NUMBER 8 Summer 79 one dollar

first composition writing

Rid you experiment with any ungings, or unusual instrumental know, sight clarinets., plus.,

I did now a piece which had a lot of like cimbelom for the composition of the cimbelom for the composition of the composi

MUSICWORKS

A.J. O'Connor	10	two poems
Christopher Crawford	8	interview with Jean Claude Eloy (transcript)
Bob Davis	7	score
Ted Dawson & Robert Etcheverry	3	Quoi de Neuf festival
Don Druick	10.	score
Zoe Druick	11	poem
Henry Kahanek	14	photo of N.A.M.E.
Nick Kilbourne	14	score
Ed Sanders	7	instrument
Phil Werren	7	notes on Phases
Steve Wilkes	11	score
Wes Wraggett	12	System Symbology

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
John Oswald production
Don Druick Vancouver
Yves Bouliane Montreal
Christopher Crawford transcription
Diane Davidson typing

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. Musicworks is published quarterly by the Music Gallery with the assistance of the Canada Council, the Ontario Arts Council & private donations.

Staff is volunteer.

Subscriptions for 6 issues are \$5.00 in North America, \$7.00 elsewhere & \$10.00 for institutions.

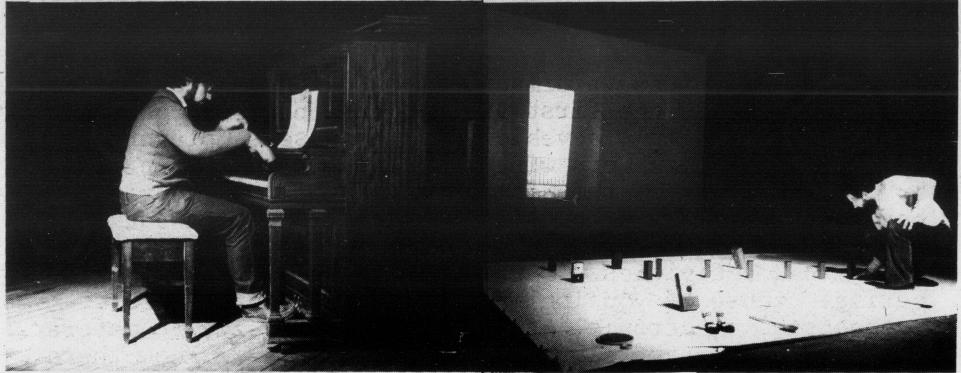
AD RATES

1/2 page (10 1/4 x 7 1/4) 1/3 page (6 3/4 x 7 1/4) 1/6 page (3 x 7 1/4) or (6 3/4 x 3 1/2) 1/12 page (3 x 3 1/2)

William Children

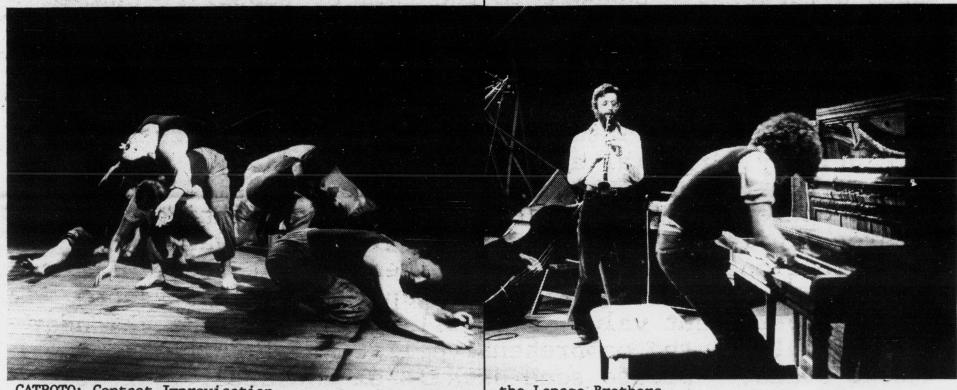
\$25

MONTREAL



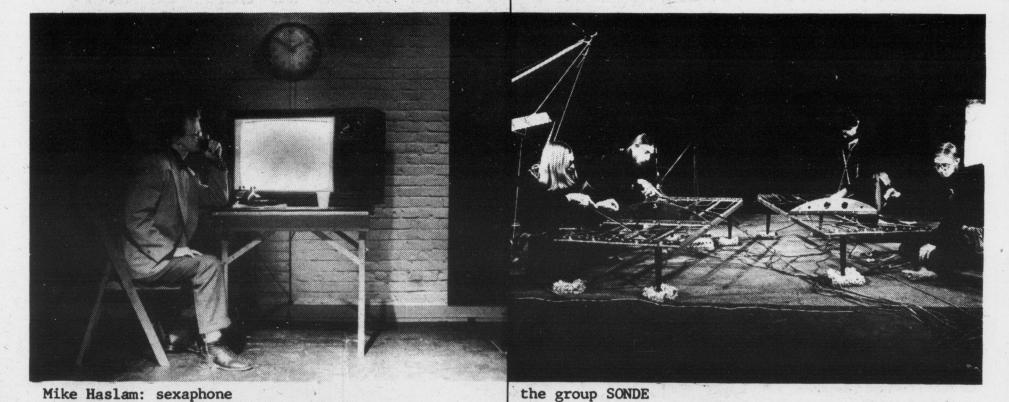
Yves Bouliane (pianist Yuri Myrowitz)

Raymond Gervais: +9=



CATPOTO: Contact Improvisation

the Lepage Brothers



.photos: Robert Etcheverry

Quoi de Neuf



the group 1'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 - -ahit's a little - -ah- it's an experimental centre in Montreal -- it's a centre for the -ah- the -ah- nonmainstream 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 Léveillée, 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 1'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; PROME-NADE 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 kotolike 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 humourous, 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 psy-

Closing the evening, the group 1'EMIM (1'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 Léveillée, 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 -ahwhat else was going on in the same evening -- As a result -ah- for instance -ah- after the -ah- opening of the show -ah- there sere 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 -ahsome 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 -ahthat 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 inter-locking 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.

Bonjour, ça va? TD

Um-hum, toi? YB

TD

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

TD Comment?

J'ai un bouche plein.

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

O.K. -- Now?!

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

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

(line noises ...)

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

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 -ahthe - 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 -ahdo --

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 --

(um-hum) 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.

Yeah, people remained individuals --Yeah, yeah, yeah ... YB

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.

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

And André too -

TD Yes, yeah, in a way --

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 - I don't want to say that cause its too far away -

(um-hum)

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

There was a lack of feedback --

Yeah, yeah, yeah,

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

YB (um-hum)

We really saw that -ah- there were a few groups that -ah- that were willing to open up and -ahrelate 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-

That's it.
That's it ... TD

YB Yeah, all boxes.

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.

Yeah.

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 -aha real feeling about what - what the scene here in Montreal is like --

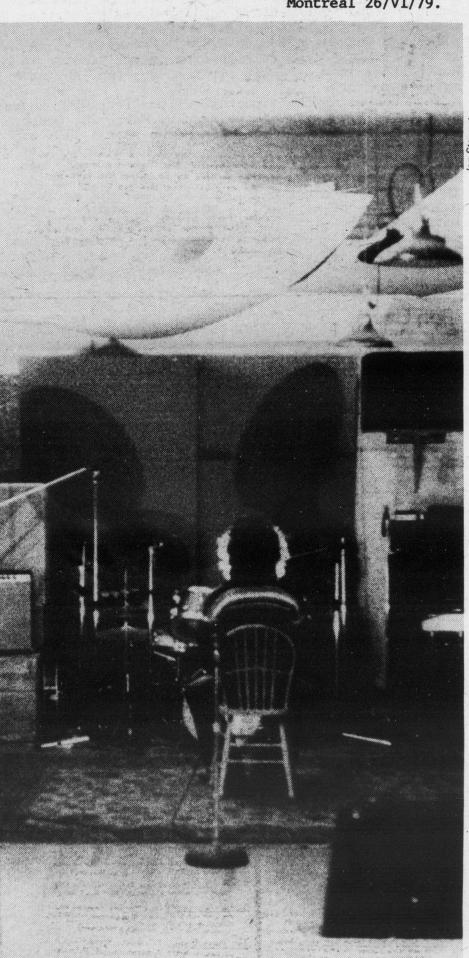
YB Yeah, yeah, intercepting once in a while and you hope -ah- people will mix together or will -ahconnect with each other in a way to produce things -- (cough) -- to collaborate -- um -

Yeah.

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

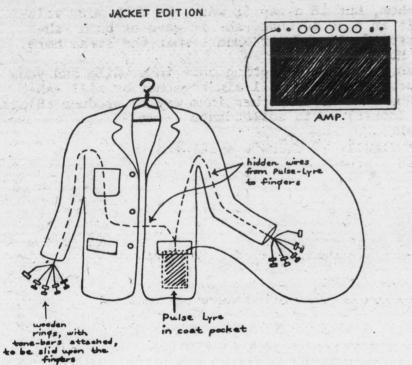
Yeah - true -

Montreal 26/VI/79.



Yves Bouliane

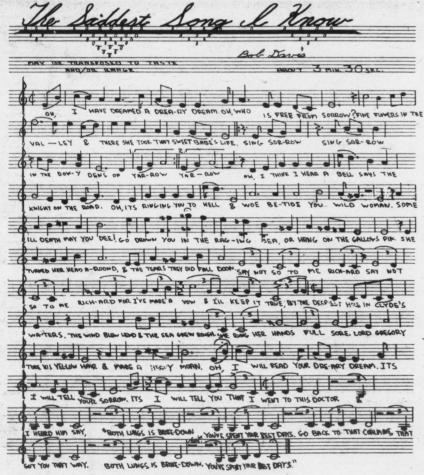
The Bardic Pulse-Lyre



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 125 4 220 finger joint.

Repular scale procedes upward beginning with little finger of left hand, and en after 16 notes, with the forefinger of the right hand.

Bob Davis



DREARY DREAM-JOHN JACOB NILES:

COLNECTED IN JEFFERSON CONTY, KENTYCKY
(CHILD 214-THE BRAES OF YARROW)

SCOTT

FINE FLOWERS IN THE VOLLEY-REUROS DYER-REI

THE DOWIE DENS OF YARROW DAVEY STOME OWNER, RHOUS, SCOTLAND, RECORDED BY RLAW COMMY. (CHILD ZIM-BRANES OF YARRAW) THE FALSE KNIGHT UPON THE ROAD FRANK

GUIND, CORMSLAND, COUNTY TYRONE, NO.
IDELAND, BELOGGED BY SEAN O'BOYLE.
(CHILD 3-FRISE KNIGHT UPON THE RORO)

_ORD GREGORY - EWAN MACCOLL LEALNED FROM MARCHRET LOCAN, WILTSHRE, EMGLAND .(CHLD 76-LINS OF ROCH RUTHL)

(MLL RIGHTS RESERVED)

@ Bos Davis, 1979.

EARL OF HOOYNE-EWAN MACCOLL, LEARNED
FROM MIC PATTER, ANCHTER ARDER, METHSHIRE,
SCHTLAND, (CHILD 235-EARL OF HOOTHE)

THE RICHIE STORY-EWAN MACCOLL, LEARNED FROM HIS MOTHER. (CHILD 838-8KME STORY)

CLYDE'S WATERS-EWAN MACCOL, LEARNED FROM
HIS MOTHER & JEANNE ROBERTSON, ROBINDEEN,
ROBENDEWSHIRE SCOTLAND.
(CHILD ZIG-THE MOTHEL'S MALISON)

THE THREE BAGES-I.G. GREER, THOMASVILLE,
NO. CARDLING, U.S.A; RECORDED BY FLEYCHER
COLLINS, 1941.
(CHILD 79-WIFE OF USHER'S WELL)

POTE LINE IT BRING DOWN - NINERS WORKINGS PARTY WEST VIRGINIA U.S. RECEPTED BY THERE WHILLIAM BE CONTROLLED TO BE THE PROBLEM OF THE PROBLEM OF THE PROBLEM TO BE THE PROBLEM TO BE THE PROBLEM OF THE PROBLEM TO BE THE PROBLEM TO

Phil Werren

In the fall of 1968, during my first season as composerin-residence at Simon Fraser University, I composed, in colaboration with Wilfrid Mennell, a playwright-director, a 4-channel version of Beckett's radio play, <u>Cascando</u>. 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 Princetoian 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 never imagined possible. 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 archetynel images to the phases of the more than the cycles. 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 species was a suggested that the Phases II was a serious. 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 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 slee 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.

- E What I have done, and what I come from ... what is my background ...
- C Well specifically I'd like to hear you talk about what it was like to have such a progression of teachers... Milhaud, Stockhausen,
- Fousseur and Boulez ...

 E Well, L educated first as a classical musician... as a pianist at first... conservatory type of study, you know, and grive at the classical disciplines of writing ... counterpoint etc.

 Then I entered Milhaud's class because ...

 Then I entered Milhaud's class because ...

 well, I had for different practical reasons to continue this conservatory route, which is the only official training we can receeive in France, you know, and Milhaud was the only class which could be quite open an the point of view of style Milhaud was very tolerat. with his students, he would notimpose on them any aesthetic points of view of his own; ... so this is why mainly I studied with Darius Milhaid It was to be free to do the type of music we wanted when we were eighteen years old.:
- C How did you see that freedom in those days?
- Elt was in the early sixties ... but at the same time there was a class parter in Switzerland by Pierre Boulez and at this time I was very fone of Pierre Boulez music. Intrhermore Pierre Boulez was affigure in the Paris scene; he was the leader of Domaine Musicale concerts and he was ... well, for us he was like a ... chef, a leader of a school, you know ... and so I had great enthusiasm about his work. .. I went with great interest to these courses in Basel, in Switze and I followed the courses for two years about ... at I was that I was the point of view of composition one of the closest students of the point of view of composition one of the closest students of mine were programmed and conducted by Boulez himself ... in Domaine Musicale, in Darmstadt ... Domaueschingen, all these avant-garde, let's say already established institutions, you know. . and this is progressively how my activity as composer
- avant-garde, -, let's say already established institutions, know, and this is progressively how my activity as compo has become . 1 Apple say public, C What was your first interest in composition ... what forms of expression did you wish to find?

- E Yes, I did not like this spirit at all. First because I did not like all the views of Schaffer And Fartament I found it was very heavy to studyfor some two or three years some idea that you didn't share ... Just because you want toget in the studio
- C Et finalement, c'est une mode d'application, pas les idees glles-memes.
- E Yes, that's it ... so finally my activity waslarge chamber group writing or orchestral writing. I have written very few pieces for small ensembles, you know , ... become it was one of my tendencies to be attracted to large masses of sound , clusters of sounds...
- E Something like that, yes, yes ... complexity of timbre ... even in my first c mposition writing ...
- Bid you experiment with any unusual instrumental groupings, or unusual instrumental balances like, oh, I don't know ... eight clarinets ... plus things of that sort ?. E Well, I did once a piece which had a lot of instuments tried to develop some percussion instruments;
- and so I made this special trip to Lindau, where they have a huge factory for cowbells and I stayed there for three days in order to build a set of quarter-tone cowbells. In fact I have still this huge series of cowbells starting from Ab down from the rreble clef to about two octaves higher. This is a set of about sixty-four bells model quarter-tones. I would try to the half-tonesfirst, the series of combined for the bells which
- equidistant from them.
- or do you mean? Lili's not equal temperament ... not equally of course, for these are already made, (the bells which I chose and it was of course
- impossible for me to get them absolutely tuned. It's a relative tuning, and of course we say quarter-tones, if we made some accustical measurement, then it might be different, little fragmentations between half-tones.
- C Did you work with Schaffer for any time , ... with the GRM?
- E No, no, because the ideology was too much.
- E No ... then I started out on my own way because there was no point to getting along with this group ...
- E For some years, yes ... he helped quite a lot of times the situation of trying to have new scores known and performed socially speaking.

- He told us'I am going to ask to be replaced by Stockhausen because I think it will be good for you to be acquainted with other points of view than mine' ...
- C So you think he spoke truer than he knew?
- E I think so I think so ... yes ... well of course I met Stockhausen in different circumstances after "A" when I was teaching in California he was in the area at the same time ... It was 67, 68, and ... y the discussion with him is always extremely interesting because he gives much of himself, in fact ... f.r in discussion he doesn't hide. de's exactly the contrary of Boulez ... from Boulez we could not get any thing of his own music ... in the class ... It was very strange ... it was a way to hide himself ... I don't know why ... where we would study a lot of "Verena school, you know, and make analysis of nearly all schemberg ... men and a little bit of Verese, a little bit of Stravimsky... ... and

- 6 Did Webern have a special place for Boulex even then?
- E Of course. Very particularly... for all of this post-war generation Webern was the ground, you know... the one on which they built most. hm?
- ways just as he wouldn't show you anything of his own music, so he wo ldn't show you anything of his primary influences. but would rather try to expose you more to things that he wouldn't consider central himself?
- C You say he wouldn't whow his own music ... it would 'appear somehow ', he would be a presence neutre ...
- L I see, yes ... well this is wht I thought at this time and I even wrote articles about it.

 Of Boulez towards young students ... the idea of wanting not to influence the individuality of younger people.

 Oneself, and furthermore ... show a called A Bas les Disciples).

 Was evidently written for us. In.

 he develeped the theory that

 there is nothing worse than to be a master and to have disciples who just imitate you.

 It was very important and quite intelligent from him to point to us. In the danger of becoming sort of ... copies ... bed copies of Pierre Boulez but mow I have a different point of view. I would say that there was certainly in all the behaviour of Pierre, Boulez not analyzing his own music, keeping it ... many scerets, like the book he wrote—Pensees de la Musique d'Aujourd'hui.

 The sepit quite hidden

 C that's where he has that dialogue externe ... the frst section has a dialogue with himself.
- - E Oh, yes, de moi a moi ... from me to me , ... yes. Yes, but then after, there is a whole expose of theory, and ithink there are many examples of the ry which are expressed in a way which is only well clear for the series with the series of the ry whole are they're areane in certain examples; ... the expression of a man who hides himself. I don't mean at all to be kind to others, to please
- other people. I mean that it is the behaviour of someone who finally ... wants to be the head of history and who wants to maintain his position as long as possible.

 The view of varese was obviously important but was exidently not enough.

 When we were nineteen years old we travelled one thousand kilometres once a week , far from our home, to study with someone we had chosen It was no take something from him directly, and to know about his own music and the future of music as he sees it. This was shidden by him, you know ...
 - C c qui m'interesse est: ce phenomeny psychologique au fond, je crois... chez Varese, cos relations avec tous ces maîtres ... ses difficultes avec les figures peres, you know, ... that relationship and the idea of set the problem af being in history. The idea of accepting a father, a prior influence, a greater figure , someong over your shoulder; , and the rejection of that

 Stockhausen, the different particulars of their vies personelles.

 - C Bouler is just ... etroit comme un moine ; and Stockhausen
 - I Yes, of course, absolutely ... so what's the point?
 - E Well you know I + quite complex and contradictory temper and
 - C Oh no, not a single model, but still, we all do it in part ...
 - I WE do it in part, ***s, but in that case ... at different times and in different contests. ... It's quite hard to answer that. ... ***seatly is the question?
 - C; I Which has the greater musical consequence ?
 - Chowhausen now containly would seem to be the worse significant and would o am to lead historically ...
 - E For real. I void say that the impact of Boaler I strong don't be force.

 It continued to have; naite during resonance; in section of the continued to have; naite during resonance; in section of the continued to have a before my thirties? Foally sharted to led grout the other bearings of my personality. It and these tanders of the continued for the continued to have a section of the continued to h before we third ery real and these tendencied _____ could find better model _____ shousen. distance Today if I refer to some great/common when _____ that seeks to the contract of the contrac
 - (not retering to the individual personalities involved). C Wath regard specific and to
 - There are many forms of indetermunacy.

 The Minole concept in some broad sense, or over you thinking some particular music and types of activity?
 - to me that age... his comfide respince in the Driviary involvement of the me that age... his comfide respince in the Driviary involvement of the me that age with these ideas was expressed at the claim this agencia English, who uses the English word chance... and yet Boulez when he took the word; transformed it to somehing communications.

 - C Exactly. ... The whole intellectual orientation is opposed definitely , yet they grew at the same ...
 - E But the practical realisation is also very opposed ... the practical way that
 - C Yes ... but for me this is if you want the politics of ideas.

 The more to me that ... took Cage as a fagure of some addity eccentrical interest and since extracted who it was ed of it and disregarded what for the case he chilosophical embodiment of the idea.
 - E Of course, well ...

 - E Well I not been living this period because it has before I was a factive in the fiels of music, that was a fifties, and I was a child in the fifties.
 - As far as I can judge there has been a lot of ignorance about Cage in Europe ... and still today. It believe the headen some people who wenton expressing the ideas of John Cage ... like Baniel Churles, for examic . (who is the commentator about John Cage in Paris) but it is true th in the main French neonle still ignore all the basic nhilosophy of Cage . They ignore a lot of his work and they don't know Very well. Men they speak of Cage they speak in a very restricted sense... as y said they don't feel they'ull meaning of some of his basid ideas . They look, as you said to a certain kind of eccentricity will underline the eccentricity of certain behaviour, but they don't ye to understand the meaning . beside this the depor meaning. They do understand the meaning . beside this the districts have nothing to do with Cage but asolutely nothing . I can't even inagine that they took the idea from Cage because it's so differently done. For me it's two worlds. I don't see any bridge otween them.
 - C So you think it was a truly independent appearance ...
 - E You know in a work like the <u>Third Sonata</u> of Boules, which is the aleatoric work by Boulez, you have a true strict composition, by olutely notated with all details. I mean attacks, pedals, all of these things absolutely detailed. All structures are notated and what you have as aleatoric is just the way of combining the different written units.

- doesn't change anything in the basic method of composing the grammar used in the third Conata is the same as their manar used in the "Second Sonata or the firstor second book of <u>Bruckures</u>, so it means for the it's just an amplification of variation. This sleatoric Third Sonata system is just a development of the mineinke of variation.
- C ... c'est comme un mobile mais chaque module est fixe ..
- E exactly ... and all the combinations are also...
- E are snecified. All combinations are not nossible. In thit case the niece by Karlheins Stockhausen, the famous. Revent plants a little more aleatoric breause. hecause it means that the connections would alter as you because if you connect between this and this group, the relative plants of the structures and their intensity (for instance), because if you connect between this and this group, the relative plants of the structure of the structure
- E No, not at all.

 *I have been very far from such problems as

 f: generats which are going out of the control of the composer because all

 ay growth has been strict control

 or and furthermore there were other problems.
- Phone such as continuity in form which __which storned me from trying to work in these onen form a c-called / and the search for that type of form.

 I felt a lack in the music I was hearing in this period in the sixties . I was ver how can I say shocked or disampointed by the fact that all the pieces I heard would start inmediately ... were quickly you would get all registers, all intensities, all the timbres of the group of instruments facing you just at once, you know, the whole thing was given and then the piece continued to develop and your ____ all the structures which directly were given, it has been once the piece it was like throwing all your forces at once and then having nothing to say argonore. You were obliged to repeat in different forms what you have already said.

 - E Oui, c'est ca, une information saturée ...

 - E... et on me peut que permuter, voila ... that's exactly it yes .
 So I started to feel embarrassed about that ... I felt it music must reserve its forces, must not give all the acceptical forces all at once ...
- Elt night he, it might he, I was not ware whether this is procede dramatique or not, it's just my own instinct. As a man' as a musician which led me to these feelings.

 The state of the s
 - par example dans le contexte de la culture Indienne ...l'idee érotique est très
- K (laughs) That's quite true, yes! I did not think of that at first but it's true,
- C mais si, parce que c'est lie, co continue. jouit ...
- E No, I agree with this statement.
- C But in a sense too ... le loisir de quinze cento ans ... this timeless quality ... the tradition, the languar...

- Clear in a sense too ... le loisir de gainze cento ans ... this timeless quality ... the tradition, the languar...

 I was fascinated by these both wascets; the erotic could be sensual. The sensual was a sensual can be a rich body a sensual was a sensual can be a rich body a sensual was a sensual can be a rich body a sensual was a sensual can be a rich body a sensual was a sensual can be a rich body a sensual was a sensual can be a rich body a sensual was a sen

- C "hat was the first studic you worked in?
- That was the first studicyou was and the control of the triangle of the chanti thereit means beace, and Kamakuka is the symbol of the triangle of the energies in Thutric obligatory. The keems they represent the shive the original shive as a big unit ... a unit which keeps invided their all the mossibilities of the initerse and they represent the first antagonism by the power of the female. The female for the first and the control or occas when she becreas conscious of herself she exists as the shalting the female power of the god, where any first creates the first desire inside this sort of androgyness, concent was the shalting the first desire inside this sort of androgyness, concent was the female all the sort of androgyness, concent was the first desires the first desires
- in the electronic studic when was there I sturted backing for very complex sour is because I like very complex acoustic souris sent of the a certain.

 Like It happend that I was recording one gound. I found to we a good sound and ecodesicals a going to record some minutes to have it as material, to stack it for further elaboration, and such I started fistening to the sound and when I stopped the therefore, I looked at the counter of the sound and when I stopped the theorem is the was only three on these sounds are thanging my

ception and se I studied fore and more to this process hard this is how I came wercepton and se I studied/more and sore sating process pass was is now I came to places which are much broader in time proportions because I was lead to that bythe power of the sound itself which needs time to express theelf manufacture are big huge loud gounds you cannot use them as small materials for repoid elaborate big huge loud gounds you cannot use them as small materials for repoid elaborate the music of the liftles of sixtles in Europe and you have a huge sound body you need to let this sound express itself in a broad time, otherwise it's too

. C So you were with Boulez in 61-63 ... E This was my student period, yes ...

Cand then After that what did you do until you first went into the Cologne Studio?

- Evell, I composed some of my first bleeces which have been known; an orchestral size, Etwie III. Emivelment for eighteen instrumentalists, Dalychronic, also for a large group of players, isclass, it's a word from crystullography which was from this group I was firsting shout carlier it means many crystalline forms that logether, as so, a figures with a lot of surestries. Let this ciercured the famous con-bells, but iffind also big coubolts. I was everyheen used the famous con-bells, but iffind also big coubolts. I was everyheen and the sounds of netwide, of pretule instruments in this period and I hample. I went to California for three years, teaching the sure of the coubolt of the court of the court of the second of the pretule instruments. I would not not contain a composite with Paris . I had some problems I had a violent quarrel in Paris in this period with the initiater I wrote an open letter to the cultural minister and a fairornia was for se quite a shock because of source I was facing was a lot information of the court of the
- C Did your percussion work develop when you were in California? Did you encounter the work of Purtch at all?
- E of so much ... wh, yes, I knew of course and his work. ... when I was there I was told about it, I saw some of the instruments, heard some of the musir ... I found it very interesting, but for myself ... the problemge, facing people like Harry Partch is that I feel them very isolated and not related to the historiak
- E Yes they are great from this noint of view, but for me, the noint I was at was still to be ver much dealing with history, with streams of contemporary history are facing the work of someone like Partici, woman not relate hims to any stream in fact and that led re was quite far from his way of thinking nobless, but I had a lot of students who were doing what they called situation pieces it was simply to set up a situation but not to write the niece ... to act un a situation for a niece, when the side of the side guve we are still friends when the side of th trying to modulate that and make it is possess that the modulate that the this whole situation put me in a context which was so much differed than the
- French one; that at first I had it quite violently. At first it was note difficult for me to accent but hamm after a certain while I understood that I had better to be more ... nrudent in my own scale of judgement in things he hecause I had still a twically suropen acres we have no I had still a twically suropen acres we have no I had form as a shock to be away from Paris and that whole ideology, we furthermore, there was so much influence from the Bastern manne. The Indians were tere... they were teaching in Oakland Ui kbar was there... Reburnayan the swangi ulayer, and when I saw that it gave me more desire to go im on thinking about the influence of Easter, music on today's thought... because it was all around
- C On your way back to Paris did you spend any time in New York time enough to sense the difference between thekest con t und the cast
- E I but hot so the the opportunity I know New York a little bit but not en
- C Why don't we go back to Oclogne then to your first studio experiments. E Well, I already told you about the experiments in time length ... that was the main discovery for me then ... that to how I came to have a where two hours long ... which was a genture cuite unordinary for French composing ...
- C I was interested Lust night right after the piece was over, wou mentioned in we for certain of the sounds you would af-source have to consult your notesto recall the procedure how this was time freely giving yourself to the chemical idea the studi prevour workspace as crucible working the sound until you created a complex of sounditheet. ... went not to concern yourself observively with the problem of recreating that sound under other conditions on take the is well as given the nuttern on take becomes kindson's a physical object ...
- C You spoke before of the acoustical body ... how the sond has mass
- E That is what fascinates me to create sounds with a color you have never known or heard before ... and which are very complex to hear we can mever shall the death's of them ... I like to create this two of sound.
- C then we talked about chance you asked me to outline categories ... the third form (which I didn't mention) was the understanding of the idea by Xenakis ... Cage and Boalez make one axis split but yet the idea a stochastic is quite distinct.
- E But you can find this too in Stockhausen in a certain way as something which is not formulated like stochastic but which is accented as a reas thencement ... or a statistical phenomenon... are there this in the knowledge of the statistically thought through ... in Chorusca, Momenta, are the but this of course is an idea I have become familiar with because you cannot work the electronics without meeting this problem, ... and this is why it was forms a liberating experience to be in the statistically the statistically the statistical this problem. rating experience to be in the electronic studio.

- Ye set I had no teacher for electronics ... In Koin it as maginly the because first I had no teacher for electronics ... In Köln it as maginly the engineer theory. Nr. History Miller, who in five days out the studie of the repeated had been a second that it is very good because then you have no preciden, and so ya go loding for your own stuff. ** as Thit's why I felt no freeky in the studio of I as not all we anterior problematic which I bring with me into the studio of I as not all we arriging the studio but the studio of I as not after a certain while you have to escape it. ** there are a lot of events you really cannot controls, which are norse chance events ... you create . circupt you are looking ... you make a recording, it's a certain type of sound ... you sake another recording this another true of sound and you choose the second one because you find it is better ... but in fact you could not rerroduce it igain ... it's there you and so with the studio i got much more f. will are with the idea that we wish accept some events as coming by chance and they have to be kent as they are ... As Statistically , "ou control the circuit as a whole ... but all the détails within it ... just insrovistio - you insponsie wit the knobs. ... In the studio i improvise ... then it's on tane and I make choices and further elaborations ... it's a guided improvistion.
- C I ford in my own studio work, I have in no sense a melodic allegance ... it is rather to texture the group notion the population , number rather than simpulation ... so there's no line.
- Exactly I the same was more and more ... white was one fundamental parameter which is timbre ... timbre and texture activity, and all the others are detendent on these...

- C and like in crystallography, matter timbre ___, is the comnle: of the ordering of relationships whereas melody is simply a facet, a plane of dissection . . E This is why I cannot thinklary more of music decomposing into parameters. This very hard to have the mechanism of thinking of the fifties/sixties type of concent where sound is parametrically decomposed, and every stratum is composed by and for itself. I cannot sompose any more that way I can only compose from the totality.
- Che you have any ... Your work has obviously reached and continues to have a were high degree of refinement in its sensitivity to texture and who construction of it you work yesterday ... it is believed. The sound itself is believed, that you structed to construct any sort of swntax of relations among the various sound types you characteristically use?
- E No, that next stage is very hard. It's one project I wanted to do ... it's. I wanted to do fundamental research work which more or less suggested to IRCAM mor ... but it was total or refused because we couldn't reach any under
- C That's a shame ... you wanted to compile a catalogue 24
- E I wanted to know if we could ... ** am not alone, I mean there are many

- E Yes, perhaps, yes ... i want to make things: I am creative first ... I would like to have noo le who analyse for me after ifthey want, maybe they can grasp for it themselves; momentage ... this is why I want to publish all the two can grasp for it may electronic works from their momentage because this is the only may to think about how such pieces are built, and if there are some ... their is ... or

was from the tree you cannot has from the final result - you have to know how it's nut together. In order to analyse the concept of it. So I have big huge books from when I work'in the studio ...measurements of everything I did in order to keep a reco. To have it has done give much as possible has much as we can notate !! agen I have) there are a lot of things which are impossible to notate... but I describe...

- Charagon any this present path is i quite set for you? Well airight, Considering pattern music. In that is probably my first direct influence ... music from that American school of thought you her first exposure I really had to musical thirtinging as a composition student. One thirty that obtained in the considerable in thirty of the keyboard is Society and the internation of the way. I would be the considerable to manachedically, the same the idea is to construct coroler patterns that will internate with each other in the same sort of way they don't obviously is explained, the cuestionof there is very much more fixed in it's always going to sound like a means . The given
- becomes your atomic unit, rather than in your case, each Pragment of perceptible sound to the soft torul quality to it. The three man to be a soft torul quality to it. The three man to be a pattern music that has exercised itself more with extremes of density.
- music that has exercised itself core with extremes of dentity.

 Biell, it's going to become a cooking receist. I think people like Heich (whom I value much discovered constitute) of their can, and realised a certain aspect of higher which is important, but there are many neople initiating. It's notice easy to mitted of course and lawes an extend of the state of the s
- Macternies of the policy of the second of th
- attentive to that would happen in Berlin with some non group using electronics a great deal, (I mean after Tangerine Tream ... Kuftwerk and groups likethis).

 because I feet many pap amake C Do you know of Srian Enc ?
- to rely on other cultures' singer, and all of that.

 Lim very dissatisfied in the Western voice, while. very much in laws with a lot of non-Western:

 """ popular voices... black singers...

- S Ah. yes, she was in Pari. of McCostival d'Automore.
 F. d'A is one of the only places in Paris where _____underground not total
 full-stage things can happen ____is as some things she did alone
 and i am not an enthusiast no ____is to somethings she did alone
 that is the control of the c

VANCOUVER

1

And the panpipes
are played on the smokestacks
of Hamilton of Pittsburgh
for a time the cancer
is forgotten.

A.J. O'Connor

2

the limbs are first to stir the sound reaches the outerskin.

the transparent body feels slowly in the sound the second layer;

the enclosure is tightened the sound passed hand too lips.

Reaching the bloodsurface
pulling in thrust the waited mystery.
Poring cellular activity
the knees pass through
laurel sheen.

seductive body

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

In a murmur the supine history

see like new born in gazes into the wrested muscles,

Sunday the Benedictine choir see Anglo-Saxon plough song

Ellis takes another kick in the teeth.

Sufi siren fills the throat?

roominstrument
fire teased by the breeze
from ivory Africa
and

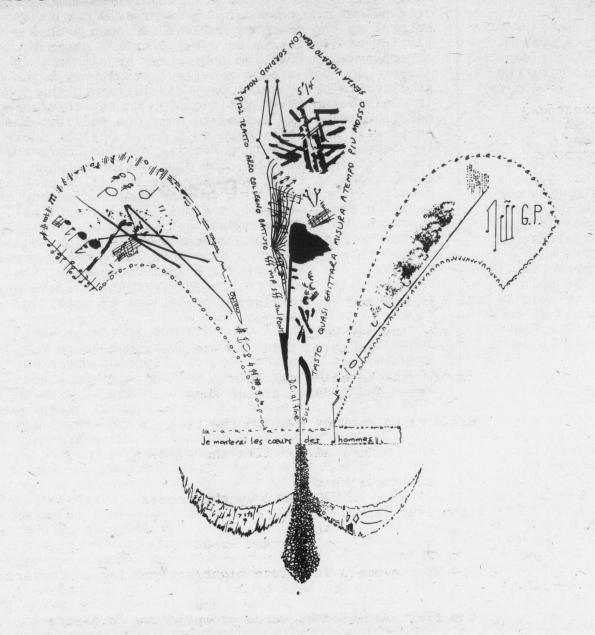
N.O.W. remembers it's late night/earlymoring encounters in the wolf hour

the first warmblooded sound prompted the Orchestra

minataur Japan

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 Mexician. 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. Zzzzzzzzzzzzzzzzzzzzzzzzz.

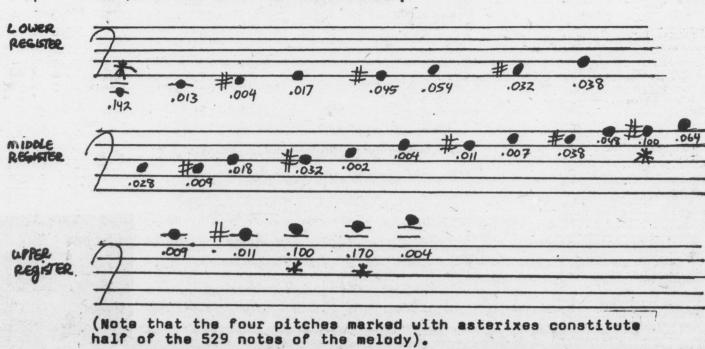
Don Druick

RIVER C: Parameters for Computor 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.



The following data indicates the set of consequents (together with the probability of occurance) 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 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 syncronis 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.

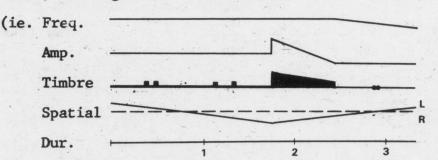


If a piece has the fortune of being played a number of times by the same performer(s) the visual cues become less important as the familiarity with the tape track and the piece in general increases. Then the tape is the sole performer notation becomes mewhat gratuitous, yet there is a great deal of sthetic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

The final situation in which notation (in most ses 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 uses, flexible patcnes, and an approximate duration scheme may be all that is given. In such a case the final result may be un-predictable 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

(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 trys 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, stepwise 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. 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 tryptich 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 Hydraleen. MS. Hydraleen 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 tashion. 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 tapeinstrument 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.

Elecktronische 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

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 It is not even necessary to record a piece ordered. 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. <u>Entropical Paradise</u>. 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 Halffer. 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 acrue 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 has a definite value while

> has a less defined value. When combi-

a relationship is ning the two

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.

C Wraggett

- Introduction and Verses - for 3-6 percussionists
3-6 instrumentalists X diretes a nete o directes a rest Tempo is fast . Pulse is steady. (x) choice of note or rest lead remessionist | xx xx x x o He was in great good spirits - apparently Like me, he had just, out flust, got into hour He said "Are you going to the vally? The punch up? The bloody rally? Are you going down to the factory

Werse (1) (x) (x) (x) (x) | You spent Mucking about down at the war house (xx)x x, x (x)00 | Everybody's yelling Let's get the product out, On the line, in good time Even Though the management stinks It stinks you know. Let's cause a viot - he said to the crowd

That's what Fathead said, said Fathead.

Doctor Caliga Caliga Sousse?



N.A.M.E. Bill Smith David Lee (New Art Music Ensemble)

David Prentice

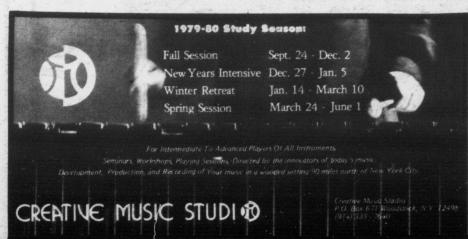


34,4464.6

Six Nations Singers Hubert Buck sr. Hubert Buck jr. Amos Keye jr. Gordon Buck

"are you going to come quietly or do i have to use earplugs?"

Spike Milligan



BREAK GLASS

IN CASE OF FIRE

THE ANTHOLOGY FROM THE CENTER FOR CONTEMPORARY MUSIC

FORWARD BY ROBERT ASHLEY

EDITED BY BOB DAVIS

THE CENTER FOR CONTEMPORARY MUSIC

ANTHOLOGY PROJECT

available from: BOX 9991

MILLS COLLEGE OAKLAND, CA 94613 price \$3.00

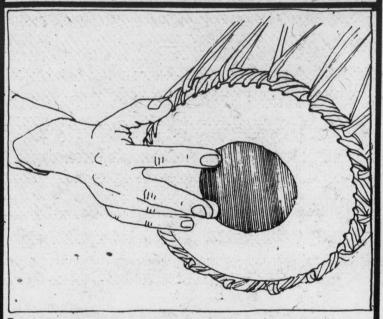
MACBECK STUDIOS

PRODUCTION AND INSTRUCTION

DON MACMILLAN MUSIC MIMI BECK DANCE

PHONE .

921-8249



South Indian Rhythm Twelve Week Course

with TRICHY S. SANKARAN

at MACBECK STUDIOS

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 \$6 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.

The Composers, Authors and Publishers Association of Canada



1240 Bay Street, Toronto, Ont., M5R 2C2 (416) 924-4427 1245 ouest, rue Sherbrooke, bureau 1470, Montreal, P.Q. (514) 288-4755 1 Alexander Street, Suite 401, Vancouver, BC, V6A 1B2 (604) 689-8871

moose and salmon

a new disc by Toshinori Kondo Henry Kaiser and John Oswald coming soon on Music Gallery Editions

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 screwer-upper," 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 "banal" 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 Jurg Solothurnmann JAZZ FORUM
Auntie Nature, Uncle Tree, and Cousin Blade-A

by Lloyd Garber
Published by Lloyd Garber, Box 7020, Station
A, Toronto, Ontario M5W 1X7 Canada.

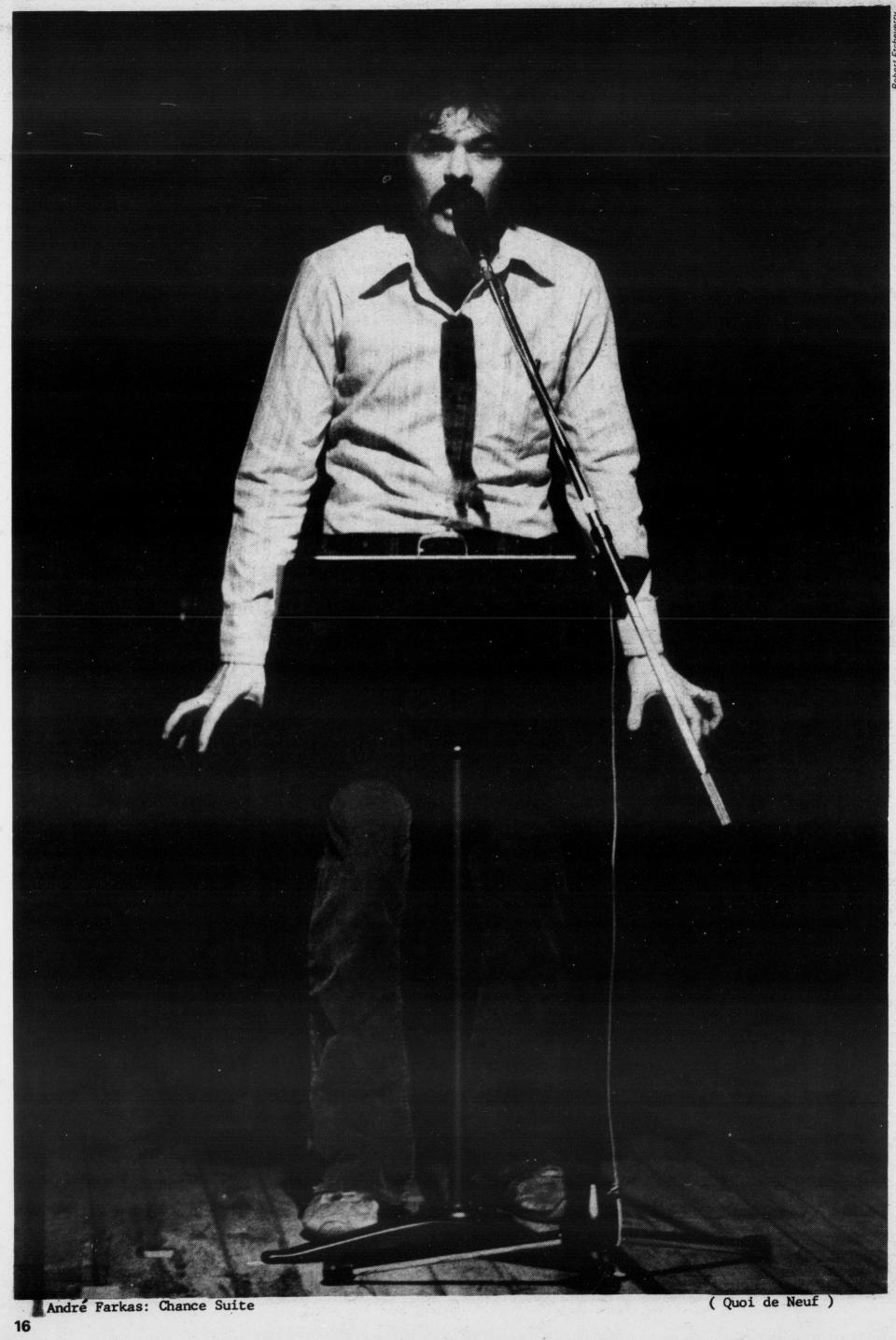
265 pages (peperback)



Private Guitar Tuition, call Lloyd Garber 782-2485.

Lloyd

Garber



(Quoi de Neuf)