

MUSICWORKS 39

THE CANADIAN JOURNAL OF SOUND EXPLORATION

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MUSIC—AFFECTING—MUSIC



THE LAST LP

an interview with MICHAEL SNOW

STOMPIN' AND BEATIN' AND SCREAMIN'

an interview with JERRY HUNT

HYBRIDS OF TIME, TIMBRE, AND TRADITIONS

WENDE BARTLEY

ANECDOTAL ELECTROACOUSTICS

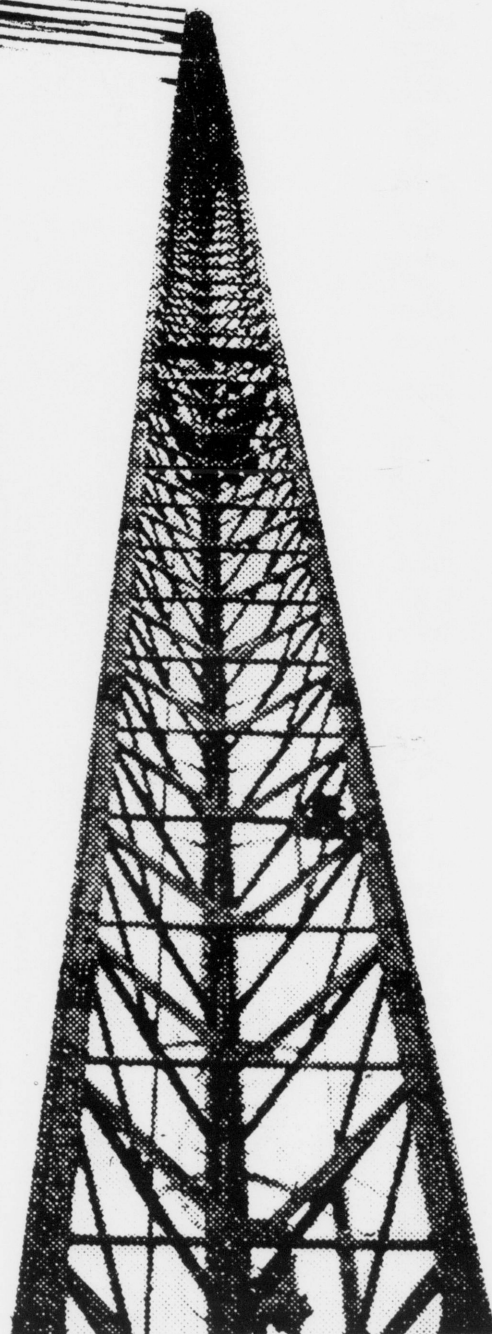
CLAUDE SCHRYER

SCULPTURISED MUSIC/ MUSICALIZED SCULPTURE

FRANÇOISE COTÉ

NEW ROOTS IN AIR

ANDRÉ PARADIS



MUSIC • AFFECTING • MUSIC

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ANNOUNCEMENTS

The subversion of the European art music tradition through multiple mutations of its central icon, the violin: albums, films and performers available: contact **Jon Rose**, 3rd, Hermerstraat 78, 1054 BL Amsterdam. Tel: (020) 166652.

For those interested in gamelan, a source for tapes, videos, scores, instruments, etc. is the **American Gamelan Institute**, Box 9911, Oakland, CA, USA 94613. Tel: (415) 530-4553. The Institute also publishes *Balungan*, a journal devoted to gamelan music.

The **5th Festival International de Musique Actuelle de Victoriaville** runs from Sept. 30 to Oct. 4 in Victoriaville, Quebec in that province's scenic Bois-Francs area on the south shore of the Saint Lawrence River between Montreal and Quebec City. This year's participants include **Pauline Oliveros**, **Richard Teitelbaum**, **Marilyn Crispell**, and others from the USA, **Zar** (Belgium), **Un Drame Musical Instantané** (France), **Carlos Zingara** (Portugal), **Derek Bailey**, **Fred Frith** and others from England, **Heiner Goebbels** and others from Germany, **Jean Jerome**, **Vancouver Art Trio**, **Gordon Monohan** and the **Glass Orchestra** from Canada and **Jon Rose** from Australia. Twenty five musicians are participating this year in this successful yet intimate New Music event. For further information on both festival and accomodations call (819) 752-6541.

Composers and Performance Text Artists: **Soundarts Press Editions** is currently looking for new and innovative works for publication in the 1988 Catalog. This publisher is dedicated to bringing the performer genuine new music and performance text-works by some of the most innovative and original composers and performance text artists of today. **Soundarts Press Editions** offers support services to assist with preparing materials for publication. Work must be submitted in neat and orderly condition, with typed performance notes for music scores and texts as well. Performance texts must include performance notes or ideas for such. All work with enclosed SASE with proper postage and appropriate packaging will be returned to the artist. Artists may also include a performance tape if available on 1/4" tape, or cassette.

All work chosen for publication will remain the property of the composer. However, the published form will be the copyright property of **Soundarts Press Editions**.

COMPOSERS: We are currently most interested in submissions of solo works for any instruments. Send all inquiries and submissions to: Soundarts Press Editions, P.O. Box 2463, Springfield, MA, USA, 01101-2463.

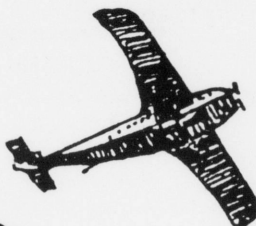
Interesting catalogues that have recently crossed the MUSICWORKS desk: **Books by Artists** (conceptual, photo), available from Printed Matter, Inc., 7 Lispenard St., New York, NY, USA, 10013. From France, a collection of cassettes distributed by **Sinfonien Productt**, BP 59, F-93130, Noisy, France. Sinfonien Productt's newsletters also act as a network-

MUSICWORKS congratulates **First Canadian Courier Corporation**, who send news that they have recently installed a special telephone line for the deaf. The line makes use of technology first developed by physicist **Dr. Robert Weibrecht** in 1963.

Those looking to tour abroad may wish to investigate **The Australian Music Industry: An Economic Evaluation**, newly published by the Australian Music Centre. Covering seemingly all aspects of music production and consumption in Australia, the book is available exclusively from The Australian Music Centre, Suite 405, 3 Smail Street, Broadway, NSW, Australia 2007. The price is \$25.00 Australian per copy, plus a reasonable amount for postage. (No exact figure supplied to MW.)

Hamilton Artists' Inc. **ARTSOUND** will consist of a *mini-festival* which will take place between October 16 and November 7 with several other concerts spread out over the remainder of the year. During the 'festival' the gallery space at Inc. will be used for artwork including musical scores, instruments, audio installations and audio tapes (the latter to become part of the permanent collection at the Hamilton Artists' Inc. For further information write Ray Cinovskis at Hamilton Artists' Inc., 143 James St. North, Hamilton, Ontario. L8R 2K8.

MUSICWORKS apologizes to **Mara Zibens**, whose name appeared as Maria Zibens twice on Issue 38's cassette liner notes.



LETTERS

Dear Tina,

Loved your article on the Cree drummer. Keep up the wonderful work. The last issue was full of delight.

Austin Clarkson,
Islington, Ontario

MUSICWORKS,

I really enjoy the adventurous/experimental spirit of the cassettes... we play them on new age & eclectic/experimental shows here at KEOL. I like the way the magazine tells the construction/bios of the songs and artists involved. Surprisingly *deep* material.

Mark K. "Tarkus" O'Neil
Music Director, KEOL-FM 91.7
Oregon State College

Dear Sibylle,

...I just received No. 37 from Marginal (Distribution). It has to be one of my favourite issues for sure. The articles on Gamelan, the Byzantine Bells and Cree frame drums (I may build one) were fascinating.

THE CASSETTE

The MUSICWORKS cassette tape issued with this edition of the magazine includes:

— two pygmy songs recorded by Colin M. Turnbull. One is part of the Ituri rain-forest tribe's *Elephant-Hunting Song*. The other is a rare religious song from their past.

— two brief excerpts from Michael Snow's album, *THE LAST LP*. The first is called *Mbowunsa Mpahiya* (Battle Song of Bowunsa), all voices by Michael Snow. The second is *Si Nopo Da* (By What Signs Will I Come to Understand?), all voices and clapping by Michael Snow.

— an excerpt from *Fuzei* (1983) and two from *Tayori* (1984). These excerpts are documentation of a two part sound/sculpture installation, a collaboration of composer Michel Tétrault and sculptor Michel Archambault.

— an excerpt from Claude Schryer's and Daniel Scheidt's *a digital ecologue* (1986). This work is for clarinet, bass clarinet and computer. It was recorded at the Banff Centre, Banff, Alberta.

— Jerry Hunt in conversation with Gordon Monahan followed by the complete EVA-TONE titled *Fludd: (VOLTA): Jal* (1986), recorded in Dallas, Texas.

— Wende Bartley introduces two examples of the variety of sampling sounds possible. She then introduces her composition *Ellipsis* from which we present two substantial extracts.

UPCOMING

Our 10th anniversary issue.

The work of Ellen Fullman, Tom Nunn and Gayle Young is very inspiring to me. I recently read Partch's *Genesis of a Music* which has spawned ideas of constructing some new instruments myself. I'll let you know if and when that happens.

Until next time.....wishing good things!

Brian Lunger
Equally Different
Victoria, British Columbia

MUSICWORKS,

Hello and thank you for your note. However I have decided not to re-subscribe for several reasons. One is severe financial setbacks, and seeing as I don't *COMPLETELY* enjoy the magazine (for my own personal reasons) I felt it best to use my money for something else.

But don't get me wrong. Your work is GREAT. No doubt about it. Perhaps I find it a touch academic for my street-level intelligence. Well Well Well What does that mean?! I knew I would have a hard time explaining myself.

Very sincerely, I wish you all the best and continue to support you in my mind (and soul etc.).

In the not too distant future I may wish to advertise in your magazine for my distribution service, which I am in the process of preparing, at which point I will contact you and, if my finances permit it, perhaps re-subscribe.

Keep Well

Fred Janosy
Musiq Eclectiq Distribution
Montreal, Quebec

MUSICWORKS 39
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MUSIC AFFECTING MUSIC

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Letters and unsolicited materials for publication are encouraged. Please send us your scores, tapes, visuals and writings. We would like to hear (from) you. Please enclose a self-addressed-stamped-envelope if you wish to have your material returned. Thank you.

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CLAUDE SCHRYER

ANECDOTAL ELECTROACOUSTICS

How can one possibly speak precisely of aesthetic issues with as large and widespread a subject as electroacoustic music. Tape music, computer music, mixed concert music, live electronics and sonic installations, among others, can all be considered as electroacoustic. By definition, each of these categories naturally contains an *aesthetic science* which treats closely the issue of our perception of beauty — which seems to me a very *personal* engagement.

In Anecdotal Electroacoustics, we, that is, the collective voices quoted in this article (both in and out of context) will refer to the only common element that links us together as a marginal community of sonic artists, that being the *medium* of electroacoustic technology.

Personally, however, I do not like to discuss *technological issues*, but prefer to tell stories relating ideas I have received about electroacoustic music, most of which have to do with...

TECHNOLOGY

The study of techniques, the tools, the machines, the materials and of electronic components (Petit Robert (PR)).

AESTHETICS

Of or pertaining to sensuous perception (Omega Dictionary (OMD)).

MUSICAL AESTHETICS

The study of the relationship of music to the human senses and intellect (Harvard Dictionary of Music (HDM)).

PERCEPTION

Of knowing external things through the medium of sense perception (OMD).

ANECDOTE

The relation of an isolated fact or incident (OMD).

ELECTROAESTHETICS

The study of the relationship between technology as a medium of communication and of sonic art as a musical language.

ANECDOTAL ELECTROAESTHETICS

A paraphrased compilation of opinions, concerns and comments on aesthetic issues in electroacoustic music which have been collected over the years in conversation with composers, musicians and amateurs of new music in bars, hallways, washrooms, restaurants and taxis, in and around new-music festivals and conferences, both in North America and in Europe.

ELECTROACOUSTIC

A technological art whose greatest *beauty* remains its precious undefinability...

We share common problems from different sources. Problems of community itself as well as a community of difficult *issues* of which the discussion is uncommonly indeterminate being held in a community of *interests* led by tinkerers, dreamers, idealists and technocrats...

"A ghetto (electroacoustic) within a ghetto (contemporary music) within a ghetto (artists)," murmured a cynical composer while awaiting the performance of a new work to a concert audience of seven people (including family).

(Is this the edge, border and boundary of art? How close are we to something "close to the limit, below or beyond which something ceases to be possible or desirable?")

The collective identity of electroacoustic music as a community of marginal interests is beginning to be discovered and seriously questioned, both by its members and by the outside, and is thereby losing its club mentality that has been source to a ghetto of specialists and electrofanatics. For better or worse, electroacoustic music as an artistic medium is ending its humble beginnings and is starting to be...

COMMUNITY

A body of people having common interests and identity of nature or character (OMD).

TRADITION

The action of handing over to another; delivery or transfer. A long established custom (Oxford Dictionary (OXD)).

JUST

Acting according to what is right and fair; deserved (OMD).

AMATEUR

To love (OMD).

ELECTROACOUSTIC

The use of technology to explore and produce sonic art that could not be created in any other way.

Artistic values in technological art are intrinsically linked to their medium, which can make their aesthetic vision difficult to distinguish and define. In electroacoustic music, these values are closely tied to the actual tools of creation, which are often part of the aesthetic itself.

A rather drunk composer in a bar said to me: "Who cares about aesthetics anyway. Lets talk about music!"

MARGINAL

Pertaining to an edge, border or boundary; situated at the extreme edge, and also that

which is on the *margin*, or close to the limit, below or beyond which something ceases to be possible or desirable (OXD).

AUDIENCE

To give ear, to listen... (OXD).

TASTE

The mental faculty or power of apprehending and enjoying the beautiful and sublime in nature and art (OMD).

ACOUSMATIC

From sources unseen.

ELECTROACOUSTIC

An array of potential, a collection of tools.

At a major musical event in a big centre there was a piece of music programmed in a concert which I not only perceived as being bad music, but also sincerely believed was horrible and harmful! The audience *loved* it. They cheered and screamed for more...

Since then I have been fascinated by the diversity of taste and *aesthetics* of people in music and in particular the enigma of the electroacoustic music community, of its audience and of its production.

Visual artists, poets, film-makers, choreographers, computer programmers, refined rock-and-rollers, electrical engineers. This is our audience. Electroacoustic affinities are graphic, literary, gestural, mathematic and scientific. Where is the music?

MUSIC

The art of combining vocal and instrumental lines in rhythmic form for the expression of emotion under the laws of beauty (OMD).

AUDIENCE

So that all may hear publicly. (OXD).

PERCEPTION

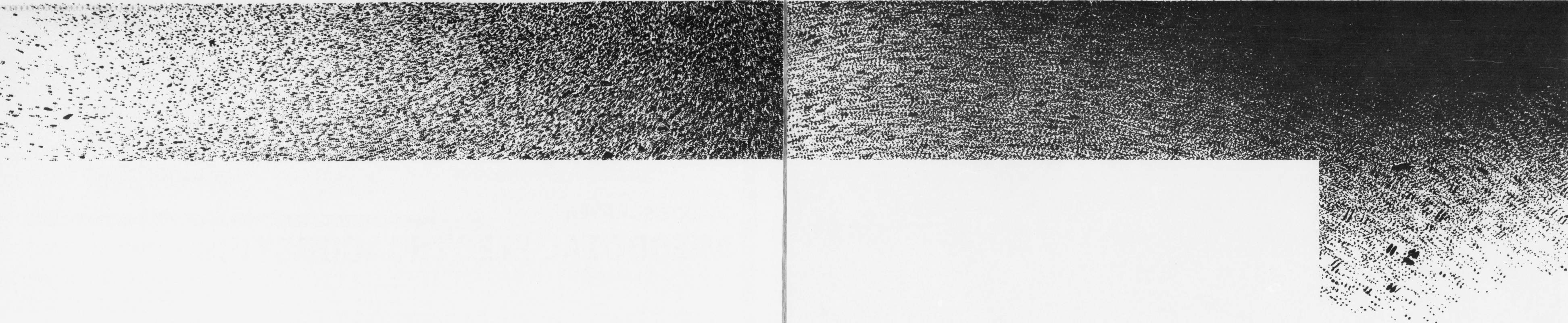
Intuitive apprehension (OMD).

ELECTROACOUSTIC

Acousmatic listening...

In the 1960's, German composer Karlheinz Stockhausen proposed that "you can no longer separate the music from the listener. The listener becomes the music. And by that the listener is influenced by the music because he changes the music. What is the music?"

Is *audience*, that is, the public, *in the ear* of the composer working in the electronic music studio? Is the studio somehow *in the ear* of the audience? What is the *electroacoustic* relationship between the two? What is electroacoustic?



We again face the aesthetic dilemma which opposes traditional and experimental musical *values* with the *medium* of technology. Herein lies the challenge of electroaesthetics: the study of the *relationship* between technology and sonic art.

As a medium of communication, technology has changed the relationship of composer to audience by virtue of an electroacoustic music language and thought. This change has invited both the consumer and the audience to adapt to new ways of hearing and creating *sound* as music.

While exploring train sounds in the 1950's, French composer Pierre Schaefer wrote: "Why not broadcast three minutes of *pure wagon sounds* and show people that all that is art comes from *listening*. These sounds are extraordinarily beautiful to hear, assuming one has arrived at this very special state of audition in which I find myself."

An electroacoustic music language is at present being defined by its only true voice, that of *actual* musical creation and its subsequent perception. However, since we often choose to follow the ethics of medium instead of language, we get caught short of breath and find ourselves sadly *out of phase* with our ideas and so must synchronize ourselves as creators and as audience to *inner* music.

"I haven't heard a good piece of music all week!" proclaimed a frustrated computer music conferencee. Does this mean: I haven't enjoyed a piece of music? I didn't like a piece of music? or, I wasn't able to *hear* a good piece of music?

"Aural perception is fragile, fickle, empirical and thus represents a threat to those musicians and researchers who have difficulty in coming to terms with the insecurity of their subjectivity: (Denis Smalley, in *Spectro Morphology and Structural Processes*).

Electroacoustic music composers have a tremendous amount of *power* in their hands, both literally and figuratively, of which few have yet to realize its true potential, and which some abuse, often unintentionally, almost innocently. However, we remain regrettably abused by a technology out of control, and this not only in music.

DIFFUSION
The action of spreading abroad. The condition of being widely spread (OXD).
MEDIUM
Anything serving as an intermediary, agent or instrument (OMD).

MAGNETIC
Attractive, mesmeric (OMD).
CHEAP
Worth more than its own price (OMD).
ELECTROACOUSTIC
Idealistic aspirations, bitter alienation.
TECHNOLOGY
Power.

Some like it *live*, while others like it taped. However, magneticism is still at the heart of electroacoustic diffusion. The acoustic reality of electroacoustic music lies in the transfer of an electronic signal to the acoustic vibration of a loudspeaker.

"Don't composers care about how their music is presented?" whispered a visual artist.

A concert of *marginal* music is presented with wires still hanging and strung in disarray (in a rather appealing way, actually). Money is paid to hear the concert. Silence; suddenly a 1000 hertz test-tone comes blaring out; or the tape is played backwards; perhaps a wire comes loose or *smoke* creeps into your ears.

Luckily this rarely happens. But often these foibles do happen in the public presentation of any form of electroacoustic music. Electroacoustic is a very tricky business. A good piece of music can easily be misrepresented by improper preparation and production technique, but also sometimes simply from bad luck: a burnt transistor, a sudden power dip...

All the more reason to ensure a smooth and high-quality diffusion of a carefully chosen program of music. It will then speak for itself with voice and clarity in any medium, for better or worse.

DIFFUSION
Dispersion through a space or over a surface, wide and general distribution (OXD).
CURATOR
One who has the care or charge of a person or thing (OMD).
TASTE
Of appreciating and discerning between the degrees of artistic excellence (OMD).
ELECTROACOUSTIC
Music played through loudspeakers.

Care for a sensitive aesthetic presentation of a musical work is essential to its potential survival. Not unlike the curator of an art gallery, whose choice of lighting and spatial disposition of a work

is crucial to its reception, or a musician, who painstakingly prepares a performance, so is the concert manager, who must consider the sonic and dramatic elements — such as loudspeaker placement, stage-setting and concert rhythm — essential to the *life* of a concert.

This electroacoustic *curator* must find the means to reproduce the work, with the creator and for an audience. And, as is sometimes the case if the creator doesn't really know what he/she is looking for, then, perhaps, the curator and creator should seriously think about what it is they *really* want...

The reality of concert production is that we rarely have the time to do things right. But, at one point, we have to choose, modestly or not, as to how we want our music to be seen and heard.

In a recent interview in the *Canadian Electroacoustic Community Newsletter* (No. 2, February, 1987), composer and multi-media artist Marcelle Deschênes expressed the following concerns: "We lack information, and our knowledge of each other's work is woefully inadequate. Electroacoustics is marvelously multifaceted, and cries out for development and exploration. We must stop being afraid and must stop waiting for things to be presented to us on golden platters. All kinds of initiatives must be undertaken, individually and collectively, locally, nationally and internationally. We can't wait for others. We must push on. We must make our needs known and felt, and continue to produce works of quality which will demonstrate our talents, skills, artistry and strength."

"If beauty is in the realization itself, independent of diffusion, then what is the person in art?" (an echo...)

SCIENCE
To know (OMD).
RATIONALIZE
To render comfortable to reason, to explain on a rational basis. To clear away by reasoning (OMD).
FACILE
Easy to be done (OMD).
SELF INDULGENCE
Artistic Privilege, protective defense, pertaining to the navel.
ELECTRORATIONALIZATIONS
The state where 'means justify ends'.
ELECTROACOUSTIC
The study of the production, of the transmission and of the restitution of sound from electronic proceedings (PR).

In another recent article, *At the Threshold of an Aesthetic*, composer David Keane writes: "There is a temptation for audio artists to get caught up in esoteric concerns, making these concerns the primary generator for the direction of the manifold decisions made in construction of an audio artifact. However, *beauty is in the eye of the beholder*. Audio art *is* what it sounds like to the listener, regardless of what it is meant to be. The audio artist's subjective awareness may account for many of the reasons why the artifact is what it is, but this may have little or nothing to do with the listener's relationship to the music."

The electroacoustic music medium is characteristically flexible, permeable and cheap. The medium is sometimes a music of compromise. For example, some traditional composers have turned to it out of frustration with the performance or limitations of instrumental music; however, they have not necessarily brought with them a natural electroacoustic aesthetic or attitude. Often these composers breed an unhappy mixture of styles and languages which leaves both composer and audience dissatisfied by a promising experience.

The next obvious question is: What is a *natural* electroacoustic aesthetic? At this point, we arrive at the limit of argument and objectivity. Hereupon it is open season on aesthetics!

"If a piece *sounds* like twelve-tone instrumental keyboard music, then what is *electroacoustic* about it?" asked a curious pianist?

In a recent personal letter, French electroacoustic composer Francis Dhomont, who lives and teaches in Montreal, wrote me the following comment: "The proliferation of technology in music favours a number of para-musical works that are often presented as music. However, these ideas originate from the values of theoreticians, engineers and musicologists, whose increasing influence in the electroacoustic music community has led to a shadowing of true *musical* thought."

In electroacoustic music production today there is a tendency to look at the *means* of creation rather than the product itself. I used to think that this inclination was a bad thing, but I am beginning to think now that perhaps it is a good thing. Considering the materialistic society in which we live and its continuous demand for marketable products, can we maintain the conceptual and scientific distance from mainstream society that insulates the electroacoustic music community along the margin...

ARTIFICIAL
Made by or resulting from art or artifice; not spontaneous, not natural (OXD).
CURATOR
One who has the care of souls (OMD).
POPULAR
Affecting, concerning or open to all or any of the people, public; intended for or suited to ordinary people (OXD).
SWING
To oscillate, to rock, to turn on or as on a pivot, to move or wheel freely (OMD).
ELECTROACOUSTIC
A way of thinking that is uniquely generated by a sensitivity to sound objects and electric energy.
ELECTROACOUSTIC MUSIC
A weedy garden whose roots seem to multiply as the tools appear.

Recently, composers have tried to put a little punch into their music. Far from the labels of *serious* or concert music, composers and audiences are actually having fun with a musical language that shares its common technological roots with both marginal and mainstream popular music.

"Electronic music just doesn't swing!" observes a jazz musician. "There is no spatiality in jazz," replies the electroacoustic composer. Some composers have evolved styles in an effort to accommodate the times with an *upbeat*; but what will happen when the glitter fades and people really start listening...

Is more palatable music easier to digest or more nutritive? Ironically, popular music is looking to become more *serious* while recent serious composers are looking to become more *popular* — sometimes at the expense of the medium, also sometimes to its benefit. What will survive will be the *stuff* of electroacoustic music.

Many a classical critic has accused electroacoustic music of being cold and inhuman. Is cinema a *live* medium? Do we mind sitting through a two-hour film with only loudspeakers and screen? Is the *impersonal* or *inhuman* medium a hindrance to our experience?

What if music were able to carry and create *image* through sound and thereby become a cinema for the ear? Would the impersonal or inhuman medium be a hindrance to our potential experience?

Is *this* the edge, border and boundary of art?

Anyone who has been in a dark room, surrounded by strangers and clusters of loudspeakers listening to the music of our time will know what I mean, for better or for worse...

"...music permeates life like no other art," writes Denis Smalley. "Perhaps as a result of electroacoustic music's preoccupations, we can envisage a new, more universal breed of musician whose skill and insight could recreate for music the cultural position it once maintained," he continues, but warns composers, researchers and technologists, "that unless aural judgement is permitted to triumph over technology, electroacoustic music will attract deserved condemnation."

Where does this leave us (and, again, who are *we*)? The issues dangle dangerously, like those wires at the concert: *attractive*, functional, but so very fragile — and apt to short.

In the years 2001-2014, an entire generation of electroacoustic music becomes *classical* as creators and researchers prepare to pass on their collective wisdom to the eager few who have chosen to face the challenges not just of medium but of expression, including electroacoustic, artificial, rational, diffuse, mediative, acousmatic, public, marginal, common, perceptive and technological.

The irony of electroacoustic aesthetics is that we desperately need the clarity and insight that can spring from aesthetic research while it is just the lack of this aesthetic prejudice and definition that is so jealously guarded. Perhaps we would damage the delicate magic that is created in the studio or in harmony with our beloved machines if we understood too well our music and actively comprehended a disturbing insight into its inner workings.

"The present day composer refuses to die": attributed to Edgar Varèse a long time ago in America.

What we end up with will be the *stuff* of electroacoustic music.

Special thanks to Christian Calon, Trevor Tureski and Laurie Radford.

Writer's postscript: Rereading my words has led me to recognize the critical path that is suffocating my enthusiasm for music. Perhaps as a result of electroacoustic research, I have been brought to silence and reflection as an artistic expression.

Composer and clarinetist *CLAUDE SCHRYER* obtained a Masters Degree in Composition from McGill University in Montreal and is a founding member of its new music ensemble GEMS, the Group of the Electronic Music Studio. He is also a director of the ACREQ group in Montreal. He is an active producer and performer of new music concerts at the Banff Centre's School of Fine Arts in Alberta. His composition *a kindred spirit*, for ensemble and tape won 2nd prize (ex-aequo) at the 1986 Bourges Electroacoustic Music Competition.

STOMPIN' AND BEATIN' AND SCREAMIN'

AN INTERVIEW WITH JERRY HUNT



JERRY HUNT IN PERFORMANCE AT THE CORNER STONE DISCO, ST. JOHN'S NEWFOUNDLAND.

As one of the performance attractions at the 1986 Newfoundland Sound Symposium, **Jerry Hunt** bewildered audiences with his peculiar brand of pseudo-religious hi-lo tech. In an interview with **Gordon Monahan**, he explained that he loves to talk: *My mother says I was vaccinated with a phonograph needle. I love to talk. I just love to talk.* The following are excerpts culled from extensive monologues by Mr. Hunt, as he proceeded to *talk the clouds right out of the sky* one afternoon in St. John's.

THE WORLD IS NOT A SYMPHONY

Jerry: Everybody's always talking about new sounds. I haven't heard any yet. I haven't heard any new sounds. I'm not saying I've heard all sounds; I'm saying that if you say *new sounds* what you're really talking about is the re-born experience. In other words, *I've been re-born to sound.* And then there are these absurd excesses. Once we were at some program someplace, and we were outside and **Cage** had been there and he'd been giving a lecture and this woman was coming out and she even had her fingers on her earlobes and she was saying, *All the world is a symphony!* You know, I mean, it's not. It's just not a symphony. It may be a lot of things but it's just not a symphony. And this raises something that I think is a critical issue and gets to a very serious problem: I don't think **Cage** really believes what he says himself, because he needs his jobs; and I don't want to say that I believe it myself because I need my jobs, too. And I don't understand why it's the only thing that interests me to do. I have no understanding of that at all. But in fact, you don't need concerts. There's really no reason to listen to music at all, particularly in the world that we have now. The real reason for music is as a way of exchanging money. That's its real source, it has nothing to do with sound or technology or new resources or anything else that I honestly can see.

Now, I can see how you can specialize your vision and then all of these games work. If you just specialize your vision here or here or here, then all of these questions of new resources or new sounds, new technologies, new concert attitudes, can work. Yet it looks to me like people have gone into a kind of re-looping. People are continuing to re-loop around the same old stuff all the time and

as a consequence, the real avant-garde part has totally broken down. The money structure that supports music has shifted. The avant garde has been re-defined in a completely different avenue and that's in commercial, technically sophisticated dealings with masses of people in top-40 global rock. In other words, where the real innovation is, is with **Prince**. Prince is a real innovator because he is utilizing ideas and life patterns. He has a profound influence on global culture. **Stevie Wonder**. I'm not trying to isolate individuals. **Cyndi Lauper**. They're the ones, and the institutions they represent, because they cease to be individuals as soon as they're powerful. They're now institutional forces. You can use a conspiratorial or consumerist-dominant or monopolistic theory to explain it but the fact is that they are truly innovators. And it's not sound innovation that they're doing. It's social engineering in a kind of funny way.

Music has taken on a powerful importance in modern times. I think music is more important since 1960 than it ever has been. In the U.S. for example, music wasn't that important when I was growing up. In 1955 music wasn't that important. Music was a kind of a special thing you went and did. You know, you didn't have to have your music *with you*. When I first got to Philadelphia (en route to Sound Symposium in Newfoundland), the woman who took my tickets off of my baggage before I got onto the thing to go over to the right terminal to stand there in 87° air-conditionless heat and claw at a metal grate to try to get air — took my ticket and I went out and was waiting for the bus and then she came out, — she'd gotten off work. I saw the biggest boombox I'd ever seen in my life. I swear the thing was as big as ... it was enormous. It had two speakers ... it didn't look like it was terribly

heavy. It didn't look like her arm was about to be disjointed. I've never seen such a big one, you know. So you're thinking, *Is this consumerist conspiracy?* In other words, the more of these machines that we can provide for people; the more Walkmans, the more CD's, the more Peewees that people can come up with, the more product can be sifted and shifted and manipulated.

HUNT GOES HEAVY

Jerry: Then there's the reality of independent distribution. You come to one of these festivals and everybody's made 40 records. Where are they all? It seems like there are about 25 distributors around the world that'll even piddle with the stuff. I nearly fell over dead when I saw Tower Records carries Irida (J. Hunt's label). So I'm sitting there and I'm thinking, *Why is Tower carrying Irida?* PR. They don't make any money off of carrying those things but it's good public relations to be able to say in your advertising, in your literature, in your four-colour glossies, *Most complete record store on Earth.* And you walk in and you say, *Do you have blah? No, but look over there.* And so you go over there to look and an entire wall, which doesn't take up very much space in their overall stores, and you see up on that wall are about 250 to 300 independent labels; a few records from each. And you think, *They don't have what I want, but they do have a lot, don't they?* I was impressed myself. They do carry a lot of independent stuff for one of these clenched-fist type record stores. But it's obvious they don't have my picture in a relief punch-out, holding one of my wands out, up in the front of a stand-up. *Get 'Em While They're Hot, Hunt Goes Heavy.* And a picture of me on the front of Newsweek magazine?

POUNDING HIGHER AND MORE FURIOUSLY

Jerry: The only piano music I really enjoy playing anymore is late romantic music, from **Chopin**, on. I like to play **Chopin**, **Rachmaninoff** and **Scriabin**. I love **Scriabin's** piano music, I think it's just a joy to play because it's like a nut, it's like the music of a nut. Like this thing *Toward the Flame*. I love playing that because it's just this incessant pounding, rising my augmented 4ths, and you just pound, and you go up a little higher and you pound faster and more furiously, and you pound even more furiously and higher, you pound even more furiously and higher and you just keep pounding higher and more furiously and finally you just stop pounding, kind of because you're tired more than anything else. I mean it's just like he spent himself at the piano. And I've never forgotten that at the movies. When I was a child I went to the 25th Street Theatre in Waco and saw some movie. To this day I don't know what it involved but something had happened between this man and woman and the man was, I think, blind. He sat down to the piano in this kind of purple velvet room and he began just beating furiously on this piano, playing this pounding manic music. A lot of Hollywood composers picked up on this **Schillinger-Scriabin** harmonic language where there would be these, what I think of as cocktail lounge chords, just pounded straight to the bone. And he sat and he did that. He pounded these slightly dissonant things and from underneath the dark glasses, tears were streaming down, and the camera kept moving in closer. **Scriabin** is a fulfillment of that. He's the ultimate fulfillment of just spent passion at the keyboard. But those slightly luscious things use the 12-tone in-

tonation, particularly with the piano, marvellously. He really understood piano resonance, like most pianists do. **Rachmaninoff** was a great one for that. Even **Chopin** was a great one for understanding how this mechanism that took so long to build up, can really be made to work, and to make it sound for its own sake.

I don't think I could have ever had a career as a pianist because I never ever wanted to play the notes the way they were written, I was too sloppy to learn them quite right. And I've found that a few pieces I can never ever memorize because of the way **Rachmaninoff**, for example, composed: First he wrote the pop song, the tune with chord changes. Then he slithered around a lot up and down, and after he got the slithers in, then he'd put accent marks over a few of the slithered big notes and scrape some of the other slithers out and voila! Sonata 1, Sonata 2. Which is the thing I like, it's kind of an aesthete and degenerative cocktail music. He's just more sophisticated than your regular cocktail player, because it's crisper, it's more highly defined. But I could never memorize these works because the note choices are so completely arbitrary. But I don't think I would ever have been able to make it as a pianist.

I've got a feeling now that I was an arrogant child. When I was young I felt like I didn't need any training. But I don't feel apologetic about it like a **Schoenberg** and yet I'm not proud of it. I don't make a cult of stupidity and ignorance, but I think I'm sloppy and self-indulgent and then I also know that I am just personally afraid. In other words the reason I've stayed in Texas is because it's always been relatively comfortable and I've just been sort of generally afraid to go anywhere else. And you

hear all of these interviews with composers and artists and read in their bio's, *And then I went to blah-blah ...*, and you realise that what they've done is over the course of a few years they've written a fantasy about themselves which becomes part of their work. So you read these long discussions, you know, in the European tradition particularly, *And then I created ... in the middle of the night I woke up and a vision appeared to me ...* Like what's happening to **Stockhausen**? Apparently the music is being sent here from Jupiter? Is that where it is? I'm trying to get the planet right. He thinks he's from some planet now. You would think that these people never ever had to shit, that all they ever did was just work on their next work and there was no time for shitting. You know, *Pardon me, I'm composing this symphony and, oh, seal the bathroom up. I don't need it, I'm not through with my work yet.* And to me, what's most important about life is the need to shit. That's the really significant detail about it.

A 100 POUND SHOW

Gordon: When did you start to really get going with your current work?

Jerry: I really started happening, I think, in the middle of the 70's. By that time the National Endowment for the Arts and other federal government programs were beginning to get pretty well organized, and there was a move towards decentralization of funding; giving more to the so-called regions. But the nice thing for me was that a lot of people all over the U.S., I think, knew what I did; there were people in Europe who knew about my work, people even in Asia who knew about it, but only by word and reputation and, I think, curiosity.

I despise sustained sounds.
I think sustained sounds are
repulsive, they're pseudo-religious ...

You know, *Why would someone whose name is J-e-r-r-y, who lives in Texas, be doing things like this without moving?* I think that was the only novelty about me at all. But then I think I came to be of service: that there was a need to show decentralization of funding.

I've always thought of myself as a new music novelty-act, socially, in that if you call me, you can guarantee that I don't cause a lot of technical problems, I don't require a lot of complicated technical set-up, because I just don't believe in it. So for instance, You've got no lights? I carry my own: four or five 15 to 35 watt bulbs; a few sockets. I have a few pieces that use interactive dimmers but I mean, it's still my own stuff. Uh, sound system? Mono, up. The reflections are bad in this room? So the sound reflects. I re-equalize, or I change what I do. I get there and I think, *This is awful, I'll X.*

So the way that I think I benefitted from this need to decentralize funding was that people had always heard about me, I was an easy act to install, also I'm guaranteed to be different from everybody else, I mean, I'm just absolutely guaranteed. I'm not saying that it's so original, it's just that I think a lot of people aren't willing to do anything that awful, in such an unstudied way. I don't work at being bad. So I'm guaranteed to be enough of a novelty act that I don't slop-off into other peoples' area; I'm extremely flexible and so I was a natural. I'm pretty cheap to travel, too. I don't come with 75,000 pounds of equipment because I gauge my weight depending upon what I think I can afford. I have over 150 light poles, some with dimmers; I have 5 different dimmer subsystems. I've got at least 500 stage objects that **David McManaway** and I have worked on over the years; some quite large, some quite small, some as big as this room. If it's practical to use, I use it. If it's not practical, I don't. So I judge everything on the basis of weight and cost. So this was a 100 lb. show. That's basically how I think about it. It was 100 lbs. And that's mostly because my power supplies are old and heavy.

So that's what entered me into this pattern of this concert network. And when I started meeting the people involved and getting to know them personally more, I got to thinking, *I like them. Almost everybody I've ever met in this business I actually personally like.*

A GREAT BIG
HAPPY EASY ACCIDENT

Jerry: I've been listening to the people here who are in the ages 12 to 18, who are kind of hanging around this festival because they have to because their parents are working there. I've talked to some about what they think of this stuff, and it's flat. They are neither enthusiastic about it nor are they bored. It's a flat response, uniformly. *It's OK. It's kinda interesting.* That's the peak enthusiasm: *It's OK.* It's an experience which they're not sorry they've had, but it's an experience that has not moved them in any way whatsoever. They are going to go out and eat the same food, go to the same stores, buy the same clothes, have the same conversations, raise the same families that they would have before they came to the concert. And that's got to concern you in some way. I can't understand how people are not concerned by that. It isn't even that I want them to like it. It isn't like. They don't dislike it.

Some of the children of some of my friends like what I do, sort of. They sort of like it. But they like it in the sense that, *My parents know this strange person.* The other thing that's odd to me: I'm getting old enough now that I'm developing a following of a kind that I don't completely understand. I attract boys in the age from 19 to 27. I'd say that's about the age. I can't touch a boy under 18. They have no interest in me at all. After I do a concert, usually, if I go to an alternative space thing, these boys come to me after the concert is over and I'm sitting there and I'm looking at them and they're looking at me kind of funny. And I'm looking at them funny and we're both sitting there looking at one another and they're kind of in a ring around me and I'm thinking, *Why are you here looking at me? What's interesting about me?* My friend says he thinks that what it is, is that they are at a point in their life when, very soon, they're going to have to go to school, select a career, something like that.

And most people offer them rather extreme choices: That they must either take drugs and live in the street and maybe end up a bum in a drug rehabilitation centre if they freak out too far at one end, or that they're going to have to use the missionary position, produce two children, three cars and a mortgage in the other extreme. And they can look at me and they can think, *Well look at that old fart. He's just kind of buggerin' on along. He hasn't lost all his marbles and yet he seems like he's kinda having a good time. There are options in life.*

I don't attract girls and I'm not sure why. I do attract a few, but not as many as boys. The girls I attract are in the same age period and I think it's because maybe these girls have had less sex indoctrination, or they are genetically or chemically disposed in a slightly different way, and so they also have that feeling of independence to make a choice. But I think for many women, still one of the easiest choices is just to socially relax, and that will result in a house and a life and a washing machine. Just by relaxing a little. It's still very endemic to U.S. culture. A girl really has to work very hard to stop being a girl in the same way that I think it's very hard for a person whose skin is black; it seems like they must work at not being a *nigger*. They don't have any choice. Am I glad that I'm a white male? You better believe it. Because I've never had to make any of these choices. I didn't have to do it. It's been very easy for me. My whole life has been one great big happy easy accident in which all of my stresses and neurotic reactions and unhappinesses have been completely luxury items which I can indulge in to whatever degree I find satisfying. In a way I wish everyone could have that choice. I don't think a woman should have to take the risk of having gasoline poured on her and set on fire for her dowry, for example, because that's what women's rights means in India. It doesn't even mean the right to vote or whether she can choose to use pills or not to control reproduction. What it really means is, will she be burned to death for her dowry at the conspiracy of the husband's parents? There is a feminist movement in India and that is their number one priority. Their number one priority is to stop wife burnings. That's what they're working on right now. They're not working on abortion or unisex toilets, and yet you can see that's how the entire women's movement in America was deconstructed, was by reducing feminism to a question of hairstyles, pants and unisex toilets. There was more discussion about unisex toilets in the United States than any discussion of wages, workplace and women's rights.

BOOGIEING

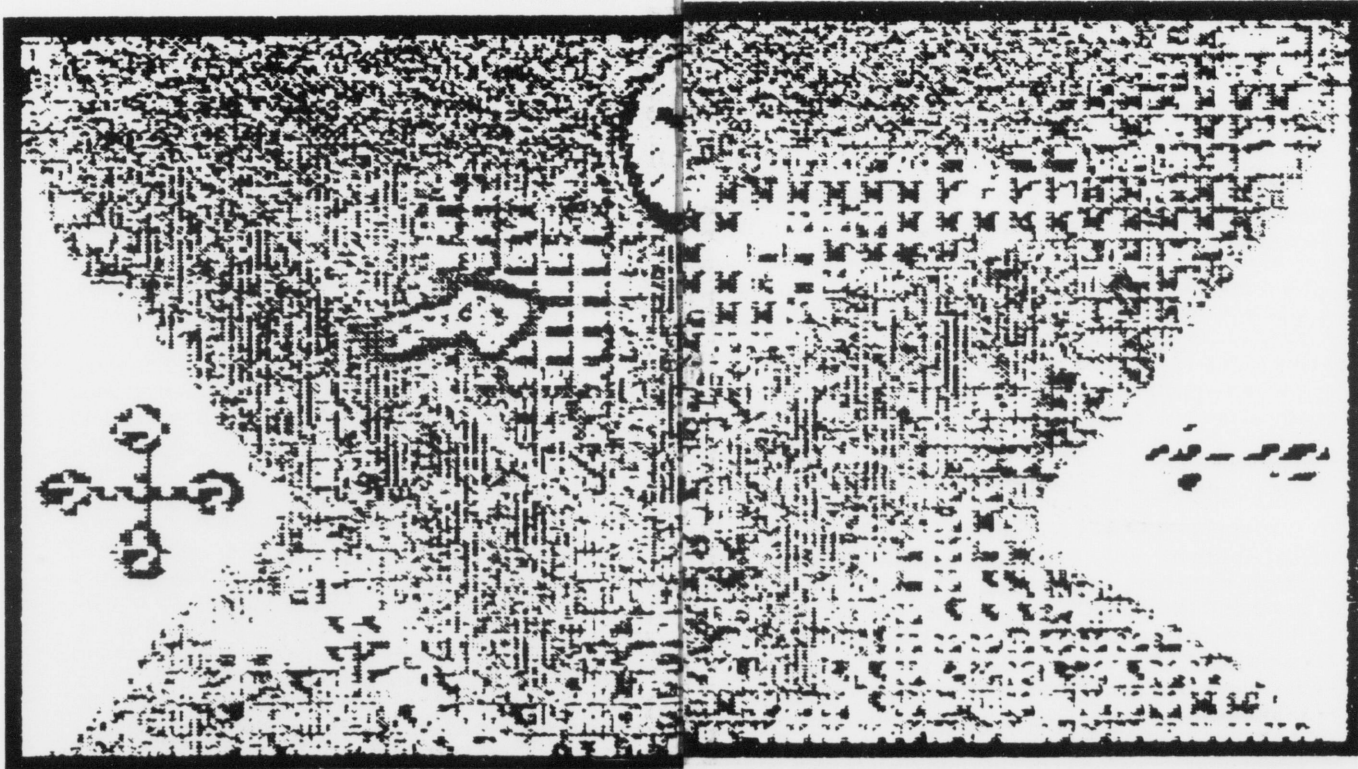
Jerry: I find the level of craft and competency in music one of the most serious threats to your saleability as a musician. When I was in college for a year and a half, I was probably one of the best pianists around. If I entered that college today, I would probably be one of about two hundred, and we'd all be equally good. It's because if a child is two months old and there are these things hanging over the crib and it goes *boo-dappy-boo-da-boo-pa-doo*, immediately it's ripped up out of the crib and carried to the conservatory and put on bongos. I mean, there's no chance to not have every possible talent exploited by anybody who is anywhere from the middle class, up. And that's also a manifestation of the aspirations of many of these third-world folks. Imagine what the black choice is if you're really low down in the ghetto: You can slug your way out, baseball your way out, or boogie your way out. Those are three ways. They're three powerful ways. Where would Stevie Wonder be today if he hadn't boogied? Have you ever thought of that? A blind black man?

CAKE DECORATING, WITH SOUND

Jerry: I've always felt like it was boring to me to go to a music concert and see people work the mechanism of their instruments. And I just can't understand why, when you talk to non-musicians, they say, *Oh, well I just think it's fascinating.* And I'm sitting there thinking, *In what way? How is it fascinating?* And then I think, *Well, I can understand it a little bit.* Like you'll be walking down the street and you'll see somebody doing some kind of a very careful spray painting or lettering of a sign; it's a manifestation of a virtuoso skill and you can



RAY FENNELLY



JERRY HUNT

Some of the children of some of my friends
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think, *Oh that's fascinating. Look how beautiful that person's doing that.* It's a refined skill. It's fascinating to watch a pastry cook, for example, who is very good, do the finishing. Like, I've only seen it once, this exquisite Italian sugar lace-work that started in Sicily; it's almost like in Belgium, where they do that very fine lace-work and go blind doing it? But they do this cake decoration and it's fascinating to watch once or twice, but then to spend 35 years of your life on subscription series? You know, *What are you doing tonight? I'm going to go watch cake decorating for two and a half hours tonight, with sound.* In other words, I don't understand how continuing to see the exercise of a skill remains interesting more than for just a few minutes.

THE GREEN SLIME DRIPPING OUT

Jerry: I taught myself to play the piano. I've always been able to play, the minute I could get my hands up. I've always wanted to play the piano. It's the only instrument I've ever really liked, and it's the only one that's ever interested me. I have no interest in things you blow through. They seem dirty to me. I mean, the idea of putting my mouth on something, you know. And all that spit and they get slimey and, have you ever smelled a reed? They're dirty. I don't like winds. And drums, they're fascinating. I like beating on things but drums are very frustrating to me. I see people beat real fast and I think, *I oughta learn to hold long, hard sticks and flamadoodle.* Then I think, *Why should I learn to flamadoodle? If I get small enough sticks, if I get tiny sticks? I can play like the best of 'em.* The only reason that the drums are hard for a pianist to play is because they're too big and spread out and you have to use these sticks. If you can get those sticks down so that you don't have to deal with weight and everything, you can just go to town. I can't do anything with a normal trapset. Your shins start aching, you know. But you get these real fancy foot pedals that are three or five hundred dollars for the thumper, that makes the thing work, and you can just go to town like this, *Look no hands.* So, it's just if you can afford high enough equipment, you don't need any technique.

I always loathe the organ. It's not the keyboard I like. I loathe the organ. I think it makes one of the ugliest sounds known to man. I despise sustained sounds. I think sustained sounds are repulsive, they're pseudo-religious, first of all. Ninety-five percent of this drone crap is pseudo-religion. It is. It's to play on some kind of peculiar after-image of some phony religious experience that people have had, and I think it's a fake. I think the whole thing is a fake and it makes me feel creepy when I'm sitting there. And then the rest of it sounds like science fiction music to me. Like that piece that I heard the other night. It was *The Attack of ...* I had the whole scenario worked out ... the monster ... and it's hairy here, there are little globs that come out and there's this ugly kind of hair and then two hooks like steel, and there's green slime dripping out of here ... *uuuuuhhhh, uuuuuuuuuuhhh* ... lot of echo ... a lot of sustain ... *uuuuuuuuuhhh* ... it's for the movies, isn't it? All electronic music to me, just about, as practiced by convention before it went DX7-disco, all sounds like the movies. Like *Tangerine Dream*, they started playing chords and rhythms outright and not using electronic music as anything but kind of souped-up organs. Then they got klunkier and then they DX7-ed everything and now it's real pert and snappy. But it seems to me that's what it's really for. It's either pseudo-religious or it's science fiction music. And I'd have never thought that 15 years ago. If I'd said that, you would have thought, *Why you crude son of a bitch, you don't understand what we're doing here.* And the trouble is, I did it myself and didn't feel that way about it — I didn't feel that way about it at the time.

Gordon: But what you're saying about pseudo-religion and sci-fi describes your work, too.

Jerry: I know that, yes. The reason I don't mind talking this way now is because I realise I don't mind holding myself to the same standards. I'm not saying I've found a way around it. I feel the same way. The other day for my workshop here at the festival, I had provided a piece; they wanted an example of something and it had to be 9 minutes long. So I thought, *Well, what I can do is that I can*

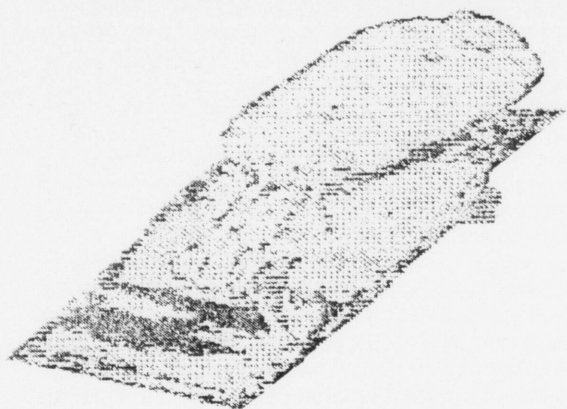
set up some of the recordings and a small program and run into the recording studio and plug directly into the gadgets and run 'em through some Yamaha reverbs, and make a 9 minute version. So, first pass, nothing. It didn't work. I mean, it was still going *bhuhmlamlablubbladldaddleiildledldiddle* ... and it was 9 minutes and it wasn't getting anywhere. So we turned it all off and we goosed it again and second time it ran 8:54. I think it stopped reasonably at 8:54 and then there was this long sound at the end that trailed on out. It went *duuuuuuuuuuuuuu* ... and it trailed on out and I said, *That's what we'll do, we'll cut duuuuuuuuuuuu out. We just quick, snip it out. And when that last drum clunks, you just cut it. Cut the tape.* And so when it runs through the Yamaha it'll bonk and it'll just die away in a nice 8/10ths of a second delay. Sounds great, you know? So when I was listening to it the other day I thought, *That's a piece of shit. That's a piece of shit.* And yet I liked it when I heard it. I carried it home and I thought, *This is a wonderful little evatone (a flexi-disc).* But then I sit and listen to it and I think, *Under the circumstances this is the best I can do.* And I know everybody else is doing the same thing. The trouble is, nobody's talking about it. But the fact is everybody is saying that. The people in the audiences that are not practitioners of the cult are feeling and saying the same way. And they're being nice to you when they tell you otherwise. I've been walking around in the audiences. I know what they're saying here. I know what they're saying at other festivals. It's interesting to me. In fact, that is the focus of what my interest is now, is given that situation, what are you going to do about it? That's an interesting thought. Earlier this year I thought, *I'm sick of this shit.* Very real. I thought, *I'm sick of this shit. I don't care about hearing any of it. I don't care about doing it. I don't like my work, I don't like anybody else's.* And yet that's not true. I mean, I've been here now for two weeks. I've genuinely enjoyed hearing some of the things here. Even the pieces I didn't like, I enjoyed. But then I got to thinking, *The reason you're in a position to appreciate it is because everything has been set up to accommodate you that luxury.* Back home in Canton (Texas), would I ever go see a piece like what was on last night? The chances are absolutely, I can tell you, pure *zero*. It is the purest kind of pure. I could write a 500-page dissertation on the purity of that zero. I'd never go see it. And yet it is the logical consequence of me being here, the whole conditioning. It's *them* against *us*.

THE TECHNICAL SET-UP

Gordon: Could you explain your technical set-up?

Jerry: Yes I can, but there's a history to it. Because of some of the general feelings I've had about what performance means *live*, to be with a group and to be in front of them, I never felt satisfied about using musical instruments, even electronic ones; or playing tapes in halls never satisfied me, and I've never done that. I've always avoided it. I've never put a tape up and played it in a darkened hall, for example. So I was looking for some alternative and also something which I could travel with. Now this is before computers. Recording seemed to me in a way to be the most powerful thing because it's just basically memory, and there's a psychological aspect of music which I'm interested in which is memory. So by accident one day I happened to be going through a used equipment place. By the middle of the 70's the idea of cartridge recorders had pretty well died out and Sanyo had dumped these things. There was a period where everybody thought they'd go from two speakers to four, and the eight track stereo cartridge had caught on and was popular. And Sanyo thought, *Well, I'll make a higher fidelity 8 track but it'll be a 16.* In other words it'd be a 4 track - 4 track. And I happened to see one of these and I bought it and kept it for two or three months. Then the first use of it was in some concert somewhere. The way it was used was that there were sensors around on the stage and they just had triggers on them and when I hit a trigger that would turn on whatever happened to be on whatever track and the thing would just cycle through. That was I think about '75 or '76. Well, by 1978 it had changed entirely. I just kept working on the interface to the thing and added electronic and electromechanical switching to the tape transports. So I have electronic switching

Every piece I've ever done has involved rational translation of something that's happening in the space. I don't do direct translation, which I think is vulgar after three minutes ... it becomes compositionally appalling after a while.

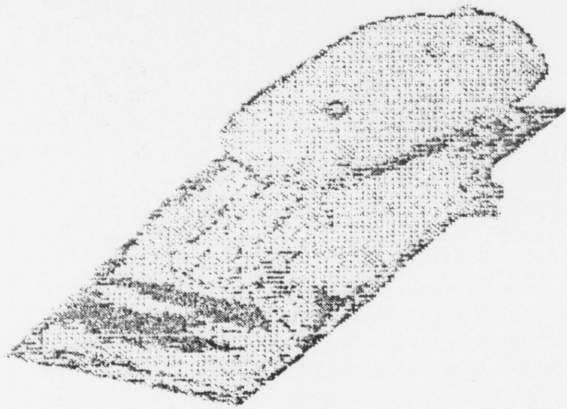


between tracks on the same channel and slower electromechanical transitions between channels of sets of four tracks. I pre-record material onto the cartridge along with a time code track. I record the stuff a group at a time and play the time code on by hand. It's very time consuming and very labour-some. To do 20 minutes of potential material that might be heard by an audience. There's almost 850 minutes of actual recording for every 20 minutes of possible performance that anyone might ever hear, in some combination. But every part must be worked on efficiently because you never know what part might be heard.

I went to time code so that I could go fast forward and back and locate relatively arbitrary places in the tapes. In other words there's logic in it so that a single digital word will cause it to try to find one of these places. Then I designed it so that I can electronically *listen* to everything that's happening on every track and I can, at the same time, pre-select. I can select backwards by listening to tone code off of it. That tone code is sent into a very simple frequency detector. So with tone code I can locate what kind of material I've got. I'm up to eight different tones for eight different kinds of material. The tones are different and they have different logic significance on each of the tape transports. They're just arbitrarily wired up differently. I have no idea how I hooked them up. There were a group of wires, they came out, I never put numbers on them so when I hooked them up, I said, *Well, I'll hook 1 to this pole and I'll hook 2 to this and 3 to this*. There was no order at all, no effort in straightening them out, they're just hooked up. So the machine has built into it a certain priority.

The machine is, to my mind, system transparent in the sense that any kind of compositional algorithm or any kind of idea about synthesis or any philosophy of music production is available to the instrument. It can sound totally electronic just by producing these recordings entirely with electronic sources; it can be just a noise generator, it can be huge volumes of distorted noise, it can be human speech, it can be birdsong, it can be environmental sound. It makes no difference. I can do a thousand different qualities out of it, even conventional rock music. I've even appeared with jazz and rock bands using this system.

The serial nature of the machine is what's bothering me the most, combined with the occasional serendipity of the whole operation. So the unfortunate part is the serialism, that once that place is past (on the tape), you can only back to it (rewind) at a speed of 4 times; and you must go all the way back around, so it is by nature, serial. So that's a bit of a problem. Then, because of the nature of the circuitry, there's some delay which is absolutely essential in making choices. By about 1980 I started getting very strong ideas about how a tree always has its roots down in the ground, the trunk goes up and the leaves are up. You never see in nature a tree with the roots up in the air, the stem down and the leaves on the ground, reversed. So I thought, *At this level it's nice to play the game of natural orientation*. There is a bottom to the picture frame and there is a top and I would prefer the representation where the head is pointing up and not hanging down only because it's the convention. So my pieces are not really concerts or performances but they're conventions. They're convention exercises because I accept the convention arbitrarily. One of the things that I've accepted in this is the serial or sequential nature. I'm really getting tired of that now so I'll be using exactly the same system next year except that I'm transferring over



to disc. I'm changing to a disc-based system for audio and I hope, video.

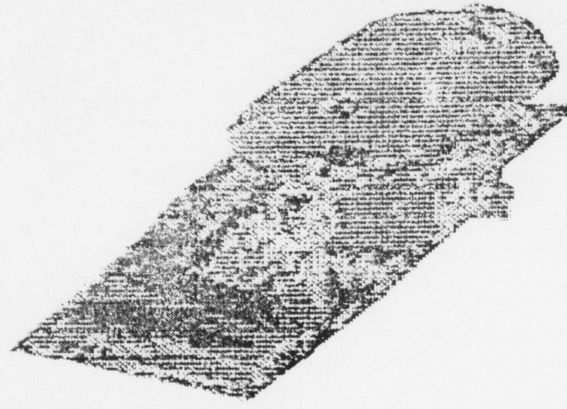
Every piece I've ever done has involved what I regard as a rational translation of something that's happening in the space (picked up through sensors) into a consistent rational schedule of changes. I don't do direct translation, which I think is vulgar after three minutes. It's fascinating to watch somebody go like this (wave arm) and hear a sound connected with it for a minute or two, but then it becomes compositionally appalling after a while. It's like watching etch-a-sketch, you know, it's wonderful for a few minutes and then it limits itself. It becomes so self limiting that no matter what you do in way of effects, it just gets increasingly self-defining until it just keeps getting tighter and tighter and after 30 minutes you're almost ready to scream, because you say, *I got the idea. Oh hey, he did a new sound. I got the idea. Oh hey, he did a new sound. I got the idea ... (etc.)* That's all you can think of at a certain point. So, I wanted to stay away from that. Now, decoding. That's one last thing and then I'll stop for a second.

I've used a lot of different methods. The most interesting to me in some ways involved a video scanner, where I used a black and white television camera and I analysed a 64 square grid out of a television camera space, whatever it saw, and translated it into data that controlled the machine. The interpretations that I've used through microphones have been different ones. I tried to get complicated in the early ones by doing almost vocoder-like analysis of a couple of microphones. But they've all involved some kind of system along this line.

I like this idea of modelling, in a renaissance sense, and I've always been a fancier of roscru-cian chess, which is a kind of 3-dimensional chess. So one day a friend of mine handed me a bag of IC game chips: Chess Challenger and the like. They play kind of interesting games, so I've got two of them in the machine now. A certain change in the space (picked up through the sensors, such as microphones or TV camera or microwave detector), is always translated as a certain move in the chess game (e.g. Q-R4). That game might start anywhere. I don't work at controlling it, I just preset and start it up. And then there are little triggers that are arbitrary that start it, depending upon the piece it is. If it's a piece in which I don't want to finger-start then I have a way of starting it via some challenge which sometimes is extraordinarily simple, sometimes very obscure.

Gordon: For instance, the other night you had a phonograph needle on the stage that you had to hit to start it?

Jerry: Yeah. I was using it on the lid of the stage. I thought that because of the room and because they kept fiddling around and I didn't have time to work on placement and I didn't know who might be up on the stage, I thought, *Well, the only way to solve this problem is just the best way that I know how: I'll use a crystal cartridge on the door to the stage and I'll just pound the performance up*. That cartridge is translating the material which tells the machine whether to start or stop and whether to preset or reset. That pattern is usually read off of a microwave detector which scans the room, but I thought, *This is no good, there's too much happening in this room, I can't have it constantly turning on and off throughout the whole performance. That won't do at all*. The space was so uncontrolled. But my first idea was that I would put it in a secure area of the room so that I could go over there, still be in



focus with the microphones, and I could go over and pound and thump and get the audience kinda worked up and we'd really get to going with some poles and some beatin' and screamin' and by that time that would build up enough material and it would get me started on my little playlets. There are specific scenarios for each of these works that involve certain relationships with objects, what objects I carry, what are available. I have a list of strategies and a list of goals and interests and pursuits and exercises and desires that I'd like to work out with the audience. Some very personal, some confrontational and violent, some overtly sexual, some pretentious, some apologetic, some friendly. They're all just interpersonal games with tools.

Gordon: With a lot of religious references?

Jerry: Yes. There is a lot of religious stuff which I think has become increasingly overt in recent years because I realize that it allows people's imagination to relax into things which are understood and it allows a kind of casual conversation which is non-verbal and yet clear. The use of the cross, the use of the egg and the use of the hand and the use of the pole are I think basically very strong simple ways of gesturing which are a little larger than just the hand. When I started doing this I didn't use any gadgets or props or anything. All my stuff was just with the hands. Everything was just hand-jive. That works for a while but it doesn't give you very much to work with. The other problem is that it requires a special knowledge of me as a personality. It works in Indian dance beautifully because the language is extremely well known to the audience, so the tiniest little gesture immediately gets a level of communication out of the way so that you can deal only with inflection and interpersonal relation. That's the power of a deeply convention-based thing. For a typical audience I only have one shot at a lifetime. Someone may only see me once every five years. So I thought, *I've got to be more brutal. I also must be more overt and specific, and yet I must be sufficiently general*. But these are mimetic transactional exercises. That is what I call them and that's exactly what I mean them to be. These objects are not symbols; they're seeders that seed the attention; *This is what this is about. This is the seed. Now we can get on to the transaction of why I'm here: Why am I displaying for you? Why are you allowing yourself to watch me? What are you getting out of me? What can I extract from you? and, How can we do this with the convention of the music being made to go on?* Because one thing is true of all of my equipment: the sound will finally stop if I stop moving around and beating. It'll finally stop.

So in general, that's how everything I've ever done works. What I'm headed to is the exact same process of performance but I'm changing physically what happens on the stage. In other words, in the way that I deal with people. I'm changing the way the machine works in that I want very high speed precise access so that literally this twist of the hand can just, within a millisecond, bang, and it's on the appropriate cue. And I'm hoping that I can do that with video, too.

The audience is probably thinking, *Oh, this is just a tape recorder*. But it behaves in ways, sometimes, that I have no understanding of at all. I did a concert in New Jersey several years ago and I set the system up and we were having trouble with the basic access system. It was so strange. I was just working along and I was thumping poles or scraping something or I was using lights, because I think it had an optical interface. I've done about 20 different interface gizmos to plug into it and about 20

different ways of translating these gizmos, including different hookups of Chess Challengers to retranslate information into different patterns and ways that seemed ultimately more interesting. All of a sudden I was aware of wild mechanical chattering offstage where all the electronic gear and the sensors were. Since it was very dark offstage I happened to glance over there and I could just see electrical fire coming out of the top of my box, and yet sound was still coming out but the sound was CHRRRRRRRRRRRRRRRRRRRRR...,, like that coming out of the loudspeakers and I thought, *Good God, how am I gonna get out of this?*, because I was only about halfway through the performance, you know. And so I just kept on a' stompin' and a' beatin and a' screamin' and trying everything I could think of, because I know it's particularly sensitive to certain combinations of movements of very high frequency, or short transients. Low thuds on the floor or low thuds like a drum or my suitcase that I use sometimes, tend also to introduce kind of global changes.

Anyway, so we had access to a press that way and so I began writing religious exercises and sermons which were culled from different sources. Some would be lectures on alchemical exercises, partly intellectual, partly physical. Some were just basic yoga that I had simplified. Some were devotional exercises, some were just plain old good old common sense advice. Other things were different western magical ritual traditions, like the ritual of the pentagram and the hexagram and the like, that had been compiled at the time. This was my pre-Crowleyian period. But out of all of this came this desire to start a church. So I just began putting notices up, *All Truthseekers, Write to Post Office blah-blah and Receive Further Information*. And I would carry them around and put them in libraries and community centres and stuff like that, and pretty soon I had a mail order church going. I had a group of people who were sending me between five and fifteen dollars a month to receive these things. It ended up being quite a complicated thing because here I was 13 years old, living in the suburbs of Dallas, Texas, with my mother and father out in the front on the weekends in Bermuda shorts doing the lawn, while I was in the back

Gordon: What happened with the old couple?

Jerry: They wanted to leave me the money so badly that they went to the post office and found a way to trace the box number to my street address. I never did figure out how they traced that. And it was Sunday afternoon and my mother and father truly were out working in the yard and I was back preparing lessons for the next week. I had a heavy schedule. I was both going to school, practicing the piano all the time, working night clubs on weekends and writing meditation exercises during the week. So I had a busy life when I was 13 but I was also very hyper. I only slept about three hours a night when I was a child. So I had more time than I do now. Now I'm up to 5½, 6 hours sometimes. So I was there in the house and I heard this screaming in the front door, and I ran to the front and I could hear my father screaming, *If you don't get off my property in a minute, I'm going to call the police, you goddamned bunch o' weirdos!* It was this man and his wife and some friend of theirs who had come to meet the master. So they drove off and I never heard from them again.

The desire to believe is so very strong, because you do have to have it. You've got to have some form of belief to go down the steps; to know when you need to go to the bathroom, that you need to go. Belief is not something that you can do without, or that you can cut on and off like a tap, or that you can rationalize yourself out of. So I'm not belittling these people, it's just amazing to me how deep it is. That it is so strong. I feel certain now that if I had written a letter to this couple and just gone right on as if I didn't even know what they were talking about, that they would have thought, *Well, it was all a mistake. We misunderstood. This is a test. This is a test of our faith.*

I got interested in Crowleyianism when I was about 17. I really went full speed, full blast for a couple of years on magical practice of the arcane kind, where you do the ritual of the pentagram, you cut the pentagram in blood; I used to make beetle cakes, they were compounds of ground wheat and raw honey and butter and just choking spices. I used to do invocations to planetary intelligences for example, and stuff like that. There was a period there in my life when I got sufficiently disturbed. It came about when I was between the time of 16 and 17, I guess. A lot of things came together at that time and my parents decided that there was something wrong with me, mentally. So I did spend a short time in a mental institution (laughs). But it was not for treatment, it was just for observation.

Gordon: When did you start your first church?

Jerry: Well, I've always been interested in religion although I've never been a member of any church. I have never been to any religious service by compulsion. I don't know what happened to me. I think it's genetic. My genes just say, *Of a religious nature*. I was disposed to it from the time I was just a small child, just from origin. I used to stare at light bulbs when I was a baby, and it worried my mother so much that she carried me to the doctor and she says, *Is it going to hurt his eyes?*, and he says, *When it begins to bother his eyes he'll close them or look away*. And it may be that that's got something to do with it, that it's just a neurological disposition which is partly chemical, partly genetic. But the fact is I've always been interested in religiosity in some way. I've always been drawn to meditation practice, and in the town where I was born (Waco) and where I was raised until I was eleven, the library there had a very, very large collection of books on Vedanta. I got interested in yoga, and so I just started practicing yoga and meditation at a very early age. It was just something that made sense to me and was a delight to me. And then when you're 10 or 11 years old, there's *the club, the cult*, and I started getting interested in all of these other religious groups and movements. So at one point when I was 12 or 13 years old, I was a member of every Rosicrucian organization in the world. There were about seven or eight at that time and it was complicated because I was underage to join several of them. But in the course of all this, somehow I also felt like I had to teach. So when I was 12, a friend of mine's mother had access to a lithograph offset device, and his mother was extremely indulgent with him. Anything that this boy wanted, she'd do for him. If he had said, *Momma, kill that man*. She'd a' pulled a gun out and shot him without any question at all. I've never seen a mother this indulgent, and it ruined his life, too. Bill has just recently, in the last year or two, gotten himself pulled out of that.

in my bedroom at my typewriter, answering letters from the devotees. And the funny thing was, I think I was of help to people. I took it very seriously. It wasn't a joke. It wasn't a scam. That's what I'm sorry about now. We wouldn't be talking here now, would be living in, I don't know, Paris? Rome? Madrid? I don't know where I'd be living, but I'd be living comfortable with a couple of Rolls-Royces harnessed out in front of the house, and a servant and somebody cooking up something. Nothing but the best coffee and the best Sauterne, and life would be fancy and it would be beautiful and it would be nice in a lot of ways that I now realize are not so bad after all (laughs). But I was so serious about it all, and the crisis came when there was a couple in their 80's who had been dying to meet me, and I'd kept it very obscure where I lived. They just desired to meet me really furiously and I kept putting them off. I'd write them and try to keep them from meeting me because I thought, *This is terrible. I can't let them find out that I'm 13.* They were quite persistent because one of the topics in their letter was that they wanted to arrange to leave all of their money to me in their will. And that's when I learned how true it is, you know. Aleister Crowley writes in The Book of Lies, there's one thing called The Truthseeker, and this man keeps coming back to the guru saying, *Tell me the*





Each of us is part of a vast physical-mental-spiritual web of previous lives, existences, modes of thought, behavior, and perception We are filaments of a universal mind; we dream each others' dreams and those of our ancestors. Time, thus, is not linear, but radial.

George Rochberg - jacket notes, string quartet no.3, Nonesuch Records H-71283, 1973

WENDE BARTLEY

HYBRIDS OF TIME, TIMBRE, AND TRADITIONS

— OUTLINE OF A COMPOSITIONAL PROCESS —

The process I use to compose a piece of music always involves the coming together of a wide assortment of ideas, sources, and interests, many of which come from non-musical locations. In the writing of my piece entitled *Ellipsis*, I wanted to create a work which would allow me to recreate my own imaginary ritual of those times when people were more respectful of the life energy which held all living beings (plants, animals, water, rocks) in a more interdependent relationship, and when ceremony was regarded as one of the most powerful tools for keeping this respect alive within themselves.

It was also often the case that women were regarded as being a symbol of the lifeforce itself and took leadership in the areas of music, healing and ritual. Many of these ceremonies revolved around the phases of the moon, and ancient mythology grew to associate the unfolding of the lunar cycle, with its three stages of waxing, full, and waning moon, with three images of woman: virgin, mother, and crone. These symbols can be interpreted to represent the process of spiritual empowerment.

virgin: the power of beginnings, untamed and hidden possibilities

mother: the power of fruition, burgeoning with life, possibilities becoming realized

crone: the power to end, the accumulation of wisdom, possibilities of rebirth.

She wanted her art to ... “be the closest to the lifeflow. I must install myself inside of the seed, growth, mysteries ... art must be like a miracle. Before it goes through the conduits of the brain and becomes an abstraction, a fiction, a lie. It must be for women, more like a personified ancient ritual, where every spiritual thought was made visible, enacted, represented.”

Judy Chicago quoting Virginia Woolf — from *Through the Flower* pg. 176

With these ideas in the back of my mind, I began thinking about the actual sounds to use. I wanted this composition to be a work incorporating tape, electric strings, voice and dance, and I chose to structure it in three large sections, each one both representing a particular stage of the lunar cycle,

as well as containing within itself elements of the other two stages. I was interested in designing new timbres using a sampling synthesizer and in creating a large-scale form in which timbre itself was an important structural component. These interests furthered my exploration into the variety of ways digital technology has influenced both compositional thought and sound possibilities. This is particularly the case in the field of electroacoustic and computer music.

Historically, the dilemma of electroacoustic composers has been richness of sound as opposed to refinement of control. With computer technology, both of these options became available. With the advent of analog-to-digital converters, new ways of working with acoustic sound were opened up. These included digital control in the processes of mixing, envelope shaping, ring modulation, filtering and reverberation. With the recent introduction of commercially available digital samplers, many of these techniques of working with sound are now available to all composers.

In the early 1950's, with the advent of recording technology and the developing school of composition entitled *musique concrète* pioneered by **Pierre Schaeffer** and **Pierre Henry**, composers were now able to incorporate any sound from the natural environment into their pieces. A full palette of timbral resources inherent in the soundscape became available as possible sound sources. By using natural sound, the composer was able to apply a variety of transformations to a sound that had a rich and complex structure. However, the main drawback was that the techniques used in the transformation process (looping, filtering, speed variation and splicing) were rudimentary when compared to the richness of the material.

Digital technology makes it possible to have refined control over any sound source, whether it be instrumental, environmental, or synthesized. A variety of synthesizers now offer the possibility of *sampling* any sound that can be input into the machine, either from a direct line or from a microphone. To sample a sound means to make a digital recording of the original source. The computer does this by taking several thousand snapshot-like pictures, or *samples*, of the sound's waveforms. If the sampling rate of any particular synthesizer is 40 KiloHertz, for example, that would mean the computer takes 40,000 samples every second. This ensures an accurate representation of all the minute changes that are occurring in the sound over the course of time so that the sampled sound is as true to the original as possible.

Reality is comprised of discrete, momentary “occasions” of experience. Each present occasion inherits the entire past, and it is through its inheritance that “an actual entity has a perfectly definite bond with every item in the universe”.

The aesthetic power of contrasting the past and present creates two qualities of music. One is a feeling of inclusive breadth; time boundaries are broken down. The other is the sense of compressed time, which results from the unity of the composition. All times are caught up together and enfolded into the present moment, in a kind of musical fusion.

Music Informing Spirit: A Commentary on the Theological Implications of Contemporary Music -Huntley Beyer and Rebecca Parker Beyer, JAAR Thematic Studies XLIX/2 pg. 7-17.

One of my main interests in using samplers was the possibilities they provided me in the creation of hybrid sounds or *fusion timbres* — sounds that are made by the layering, splicing, or merging together of two or more different sampled sources. Once a sound of this nature is created it can then be routed to the synthesizer's keyboard so that when the keyboard itself is played, the sound is transposed up and down the scale.

My interest in the possibilities of creating hybrid sounds arose while working with the sampling program of the Synclavier digital synthesizer. This program features the digital sampling of acoustic sources and allows the user to extract, splice, mix, and reverse any portion of the sound source; add vibrato, ring modulate, and other forms of sound processing; and finally send these new sounds to the playing keyboard where they can be recorded, looped, and transposed in any desired tuning system. First I experimented by splicing together the attack portion of a violin sound with the decay portion of a piano sound. The second example I worked on was to splice together steady-state portions of 4 different notes, each at the frequency of 524 Hz (C above middle C), and each one performed using different types of bow pressure: light pressure, medium pressure, heavy pressure, and extreme pressure. The result of the splicing is the creation of one note which smoothly progresses through this pressure continuum. A third experiment was to mix together several copies of a glissando on the G string of a violin, delaying each entry by 50 milliseconds, somewhat simulating the results of a digital delay unit, except the sound quality did not die away with each successive repeat, and I could vary the entry times for each individual glissando.*

By interacting and communicating with the technology I had at my disposal, I was led into a new area of sound possibilities, an area which allowed me to work with the rich resources of acoustic sound. Writing for traditional instruments had often frustrated me, partially because I had no immediate feedback to my creative ideas (I had to rely on hearing *in my head* as opposed to hearing in real space and time), and also because what I wanted from the instruments themselves often seemed beyond the performer's capabilities. It was no fault of the performer, it just meant that what I wanted to hear could not be produced using known instrumental techniques. Creating new sounds using traditional instrumental sources seemed like an interesting route to follow.

Adding to my own experiments was the discovery of the ideas of **Stephen McAdams** and **Kaija Saariaho** who work at IRCAM in Paris, France. (*Qualities and Functions of Musical Timbre*, Proceedings of the International Computer Music Conference, 1985). One of their main research projects is to search out, from both a musical and psychological perspective, how timbre can function as a form-bearing element in music. They have investigated the role timbre plays in speech, and specifically how the timbral qualities of vowels, consonants, and phonemes contribute to how we discern meaning in the spoken word. Vowels are steady-state sounds, whereas consonants function as articulations or transitions between the vowels, moving speech along. In music, the qualities of vowels resemble more slowly evolving spectral forms, involving the slow shifting of frequency areas (called formant regions), whereas the qualities of consonants resemble the quick articulation of a frequency region, such as in the attack or decay portion of an instrumental sound.

In the formal design of any composition, you always have to consider how to convey a sense of movement or direction. Using timbre as a form-bearing element means being able to create a sense of expectation, progression and musical tension by developing relationships among timbral groups or families. One way of creating timbral groups is by creating *fusion timbres*. By fusing together different combinations of sound sources, you can create a series of timbres that are all inter-related to each other.

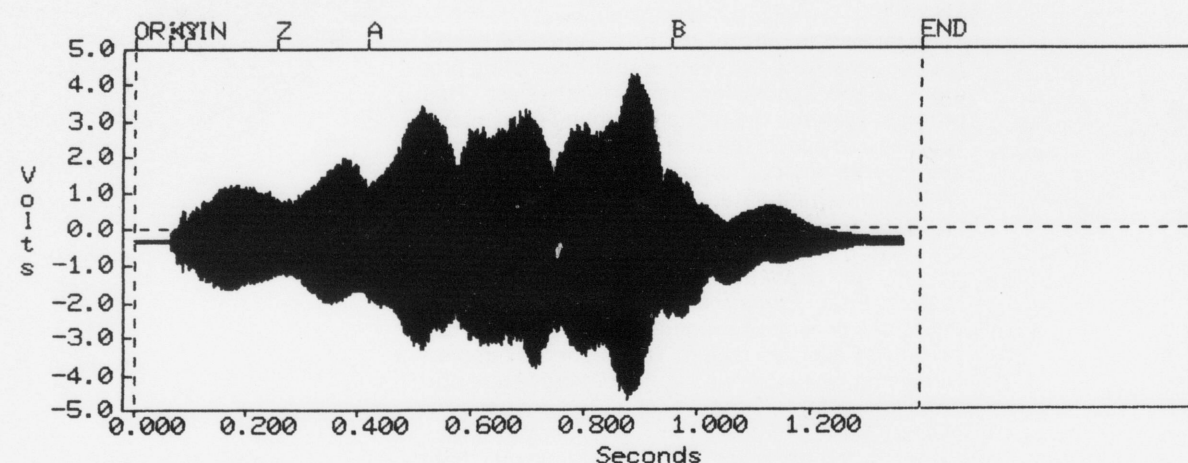
*The first and third examples can be heard on the accompanying cassette.

Signal Display:

Extracted data

File: VIO1 (50.000 kHz)
Length: 1.392 640 Sec.
Cursor: 0.000 000 Sec.
Level: Volts

(Compressed)



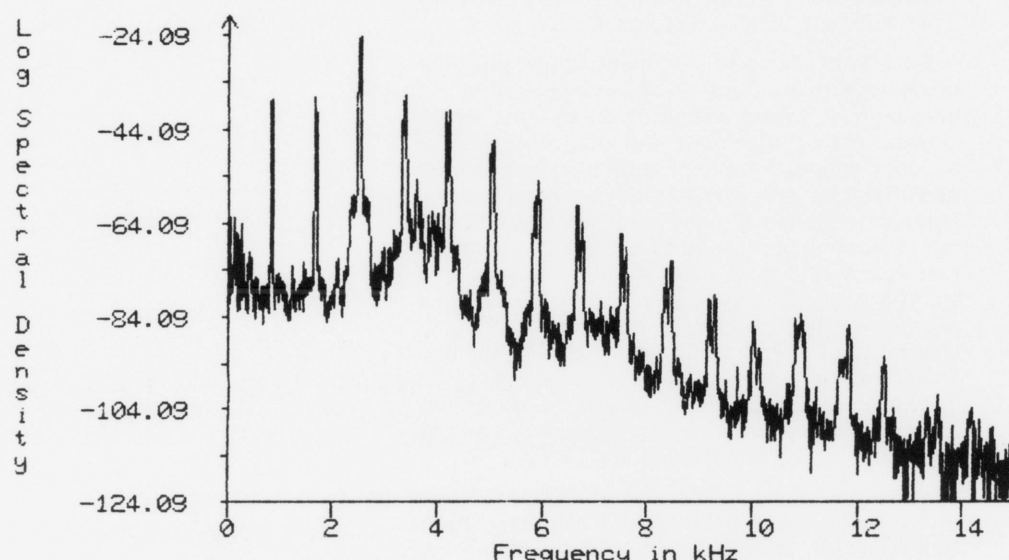
VIOLIN PITCH A 440 Hz.

Spectral Display

Extracted data

File: GTASTO
Time: 0.000 000 Sec.
Window: 0.163 840 Sec.
Hanning

Frequency
Norm. db Density Magnitude



THE OPEN-STRING G ON A VIOLIN PLAYED TASTO.

One way I used this feature in the creation of the Ellipsis tape was to set up the keyboard using three different sounds sampled from a violin. On different segments of the keyboard, I layered together different combinations of the three sounds. In order that a fused sound be perceived. Anything greater than this results in an awareness of the separate events, and you end up with an arpeggio-like effect. I discovered that this is particularly evident once you go beyond 500 milliseconds. However, between these two boundaries of 30 and 500 milliseconds, I was able to create a series of timbres slightly varied from each other by gradually increasing the length in the onset times.

My experiments were carried out on the Synclavier digital synthesizer using the splicing and mixing possibilities in the edit mode of the sampling program. Once I began actual work on the tape part of *Ellipsis*, I had to make another shift, this one caused by technological updates on the Synclavier. The examples talked about above were created using the older monophonic version of the sampling program. With the addition of polyphonic sampling on the Synclavier came new ways of creating fused timbres.

As I mentioned earlier, once a sound was sampled and edited, it is then sent over to be played on the keyboard via the patch program. In the older version, you could send as many as 12 sounds over and patch them in any configuration onto the keyboard. For example, Sound no.1 could be placed between C1 and B1; Sound no.2 between C2 and B2, and so on. With the polyphonic version, it is possible to layer together as many as 4 sounds between C1 and B1, for example. I could also have complete control over the envelope properties of each separate component, as well as volume level, tuning, stereo effects, vibrato, and other real-time effects such as velocity sensitivity.

One way I used this feature in the creation of the *Ellipsis* tape was to set up the keyboard using 3 different sounds sampled from a violin. On different segments of the keyboard, I layered together different combinations of the 3 sounds.

Once the patch was set up (which was really a culmination of previous experiments, technological possibilities, and ideas gleaned from computer music research), I relied on my intuition and began to improvise on the keyboard. Because the Synclavier also contains a memory recorder, I could record each improvisation, and choose which version I wanted to use in the piece. If there were slight flaws in the performance, they could easily be cleaned up through the editing of the note list. The final results of this process can be heard on the tape approximately two minutes into the work.

The cry of childbirth is the universal cry of life. In the sound of the wailing song we hear the oneness of joy and pain, of birth and death ... Every change may be thought of as birth or rebirth. And every birth has its memory — or anticipation — of physical and emotional distress ... As sorrowful as women's wail songs may seem to our ears, they have two characteristics that make them anything but depressing when rightly understood. One is the intent to induce rebirth and the faith that this can be done. The other is the periodicity, the rhythmic alteration of mood, which is the essence of woman's vitality. So women combine lamenting and rejoicing in one rite.

Sophie Drinker - Music and women, pg. 25-27

The process of improvising and then editing the improvisation became a rather standard way of working on this piece. It became a real possibility for me when I moved from working with the Synclavier to using MIDI. *MIDI* refers to Musical Instru-

ment Digital Interface, and is a communication network between synthesizers, between computers and synthesizers, as well as expanding out into the world of sequencers, drum machines, effects units, etc. Designed by the music industry, MIDI has opened up numerous possibilities for various types of musicians, and although it does have some serious limitations (for example, no control over timbral design), it does offer new ways of interacting in the compositional process.

For the sequence you hear at the eleven minute mark, I began by improvising a simple line of music, limiting my choice of pitches, and creating rhythmic variations. The MIDI sequencing software I was using on my Macintosh computer called *Performer* (which is set up somewhat like a tape recorder) allowed me to record this improvisation on track 1. While (at the beginning of the second excerpt) playing back the first line, I recorded a 2nd, 3rd, and 4th line. I then had a short piece built from interlocking rhythmic patterns, using a minimal amount of pitch information. Using the cut and paste features of the software, I copied different portions of the improvisation and then used the editing features of transpose, invert pitch, reverse time, scale time, duration change, and velocity change to make 3 separate and distinct sequences. By using the MIDI interface on the Synclavier and the Prophet 2002 sampler, I was able to play these sequences using sampled sounds such as thumb-plucked pizzicatos from a cello and violin, bongo drums and pan flutes.

As I stood and looked at the month-old child being held in her mother's arms in front of me, time seemed to stand still. It felt as if for a brief moment I was being visited by Old Woman herself and her eyes burned with the memories of other times and places. I felt the pulse of the ancient stones drumming in my head.

dance, dance with a fury around your magic circle while the flame of fire remains standing strong

- Wende Bartley

HYBRIDS

of time: the ancient connection with the power of the earth ... the contemporary digital interface; both ways of creating with available resources, one almost forgotten, the other a near obsession.

of timbre: sounds known and recognized ... sounds newly constructed; the one created by human gesture, the other by human intent.

of traditions: the schooled rational ... the surprising intuitive; one carefully thought out, the other improvised and transformed.

All times are caught up together and enfolded into the present moment, in a kind of musical fusion.

Ellipsis is multi-faceted, and many other aspects of this work are not even mentioned. My ritual of composition draws on both the deeply hidden and the technologically precise ways of interacting with the world of spirit, sound and ideas. The process of communication between elements intersects and diverges on all fronts.

ellipse - a closed plane curve generated by a point moving in such a way that the sums of its distances from two fixed points is a constant : a plane section of a right circular cone that is a closed curve

ellipsis - a leap or sudden passage without logical connectives from one topic to another

- Webster's Ninth New Collegiate Dictionary
- Merriam-Webster Inc. Springfield, Mass., 1983

WENDE BARTLEY is a free-lance composer living in Toronto. Her work has included compositions for chamber ensembles, the electroacoustic medium, multi-media productions, film, video and an installation piece. At present she is working on a performance piece entitled *Say It*.

MOON Pathways - pattern of their course —

I had a dream. I was on a voyage through rough waters. I doubted my companion's interest in this journey, but I invited him to come anyway. I needed to show him my place. I did not know where I was going.

We passed by an island filled with wind-swept Tom Thomson trees. I distinctly heard the wind and waves as the sea was fast becoming a swollen nightmare. A large rock structure appeared in front of us which had carved within it an arch-like hole. Now alone, the swirling waters carried me through the hole. When I emerged on the other side, I turned and saw Her. Name Her Shekina, Sophia, Mary, Durga, Aphrodite, Isis, Demeter ... She was Mountain.

She rose tall and strong, her power flowing down to where I was sitting alone in my tiny boat. Rising high above the main stone and sitting on her crest was a cropping of rock that resembled a crown. I climbed up to the top and sat with her.

Her voice came from the sea and as I listened I began to hear a choir of voices dancing high above the low roar of the surf. When I awoke, the overtones created by the mass of low fundamentals were clear and pure in my mind. I knew I had been visited that night by someone speaking out of an ancient time: someone who was speaking in the primal language of chant, using the fundamental elements of sound to communicate across time-lines.

- Wende Bartley

FRANÇOISE COTÉ

SCULPTURIZED MUSIC/ MUSICALIZED SCULPTURE

TRANSLATED BY: STÉPHANE BRAULT AND SHERYL CURTIS

Fuzei and *Tayori*, two installations by sculptor Michel Archambault and electroacoustic composer Michel Tétrault, are intriguing works of art both because of their appearance and their themes. In the case of *Fuzei*, the spectator enters a dark room where some rocks and a patch of grass have been arranged. *Tayori* consists of a wooden platform and a pool of water. In both instances music is heard, a music whose source remains concealed, since at first sight there are no speakers. This is where magic takes over. These works possess an intimate character: they inspire a feeling of interiority and contemplation. One senses that an essential dialogue has been established between sculpture and music and that deprived of one of these elements, the installations would be incomplete.

How can these works be defined? Is it a fusion — in this case, a successful one — of two arts? Is it a musical comment by Michel Tétrault on Michel Archambault's sculpture? Or something completely different? What interest did a musician and a sculptor find in working together? I asked the two artists these questions.

By working together, they meant to expand their frame of creation. They wished to add a certain dimension to their activities without renouncing the specificity of their respective media. To achieve that goal, they chose interaction as their method of work. They already shared some common thoughts: certain aspects of their aesthetics, an identical expressivity, and a similar way of developing musical or sculptural concepts. They wanted to translate these common thoughts from one form of art into another. They did not wish to submit one medium to techniques borrowed from the other, nor to cast one into the other's mold. They merely united concepts developed through sculpture and music, each in its own sphere.

Interaction also came about on a more down-to-earth level: the integration of the sound diffusion system with the sculptures. It is impossible to know where the music comes from in the installations, because the speakers are concealed. The entire system is embedded in the sculptures, as Michel Archambault took into account the visual aspect of the speakers and camouflaged them, so

that the sound diffusion system itself becomes a sculptural element.

The distribution of several speakers throughout the installations creates an important sound spatialization, a determining factor in the compositions of Michel Tétrault, who wants to make space an integral musical parameter. His works are specially designed for diffusion by several independent voices. A stereo rendition of these works deprives the listener of a capital dimension of the composer's original thought and does not allow him/her to experience the overall impact of the works. Moreover, the location of the speakers demarcates, musically, the dimensions of the installations.

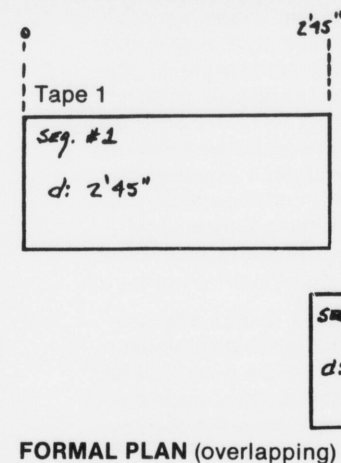
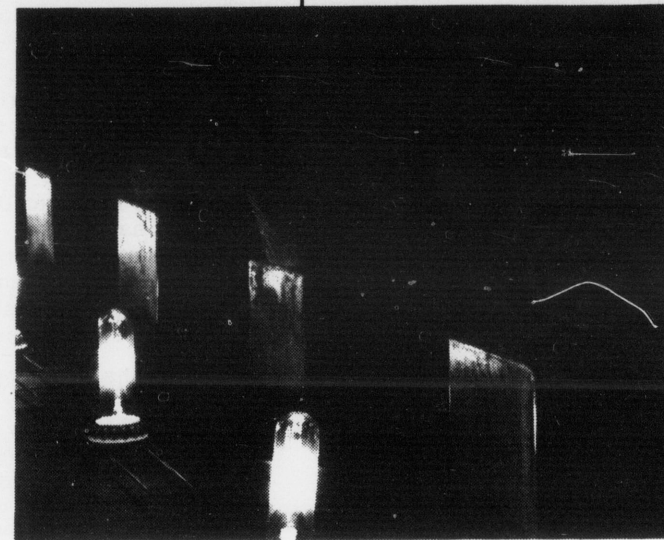
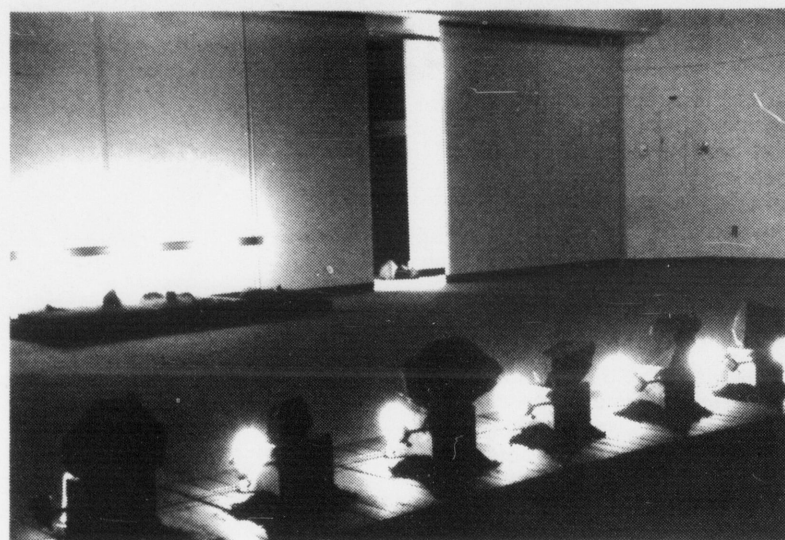
Therefore, what we have is musicalized sculpture and sculpturized music, where the viewer listens to the sculptures and the listener reads the limits of the music in space. This alteration of the essence of the two arts is characteristic of the works of Michel Tétrault and Michel Archambault. They try to confuse our perceptions, forcing us to question the traditional classification of art forms into discrete disciplines.

Their installations are not a mere fusion of two art forms. They try to go beyond the borders between these art forms, to make them interact and interpenetrate. In the end the public is presented with a creation in which music and sculpture develop side by side in an inseparable way.

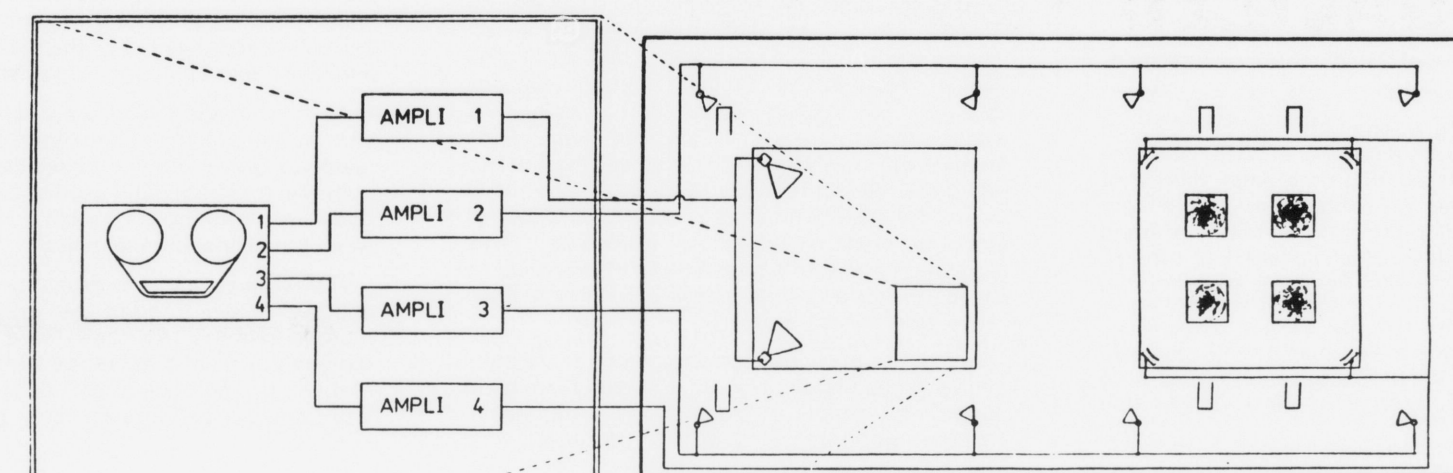
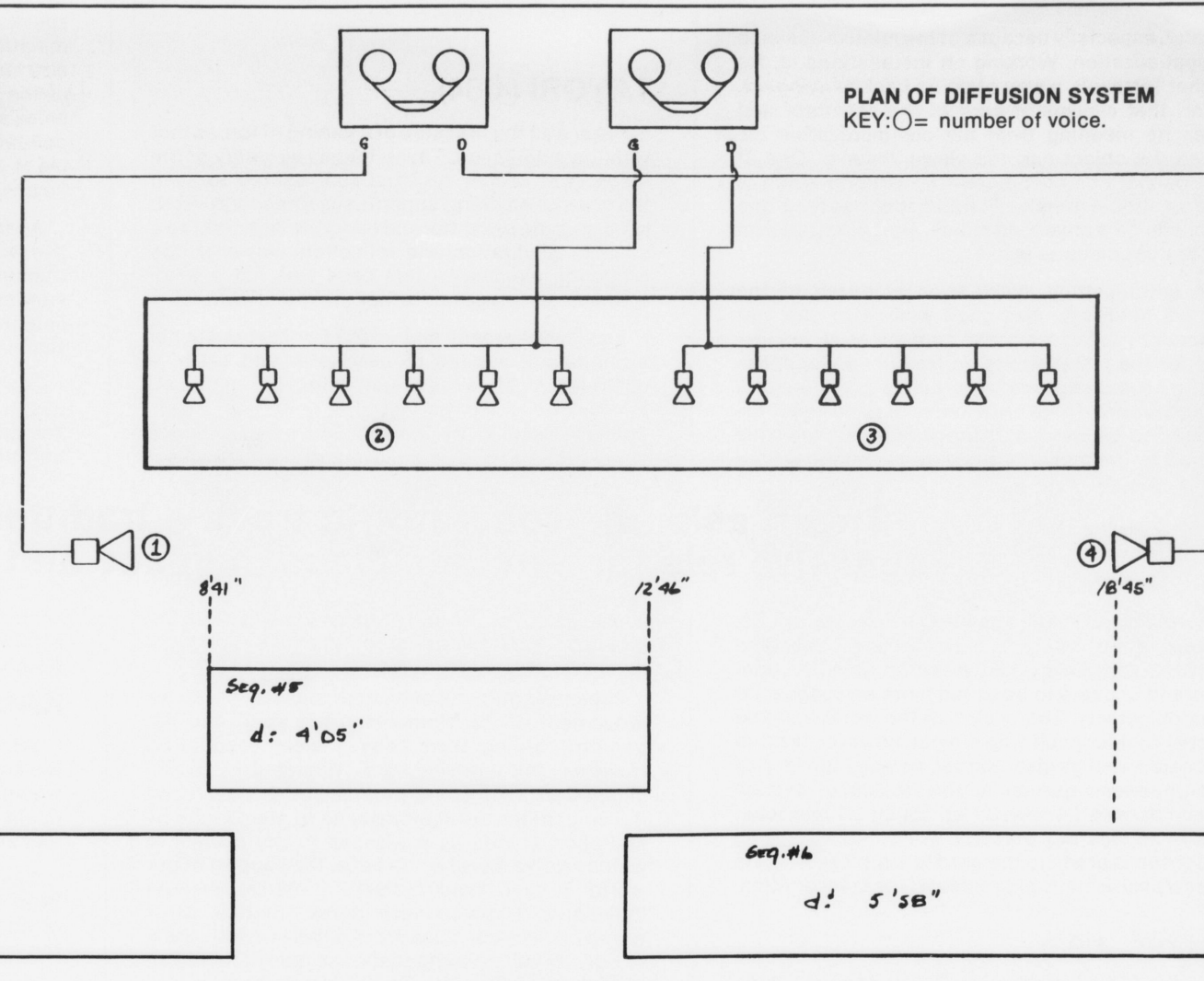
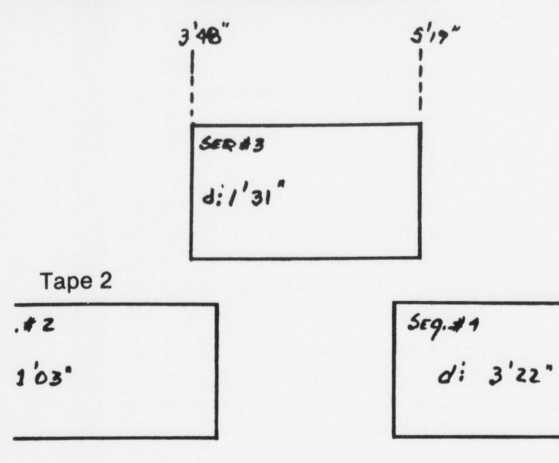
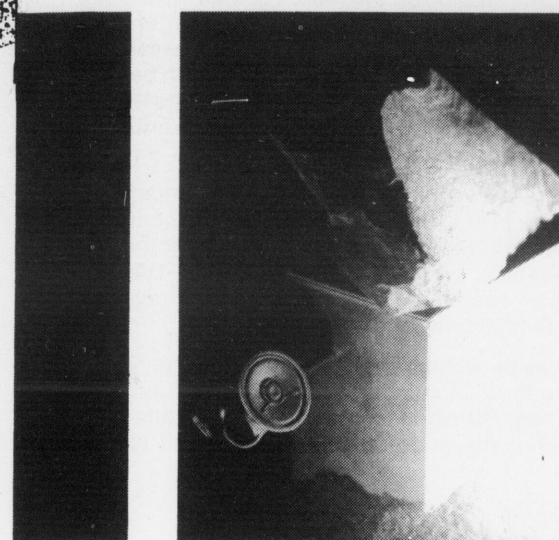
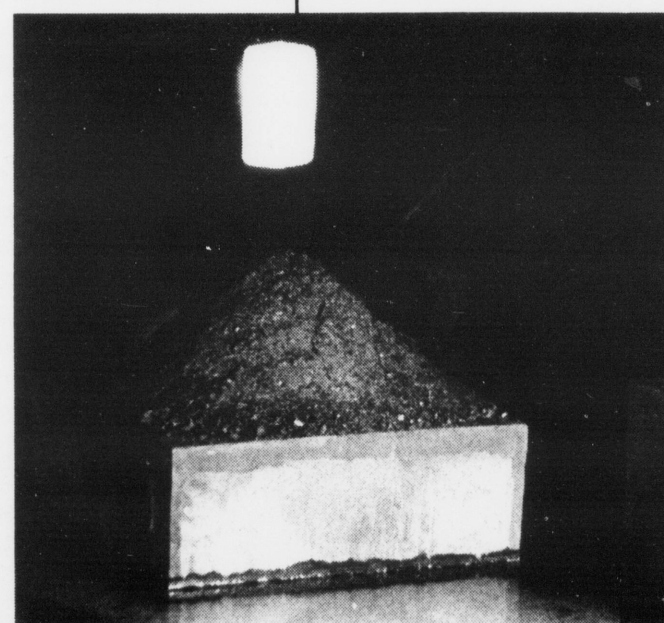
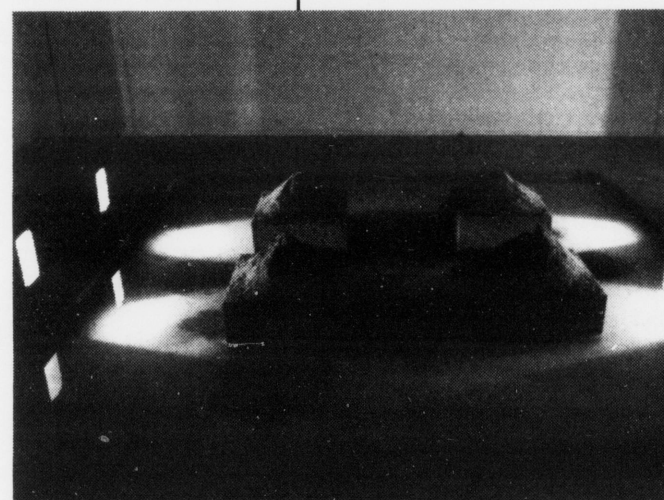
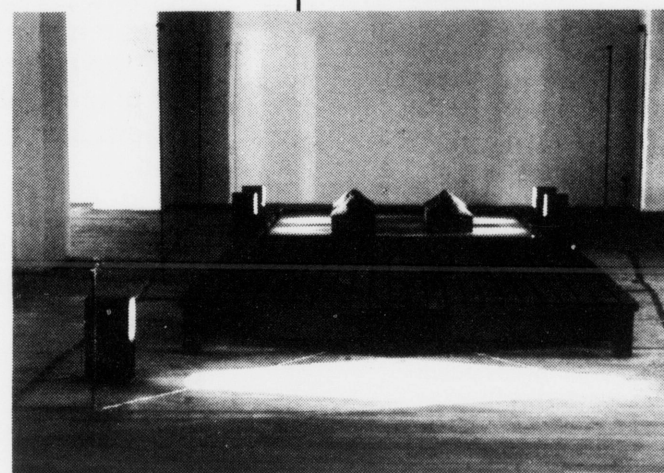
Naturally these works cannot be fully appreciated at a glance. You have to walk around them to familiarize yourself with their physical quality first. Then, slowly, the music settles in and converses with the objects. As you move around, your musical perception changes continuously. The spatialization of sound couples with the individual's movement to provide you with a unique vision and audition of the installations.

The multiplicity of interpretations derived from this is actually desired by the two artists, especially when it comes to music. Michel Tétrault's compositions demand an active audition in order to recreate what is being heard. They cannot be received passively like background music. A reproduction on record or videocassette will not be

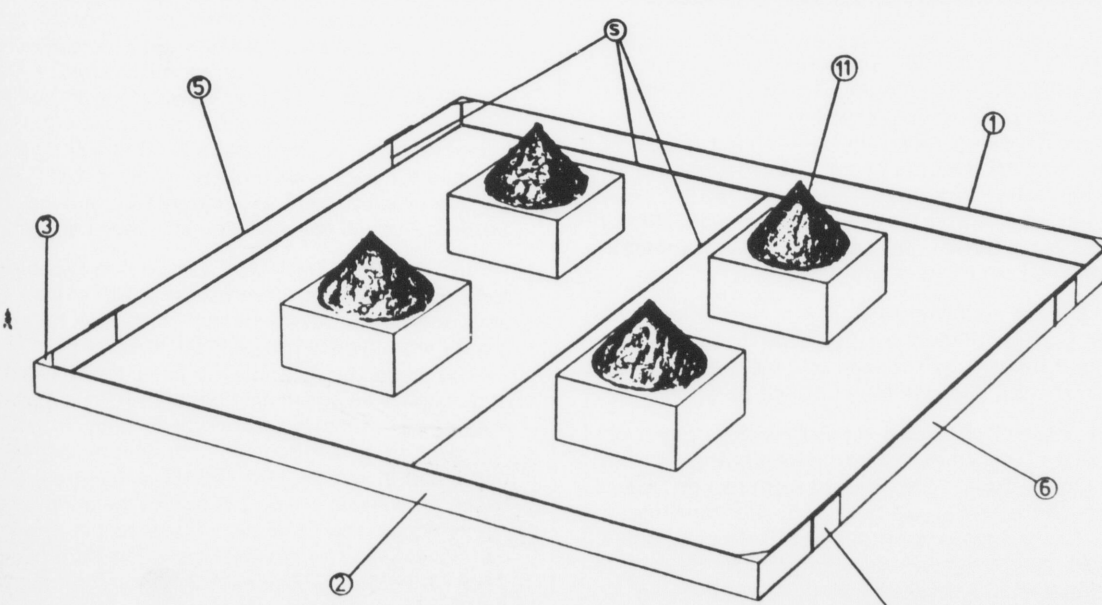
FUZEI



TAYORI



- KEY
- Minimum space : 30' x 16' x 10'(h)
 - Water reservoir : 97" x 97" x 4"(h) — black steel (1/4")
 - Black steel cube
 - Black soil
 - Base : 8' x 8' 10"(h) — cedar and pine
 - Light beam
 - speaker (2" dia., free air)
 - black steel supports (1/2" dia.)



- FRAME
- Material: steel L-shaped slats (4" x 4" x 1/4")
1. & 2. Top and bottom — U-shaped: (97" x (12 x 12)), soldered at a 45°
 3. Triangular supports for piezoelectric transducers: 4 x (3 1/2" x 3 1/2" x 4 15/16" x 1/4"), soldered
 4. Plates for overlapping joints: 4 x (6" x 4" x 1/4"), 2/3 soldered
 5. & 6. Side slats: (73" (1)/each)
- MOUNDS
11. Black soil, approx. 25 lbs./cube
- SEAL
- S. Clear silicone, applied with silicone-gun: 3 x 325ml tubes

faithful, especially because of the relative absence of spatialization. Working on installations is, for Michel Tétréault, a way of going back to *living art*, an art that evolves in front of the spectator and takes its meaning from the communication between the object and the viewer/listener. One of the foundations of the creator's artistic vision is that art should remain alive and continue to be one of existence's privileged moments, a celebration in the anthropological sense.

In anthropology, celebration is linked to the sacred. Michel Archambault wished to use that concept by using Japanese gardens as an inspiration for the installations. In traditional Japanese culture, the creation of a garden is a gesture of a sacred nature. There are a series of rules about the objects to be used and the way they should be placed so the maker of the garden can attract the

TAYORI (4/84)

Fuzei was the first step of a joining of forces that went on with *Tayori*. *Tayori* means *virtuality of the landscape*. Michel Archambault wanted to strip the work of anything superfluous or decorative, to keep only the essential and bring the spectator to a state of meditation and reflection. However, the triggering element in this case was not a landscape or an image but rather the material itself.

Fuzei uses stones and water. For *Tayori*, Michel Archambault wanted to use water and earth, a direct reference to the original state of our planet. The simplicity of these materials resulted in a symbolism linked to the sacred and to ritual since water and earth are generators of life. The visual

speakers played an important role in the determination of the sounds on the tape, but their small size facilitated their arrangement and the creation of the kinetic aspect described above. The steel poles are of variable length and their heads can be pointed in different directions. It is therefore possible to obtain a great variety in the orientation and height of the speakers.

As for the bass speakers, they are hidden under the wooden platform. Through mechanical transmission of the sound waves, the platform vibrates slightly, which is perceptible to the listener/viewer seated on it. Therefore, an auditory, visual and tactile contact can be established.

Tayori asks the spectator to trade a traditionally passive role for a unique place in space and time. The participant is invited to complete the installation by his/her presence on the platform and to

Tayori asks the spectator to trade a traditionally passive role for a unique place in space and time.

benevolence of the gods and keep away evil spirits. Actual dimensions are irrelevant here. The Japanese notion of space seems to differ from ours and appears to be based more on suggestion than objectivity. That vision of the world inspired Michel Archambault who did not, however, want to recreate a real garden. Rather, he used the idea of the Japanese garden in the choice of certain materials and borrowed the notion of restricted space suggesting a vaster world. Above all, he sought to reproduce the garden's atmosphere, its peaceful climate, which is favorable to meditation.

FUZEI (4/83)

In the case of *Fuzei*, which means *interiority, state of mind*, the idea at the start was to build a miniature sanctuary. Stone was the ideal material in this instance since our culture associates it with the sacred.

The visual aspect of the installation consists of two parts:

First part: a long wooden platform (24' x 3'), on which 12 modules are arranged. Each module consists of a steel base, lying on a small mound of earth. A stone lies on each base. Twelve light sources, the only lighting of the installation, stand in front of the modules. Small speakers (2"), visually integrated, stand out from the sides of the bases.

Second part: a smaller platform (7' x 3') is located in front of the first one. It is formed of three wooden squares filled with earth, grass and several rocks.

Stone naturally conveys images of solidity and heaviness. The music contradicts this with sounds of variable density that are, for the most part, rather soft and light (use of high frequencies), thus suggesting easy travel through space. These sounds, reminiscent of small bells, are perfectly suited to the theme of the installation since bells are associated with the sacred in the Occident. These sounds are reproduced by the small speakers placed throughout the installation. Music therefore becomes an integral element of the sculpture as it takes into account its shape and material.

To mark the difference of scale between that miniature sanctuary and our world, Michel Tétréault also uses normal speakers, set back slightly from the sculptures. These speakers sporadically emit sounds of normal frequencies and normal dynamics. This contrast ensures that you apprehend the ongoing dialogue between our world and *Fuzei*.

Mobility, then, of both the spectators and the sounds is a key element of *Fuzei*. The mobility of sounds is obtained from the two levels of sound emission and by the way in which the small speakers are arranged. And, of course, your mobility as a participant continuously changes your listening angle. You can thereby recreate the music according to your fancy.

Needless to say, Michel Tétréault had to design a sound system corresponding to the aims of both artists.

The music is divided into four independent voices diffused by 2 two-track recorders used to create a dephasing or delay in *real time*. That dephasing increases during the audition: unless they are synchronized by some kind of mechanical or electronic device, two recorders cannot play at the same speed. Recorder no. 1 is connected to the two normal speakers located in front of the installation, on each of its sides, with their axes of diffusion converging to the center. Recorder no. 2 is connected to the two groups of small speakers (six to the right and six to the left). Spatialization is programmed during the mixing of the tapes of the two-track recorders.

aspect is very static and gives an impression of immobility. Therefore, transformation and movement had to be present in music.

Japanese gardens served as models for the arrangement of the elements. Their spirit and the general feeling they convey were respected. However, the gardens were interpreted in an Occidental way. Earth and water are effectively found in Zen gardens but the presence of steel in the installation stands as a witness to the society in which we live. Steel is the base, the support of our world. It is a rigid material, cold as well as malleable. It reacts nevertheless to time as it wears out and corrodes more or less rapidly. Steel is ephemeral in comparison to the eternity of water and earth.

Four small mounds of earth are arranged in a water basin made of steel. Because of their conical shape the mounds represent mountains as well as islands, since they are surrounded by water. Islands are a link between water and earth. The conical shape of the islands/mountains will provoke erosion, a phenomenon that stands as a witness to the passage of time. The shape of the mounds will slowly transform themselves. The two primordial elements (water and earth) are not in direct contact. The mounds of earth lie on cubes of steel that stand on the bottom of the basin. This represents mankind's intervention in nature since a cube is not a natural shape but rather a man-made geometrical figure.

Unlike the previous elements, wood is organic. Michel Archambault selected it, therefore, to build a platform located in front of the water basin. However, wood was not used in a spectacular way. The platform is functional, the ideal place from which to observe and listen to the installation. The location of all the other elements was chosen in relation to the platform facing them. That concept is taken directly from the aesthetics of the Japanese garden, where a place is usually reserved for the observer.

The lighting is provided by six sources of light concealed in steel boxes. Light simply witnesses the life given to the installation by the music. It also suggests and delimits space and amplifies the darkness surrounding the installation. As for the music, its role is to stimulate the imagination, underline the silence in which the installations bathe, color the space around it and, in a way, remove all reference to the place in which it is located.

Visually speaking, the installation is very static and symmetrical, even massive. In contrast, Michel Tétréault created a highly kinetic music, asymmetrical in its form and using sounds that are "organic" in character, that is, sounds that evoke contemporary life without becoming anecdotal.

The music consists of seven parts of unequal length, each part being defined by periods of silence of uneven duration. The music is heard from a programmable cassette recorder that automatically rewinds the tape. The music lasts 24 minutes, or 22 minutes 44 seconds, depending on whether or not we include the time of rewinding in the actual duration of the piece. In fact, Michel Tétréault considers that period of time as an additional silence between two parts.

There are four voices in the composition: one bass part, two medium parts diffused through medium-frequency speakers located on the left and the right, and one high-pitched part.

The high-pitched part is emitted from four piezo speakers located at the four corners of the basin. The medium parts are emitted from two groups of 2" speakers, one group on each side of the installation. These speakers are screwed onto steel poles, placed symmetrically throughout the installation to allow their visual integration without any interference. The acoustic possibilities of the

become part of it through the physical contact established with the visual and musical landscapes.

KAMI (—1986)

While working on *Tayori*, a third project came to the artists' minds. They felt that a third installation would complete the first two and that with it, they could go as far as they wanted in bringing in new elements.

This third project is called *Kami*, and it has not been completed yet. As hard as it may be to speak of an installation-to-be, it is possible to examine the frame within which it will emerge.

Kami means "spirit living in the natural elements". Again, it was inspired by the Japanese garden, but this time on a more familiar and terrestrial scale. The spirits, the *Kamis*, act as a bridge between the divine and human worlds. This link will be represented by the material with which Michel Archambault chooses to work.

As in *Fuzei* and *Tayori*, there will be stone, earth and water, but this time also wheat: a product mankind grows for its subsistence. In ancient cultures, it is frequently used as an offering to the gods. With offerings, a contact is established between the divine and the human.

Fuzei and *Tayori* represented an idealized spiritual world through the use of small-scale representations. This time, there will not be any representation of a miniature world but rather the real world. The sculptures will stand taller. They will therefore be more *realistic* to the occidental eye.

The sculptures will occupy more ground and so will the sounds. Michel Tétréault plans to use a greater number of speakers and a more sophisticated spatialization than in the former works.

This time, the speakers will serve as the basis for the construction of the sculptures. Michel Archambault intends to build them around the speakers.

With *Kami*, lighting will be more present and the zones of shadow and light should emphasize surrounding space to a greater degree. There will also be more intense contrasts.

While continuing on the same vein as *Fuzei* and *Tayori*, *Kami* will open new paths for Michel Tétréault and Michel Archambault, who will perhaps feel tempted to follow them in other works...

MICHEL TÉTREULT was born in Montreal in 1954. He studied at the University of Montreal with Serge Garant and Marcelle Deschenes. A number of his compositions have been performed, most recently at the *Congrès des sociétés savantes de Montréal in 1985* and *The Wired Society, Electroacoustic Music Festival and Conference* in 1986 in Toronto. He is currently Secretary of l'ACREQ (Association pour la création et la recherche électroacoustique du Québec). Tétréault oriented his work toward mixed media in 1983, allowing him to experiment extensively with, among other problems, sound spatialization and sound diffusion.

MICHEL ARCHAMBAULT was born in Richelieu in 1953 and has lived in Montreal since 1980. He studied at Concordia University during which time he collaborated with Michel Tétréault on the first part of the trilogy inspired by Japanese Gardens, *Fuzei* (1983). Archambault is an active member of the group *Espace X* (1985). He recently collaborated with artist Luc Bergeron on an environmental project *Noevo Mondo* presented at the OBORO Gallery in Montreal and is presently working on the last part of the trilogy, *Kami*. Archambault and Tétréault presented the two parts *Fuzei* and *Tayori* for the first time at *The Wired Society* 1986 at the Music Gallery in Toronto. The trilogy will have been completed, with *Kami*, by spring 1987.

MICHAEL SNOW is an internationally renowned multi-discipline artist whose

visual and sound works have been seen and heard across Canada, the United States and Europe. Among several recent

exhibitions, his work has been prominent at EXPO 86 and at the new Mississauga Civic Centre Art Gallery. He was recipient

last year of TORONTO ARTS AWARD's FIRST VISUAL ARTS AWARD. His sound works include live music and studio crea-

tions. Recently Michael Snow was interviewed by **Gayle Young** on the issue of his new sound creation, **THE LAST LP**.

THE LAST LP

AN INTERVIEW WITH
MICHAEL SNOW



Gayle Young: Would you like to describe **THE LAST LP** a little. How you developed the idea and then produced the record.

Michael Snow: It's an LP that looks like an ethnological recording like Unesco or Polydor or any of these various labels, but in fact, the music, even where there seem to be large ensembles, are multi-tracked; it's all me and I do all the voices. So it's, on one level, a package of the sort of LP with all the copious notes and such. On another level, it creates the environment where you can believe that you're sitting around a fire with fifteen or twenty chanting Tibetan monks — which in fact never took place. The work leads you to believe that you're hearing such things as Tibetan monks, northern and the rest, but it's a representation. In this case, it's part of the subject of the album: the deception of multi-tracking.

In fact, I heard a funny thing about this the other day at a gallery. It seems **Robert Fulford** of *Saturday Night Magazine* was worrying that some people might believe it is true. Does that affect the quality of the music and how it will affect you or not? First, *The Last LP* is trying to make a work of art and put something new in the world. But in this case, as I said in the notes, it's new music made in memory of the old. And new music made with the new techniques which are that the recording *techniques* are the instrument.

G.Y.: Do you think that someone, educated enough to be interested in ethnological records to start with, might buy this record, read the notes and play it without realizing that it's a created work?

M.S.: No, I think somewhere along the line, there are too many little jokes. You'd see some things which are just too odd — that certain musicians' names seem to come right out of a Hare Krishna cookbook! But it is an integrated thing. It's hard to unravel. Even the cover is part of the thing which reinforces it. So it's part of the ancient theme too.

GY: You have worked in improvised music, playing trumpet and piano with the CCMC¹. Since the very beginning CCMC has recorded every concert, is that true?

MS: Yes, that's, whatever it is, thirteen years of at least twice a week, and then once a week, plus all the tours. A lot of tape, yes.

GY: I wondered if this provided you with an understanding of the importance of recording that someone else may not have. Because improvised music is unrepeatable except by recording.

MS: That's true and that's one important aspect of recording, that it can fix what can't be heard again, that's for sure. But this particular record relates more to my own other records, especially the Chatham Square one called **Michael Snow: Music for Piano Whistling, a tape recorder and Microphone**.² And it was an attempt to make a kind of unity out of the music, the disc and the album; and it also is more, it uses another aspect of recording that is special to recording.

GY: Would you describe the previous record for people who haven't heard it?

MS: That earlier LP is a double album. There are two piano pieces, one of which takes up two sides, called **Falling Starts**. It's actually a tape-piano piece. I composed a piano figure that basically starts at the bottom of the keyboard and works its way to the top, in what's become I suppose a common process in that it's become a lot easier. I did this in '71, I guess. I speeded up that phrase until it



was going by in an instant, *rrrrrrtht* like that. I forget how long the phrase is. And then I gradually slowed it down. The piece that takes up the two records starts with the fastest and goes down until almost the entire last side is taken up with the very low version of the phrase. A lot of things are revealed and brought out by this — I suppose it has become a slightly familiar process but sometimes it seems like there's days between notes when it's slow, and there's all sorts of odd resonance things that are brought out by the slowing down.

Another one is called **W in the D** and it's entirely whistling and breath. Again, it's a number of phrases that are as long as I could whistle them on the breath that I took in. I breathed and whistled in relation to the microphone. I moved the microphone back and forth in front of my mouth so there's a lot of wind on the microphone which is something else I did in *The Last LP* in a different way. But in this case it was like using the wind, respiration and inspiration. (laughter) So again, it's a piece that uses the microphone. The attempt there was that the phrases be very, very singular, discreet, that there wasn't a continuity from phrase to phrase, but that a theme would get picked maybe after five or six phrases. They were sort of *bracketed by breath*.

The other one is called Left Right and it's kind of an exaggeration of the ragtime piano or stride piano left hand which I've been interested in for years. It's really just chords: treble to bass and then bass to treble, and all the possibilities of alternatives, top to bottom with a single note in one hand and a chord in the other hand. But it was recorded with the microphone sitting on the top of an upright piano and the volume way past what it should be so there's an incredible amount of distortion. What it means is that the played percussion on the piano rattles the microphone. It's the same sort of relationship again with the breathing, but it brings in the recording process — in a very crude way, there's no doubt about it, especially considering what can be done now. At the same time it is a really direct kind of tactile thing. The sound is fantastic. There's all sorts of weird things happening from this exaggeration.

The notes parallel the construction of **Falling Starts**. It's all text. No illustrations at all. It starts with the type quite big and it gradually gets smaller and smaller until you get to the back page, the lines are so long that you try to — you sort of fall off the end of them, it's hard to keep on reading. But it's a piece of writing that is meant to instruct and accompany the music. It's informational, but it's also a *real* piece of writing, literature.

GY: The cover is integrated with the sound that way.

MS: Yes. The sound, the packaging and the cover are integrated. And *The Last LP* was a similar idea. It's very different but also it is an attempt to give the form a certain unity — the form of the LP. (pause) What was your question?

GY: It was about your experience as an improvising musician with recording.

MS: I think the relationship there is not so much about the recording but the associations which come up. And since we use a lot of different instruments, you get a fragment of what seems like African music here and there, and there's a whiff of Ravel, and then all the things you know can sort of pass by in your mind. It may not be a conscious reference, but it's a flavour, or it may in fact be worked on. The people in the group will recognize that it has a, perhaps, Japanese quality, and



while. I was interested in taking that further, to actually build on this kind of association.

GY: Making a document of it, recording technology has allowed us to hear music from everywhere, as you mentioned in the liner notes for **The Last LP**. And to document things as they're disappearing.

MS: That relates to what you were saying about the CCMC recordings. I was thinking of the fact that recordings make available for study such a tremendous range of music; and I think I mentioned in the notes that in many cases this is quite superficial. You get one record of Korean music and you think you know something about Korean music. At the same time it is a wonderful thing to be able to have that one record. You just have to be careful not to think you've become an expert. But that's the background of my information. It is superficial, but what I wanted to do was make new music, *in memory of* the old, as I said in the notes.

GY: And you've used what you called the *deception of the ensemble*.

MS: That's a little clue in the notes. The piece that's called **An Introduction** on the back of the jacket talks about recording a lot. It just introduces that little clue about multi-track recording. Because on the surface of it the album is a collection of rare — as it says — unique, ethnomusicological documents.

GY: You also mentioned Glenn Gould's creative recordings as kind of a development of aural space parallel with perspective drawing.

MS: I was thinking that he was one of the first people in the classical music world to recognize that recording had a nature other than that of a documentary. He realized that that was going to go further. And of course it has, and the thing that was amazing about it and really quite interesting was the sense of belief we have now, when we listen to a recording. What you're hearing is all one thing, but it may have been an accumulation of weeks or months of layers, so you have a sort of sound now that's made from a lot of pasts all put together. And yet it gives this illusion of a unity in the playing and listening sense. It's almost like a kind of archaic desire that since we *want* to hear music played by a group, that we *think* a group *is* playing that music. Of course it isn't. What you're hearing now is a recording. Even recording is perhaps a funny word, but it's the music itself that's coming out of loud-speakers. It's not coming out of drums or even synthesizers. It's coming out of loud-speakers. That's what you're hearing.

GY: Stored by a bunch of charged iron particles on a piece of tape.

MS: But what you're hearing is that. It's that reality, and that is again related to my work with **The Last LP**, to my work with films, my work with representation, to try to make a kind of — to involve you in a sort of experience of what is actually happening.

GY: In the development of perspective we have a sort of visual illusion, making a three-dimensional object appear to be on a two-dimensional piece of paper or whatever it is. Am I right in understanding that you've abandoned the auditory illusion of the ensemble and taken it out of that illusory context?

MS: In **The Last LP** it does end up being an illusion. In each case the pieces are definitely illusions of sometimes solos, but a lot of them are illusions of ensembles like the Tibetan piece. They are constructs which are similar to perspective in a way, because you put this here and you put that



there and you put that there to make a space.

GY: You pan it from left to right and bring up the volume to provide the perspective.

MS: In that one it has a spatial situation — each one of them is a different spatial and environmental situation. It purports to report an environmental situation. They're representations in a way but they're also concrete music so it's kind of complicated.

GY: Your earlier piece for whistling doesn't have that — or does it? Does it still work with that sense of auditory illusion?

MS: —But I think there's a transference from whistling to loud-speaker sound that's kind of interesting because the blowing on the microphone becomes a palpable moving of the diaphragm of the loud-speakers, so it's a real transference somehow, from what registered it, the microphone, to what's now playing it. It's not really breath anymore, it's an activation of the loud-speakers.

GY: And I suppose the same is true of the changing of speeds in the piano.

MS: Yes, but again, it's really more to do with the mechanism, simply that you can do that. Now, as I say, there are a lot of other ways but then I did it with tape recorders. I think the main thing is that I really wanted to make good music, but the way I made it has much more to do with building something. It's very much like painting. I did it all in my own studio with several tape recorders and a Tascam Portastudio, a four-track cassette tape recorder. I did it there partly because it's better to be able to just go to your studio when you have the time and work on it and I'd go in there and add a part. I haven't painted for years and years, but it was very much like that. You put a piece on here and a piece on here and a piece on there — or maybe in some ways it's making sculpture. But constructing. You add this and add that and decide to delete this or shorten this or push that back, bring this forward. Personal multi-track recording is really fabulous, it's very, very interesting, the kind of thing you can build up, several layers. And a lot of it was a kind of acting which I felt it was too embarrassing to do in an actual studio. I had to make up all these voices, and I had to make up a whole bunch of languages ... actually, the Lapp lecture on the album is from the first time. It was done in 1969.

GY: So you got to try it out in privacy.

MS: Yes, and I really don't think I could have done it with a bunch of people around.

GY: Paying by the hour, too...

MS: Yes, that's another thing.

GY: You also mention recordings as a method of preserving languages, accents, styles, and you quote someone (Sir Arthur Sullivan) who, at the beginning of the recording era regrets that all this terrible music will be recorded forever.

MS: That's an interesting quote. I don't know anything about him other than that his name's on the quote. Some of the early remarks about recording had a lot of insight. Obviously, as I've mentioned, there must have been incredible excitement when it first happened. To first hear this? It must have been amazing, wonderful!

GY: My mother said that when she was young in the (30's?) they would go to the fair and for a certain amount of money they would give you a record of your own voice. You could say whatever you wanted, take it home and play it on your



phonograph. You could sing Happy Birthday to your little sister and buy the record and take it home.

MS: By that time recording had been around a long time. My mother is eighty-three and she, I think, really chose a very good time to be alive because she saw all the new stuff arrive. She comes from Chicoutimi, which is in Northern Quebec. She saw the first cars, first movies, first recordings. Phones were already there. She was born in 1905. Airplanes were just starting to be used in the north, bush planes when she was a young girl. It was fantastic.

GY: She must have a lot of commentary on what happened.

MS: Yes we've talked about it quite a bit. It all happened — it's still happening in a way — but there's a sense in which it all happened starting in the 90's. What we now consider to be "the environment," the cars, the phones.

GY: The electricity started coming in in the 90's.

MS: Yes. That gets back to **The Last LP**. One of the reasons why it's called **The Last LP** is an ironic reference to the inspiration of the music, which is all these cultures which are disappearing because of technology. And technology is always constantly moving. The LP is without much doubt not going to last a hell of a lot longer, I think, with compact-disc; and even in making a record you expect that many people are going to make a cassette copy. They prefer to have a cassette copy; and I would make a cassette except that there's not much room to put text on it.

GY: There's not much room for text on a CD either.

MS: No. So it sort of fits. The image on the jacket is this ancient clay tablet which the notes describe as being Mesopotamian, Babylonian, Chaldean or Assyrian. And it happens to be, what is it — twelve and three-quarters inches square? Exactly the same proportion as an LP. Isn't that amazing?

GY: It is. I was so surprised.

MS: And then, of course, it's done with a cuneiform stylus which is a pretty close relationship to the stylus system with recording. There's an amazing connection over several thousand years there. Not to mention that it illustrates the Tibetan trumpet piece. That one is one of the most involved historically. Because it tracks down the history of trumpet mouthpiece instruments which goes back a long way...

GY: Before plastic hoses and funnels. But maybe they had funnels.

MS: Yes, that's a funny part of it. I don't know whether anybody will ever read — well they should. I hope people will read the part that's printed backwards.

GY: I did.

MS: Good. But something like what seems like the tabla in the Indian piece, **Raga Lalat**, was actually a plastic pail. And I know it's not very good tabla-drumming, but it gives the impression. So it's a representation, kind of, of tabla.

GY: Perhaps it was recorded with a cheap microphone?

MS: No, it was well recorded, but... (laughter). Each one is a different recording strategy too because it depends on again the representation of some kind of different environment, like the Siberian one is really a wind work.



GY: Yes it is. I was surprised that those Tibetans don't seem to need much oxygen. They sort of just keep going.

MS: Well that's circular breathing (it mentions that in the notes) — which Evan Parker uses — and some other people. Of course it was done by loops. In some cases I made loops and re-recorded them and mixed it again. Or I would play the note as long as I could and stop and roll back again on the tape, and continue that way. So I made fourteen tapes. Twelve of the instrument and two of the fire. The fire *is* fire, actually. I realized after I did it that I could have done it by crumpling paper or something, but it actually is a recording of a fire that I made.

GY: It has that kind of unpredictable...

MS: Well that's what I wanted. If I had done it by crumpling cellophane or something it wouldn't have had that natural randomness that I wanted to set against the horizontal lines.

GY: It's one of my favourites.

MS: Thanks. I really like it a lot too. The notes say it's built from these two hexagrams, and it almost is. The pauses are of strict lengths. All the players have to know because they have to stop and start and there's no direction. The notes say there was no conductor.

MS: The notes say there was no conductor.

GY: No stop-watch either.

MS: Amazing.

GY: Yes. There's some commentary in the notes about the dominance of equal temperament and the Japanese synthesizers and also Rock and Roll Music taking over the whole world as a sort of background sound.

MS: That's part of the discussion of the effect of recording, but speaking of that, I was talking about the way western music has been moving into the East, the whole thing is about the history of cultures moving together and influencing each other and so on. And recording itself is that, too, so it's about that and is that. Because it influences by my information through recording. But at any rate the piano, which in a way has ended up being the core of western music, after the baroque period, but even before I guess. It has become thoroughly accepted in the East, in China and Japan, and so on, and the whole classical music repertoire is being learned and undoubtedly has affected their music, their thinking about music. I think it does relate to their, in a sense, take-over, of western technology, because the technology of the industrial revolution doesn't have its origin in the East, but when China and Japan arrive on the stage and become industrialized, the piano is part of that. The instrument itself and the division of tones which they hadn't had before. It must be ruinous, actually. And then Rock and Roll of course is basic western harmony in terms of the harmonic aspect of it.

GY: And harmony is...

MS: Harmony is in a sense western.

GY: I read somewhere that while other cultures play notes simultaneously, they don't have the harmonic system of Europe — and now it's becoming pervasive. I wonder how it changes the hearing of someone who is brought up without harmony to suddenly hear these cadences.

MS: The first times they must hear it differently. They must have an ear for what we call counter-



point that we don't have. Because we do tend to hear in blocks, I suppose, more chordally. It must be a bit like Coca Cola. The Chinese love Coca Cola. I know someone who was in charge of the tour of an opera or a ballet from China and they were here for several months. And he said they all became very, very addicted to supermarket white bread and coke. They were all carrying around their white bread, and they'd eat white bread and drink cokes.

It might be a good idea to say that I was thinking of doing this record — I'd had the idea for quite a long time — and then I was approached by Art Metropole to do this exhibition with Lawrence Weiner and Maurizio Nanucci, and they wanted each person to do some form of multiple for the exhibition. Art Metropole exhibits, has for sale and rental, and archives artists' multiples: books, videotapes, stuff like that. And they made an application for a Canada Council grant through them, which made it possible.

GY: There was a lot of research done for the record.

MS: The score for Wu Ting, the first piece, of course doesn't exist, but what is described is an actual score, that is for another piece of music. That whole thing about it going through earthquakes and stuff. So it's built on a lot of research. At least the notes are.

GY: The sound too I would expect.

MS: (There) the research is my acquaintance, which I must say, compared to a lot of people, is superficial, with world music. In fact I didn't want to look into it too closely for fear of doing actual imitations. Because I think what I made really are new works. They're not imitations. And yet they sound like they could be an ancient Chinese piece ... The one with the HUITRA is done with rubber bands actually.

GY: The Oyster instrument...There's a water piece on the record as well.

MS: You remember there's a reference in the notes to all the four elements. **Ochwachira:** a nice piece again from the spatial point of view because the waterfall is so strong that everything else that happens is submerged in it; it's not in front of it, it's *in* it. I really like that one that way. Again, it's a use of an environmental illusion. It is a waterfall I taped.

GY: The Tibetan one represented the element of fire. Was there any other fire one?

MS: No.

GY: Not even the explosion at the end?

MS: Maybe. I didn't think of that but maybe that's true. That's a good ending, eh? for a piece? Blow up the musicians?

GY: Oh yes. We won't recommend it, though.

MS: Groups like the Who, ended by breaking their instruments, why not blow up the whole band? (laughter) I wouldn't do it, some rock band can do it...

GY: Which one was the earth element?

MS: The earth was the jacket actually, it was the clay tablet.

GY: And the air, there's a lot of air.

MS: No, the wind in the piece *He is Happy Because He Came*. (Quuiasunpug Quai Gami). That is Inuktituk actually for that phrase. It's pretty funny.



GY: So not all the pieces relate to the four elements, then.

MS: Yes. And some are recorded outside and some are recorded inside, that's another thing. That creates different sound qualities. **Si Nopo Da** is a very bare sound because it's outside, very trebly and no echo, and a little bit of echo in the Tibetan piece because it's in a great big stone place. Then, **Wu Ting** (Dec Lin Chao Chea) is antiphonal, it's definitely a stereo piece. It was played by two groups, one on each side of the hallway. No, it wasn't played that way! The notes say that it was played that way...

GY: I noticed that. It was actually played on two tracks! (laughter)

MS: Just a comment on the visuals, the Chinese characters for the two ancient Chinese pieces are the correct Chinese characters, and the Cyrillic things are correct too, the men's choir, based on the Brandenburg Concerto... That's an interesting recording, there's so much echo.

GY: It must have been a big church.

MS: And it was hard for the recording group to get into position and so on. The other one is the HUITRA solo, that was recorded in a kitchen.

GY: With the refrigerator, of course. 'Hum sweet Hum'. You didn't have any water pumps coming on like we do in the country.

MS: No the water pumps came later... That's another thing, I guess, the social, political side of it. Almost every one has a tragic ending. Like in the South American one: the people are cleared out and trees are cut down. The Cree one was in the James Bay area and the entire area has been flooded.

GY: That wasn't so evident in some of them.

MS: No, but there's some comment, in pretty much all of them, about some kind of effect of modern life on this ancient music. The whole thing about the scores for **Wu Ting**, rampaging Red Guards — there's a few anti-communist things in there.

GY: A few anti-technological things.

MS: Yes.

GY: The Cassio synthesizer is taking over the world.

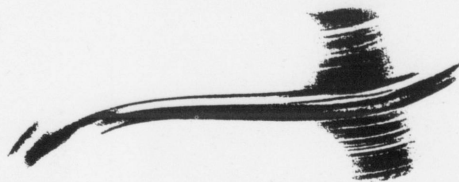
MS: And there's a mention of the smoking problem which *is* a problem for the Inuit, at least there's perceived to be a problem for Canadian Inuit. Because they do smoke a lot, they have a lot of TB problems.

And then there's another thing, of bringing diseases in; like when Michael Snow visited the Klögen, the tribe in Lapland, it seems as if it might have been him that brought the flu that destroyed the entire tribe just after the recording!

GY: I wonder how he feels about that. It must be a terrible responsibility!

(laughing from both)

1. Canadian Creative Music Collective.
2. Recordings by M. Snow available through Art Metropole (address as in 38 announc. Chatham Square LP 1009/10).



THE E/A MEDIUM: RADIO REVIVAL NEW ROOTS IN AIR

INTERVIEWS BY ANDRÉ PARADIS

During the late spring of this year, I interviewed seven people actively involved with the musical and community aspects of *alternative* radio in Canada's three largest cities. Those members who had been most actively involved for the longer time were either leaving or withdrawing from alternative or *cooperative* radio as their active venue for music or environmental presentations. One of these latter members was moving on to the arena of community-involved television. One of the pervasive messages in these interviews was the need for new blood and a continual influx of talent and enthusiasm. Here is how those involved said it.

Interview with **Adam Vaughan**, current program director of **CKLN** Radio, Toronto. Vaughan describes himself as former activist and freelance programmer but essentially a listener: both to the community at large and to radio. He has been program manager with CKLN since 1984. He is now leaving radio to become a television news programmer with Toronto's largely independent community TV station, CITY-TV.

André Paradis: You were mentioning that CKLN has associations with other alternative radio stations, some of them in Central America.

Adam Vaughan: Yes, the radio station of the FNLN in El Salvador, Radio Farabundo Martí. They operate in an underground tunnel in the northern region of El Salvador. Farabundo Martí was a peasant leader in the 30's and led the first successful revolt. He's an international folk hero because he was gunned down by the government.

A.P.: So when you came to CKLN, you came in for political reasons? ...For music reasons? ...Because nothing you overheard on the air was what you wanted to hear or play?

A.V.: We'll start with the comment that broadcasting in Canada is a political act. You cannot escape being political the minute you start publicly broadcasting. Broadcasting is the transfer of ideas from one person to a lot of people and there is no way of not making that political. And anybody who tells you they're apolitical or has no ideology is lying to you. So, yes, we do have a political analysis.

A.P.: So, you came into community radio for politics?

A.V.: Oh yes, very much so!

A.P.: The potential for collective broadcasting, or a collective running a station...

A.V.: On a personal level I saw this as a station that was searching to find a political analysis. It had the *idea* that it needed one; it didn't know how to incorporate it into its programming, how to focus what components were in the station into a political presentation to the community. And I saw that part of my reason for starting here was to move that process along. Part of the reason I became station manager was to incorporate it straight into the station and make it stand on its own political legs within the community of downtown Toronto.

A.P.: So for you, the basic point of the station was verbal, the political thrust and such, or was it music that wasn't being played elsewhere too? Or city hall coverage and the like?

A.V.: Well, playing funk is basically a political statement ... playing reggae, playing jazz, playing blues, playing the new local music, playing musical forms shut out of the mainstream is a political statement. You're standing up for groups of people who have been historically denied access to the public. And whether they express their ideas through spoken word or through music, it doesn't really matter. The point is that what you're standing up for is a group of people who need access to media. And that is a very political statement. Playing funk music ... funk in itself may not be political but playing the music of urban black youth ... it is a political statement. You're giving these people power by giving them a radio station. Radio is referred to by **McLuhan** as a *tribal drum*; it's a form of communication that creates town meetings without physically locating people. It allows you to take a city like Toronto and connect all of the funk listeners, or all the reggae listeners, or all the jazz listeners, and whatever form of music you wanted to analyse, and it allows them to live in geographically distant areas but once a week have a town meeting on the subject they're going to talk about for that week. Now, by its nature, radio is far more interactive than any of the other electronic media. Everyone's providing each other's music. The funk show alone connects 10,000 people.

A.P.: What about the show on Tuesday nights that features new electroacoustic music and new music in general...

A.V.: David Olds does that.

A.P.: Yes. Where does he fit in that picture you just described. You can't really decide if a composer he might play is a fascist or...

A.V.: Well, I don't think it's a question of typing out labels and affixing them to people: *Hello, I'm a fascist*, or anything. I think it's more along the lines of: there's another form of music which is misunderstood that is not put on radio in this city, that is a group of artists who are struggling to represent what they feel is their life-experience and putting it into some form of meaningful expression and CKLN is saying *Yes, that's important, that needs coverage*. The other side of that is that that music stands next to funk and on an economic level all these marginal musical groups stand and support each other. It's a very strong political statement again: that people of that diverse a cultural background are willing to say we need to help each other. That in itself is another political statement this station makes.

A.P.: Is there a direction given by the station to David Olds ... like *we want to hear more of this, less of that*?

A.V.: That's the whole policy, the essence of CKLN. It empowers other people, it's not something that decides. CKLN doesn't tell people to behave. CKLN doesn't tell people what music is listenable or not listenable. CKLN simply says that as a community you have a right to take charge. And that means that David Olds, for instance, has the right to come in here and use this radio station and create with this radio station and draw resources from and give resources to this radio station. Whether David sees his role as politically as I do is up to David, not up to me. And if David decides that his ideology is not to have an ideology, that his music is *the* music, then that's where

he stands and that's where the community knows he stands and his listeners know where he stands. But the mere fact that it exists on a station like this just by association politicizes what he's doing to some extent. Whether it's overt or subvert is for the listener to decide and the programmer to decide, not the station management to legislate.

Interview with **David Olds**, host of CKLN's *Transfigured Night*, a Tuesday night program of twentieth-century music. The show regularly features interviews with prominent new-music personalities. Recently **R. Murray Schafer** was a guest. David Olds makes his living driving cab and has worked in daylight during early years in a record store from which his immense personal record collection developed.

André Paradis: Adam Vaughan, CKLN station manager, says that CKLN empowers you to have a constituency and develop an audience as well as serve the converted. Do you have any reactions to that statement?

David Olds: I wish I didn't have to do the show. I wish new music wasn't in a slot of broadcasts. But, because it's not *happening*, it's important that people *can* find it.

My show has a broad perspective. My self-appointed mandate is to cover all of the twentieth century. If other stations played *new music* as more than the *Four Guitarists of the Apocalypse Band* or *Elvis Costello* — if new music turned up in more than a couple of people's items, or a brief appearance on two hours on a Sunday night ... until then I will go on.

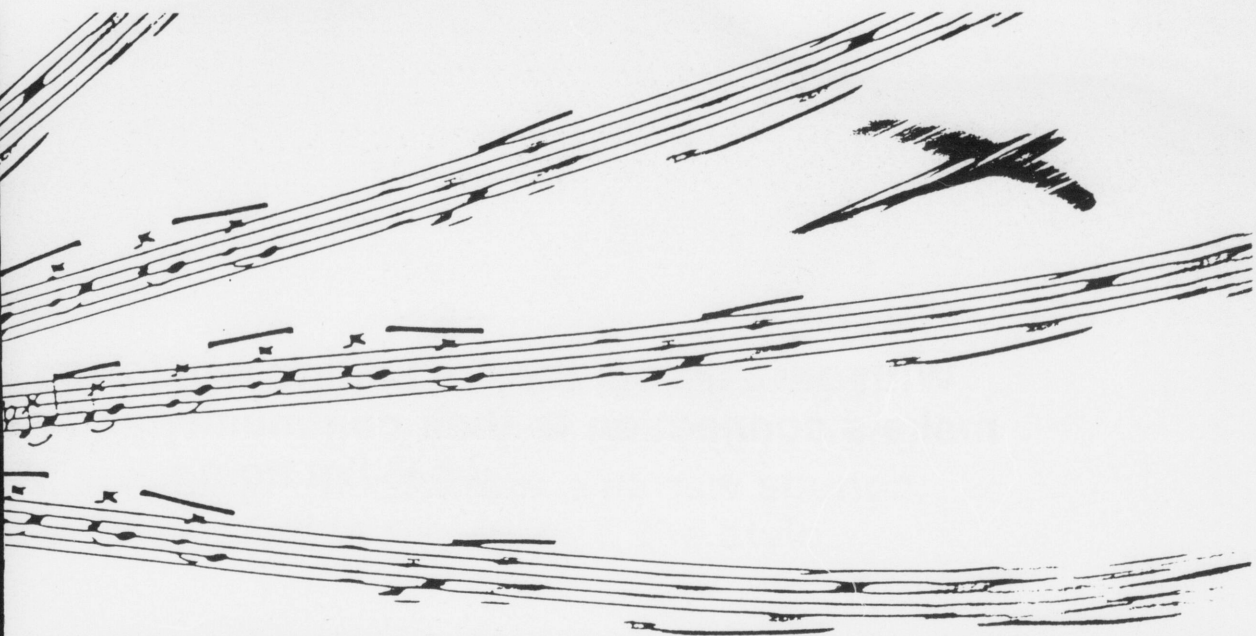
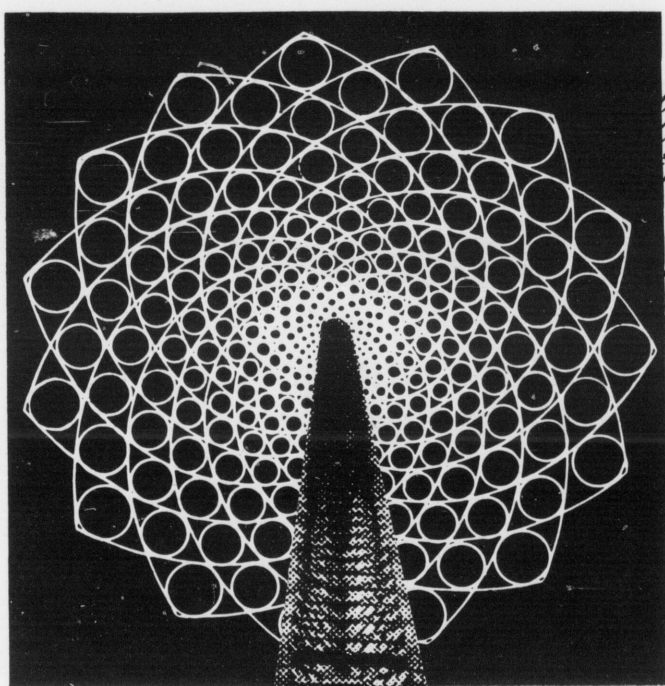
I at first thought of a broader musical base. I tuned in CKLN one night and it wasn't there. Just dead air. So I proposed to **John Jones**, the program director, what I would do in a show including **Bach**, jazz, ambient music (**Eno**) and new music. Even before I got on the air — in the three months between talking with him and going on — I had focussed in on the need for *The Transfigured Night*, a twentieth-century show.

I've been a nighthawk for a long time, making a living. I'm not trained in broadcasting. I worked selling records — (waving a hand behind him) so this large collection — and driving cab. So I decided to do a strictly twentieth-century show. I am fairly apolitical, somewhat left-leaning but hands-off politics. The show is a job of love — no pay. There are only three people who make an almost living at the station. The rest of us are volunteers, plain and simple.

A.P.: What would you say are your musical biases?

D.O.: Biases? ... almost all — most of the developments in the twentieth century. I'm not much one for neo-tonality; I think it's a misguided attempt to draw an audience that won't work. I don't see people rushing in just because composers abandon post-serialism. And modern is such a wide-ranging term. Just because music is called modern doesn't mean *now*; it means **Bartók**, **Hindemith** and **Ives**. And even then music didn't have that *tonal* sound. I'm disappointed with the simplistic sound of the neo-tonal group.

A.P.: Does the station have a draw for an audience for new music?



D.O.: I agree that community radio is the place to have the newest music — and the place to play it. Because it's not commercially viable or conforming. Unfortunately the CBC (Canada's government-supported national radio corporation) is veering toward the commercially viable. And CAPAC and PROCAN (composers' publishing and rights organizations) won't pay for commercial radio. They audit the CBC and CFTR but that's it. CJRT (a listener-and-sponsor-supported classical music and educational FM-station in Toronto) doesn't play anyone they'd have to pay anything. Everyone's dead.

A.P.: So co-op radio is coming about at a good time with your kind of program.

D.O.: Sure. I also believe we're appearing at a critical time for this music. You can't realistically drop a symphony audience into the twentieth century. They don't want to come. The traditional symphony audience's roots run very deep and they won't come forward. The art-rock crowd: their ears have been stretched. They're willing to listen ... to go back.

A.P.: What began your interest in music? Where did it begin? Did you start with the Baroque and classical eras and move forward in time or did you start off right in the twentieth century?

D.O.: Well ... my interest began in a strange way around the early twentieth century — **Debussy**, actually, and for unusual reasons.

I lived in a big house with a big family, and I could hear seven or eight radios and TV's at any one time. I found *La Mer* a good blanket at the time. Debussy ... **Ravel**: it was enough to keep out that other noisy world to do my homework or read a book.

Now I use the music to focus in another way. On CKLN I was certainly the first ... whatever ... the first *Transfigured Night*. So yes, I was the first one that CKLN used to fill the void when CFNY abandoned this area. We all remember when CHUM-FM went from being a classical station to become a late 60's and pop-contemporary station. I gave up on radio music around that time myself and collected records so I could control my listening. And with the abandoning of new music after the 60's by the CBC ... now down to a two-hour slot on Sunday nights ... well. So, that may be the history of experimental radio leading into community radio. Since **Norma Beecroft** and **John Beckwith** were on CBC Stereo, even predating stereo, CBC coast to coast has basically had, in my lifetime, new music programs of substance until now.

I think the CBC is working under the mistaken impression that they want a commercial audience without being a commercial station. Mind you, I don't really want to get the Cobourg station; it's very commercial and unadventurous. So now that the CBC doesn't play contemporary art music in a strong forum, I felt it necessary to go over to CKLN.

A.P.: Are there others on CKLN who program this material? Who play this music?

D.O.: Yes, there are apparently three or four other programmers who play similar music, especially the electroacoustic area. I'm currently waiting to hear from the Ontario Arts Council for commis-

sioning money, to commission works for *Transfigured Night*. So I will even be able to program world premieres and new electroacoustic work.

Curiously, I'm not very interested in **Lucier's** long thin wire ... I am interested in cellos and things like that. I'm willing to play things on the show that I personally don't approve of — for instance, there are members of the Canadian electroacoustic New Age tapes I don't think of highly.

In the end, I suppose I have mixed feelings about radio. Especially about its regularity of show times. If I have to have a radio guide to listen to it ... (laughs). In the context of TV-Guide radio, well, I have a generous slot. My hours are fine at CKLN. At this stage I can say I deserve it, but appreciate it at the same time!

Interview with **Tom Jokinen**, Director of Informational Programming at **CIUT**, the University of Toronto's student-run station.

Tom Jokinen: CIUT has been on the air on closed-circuit for over twenty years in one form or another — working toward an FM broadcast licence for the last three years.

At the time I became involved we were asking if we were even going towards our community broadcasting aspect and how to cogently define it from commercial radio. Here in the Toronto region we have about the most number of stations, AM and FM, in one market.

I can comment about the arts programming only insofar as it appears in the program I produce between 4-6 pm (*About Town*). We have fairly extensive features on artists, musicians, video artists with an emphasis on the creative people in this city who don't get a lot of exposure elsewhere. They send lots of publicity to us ... it's not hard to find them! I'll contact them, or somebody else might get in touch with them. The idea, of course, is instead of just saying what's going on in the city, we get these artists to come in and perhaps give some anecdotes ... sort of flesh out what goes on in their shows, in their work. This avenue was developed by **Ron Lavoie**, our current community access director.

A.P.: Do you have trouble filling the two hours you have, in the times not filled with news and announcements?

T.J.: No, well a little bit right now. It goes live. There are exceptions when we do pretaped interviews.

A.P.: Do you have any electroacoustic programs or specifically new music shows like David Olds' program on CKLN?

T.J.: There's a lot of turnover in music programmers. There's not a lot of opportunity for someone to come off the street and produce a music show. However, there are a few spots where someone in the community can come in a program and feature some music. We're not just a student station — we're a community one. *Do It Yourself*: that show's pretty wide open. There's no governing force other than what's in our library. *Explorations* is a series of programs that go on one night a week. *Sine On* — Wednesday nights — is electronic music, one hour of exposure every Wednesday night at ten with **Kelly**

With our station, they're finding musicians and artists can make a connection to their community and say to them *this is what I'm doing.*

Galbraith, a music student. Then there's **20th Century Vox**, and University of Toronto music department shows. We're supported by a \$5 a year student fee, levied on full-time undergrads and a limited amount of advertising — limited by choice and by restrictions by the CRTC (Canadian Radio and Television Commission). During the community access to children's programming, there's no advertising whatever. That's our musical side. Our public affairs, which is my side of things, is very wide-ranging, covering feminism, politics, current affairs shows and news. Our politics, I'd say, are — other than the underlying of theme of giving exposure to the underexposed — we don't take a political stance, really. We don't take a stance, but give exposure to those who mightn't get exposure. We have a community sense to humanity in general rather than to a political group.

Interview with **Peter Snell**, music director at CIUT, Toronto. One of his own shows *Dead at Dawn* is regularly featured. He is a former theatre student and a professional D.J. He was formerly lead singer with the band *Angst Patrol* and has a vast record collection he draws on for several shows.

Peter Snell: The way the station is set up, there are three program directors: music, information, public access. I've been with this station really since its revival in 1983. A group of us started up the station again. I just sat down and worked out a music schedule to fit our promise of performance. I just looked at what was available in Toronto, what was being covered and what wasn't. The end result was designed to showcase many different kinds of music. Six to nine AM, eight to ten PM and midnight to six AM are music. The DJ decides what will be played: funk, folk, industrial to experimental. We give more time to allow the focus on some music. There are a lot of stations in town that cover the same repertoire ... you can say we'll cover pedal-organ music from x year to x year. So, we set up a show called the *20th Century Vox*. The whole focus of that show was to showcase Canadian composers and, when time permitted, to show what was happening at a world level.

I basically thought up these shows and we found the people to play them and do that end. On *Sine On* and *Electronic Revolution*, contemporary composers are featured; but also the range covers a lot of people working within electroacoustic means. So these two shows focussed on that. Both give a chance to people who know about some odd or esoteric music *out there* to focus on a genre or an area. We'd like to get an even wider cross-section on that. I'd like to get a chance to program time to put that sort of show together.

A.P.: Does radio form culture in any way?

P.S.: It can, I suppose. The overall impact of other media, especially television, certainly overshadows it. But we actively promote and engage in our culture. Saturdays from ten to one AM and Tuesday from eleven to twelve PM, we have Toronto musicians play direct, live-to-air. They come in and do what they want with those two-hour spots. We've had percussion duets — Software from Germany with synthesizers, sitar, etc. We're bringing in different people, musicians, twice a week and allow them a large degree of improvisation.

A.P.: How do you see CIUT in the context of

broadcasting, vis-a-vis the CBC and other stations?

P.S.: The CBC seems very, very tame. Although the radio audience may be small numerically, we find people who listen to radio are intensely dedicated. There's an audience out there who are starved for *values*, for a real faith in culture. The station, I think tends to support them ... does the interviews and takes a special focus on artists and art music shows overlooked by other radio because that material is too esoteric or reflective — or whatever. We're open to efforts of local artists and we attempt to *bring onstream* what's out there.

A.P.: Do you find that you have a segmented audience: One group listens to one type of show at one specific time, then a totally different audience listens at another?

P.S.: You tend to find the audience that *supports* you. You find, for instance, in the midnight to six AM show the input from the regular listeners. They give constructive criticism — also their commitment to culture and music. What happens more often than requests are calls from people who phone up to say *I like this, hate that ... but I'm glad you guys are open to ideas*.

We have a mixture. We see the new trends and also follow what's exciting people in town. With our station, they're finding musicians and artists can make a connection to their community and say to them *this is what I'm doing*.

Interview with **Leslie Bairstow**, a programmer at **CRSG** Cable-FM in Montreal. The station is part of Concordia University and supported through student levies. Leslie Bairstow, besides being a programmer, is also a student of English and Communications at Concordia.

Leslie Bairstow: CRSG basically started off just as a club for students to come in and play some records — to have some fun. Things became very serious about five years ago. We have since been regularly producing original material, recording bands around the city. We're the only *alternative* radio station in Montreal. McGill University's radio station is more an alternative mainstream; they don't really broadcast alternative programming. CFRM (Radio McGill) was beginning to imitate us, so we adopted the 100% independent format — we were going in this direction anyway. When not a live taping, our format is now 100% independent releases.

We're still a cable station. We lost out to Radio McGill when the CRTC decided to open up an FM channel to an English-language alternative station. McGill has a lot of political clout ... just look at who their graduates are! We were all pretty depressed when we found out we'd lost the FM licence application to them.

We started what we do here in Montreal. We sustain a distinct audience and we're always doing it better. We've helped produce five records and they've received notice from the States and overseas. Still, it's very difficult to gauge audience size. On my show of alternative music I get between fifteen to twenty calls. If people listen to us, they turn up at our club shows. We just finished a Reggae Festival now, a two-week event of Reggae Music.

Even people who can't get us on cable know about us and like what we stand for. If they see CRSG on a poster, they'll come to our shows. On the serious music side, **Michael Gericke's** doing electroacoustic music. We have an electroacoustic branch at Concordia University — it's a center, I think, of electroacoustic research in Canada.

Interview with **Peter Thompson**, one of the original carpenters and programmers at Vancouver's co-operative radio station, **CFRO**, a listener and small-business supported FM station. Peter Thompson also teaches at Capilano College in North Vancouver. He is about to leave CFRO to allow *new blood* in to renew the station's vitality and original freshness.

A.P.: Who began CFRO? Were the interests coming from community activists or from people wanting to hear music or to present culture not heard elsewhere?

P.T.: CFRO was started by a couple of groups who were mostly interested in public affairs. Muckrakers and community and native organizations ... who were primarily interested in investigative journalism. I came along in the summer of 1974, a short time after the station received its licence from the CRTC. We've tried to be maybe a little more broad-based than other stations. We faced the original question of whether to be a radio station or a community organizing tool — being a voice for workers, gays and other groups who were not content or opposed to just going ahead and adding another radio station. We still wanted a professional finish but not sound like another station.

Culturally, CFRO has *Vancouver Extract* as well as a jazz show and country music and experimental stuff. We play the kind of things that aren't being played elsewhere. We have a rock history show as well as one featuring experimental rock. We play a good amount of jazz. There is no jazz station here now. **CJAZ** lasted about two weeks then ended up playing **Lionel Richie**.

Then there's of course the fringe stuff which is the interesting part of CFRO. Ethnic music — *Tres Culturas* (Three Cultures) ... a couple of French-language, mostly music shows ... a couple of ethnic ghetto shows: an Armenian one, an Italian one — they tend to be news and music.

Then there are a couple of shows that feature the newest music in a wide range: *Musica Nova* and **G.X. Jupiter Larsen's Cul de Sac**. The latter is in touch with audio-artists around the world. That's kind of the most avant-garde, experimental show we do now.

As I say, when I started at the station, I was a carpenter and I looked around at all these people doing public affairs — no one doing music at all. (We went on the air in April, 1975). The station was besieged by hip and avant-garde people wanting them to broadcast what was going on ... but when I came along I said *you've got to play music*. We had live music broadcasts — and still have them from a rock club, a jazz club and a folk club. In the beginning more so ... yes, certainly more than now. After I'd been here a while we were doing a lot of broadcasts from clubs.

We did the city council meetings live and still do those and still have a phone-line in to the Vancouver

It is totally clear that this phenomenon is neglected everywhere, throughout. It's the same sort of ratio ... about 10% interested in exploring the medium and new sounds. But most of the shows fall in the *format*, the style...

ver East Cultural Centre and the Commodore Ballroom, the big rock-club downtown.

A.P.: These shows are difficult to obtain and continue?

P.T.: That kind of programming is labor intensive. I did the live shows several nights a week. One of them I did every week for seven years until the club closed down. It was part of letting people know what was going on, all relatively unfiltered, with a little interviewing and commentary, but basically just live.

A.P.: Has the station changed over the years by internal decision or by audience change?

P.T.: I think the mandate has pretty much stayed the same: giving a voice to the voiceless. We made people do demo tapes, make up some programming detail. They had to go through hoops before we let them go on the air.

There was something of an anti-music slant for the first couple of years. I worked with a lot of musicians who were going to give a lot of background and contextual information. I felt that to prove themselves, the music shows had to be better than the information shows. They turned out to be a significantly different arena for us than the public affairs shows — these tend to be fairly derivative of the CBC.

We're not doing the same music as the commercial stations or the CBC. We're giving it history in different ways. The subject matter and the format have been fairly unique. It's half the programming at the station now. It still is not *racist*, *agist* or *sexist* or more of the *ists* we determined it wouldn't be. As the schedule expanded ... there's been a bit of deterioration. We're all better programmers, but the spectrum has stopped widening as it was constantly at the outset.

I haven't been paid for a number of years. I was a programmer in 1976, 77, 78 and was the music director and sort of got paid for that the first year. It's been unofficial that I've been paid!

A.P.: What about music sources. Does CFRO have its own library or does it rely on the programmers to bring it in or do something live?

P.T.: There are a lot of people around this town who have fabulous record collections. Some are amazing ... they've made them accessible to us. We did a lot of collaborative work.

We've had serious new music shows that call upon the resources and ingenuity of the programmers and hosts. **Michael Quigley** began by parodying the CBC really. He called his show *Mostly Modern Music* and played it in addition to the one he did when he got interested in film scores and was doing a few shows on it with his own material, which people liked. By and large **Hildegard Westerkamp** has taken up from there. She did *Soundwalking* tours on her tape (microphone) recorder — and told people what they were listening to in what you could call audio art. They went with what **Norbert Ruebsaat** added as politicist art.

A.P.: What about the G.X. Jupiter Larsen show?

P.T.: He's in touch with people all over the world and he's commissioned things around here too. He got a Canada Council grant for a big sculpture on

our roof here and the artist started bashing it around and the city had them take it away ... deemed it a hazard. It was, I guess, a real sound sculpture.

A.P.: How is CFRO doing in terms of support. Is it seeing growth?

P.T.: Membership has become stable. It's not increasing but we've done a little better in the grant situation. We've been able to renovate the building and buy a couple of new machines.

And, with the stable membership, we've been able to plan. We're at a bit of a plateau and we need a push right now. But, if it had been all like me and everyone had hung around, it could be going into middle age now. But there are actually a lot of *kids* coming in and contributing right now ... if we could get a new transmitter and a bigger signal ... and stereo. As for programming, well, with a Chinese show, an avant-garde show ... you may never have more than a few thousand listeners. The other stations pay attention to us, though. And they skim the cream off the top.

Interview with **Hildegard Westerkamp**, a major participant in CFRO's *Musica Nova* and who formerly presented *Soundwalking*, a walking-tour audio composition program of taped environments. She recently was featured during Expo 86 with her *Harbour Symphony* for 150 live boat-horns played in Vancouver harbor for the opening of the exposition.

Hildegard Westerkamp: *Musica Nova* ... it's a two-hour format — we left it rather loose. Each one of us does one program a month. For instance **Ken Nubie** brings in Indonesian and that area; I bring in Canadian music, European, women's. There's a community at CFRO and a lot of interested people who are programmers.

I also see the station's role to provide the city with the new and esoteric ... that is the one outlet we have where we can play what we want to. I can put on anything from interesting environmental rare recordings or electroacoustic or a group like E/A Extremities (they did their kind of thing live here at the station) — and we've talked about it: comparing by committee (laugh).

Barry Truax is sometimes on it, and **Paul Grant** and **Paul Dolden** ... and **Donna Zapf's** done the occasional program. We've kept it going a very long time. The people I get in or Paul Grant gets in are trusted to present it in a critical way, not just a disc show or a tape show, but to put it on in context. These guests would bring us in what interested them — a wide array of different composers. Not just music lovers or a record-man show.

A.P.: What about radio as an art itself ... experimenting with the medium and such?

H.W.: Something we'd love to do! Experimental, creative radio. On *Soundwalking* (an earlier show Westerkamp presented on CFRO) I did a bit. On *Musica Nova* we've done a bit. But at this point in time it's pretty well presenting other people's music. *New Sounds Gallery* presents *noise* composers, the industrial composers. Good operator. A big network of cassette exchange with others in the U.S., Belgium, the Dutch especially — based on the Futurists ... based on noise ... very dense.

Very loud too.

A.P.: As Paul Dolden's music is loud: a wall of sound?

H.W.: Not as musical as Paul's work. It's J. Jupiter Larsen's presentation. He has input from programmers from all over (their names elude me right now). Interesting ... mostly dealing with rhythm, industrial rhythms — broad, and just very dense, relentless in that respect. Very rarely *musical* sound in it. That program's been on the air a long time and it's become a little narrower. It used to present a wider range of audio art sound — but now focuses on industrial noise.

A.P.: Is it a regular show in any way? Has it developed a regular audience: people who let them know they're listened to?

H.W.: Well, no. It starts at eleven PM on Tuesday and goes on to whenever they want to stop ... three or four AM. They have a listenership ... I don't know who are the callers, but people do call in.

A.P.: Tell me about your earlier show, *Soundwalking*. Did you play music or create sounds?

H.W.: It was mostly based on environmental sounds. I'd do a commentary on either aspects that the audience wouldn't know about or focus them on what was particular in that environment. I'd do a bit of editing and put it on the air. It went on for about eight months (with a grant — it was a paid thing). People were at first a bit flabbergasted. I'd be in a mall, a brewery, the river, the mountains. Some tapes would be very tranquil, quiet.

A.P.: Peter Thompson spoke of keeping the station new. He said he was leaving to keep it fresh and rejuvenate the original enthusiasm that created CFRO in the first place. How do you see this concern?

H.W.: One of the events that makes the station rethink its broadcasting is the yearly fundraising marathon; of course then the station wants to present itself in its best light.

On International Women's Day we did an eighteen hour broadcast just for that day and brought all the women together. Organized by women; broadcast by women. We also have the *Women's Vision*, *The Lesbian Show*, *The Gay Show*. All in all, I would say the artistic approach to radio, though, is being neglected and always has been. There have always been good people but they've dropped off.

We have good programs like *Musica Nova* and such, but they are fringe at the station. And, although the attempt has never stopped to bring in the more interesting stuff, it seems to be falling off. It is totally clear that this phenomenon is neglected everywhere, throughout. It's the same sort of ratio ... about 10% interested in exploring the medium and new sounds. But most of the shows fall in the *format*, the style, like CBC Radio. But it remains that on Co-op radio you hear things you don't hear anywhere else in experimental radio and community affairs. You really do get alternative vision of the society we live in. Different programming, some mistakes ... but you're exposing the listener to a new type of sound. And you're bringing them sounds they're not hearing anywhere else.

NEW MUSIC CONCERTS CALENDAR OF EVENTS 1987-88 SEASON

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|---|--|
| <p>RCM SATURDAY, SEPTEMBER 19, 1987 10:30pm COMPOSER'S WORLD with MARCELLE DESCHENES and ALAIN THIBAUT</p> <p>DTC SUNDAY, SEPTEMBER 20, 1987 7:15pm ILLUMINATING INTRODUCTION with DESCHENES and THIBAUT 8:00pm CONCERT multi-media by DESCHENES and THIBAUT</p> <p>RCM SATURDAY, OCTOBER 31, 1987 10:00pm and 1:30pm MASTER CLASSES with GERARD CAUSSE, viola</p> <p>DTC SUNDAY, NOVEMBER 1, 1987 7:15pm ILLUMINATING INTRODUCTION with CAUSSE, GOLANI, MATHER 8:00pm CONCERT Face & Face with CAUSSE and GOLANI</p> <p>RCM WEDNESDAY, NOVEMBER 11, 1987 8:00pm COMPOSER'S WORLD with KRZYSZTOF PENDERECKI</p> <p>MUC FRIDAY, NOVEMBER 13, 1987 8:00pm CONCERT with music by PENDERECKI</p> <p>RCM SATURDAY, NOVEMBER 28, 1987 10:30pm COMPOSER'S WORLD with LOUIS ANDRIESEN and JOHN BURKE 8:00pm FILM & VIDEO NIGHT works by ANDRIESEN</p> <p>PDT SUNDAY, NOVEMBER 29, 1987 7:15pm ILLUMINATING INTRODUCTION with ANDRIESEN, BURKE, and OLIVER 8:00pm CONCERT music by ANDRIESEN, BURKE, and OLIVER</p> <p>Music Gallery FRIDAY, JANUARY 29, 1988 8:00pm LECTURE/CONCERT Coccardo by CHARLES DODGE</p> <p>RCM SATURDAY, JANUARY 30, 1988 10:30pm COMPOSER'S WORLD with CHARLES DODGE and PAMEL SZYMANSKI</p> | <p>DTC SUNDAY, JANUARY 31, 1988 7:15pm ILLUMINATING INTRODUCTION with DODGE and SZYMANSKI 8:00pm CONCERT music by ALBRIGHT, DODGE, GARANT, and SZYMANSKI</p> <p>RCM THURSDAY, MARCH 24, 1988 7:00pm MASTER CLASS with KEIKO ABE, marimba</p> <p>RCM/Funnel SATURDAY, MARCH 26, 1988 10:30pm MASTER CLASS with KEIKO ABE, marimba 8:00pm LECTURE/FILM Colin McPhee: The Love of Asian Music</p> <p>PDT SUNDAY, MARCH 27, 1988 7:15pm ILLUMINATING INTRODUCTION with ABE, ATKIN, and OJA 8:00pm CONCERT KEIKO ABE, marimba & members of NEXUS</p> <p>DTC FRIDAY, APRIL 8, 1988 7:15pm ILLUMINATING INTRODUCTION with HALLER, KATZER, and SCHNEBEL 8:00pm CONCERT music by KATZER, SCHNEBEL, and STOCKHAUSEN</p> <p>RCM/DTC/Funnel SATURDAY, APRIL 9, 1988 10:30pm COMPOSER'S WORLD with DIETER SCHNEBEL 2:00pm "HANDS ON" LIVE DIGITAL PROCESSING WORKSHOP with HANS PETER HALLER 8:00pm FILM & VIDEO NIGHT works by SCHNEBEL</p> <p>DTC SUNDAY, APRIL 10, 1988 7:15pm ILLUMINATING INTRODUCTION with HALLER, SCHNEBEL, and VOLET 8:00pm CONCERT music by NONO, SCHNEBEL, and VOLET</p> |
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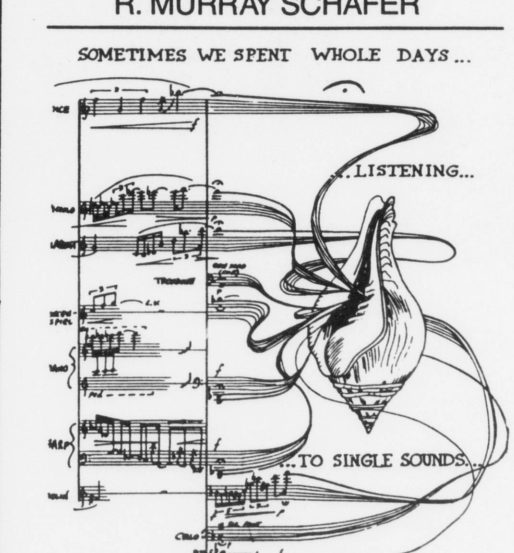
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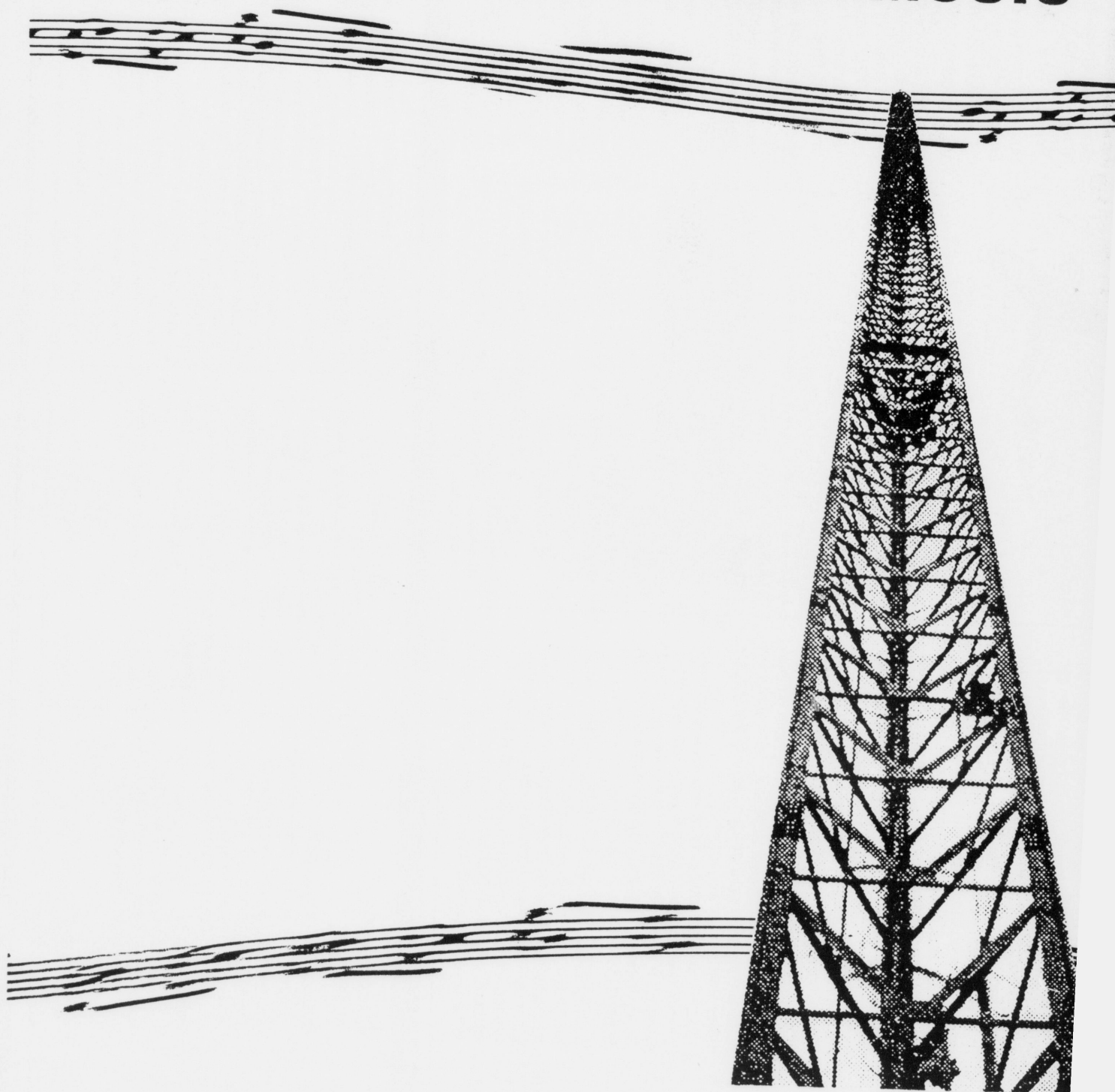
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