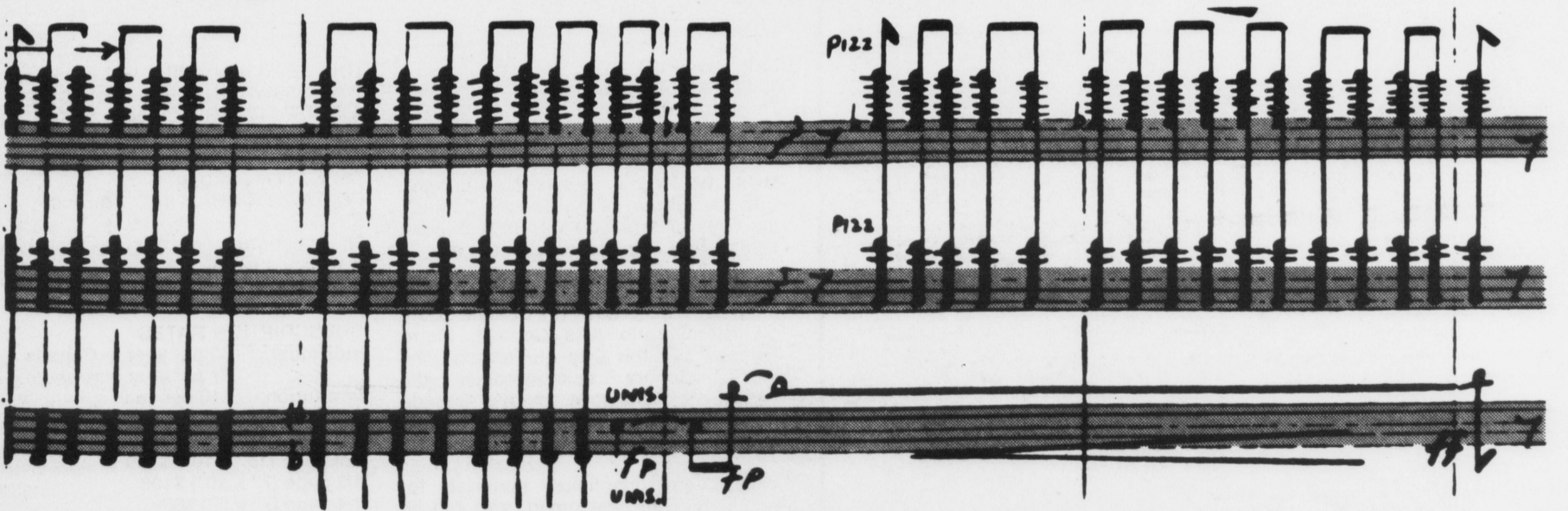
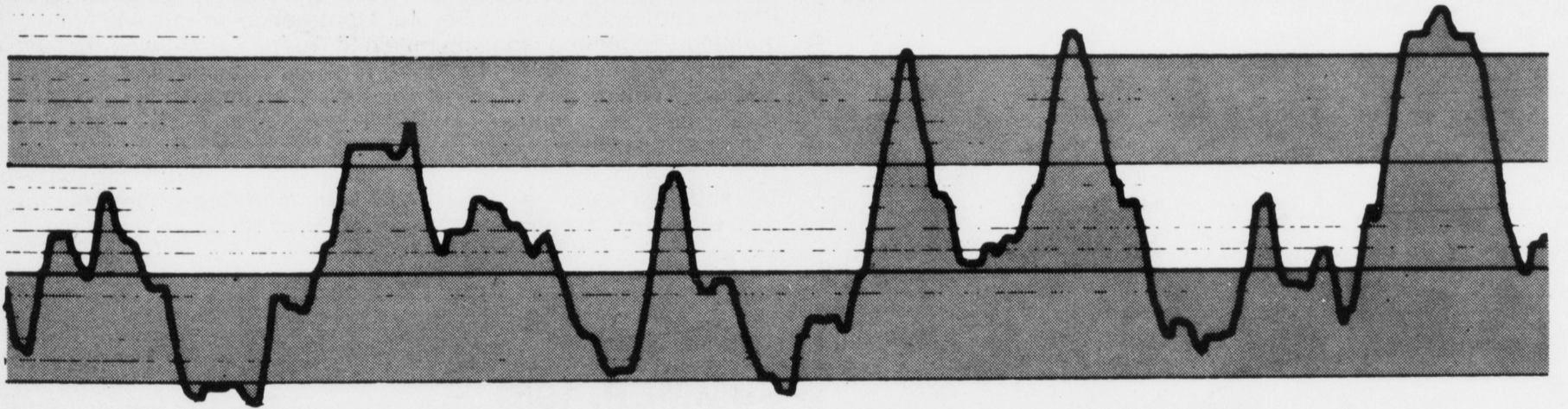
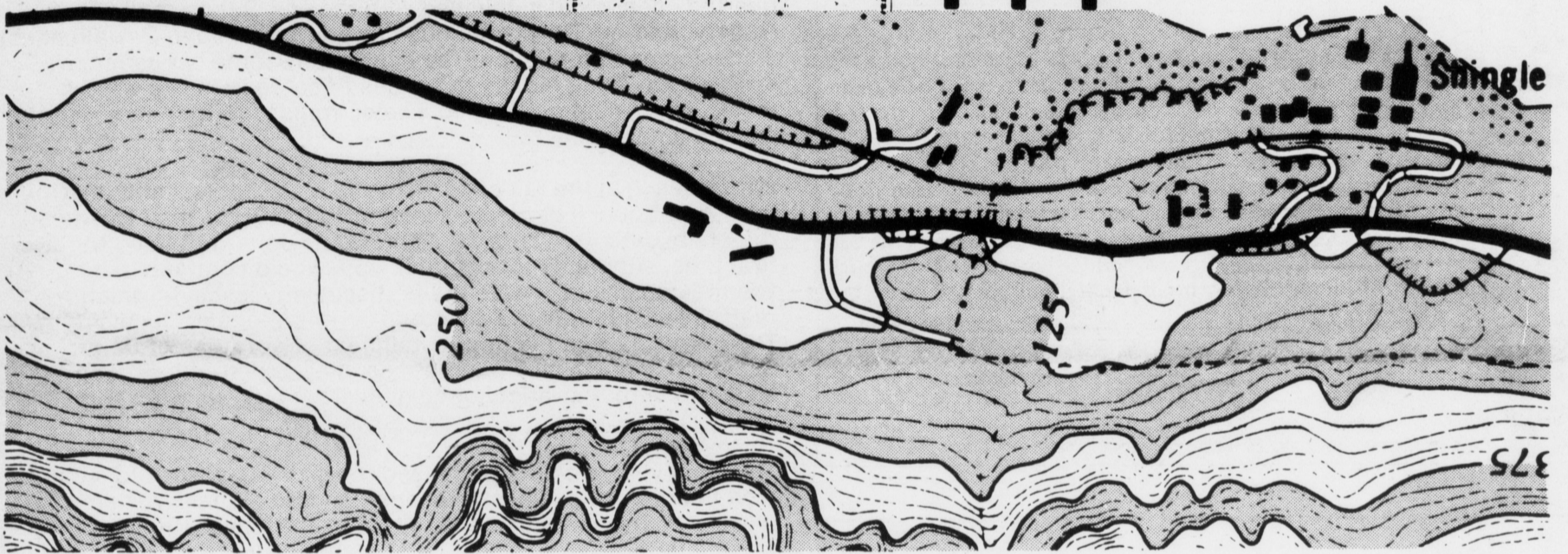
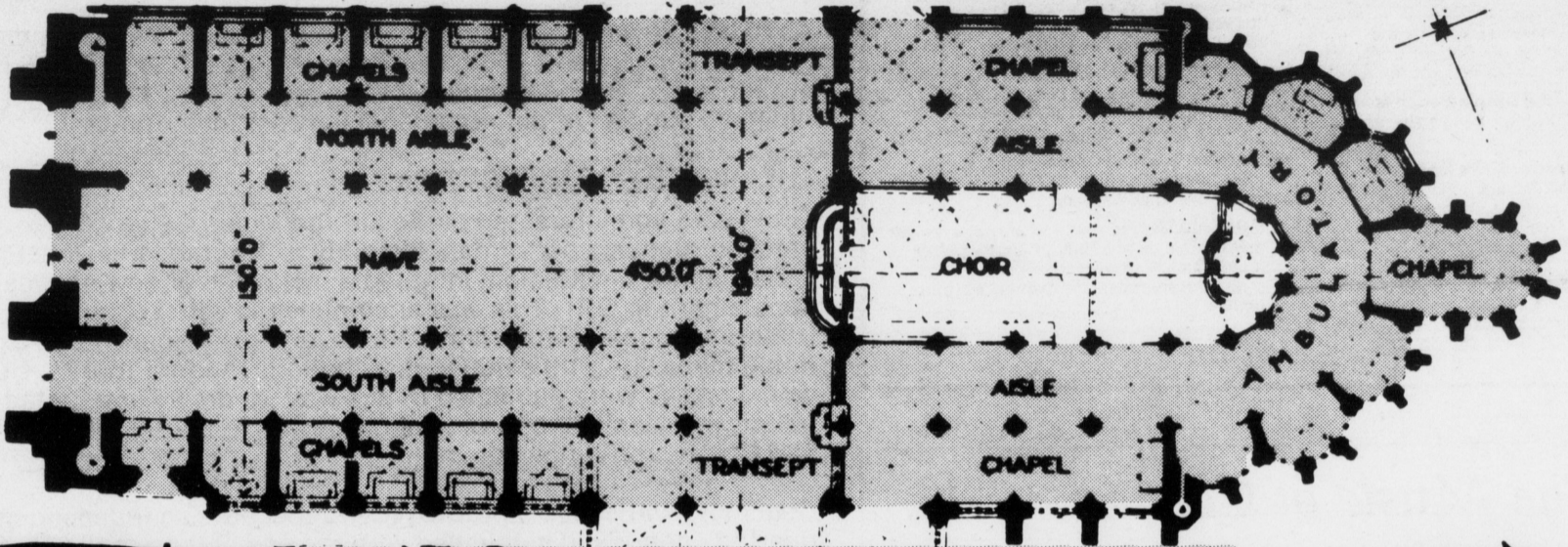


MUSICWORKS

number 16

AN ATLAS OF CANADIAN SCORES

\$1.50



MUSICWORKS BACK ISSUES

- #6 (WINTER '79) *includes:* Geneology of Music in Toronto, Short History of Radio, Makoto Shinohara interview, Sound Poetry Festival, Maple Sugar, scores, photos and more.
- #8 (SUMMER '79) *includes:* interview with Jean-Claude Eloy, performance in Montréal, Electronic Music Transcription, notes by Phil Werren, and more.
- #9 (FALL '79) *includes:* interviews with Lou Harrison, World Soundscape Project, Al Neil; R. Murray Schaffer on 10 Centuries Concerts, World Improvisation Festival photos, Derek Bailey, scores by David Rosenboom, Marie Chouinard, and Eugene Chadbourne, and more.
- #10 (WINTER '80) *Interview Issue*, with: the Government, Evan Parker, Pauline Oliveros, Peter Cussack, Victor Davies, and more.
- #11 (SPRING '80) *Special Dennis Burton Issue:* includes scores, drawings, calligraphy, and writings.
- #12 (SUMMER '80) *Special Score Issue:* scores by Canadians Al Neil, Norma Beecroft, Graham Coughtry, Udo Kasemets, James Tenney, Stu Broomer, Harry Freedman, Lubomyr Melnyk, Miguel Frasconi and more.
- #13 (FALL '80) *includes:* interview with Philip Glass, Improvisers Festival, Jon Hassel on Possible Musics, Musicgraphics collection, and more.
- #14 (WINTER '81) *includes:* interviews with Misha Mengelberg and Mendelson Joe, Hugh LeCaine—Pioneer of Electronic Music, Computer Music Conference and more.
- #15 (SPRING '81) *West Coast Issue:* (guest editor, Donna Zapf), includes World Soundscapae Project, Jon Celona Belief Systems, Meredith Monk review, META interview, and more.
- #16 (SUMMER '81) *Atlas of Canadian Scores:* 2nd Score issue includes: Marjan Mozetich, R. Murray Schaffer, Nobuo Kubota, Mendelson Joe, Malcolm Forsyth, Sir Ernest MacMillan, Barry Truax, and more.
- #17 (FALL '81) *Toronto Issue:* the Glass Orchestra, Hugh LeCaine, CCMC, Improvisers' Exercises, Cinesphere, University of Toronto, and more.
- #18 (WINTER '82) *Montréal Issue:* the new music scene in Montréal, with Chris Howard, Raymond Gervais, Robert Gelinas, Philip Ménard, Sonde, Tristan Hosinger, and more.
- #19 (SPRING '82) *Music/Dance Issue:* scores, talks, photos, writings of dance/music creators and performers.
- #20 (SUMMER '82) *Animals and Music:* a look at animal sounds and their influence on the music-making of Inuit throat-singers, improvisers, composers, tribal indians and more.

MUSICWORKS

Do you support MUSICWORKS?—by reading it, subscribing to it, contributing to it, talking about it? Please drop us a line; we'd like to hear what you think.

As of now we are discontinuing free distribution. We recommend that you subscribe, if you haven't already, as MUSICWORKS is not available at many newstands. It is necessary for us to get the financial support of our readership in order to continue.

THE HISTORY OF MUSICWORKS

Four years ago interested parties at the Music Gallery, an experimental music performance facility in Toronto, and Only Paper Today, an art publication, initiated a magazine of new musics as a supplement to OPT. This was accomplished with volunteered contributions of materials, editorial time, and print space in an existing magazine with existing distribution. The first four Musicworks issues were published in this way. Andrew Timar acted as editor, with assistance from John Oswald, Al Mattes, Peter Anson and OPT editor Victor Coleman.

Beginning with issue 5 MUSICWORKS became an independent quarterly periodical, published with the assistance of the Music Gallery. Andrew Timar continued as editor and John Oswald handled design and production. The content, from the beginning, was diverse, surveying mostly the edges of categories like written music, improvisation, jazz, rock, electronics, performance, ethnic musics, and dance.

With issue 9, in the fall of 1979, the Canada Council and the Ontario Arts Council began to assist MUSICWORKS directly through their publications programs. Andrew and John were paid for the first time, although most of their work would continue to be volunteered. Issue 11 was the first specialty issue, in which we featured exclusively the generous contributions of Dennis Burton. Then issue 12 was the first installment of our **Atlas of Canadian Scores**, being a survey of notations, maps, instructions, and signatures from a variety of composers, which we will add to annually.

This past year, we have increased the size of our staff to include Tina Pearson as business manager, and Box Wilcox to help with layout. We have initiated a series of theme issues, the first of which offered a West Coast perspective, issue 15, guest edited by Donna Zapf in Vancouver. Several Montréal co-editors will help define an upcoming issue on music in Quebec. Following that will be views of music with its sister art in Music/Dance, and a special issue of Animals and Music: if you have suggestions for any of these subjects or opinions on the contents of MUSICWORKS we do wish to hear from you.

Oh, and next issue we'll have a talk with John Cage, about his recent music, his travels and his garden. Stay tuned.

—J.O.

SUMMER, 1981

MUSICWORKS
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Canada M5T 1V1

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Letters, and unsolicited materials for publication are welcomed, and will be returned upon request.

Thanks to the Canadian Music Centre (Henry and Chris) for some of the scores and photographs in this issue.

TINA PEARSON; editor this issue.
JOHN OSWALD; assistant editor.
ANDREW TIMAR, associate editor.
BOB WILCOX; production.
SANDOR AJZENSTAT; circulation.
TYPE A; typesetting.
DELTA WEB GRAPHICS; printing.

The copyright for each score in this issue is retained by the composer.

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The Music of Canada

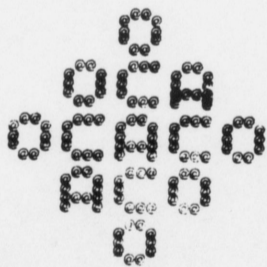


The Canadian Music Centre exists to promote and disseminate the music of Canadian composers. The Centre's library includes approximately 7000 scores, both published and unpublished, some 2500 recordings of Canadian music, biographical files on more than 200 Canadian composers and program notes on many works. Scores may be borrowed free of charge in person or by mail. Listening facilities are provided for tapes and discs. Also available from the Centre are detailed reference books on orchestral, choral, chamber, vocal and keyboard music and much more. Write for the Centre's list of publications.



Canadian Music Centre de musique canadienne

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String Quartet in C minor

Sept. 1914

Ernest MacMillan



PORTRAIT BY KARSH



Carl Fischer, New York
No. 22-24 lines.

Sir Ernest MacMillan was born in Mimico, Ontario. He conducted the Toronto Symphony for 25 years, and headed such organizations as the Toronto Mendelssohn Choir (conductor), Faculty of Music at the University of Toronto (Dean), Royal Conservatory of Music (Principal), CAPAC, Canadian Music Council, Canadian Music Centre, Canada Council (founding Chairman), among others.

SCORE: excerpt from **String Quartet in C minor**. This work was begun in September, 1914, one month after the start of the First World War, and completed after the war in 1921. Recently, it was recorded on the Deutch Gramophone label by the Amadeus Quartet. Score reprinted by permission of the Estate of Sir Ernest MacMillan. **PAGE 22**

CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

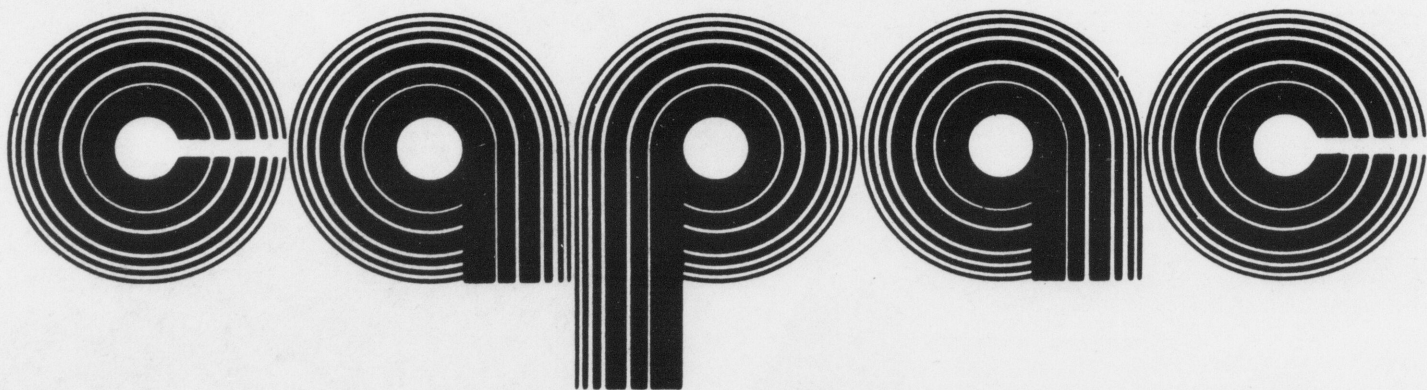
CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$8 million to Canadian publishers and composers.

CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

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MALCOLM FORSYTH (CAPAC)

2 Cello

II ... I cannot see what flowers are at my feet...

(♩ = 120)

v volatile, with rapid changes of mood and style

Arrows provide necessary cues.



Malcolm Forsyth is a composer and teacher in Edmonton, Alberta.

SCORE: Extract from a piano trio called Six Episodes After Keats.

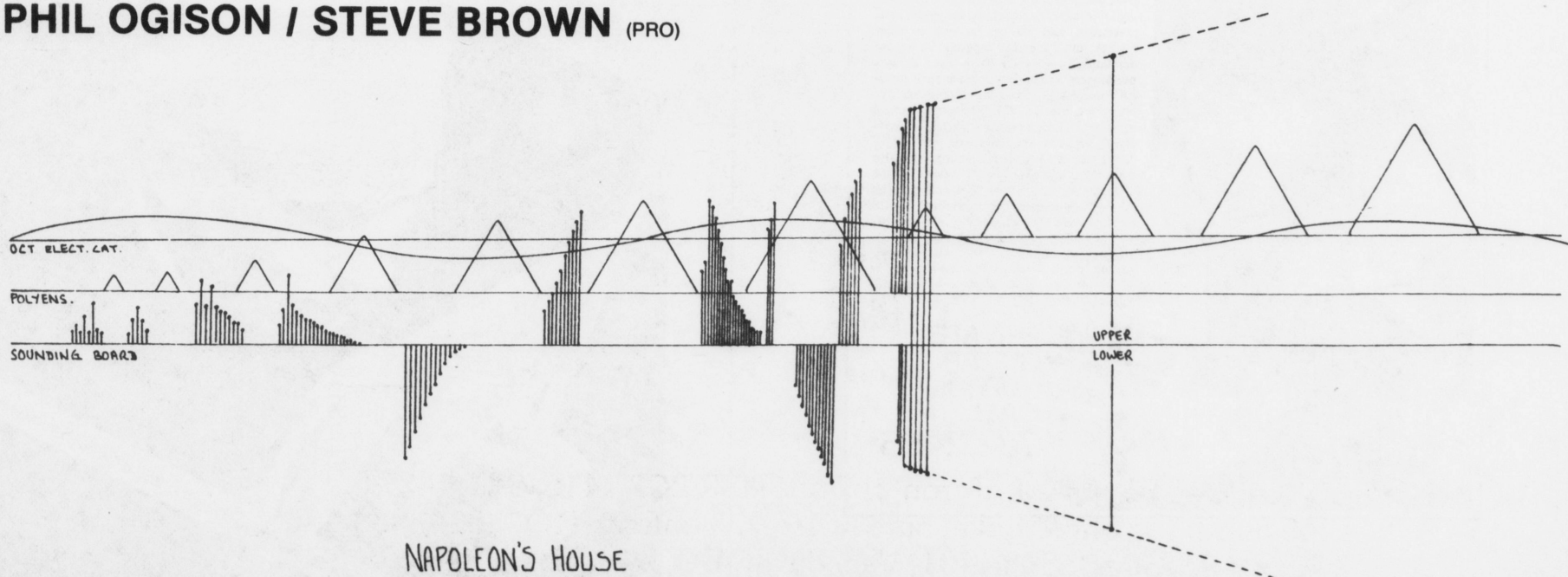


Phil Ogison

Phil Ogison and Stephen Brown were both born in England. They now reside in Elmira, Ont. where they founded the performance group Rivers of Light.

SCORE: Napoleon's House

PHIL OGISON / STEVE BROWN (PRO)



ROBERT W. STEVENSON (CAPAC)

Robert W. Stevenson was born in Toronto in 1954, and studied music at the University of Western Ontario. He has been active as a composer and clarinet player in Toronto, where he co-founded the Music Dance Orchestra.

SCORE: excerpt from **Go Ahead Wes** (1980) for electric guitar and winds.

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Boost for research promised

Continued from page 1

The U.S. Department of Health and Human Services announced today that it will increase its research budget by 10 percent in 1981.

Chorus

January 20/81
Unsubscribed or would be
Here is the Score

Wake up Wake up, its
Time to open your eyes
There is no one steering
The ship Way Cap size Any

There's fear in your faces
Your jobs are in jeopardy
You know that your God was
All is only as good as a Chrysler

Computers and robots
They have no feelings
They have no consciences
They have no genitals
Machinery, so

Chorus

Dioxin is a toxin
Like Richard Nixon
And Three Mile Island
And Love Canal but
Where's the love?

It's easy to bury
Your heads in the sand
And mortgage your spirits
For ever and ever so

You'll be sorry
You'll be sorry, so

Chorus x2

© 1980 Mendelson Joe

P.S. I wish I knew the score of this
Song but all I know is how to sing
and play it on the guitar
Song rages in D major and has a bridge
in E. That's the Score John. Onward.
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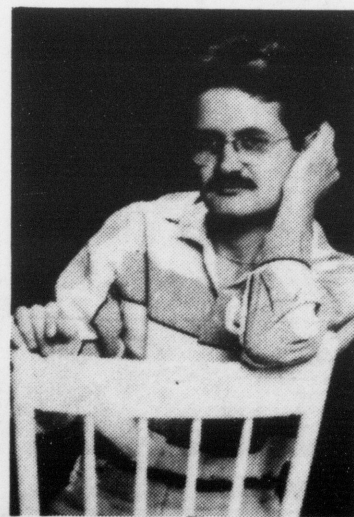
poco a poco cresc.

624

635

ff

PO/KAK/TOK



Marjan Mozetich was born in Italy in 1948. He studied composition in Toronto, Rome, and London, England. His works have been performed by Array (a group he co-founded), New Music Concerts, the New Music Co-operative, Music InterAlia, NOVA Music (Halifax) and DMYTC (Vancouver).

SCORE: excerpt from *Dance of the Blind* for accordion and string trio.

mp *f*

Begin next section ad libitum.

Paul Theberge

A

U

(A)

(U)

UA

PO/KAK/TOK

3

2

14

14

A

(U)

R. Murray Schafer

ALEXINA LOUIE (CAPAC)



Alexina Louie, a native of Vancouver, studied music at the University of British Columbia, and the University of California at San Diego. She has taught electronic music at the University of California, and currently resides in Toronto where she composes and teaches music at the Royal Conservatory of Music.

SCORE: excerpt from *Pearls*, 1977.

Handwritten musical score for the first system, featuring staves for flute (fl), oboe (ob), violin (vcl), vibraphone (vib.), and piano (pno). The notation includes dynamic markings such as *ppp*, *f*, and *sf*, along with performance instructions like "with ped".

Handwritten musical score for the second system, showing melodic lines for flute, oboe, violin, vibraphone, and piano. The notation includes various rhythmic patterns and dynamic markings.

Handwritten musical score for the third system, which concludes with the word "fine". It includes dynamic markings like *pp*, *ff*, and *ppp*. A tempo or performance instruction "c.a 55''" is present above the flute staff.

Hand-drawn graphic notation on the right page, consisting of various abstract shapes, lines, and symbols. The top section features horizontal lines with small circles and wavy lines. The middle section contains several black triangles pointing to the right. The bottom section is filled with a dense pattern of small squares and larger, flowing, wavy lines.

in memory of John Coltrane

There Being Two

Miguel Frasconi
9-10 December 1980

sole flute

... darker...
N one breath length

short pause
not bright
N one breath length

(no pause)

$\downarrow = 104$
st $> p$ \parallel p subito mf

$\downarrow = 98$
(3:1)

short pause

III
normal $\downarrow = 98$
o o o o, o o slowly lip up 1/4 time (or more). Subito lip down: o o o, o, o then slowly lip up as before. End with: o o o, o, o
one breath length / mp.

$\downarrow = 98$

short pause

two.

V
normal, begin to overblow, then slowly, slightly lift E4 key, and back. Repeat this movement, increasing the tempo; ff
one breath length / mp, slow crescendo. continue overblowing. Concentrate and improvise on the resulting harmonics.

a tempo ($\downarrow = 96$)

VI
 $\downarrow = 6$ ($\downarrow = 6$)

short pause

VII
st $> mp$ st $> mp$ $\downarrow = 64$ o o o o $\downarrow = 64$: begin to overblow, alternate left forefinger (G4 key) with right E4 key.
one breath length / slow crescendo. Repeat as in VI.

VIII
 $\downarrow = 64$

three.

IX
simply
flute: $\downarrow = 64$ p / one breath length. short pause
N $\downarrow = 64$ p (wavering)

X
 $\downarrow = 64$ rit. a tempo; rit. a tempo
mp (4:1) P (3:1) pp (5:2) PPP (2:1)

very, very quiet

XI
key stamp:
voice: i - e - a - e
test stamp: $\downarrow = 64$ p

general notes:
even numbered sections - each note should be lightly tongued. Each section should be thought of as one melody, allowing the audience to hear their own choice of shorter melodies. Subtle phrasing may be used to enhance this.
odd numbered sections - as written; although in VI and VIII the performer is free to improvise with the given situation.
in XI the sound of the "test stamp" should be as close to a shoe (or boot) heel on a wooden floor as possible. This should not be an over-theatrical event; simply another sound source. The vowel sounds are not spoken into the flute.

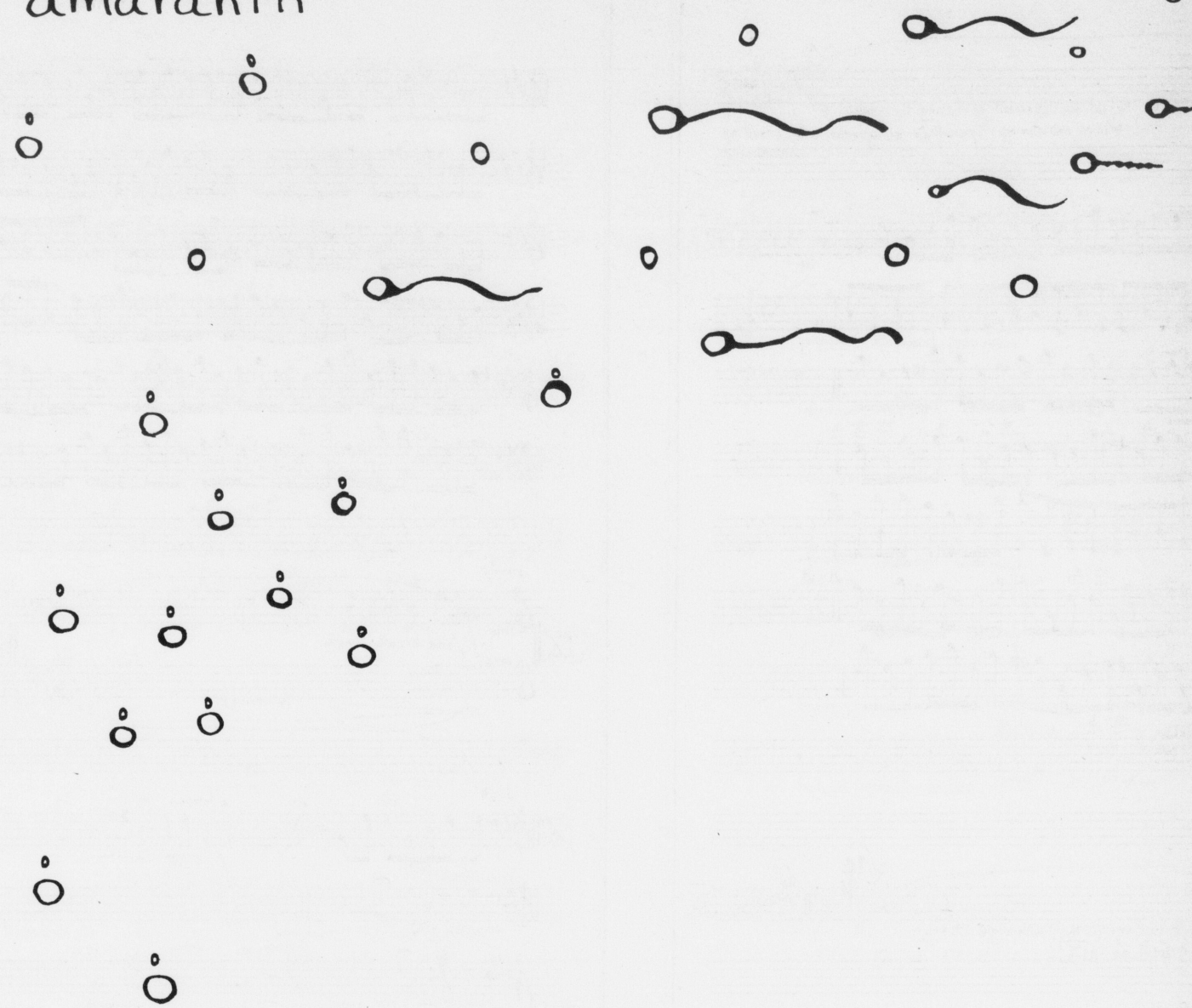
Miguel Frasconi
Toronto © 1980



Gayle Young is a composer and performer who has designed and built two instruments that work with altered tuning systems; the Amaranth (1980), pictured, and the Columbine (1977-78), a percussion instrument. She currently resides in Grimsby, Ontario.

SCORE: segment from *Endleofan*, for Amaranth and computer-generated tape.

amaranth



MIGUEL FRASCONI



Originally from Connecticut, Miguel Frasconi is a composer and pianist currently residing in Toronto. He studied at York University, and is a member of the Glass Orchestra and the New Music Co-operative.

SCORE: *There Being, Two* for flute solo

tape



CLERMONT PÉPIN



Clermont Pépin was born in Saint-Georges-de-Beauce, Québec in 1926. He studied music in Montreal, Philadelphia, Toronto, and Paris. He lives in Montréal, and teaches at la Conservatoire de Musique de Montréal.

SCORE: *Galaxie*, a segment from *Nuclées* (1977) pour percussions. *Nuclées* consists of a series of universes in sound; the density, duration, colour, and content of which are created by the performers from graphics designed by the composer.

III *tutti*

PAUL THEBERGE (CAPAC)

Musical score for Paul Theberge's CAPAC. The score is for Flute (Fl.), Clarinet in B-flat (Cl. Bb), Viola (Va.), and Piano (Pc.). It includes performance instructions such as "Fade ad libitum.", "gently and evenly tongued", "measured, very even", and "Slow (♩=60) 8va". The piano part is marked "12/4 very even and in time, non tremolo PP".

R. MURRAY SCHAFER (PRO)

A sonic landscape diagram for R. Murray Schafer's PRO. It features a grid with various sound sources and paths. Labels include "SIT/ID/LOR/AK", "LOR", "RAK", "PO/KAK/TOK", "L", "R", "U", and "A". Circled numbers 1 through 15 indicate specific points or events within the landscape.

EDWARD ARTEAGA (CAPAC)

Edward Arteaga was born in Mt. Clair, New Jersey, in 1950. Upon graduating from Boston University in 1972, he settled in Vancouver, where he has completed a symphony, and is presently working on an opera. He has written music scores for his collaborations with Vancouver choreographer Paula Ross.

Musical score for Edward Arteaga's CAPAC, featuring guitar. The score includes tempo markings such as "AT TEMPO I (♩=72)", "SLOWING", "AT TEMPO II (♩=80)", and "SLIGHT". It also includes performance instructions like "FAM." and "SLOWING". The score is written in standard guitar notation with various chords and melodic lines.



R. MURRAY SCHAFER
R. Murray Schafer lives and composes in Bancroft, Ontario. He co-founded the World Soundscape project, and has written a book titled *The Tuning of the World*.

PAUL THEBERGE
Paul Theberge was born in Brunswick, Maine in 1953, and moved to Nova Scotia in 1971. He graduated from Dalhousie University in Halifax in 1976 and furthered his musical studies in Toronto. Currently he resides in Halifax where he composes and performs on viola and synthesizers with the improvisation group Murphy's Law.

SCORE: excerpt from *Parcel*, 1979. *Parcel* was commissioned by the new music ensemble, Array.

The choice is P.R.O. Canada

The majority of authors, composers and music publishers in Canada have chosen to assign the performing rights in their musical works to the Performing Rights Organization of Canada Limited. P.R.O. Canada was formed in the 1940s and since then has been a young, vibrant organization, determined to move with the times. It attracts composers and publishers — more than 12,000 to date — with similar qualities.

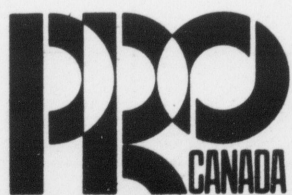
P.R.O. Canada's ability to adapt to a changing world of music continues today. It sponsors free workshops and seminars in the areas of film music, musical theatre, songwriting and publishing, in many cases the only such workshops in Canada.

It holds competitions in the area of orchestra awards to encourage increased performance of contemporary music; prizes to student composers; awards to young lawyers to increase awareness of copyright matters.

P.R.O. Canada has doubled the size of its premises and is computerized throughout. It has increased considerably its collections and payments to affiliates and foreign writers and publishers it represents. In 1980 its foreign revenue surpassed the \$1-million mark for the first time.

P.R.O. Canada's influence has been felt in matters relating to Canadian copyright legislation. At the world level it has been accepted as a member of CISAC, the umbrella organization of performing right societies. Most recently, P.R.O. Canada has announced the opening of CANAMEC, the Mechanical Rights Division, to collect mechanical royalties from outside Canada on behalf of its affiliates.

Throughout its four decades of growth and change P.R.O. Canada has maintained close contact with writers and publishers at home and abroad through its open-door policy. This personal approach to the people it represents will continue.

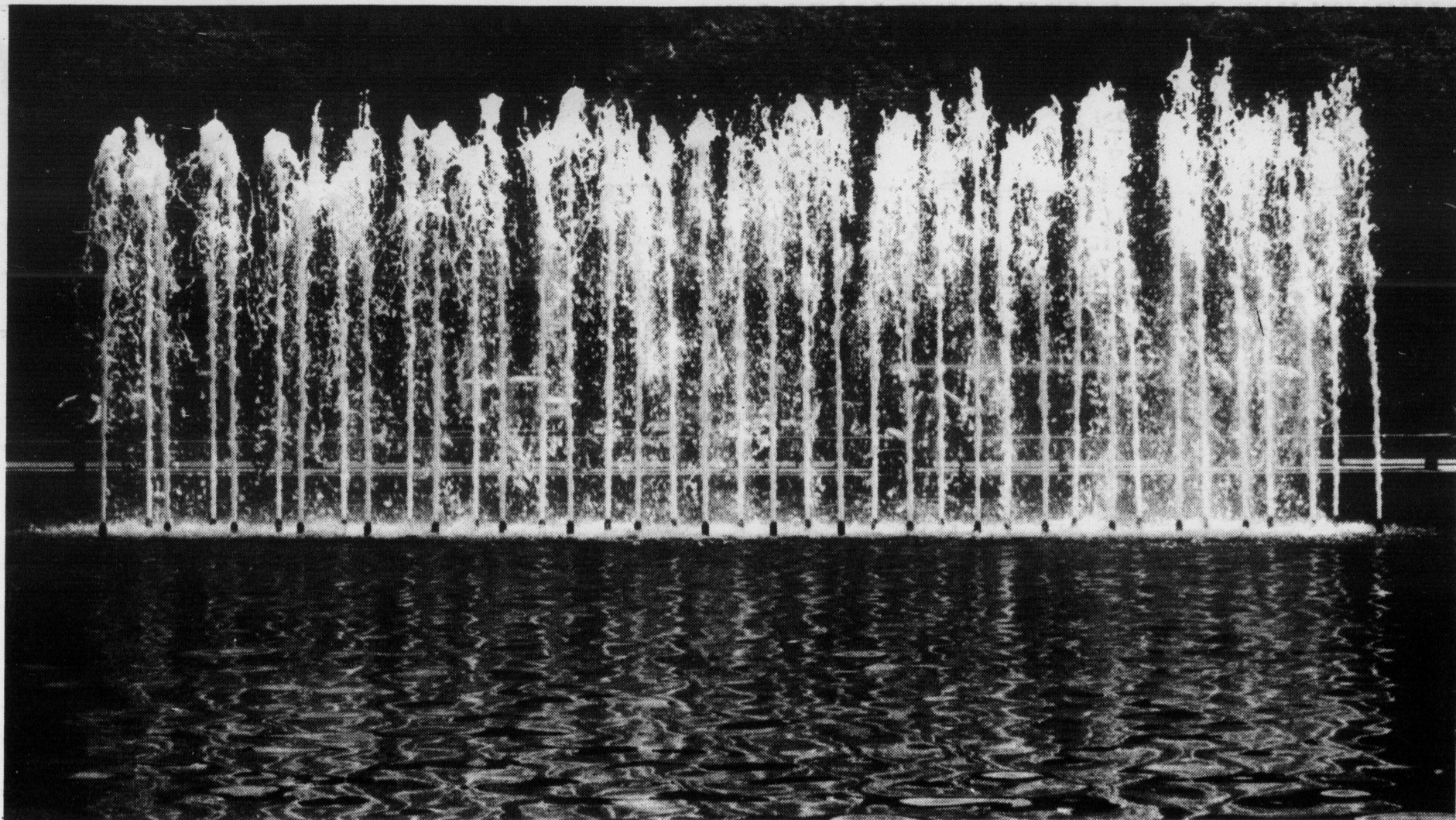


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John Kamevaar is a Toronto based musician-composer who performs with the CCMC. He is also a visual artist working in various media.

SCORE: **Here(A)**, 1981. The score is a slide in a series of pieces called **Here**. The slide is pro-

jected for 5 minutes. The music is the response to the image (or situation) by the audience, individually, in terms of memory/imagination (imagining the sound of a fountain, or any reaction/non-reaction, such as daydreaming, restlessness, purely visual observation...)



John Oswald lives in Toronto and Vancouver.

SCORE: **Beat**—listener's score of the tape music for a dance by Savannah Walling of Vancouver.

JOHN OSWALD (CAPAC)

JOHN OSWALD

BEAT

beat duration

surf

pig

electric guitar

drum

drums

ticks

free horn

MICHELINE COULOMBE SAINT-MARCOUX (CAPAC)

↑ 3'49" (25) ↓ 3'51" → 3'52" ↑ 3'55" (45) ↓↓ 4' → 4'02" (4'03"

Fl.

Sib.

trb. (sans sourdine)

Alon. (Pae mat.)

vcl. (sol. Pont.)

Bande (obscured by black ink)

crotales

Lumino
 A) red + yellow → enterer jaune → red
 B) red + yellow → close yellow gradually → red

voix
 son → o. ni. gi. ni. ni. ca. (A) f. fe. (3) (300)

orgue I (-16' + 8') II p cresc

Ped.



Micheline Coulombe Saint-Marcus was born in 1938 at Notre-Dame-de-la-Dore, Québec. She studied music and composition at La Conservatoire de Musique in Montréal, and in Paris. Her compositions have been mainly for mixed ensembles with electronics and tape. She is currently working on a music/theatre piece that will include dance, lights and electronics.

SCORE: excerpt from **Alchera** (1973), which was written for soprano, flute, clarinet, trombone, cello, 2 percussionists, clavecin, tape, and lights. 'Alchera' means 'in the time of dreams'. The work involves a progressive organization of a sound mass into which external and prepared elements (lights and tape) are integrated in the process.

Ted Dawson was born in 1951 in Victoria, B.C. He studied electronic composition at University of Victoria, University of Toronto, and McGill University (Montréal). He became interested in mixed media, and began using collaboration with dancers, computer technicians, and visual artists as a tool with which to develop pieces. He is working on a theatrical installation piece with a mechanical engineer modelled on a recreation of the surface of Venus.

SCORE: excerpt from **Chameleon** (1974-75) for solo amplified flute (male player). The piece deals with the flute as an extension of the human body.

TED DAWSON (CAPAC)

31 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

321 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41

341 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 4' 1

air only

shake jaw →

Single Tonguing

whistle through teeth

ALLEGRO MA NON TROPPO

String Quartet in C minor

Sir Ernest Macmillan

© SIR ERNEST MACMILLAN, 1972

- 1 -

STUART SHEPHERD (PRO)

At The Palmreaders' CHORUS

Don't be a Sward of the deak-

ness Things can on- ly get worse People have panicked at sea

BASS GUIT.

VERSE

less Ended up in a hearse Y'dont see a Snake

BASS GUIT.

and fallin head first Rattles could bite you

where it really hurts Maybe a co- bee Seem under your skirt

Mad adders wake see you i- quans munch on your thighs I see

down, down, down, down, down.

2. but if you keep on whistlin' in the deak you'll find it helps you to calm

reggae feel reggae feel

down, down, down, down, down.



Stuart Shepherd was born in Toronto, and grew up in Burlington, Ontario. He holds a BA in political economy from University of Toronto, BFA, music from York University, and MA, musicology from State University of New York at Stonybrook. He has been active as a composer since 1977.

SCORE: *At the Palmreaders* (1981) is part of a larger work for electronics, electrified instruments and voice. It is intended for simultaneous and interlocking performance with a dance choreographed by Paula Ravitz of Toronto.

VERSE 2.

Y' moonlight canoe ride, snake six miles from shore.
A school of piranha decide they are bored,
helped by a swordfish who cuts to the core.
Green turtles slash with their claws,
Jellyfish give a massage
I see down, down, down, down, down.

SAXINFO

Eric Metcalfe is researching for a compendium on the history of saxes and sax players. He has compiled a lot of the basics and now would like to collect any unusual and interesting information that anyone might have. Write to him care of SAX INCORPORATED, The Western Front, 303 E. 8th Avenue, Vancouver, B.C., Canada.



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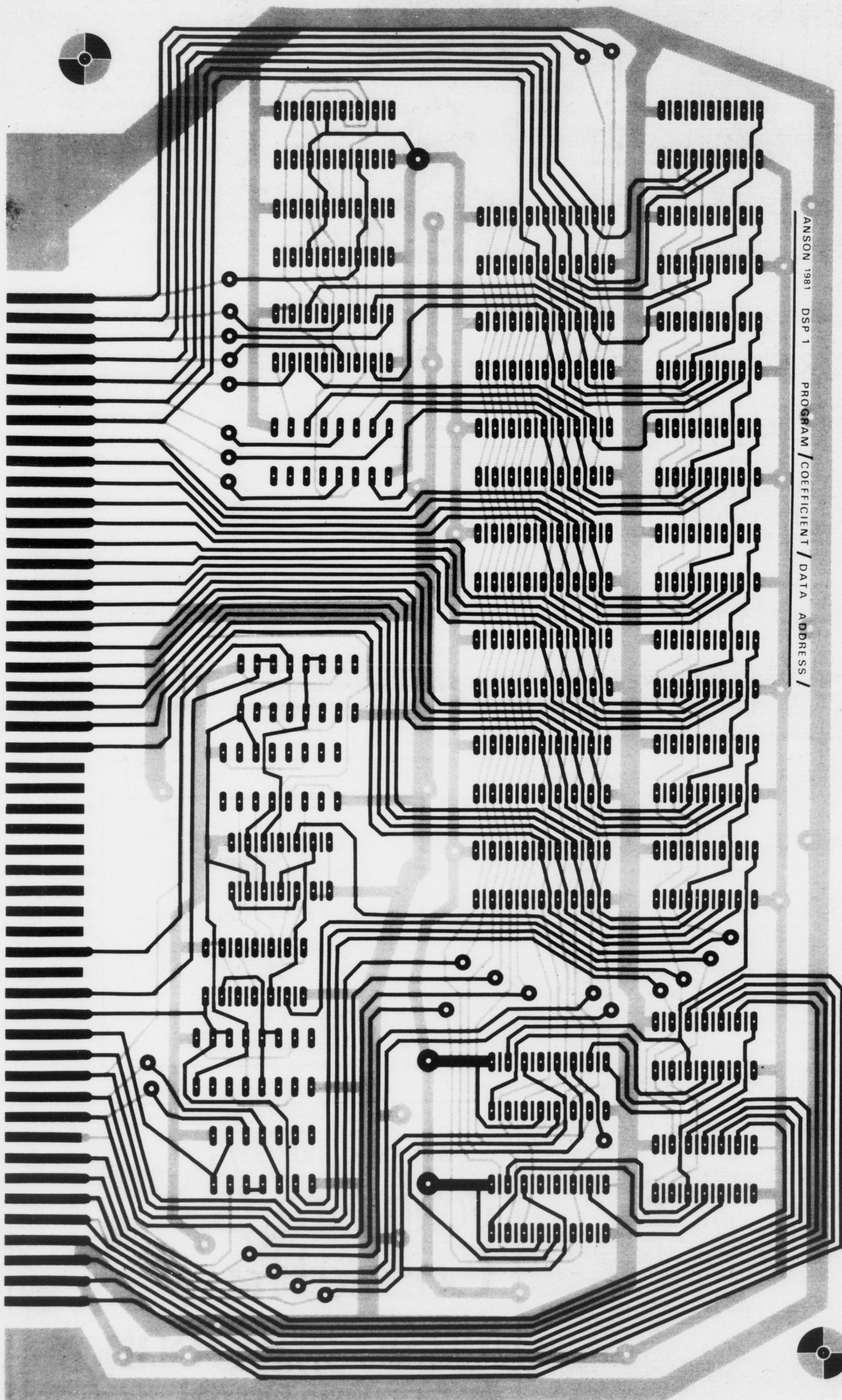
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Peter Anson performs occasionally with CCMC, and is interested in composition through the design of specialized electronic instruments.

SCORE: "Sequence Processor"—shown is a circuit pattern for one section (program loading and storage). This is a work in progress. The complete device performs mathematical filtering operations on sequences. In its high speed mode it processes quantized audio signals in real time. In its low speed mode it treats pitch sequences as time series. Thus the phenomena of waveshape and melodic contour are treated with a single mathematical formalism.

It's interesting to think of an instrumental score as a specific development of the possibilities designed into the instrument. This layer cake of hardware and software has been around a long time and perhaps it too has a single substance. Here is a formal slice."

Peter Anson