of their consciousness. In the mornings I worked alone on a dance called "Sleep Walkers". It was the first time in years that I allowed myself to be led by the feedback from my body sensations.

The dance eventually consisted of four movement studies. The first was inspired by the flamingos. I watched them tuck their head under one wing and, standing on one leg, go to sleep. It seemed so fantastic, that complete abandon, that easy, alert equilibrium on one leg. I was trying to go to sleep standing up. And for me, leaning backwards seemed to be a more likely way.

Another section was as close an adaptation as I could achieve of how the polar bear swings his head. The other two movements came from other sources — one came from the sea, and one from a happening I had once been in. But on the whole I was trying to achieve a kind of concentration that I found in some of the animals at the zoo, and I later came to think of "Sleep Walkers" as zoo mantras.

The next summer I returned to Italy to take part in the Rome Festival of Music, Dance, Explosion and Flight.

It is true. I was stoned. Very beautiful day. And in some ways a moment of glory for me. Sargentini, the festival producer, had placed a lot of faith in me, and I had been a major force in setting things up. I was fluent in both English and Italian, and a lot of communication had to pass through me.

reaches down to the score. The player holds the whistle parallel to the score and plays it while tracing the profiles with the stick as the faces roll by. Simultaneously, a continuous tone is being played on the tape recorder. This constant pitch has been recorded from the slide whistle, and is the zero pitch. It is the pitch the slide whistle should be making when the stick is touching the zero line. Since the profiles are traced in higher and lower pitches, these are always in contrast with the zero pitch, except for periodic moments of convergence.

Though I've performed "Face Tunes" several times, I've never let the audience know they were listening to patterns derived from faces. I wanted people to listen to the music. I had faith that, since the awareness of variations among similar events is so basic a life process, when they heard "Face Tunes" they would unconsciously sense a familiar kind of order. As form seemed to be the storage place for presence, I hoped that the act of translating a coherent aspect of a set of faces to a corresponding form might awaken a more primitive level of pattern or ghost recognition.

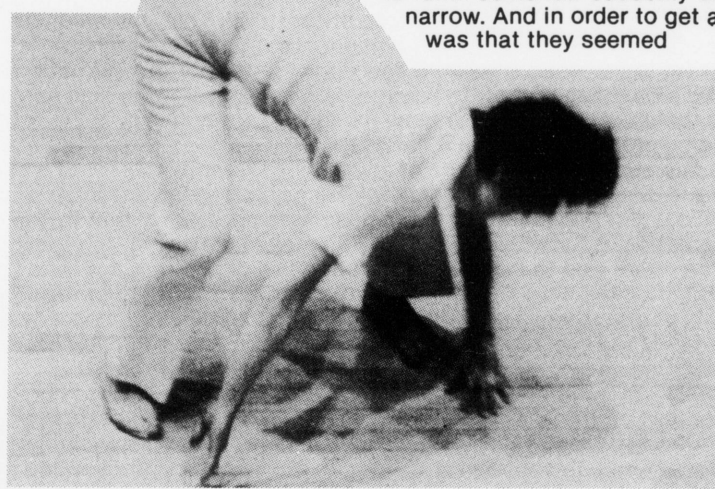
I'm pointing a finger at him. That's ironic. It's David who told me about hunting, and about how still you have to become in the woods before you are part of its motion and can see and judge what to do. And I trust he knew what he was doing. And it's David, not I, who made a real move to disengage himself from the centralized system, living and working with his friends and family in the mountains of Vermont.

When I got to California I had returned from far away. What I brought with me was a longing to be an intimate witness to the graphics of dynamic equilibrium, and a longing to look into the eyes.

A real change had taken place in me. I was seeking a teaching job, but I refused to pull out my old credentials, i.e. the name I had once made for myself. In certain ways, the whole question of being an artist was still suspect. It's hard for me to remember, because my thinking continues to change. But I must try to remember. There was a time, in New York, when I felt in competition with other dancers, with other artists, and had a competitive sense of identity. And dancing functioned, to a great extent, defined within that way of sensing identity. One aspect of my work was that it invented ground. Was to invest . . . how can I say it? . . . people know it, but, even so, it's better if I can say it. Was to invent a relationship of need to mind, to manifestation. To invent a new house, a new structure of relationships of those things.

After Woodstock I held all that suspect. In a way I had started holding it suspect in Italy. I think of the dynamite piece that David Bradshaw did in Rome as the moment in my life when I clearly realized how much I had begun to doubt the way that had been my way and that I shared with a lot of artists. I couldn't understand, but I sensed a common world view between an aesthetic research coming out of New York and the foreign policy coming out of Washington.

The requirements that a piece would have to fulfill somehow suddenly seemed very narrow. And in order to get at how it was that they seemed



narrow, I think of a book I once read on the Hopi. According to them, the world has been destroyed four times. They speak of a pair of twins, each stationed at one of the earth's poles. The twins watched over the vibrational line that goes from pole to pole, which is the earth's sounding center. And it's at this sounding center that the earth is in contact with the vibrations of the rest of the universe. The people are in tune with this sounding center through the tops of their heads. So the question is one of keeping the top of your head open. The Hopi speak of themselves as a people who have a migration to complete, and their pattern of migration has taken them spiralling around both American continents, keeping on the move for generations. As they migrated, they could sometimes stop to take advantages of a couple of years of growing crops in one place. But the temptation was to remain stationary, and to grow into a city. Life is easier that way, and, also, in a large stable community one can become known, make a name for oneself. The danger in that is its tendency to cause the tops of peoples' heads to close. And when the tops of peoples' heads close, the poles of the earth reverse and the world is destroyed. The first time the world was destroyed it was by fire. A few people who still had the tops of their heads open saw the sign that the end of the world was coming. The sign was a cloud, which they followed. They followed this cloud for a long time, until they came to a place where there was a hole in the earth. They went down into the hole, as the cloud told them to, and the ant people took them in. I forget how long they stayed down there, maybe four days, maybe six. Anyway, while they were down there with the ant people the world was destroyed by fire. Then they came out of the hole . . . and the whole thing starts all over. The people keep migrating, then they gather in cities, and the tops of their heads shut, and the world is destroyed again.

It seemed to me that in New York my grid requirements had been structured by certain elements of human potential, of human function, of life function. But in a sense it tended towards closed systems. I lacked certain channels of openness to systems we cannot comprehend. Cannot comprehend in a comprehensive way, but which we do have access to, and which we play part mind of.

FACE TUNES

"Face Tunes" is a piece of music played from a score. The score is a set of outlines of seven profiles of faces traced on a long roll of paper. One straight line runs along the middle of the entire scroll. This is the zero line. The profiles face upwards, the throat of one followed by the forehead of another. The bridge of each nose sits on the zero line. The score is rolled on rollers turned by a motor, and the seven faces pass by, from left to right, at about one per minute. The performer sits in front of the score, holding a slide whistle. Attached to the end of the slide whistle is a stick that

One day I was having dinner at Nam June Paik's house. He was talking about one of the classical histories of China. He picked up a volume and started translating the page it opened to. The story was about a king and a master musician. The king commanded the musician to play for him the saddest music in the world. The musician refused, saying that the king was not ready to hear it, and that therefore it would be disastrous. But the king insisted. The musician played, and the king was overwhelmed by the beauty of the music. When the musician stopped playing, he told the king he had not played the very saddest music in the world. The king insisted again on the very saddest, and again the musician refused, repeating that the king was not ready to hear it and that it would be disastrous for the entire kingdom. But still the king insisted. As the musician started to play, three dark cranes appeared in the sky, and flew down to the gates of the palace. At this point Nam June closed the book. I don't know the rest of the story.

Some months ago, at a party, I tried to tell Emmett¹ about a problem I was having in making this book. I guess I was feeling that up to the time of doing acid I had seen the world in a certain way. Then, with acid, I had seen other things. And I didn't know how to correlate these two visions. I didn't know how to throw a net of words over this problem. And I felt that if I did manage to exploit my stoned vision in the service of my straight vision, I would be made to pay a fearful price. Emmett listened to me and nodded, said "just a minute", and put on a record of dogs barking Jingle Bells.

As I've worked on this book, I've kept expecting a system to form in my mind. I think that the acid had polarized my perceptions. I was recognizing patterns which previously I had left unrecognized. To my amazement, it seemed that the somatic threshold decisions of whether to contract or expand were a common root of both perception and the orgasm. And somewhere in that maze seemed also to be the story on magic and on the oracle as a reading of the pulse of the moment.

The whole question of measurement seems to lie at the center of what I'm trying to understand. When I was in college, I attended a teacher education course called New Math. The emphasis was on the fact that to perceive properties of quantity is one thing. To make notes of these perceptions is another. And to manipulate notation is still another. But even the materials which the children handled to obtain their first hand perceptions of aspects of quantitative variation seemed to be modded after the standard ideal foot long rod. Absolute position seemed to be the underlying assumption regarding what constituted perception of quantitative variation.

I understand Duchamp's Three Standard Stopages as references units which are less arbitrary than the meter or the yard. But there seems to be nothing arbitrary about harmonic breakdown. In the Raga, an ancient musical form of India, the tamboura holds a droan. The droan breaks into harmonies and, being constant, provides a grid in relation to which the voice moves. The voice and its harmonies must be in phase with the droan. This is achieved by compensating for all the forces acting to disrupt this state of dynamic equilibrium. I've always felt that a droan could never be recorded. It is exactly specific to its live time and to all the elements of that moment. It requires the immediate living faculty of perception and compensation. As a point of equilibrium it does not seem to admit to absolute position or to lend itself to agreed upon notation. When the mind's eye stays focused on that situation of equilibrium, the active compensations become a negative mirror of the world and a way of being in touch with things that one can not encompass with one's conceptual structure.

Also in college, I was reading about experimental psychology and learned to take for granted the method of studying one element of behavior by setting up two situations which would be considered identical. One situation would be held constant while in the other the factor in question would be somehow altered and the unfolding of both situations would be compared. It seems to me that my early pieces come out of this climate. They are more closed systems than not, arrived at by abstracting and reordering elements of one situation to create another which is of a new order. The elements of the situation are elements of its definition and of cultural agreement.

In the western musical scale the intervals are positioned so as to avoid a predominance of the natural harmonic breakdown of tones. I've wondered if systems based on organically arbitrary units tend to reinforce a territoriality of exclusive space through an arrangement of vibrational disinfectants. And I wonder if certain functions can atrophy causing an imbalance in the powers that reside in the human animal. And if the precarious state of health of the ocean can be a result of a disproportionate development of the powers that come of standardized measurement.

It seems to me that when the polar bear swings his head, he is in a dance state. He is in a state of establishing measure, and of communion with the forces of which he is part.

shouting at
the wolfe



One day I talked to Les about my two apparently different images of what the world must be. I used the words "conceptual" and "vibrational". I wasn't clear about what I was thinking, I'm not clear about what he said. But one clue came through to me. I think he said something like "You can just follow harmonics and you can keep doing that until you run into a barrier." And this started me thinking about conceptualization as a tool for choosing the dimensions in which to place those barriers which do and must exist. There are harshnesses involved in lasting from season to season. Each culture seems to deal with this complex of harshnesses with its own particular complex of definitions, measurements, and controls. Control over birth, over territory, over incest, control over killing, control over succumbing to death. Each of these control networks is reflected in and aided by that culture's movement conventions. Placement of center is one key to the survival network. Rhythmic structure is another key. For the body has a different geometry and measures differently in time according to at what point along the spine is located the center of movement. The movement that has come to me from ancient America, from Africa, and from Asia, has come as systems of relating to the duality that life support seems to imply as a competitive struggle against entropy. One principle of Tai Chi that has very much interested me, prescribes the way in which an opposing force is to be met. One must not counteroppose with one's own force, but simply pivot on one's own center just slightly deflecting the opposition and letting it fly past of its own momentum.

I once read in an article on the history of dance that originally the Hebraic sacred scriptures had been sung by a dancing chorus, but that over the years this way had fallen out of favor. There was the dancing around the golden calf, and generally the union of dancing and worship came to be seen as a pagan phenomenon. Eventually the scriptures were still sung, but with feet held fast.



Charlemagne² and I met when we were both trying to set up a concert in California for Pandit Pran Nath. At that time I was sounding out every musician I ran into about whether we shouldn't be working together. Charlemagne and I found that we could concentrate in one another's presence, and that we shared the attitude of standing by and nurturing whatever might be the fruit of our concentration. The college had a very large music hall with a fine hardwood floor, a high ceiling, and a great deal of resonance. We took to working in there, calling it the Temple.

I find it interesting to realize that the word "enchant" shares the same root with the word "chant". I've mentioned what I call the dance state. In a way, it's a state of enchantment. Perhaps it's a state of polarization into harmonic channels along which motor energy pleasurably flows. When I'm dancing, I am moved by that mysterious response to the music. And I pursue that special order of thoughts that come out of the body in motion and which seem to be one with the motion itself.

The aspect of Charlemagne's music that most inspired my imagination was his melodies. Sometimes their texture of repetitions and evolving variations are so close that the term melody doesn't seem to apply. But the pitch combinations seem to draw their integrity from the organic sympathy that exists between the throat and the heart. His predominant time sense is a kind of ongoingness. The time unit seems to stem from pitch, or wave length, and from the recurrences emerging in the developing patterns of wave reinforcements and interferences. What most determined our format was Charlemagne's way of letting the elements in the music develop only very gradually.

Our ritual for starting a session was simply to start very slowly and very simply. Any sound that went out, the walls echoed back, and in exchange for careful listening, offered a dynamic clarity. I would usually just walk for a long time, circling in that clear space, tuning my efforts till the ongoing momentum of my whole mass came into clear feeling focus. And I developed a gliding kind of striding.

An important element that Charlemagne and I had in common was that we had both worked for a short time with Pran Nath. This gave us a clear, common point of reference — an approach that begins with perfecting a pitch until it is a pure and constantly coherent vibration. In order to arrive at a pure vibration one must develop the ability to sustain the necessary balance of the physical elements involved. And in order to do this, a centering, a state of calm receptivity, is necessary. Once a pure pitch is established as a fine point of dynamic balance, its harmonies become clearly manifest.

¹ Emmett Williams

² Charlemagne Palestine

Pran Nath has compared the state of mind at the time of singing to the flame of a candle. If there is any disturbance in the mind or in the environment, the flame will flicker. I imagine that he was speaking in terms of protecting the flame from disturbance. But the image helps me understand something else which I feel must be related. When I achieve precisely regular intonation of balance shifts, any kind of breeze passing through my field of consciousness will touch off my center of balance, and variations of form will reverberate as shadows of that breeze. When Charlemagne and I work together he centers through pitch and I center through balance. And his sound and my movement form part of each other's effective environment, which gives motion to our equilibriums.

HOME BASE

I once observed the pacing patterns of a female bear. She was the smaller of two, in an open enclosure with a little cave at the deep end. She was engaged in a kind of promenade, with certain paths which she would nearly always walk in the same sequence, stopping and turning at certain landmarks along the way. She would walk into the little cave and then back out swinging her head to clear the entrance and be on her way. Sometimes she would swing her head over, sometimes under. Then she would start out on her walk around the space, first along a rather narrow ledge at the end of which was a big rock nearly obstructing passage. The bear would usually stop there and turn around by swinging her head over or under, or occasionally by clearing the rock ass-side. At each stopping point she would make a choice between her various ways of turning. From time to time she would by-pass the big rock, gazing around as she paced out one of the less frequented loops in her pattern. It struck me that she had been able to regularize a matrix out of which she could improvise variations. I was especially interested to see whether the overhead and underhead turns determined with which foot forward she would begin the next lap of her course and so with which foot forward she would present herself to her next landmark. I tried to mirror her and to learn her dance by copying it as best I could from where I was. But she quickly became aware that I was dancing with her, and ending her practice came over to me as close as she could, stretching her long neck and sniffing in my direction.

"Home Base" is one performance of an ongoing collaborative work in movement and sound. Peter Van Riper and I have been working together for nearly five years in this format which is partly improvisational, based on pre-established materials. This performance took place in November, 1979 at The Kitchen Center for Video, Music and Dance in New York. Each performance of this ongoing work has its own nature. In part, the character of the space where it is to take place determines what materials can flourish. We consider the acoustics, the floor, is it of stone or wood, how slippery is it. We select out of a large body of material, some that is old and some that is new. Above all, each performance is a unique point along the continuum as my dancing and Peter's music evolve, and comes to have its own character, its own face.

We usually begin a performance with an invocation in sound. Peter plays the molimo, or the moku gyo (a Japanese wooden bell), or the mbira (African thumb piano), some small instrument that sounds especially clear in the acoustics of the space. The molimo, a piece of flexible tubing usually used to connect household gas appliances, has acquired its musical life by chance. When blown through, it makes clear round tones, the harmonics break, rising and falling according to the air pressure. We call it the molimo after the horn pipe of the Pygmy, who used to make their instruments out of wood but now sometimes use a metal drain pipe. As Peter plays, he moves all through the space behind and in front of the audience. The audience listens, looks over the space in which the performance will take place, and watches the dancer sitting on the floor, listening.

Whenever possible we work in the semi-round. That is, we situate the audience along three sides of the performance area like a horseshoe. We like to have one clear wall as a resting place to move out from and return to.

All children dance. At a certain point, most people stop. Some go on to make it their main interest. As the musician works with sound and the sense of hearing, the dancer works with movement and the kinesthetic sense ("kinen," to move; "aesthesia," to perceive). It is with this sense that we can tell without looking, whether our hand is still, opening or closing.

"Zoo Mantras" is a solo which dates back to a time before I started working with music, when I first started developing material from observations of animals in the zoo.

Brown bear walk: front limb steps and whole side contracts to pull back limb into place. Boom boo-boom. Boom boo-boom. Boom boo-boom. Giraffe: back limb steps, crowds forelimb which steps ahead. Boom boom. Boom boom.

I observed the structure of animals' movements, I also observed what seemed to me a kind of dance behavior.

I saw an elephant who had perfected a walk with which he passed the time of day. It was a walking backwards and forwards, some four to seven steps each way with, at either end, a slight kick which served to absorb the momentum and to reverse the direction of travel of that great and finely-balance bulk.

"Zoo Mantras" consists of four block of movement. The first is derived from the elephant walk. I try to keep my steps as smooth as the elephant's and with that same lilting rocking in my spine. Sometimes, instead of the slight kick, there is an instant when I poise my toes on the ground, ankle relaxed. I continue, absorbed in this subtle movement game, until I suddenly realize that I've been doing this for quite some time, for long enough, and simply walk away to the place of the next beginning. Hopefully the audience too has been absorbed, for I believe that we see a movement not only with our eyes, but identify with it through our kinesthetic sense as well. My next movement is a roll on the ground. I imagine that I am being rolled across the room by the rising of the ocean tide and then back again by the ocean tide's receding. I'm very conscious of the force of gravity, and of how smoothly the body, consisting in great part of water, can roll along.

On a tiny island of cement, made to look like an ice-flow, the polar bear spends hours swinging his head.

Taking the stance of the polar bear, I swing my head in an arc, and swing and swing and swing and swing. I recently gained a great deal more insight into this movement from a film by another dancer friend, Yoshiko Chuma. In her closing sequence she swings the weight of her head from side to side. Because she is on a platform floating on a lake, her swinging sets her platform to rocking. She ends by dropping into the water.

Often movements have a natural aging process, like any idea. At first they are new, a little rough, it's fun to work on them, to try to resolve them. Then they become full and eloquent. It sometimes happens that they start to feel a bit calcified, a bit confused and empty.

"Circling" grew out of studies to sense momentum in the forward striding walk. Invariably, I would reach the end of the available space. I found

that if I leaned my weight to one side, my walk would immediately follow a curve in that direction. It's the same with riding a bicycle. Anyone who has enjoyed making serpentine curves or figure eights on a bicycle can well understand how I came to spend so much time striding along, tipping my weight into curves to the left and to the right. I played with the fine points of balance, using my arms as levers, shifting my spine, the weight of my head. These movements were reflected in the floor patterns through which I was propelled. I found that I could stride along in a small circle, leaning my weight heavily into the center, supported by the centrifugal force. "Circle Song" consists of fast repetitive sets of high frequencies evolving in circular progression on Eb soprano saxophone. My striding, circling, and slaloming sometimes rides in time with the shimmering tones, more often not, as our phrasings merge and diverge. I evolved many mandala-like patterns. After a time the patterns became imprinted in my memory, and as that happened I seemed to lose the ability to simply play with those fine points of balance. It came to me that I should hold two small bowls of rice as I circled. My movement was new again. The image was different. To keep the rice from flying from the bowls I had to take the curves with a new simplicity and clarity.

"Six" is closely related to "Circling." It is a dynamic study of the figures zero through nine of the Arabic numerals, which are contained within a geometric plan of seven circles and two intersecting triangles. The zero is the ellipse which encompasses the two circles which form the figure eight; the figure one passes straight down the center, etc. In a sense I use the numerals as a floor pattern, but I try to move through the curves and straight lines as dynamically as possible. In that way my sense of the figures is really kinesthetic; I work with the centrifugal and other forces with a sense of measure. The reach of my arm gives me my initial radius which I then expand. I usually call this study "Zero" and trace the figures zero through nine. But in the context of "Home Base" I felt that tracing the numbers up to six was the right measure. Peter plays "Double Sound," a piece with continuous repetitive sound, closely related to "Circle Song," this one on Bb soprano saxophone.

One side of Peter's record album "Sound To Movement," is a recording of a live performance in the Museum of Modern Art, Oxford, England. The room had such a resonant floor that my footfalls can be heard in counterpoint with Peter's playing. My dancing and Peter's music go through stages of developing separately and together. We work with materials until we arrive at a certain point of definition, but try to time ourselves so that the crest of the wave of realizing the piece comes at the time of performance. It's Peter's nature to accept a plan emerging relatively early in the preparations, as a stable point of reference, as a commitment. I always feel that a plan is tentative, and often want to make some basic changes almost at the last minute, changing the order of the sections, bringing in something else, leaving something out. Our two ways are like the hammer and fire out of which we shape our work.

"Doppler" is a solo for soprano and soprano saxophones. With the first instrument Peter introduces a simple series of tones. Then, picking up the soprano, he restates the tones in this lower voice and gradually begins to spin in place as he plays, holding the tones long so that you can hear them rise and fall as the horn swings by, creating a doppler effect like a passing train whistle.

"Garden" is a landscape. I place a stone here, I place a stone there, here a bush, there I jump this way: that way, taller bushes. I slide along the length of the space, a stream. A frog jumps. Peter plays natural bird tones on recorder, a small ocarina, and two bamboo sticks which he hits together. They make a sound like we once heard storks make with their beaks after a rain storm. It's not so much that I make myself look like a stone. It's more that, in placing myself, I become something that has the presence of a stone. A rock here, over there a rock and, by it, another and another, a rock there, and over there, and next to it others next to others, and a rock over there and there and there, that one among those and down over there those others and this one and this rock and this one here.

"Twig," my new solo, grew out of observations of gorillas playing. The game seemed to consist of shifting the weight around, reaching out an arm or a leg in one form of support and then another, making one change of position after another in a smooth ongoing succession of shifts of weight. As the gorillas had been playing on a multi-leveled ground, I used a sturdy low table to give me something to climb up and down from. And I had a twig or light stick which I carried in my curled fingers, in my toes, I picked it up with my lips, I hung from the twig, or seemed to, I held it firmly in my teeth and twanged it with my finger as I had once seen a chimp do, creating a wonderful sound in my head. "Twig" was the most clearly representational piece of the evening. I ended it in quite human posture, seated at the work bench, stick in hand, like a writing instrument, and as I drew my arm from left to right, the stick traced a wide arc on the flat surface before me.

"Sleep Walk" and "Double Depth" are very closely knitted in movement and sound, to me, very much a unified event. In this section Peter plays soprano saxophone along with a recorded tape. The tape is of "Circle Song," but it is played back at a slow speed, thus acquiring the underwater quality that suggested its name. The live playing takes its cue from this slower and lower sound and interfaces with it. The movement begins with what I call a crescent roll, a slow roll across the space, body kept in a constant crescent curve while turning on itself, like the edge of a smoke ring. Then I rise and establish a landscape of verticals, stepping over here, then over there, placing an upward extended position in each spot. As Peter plays he wanders through the space. Then I lie down and begin an ongoing succession of turns and moves as one makes in sleep. One of these, a turn from the back to the side, entails a whip-like action in the spine. I've discovered that if I isolate that spine action and repeat it many times as I lie on my side, it propels me along the floor. I whip my way along sometimes following the sounds of the live horn, sometimes those of the recorded past beneath it, back up the path I earlier established as a stream in "Garden". I rise, and running in a small circle, heavily rest my weight towards its center, on the centrifugal force. Curving out of the circle, leaning this way and that, I bank in a serpentine path until suddenly I confront the demon. In the midst of my riding the smooth curves my wrist is seized in the teeth of an imaginary dog. In an instant I dislodge my arm, swat the dog twice on the head, as hard as I can, throw up my arms and go running backwards nearly out of control. Then, as if nothing had happened, some more verticals, and I place myself on the low table, in the position of a hippopotamus half reclining on its side, like an Egyptian statuette of some two thousand years past, of Ta-Weret, protector of women, and listen to the last phrases that Peter, walking through the space filled with sound, is playing.

"Turning in Place" with "Moku Gyo," as the last section, has a function akin to the invocation. It is a closing and it is simple. Moku gyo means wooden fish in Japanese. It is a Buddhist wooden bell. As Peter walks around striking the wood bell whose sound is mellow and precise and slightly different from place to place, according to the acoustics of the room, I stand in the very center, doing a simple swinging of arms and legs which makes me turn in place, a quarter turn at the time, and for the first time in the performance I look squarely into the faces of the audience, a kind of greeting. The audience is on three sides of us, but I don't neglect to also face and greet the fourth and empty side.

BODYSOUNDS

ANDY WARSHAW IN CONVERSATION

These excerpts were taken from a series of conversations Andy and I had following A Capella Motion, a contact improvisation workshop held last May in Northampton, Massachusetts. Andy taught a series there called Pulse Class, "A movement-and-music class based on the body's experience of pulse, rhythm and musical relationship; using studies with body and voice with attention to the sensors of blood flow and breath", and demonstrated a technique or resonating the body that he calls 'bodysounds.' — Tina Pearson.

Tina: The last pulse classes involved dancing with various musics in a duet situation, which is familiar to almost everyone. But in this context, of a contact improvisation workshop, having to relate to music or a pulse isolated people enough to show that each person had a different intent as to what it was they were doing with the music, or with their partner, or with themselves. It seems that in working on articulating a pulse from inside the body, which was the basis of the earlier classes, you were getting to a clearer way of dancing with the music, rather than behaving to it.

Andy: I find that most people don't relate to a pulse strongly unless they have some kind of training or innate familiarity with pulse-keeping. People tend to dance parallel to a pulse, to set it going and then get next to it, to be vaguely motivated by it instead of considering it almost as a conscious entity — as if the recorded pulse could make choices. For it to be interesting, you've got to imagine that recordings have some sort of plasticity, that you can shape them as well as they are shaping the dancing. In order to do that, you can't be at a distance from the pulse: it's got to be right inside you. So my interest in teaching the Pulse Class was to work on making the pulse something that could be taken for granted; that it would be so much a part of your body, of your metabolism, so integrated an event that if you started to leave it behind, you can see the contrast, the tension in the body. It's a matter of knowing what it's like to have a pulse inside yourself rather than just hearing this thing that you're doing movement to. When I improvise with music, the music, the pulse that's playing gives the audience a hint about what's happening inside my body. It gives them a way to tune to me. Then what I do with it is what the improvisation is about. If the audience can come in on the wavelength of the music, then they're going to be able to feel the small subtle shifts I'm working with — the tension between whatever pulse is set up in the music either on a crude or a very subtle level and what I choose to do with my body. So the music is a way into me.

Tina: What kinds of music do you tend to work with?

Andy: Music that I improvise with, or music that I compose for other people to work with has to do two separate things at once. You mentioned that you noticed that I tend to do two things at once, and that's definitely true. I work as a dancer trying to do two things at once and in composition I try to do the same thing. I could probably say of the two things, that one of them is for the music to have a specific kind of resonance, to have some kind of dependable buzz to it; whether it's the buzz of a certain rhythm, whether it's the buzz of a certain frequency that gives me an idea of location in the body, for the music to sit in a cer-

tain place in me. I wouldn't use something like *Life in the Bush of Ghosts* — that's an Eno and Byrne collaboration —, I wouldn't use a whole lot of sound collage for a dance improvisation or composition. Danny (Lepkoff) made this tape where he plugged the tape player into the radio, tuned to a station, recorded 2 seconds, then went to another station for 2 seconds...it was very, very difficult to listen to, very disturbing in that way, and he did his body waves to it. That was the only way to handle it — you had music that was incredibly disjointed, but the movement was sustained in a way so you could receive the music. You had the baseline of his movement so somehow you were held in place, you had some sense of gravity, or security to relate all that, disjointedness to.

Tina: It's usually the opposite relationship.

Andy: Right. Danny had to frame the music with his dancing, he couldn't dance to the music at all, he had to make the music play to his dancing. It has to be one or the other — one of the two is going to give you a perspective on the other; it's going to show you how to listen to it, or how to view it. And I've jumped into the second thing. In the way that you're familiar with as a musician, inside any piece of music different pulses effect each other in sure ways. A quarter note provides a grounding for eighth notes in a way that if you hear quarters and eights simultaneously they're each going to be fortified by each other, and the way that they'll support each other is reliable. Just as in a musical setting, there is something reliable that can happen between music and dance where you get a sensation, as a watcher or as a doer, of wholeness. There's a common denominator, and it feels as if the music and the movement are part of the same event. It's hard to describe in words, but I think that this wholeness comes about in an incredibly specific way. And the laws, I think, reside in the body. They don't reside in the relationship of the number 4 to the number 8. Certain tones, certain vibrations, reside in a certain place in the body, and when you move, other places in the body are revealed, or isolated, or stimulated — the point that's moving — and the point the sound is stimulating is finally where you feel the event that's happening. So I look for music and movement that is pleasing somehow in that simultaneity; the kind of excitation the music causes toward a specific kind of movement even if it's only on a very small level in the body.

Tina: So you keep your body — your joints, your muscles — open and attuned to a possible set of specific rhythmic interrelationships that the music might set up.

Andy: I feel that I do keep a vibrating field in my body while I dance and that for any pitch or any music that I hear I immediately feel what relationship it has to that field. The field is very strong when I'm dancing. So the music comes in as a frequency, or it might come in as ... I'm trying to get a word for emotions — emotions turn into frequencies at some level: if you're sad and you shake your head in an 'oh no' gesture, that has a completely different frequency than shaking your head to a very, very beautiful slow raga ... I lived with North Indians for a while in college and they could listen to ragas; they'd sit in the corner and shake their heads really fast during a slow raga, and it always made perfect sense: The picture wasn't complete without this very very fast quiver of the head. It seems to be reliably true that you get these relationships of vibrations in the body, of frequencies in the body that make the picture spring into wholeness. I look for that when I dance, but it's real-

ly a very intuitive thing.

The best model I can probably give is the bodysounds work: Lower to higher sound frequencies do roughly correspond to the lower to higher spine in terms of excitation. A lot of different systems note that a lower sound will stimulate a lower chakra, and Bonnie Cohen's systems describe how lower tones stimulate the lower glands, actually to the point of firing the gland, making it produce chemically what it does in the body. So what I've done is taken this kind of correspondence between pitch and body and played with it in a very rudimentary way; imagining that a low sound that I sing — singing is the most reliable thing to work with at this level, giving the most clear sensation right now — activates a lower part of my spine, and asking, what are the possibilities? The most immediate one that comes to mind is: You've got your lower spine going, so move from your lower spine. I tried to do that, and felt stuck; stuck in the sense of dirt in cogwheels, or grime in a bicycle chain. Something didn't move, something was missing. It did give me an interesting texture; it was awkward, comic in a way, like someone trying to fit himself up. Then a few months later I finally got the notion, after teaching and hearing myself say that what I was trying to teach was relationships, that inside my body there should be a relationship to that point that was vibrating instead of that point doing all the work. And so I started using the point that was vibrating as an anchor for the movement instead of as a place to initiate movement. All of a sudden I started getting these pictures that had the same kind of wholeness as my friends from North India sitting in the corner shaking their heads very quickly to a slow raga. Somehow the whole picture was complete. I would become these creatures, beasts, sometimes. Sometimes they weren't even particularly animals; they were more in the realm of a cosmos; a nature. I was an event more than I was an animal that would behave in a certain way.

Tina: From the point in your spine that the sound was activating, how did you stimulate the movement into other parts of your body?

Andy: At first the movement was very small. I would lie on my stomach and isolate an area of my spine with the sound, and then try to move a distant area of my spine. It wasn't easy. But when I actually did it, people could see it, so I knew something was really there. And I could feel it, even though I couldn't promise that I'd be able to do it the next time. Another interesting characteristic of the bodysounds work is that you can't see it until there's a lot of energy going into it. You can ascertain that it's really happening in your own body, but it doesn't become visible to someone else until you've exaggerated it almost to the point of distortion, almost to the point of losing a true connexion between the pitch that you're sounding and the part that you're moving. What I feel that happens all of a sudden is I leap from a sense of a particular part of my body into my whole body. And that leap is very sudden, and is often quite a shock. I think it's some kind of border between being able to do this stuff and not being able to do it. I used to use an image in teaching, that in order to get to a bodysound state you're going to have to be able to be like a pilot who flies a high speed plane where there comes the point where you're breaking the sound barrier, or some kind of barrier, the cockpit starts to shake and the whole plane's going to fall apart and you think, shit — I just can't hold on for anything, then, **pop!** you're in clear sky, and the plane is still there, but you're going at an unbelievable rate. There's a time when I'll do the bodysounds where I'll get the pitch going, or I'll get the movement going if it's in per-



formance, then I'll bring the other component in, and then there's a moment where they're tuning, or establishing whatever relationship they're going to have, right before it breaks into life, where it feels awful, I feel almost ill, then — ! — possession. I don't think many people can do this because I don't think there are many people around who train themselves to improvise movement-wise; in other words, to pick up on an impulse to move and bring it to full fruition, to amplify it enough. There aren't many people who train themselves to do that who can also sustain enough sound energy, sound power. Why this is so mystifying is that most people haven't prepared their bodies to withstand the two energies at the same time. You have to build up muscles, you have to build up resistances in your body to those kinds of forces, otherwise you'd get blown apart. It's magic, in a way, it really is, and you have to prepare yourself not to get hurt doing it. Or...you just won't feel it anyway.

Tina: What kinds of muscle build-up, or preparation have you used?

Andy: When I first started trying to teach the body-sounds, what I tried to describe first was the attention state. I tried to describe what my mind was like, and that's why I've gotten used to the vocabulary of twoness — that you concentrate on one thing then let yourself try to do something else, but try not to lose concentration on the first thing. That's probably a mistake, teaching-wise, because maybe what you should teach is just paying attention to anything, you know, to begin with.

Tina: Nancy (Stark Smith) did an exercise with us in a class here, simply rolling or moving across the floor in partners with just your heads touching as the connexion. About halfway across the floor, I realized that I could really be there and leave it at the same time. Then I started seeing the room roll by, my movement was extended, it felt like flying yet all we were doing was moving across the floor with our heads touching. Because that connexion was

so strong and acknowledged between us, we were free to let it lead us into something else. What was striking about it was that it was a definite, simple state in movement that was **continuous** — it wasn't just a moment or a flash in a dance with someone.

Andy: I think you've hit what I'm trying to get at. I've done some deep visualization work where you relax completely, and then for certain imaging processes you work with pictures, symbols in your mind and then try to follow what they bring up, and it's the same kind of attention necessary. You're watching the pictures appear, you're watching the events unfold in your brain. You're letting them continue, but you're also trying to catalogue them, to acknowledge them, to keep track of them if not just for memory, then to savour them. You're trying to participate in them, but at the same time you're trying to let them roll by, untouched. I think that that's one of the tricks of this stuff; trying to let something proceed without interfering with it, and at the same time partake of it fully. It's a contradiction. But somehow, that kind of attention where you let something go on automatic without it becoming lifeless, that attention has a life of its own.

Tina: And along with that attention state, you talked earlier about the need to build up muscles and resistances for an energy level that could sustain enough sound power for the body sounds. How did you find that?

Andy: Doing contact work with Byron (Brown) in California showed me that you can work with a lot of sound energy — not necessarily with a lot of volume, but ... Before that, I knew how to tap it, and I think it comes from feeling possessed in rock dancing. I hesitate to mention it, because I get all these images of hippies floating on lawns, and that's not what I mean. When I would dance socially — this was before I started 'dancing' — I would take the energy of the band or the energy of the record player and try to get such an absolute harmony in what I would do in the dancing that there was no difference between me and the

music. I would start to dare myself — can I do this, can I do that? I would go toward this place that was frightening in its rightness — I was working myself into some kind of state. I would prepare myself for parties like other people would prepare for some kind of ceremony or ritual; it wasn't a social thing I was preparing for, it was for this state that I would get into. And it wasn't until I became a 'dancer,' doing work that didn't have half the intensity, that I appreciated that something special was going on then, and I wanted the performance work that I was doing to have that kind of wamming to it. So I went looking for it. I would just let myself go to that energy that I had during the rock dancing. It wasn't a frantic energy; it was a very definite building up of commitment of intensity, so that I always could direct what I was doing, always trying to ride the fine line between complete abandon and intention, being able to shape things, being able to phrase. Phrase with a lot of abandon. Then, I started to work with the sound, vocalizing, and I started to get these creatures. And what I was motivated by was wanting the knowledge of how the creature appears, how the ideas come so that I can compose.

Just as there are ways in which music and movement set up resonances that pop you into that possession area, I have a feeling there are constellations of images, constellations of facts that also will pop you into that possessed area. There are possessed stories and flat stories, just as there are live moments of music and movement coming together and flat ones, parallel ones, ones that are just obligatory, or laid on top of each other. As far as theatre goes, I'm interested in what story will come to life for me the way this movement and music does. Now that I've had the experience in my body, I think I'll have a better sense of when I'm getting warm in a story or a set of ideas. Improvisation was and is a many years' testing project for me for what holds together and what doesn't. It's a different kind of investigation than trying to make pieces that do a certain thing. What I've done is I've been an improviser investigating improvisation in order to find out what materials will do when used in fixed compositions.

Tina: Do you see your performance work as a ritual situation in the same way that your dancing to rock music became a ritual?

Andy: Performing is definitely a ritual.

Tina: I'm thinking of the people who come to partake of that ritual; comparing what the rock band situation provided for you, and what you now provide for an audience that's sitting, watching, listening, and, not least of all, thinking.

Andy: I think it isn't different, because you do want to take people with you wherever you go, and that doesn't cancel out the sense that we're always alone. Things that are less ambitious as far as performing goes, just wanting to entertain people, is part of the same desire — taking them somewhere. Making someone laugh brings them somewhere. I want people to have the same experience that I'm having in my body in theirs: That's why I have to make the work buzz, and it's a long-time search. I don't want people to be involved in something that complex, finally. But complex pleasures are the things that have excited me; a lot of different kinds of vibrations or events coming together in the same place. That's what's done it for me, so that's what I'm trying to do for other people.

Different physical experiences inside any culture produce a certain kind of art. The Africans make polyrhythmicism: There's just something that they've got there that produces an art with a certain tone to it, a vibrancy that springs to life in a certain way. So the sensations that people feel in their life, in their bodies, you can see them in their work. Some of the sensations that I've had from doing contact improvisation are ones that have evolved only over the last ten years — there is a lot of new sensation. People are working from a different place physically; there seems to be some kind of willingness to be disoriented, some sort of poise in disorientation that contacters show. And maybe what that promises is a theatre of complexity that there's a new equilibrium in. Doing contact improvisation, I can feel very out of balance, endangered, yet somehow know that I'm safe the whole time.

Tina: Because you have to take responsibility for yourself physically.

Andy: Yes. I have my own body to deal with. That feeling of groundedness can't be underestimated, it's the most important thing; just to be honest, to appear the way I am. It has suggested more complexity compositionally because now I feel more able to handle physical vibrational complexity.

part2 TOWARDS A NEW MIND BODY MUSIC

DAVID MOTT

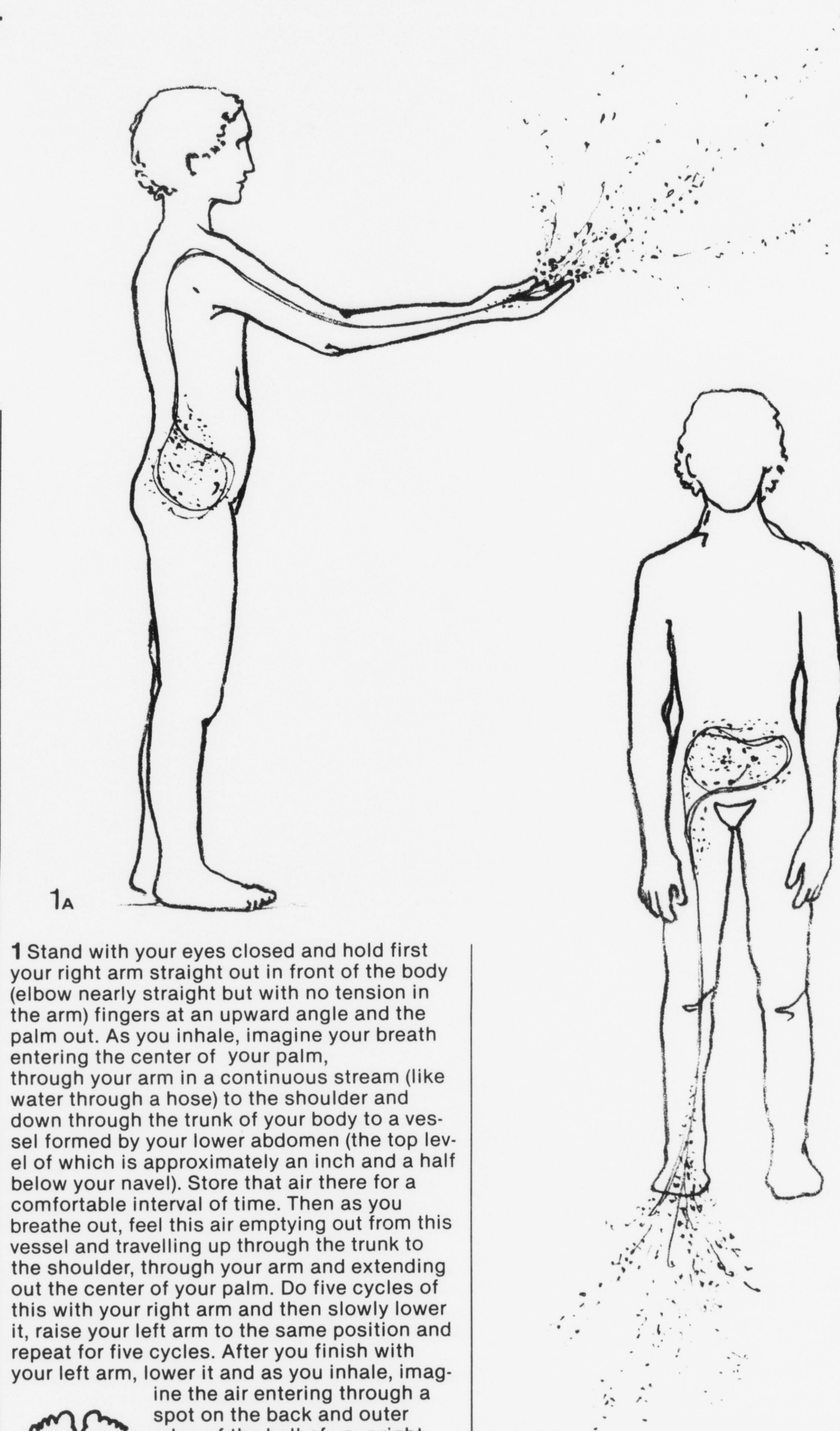
In the introductory article (Musicworks No. 19) I pointed out that breath is intrinsic to practically all systems of meditation. That the act of breathing is so essential to our lives, makes it a most useful key for integrating the mind with the body. One method of realizing this mind/body integration is by visualizing the breath traveling through the body as a form of energy. The Chinese call this breath energy "chi" (the Japanese call it "ki") and its natural freedom of movement through the body forms the basis of the body's health. "As the heavenly elements are themselves strong or fixed, so must we try to bring our bodies into the same condition; as the heavenly bodies are always revolving according to the Divine law, so must the air in our bodies".¹ All of the meditations which I shall present in this article are based upon breath/chi visualization.

Breath meditation ranges from the very simple method of either counting or "watching" the inhalations and exhalations (inspiration/expiration) in Zen meditation to the esoteric and somewhat risky (without proper guidance) method of controlling the breath cycle in various ways in co-ordination with some specific visualization (Indian and Tibetan yoga and Taoism). Following the breath cycle with one's "mind's eye", is also useful for revealing what Zen Master Seung Sahn calls the "before thinking mind" (another name for this is clear mind) and this state of freedom from the habitual patter of the discursive mind, is both the beginning and end of many systems of meditation. This "before thinking mind" may seem to be a vacuous state of mind but instead, as Master Dharma teacher (of the Chogye Zen sect) George Bowman says, "There is a vast panorama of clear mind". It is also difficult to relax the habits of the discursive mind and experience a clear mind, but this is the work of meditation.

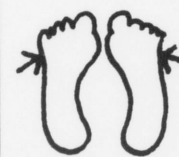
By focusing the attention upon the breath, or by using the breathing cycle for meditation, we connect the outer environment with the inner environment. Suzuki Roshi said, "We say 'inner world' or 'outer world', but actually there is just one whole world. In this limitless world, our throat is like a swinging door. The air comes in and goes out like someone passing through a swinging door. If you think, 'I breathe,' the 'I' is extra. There is no you to say 'I'. What we call 'I' is just a swinging door which moves when we inhale and when we exhale. It just moves; that is all. When your mind is pure and calm enough to follow this movement, there is nothing: no 'I', no world, no mind nor body; just a swinging door."² So not only does breath meditation integrate the mind with the body, it integrates us with our environment.

I wish to present several very useful meditations for experiencing such integrations. Each of these is somewhat different from the others but all are meditations which can be done by anyone without a teacher. A couple of things should be said about the practise of meditation. It is best to do whichever meditation(s) that you wish to do, every day at the same time (or nearly the same time each day.) The best time for this is upon rising and before bed (or both). This way it is easy to avoid changes in one's daily schedule. Also it is best to find a place where one can be alone in an environment which is clean and quiet. And finally, in the first article I said that the process is what counts. This applies very strongly to meditation. Do not do these meditations expecting something, or wanting something to result from your efforts. Let things unfold in a natural manner and discover what there is to be discovered without preconception. It is also necessary to persevere; do not be swayed by either good, bad, boring or exciting experiences, only persevere.

All of these meditations will give you positive feelings which you should begin to want to transmit through your music. One helpful way to do this is to precede a performance or your time of composing with one of these meditations. You will find that you have much greater resources of creativity as well as a calmness of spirit and depth of energy from which to draw. Let your music come from the strength and vitality of an integrated mind and body.



1a Stand with your eyes closed and hold first your right arm straight out in front of the body (elbow nearly straight but with no tension in the arm) fingers at an upward angle and the palm out. As you inhale, imagine your breath entering the center of your palm, through your arm in a continuous stream (like water through a hose) to the shoulder and down through the trunk of your body to a vessel formed by your lower abdomen (the top level of which is approximately an inch and a half below your navel). Store that air there for a comfortable interval of time. Then as you breathe out, feel this air emptying out from this vessel and travelling up through the trunk to the shoulder, through your arm and extending out the center of your palm. Do five cycles of this with your right arm and then slowly lower it, raise your left arm to the same position and repeat for five cycles. After you finish with your left arm, lower it and as you inhale, imagine the air entering through a spot on the back and outer edge of the ball of your right foot. Feel the air pulled up in a continuous stream through the leg into your lower abdomen as before. Hold as before and exhale feeling the air travel down

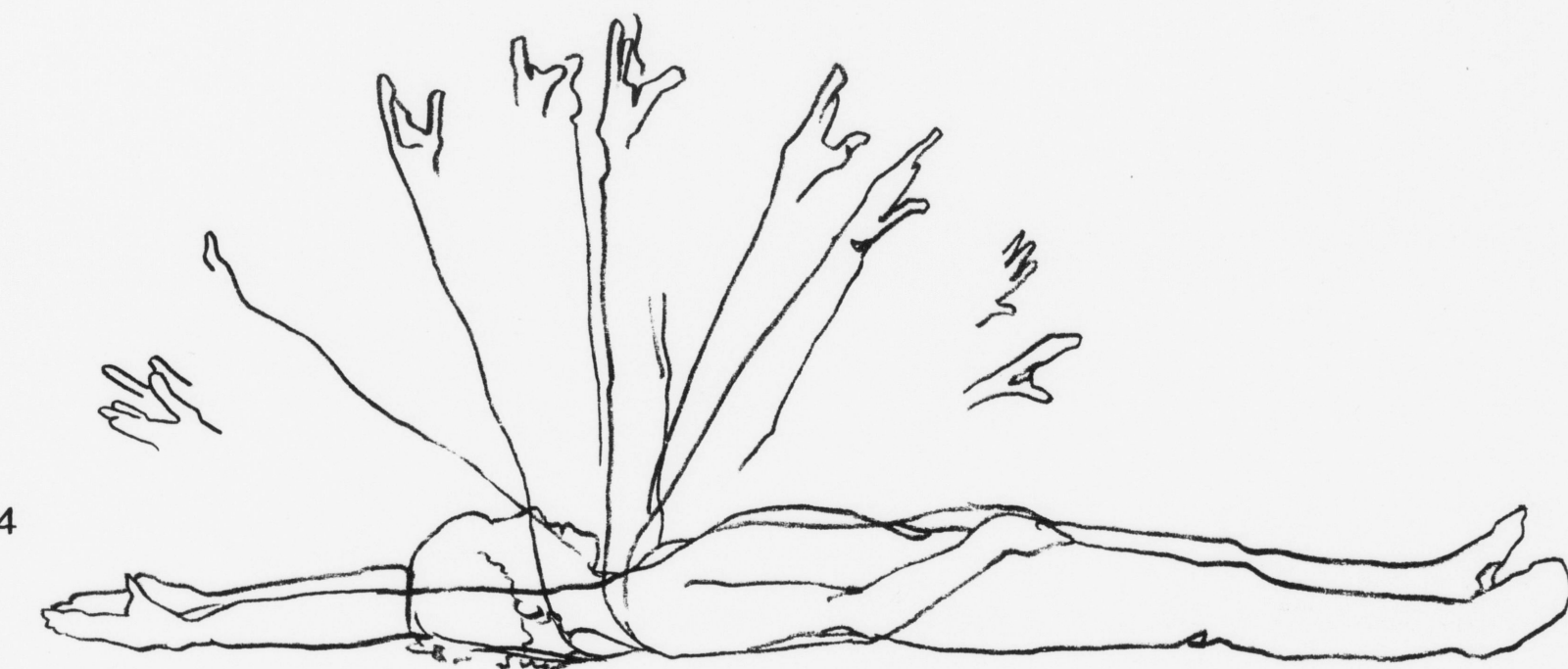


through the leg and extend out through that spot into the ground. Do five cycles and repeat with the left leg. After you have completed the final exhalation with the left leg, simply stand keeping your eyes closed and breathe slowly and slightly so that the breathing almost disappears. Then after some time, open your eyes.

This meditation is excellent for relaxing both the body and mind as well as developing an awareness of the breath cycle and the body. Try to feel that the body is hollow as the air travels through it. You will eventually feel either tingling sensations in the center of the palm and the ball of the foot or sensations of warmth or coolness. If at anytime during the day, you need some release from stress, this meditation which takes no more than ten minutes is most helpful.

2 "The second exercise, Taoist 'alternate nostril breathing' is one of the finest exercises for health and inner balance. First, make a fist with the right hand, then open the thumb and little finger. Close the right nostril with the right thumb and inhale slowly through the left to a slow count of four. 1...2...3...4... Then close both nostrils with the thumb and pinky, and as you hold the breath imagine the breath rising up through the spine from tail bone to crown. Still holding the breath, count to four as you imagine the breath descending from crown to tail bone. Then open the right nostril while holding the left closed with the pinky and follow the breath out the right side to the count of four. Then keep the right nostril open and inhale through it to the count of four. Close both nostrils, and as you hold the breath again imagine it rising up the spine and down: 1...2...3...4... Then open the left nostril and exhale out the left to four counts. Now you have completed one round. Go back to the beginning, inhaling through the left. Continue like this for nine rounds, then relax and breathe naturally."³

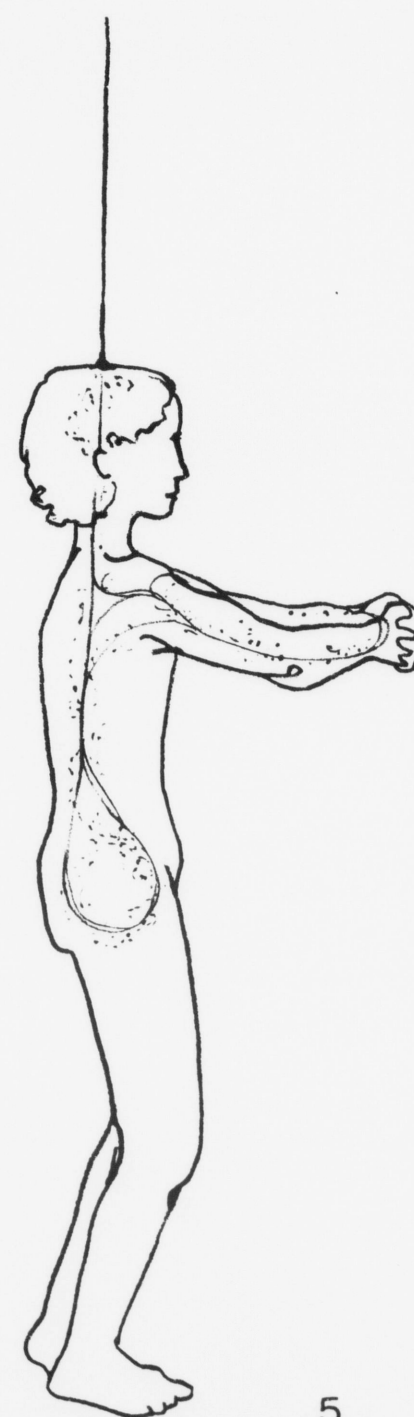
3



4

3 "Lie down on your back. Imagine that you are breathing with the skin. This should not be hard to do as, according to Chinese medicine, the skin is also an organ of respiration, related to the lungs. When you inhale, imagine that every pore of your body is opening to take in fresh air. When you exhale, imagine that the pores are closing and the breath is circulating under the surface of the skin. This will build up the "wei chi", the protecting breath that is thought to prevent illness and internal injury."⁴

4 Lie on your back, eyes closed, and place your hands palms down, thumbs together on your pubic area. Slowly inhale and at the same time raise your arms together up and over your body until they are resting (still thumbs together) on the floor directly over your head. As you raise them up and over, visualize the breath coming in your fingertips and through your arms into the lower abdomen as in the first meditation. Pause for a comfortable interval (holding your breath) and then while exhaling, gradually lower your arms back down to your pubic area visualizing the air flowing through your body and out your finger tips. As you repeat this for several minutes, begin to feel that your body is gradually lengthening. When you reach a point of feeling that your body is very very long, as you inhale, visualize that you are inhaling positive energy or simply the feeling of good. Store it briefly as you pause between inhalation and exhalation. As you exhale, visualize that you are exhaling negative energy or bad feelings. Do this for about ten minutes at a time. This meditation is also very good for both inner harmony and health.



5

5 For the last meditation, stand with your feet perfectly parallel at shoulder width with your knees slightly bent. Roll your pelvis under and feel as though your head is attached to a string with your body hanging naturally straight down from your head as though you are a puppet. Make a fist with your right hand and hold it with your elbow bent at a 90° angle straight in front of the center of your chest. Clasp this fist gently with your left hand bending your left elbow to 90° as with your right. This forms a triangle with an imaginary base linking across your chest from elbow to elbow. Breathe slowly and slightly but as naturally as possible. Feel a flow of energy passing through your torso and through your arms which cycles left to right. Hold this and keep your mind clear of thought for 20 to 30 minutes. You may experience movement or surges of energy in this posture but don't be afraid as this is a very good sign and will pass in time.

1 Chinese Healing Arts, Internal Kung-Fu Ed. William R. Berk Peace Press page 11
2 Zen Mind, Beginner's Mind by Shunryu Suzuki Weatherhill page 25
3 The Breath of Tao by Kenneth S. Cohen Inside Kung Fu July 1982 page 69-70 CWF Enterprises Inc.
4 Taoist Breathing Techniques Part II by Kenneth S. Cohen Inside Kung-Fu Aug. 1982 page 31 CWF Enterprises Inc.

OTHER SOURCES
Taoist Yoga, Alchemy and Immortality Lu K'uan Yu (Charles Luk) Samuel Weiser Inc. New York
The Zen Environment by Marian Mountain William Morrow and Company Inc. New York 1982

MEDITATION I (for violin) for Michael Goldstein

David Mott

Meditation 1 is the first in a series of compositions for various solo instruments which either directly uses the sound of breath or organizes the music around the flow of breath. **Meditation 1** is in the later category. There are two pitches which form the primary basis for all the material. They are:



The G is to be played in synchronization with every inhalation that the violinist takes, using only an upbow. The E is to be played in synchronization with every exhalation, using only the downbow. The length of each note should be determined by the length of each part of the breath cycle. Pauses in the cycle are not only acceptable, they are desirable. It is important to play only when breathing. It should also be noted that changes in the length of each note are desirable but must be directed by changes in breath lengths. **Meditation 1** may be played at a length which feels correct to the performer but a minimum length of 13' is essential.

DYNAMICS

- 1 The depth of breath should determine the loudness or softness of the sound. For example, a deep breath should be played with a robust sound.
- 2 A crescendo following the natural inclination of the upbow can follow an intensification of the inhalation.
- 3 A diminuendo following the natural inclination of the downbow can follow a lessening of the exhalation.
- 4 The opposite dynamic process can occur, but only directed by the breath. Also any variables (irregular or regular) can also occur, but again only as directed by the breath.

BOWING (VARIATIONS)

- 1 Circular bowing following the breath cycle. Begin sul pont. on the inhalation moving to a full normal sound. Begin with a normal full sound on the exhalation moving to sul tasto at the finish.
- 2 Bowed tremolo may be used but indicate the inhalation and exhalation with a

- 3 process in dynamics.
Col legno may be used.

TIMBRE

- 1 Sul ponticello to sul tasto with any range in between.
- 2 G may be played as the second partial
- 3 G may be played on the D string
- 4 G may be played on the G string
- 5 G may be played in octaves
- 6 G may be played in unison
- 7 Artificial harmonic of G (15va)
- 8 Natural harmonic of G (on G string)
- 9 E may be played on the D string
- 10 E may be played on the G string
- 11 E may be played in unison
- 12 E may be played in octaves
- 13 E may be played as an artificial harmonic (15va)

VIBRATO

- 1 No vibrato
- 2 Slow vibrato
- 3 Medium vibrato
- 4 Fast vibrato
- 5 Heavy vibrato (as wide as possible)
- 6 Any degree of the five basic categories
- 7 Any process from one degree to another

GLISSANDO

- 1 Into each of the notes
- 2 Out of each of the notes
- 3 With or without vibrato

COMBINATIONS

- 1 Any combination (as many as possible) of the above suggestions is desired.
Note — If note/breath synchronization is disrupted, stop for one breath cycle.

IMPROVISATION

Michael Goldstein

improvisation: a process of discovering (though usually it implies inventing and demonstrating of one's imagination within a more or less given framework); here as a process of focus (the deeper the focus, so also the process of sounding the river, plumbing the depths) on a sound-texture/gesture and learning more and more of the nuances, details as well as the expanses and horizons to sound out.
melodies of timbre/texture/articulation: a new sense of melody of sound, rather than only pitch at root of the structure. Here the tree expands in various seasons of human growth: our awareness(es), feelings yielding upon the string and drawn across as the breath gathers in the roots of living.
gesture: (the bow upon the string, the wood, the metal, the tightness, heaviness, caressing, drawing out, pounding, digging in) hair of the bow.

I start from where I am (which is not the same as starting from nothing); there is alot in all/around us all the time. (Nothing prearranged or anticipated.) It is just a matter of letting whatever is necessary come forth, to be heard (which is not the same as repetition of habits).

as one sound unfolds, I follow it with my bow
bent thick or thin upon the line;
gut and metal enfolding, stretched taut
full length the black wood
a pathway of no stepping stones
while fingertips find footholds and swaying,
sing a resonance of lush green.

Improvisation allows for the logic of our total selves to participate; what comes forth is the coherence of the sounding gesture.

...possessed of the sound/in the depths of its resonance; being at one with the performer through gesture; through practice (performance, meditation, listening) becoming more and more clearly a richness/multiplicity of one; not possessing the sound, i.e. thinking of the "best" technique to develop the "musical idea".

What happens to Art and technique in all this? The learned systems of Art music are but a manifestation of control to

establish a seeming coherence that is already implicit in the material; but the illusion of order that satisfies is the same as the illusion of freedom that is in improvisation.

To be naked in the depths of sound and free to reveal our nakedness before people; to be as we are and offer our findings: Sometimes the line is more straight and sometimes more elusive, twisting and changing direction; very rich with the details of all of it/our richness. Sometimes I come to a dead end, suddenly stop and wait until something else transports me to a different place of song (singing way). Or sometimes my energy scatters, reaching out, contracting, swirls and I, going with it, like a meteor of free associations. And sometimes there are utterly black voids of such deep hued resonance....

Improvisations are transient; they come and go. Perhaps they should not be recorded (so I thought for a long time); or perhaps a record (a diary in sound) is the most fitting. Notation is no longer important here. Compositions, on the other hand, have become the "literature" of music (objects notated, analyzed, pillars of culture), whereas essentially they too are displaced in time, perceptible in that moment of passage beyond words.

Improvisation: so easy/so difficult depending on which angle you're looking from. Actually, it is neither, for those who engage in it. All angles converge on the present moment, touching and then, radiating from center and out into time, becoming song:

"Songs are thoughts, sung out with the breath when people are moved by great forces & ordinary speech no longer suffices. Man is moved just like the ice floe sailing here & there in the current. His thoughts are driven by a flowing force when he feels joy, when he feels fear, when he feels sorrow. Thoughts can wash over him like a flood, making his breath come in gasps & his heart throb. Something like an abatement in the weather will keep him thawed up. And then it will happen that we, who always think we are small, will feel still smaller. And we will fear to use words. But it will happen that the words we need will come of themselves. When the words we want to use shoot up of themselves — we get a new song." (Orpingalik)



TOWARDS A POPULIST MUSIC A Report on New Music America '82

JON SIDDALL

*This article was made possible by the C.B.C. Stereo Network's **Two New Hours**, a program devoted to new music, that financed this project and have made use of these and other materials for their programs.*

The word popular is a very popular word. It is used by many people to mean different things. In order to establish a frame of reference, we can refer to the Oxford dictionary which gives one meaning of the word popular as, "liked or admired by the people or by people generally." The suggested connotation is that this is what a popular figure or person might be, like Humphrey Bogart or Pierre Trudeau when he was first in power. This definition could also represent the concern of a composer to have his music communicate to the people generally, that is, if we agree that to like or admire something means the same as understanding. This could be the definition of a populist music, something that is, "liked or admired by the people generally."

Recently, certain composers have taken a position that music should be adopted to the "understanding, taste or means of the people" with the result that they are essentially writing rock music. Indeed, should a composer concerned with creating a populist musical language try to write a music that is adapted to the understanding, taste or means of the people? The answer to this thorny question is that it is possible for there to be a music that appeals to many people, that joins the intellectual to the physical, something that is admired by the people, but that is not naive.

If we return again to the dictionary we find it defines a populist as an "adherent of a political party claiming to represent the whole of the people." I would suggest a new meaning of this term to be; one of a group of composers who share a desire to communicate through music to a broad base of people. This new musical term engages a pragmatic belief that, "you can't please all of the people all of the time, but..." and also attempts to remove the political overtones of the word; that is, in its new musical meaning it is simply not the activity of a political party.

There are only three things I know of which are truly democratic, truly free to all people. These are birth, life and death. The absurdity of any or all of these free-

doms, as Camus pointed out, is something one supposes that every human considers in some manner to some degree. I would like then to propose this well from which all matters of human concern spring, this absurd triangle of birth, life and death, with all its ramifications mundane and philosophical, as a basis for wishing to communicate through music to as broad a base of people as possible. We all do have something to talk about and we should talk in order to draw us all closer together.

Each year, for the past four years, a week long festival of new music called New Music America has been organized in a major American city. The very existence of such an event, the manner in which it has been organized and the music it has presented is pertinent to the development of a populist musical language. Featured in a different city each year, this year's festival was held in Chicago from July 5-11.

The political and administrative arm behind New Music America has been a group of arts administrators who call themselves the New Music Alliance. This group of people, with the help and encouragement of composers, decided to improve the profile of new music in the United States by organizing and publicizing an annual series of concerts. The hope was that the general public would become more aware of and interested in new music and that because of this, a more potent lobby could be assembled for requesting better funding from the National Endowment for the Arts. The N.E.A. is America's equivalent to the Canada Council.

The festival has stayed away from representing the established academic composers and instead has featured, throughout its short history, more accessible and well known composers such as Steve Reich, Phil Glass and Laurie Anderson, to attract audiences while introducing young composers. The very fact that there are these well known composers that can dependably attract large audiences is something to be considered. Charles Amirkhanian, a composer and the radio producer for New Music America '81 and '82 has pointed out that Anderson is probably the first person to have a record that was funded by the N.E.A. reach the top forty best sellers chart. The popular success of Anderson and some of the pattern music composers is key to the issue at hand. The example set by these people and others is being further explored by many young composers.

In terms of audience response, New Music America has been a success. This year in Chicago, crowds of

1500-2000 people were the norm for evening concerts. Newspapers and radio have not only covered the events, but some have sponsored the festival.

The setting itself, for this year's program, was an interesting choice. Navy Pier, as its name suggests, is an old pier that extends about a half mile out into Lake Michigan from downtown Chicago's shoreline. The hall is at the end of the pier. It is large and somewhat cavernous with a high curved ceiling and rows of lights which cross the width of the ceiling over the audience, thus providing a rather elegant setting. The stage is quite large and particularly wide with a classic arch form framing the proscenium. The audience was seated cabaret style at tables of four and six, with a bar providing food and refreshments. The general idea was to provide an interesting space with a relaxed informality.

The main series at Navy Pier included six concerts, each of which was broadcast live via satellite to National Public Radio stations across the United States. Highlights of these concerts were heard across Canada on, **Two New Hours**, CBC Stereo, during August.

In addition to the main concert series at Navy Pier, there were a great deal of other activities all over Chicago, throughout the week, including Bob Ashley's performance of his video opera, **Perfect Lives, Private Parts**, a late night feature after the Navy Pier concerts in the lounge of the S.S. Clipper, a ship docked at the pier; sound installations by such people as David Behrman, John Cage, and Sal Martirano; sound events by Alvin Curran and Charlie Morrow; supplementary concerts at the Chicago Public Library; and a symposium on, **New Music and Our Changing Culture**.

One of the more provocative pieces of the series was a piece by Glenn Branca titled, **Indeterminate Activity of Resultant Masses**. In this piece Branca stands as a conductor/guitarist in front of a drummer who is flanked on either side by several electric guitars. Each guitar is tuned so that each of its strings is in unison. To facilitate this, one gauge of string is used for all six strings. With these resources Branca, at very high amplitude levels, creates thick chord masses which gradually change in density and pitch. The drums provide a steady pulse at a pace which can be described as frenzied for the most part. Indeed, the rhythmic and dynamic intensity of the piece along with the raucous sound of the guitars makes for a very tense and exciting music. The music is brutally emotional and its impact on the performer and listeners is powerful. Using the most important instrument of

* This is another meaning the Oxford dictionary gives to the word popular.

rock music, Branca has discovered some new sounds with the electric guitar.

Less controversial, but provocative from another point of view was the music of Harold Budd. He performed, **Children on the Hill**, a structured improvisation on piano with a bit of electronic modulation through an Eventide harmonizer. Budd has said that he wishes to write an "eternally pretty music," which he realizes in this piece through the use of successions of rippling parallel major seventh and ninth chords along with continually unfolding melodies. There are few interruptions to the sound, it flows along in a smooth and sensuous way.

Budd sees himself as part of a long tradition of serious artists devoted to the aesthetic value of a decorative art. For example, he cites the paintings of the pre-Raphaelite brotherhood, particularly the work of Dante Gabriel Rossetti, as a source of inspiration to him. Budd believes that his music, unlike muzak or other



purely background musics, achieves a special state through its prettiness. Although I don't personally subscribe to the particular materials he uses, I do respect Budd's position, about which is quite eloquently spoken. The sweet harmonic materials and smooth progressions in texture do make for a kind of populist music, because, in part, people do respond to prettiness. The interest that Brian Eno, well known rock music "eccentric," has shown in Budd's work conforms this point. The two recently collaborated on a record that focuses on Budd's music.

It is the extreme sensuality of the work, the result of its never ending prettiness, that makes it something more than simply physical. The idea is the radicalization of prettiness and this for me is an interesting idea.

The many refined "folk musics" from around the world such as North Indian raga singing, Indonesian gamelan and others which have interested Western composers, are good examples of populist musics within their own cultures. It is possible that the integration of world music with a Western sensibility is an example of an avenue for establishing a Western or perhaps even global populist language.

An example of someone at New Music America who has successfully integrated world music with her own Western sensibility is Meredith Monk. Her piece, **Turtle Dreams**, was performed with four singers stage front centre and two organists on the right. The singers included two men and two women, one of whom was Monk. Throughout the piece the singers, who were standing in a row facing the audience, stepped from side to side in rhythmic unison. Occasionally one would break out of this rhythm into something freer and then return to the rhythm. Into and around this kinetic drone and a harmonic drone provided by the or-

gans, Monk and the other singers wove various melodies, rounds, and vocal textures. As is characteristic of Monk's singing, the vocal sounds carried a very direct expression within them. Elements of various folk traditions such as Balkan singing were mixed in with non-text vocal sound.

The end of the piece was signalled by the entrance of a young woman in a perfectly white hoop dress, who simply stood onstage until the music came to an end. It was a strong performance. Monk has clearly found some people who understand her sense of music/dance and have the peculiar virtuosity necessary to do it.

There were many other pieces performed over the six concerts including some interesting work by Joan LaBarbara whose music has more singing and less abstract vocal sounds than before. There were some curious pieces by Douglas Ewart and Roscoe Mitchell that featured new timbral possibilities through the use of bass instrument ensembles. Also there were some new works by some established composers like Ben Johnston and Christian Wolff, and a very nice piece by Jon Gibson for soprano sax and multitrack tape of soprano sax.

The key issue of New Music America has been the accessibility of new music. Undoubtedly, American composers in Canada and Europe, are concerned with making a music that can reach larger groups of society than new music has throughout the twentieth century. In the United States, the means to reaching this goal have been greatly diverse. Some are making use of the materials of rock music, some are looking to world folk musics, some are investigating soul-funk-jazz sources and others are looking into the past of classical music. For many, melody has become important within the field of tonal harmony, although there are exceptions.

The degree to which rock music has permeated contemporary music's sound is particularly notable. With someone like Branca, the influence is subtle. The instruments are popular ones, that is, electric guitars and drums, but their use is primarily experimental. The driving rhythms and intense loudness are related to rock, but the absence of melody and moreover the presence of the dense, microtonal quality of the harmony place the music somewhere outside the mainstream of rock 'n roll.

With people such as Peter Gordon and Jill Krosen, whose music was featured as part of the festival, the music is heavily influenced by rock harmonic progressions, melody and form. In fact, for me it simply is rock 'n roll, not experimental music, populist music, or whatever you want to call it. I think the distinction in categories is useful. Gordon's pieces, **Birth of a Poet** and **Roses on Bond Street**, which were performed as part of the festival, are in particular rather interesting rock music, but unlike perhaps some of his earlier music, not examples of a populist music, as it was defined earlier.

For some composers, such as Ben Johnston, the answer to accessibility has simply been a return to consonance, after years of dissonance in the realm of rhythm, melody and harmony. In fact, Johnston's piece, **Crossings**, which was performed at the festival, is, according to the composer, symbolic of this change in musical orientation. The first movement in the dissonant style is separated by a second silent movement, which Johnston calls the abyss, from the third movement which is of the new consonant style.

There were represented at New Music America some composers of various ages who continue to work in the more abstract language of the past, in-

cluding such notable figures as John Cage, Christian Wolff, and Larry Austin. Their work is important and lively but less provocative than the newer musics because it does not address contemporary issues such as the development of a populist musical language.

The people perhaps responsible for initiating the trend towards a populist music have been Terry Riley, Steve Reich and Phil Glass. Their use of repeated modal patterns rather than abstract conceptual materials have made their music accessible to a much wider range of people. More and more, large audiences in attendance of concerts of new music by these and other composers are not unlikely. The extreme isolation of the avant garde, first experienced by Schönberg due to the increasingly abstract music that he, his companions and later generations wrote, is now beginning to end. Just as it is historically significant that Schönberg's **Society for Private Musical Performances** was designed to isolate contemporary music from the public, so New Music America is important because it has provided a mechanism for introducing the work of composers to a broader spectrum of the public. This is an important step. The means by which composers at New Music America this year in Chicago have tried to communicate to people is greatly varied. This is a healthy situation I'm sure: There are various paths to follow towards a populist music.

Jon Siddall © 1982

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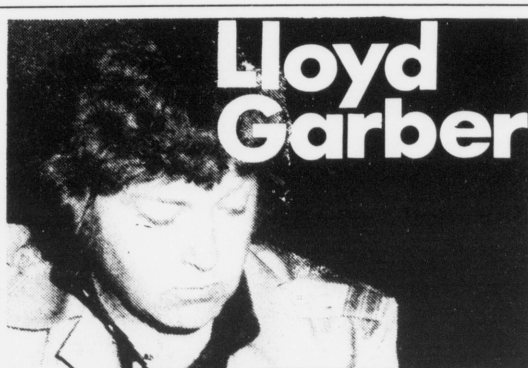
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GUITAR PLAYER Magazine

AUNTIE NATURE, UNCLE TREE AND COUSIN BLADE-A-GRASS, by Lloyd Garber is an ambitious undertaking (265 pages) for a method book on avant-garde guitar technique, and more important, it is written by one of its more visible exponents. But despite its great length, it isn't as formidable as one might fear. Garber gives straightforward information concerning intervallic relationships, tonal schemes, inversions, and clusters (as well as other topics), and keeps the language at an understandable level. In many cases, he uses nonmusical examples to relate such musical concepts as tone quality, tendencies of harmonic motion, etc. These are backed up with musical examples, as well as exercises. Sections encompassing the use of harmonics and prepared strings are also present, as are sketches for several of the author's compositions. Besides offering technical guidance, this softbound is also an enjoyable way of wading into the turbulent subject of the avant-garde. All illustrations are done by Garber, and the softbound book is available from him for \$37.00 at Box 7020, Station A, Toronto, Canada M5W 1X7

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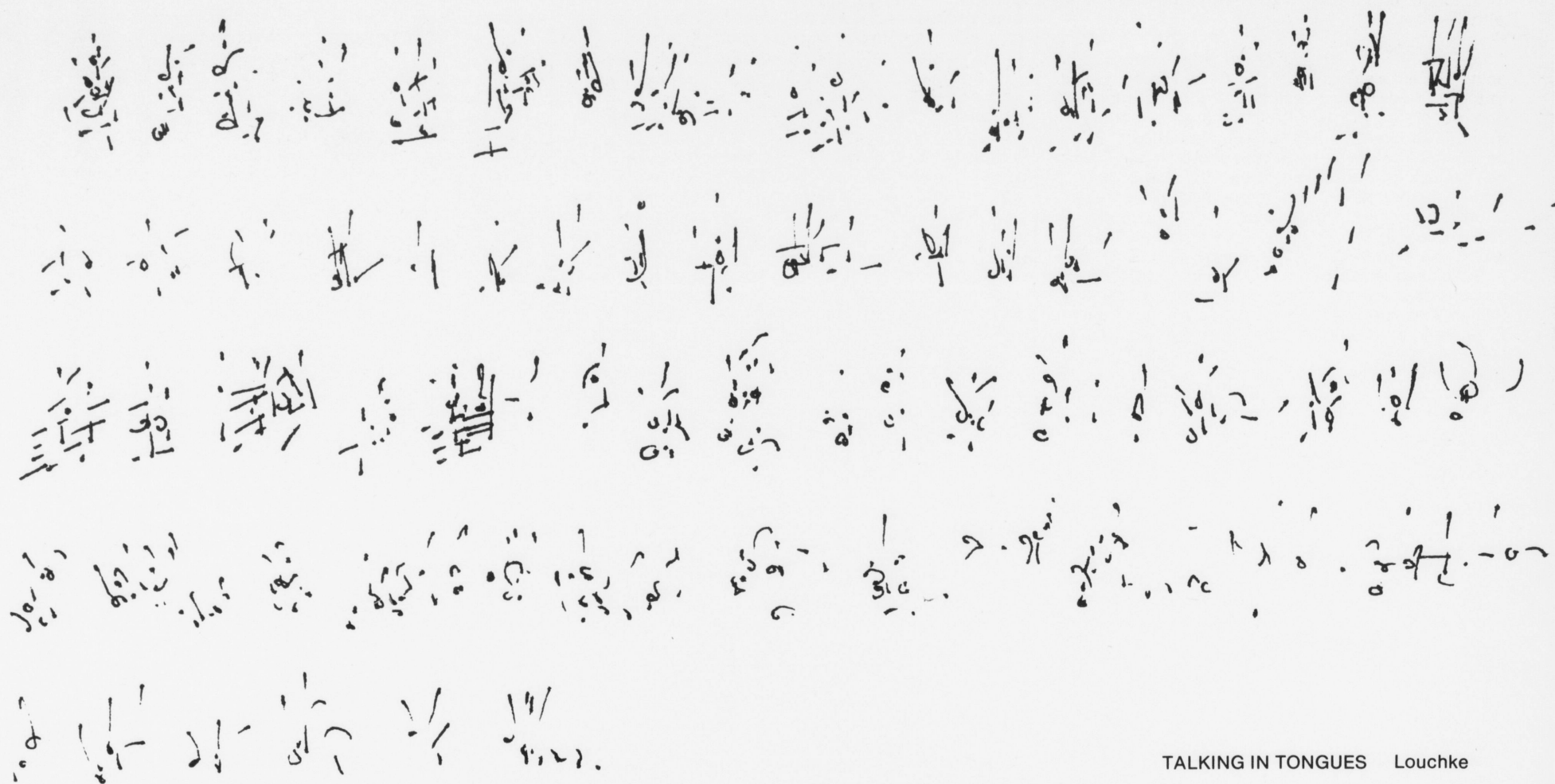
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TALKING IN TONGUES Louchke

CONSIDER THE IDEA OF SOUND

Consider the idea of sound.

Sound moves through silence continuously.

Its form encompasses virtually every aspect of our existence.

It can be pleasing and it can be upsetting.

It can be industrial and it can be artistic.

It is always with us.

Continually it displaces silence, becoming increasingly prevalent until there is no silence.

Only noise.

White noise.

Imagine white noise.

White noise is the environment in which silence moves.

Silence does move, for deep within the totality of white noise, one sound completely disappears.

The sound, in its discreet form, was a tone from within our audible range, free from overtones and of a flat pure timbre.

It no longer rages with the maelstrom of sound that now encompasses us.

It has, though, left a "hole" in what was white noise.

The hole, silence, retains the exact qualities and dimensions of the sound that had once occupied it.

Like the sound, it is moving with time and is, for the moment, continuous.

The particular sound that vanished from our consciousness was not, however, a separate entity but a component in a structured series of sounds and sound combinations.

This particular series was fused together forming a composed body of sound we call music.

This music was recognizable, familiar when experienced in silence or near silence.

But now it lies deep within the universe of white noise.

It is lost completely but for the disappearance of its initial element.

That small thread of silence beckons us to retrieve the series of sounds, the music, from its place of obscurity.

First we must explore the fragile entity that moves with us.

It is continuous for as long as we need it to be.

It is a subject of our will and our imagination.

Its dimensions are products of the sound that occupied its position.

Surrounding it is pure noise.

Within it is absolute silence.

A silence that moves with us through white noise, leaving no trace of its passing, for the past is as filled with noise as the future.

The silence grows.

The familiarity of form becomes apparent with the growth and transformation of new silences.

Some are brief, others nearly continuous.

We have created, through the disappearance of ever increasing amounts of noise, a body we can, to a degree, anticipate.

Our minds tune to minute ranges of sound before they disappear, and it perceives a structure of beauty.

A poetry in the organized absence of sound.

Our chain of silence, however, had a beginning and so must have an end.

Perhaps by coincidence, or perhaps by design, we are left with the solitary hole that marked our journey through noise.

It does not falter in pitch level but is eroded by the gradual return of sound that once occupied the absence.

The sound is insistent, and as a physical entity, it prevails, for just now, our silence disappears.

N.G. THORNTON
VICTORIA, B.C.
3/8/82