

NUMBER 8  
Summer '79

one dollar

thing like that, yes, yes ... complex  
first composition writing ...  
Did you experiment with any un  
usual or unusual instrumental  
I know ... eight clarinets ... plus ...  
I did once a piece which had a lot of  
... like cimbalom  
I to develop some percussion instrument  
...  
as I made this special trip to Lindau,  
factory for cowbells and I stayed there  
to build a set of quarter-tone cowbell  
... still this huge series of cowbells sta  
treble clef to about two octaves higher  
about sixty-four bells ... quarter-tones  
to ... the half-tones first, then ...  
which are ...  
... from them.  
mean ...  
... you mean ...

# MUSICWORKS

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musicworks provides information about experimental music in canada. it's the first attempt at a national periodical of new musics. it's a vehicle for composers, players, critics & photographers with interests as yet unexploited by other media. we the editors try to be nonsectarian beyond a bias for regionalism - this corridor canada & its spirit north of us, & our preference for exploratory & germinal activities. our interests are not to categorize. those of you inclined to development in rock, orchestral, electronic, ethnic, academic, jazz, et cetera specialization are relevant to musicworks. we know there is a sufficient audience with tangent interests to support such a magazine. support in the form of subscriptions, criticism, documentation & community.

this end of summer issue is the last to be published with the primary financial aid of the music gallery. it continues the format of a quarterly tabloid, a size we find to be convenient for sectionalizing & the printing of scores, while the frequency is equal to the available contribution of time, money & content. next issue will be printed on a better grade of paper to reflect a content of permanent value. it will again feature a calendar which could be the comprehensive listing of current new music events - please send details of concerts, courses, conferences, radioprograms. & next issue we hope to add prairie & maritime editorships. we would like to hear from anyone interested in donating their time. deadline for the next issue is october 31st.

hope to hear from you.

Andrew Timar editor  
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Unsolicited material for publication is welcomed & can be returned upon request. Please type texts doublespaced & use the grammar & spelling you'd like to see in print.

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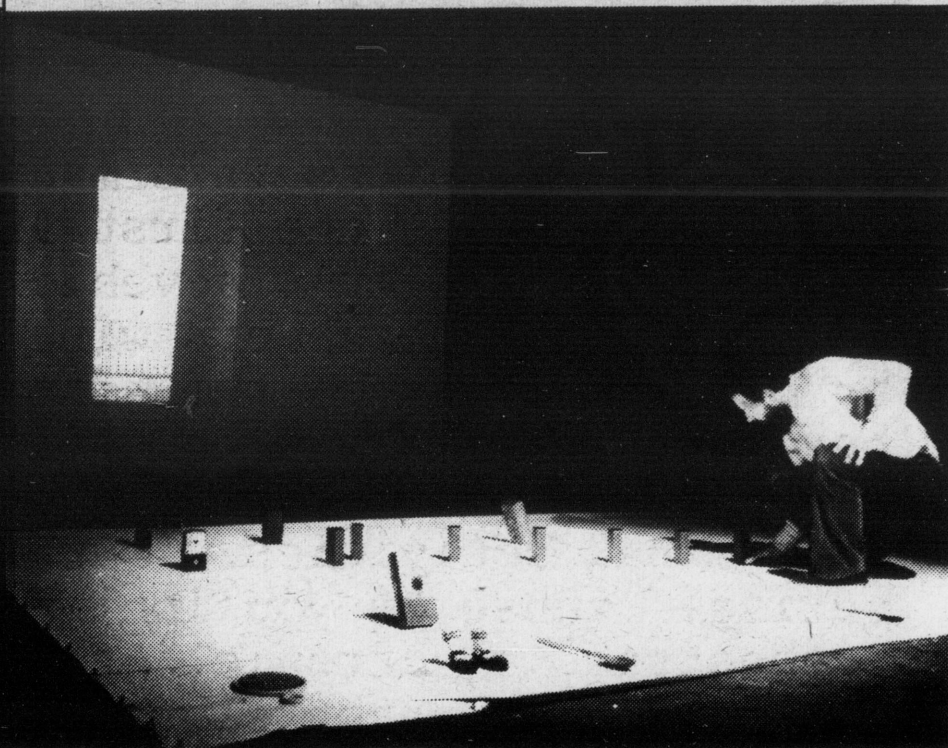
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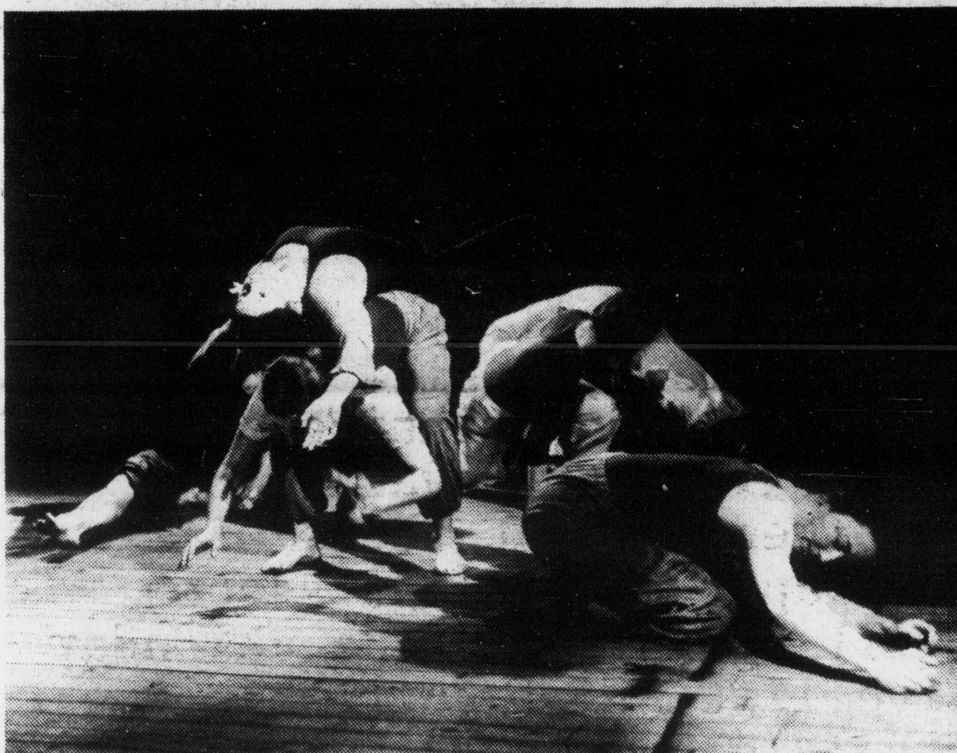
# MONTREAL



Yves Bouliane (pianist Yuri Myrowitz)



Raymond Gervais: +9=



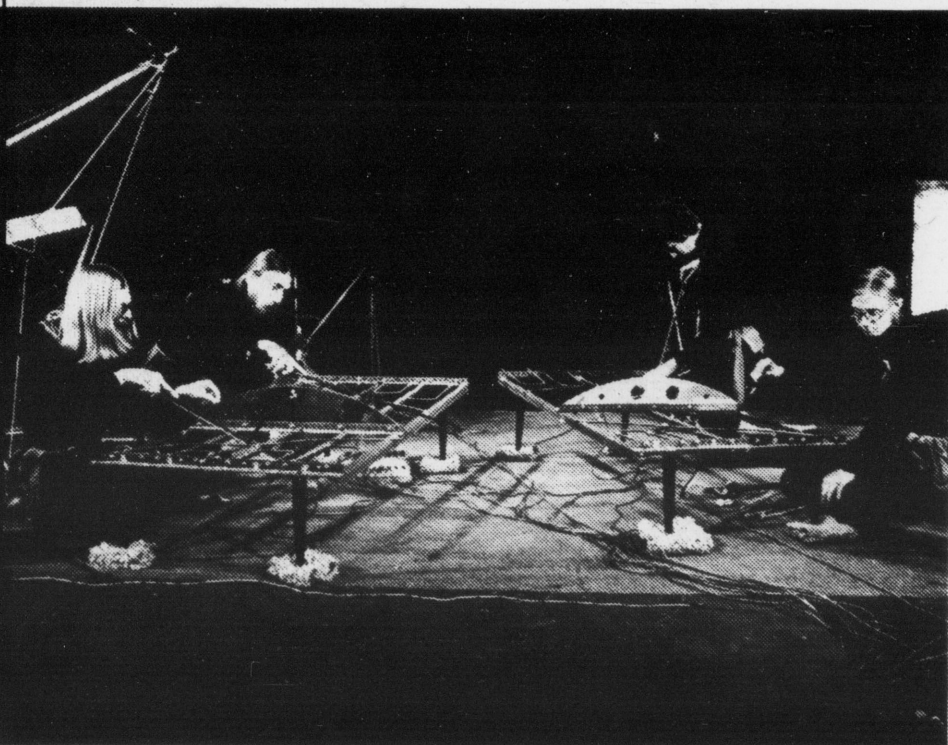
CATPOTO: Contact Improvisation



the Lepage Brothers



Mike Haslam: saxophone



the group SONDE





the group l'EMIM



Marie Chouinard: Cristallisation



Ted Dawson: Exploring the object



(narrative)

'So Yves asked me to write a few lines about QUOI DE NEUF. It's a kind of a strange position to be in - ah- writing an article on something that -ah- one has organized and put together -- in coming back to it and -ah- re-evaluating the experience - putting it all together - acting as -ah- enumerator, documentor, art critic -ah- generally summing up the experience. So I guess the first question one asks is - what was QUOI DE NEUF all about? What - what were the issues? and -ah- the answer to that is really -ah- that it was about -ah- the idea was to present a series of evenings -ah- featuring -ah- the activity of the experimental scene here in Montreal -- kind of bringing artists in touch with one another's work -- and -ah- also kind of putting on a -ah- something that would make itself felt in the public consciousness generally - creating a higher public profile for the -ah- collective arts scene. So these were the basic goals - -ah- the festival was sponsored by the Canada Council - the -ah- performance art division of the Council -- and -ah- the place where all this took place was Conventum Centre d'essai Conventum - -ah- it's a little - -ah- it's an experimental centre in Montreal -- it's a centre for the -ah- the -ah- non-mainstream arts."

'Concerning the structure of the festival, there were three evenings -ah- Wednesday, March 28; Wednesday, April 4; and a final Wednesday - April 11 - and -ah- basically the sequence of events began with an evening that -ah- concentrated just on a single medium, that of -ah- sound improvisation, and this led to a second evening which presented several media in a row - -ah- poetry, music, and dance, and the whole thing wound up with -ah- a final evening of mixed media - bringing everything together, summing up the experience - -ah- it was a fairly complex -ah- thing - - there were a lot of people who participated in ...'

(enumeration)

FESTIVAL QUOI DE NEUF/LIST OF PARTICIPANTS: Charles de Mestral, Chris Howard, Andrew Culver, Pierre Dostie, Keith Daniel, Robert Lepage, Michel Lepage, Robert Leriche, Claude Simard, André Farkas, Tom Konyves, Yves Bouliane, Yuri Meyrowitz, Marie Chouinard, Robert Racine, Daniel Léveillé, Ginette Laurin, Louise Lecavalier, Daniel Soulières, Manon Levac, Dena Davida, Carol Harwood, Evelyn Ginzburg, Gurney Bolster, Sylvie St. Laurent, Lizette Poisson, Mike Haslam, George Haslam, Ted Dawson, Jean Letarte, Raymond Gervais.

(narrative cont.)

'it -- and in order to promote something of this size it was necessary to -ah- first of all run a publicity campaign through the mails - -ah- there was a poster designed by Mike Haslam -- and beyond the poster I did a series of radio and tv appearances -ah- in order to create some kind of -ah- public awareness of what was going to happen.'

(report)

The opening evening - Wednesday, March 28 - focused on the single format of Sound Improvisation. There were three groups: SONDE, the Lepage brothers, and l'EMIM - each with its own completely different approach to music and the improvisation situation. The first group, SONDE, with its five members: Charles de Mestral, Chris Howard, Pierre Dostie, Andy Culver, and Keith Daniel, featured a somewhat European approach, using improvisation to explore the sound possibilities of specially constructed amplified instruments. In a one hour performance, they played four titled improvisations: PLAQUES, featuring their ensemble of six amplified metal plates; SHEETS & GONGS II, that combined steel gongs with suspended metal sheets of various sizes; PROMENADE DANS LE BOIS II, that entered into the sound world of a wooden dome structure erected on stage; and finally SAHABI IV - one of several improvisation formats the group has created to feature their koto-like amplified string instruments.

After a short intermission that allowed time for rearrangements on stage, the next group, the brothers Robert and Michel Lepage, began the second part of the evening. In contrast to SONDE's special instrumentarium and serious, introspective approach, the Lepages performed on conventional instruments - clarinet and piano - were humorous, and often played directly with audience reaction and expectation. The

improvisation was a series of many short fragments; brittle, sarcastic, often verging on pure theatre, that revealed a subtle but wide range of musical psychology.

Closing the evening, the group l'EMIM (l'Ensemble de Musique Improvisée de Montréal) performed with two members present - Robert Leriche, saxophone, and Claude Simard, amplified double bass. Although the instruments were again conventional, this group has a background in the Québec free jazz scene, and it was clearly reflected in the style of performance - an intense tight series of struggling gestures ...

(enumeration)

FESTIVAL QUOI DE NEUF/Evening 2/April 4, 1979/Centre d'essai CONVENTUM/1237 rue Sanguinet/8:30 pm/Admission \$2.50

PROGRAM: (Poetry) André Farkas, CHANCE SUITE (THE HEART OF THE MATTER); Tom Konyves, SYMPATHIES OF WAR; (Music) Yves Bouliane, (S')ENTENDRE DEBUSSY; (Dance) Marie Chouinard, CRISTALLIZATION and DIMANCHE MATIN MAI 1955; Daniel Léveillé, OCRE and VOYEURISME: the group CATPOTO, Contact Improvisation.

(narrative)

'It's funny, but the -ah- the second evening of QUOI DE NEUF turned out to be a -ah- -- -ah- more complex than -ah- than I thought it would be -- both on the level of the participants - the artists themselves, and on the -ah- on the level of audience reaction. The main cause of this -ah- the main -ah- the problematic situation I think was really -ah- brought about by the nature of the program itself -- that of juxtaposing various media against one another, which obviously -- drew different people for different reasons to the performance -- -ah- as well as bringing together a -- diverse -ah- group of -ah- artists/performers who -ah- were very into what they were doing as individuals but - perhaps not particularly open to -ah- what else was going on in the same evening -- As a result -ah- for instance -ah- after the -ah- opening of the show -ah- there were some remarks made that the poetry was not anglophone - and -ah- during the first short break we took after -ah- a performance of -ah- Tom Konyves' SYMPATHIES OF WAR (videopoem) and -ah- Yves Bouliane's -ah- (S')ENTENDRE DEBUSSY - the conceptual musical piece on the program -ah- - some Francophone poets came up to me - rushed up to me at the back of the hall - furious - demanding their money back -- it was a very unexpected experience -- I mean the contents of the program were advertised - -ah- Beyond that particular reaction, some dancers -ah- expressed impatience with the technology -ah- the necessity to set the stage up in particular ways that - that -ah- that took rehearsal time. In addition, -ah- we did have some technical problems at the beginning of the evening that -ah- that caused -ah- the first piece of the program -ah- André Farkas' CHANCE SUITE (HEART OF THE MATTER) to be postponed until after the -ah- first short break. Ah- after this piece was performed -ah- as the dance part of the program was beginning -ah- one man in the audience was heard to say -ah- impatiently -- 'Ah, finalement!' which -ah- again clearly expressed this segmentation -ah- this division of interest that was characteristic of the whole evening.'

(report)

The third and final show of the QUOI DE NEUF festival was held on Wednesday, April 11. Just as the opening evening had focused on a single aspect of the performing arts - sound improvisation - and the second had presented several media back to back, so this final evening consolidated and summarized the experience of the series with a program of sound and mixed media pieces. There were three artists: myself, coming from a background in sound; Raymond Gervais, a conceptual artist who works with numerological systems; and Mike Haslam, a visual artist who is now involved in creating live performance works.

The first pieces of the evening were two of my works - EXPLORING THE OBJECT for horn, 4 microphones, and mixer, and THE CLOUDS OF MAGELLAN (with Suzy Lake) for computerized slide show and audiotape. EXPLORING THE OBJECT, realized in collaboration with horn player Jean Letarte, is a sound piece that works with interlocking levels of limited improvisation. In the QUOI DE NEUF performance ...



(discussion - a telephone conversation with Yves Bouliane)

(3 rings ...)

YB Allo?

TD Allo, Yves?

YB Oui, Bonjour.

TD Bonjour, ça va?

YB Um-hum, toi?

TD Oui.

YB Je M'excuse - j'ai un bouche plein --- um -

TD Comment?

YB J'ai un bouche plein.

TD Oui? ----- O.K. I'm phoning about the QUOI DE NEUF article, and right now your voice is going into a taperecorder --

YB O.K. -- Now?!

TD Oh, yes --- avec votre bouche plein.

YB Ah -- O.K. - ha-ha-ha -- O.K. Let me a - -ah- take a cigarette.

TD O.K.  
(line noises ...)

TD So? Here we are - the taperecorder is - is rolling - the needle is moving each time I -ah- speak - so -ah- what were your impressions of the festival?

YB Well, what can I say? All I can -- all I can say about your festival is the souvenir that I have, and the souvenir that I have is not about -ah- the - the -- let's say the - the things that were inside of it - I mean the manifestations - the different types - I - I hope - I have a souvenir of this which is really -ah-ah- évaporé - how can I say it's far away you know --

TD (um-hum)

YB It's comme un brouillard un peu, but -ah- all I remember is your - your -ah- your -ah- your desire to - to create something in which - all those individuals wouldn't just -ah- fit inside of it like let's say -ah- usually artists -ah- do --

TD (um-hum)

YB But -- -ah- as - as one of the people involved in the same city in - in different -ah- aspects of -ah- esthet - ah- art activities --

TD (um-hum)

YB And so - you tried to - to put all these energies together and tried to - to construct something - you know - a different -ah- field in a way - a field which would - which would -ah- establish kind of a - a co-operation - collaboration between all those artists, and finally it didn't occur.

TD Yeah, people remained individuals --

YB Yeah, yeah, yeah ...

TD So - so with the exception of SONDE and CATPOTO - that was the one - the one -ah- liason that was formed by the festival - -ah- two improv groups -

YB Yeah, and you and me.

TD And you and me - right - exactly -- yeah -

YB And André too -

TD Yes, yeah, in a way --

YB Yeah, so --- what can I say - rather than saying - well I liked this piece, well I saw that and it was nice - or blah-blah-blah - I don't want to say that cause its too far away --

TD (um-hum)

YB I prefer to say that - mention that -ah- this lack of feedback --

TD There was a lack of feedback --

YB Yeah, yeah, yeah,

TD It - it was a - we really saw proof of - of what the Montreal scene is about in a way ---

YB (um-hum)

TD We really saw that -ah- there were a few groups that -ah- that were willing to open up and -ah- relate and - for the rest they remained individuals who - who maybe have -ah- -ah- tenuous connections once in a while, but they do their work on their own in their room -- and -ah-

YB That's it.

TD That's it ...

YB Yeah, all boxes.

TD And they wanted to - to plug into a situation and -ah- they didn't really want to have anything to do with anybody else.

YB No.

TD Yeah.

YB No, I think that's it -- that's the only thing that still remains in my - in my mind of this festival - really --

TD Um-hum, but in a way it was -ah- much more valuable in a sense that -ah- it gave us both -ah- a real feeling about what - what the scene here in Montreal is like --

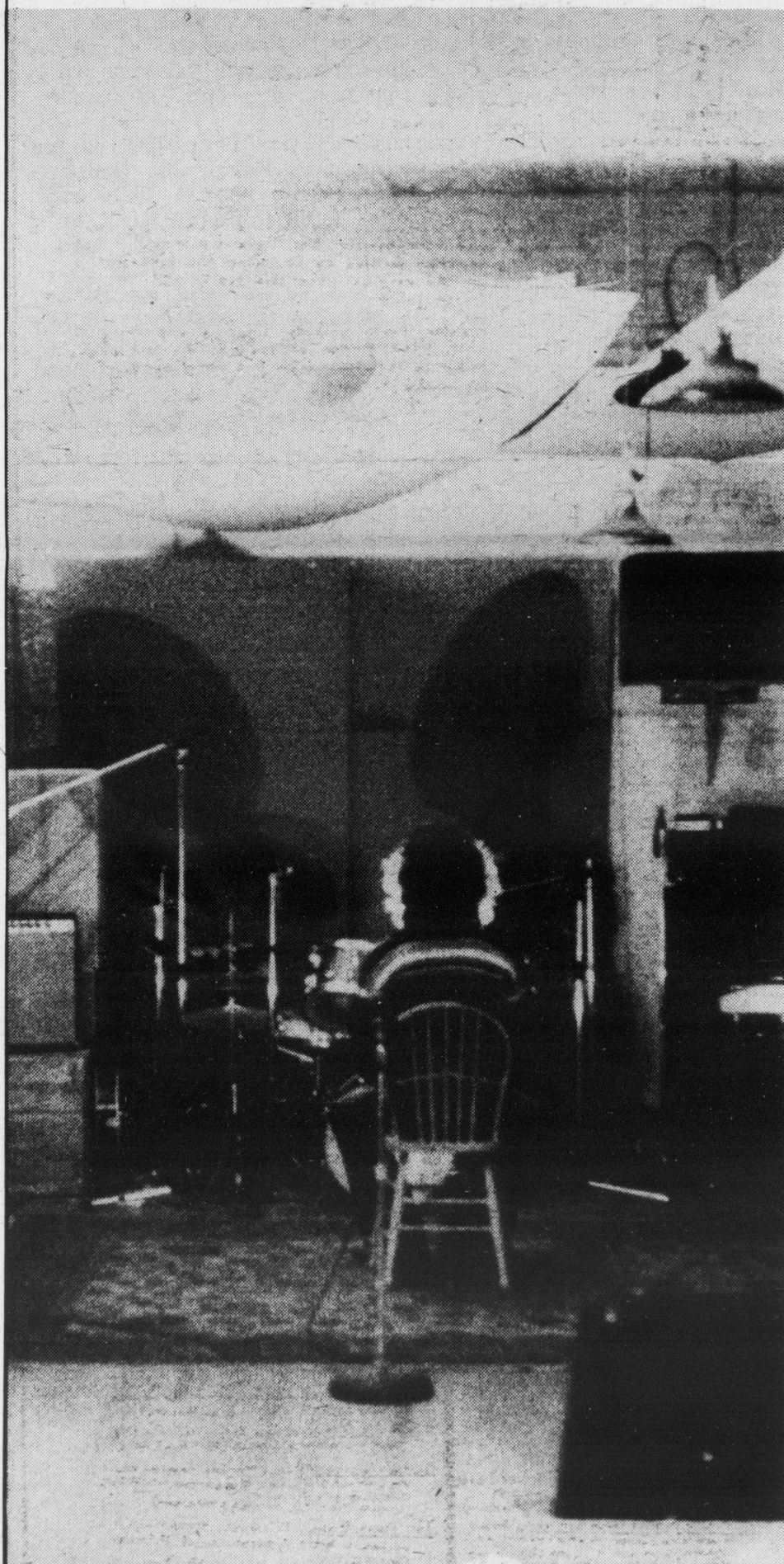
YB Yeah, yeah, intercepting once in a while and you hope -ah- people will mix together or will -ah- connect with each other in a way to produce things -- (cough) -- to collaborate -- um -

TD Yeah.

YB But finally -- there's still promise --

TD Yeah - true -

Montreal 26/VI/79.



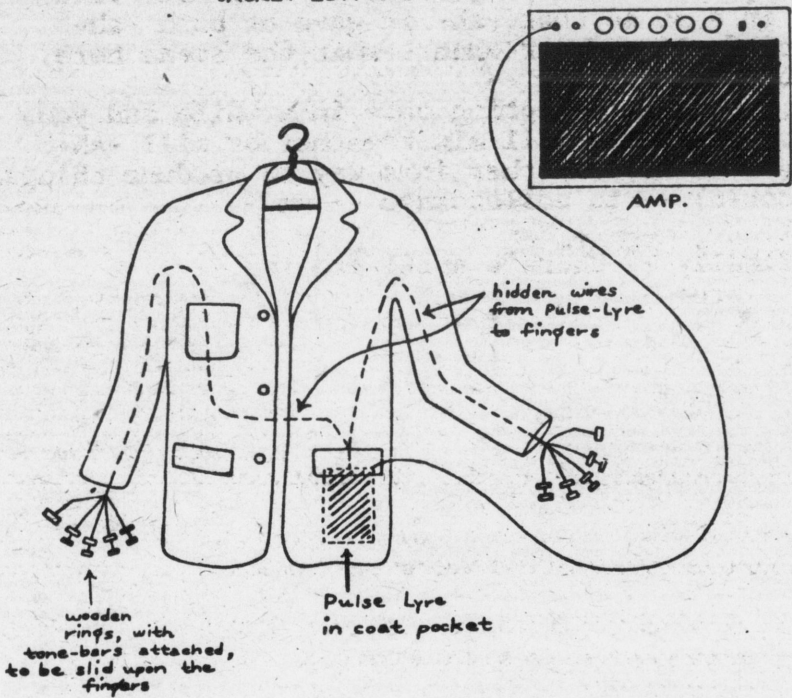
Yves Bouliane

Ian Stewart



The Bardic Pulse-Lyre

JACKET EDITION



Each finger has two notes, one formed by the thumb touching the tone-bar on the finger-tip ring, another formed by touching the tone-bar on the ring between the 1st & 2nd finger joint.

Regular scale proceeds upward beginning with little finger of left hand, and ends, after 16 notes, with the forefinger of the right hand.

Bob Davis

*The Saddest Song I Know*

Bob Davis

PLAY OR TRANSMIT TO THIS RANGE OR RANGE DOWNT 3 MIN. 30 SEC.

OH, I HAVE DREAMED A DREA-RY DREAM, OH, WHO IS FREE FROM SORROW? FINE FLOWERS IN THE VAL-LEY & THERE SHE TOOK THAT SWEET BABE'S LIFE. SING SOR-ROW SING SOR-ROW IN THE DOW-Y DENS OF YAR-ROW YAR-ROW OH, I THINK I HEAR A BELL SAYS THE KNIGHT ON THE ROAD. OH, ITS RINGING YOU TO HELL & WOE BE-TIDE YOU WILD WOMAN. SOME WILL DEATH MAY YOU DEEL GO DOWN YOU IN THE RAG-ING SEA, OR HANG ON THE GALLOWS PIM. SHE TURNED HER HEAD A-ROUND, & THE TEARS THEY DID FALL DOON. SAY NOT SO TO ME RICH-ARD SAY NOT SO TO ME RICH-ARD FOR I'VE MADE A VOW & I'LL KEEP IT TRUE, BY THE DEEPEST HILLS IN CLYDE'S WATERS, THE WIND BLOW LED & THE SEA GREW ROUGH, SHE RING HER HANDS FULL SORE. LORD GREGORY THE HIS YELLOW HAIR & MADE A HEE-Y MOAN. OH, I WILL READ YOUR DREA-RY DREAM, ITS I WILL TELL YOUR SORROW, ITS I WILL TELL YOU THAT I WENT TO THIS DOCTOR I HEARD HIM SAY, BOTH LINGS IS BROKE-DOWN, YOU'VE SPENT YOUR BEST DAYS, GO BACK TO THAT COULDRINE THAT GOT YOU THAT WAY. BOTH LINGS IS BROKE-DOWN, YOU'VE SPENT YOUR BEST DAYS."

SOURCES

- DREA-RY DREAM-John Jacob Niles: collected in Jefferson County, Kentucky, U.S.A., 1899. (CHILD 214- THE BRAES OF YARROW)
- FINE FLOWERS IN THE VALLEY-Richard Dyer-Bennett (CHILD 20- THE CAVAL MOTHER)
- THE DOWIE DENS OF YARROW-Davey Stewart: DUMFRIES, SCOTLAND; RECORDED BY ALAN LOMAX. (CHILD 214- BRAES OF YARROW)
- THE FALSE KNIGHT UPON THE ROAD-FRANK QUINN, CO. CAROLINA, COUNTY TYRONE, NO. IRELAND; RECORDED BY SEAN O'BOYLE. (CHILD 3- FALSE KNIGHT UPON THE ROAD)
- LORD GREGORY-Ewan MacColl: LEARNED FROM MARGARET LOGAN, WATSHIRE, ENGLAND. (CHILD 76- LOSS OF ROCK ROYAL)
- EARL OF ROBYNE-Ewan MacColl, LEARNED FROM HIS FATHER, AUCHTER-ROBER, PERTSHIRE, SCOTLAND. (CHILD 235- EARL OF ROBYNE)
- THE RICHIE STORY-Ewan MacColl, LEARNED FROM HIS MOTHER. (CHILD 232- RICHIE STORY)
- CLYDE'S WATERS-Ewan MacColl, LEARNED FROM HIS MOTHER & JEANIE ROBERTSON, ROBERTSON, ABERDEENSHIRE, SCOTLAND. (CHILD 216- THE MOTHER'S MALISON)
- THE THREE BABES-I. G. GREER, THOMASVILLE, NO. CAROLINA, U.S.A; RECORDED BY FLETCHER COLLINS, 1941. (CHILD 74- WIFE OF USHER'S WELL)
- BOTH LINGS IS BROKE-DOWN-Ninnes WORKMAN, MINES COUNTY WEST VIRGINIA, U.S.A; RECORDED AT APPALACHIAN MUSIC WORKSHOP, HIGHLAND CENTER, NEW MARKET, TENNESSEE; OCT, 1972.

In the fall of 1968, during my first season as composer-in-residence at Simon Fraser University, I composed, in collaboration with Wilfrid Mennell, a playwright-director, a 4-channel version of Beckett's radio play, *Cascando*. The electronic studio at SFU was at that time probably the most sophisticated studio in Canada. After working in studios at Columbia and Warsaw Radio, both of which were small and somewhat limiting, I found it impossible to continue composing with the Princetonian precision in which I had been schooled. The SFU studio contained the most recent synthesizer designed by Don Buchla. I only vaguely understood what it did and realised that I would have to put aside my rigid preconceptions of how one sound should follow another. The sequencer, a device which could generate a series of sound events in a more or less random pattern and which at times seemed to have a life of its own, became for me a sort of window through which I could see/hear a universe of sounds I had never imagined possible. It was necessary for me to step back from these sequences of sound events, to control them in some other way: through the mix of one sequence with another in time and space.

1968 was a year of great upheaval: at SFU, Canada's Berkeley, 114 people were arrested for their part in the protest over the firing of the entire faculty of the Political Science and Anthropology department. Marcuse, Baba Ram Dass and others came to speak to us at peril to themselves; acid and mescaline abounded and apocalypse seemed to fairly shout out at us in the rarified atmosphere of Burnaby Mountain. The neo-fascist architecture of the university seemed to beg for anarchy and chaos and linear thought itself seemed doomed to extinction.

It was perhaps inevitable that I be introduced to a book *A Vision*, by W.B. Yeats (or rather, by the wife of Yeats; written automatically - that is, transcribed by her while in a trance), a book which deals with the cycles of mankind and civilisation, relating archetypal images to the phases of the moon, the phases of the moon to the birth and death of civilisation and the birth and death of civilisation to the theory of the gyres - a sort of double spiral which looks like a cross between a dna-helix and an hourglass. I understood perhaps ten percent of what I read and began to see (rather naively) relationships to many of Yeats' later poems. It was at this point that Wilfrid introduced me to Philippa Polson, a wonderful lady who taught linguistics at SFU and who had a special fondness for Yeats and a fine speaking voice. It seemed apocryphal that we should all meet and the studio, located in the bowels of the theatre, seemed the ideal location for the alchemical process. It was all very serious.

The work began in January, 1969: collecting relevant poems and appropriate sound-sequences. From that point, the work flowed easily and grew as if by itself. *Phases I* was completed in early spring, *Phases II* by mid-summer. By this time, Wilfrid (who had been of invaluable help in the assist of the mix and the use of the spoken texts), suggested that that *Phases* was really now mine and felt that I should continue to work on my own. I completed *Phases III* in the fall of 1969. At that stage I felt that I had reached a degree of over-sophistication in relation to the materials. I stopped work on the *Phases* and became involved with the medium of dance, hoping to complete the cycle with one more section at a later date when I had some distance from the piece. It was never completed. Philippa died rather suddenly a year later and as the years have passed I have felt increasingly that the work can only be finished internally - not only by me but also by anyone who internalizes the universe which the piece has opened up.

*Phases* is ideally suited to performance in the dark, without intermission. Each of the sections is very demanding of the listener and they seem to work best with a small group of people. If this implies a trip being laid out on an audience, perhaps so; the works are certainly a kind of journey. They were for me a process through which I grew and changed. I have left them behind. They are at their worst flawed, even crude at times times; at their best, beautiful and reassuring. They are apocryphal if not apocalyptic. If I may indulge in any personal belief any more it would be this: the age of chaos is upon us; but, like an eclipse of the sun, it cannot last; the Darkness at its peak only increases our desire for the inevitable return of the Light.

Phases I : duration 40 minutes.

The analogy to this Phase is its beginnings in what Yeats called the complete plasticity of the new moon. Fragments of poems on sex and death and madness are contrapuntally combined with images from a remote and distant classicism, increasing in density towards the middle and clarifying in a reading of the *Second Coming* out of which a gigantic chord swallows up everything which has preceded and transforms all images. Winter and its discontents are overwhelmed by the coming of Spring.

Phases II : duration 25 minutes.

A northern summer night. The state between waking and dream-sleep. The full moon - for Yeats the phase of complete beauty. The hour of the wolf. Stream of consciousness, rudely awakened as the moon passes into the 15th phase.

Phases III : duration 20 minutes.

The waning of the moon. The fall. The clarity of frost. Intellectualisation. Sophistication. The (at times) violent passage of organic life into sleep. Humour. Fragmentation.

Phases IV : duration ?

The weakening of the moon. The saint, the fool, the martyr swept away into the chaos of new beginnings.



people today who have this in mind ... if we can really build some very precise mathematical relations from the point of view of statistical texture and texture ...

Q: There are certain ways, but it must be studied very scientifically, systematic ... like a huge theoretical investigation ... I don't know if I shall be the man for that ... it is too much ... well ... how can I say? ...

C: passionné ...

E: In?

C: passionné ...

E: Yes, perhaps, yes ... I want to make things: I am creative first ... I would like to have no one to analyse, because after fifteen years ... maybe they can grasp ... derivatives, something ... this is why I want to build all the elements of ... my electronic works ... because this is the only way to think about how such pieces are built, and if there are some ... theories ... or ...

C: ... invariant relations, yes ...

E: ... from the first you cannot ... from the final result ... you have to know how it's put together in order to analyse the concept of it, so I have big huge books from when I worked in the studio ... measurements of everything I did in order to have a record ... of the work ... as possible ... as to be notate it ... even if I know there are a lot of things which are impossible to notate ... but I describe ...

C: as much as you can ...

[illegible]

Measure your stride with it, rather than in your case, each footfall of respectable sound ... <sup>and I think very</sup> ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~music~~ <sup>music</sup> has such a soft tonal quality to it ... <sup>feature in native</sup> ~~music~~ <sup>music</sup> that has exercised itself some vital extraneous of density.

Well, it's going to become a cooking receipt ... I think people like help when I value much ... <sup>and</sup> ~~and~~ <sup>discovered something of their claim,</sup> ~~and~~ <sup>and</sup> ~~realised~~ <sup>realised</sup> ~~certain aspects of history which is important ... but there~~ <sup>and</sup> ~~are~~ <sup>are</sup> ~~people looking at it~~ <sup>people looking at it</sup> ~~with some~~ <sup>with some</sup> ~~latitude~~ <sup>latitude</sup> ~~in Japan~~ <sup>in Japan</sup> ~~and~~ <sup>and</sup> ~~all~~ <sup>all</sup> ~~over~~ <sup>over</sup> ~~concerns~~ <sup>concerns</sup> ~~one~~ <sup>one</sup> ~~or~~ <sup>or</sup> ~~two~~ <sup>two</sup> ~~later~~ <sup>later</sup> ~~music~~ <sup>music</sup> ... I don't bel it's okay to ... you have to develop that in another way of your own ... it's done, you know? ... I think ~~that~~ <sup>that</sup> ~~the~~ <sup>the</sup> ~~idea~~ <sup>idea</sup> ~~is~~ <sup>is</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ 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<sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~ <sup>that</sup> ~~they~~ <sup>they</sup> ~~can~~ <sup>can</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~way~~ <sup>way</sup> ~~as~~ <sup>as</sup> ~~we~~ <sup>we</sup> ~~do~~ <sup>do</sup> ~~it~~ <sup>it</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~West~~ <sup>West</sup> ~~and~~ <sup>and</sup> ~~that~~

...the ritual has a certain quality ... what we do is recite the  
anthology first and then somehow artificially create the virtual history  
... would have led to ... life writing a piece as if there had  
been two hundred years preceding it, but the two hundred years ... were never  
of course. It's very tribal, but it doesn't provide any means for proceeding from that ...  
because life isn't our tribe - it still isn't where we are.

R ... Recently I was quite  
attentive to what would happen in Berlin with some new ground using electronics  
a great deal, I mean after "Anger's Dream ... Kraftwerk and Krauss like this ...  
C No, you know of Brian Eno?

R No, I don't ... and finally I was a bit disoriented ... I was lost  
for more than what in fact came out ... always this use of using electronic devices  
... slowly ... Working the possibilities of electronic devices is  
hard to hear on records, and accept the few that ... exploit technology creatively, it's  
not enough. While ago there were ~~more~~ some artists doing ~~more~~ more more more  
... the music itself for instance ... extraordinary for the time that I don't  
know more before. For some time ... I stepped writing ... for voices,  
mainly because I knew what ... was remarkable only by ... singers  
... actually ... Western-trained ... and I stepped me from going into  
... I think of more for the future ... I mean really be there ... and one thing  
... that I would like to see in modern singers ... but practically, it's very hard

40 17.

to rely on other cultures' singers, and all of that ... yet I am very dissatisfied with the Western voice, while very much in love with a lot of non-Western ... <sup>and</sup> popular voices ... black singers ...

Bill Green ... the resonances ... throat and bronchial, and the way he controlled there is just phenomenal ... Do you know of Meredith Monk?

Bill, yes, she was in Paris at the Festival d'Automne ...

Bill, it is one of the only places in Paris where ... underground - not total full-stage things can happen ... I saw some things she did alone ...

and I am not an enthusiast, no ... I ... <sup>sorts of it is something, it does exist</sup> ... I was sitting for ... some in fact because the people in charge were so excited about it ... <sup>the</sup> fabulous, extraordinary ... and so it was something ...

and for me it was not fabulous ...

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and small dark spots, possibly due to age or handling. A vertical crease is visible near the left edge, and the right edge is slightly irregular, suggesting it is part of a bound volume. There is no text or other markings on the page.

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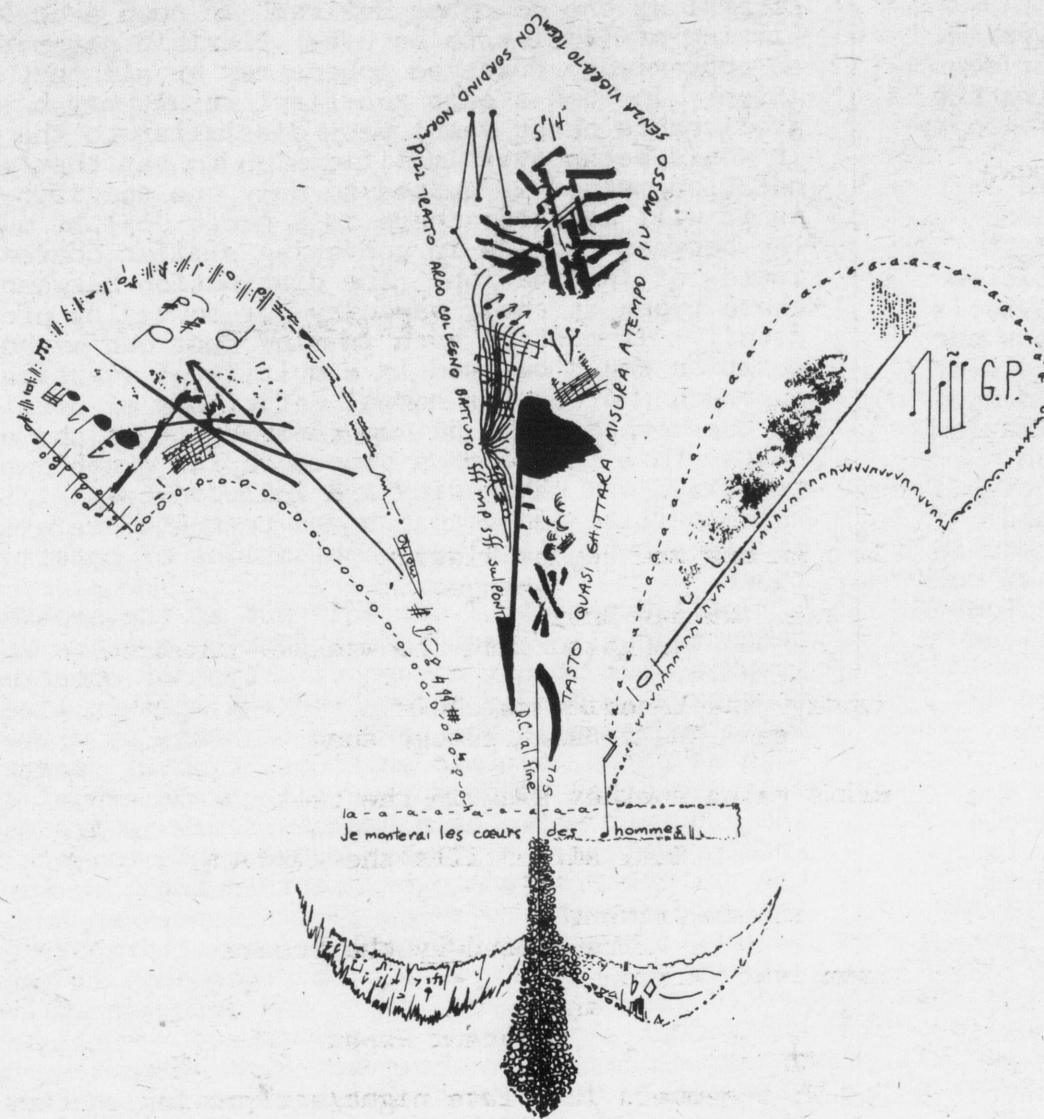
2

not to stop  
N.O.W. on the covered floor.

## A.J. O'Connor

the first warmblooded sound prompted the Orchestra  
to stretch it's range.

## Steve Wilkes



LE ROI DE LIS Opera in one referendum

## Zoe Druick

## DETECTIVE NOTES

Friday (June) 29, 1979  
11:30 at night.

About Don (Druick)'s &  
Lyle (Lansall-Ellis)'s music.

happyness over danger.  
reforming, souring  
going down steps making it  
danger behind, in front,  
beside great action.  
solo in the sahara  
desert. joined with another  
and leaving it behind.  
fading. trying with last  
spurts of energy, time.  
cliff hanging, glide.  
10 here stop, go, go, stop.  
together perfect ringing with  
air and water. exotic  
Italian exotic Mexican.  
braking through with new  
wave(s) leaves falling good  
beat, coming, going, gone.  
bass high flute low. 11th  
here now. my mind is tired.  
the fluttering of wings  
over and over again  
fast fast fast fast good  
exercise music together.  
solo in ice land, blue cats.  
scared. doors doors doors.  
Zzzzzzzzzzzzzzzzzzzzzzzzzzzzzzz.

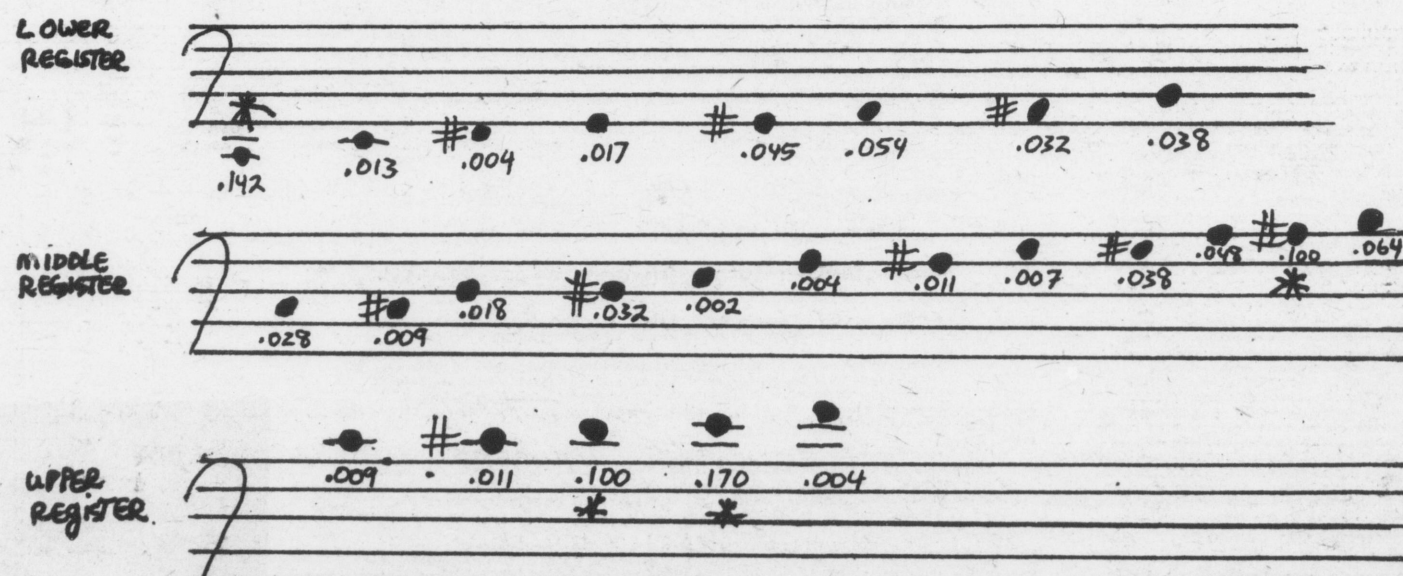
## Don Druick

### RIVER C: Parameters for Computer Generation

RIVER C is a monody, a 529 note melodic work for cello. RIVER C is rooted in the summer of 1974 and reflects my interest in melodies that span more than two octaves with characteristic contour; and where the melodic logic is not universal but differs in each octave register. RIVER C was constructed intuitively through a series of filtration processes.

And now using RIVER C as a model, I have statistically described its melodic resource in order to produce further RIVERS of the same feel, and the same degree of melodic entropy.

The pitch set and the distribution



(Note that the four pitches marked with asterixes constitute half of the 529 notes of the melody).

The following data indicates the set of consequents (together with the probability of occurrence) for each of the 25 given pitches. The register of each consequent is not specified other than approximately 1/3 of the melody must be in each octave/register. (Note: X/Y = pitch X is followed by pitch Y).

UPPER REGISTER: (F/E 1.000)(E/B .100)(E/A# .133)(E/A .033)(E/G# .022)  
(E/G .011)(E/F# .011)(E/F .011)(E/E .244)(E/D# .011)(E/D .322)  
(E/C# .011)(E/C .091)(D/B .132)(D/A# .019)(D/A .132)(D/G# .057)  
(D/E .566)(D/C .094)(C#/D .500)(C#/C .500)(C/B .200)(C/A .800)

MIDDLE REGISTER: (B/B .059)(B/A# .265)(B/A .147)(B/G# .147)(B/F .029)  
(B/E .059)(B/D# .118)(B/C# .147)(B/C .029)(A#/B .114)(A#/A .094)  
(A#/G .019)(A#/E .169)(A#/D .132)(A#/C .472)(A/B .480)(A/A# .120)  
(A/E .200)(A/C .200)(G#/A# .250)(G#/A .250)(G#/G# .050)(G#/E .050)  
(G#/D .200)(G#/C .200)(G/G# 1.000)(F#/A# .167)(F#/D# .833)(F/A .500)  
(F/G# .500)(E/A# 1.000)(D#/A# .058)(D#/F .118)(D#/E .118)(D#/D# .353)  
(D#/C .353)(D/G# .100)(D/E .700)(D/C .200)(C#/A .200)(C#/D .200)  
(C#/C .600)(C/A# .333)(C/A .600)(C/E .067)

LOWER REGISTER: (B/A# .250)(B/G# .650)(B/E .050)(B/C# .050)(A#/B .118)  
(A#/A .235)(A#/G# .118)(A#/F# .059)(A#/E .034)(A#/D .293)(A#/C# .059)  
(A/A# .414)(A/G# .034)(A/F# .207)(A/E .034)(A/D .173)(A/C# .138)  
(G#/B .292)(G#/A# .125)(G#/A .166)(G#/G .292)(G#/C .125)(G/B .334)  
(G/A# .222)(G/A .444)(F#/D 1.000)(E/D 1.000)(C/B .055)(C/A# .164)  
(C/A .013)(C/G# .151)(C/G .055)(C/E .193)(C/D .027)(C/C .342).



System Symbology - an  
approach to electronic music transcription  
by  
Wes R.D. Wraggett

First there is a need, then there is a system. This maxim while applying to all phases of our contemporary life becomes unclear when approaching the transcription of electronic music; sonic calligraphy into visual calligraphy.

The principle concept of electronic music or more generally tape music was the ideal of 'total product', a composition within itself. The mere notion of taking a perfectly performed composition and translating into the realm of imperfect symbols seems redundant if not superfluous. Music does not however live by theory alone and practice, the ever present mother-earth reality, demanded some form of documentation other than just the aural realization. Two main reasons for this development were, an archaic copyright law, and, far more importantly, the need for a visual means whereby in tape and instrumental pieces the tape track could be seen in relation to the other parts. Many problems had to be solved in adequately representing modifications of natural (concrete) sounds and succinctly illustrating 'synthetic' materials.

The approaches to transcription have been as varied as the composers who realized the pieces. There are six basic categories of transcription which are available to the composer and it is the pressures of personal preference and material clarity that are deciding factors in determining the method to be used. It is not at all uncommon to find composers using more than one type of transcription for different tape pieces, or even several in the context of one work. These notational schemes vary widely in their capacity for detail and expression. In some, the actual process of realization such as types of modules, patches, and settings, serve as the score itself. In other cases sound visualization is the method, this classifies the sounds into graphic shapes approximating the characteristics of the sound.

Function has to be the prime organizer in the composer's decision to select a notation scheme. If a piece is scored for tape and real-time performers, precise indication of 'cue-point' materials is essential to co-ordinate the players with the oft times unfamiliar and inflexible partner. In the context of a piece that does utilize this format it may be quite reasonable to 'generalize' large portions of the tape transcription and be specific only at those points where synchronis tape-instrument materials occur, or where the players require precise cues on the tape part in order to present new instrumental materials. I have included an excerpt showing this process from a piece of mine entitled Amin or Amen. The piece is scored for two track tape and amplified accordion.

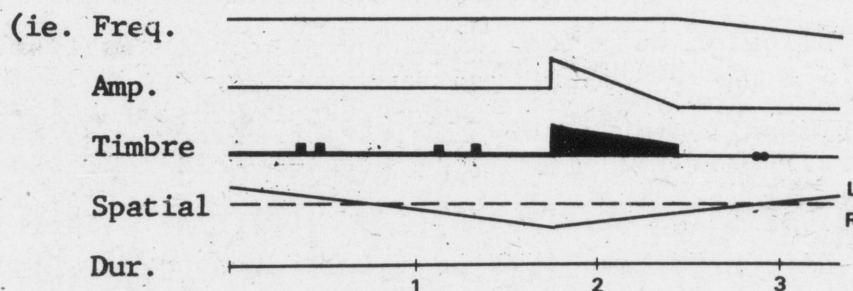
The image shows two staves of musical notation. The top staff is titled 'MEDITATION' and features a single melodic line with various dynamics and articulations. The bottom staff is titled 'DANCE PROFANE' and features a more complex rhythmic pattern with multiple dynamics. Both staves include performance instructions such as 'TACET', 'Kalmukh sonority (C. 16)', 'Acc. birds - pinning', and 'Silence (C. 3)'. The notation includes various musical symbols like notes, rests, and dynamic markings.

If a piece has the fortune of being played a number of times by the same performer(s) the visual cues become less important as the familiarity with the tape track and the piece in general increases. When the tape is the sole performer notation becomes somewhat gratuitous, yet there is a great deal of sthetic as well as professional satisfaction in signing an intricate and eyecatching graphic for tape piece.

The final situation in which notation (in most cases very precise) for tape music is used in 're-

alization' pieces. In these a performer/technician uses a score which when (and if) realized faithfully will yield a tapepiece closely resembling the original of the composer. This process can be as liberal as the composer desires, in such a case a listing of modules to be used, flexible patches, and an approximate duration scheme may be all that is given. In such a case the final result may be unpredictable or at least very dissimilar to the model. It would be an oversimplification to say that each notation method is suited to only one specific task. As it will be seen, there is a great deal of overlap between methods in conveying similar characteristics of information. The distinction between these types is their capacity for conveying precise detail. It must be born in mind that one method of notation could be used in a multilevel (vertical) approach whereby the normal deficiency of precision in the method could be compensated for by the added parts, this is a common procedure for graphic notation into six categories and included compositions which utilize each type; added to these are examples of pieces which include combinations of notation types.

(1) Graphic: I use this not in the general sense that all visual indications on a score are graphic, but rather to denote a type of notation that tries to convey through curves, broken lines and other symbols the contour or shape of elements such as pitch, dynamic envelope, timbral spectrum etc., in other words any or all parameters of sound. The greatest value of a graphic score is its ease of interpretation. A graphic score tends to work on the principle of analogous representation. For instance, an upward sweep in frequency can be aptly indicated by an ascending line moving proportionately to the rate of sweep (ie. frequency is represented on the vertical axis, and duration on the horizontal; fast sweep / slow sweep). If any irregularity in the sweep such as pauses, step-wise motion etc. occurs this can be duly noted (ie. ). An interesting fact about graphic notation is that it has been used for nearly two and a half centuries in the form of crescendo and diminuendo markings, as well as the baroque ornaments going back even further. Graphic notation is a fast way of indicating sound characteristics without being overly specific. It is possible to indicate specific values in relation to a graphic (ie. 5hz ) but this method is better realized in the third type of notation. As mentioned before, this method of graphically representing sound can be used in a multi-layer approach where all the parameters are organized in a vertical 'score' form



This example is clear enough to give a good idea as to the quality of sound one can expect to hear in 3 seconds. More precise values for the parameters can be given but this could defeat the generalized clarity of this method. Examples:

R. Murray Shafer: From the Tibetan Book of the dead. Universal Edition 15545. This work is for flute, clarinet, soprano solo, chorus and tape. The graphics of the tape part occur within the parameters of three frequency bands indicated as three horizontal lines. A dynamic contour and time log occur directly over these frequency bands.

Louis Debras - Studie, no. 2. Seesaw Music Corporation. This early example of notating tape music is interesting because it lists at the beginning all the elements, permutations and filter settings for the piece. Presumably this piece could be performed using this information and a result achieved not dissimilar to the composer's own realization. The spatial arrangement of the material is very unclear. Boguslaw Schaffer. Symphony electronic music. Polskie Wydawnictwo Muzyczne. Studio Eksperymentalne Polskiego Radia. Boguslaw Schaffer's 1966 piece is designed to be realized in a well equipped studio using the published score. The work is in four movements each of which has a detailed technical description of the elements (and their settings) to



be used, the quality of sound the composer wishes, and a graphic symbol to represent the procedures. In the preface the composer allows for the inevitable discrepancies in timing and sound quality that will take place in a realization. In a certain sense Schaffer's graphics fall in the symbolic category because of their representation of a sound concept (the dividing line is not always clear).

(2) Symbolic: This form is by far the least precise of all. It is graphic in the sense that it uses graphic design or symbols. What symbolic notation does is try to encapsulate a total sound event into one (or more) design(s). The approach to such a notation is on the subjective/interpretive level where a sound complex is expressed in a visual envelope. Distinction between the various parameters is not important: it is the sum effect that is conveyed. Concept is embodied in visual symbol, a sound mantra. Examples:

R. Murray Schafer. *Lustro - "Divan I Sham Tabriz"* Universal Edition 16010, "Music For the Morning of the World" Universal Edition 15550, "Beyond the Great Gate of Light" Universal Edition 16013. In this triptych for instruments, voices and tape Schafer has used a form of notation that tries to convey more the concept of the sound than just its physical characteristics. In "Music For the Morning of the World" except for page 6 the notation is "graphic". Wes R. D. Wraggett. *The Planes of Hydralen*. MS. Hydralen is for classical guitar and tape. At the top of page 3 large square blocks have the ying yang symbol growing from them.

(3) Grid or plot: Like type (1) this notation form uses graphics, the difference being that this type uses graph paper in a connect-the-dot fashion. Each box has a specific value and function depending on the assignments for x, y, and z. Very precise values can be indicated by this method but it is very time consuming in its realization unless some kind of computer correlation/print-out procedure is used. This notation is not very useful in tape-instrument pieces because it could have a confusing effect in that it might convey too much information. It is nevertheless very good for studio recreations of a piece. Examples: Karlheinz Stockhausen. *Elektronische Studie II*. Universal Edition. There are two graphs indicating frequency and amplitude on the vertical axis and duration log (tape cm per second) on the horizontal axis. Gyorgy Ligeti. *Piece Electronique No. 3*. Ahn and Simrock. Each of the four tape tracks has a separate graph with frequency (vertical) and duration (horizontal) being indicated.

(4) Alpha-numeric: This method is the most absolute form of notation. Its basis of origin is the programming information for computer generated or computer controlled sound. Instead of looking at the final product in either a symbolic or graphic form, this notation is concerned solely with the constructive procedure, the events specified and ordered. It is not even necessary to record a piece generated by computer in that the program (if stored as a score) can be performed endlessly (or as long as the program is maintained). The new era of digital generation (and perhaps hybrid control) is going to render any imprecision in re-realization as a function of program variance. In systems which utilize 'graphic' as opposed to 'alpha-numeric' terminals the graphic will only be as imprecise as its assembly program.

Examples: Any computer controlled/generated pieces.

(5) Schematic: A performance notation schematic uses the principle of module organization to provide an indication of general results sought. There is a fair degree of precision that can be attained in the schematic method when precise settings and durations are listed. On the other hand an indeterminate effect can be realized by listing module types without settings or durations. A schematic approach is best for group composition allowing maximum flexibility, while an integral quality is retained at the same time due to the modules in common use. It is unlikely however to find 'schematic' used alone; - more often than not it is combined with graphic, symbolic or traditional notations. Examples: Douglas Leedy. *Entropical Paradise*.

Modules and their corresponding settings are indicated. Thomas Wells. *12.2.72 Electronic Music*. This is a mixture of the 'graphic' and 'schematic'. Four tape tracks contain graphic contours of material and a letter indicates the patch it corresponds to.


(6) Traditional: Even with the five other methods and all the problems of adequately transcribing sound to symbol traditional notation still plays a very large part in electronic music. Very often it is combined with the other forms to indicate tempered (or non-tempered) pitch materials within the piece. It can be of immense value in giving pitch cues to performers who are working in conjunction with tape.

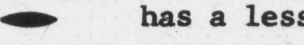

Examples: Karlheinz Stockhausen. *Hymnen*. Universal edition No. 15142. This ambitious work of Stockhausen uses mainly traditional notation with some graphics and text. Because the piece uses national anthems as its source material, traditional notation is the clearest way of indicating their relationships in the piece. Two books of procedures and equipment for realization also exist meaning that the score is for study purposes only.

Vladimir Ussachevsky and Otto Luening. *1952 Electronic Tape Music*. Highgate Press. Because of the concrete source material such as flute, piano, bells, voices etc., this collection of pieces by Ussachevsky and Luening are best transcribed in traditional form. Explanation of procedures such as speed variation and filtering, reverb etc. are given in summaries for each piece. Wavy stems on certain notes indicate that they were treated with head reverb. A graphic score of the traditionally notated piece "Incantation" is included and makes an interesting comparison. Cristobal Halffter. *Plaint for the victims of tyranny*. For chamber ensemble and electronic sound transformation. Universal Edition 15160. In this piece microphones (instrumental and body) are fed into a mixing console where the amplified instruments are treated by filters, ring modulation, reverberation and spatial location according to instructions in the score. This brings into play the area of live electronic transformation of instruments.

The use of live transformation of acoustic instruments is an extremely useful and (potentially) exciting field. Nevertheless a mixture of the above notation types (ie.: Instruments-traditional, Treatments-graphic) should be able to handle any performance situation that exists in the near future.

One further type of notation that is primarily grid/plot, exists. This type consists of tracings and Lissajous figures generated on an oscilloscope screen. At the time when music will be read from a colour T.V. screen, a Lissajous figure in some position on the screen could match up with a similar figure on the tape portion of the projected score. The performer cue could be the visual similarity as well as a pulsating change in colour. The most obvious benefit (at least to this author) would accrue from the visual stimuli a group of projected Lissajous figures could provide for an audience. This brings up the question of "tape music" concerts, which is out of the realm of this article.

In conclusion it must be stated that no matter which notation scheme or combination of schemes is used, clarity in presenting the recorded or treated materials must be the number one priority. If two types of notation are mixed, one must be careful to follow the confines of each system. For instance, when using traditional and graphic notation, a symbol such as  has a definite value while

 has a less defined value. When combining the two  a relationship is

formed, in this case one of a definite pitch progressively expanding its band width and then returning to its original pitch. I have, however, seen this exact same combination used to indicate a dynamic (amplitude) swelling of the note with no reference to pitch change at all. Particular care must be taken in being specific about the function of each symbol and in keeping the characteristics of each notational type constant with itself. In reality, the whole problem of notation for instrumentalists and tape can be solved by doing one thing. Listening.







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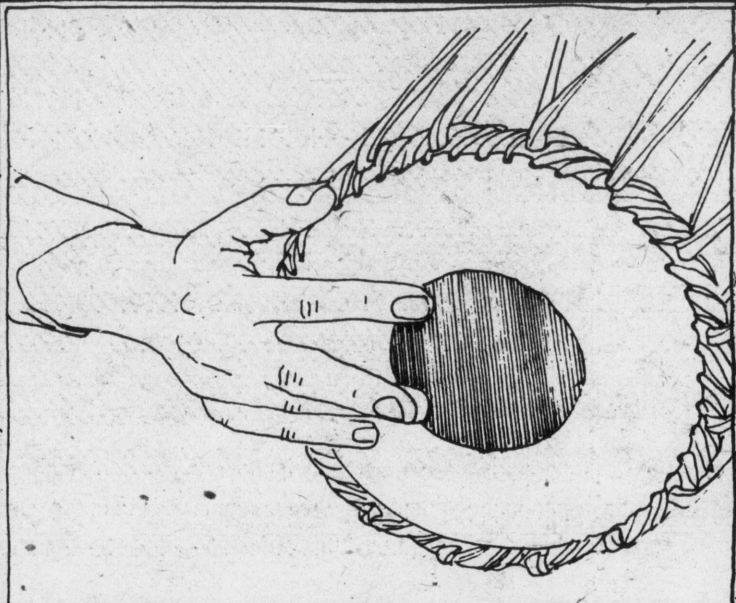
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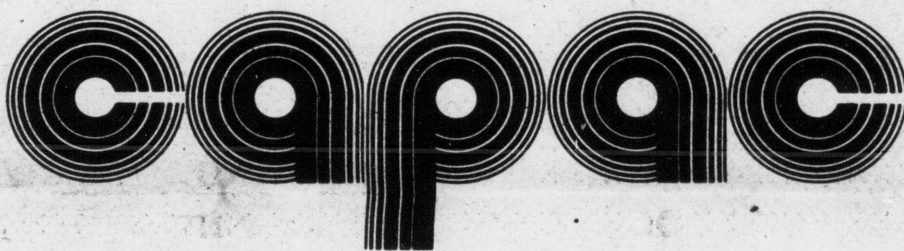
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Maybe what I am about to write about Garber's book says more about myself than about him. But since Garber considers his book a "mind screwdriver," what else can you expect? Though a guitarist himself and working from his instrument, Garber stresses the fact right from the beginning that his ideas apply to "all aesthetic minds." This is especially true with Part I. The following sections of the book develop various concepts of sound: his philosophy of intervals; an intriguing attempt to classify the various tone clusters into nine families; a study of interval gravitation, classified according to the sound color of each string; harmonics; his new concept of absurdity and theater, etc.

Obviously, Garber tries various things. Our concept of what is or isn't music is a learned behavior and rather restricted because of that. Judged from the angle of intolerance towards "non-music," you may call it a kind of brainwashing. On the other hand, Garber's book attacks, upsets and deprograms your mind, and thus sets it free — if you are ready. He doesn't leave you in a mental vacuum, though, but rather leads — or better provokes — you towards discovering your own aesthetic, which, to be sure, will be of much greater flexibility and dexterity. Garber can be at times either rational or metaphysical, practical or suddenly "banaal" or very deep. The clash between these approaches (ratio contra absurdity, "nonsense," humor) makes for the charm of this book.

Trying to create living music makes one aware of life's implications, and, therefore, Garber arrives at some intruding insights on existence and how to get beyond those realities we usually take for granted. Some of the results bear some resemblance to the teachings of the Sufi, Ouspensky and the like. Garber's source of knowledge is based on a lot of personal experience as well as theoretical abstraction. If you give him the chance, he can provide you with situations that could expand the limited perception and restricted conceptions of your instrument, music and life. This, it seems to me, is the other major purpose of the book.

Garber consistently draws on practical examples from his own works, which are printed in full at the end of the book. These examples are also performed on his solo record, "Energy Patterns." To study the book before listening to the record isn't absolutely necessary, but the book is a great help in getting into his music. It makes you realize that Garber knows exactly what he wants. While Garber seemingly neglects technical perfection and other things a traditionalist might take for granted, it can be seen that he does so deliberately and not because of any lack of ability.

Random and other "non-musical" factors are integrated, but not in a manner in which sounds necessarily blend. Sometimes, Garber displays a sense of metaphysical humor, for example when the alarm clocks go

off in *I Am, I Am, I Am!*, as if to remind the listener: "Wake up to your real self!" Other superimpositions create energy because they make you aware of the manifold simultaneity of life, of the many things occurring at the same time in different spheres. On a higher level, this apparent aesthetic clash resolves itself. Some pieces have a simple theme-improvisation-theme structure, but most pass through different stages. Often "form" is defined not by the numbers of bars, but by an order of events containing certain actions and/or sound qualities. At the beginning, it probably won't be easy to tell them apart, but with repeated listening one can clearly recognize them. Also interesting are the various degrees of playing between the extremes of strict interpretation and total chance music ("outside the limits of my own imagination").

This book and record can really start you discovering what is possible outside the assured realm of tonality and conventional form. Personally, my only regret is Garber's lack of concern for time aspects in his book, because listening to his record does not give you the idea he disregards rhythm.

by Jürg Solothurnmann JAZZ FORUM

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André Farkas: Chance Suite

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