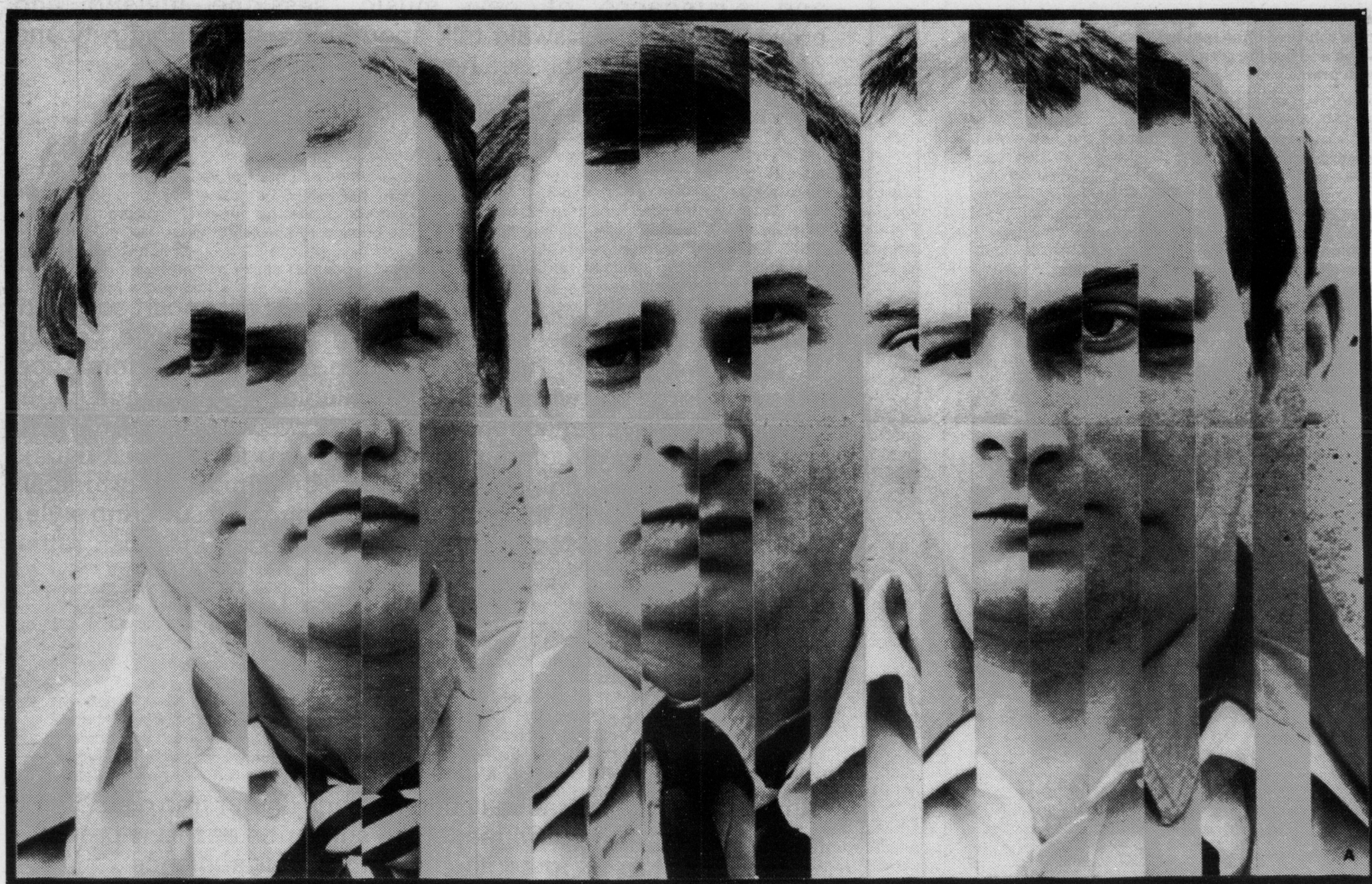


MUSIC WORKS

number ten

Winter '80

one dollar



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MUSICWORKS

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the proportion of interview material in this issue may lead one to think of andy warhol's popular, society magazine and a number of imitators that have recently appeared; we welcome the comparison. transcription of conversation is a fast, economical way for us to present the ideas of music artists - it's personal, spontaneous, experimental, inquisitive, relevant, and hopefully readable. we try to transcribe talks from tape recordings as accurately and completely as we think is informative. the form of this process is itself subject to ongoing discussions.

three of the talks (cusack, parker, davies) are specifically addressed to the subject of existing musicians organizations, both here and models abroad that are concerned with the promotion and sustenance of new music. sessione millano and crawford/harwood/oswald talk about improvisatory activity and pauline oliveros discusses her music and the world.

somewhere in this issue there's a fascimile of a 'concert comment form' which we'll be sending out to the new music concert facilities we know of (and if you are presenting a performance, please inform us) which will be available for the spontaneous and/or rehearsed reflections of listeners. we will print comments received instead of commissioned reviews (the arm twisting and consequent begrudging attendance sometimes unfortunately produces criticism in the john kraglund school of suffering style). in future we hope to feature criticism provoked by the music rather than by editors.

please note we are gradually cutting back on our free distribution and encouraging faithful readers to subscribe as this is probably the best way for us to contact and know our audience.

our next issue will exclusively feature the work of dennis burton, an item of whose is to be found herein.

stay tuned.

John Oswald

Talk with the Government

The Government (personnel: Andy Paterson guitar, Robert Stewart bass, and Ed Boyd drums) are the most original ensemble playing on the Toronto rock scene. From 1977 to 1979 they were active in Videocabaret, touring North America with the Hummer Sisters on two occasions and composing and performing the music for other productions such as Michael Hollingsworth's stage presentation of Orwell's 1984. In 1979 they recorded their first 45rpm record 'Hemmingway Hated Disco Music' and the just released lp Electric Eye which seems to be the first video soundtrack record. An eastern seaboard tour in the fall of '79 was followed by the release of EP (an extended play seven inch record) which has been consistently selling about 150 copies weekly in Toronto. This interview with Andy and Robert was recorded in December '79.

R But this girl was just fascinated with Andy.
A Oh christ.
R It's true he is the...
A prprprprprprprpr.
R ...sex symbol in the band.
A Oh fuck, what she look like?
R He's got all the good looks. People know Ed and I have all the talent.
J So that's why you're wearing that bullet proof vest.
A I'm what?
R He's the one who's going to get it.
A I'm going to get it? You mean assassinated?
R Or lots of money, fame, success...
A Oh christ. I just want to keep it in an area where performance is performance and composed music is composed music. They're different idioms by definition. I'm not really interested in playing in any place where...
R There's something I'd like to talk about before...
J Give him a chance.
R That's why I'm trying to work my way in, I know what it's like doing interviews with Andy. Before he goes into a lugubrious tirade of...people have been talking to us a lot about having a new person in the band. We work on a limited budget. There's not enough money in what we're doing nowadays to be able to afford that fourth person, but I think we've come up with the perfect solution which is the old standby for us - video. That fourth person could be an anagram of ourselves, it could be Andy, it could be Ed, it could be all of us or none of us - it could be you.
J On a TV screen.
R I'm talking about video. I'm talking about visually something that fulfills the performance aspects but with sound it could be synthesizer or saxophone... we're experimenting.
J Would you have a quick selection resource of these tapes, like a video mellotron?
A I have a score for something...on tape. One of us could operate the tape from the stage if we had somebody with some kind of sensitivity at the board.
J You don't have a regular mixer.
R We work on a minimum budget, usually we just set the sound and leave it.
A Somebody would be feeding that score out...
R Usually if we work in the sort of club that has a sound man, who doesn't know us, they tend to get heavy on the space echo...
J That's happened to me too.
A Whenever they hear a reggae beat they go nuts on the space echo. You never hear holes, they just have to fill something up.
R I think we'll be ready in a few months to spring this on people. I think we'll start in a small way, not try to tackle a big club with a large number of people.
A A performance type of environment as opposed to a rock band environment.
R It's not necessarily sax, synthesizer or any of those...
A It's reactive.
R It could be a toaster.

J Have you experimented with composing in front of an audience?
R We don't have rehearsal facilities. I might hear a new song once with Andy and Ed hasn't heard it at all and we'll do it live, it tends to go here and there, you can learn a lot about the music and what works with the audience and what doesn't. See, we've played more live than anywhere else. It's different from what you do. You're not trying to satisfy particular whims of the audience.
J I don't know.
R You have a different audience. They're not waving beer bottles at your head.
J They read Musicworks. I usually play for a passive audience. I wouldn't know their whims...
A You have a fashion oriented audience.
J If they did throw beer bottles...
R Admittedly it might be preferable.
J A nasty audience is part of a well rounded



performance education. You had a very nasty audience at the Dance Ontario Conference. They were yelling for disco...

R & A We played them disco!
R They just didn't know it.
J I think they wanted to insult you.
A I know some of those people, that's their idea of a good time. On the other hand I think some of those hippies who were yelling for Dan Hill were quite serious.
J Some people loudly insisted that it was boring.
A We were boring? That's their privilege.
R I had a great time that night. It was like the old days, it was fabulous. The only reaction we had was the conflict.
J You seem to work well with antagonism.
A It makes for phrasing.
R We went through shit to get there. We phoned fifty people to get a ride, we couldn't afford cab fare, and then to hang around waiting, and then to go to play and people sort of gang up against you, you've got your energies up, you got your defences up too.
A Up to a point I suppose I find antagonism interesting because it makes for a certain type of phrasing. I guess in some ways frankly the way I play guitar comes from my obsession with a lot of mechanical things and gadgetry but in some ways it's quite parallel to Black Nationalist Oriented Free Jazz.
R ?
A ...very speechlike in some ways, very childlike phrases.

A To my mind if something is to be very set and prearranged why do it live in the first place. I just don't understand that. My favourite sixties band for example is the Monkees because they were prerecorded.
J On stage?
A Yes.
J Well I never saw live bands then, I saw some on TV and it was the same situation, they did lip synch - the Beatles, the Rolling Stones, all the groups.
A Ian Murray had a fabulous idea for what the Hummers should do for a backup band: they should get a jukebox full of oldies and erase the vocal tracks and put a dime in the slot.
J A more extreme example of that would be the Clichettes.
A Yes, whom I like. They don't even have the illusion of a band being there.

J On the EP you've overdubbed some guitar parts, some songs have more rhythm guitar work than I'm used to hearing in your music.
A Live is different from studio. Most of the overdubbing has to do with subtlety in the guitar, in the studio it can be understated and still be picked up. It's the same as film acting or video acting compared to live acting.



Robert Stewart Andy Paterson Ed Boyd

J The songs on the record still sound sparse, the characteristic thing I hear is there's room for dramatic gesture. The structure is not so tight that gesture is just ornament, timing of gesture becomes the main thing.

A Yeah, we work like that. I've got quite a strong interest in the reggae idea of dub, except I try to tie it to visually or dramatically oriented sensitivity. This is where the hole is and don't do anything or just goddam ruin it.

R It would be so nice if in the studio we could use that John Nation technique where we could play before the final mix with dubs, raising things and cutting things out, bringing in and out drums and bass and any of Andy's guitar tracks. We'll be back in the studio soon and we're hoping to do a lot a bed tracks live and build on top of that.

J Do you mean in concert?

A In a performance situation with an audience there, you're going to give your phrasing to the audience and then maybe interpret what the audience sez, in the studio. Put an appropriate sound in the holes. Maybe sometimes leave the holes.

R Some of Andy's songs have to be that way, like...
A 'Fingers'.

R ...in particular is relating to the audience. I think the audience has to have one whole track to themselves.

A I'm interested in the phrasing in a performance, which is much different, simply because you leave them holes and then you play a whole slew of notes at them and then you leave them a hole for reaction. It's not the same as the studio and it's not the same as completely set out in advance music.

R It would be impossible for me to play the bass for 'Fingers' in the studio without someone to react to because I don't know when it's going to change and when it's going into different structures. We sort of follow the mood that goes on. It has to be done live.

R What you were talking about before. I don't know if it's the music that gets on people's nerves. I think it's the situation Andy confronts them with.

J Would you consider taking on a mixer as the fourth member?

R We're the mixer. Even live. We would control tapes from the stage, using footpedals, or even for one of us to take a break and turn up or down the volume on a TV. Because we can't trust a normal soundman to work with us. We never met a soundman who is perfect for the job.

A A soundman would be part of the band.

J A soundman is an active performer but he's not on stage, he's located usually in the audience.

R Doing music live you've got to be an actor, you've got to be totally onto what people want at the time, it's all in the moment.

A You've got to be able to anticipate what someone else will play.

J The soundman is not on stage, he's not facing the reaction in the same way you are.

R But you've got to know the audience.

J He's part of the audience. He's very much a critic, looking at you, judging, arbitrating.

R Do you trust a mixer?

J He might be in a better position to appease the audience while at the same time he may confuse the performer.

R He should be onstage.

J But instead he's out there with them. In the cases where there is a successful antagonism between the audience and the performer he's physically in their territory and subject to such things as mob effect.

A They could slip him a free beer to disconnect the band which I'm pretty sure is what happened at Dance Ontario.

R It's a scary thing, they're in control, someone we don't even know. Soundmen want to blast you with monitors. I don't think of us as a rock band, two little fingers in the corners, but everywhere we go they blast us.

J In all your collaborations you've never been a backup band.

R We're too obnoxious to be a back-up band.

transcribed and edited by John Oswald.

Andrew Timar

Talk with Victor Davies



a place to store and retrieve scores and tapes and to come into contact with other composers' music. Not only has the Toronto branch of the CMC grown - now it has been joined by others in Montreal, Vancouver and Calgary and there is agitation to open an office in Halifax. This again is a consequence of the League's efforts because the federal and provincial granting bodies have been sensitive to hearing from the organized composers, so this has spilled all through the country. The League, however, is very disorganized and chaotic - not a strong organization - because composers by their nature are individuals... not organization oriented. In a way the organization is very tenuous...but it does carry weight.

T Yes. As far as my understanding goes, when the Canada Council was organized, the League had an important part in articulating the involvement of the Council in supporting Canadian music writing and performing.

D Yes, they did in a sense set the standard in terms of what a composer is worth in commission for works.

T Like a union, for instance.

D Yeah, basically the commissioning bodies look at the suggested commissioning fee structure that the League has provided and that's what they base their commissioning rates on. We had a meeting with the Canada Council just a little while ago and I was very gung-ho on doing a whole bunch of concerts again.

T As in the early fifties...

D And I thought, Well...how would you approach this? One way would be to do retrospectives - one-man concerts to push personalities forward. Another thing would be to stage concerts of one medium...a concert or series of string quartets. Talking to the CC was enlightening because they said, 'you might be able to get money for that but what you should really be concentrating on is lobbying. You don't have much energy anyway...why don't you focus on lobbying, which will get you more in the long run than sponsoring concerts...production and promotion take incredible energy.'

T I know...

D ...You know that...The promotion, the organization of people, the setting of rehearsals, making sure you've got the right music, picking out the scores...oh boy...probably you're better off attacking all the symphony orchestras for not playing more Canadian works...You're probably going to get more results if you bring energy to bear in this area since it requires only a few phone calls and letters...but it might result in performances and...

T ...commissions...

D ...and getting people to look at scores...Rather than hiring the Toronto Symphony or the Winnipeg Symphony to do a concert, because it would require thousands of man-hours, why not spend hundreds of man-hours lobbying with the right people - you might get results!

T Promotion.

D As a matter of fact we are looking into a press service for our members to announce all the premieres and appraise an audience in the whole country a month before the concert dates. The composer will get interviews and some kind of radio air time hopefully, so the premieres will become newsworthy events.

T Exactly...raising consciousness, raising profiles of individuals' activities.

D It's news before the fact, but it isn't much news after the fact.

T So often that is the case...all this activity goes on, a concert is given and then it seems to be forgotten. That is, it has impact on very few people...even among the artistic community the discussion surprisingly is

limited - there seems to be a feeling of working in a vacuum sometimes...which is part of the Canadian tradition...ha ha...ha ha...ha (and folklore) ha ha ha ha ha ha

D Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha!

T Perhaps that's why the Alberta Association has encountered such a groundswell of support in a short time - because it's a localized endeavour, while the CLC covers a mari usque ad mare...It seems to me a problem which I have had to come to grips with in editing **Musicworks** (which also attempts to cover the country in one area of musical work) - that is the difficulty of communicating ideas, needs and accomplishments across this country - in fact that theme is a cliché by now in the Canadian arts.

D There's no question about that - that's a problem in every area of life. I mean, steel making, plastics manufacturing...

T Getting the grain to Vancouver ports...

D Yeah...no matter what you name, basically we're a bunch of little pockets of human infection on the land.

D Recently I found myself in Winnipeg and thought to myself - well, gosh, they've got a composers' group in the Maritimes and one in Alberta; why don't I phone up all the guys I know in Winnipeg and say, 'why don't you start a new group?' I phoned Ron Paley who's a jazz composer and arranger - just a very good organizer who's into everything - and said, 'Ron, guess what's going to happen?' He said, 'What?' I said, 'you're going to organize a group of Manitoba composers!' He said, 'that's a good idea.' ...etc. ... Everybody thought it was a terrific idea. Whether it will happen or not...well, I don't know. It's really difficult, you know. It's really difficult, you know? If you're a bohemian artist and have your studio with a little piano and it's kind of cold...going down to the coffee house is really groovy (to sit around and everything) but if you're being offered money for commissions and they're performing all your work on the CBC, generally you're busy writing music all the time; you haven't got any time to talk. A lot of time success breeds not familiarity - it puts distance between people. I should point out to you that another reason why the Alberta group of composers is so active is that they received a \$40,000 grant from the Alberta government.

T There's money in them thar hills...

D That's not to denigrate what they are doing - because they're really enthusiastic and they have a nice little newsletter and they put on a festival last year (being done again this year) which I hope to go to. It looks more like a community-action kind of programme than the League offers and they've had substantial encouragement. The League is an out-and-out lobbying organization.

T The community feeling isn't that strong at this point in the League, then...though it certainly was when it was first initiated.

D It was when it got started, but again I think that success has pushed people apart.

T That's interesting...perhaps the tough times ahead will bring people closer together again.

D That's true...and that's one of the programmes I've tried to bring together this year during my very limited tenure. We ran a workshop in computer music that Bill Buxton gave at the U of T. This year we are running another couple: one on the process of making a record - 'The composer and recording'. The problem here again is that we don't have the funds to run these across the country for all our members. They're living

in Toronto and I'm hoping to do one or two in Montreal. Half of the members live within one hundred miles of Toronto so there is some validity to the view that the League (as it was constituted and remains today) is more an Ontario composers' association than a national one.

T I can appreciate the difficulties you would encounter trying to validate the national mandate of the League. Would you say then that the majority of Canadian composers live in southern Ontario?

D The absolute majority, yes...Based on our membership and that of the CMC, I would say so. Maybe we don't represent proportionately as many Quebec composers as we should and this year we've invited 50 composers from Quebec as part of a big drive. We've had very few replies...

T What does that suggest to you?

D Well, I don't know...It's hard to say...some would say that obviously we can't represent them. All the documents are translated into French and all the minutes...by a secretary who's bilingual...so we are responsible to all our members in that area...there's no question about that. There are any number of reasons. Again, it could be the perfidious Toronto monster at work, you see; that we're being perceived as not capable of representing them. On the other hand members have said to us 'if you, as the executive of the Canadian League of Composers, go to the CBC and complain on our behalf, you would be amazed at the weight of your presence as the head of the national body in Montreal.' They said 'When we go to the CBC or the ministry of culture in Quebec, we're just some local guys making a complaint, whereas if you as the president of the League come, regardless of the Quebec independent mind, they will listen.'

The fact is that the League still has weight in their minds. Which I thought was pretty remarkable.

T Yes, I think it's a communication between bureaucratic organizations.

D That could be. Nevertheless my personal view of the League is that if it's to be viable, it has to represent composers more widely. One of my concerns is to try to enlist younger members.

T If you do want to keep the membership restricted to persons who have had a number of years of professional activity, then there doesn't seem to be an alternative to an associate-type membership, since an acceptance of lesser-qualified applicants would indicate a dilution of the requirements on which your organization was based. I'm not saying that it would have deleterious consequences, but...

D I think you have to ask yourself - when do composers generally graduate from their basic training...

T When they're twenty-three or twenty-four...somewhere in that area. Then they're still in school and don't have much professional experience - that takes a while.

D My point of view is that if they look like talented people, and they're not students, they should become members.

T That's my point of view too...but I'm taking the role of Devil's advocate here...

D I think moreover that it's a matter of logistics. To get five busy composers together to look at scores is a big hassle. A lot of times it isn't out of any malevolence...

T ...but simply due to the factor of inconvenience engendered by deadline pressures that are the composer's fact of life...a committee can get side-tracked and waylaid.

D It is difficult, but there is a new energy entering the organization through the many new members in the last couple of years.

T You are one of the examples.

D Yeah, I think that the founding fathers' original goals have been met and they've succeeded far beyond their original imaginings...If you yell 'My cupboard is empty!' and year after year you manage to scratch up at least a can of beans, you can't scream 'but where's the cake?' People are going to say, 'well, you've got the beans, what do you want, man?'

T That's right. As you said, the younger people are hungrier since they're less established - they don't get the commissions, don't get their work performed, so they're the people who are going to be pushing.

D I think that's one of the keys to the re-energizing of the League. Certainly the aims haven't changed at all since it was formed. You see, when I - or another new member - bring up an idea during a meeting, the older members always say, 'well, we've done that, we've tried that...but it didn't work.'...And it'll never work because of so and so and such and such.

T Yes, I've been told that too; in regard to **Musicworks**...

D Everything you and I can think of proposing they've done already. As everyone knows, something that didn't work sometime in the past, may, in the fullness of time, work.

T Given the right impetus.

D It's up to the younger members who haven't been rebuffed time and time again to say 'now we're going to do it' and then to have the energy to strike the blow and achieve it. That's the process some of the younger members are beginning to energize. There was a lot of controversy about the concepts of old and young in the League last year because actually, younger members are sometimes more conservative and older members much more radical than vice versa.

T In terms of their music...their art?

D No, in terms of the politics and...yes, even in their art. I'm actually a reactionary, a throwback who writes

(continued next page)



CANADIAN COMPOSERS — This recent photo Papineau-Couture (president of the Canadian League of Composers), John Weinzweig and John Beckwith. composers. From left to right — standing — Louis Of the 35 Canadians who have composed orchestral Applebaum, Samuel Dolin, Harry Somers, Leslie works, only five rely on composing as their sole Mann, Barbara Pentland, Andrew Twa, Harry source of income; 20 of them are associated with Freedman and Udo Kasemets; kneeling — Jean universities or conservatories. (C.B.C. Times, 1957)

nice tuneful music. I'm not doing anything very strange at all. In terms then of old and young it's a question of energies available to spend on political activism.

T Right. I can see that it's incorrect to equate those attitudes with chronological age and to suggest that old means stodginess in thinking.

D That's right.

T An issue occurred to me a while back. The Canadian Artist Representation which has been successful in lobbying for the same causes of visual artists, seems to be more visible as an artists' union - partly because of their magazine and clearly-articulated fee-structures for exhibiting works of fine art - for which I have high regard. What about adapting the idea (and perhaps this has already been thought of) of levying a certain small fee from recording and concert activities - even in conjunction with CAPAC and PRO Canada...to take a small percentage from the bread and butter work to fund the League's work?

D It just happens that we're discussing that right now, ha ha...Of course artist's copyrights have never existed until CAR but those things are well established in music through performing rights organizations and standard publishing contracts.

T Exactly.

D We should point out too that there are many more freelance artists than concert composers, because of the limited amount of money in the field of concert music. If the Bank of Commerce wants to buy a painting by Jack Shadbolt for investment purposes for let's say \$50,000, that would not be unheard of. Yet no composer ever makes that kind of money from a piece. It would be like a miracle - unless it's a new commission from Penderecki - but even there I don't think it would be that much. On the other hand that kind of money is passing hands all the time, even in Canada, for painting and sculpture.

T It's a tangible object which can be bought held and sold - like gold -

D And increase in value.

T Music has always been something that's more intangible - transitory - time-based. It's harder to pin down and assign a monetary value to it and trade it.

D That's right, and visual art is usually a solo endeavour while composers often need others to bring the ideas alive.

T Marketing music is harder, though in certain popular fields that's been really quite successful, hasn't it?

D Basically the fact of musical life now is that you are performing and selling music to musical illiterates. Their contact with music is only through listening - not performing. Not that long ago many families sang, played pianos, and organized family bands. The musical market today, for the most part, consists of those illiterate record buyers.

T Marshall McLuhan would say that we live in a post-literate society and that their literacy is based on hearing rather than seeing.

D That is probably correct. When you deal with record companies or publishers you'd better send them a tape, because practically none of them can read music. I submit scores to conductors and if you have a tape, they're much more eager to listen than to look.

T That's exactly the point, though, because sixty years ago I don't think conductors, or many musicians relied on recordings to 'read' a score - it was a question of graphic literacy. Today, even for a competition such as the CBC Biennial, it's to a composer's great benefit to submit a recording. That change in attitude to the printed page has evolved together with the technology within the lifetime of performers still alive today.

D We might still get back to that soon Andrew, when they run out of oil for vinyl.

T (deep sigh)....ha....

Dha....ha....ha....



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14⁸⁷

review

New Music Concerts presented its last concert of the decade December 15 in the Edward Johnson Buildings, Walter Hall - U. of T. The featured composer on this occasion was none other than the cerebral dean of the manifest destiny serial school, Milton Babbitt. The program also featured two world premiers of the Canadian composers Peter Paul Koprowski (Lullabies for an Angel) and Gary J. Hayes (First Perceptions).

In order to complement the ideology/methodology of the featured composer, Milton Babbitt, I have chosen to review his three pieces (Arie de capo, Reflections, and An Elizabethan Sextette) within a fixed serial structure similar to that used in his music.

Using the letters of his name as the basis for set transformations and sentence ordering, I have used a row from the first piece of his 'Three Compositions for Piano' as the musical material to be performed. With the thirteen letters of his name, I have provided eleven permutations of the set and two presentations of the 'O' set (at the beginning and end). There are exactly twelve syllables in every sentence and twelve pitches for every sentence, therefore the presentation of pitches is directly related to syllable presentation (ie. each syllable has a corresponding pitch). The rhythm and tempo of each row are based upon the reading articulation and speed of each sentence (this is admittedly highly aleatoric and must be done silently so that the correlation between textual articulation and musical articulation is not apparent). Presumably if this were performed by a group of people, due to the different stresses and rate of each performer, a complex rhythm/tempo resultant should be manifest. Registral shifts on tones may take place once during every trichord (ie. 3 notes per trichord, any one of these three can be shifted one or more octaves higher or lower than written). Dynamics are established by correlation. All flats are to be performed within the dynamic spectrum of **ppp-mp**, naturals: **mp-f**, and sharps: **f-ffff**. Sustained tones may not exceed the boundaries of their constituent hexachords (ie.

'O' set first hexachord - all tones of first hexachord may sustain until the first tone of the second hexachord has been reached.

Two different types of articulation can occur in every set presentation. These do not necessarily have to correlate with hexachord change but may be concatenated (ie. pizz. dreo pizz. etc., or etc.) or sectional (ie. etc.). Rests may be added as needed, with the stipulation that there are no more than four (any value) rests used per row (per sentence). The following is a possible realization of the first sentence.

1. Milton Babbitt's "Arie da Capo" was first.
2. It was scored for a quintet (Fl., Cl., Vn., Vc., Pno.).
3. Large use of complex event type pointillism.
4. The separate arias were not always clear.
5. One hearing can not clarify relationships.
6. Next was his "Reflections" for piano and tape.
7. Band passed noise was used as a spectral enclosure.
8. A strong piano, tape interaction took place.
9. Basic pitch exchange and phasing were a feature.
10. Babbitt's "An Elizabethan Sextette" followed.
11. It used six female voices a cappella style.
12. Text was rarely clear except for solo entries.
13. Texture and style seemed like a new tact for Babbitt. *fine*

For the second half of the program two world premiers took place 'Lullabies for an Angel' by Peter Paul Koprowski and 'First Perceptions' by Gary J. Hayes.

'Lullabies for an Angel' by Koprowski was performed by the Lyric Arts Trio (Mary Morrison - soprano, Robert Aitken - flute, and Marion Ross - piano). Highly motivic this piece dealt with the expansion of a minor third. The voice was totally vocalise and therefore served as a freely melodic instrument. Few demands (other than constant reiteration of certain intervals and pitches) were placed upon the listener due in great part to the sense of modalism and diatonism inherent in the piece. A 'lilting' rhythmic ostinato which developed near the beginning could have been used more extensively throughout the piece. The use of sympathetic echo by voice and piano strings, although cliché, was effective. Unfortunately a very convincing and satisfying ending closed the second section only to be tossed of for a somewhat repetitious and tedious third section. In a definite sense this piece was musically the least pyrotechnical (not a requirement for 'good' music) but provided through a surface simplicity, a logic which was clear to follow and (excluding the third movement) made musical sense.

'First Perceptions' by Gary J. Hayes could be expressed as a series of contrasts unfolding within and over musical time. Beginning with coperti tympani providing the tactus, viola and cello verticalized seemingly uninfluenced by the tympani pulse. Percussion flourishes and in particular unison trumpet phasing provided strong contrasts to the more subdued/reflective materials of the other instruments. This piece is, according to the program notes, a movement within a larger work but is to be seen (heard) as a separate entity. I would like to hear this piece within the context of a multi-movement work, as it seems to lack some quality of direction separately. The scoring was for two trumpets, clarinet, viola, cello, piano, and percussion.

NEW MUSIC CONCERTS

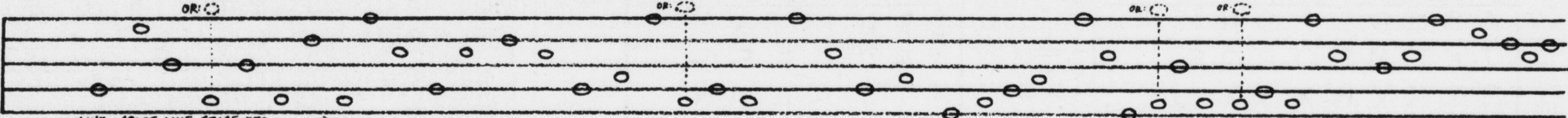
1. PRINT THE ALPHABET IN CAPITAL LETTERS: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z. IT WILL BE NOTICED THAT OUT OF THE 26 LETTERS, (7) SEVEN ARE PRINTED SUCH THAT THEY CONTAIN SHAPES OR SPACES WHICH CAN BE "FILLED-IN" SOLID. THEY ARE A, B, D, O, P, Q, R. "FILLED-IN", THE 7 LETTERS LOOK LIKE **ABDOPQR** (PRONOUNCED: ABDOPPEEKWAR)

2. OUT OF THE 26 LETTER ALPHABET, DROP ANY INFREQUENTLY USED LETTER E.G. Z, 25 LETTERS REMAIN. DIVIDE THE 25 BY 5 (25 ÷ 5 = 5) DRAW A STAFF UPON WHICH TO WRITE MUSIC, WITH 5 LINES AND 4 SPACES. ASSIGN 5 LETTERS OF THE ALPHABET TO EACH LINE. LINE 1: A B C D E, LINE 2: F G H I J, 3: K L M N O, 4: P Q R S T, 5: U V W X Y. OUT OF 26 ALPHABET LETTERS, DIVIDE 26 BY 4. (26 ÷ 4 = 6.5) ASSIGN 6 LETTERS OF THE ALPHABET TO EACH MUSIC STAFF SPACE, BUT IN REVERSE ORDER. LOWEST SPACE = A B C D E F, 2ND SPACE = G H I J K L, 3RD SPACE = M N O P Q R, 4TH SPACE = S T U V W X, 5TH SPACE (ABOVE THE TOPMOST STAFF LINE) = Y Z A B C D ETC.

NORMALLY IN MUSIC	(FOR TREBLE CLEF)	ABDOPQR SYSTEM:	LINE 1: A B C D E	5TH SPACE, 5: Y Z A B C D
SPACES: E LINES	ARE ORDERED	BASING ITS LINE & SPACE NAMES ON	LINE 2: F G H I J	4TH SPACE, 4: S T U V W X
C	ACCORDING TO	SPACE NAMES ON	LINE 3: K L M N O	3RD SPACE, 3: M N O P Q R
A	CHANGE IN PITCH	5 or 6 POSSIBLE IN	LINE 4: P Q R S T	2ND SPACE, 2: G H I J K L
F	OF EACH NOTE FROM	ORDER ALPHABET	LINE 5: U V W X Y	LOWEST SPACE, 1: A B C D E F
	C to D to E to F to G to A to B to C ETC.	LETTERS.		SPACE BELOW, IS LIKE

3. NOW, TAKE ANY VERBAL STATEMENT FROM OVERHEARD CONVERSATION, OR FROM RADIO, TELEVISION, L.P. TAPE, V.T.R. AND TELEPHONE, OR FROM ANY WRITTEN BOOK OF ANY KIND, POETRY, LITERATURE, SCIENCE, ART, OR FROM A NOVEL, OR FROM A MAGAZINE, NEWSPAPER, MAIL OR ANY SOURCE WHATSOEVER. EG. A STATEMENT FROM OVERHEARD TALKING IN A RESTAURANT: "TWO COFFEES TO GO PLEASE, BOTH WITH DOUBLE CREAM, ONE WITH DOUBLE SUGAR, ONE WITHOUT"

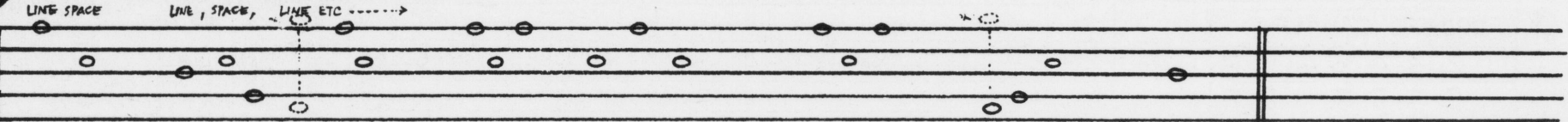
4. MAKE MUSICAL NOTES ON THE LINES AND SPACES ACCORDING TO THE ASSIGNMENTS IN 2, ABOVE, BASED ON THE STATEMENT IN WORD ORDER, AND IN THE ORDER: TOP LINE (LINE 1) SPACE 1 (LOWEST SPACE) IN LETTER ORDER, ALTERNATELY.

OR: 

LINE, SPACE, LINE, SPACE, ETC. →
TWO COFFEES TO GO PLEASE BOTH WITH DOUBLE CREAM ONE WITH
DOUBLE SUGAR ONE WITHOUT."

IT CAN BE SEEN THAT BY THIS SYSTEM, THAT ANY VERBAL STATEMENT WHATSOEVER IS INSTANTLY CHANGED INTO WRITTEN MUSIC, THAT IS, MELODY HAS APPEARED BY NON-OCTAVE BASED THOUGHT. ONE THEN ADDS TIME SIGNATURE, KEY SIGNATURE, AND DECIDES ON WHETHER NOTES IN THE LOWEST SPACE ARE O.K. OR SHOULD MOVE UP TO THE 5TH SPACE. FOR CONTINUITY OR FOR EFFECT. THIS MELODY-MAKING SYSTEM IS ALMOST LIMITLESS. NOW WHAT IS THE ABDOPQR LETTER "FILL-IN" FOR? TO SIMPLIFY THE ROWER COASTER LINEAL MELODY!

5. WRITE ONLY THE ABDOPQR NOTES:

LINE SPACE LINE, SPACE, LINE ETC. →


"TWO COFFEES TO GO PLEASE, BOTH WITH DOUBLE CREAM, ONE WITH DOUBLE SUGAR, ONE WITHOUT."

6. ADD TREBLE OR BASS CLEF, KEY SIGNATURE, AND TIME SIGNATURE, GIVING THE NOTES MEANING.

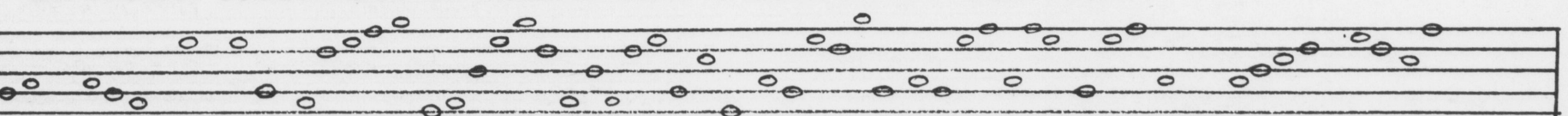

ED MAJOR F C Bb C G G F C F C F C F C F G C Bb

USING THE ABOVE STEPS 1 TO 6 WRITE THE PHRASE "DO YOU HAVE A MATCH?"


D O Y O U H A V E A M A T C H


A MAJOR F# C# E C# E A F# E F# G# B E# G# F# G#

"THE GREATEST DISADVANTAGE OF HURRY IS THAT IT TAKES SUCH A LONG TIME"



BECOMES:

G A C A G F C E C E G F D E F G E F B E G D F B F D E G C E A G E D G G A G E F A F E G E F A C A B C D E D C F.

I GREEK KABBALA:

1	2	3	4	5	6	7	8	9	10	11
A	B	G	D	E	Z	H	J	K	L	
12	13	14	15	16	17	18	19	20		
M	N	X	S	O	P	R	S	Y	T	U
21	22	23	24							
F	C	P	O							
P	C	H	S							
H										

II PYTHAGOREAN QUABBALATH:

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
10	20	30	40	50	60	70	80	90
K	L	M	N	O	P	Q	R	S
100	200	300	400	500	600	700	800	900
T	U	X	Y	Z	J	V	H	Hv

III MODERN KABBALAH (1903):

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

IV "KABALARIAN" SYSTEM:

1	2	3	4	5
A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y
Z				

V ANOTHER CABALA:

1	2	3	4	5	6	7	8
A	B	G	D	E	U	O	F
i	C	L	M	N	V	Z	P
J	K	S	T	X	W	C	
Q	R			H		H	
Y							

VI BURTON OCTAVE CABALA

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C
						H	I
J	K	L	M	N	O	P	J
Q	R	S	T	U	V	W	Q
X	Y	Z					X

VII MUSIC STAFF CABALA

1	2	3	4	5	6	7	8	9
E	G	B	D	F	F	A	C	E
G	B	D	F	F	A	C	E	
G	B	D	F	F	A	C	E	
N	P	K	M	O	J	L	W	
Y	T	V	X	S	U	R		
Z							H	Q

WHOLE NOTES HALF NOTES QUARTER NOTES
EIGHTH NOTES SIXTEENTH NOTES ETC. ARE
DETERMINED BY THE COMPOSER ONCE
THE TIME SIGNATURE IS CHOSEN.

VIII ACCIDENTALS CABALA:

1	2	3	4	5	6	7	8	9
C [♯]	C [♯]	D [♯]	D [♯]	E [♯]	E [♯]	F [♯]	F [♯]	
G [♯]	G [♯]	A [♯]	A [♯]	B [♯]	B [♯]	C [♯]		
C [♯]								
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

IX 12-TONE ROW CABALA:

1	2	3	4	5	6	7	8	9	10	11	12
C [♯]	C [♯]	D [♯]	D [♯]	E [♯]	F [♯]	F [♯]	G [♯]	G [♯]	A [♯]	A [♯]	B [♯]
C [♯]	D [♯]	D [♯]	E [♯]	E [♯]	F [♯]	G [♯]	G [♯]	A [♯]	A [♯]	B [♯]	
A	B	C	D	E	F	G	H	I	J	K	L
M	N	O	P	Q	R	S	T	U	V	W	X
Y	Z										

X JAZZ BLUES SCALE CABALA:

1	2	3	4	5	6	7
C	D	E	F	G	A	B
A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z		

HOW TO WRITE A MELODY USING A CABALA: EXAMPLE

USING III KABBALAH: STATEMENT IS FIRST CONVERTED TO NUMBERS THEN TO LINES & SPACES LETTERS
"A SPACE ODYSSEY" = 1-1-7-1-3-5-6-4-7-1-1-5-7 = A-A-G-A-C-E-F-D-G-A-A-E-G

USING IV: "LESS IS MORE, SIMPLE AND CLEAR" = B-E-D-D-D-C-E-C-E-D-D-C-A-B-E
ADD: C-B-E-A-C

USING V: "AN AMERICAN IN PARIS" = A-E-A-D-E-B-A-C-A-E-A-E-F-A-B-A-G

USING VI: "SCULPTURE IS CULTURE WITH A P' AND AN S" = E-G-G-E-B-F-G-D-E
B-E-C-G-E-F-G-D-E-B-B-F-A-A-B-A-G-D-A-G-E

USING VII: "R' OUT AND A' IN A PRINTER BECOMES A PAINTER" = E-I-F-I-C-B-A-E-D-A-T-E-E-A-I-G-T-E-E-M-E-B-E-B-E-B-E-C-I-F-I-D-E-A-A-I-G-A-T-E-E-B-E

USING VIII: "THE HISTORY OF MODERN ART TENDS AT CERTAIN MOMENTS" = ACCIDENTALS:
C[♯]F[♯]D[♯]F[♯]C[♯]A[♯]F[♯]E[♯]B[♯]E[♯]A[♯]A[♯]D[♯]F[♯]D[♯]C[♯]C[♯]C[♯]D[♯]A[♯]D[♯]C[♯]C[♯]F[♯]A[♯]

USING IX: "ARNOLD SCHOENBERG SUBSTITUTED A 12 TONE ROW FOR AN OCTAVE" =
C-F-D[♯]D[♯]B[♯]G[♯]D[♯]G[♯]D[♯]C[♯]E[♯]F[♯]G[♯]A[♯]C[♯]G[♯]G[♯]A[♯]G[♯]D[♯]C[♯]C[♯]G[♯]D[♯]E[♯]F[♯]D[♯]B[♯]
F-D-F-C-D[♯]D[♯]G[♯]C-A-E (COLLECT B'S IF MORE THAN B'S AND CONVERT ALL "S" TO "F" (S FOR VICE VERSA))
E-C-F-D[♯]D[♯]E[♯]C[♯]D[♯]D[♯]D[♯]D[♯]F[♯]G[♯]A[♯]D[♯]G[♯]A[♯]G[♯]E[♯]C[♯]D[♯]G[♯]D[♯]E[♯]F[♯]D[♯]B[♯]F[♯]D[♯]C[♯]D[♯]G[♯]C-A-E

© COPYRIGHT BECAUSE THERE IS A CORRESPONDING NOTE FOR EVERY LETTER OF EVERY WORD, IMAGINE THE MUSIC POSSIBLE IN A PARAGRAPH!!

WHILE LANGUAGES AND ALPHABETS VARY, DIGITS OR NUMBERS HAVE MAINAINED A UNIFORMITY OF SHAPE AND DEFINITE VALUE THROUGHOUT THE WORLD. THUS, BECAUSE THEY ARE BASED ON CERTAIN ABSOLUTE UNIVERSAL PRINCIPLES, THE PRACTICAL MEANING GIVEN TO EACH DIGIT IS FOUND IN THE ANCIENT JEWISH KABBALA IN THE TETRAGRAMMATIC AND PYTHAGOREAN TEACHINGS ETC. EACH NUMBER SYMBOLIZES A CERTAIN STEP OR STAGE OF GROWTH IN THE EVOLUTION OF MAN AND THE UNIVERSE.

XI LIGHT SPECTRUM CABALA

1	2	3	4	5	6	7
R	O	Y	G	B	I	V
A	B	C	D	E	F	N
H	P	J	K	L	M	U
W	Q	Y	S	T		
X	Z					

XII 12-COLOR PIGMENT CABALA

1	2	3	4	5	6	7	8	9	10	11	12
R	R	O	O	Y	Y	G	G	B	B	V	V
A	B	H	D	M	F	V	G	O	I	W	J
K	X	C	E	S	L	Q	N	T	R	Z	P
U											

A CABALIST NUMERICAL-ALPHABETICAL SYSTEM IS USED HERE AS A KIND OF CODE OF CORRESPONDENCES. WHEN THE ALPHABET OR OTHER SYMBOLS ARE MADE EQUAL IN VALUE TO NUMBERS 1 TO 5, 6, 7, 8, 9, 11 A FORM OF ORDER IMPOSED BY ABSOLUTES CREATES A KNOWN CLOSED SYSTEM WHICH ELIMINATES VARIABLES AND UNKNOWN, ITS LIKE, AS IN ALGEBRA, LETTING X=2, BUT FOR 26 OR MORE X'S, ANY PHRASE FROM THE WORLD OF LITERATURE OR SPEECH, CAN THUS BE THE CONTEXT FROM WHICH A MELODY CAN BE WRITTEN, ACCEPTING THE STANDARD LETTER NAMES OF MUSIC STAFF LINES AND SPACES, AFTER NUMBER VALUES ARE CONVERTED TO THE LIMITS OF CDEFGAB, THE NOTES ARE WRITTEN ON STAVES, KEY SIGNS AND TIME REMAIN BY CHOICE

KEY SIGNATURE CHOICE, FROM OUT OF THE 30 SCALES CAN BE SELECTED BY RANDOM CHANCE, CAST DIES, BY CHOICE, OR BY THE MOOD INTENDED BASED ON THE TRADITIONAL ASSOCIATIONS OF KEYS
EG. C: BOLD COMMANDING, VIGOROUS
G: GAY, SPRIGHTLY
D: AMPLI, GRAND, NOBLE
A: WARM, SUNNY, GOLDEN
E: MELLOW, SOFT & BEAUTIFUL
Ab: MOST BEAUTIFUL KEY OF ALL

MINORS:
A: PLAINTIVE
E: SOFT & TENDER
F: MOVINGLY GRAND
G: REplete WITH MELANCHOLY
ATONAL, IN BLUES SCALE (E[♭], B[♭]) OR IN JAZZ-BLUES BEBOP SCALE WITH G[♭], A[♭], F[♭] (FLATTED FIFTH) FUNKY, ETC. B[♭], F[♭] AND D[♭] MINORS ARE ENHARMONICALLY THE SAME AS C[♭], G[♭] AND D[♭] MAJORS, AND G[♭], D[♭] A[♭] MINORS ARE ENHARMONICALLY THE SAME AS A[♭], E[♭] AND B[♭] MINORS.

CHOOSING A TIME SIGNATURE IS NOT A RANDOM CHANCE CHOICE SINCE THE COMPOSER USING THE CABALISTIC SYSTEMS IS NOT LIMITED TO ETHNIC, FOLK, MARCH, PROGRAM, SWING OR WHATEVER, NATIONAL OR TRADITIONAL, NOR IS HE TRYING TO IMITATE ANY OTHER MUSIC, SO FEELING ABOUT THE RHYTHM AND BEAT IS LARGELY A MATTER OF WHIM.

SOME MELODIES FOUND BY CABALISTIC METHOD WILL IMMEDIATELY RELATE TO SIMILAR SOUNDING MELODIES, ONE EITHER ACCEPTS THIS OR CHANGES METRE TO RE-RELATE A MELODY YOU HEAR THE TUNE AFTER YOU FIND IT!

DENNIS BURTON LETHBRIDGE: JULY 23/75 TO SEP. 4/75, TORONTO, OCT. 27/75. DEVELOPMENT FROM ABDOPOR SYSTEM OF MELODY WRITING OF SEPT 11/66

John Oswald

To Be Discussed, an interview with Peter Cusack

Peter Cusack is an english improviser who performed at the World Improvisation Festival at the Music Gallery in october 1979.

J **Musics** is an English based magazine focused on improvised music which has influenced the concept of **Musicworks**, a magazine by musicians. **Musics** is about to produce its last issue. What are the reasons?

P Many and varied I should say. My own view of it is that mostly over the time that **Musics** has been in existence the improvised music scene in Britain has radically changed. There are a lot more musicians playing. An enormous amount is going on outside London which was really the centre of it for awhile, although there was always things going on in places like Bristol and York, but London was always where most of the musicians were. But over the last four years there have been groups of musicians appearing all over the place, not just in London. So a magazine which was started up to fill a gap which the existing press had left as far as their coverage of improvised music and related topics was concerned is no longer adequate as it is London based. Also the whole thing has become more complex. There're many more styles and attitudes towards the music. There are genuine and basic disagreements between certain people. It's no longer any good to pretend that improvised music is one thing, which was the appearance **Musics** sometimes gave, and that is no longer the case. The amounts of participation in the magazine from musicians has gradually been declining, and to my mind that is a serious fault because it's suppose to be about this music and I'd really want to encourage musicians to take an active and interested part in a magazine about their music. **Musics** didn't manage to do this, in the long run. The magazine is produced by a collective and has been ever since its inception, although the collective has worked in different ways for different periods. For the last couple of years it has been collectively edited and produced. What decisions have been made have been taken by a group of people. The group was continually changing but does contain certain key members who have always been there. At the last meeting those people there voted to stop the magazine. I think the general feeling was that the magazine as it was just wasn't going to progress and in order to include much more of what is actually happening and to try and differentiate between different areas of writing, it would be much better to stop **Musics** and leave it open for other things to be started, and there are now quite a lot of ideas around of what might replace **Musics**, although this is still at a beginning stage and still to be discussed. A meeting has been organized in which everybody who might be interested to discuss the new magazine or the necessity for particular types of communication around the country and internationally can meet to discuss exactly that and air their views. I hope from that meeting something concrete will emerge.

J What sort of magazine would you like to see?

P Well the two suggestions that I've heard so far are one: for a more theoretical and polemical magazine in which the emphasis would be on criticism which might come out less regularly than **Musics** has (bimonthly) which might also include a cassette of the music as an occasional issue or an addition. This is all still very much in the air. The other idea which at the moment interests myself more, is a magazine which will carry on the information and communication job which **Musics** to a certain extent did do. For example, from the experience of **Musics** it's been essential to have lists of records, new publications, places where people are trying to set up a musicians collective - a channel whereby people can tell each other what they are doing and get in touch with each other. An idea is to produce a magazine from a central point in terms of production work, probably London again because that is where most people still live, but to give space to each of the musicians organizations or even individuals, if they so want it. They would actually edit a couple of pages and send the material to the central point where upon it would be made into the magazine. That would spread out the editing to several areas where there's interest. But all of this has to be discussed. Maybe it's a good idea to make it a cheaper production. It could still look quite nice but maybe smaller, and designed to come out more often so events lists and things like that have some sort of meaning. Coming out every 2 months is not current enough.

J In Canada it would be a problem obtaining a census of opinion based on discussion because of the distance between music centres. Do you feel that London for instance has a feeling for the activities of remote areas?

P Yeah. There is actually quite good communication, and that's partly through the existence of **Musics**, but also because the collectives keep in contact with each other and musicians go and play for each other. Particularly good at this is Bristol. They have done much more organizing and inviting musicians from other areas of the country than any other collective so far. They've run concert series and festivals in which it's been the deliberate policy to invite

people from all different areas of Britain so they can talk about these things together. People do know each other quite well and do have some idea of what's going on.

J Do musicians travel to these events at their own expense?

P Generally, yes, but not always. I've done gigs from Newcastle to Bristol to London and Birmingham and places and those have been paid for by various means, Central Arts Council for example. The Bristol CoOp has a grant to pay for their gigs which can generally cover the travel, although they might not be able to pay much of a fee on top of that. Also there are precedents for cooperation between collectives, there's what's called the Southern Improvised Music Circuit which is in the process of being set up in Britain. The idea of that is to have a circuit of maybe half a dozen gigs which bands can do on a tour, each one of which is being organized by a musicians cooperative in that area. Collectives have been meeting to discuss this. And this has also happened in a different way in the north of England, but that wasn't initiated by musicians groups; an officer of a local arts association organized it, and they have run four or five tours. A few years ago there was an attempt to set up a national association for improvising musicians but that came to nothing. Still it's always been in the air that that sort of cooperation should occur. It has happened that **Musics** itself attracted material from all over the country although not in any form or regular pattern, so it wouldn't be a new idea for that to happen although it would be new to formalize the structure.

J Would the theoretical journal be international?

P Yeah. I'm sure that the theoretical one wouldn't get very far if it confined itself to one country. It would have to be international in my opinion. There aren't that many musicians who are interested in writing theoretical things.

J **Musics** did cover theory and information to some extent.

P It's sad in a way that one magazine couldn't do both, but one of the discussions in **Musics** was the effect of having critical material upon the information gathering and communication service of it and it was quite often argued that, for example, if somebody reviewed somebody badly, I mean badly written, not just adversely critical, then the musician would be less encouraged to use **Musics** as an information/communication thing and I think that definitely happened. So although it would be nice to combine the two, and I think that's what **Musics** tried to do, in practice it leads to quite a lot of problems; some people were put off. Although that would probably happen again with the theoretical magazine, it ought not to happen to the same extent with a magazine which is specifically for information and communication. It will help that the magazine is edited in parts in several areas and there isn't a central viewpoint, although I'm sure that will produce it's own problems. I think there should be far more criticism in improvised music. There has been a dearth of it in a sense that people want to keep away from direct criticism of particular points in particular peoples' music. I think there's a great need for that discussion to start.

J Improvisation in music isn't often a language based activity, at least it is to a lesser degree than composed music. What most often happens in reviews I've read is that the reviewer's personality is revealed, which is easier because his conception and realization are based in the language he uses, whereas the personality of the music, which doesn't communicate by verbalization, is obscured.

P That's also a problem with musicians writing about their own area of music. There are a hell of a lot of problems - well I wouldn't actually call them problems. I'd just call them effects of doing it that way, which just have to be aired and so far they haven't really been discussed in those terms. One of the things that didn't happen in **Musics** was that sort of discussion about the music writing, about a reasonable or adequate language for discussing the music. That should have happened in **Musics** but didn't, or not enough. And as a result, quite often these problems sort of fester underneath and create an atmosphere which prevents them from being discussed further. I think one of the good things about the ending of **Musics** is the possibility of the chance for these things which must be discussed to come out.

J Let's talk some more about the collectives.

P Musicians co-operatives or collectives, the two terms are interchangeable. These are usually locally based. London has the largest of course because it's the largest city and has the largest concentration of musicians. Bristol has probably the most together and almost the longest running collective in the country. Others exist in Birmingham and York and Leeds and Southampton...

J Do collectives generally consist of musicians who play with each other?

P These aren't the same as a collective organization that maybe within a musical group. They generally arise out of musicians who play together in a particular town. But they're generally larger than one group, like London has over a hundred members and

there are sort of numerous and changing musical groupings within that membership.

J Is that membership restricted to improvising musicians?

J No it isn't. It's not at all restricted to musicians. It's open to anyone at all who wishes to join, who has an interest in the music. One assumes that anyone who want to join must have an interest in the music. But there are members who are not musicians. Not many.

J Listeners?

P Some are listeners, some are people who run record stores and bookshops. Some are fans. I mean there are very few.

J And some people who are interested only in meetings.

P Nobody likes meetings really. That's one of the problems. Very few musicians really like to go to meetings. Some of the meetings are really dire but on the other hand they have to happen. It's also open to people who are not particularly interested in improvised music. Like the Manchester collective for instance has more to do with rock music. In certain places different sorts of musicians have got together to speak and even to play together because of the collective organization although I wouldn't say that has gone very far at the moment I personally hope that that goes a lot further. These aren't generally improvised music organizations. Although they were generally set up on the initiative of improvising musicians, over the long term they will attract other musicians as well.

J Are collectives more prominent than musicians as individuals?

P No, not really. Opinions are extremely divided on the value and use of collectives. Anyway, each collective does it differently. In London there are musicians who won't have anything to do with it. Especially some of those from the first generation are not interested in collectives. The first generation is the group who were concerned with the first musicians' cooperative in London in the late sixties and early seventies, which is not defunct. Even within the present collective the direction is not resolved, it's a continual matter of discussion. It's very much an evolving structure. The smaller collectives seem to have fewer problems of that sort. But London is unique in that it has a much wider range of musicians - there are professional musicians and also people who only want to play occasionally. In practically all the other collectives the musicians are not making a living of it. Also some musicians in the Collective organize musical events outside the Collective. The Collective doesn't represent London musicians. It exists for those London musicians who want to take an active part or to use the building that the Collective has for rehearsals or for concerts. I personally think it's essential that there are things going on outside the collective because it means if one knot comes to an end there will be something else to replace it. There will always be improvised music and it doesn't just depend on one organization.



Cusack



Peter Cusack

(continued)

J How big is the London audience?

P The average audience at Collective concerts is about fifteen. On bigger things, like the Company concerts, there's a few hundred people.

J How about the composed new music scene?

P There's very little contact between the composed new music scene and the improvised scene. On an individual level there is contact but organizationally there's not much. In fact the new music people haven't organized themselves at all, except for the occasional series at a gallery. On the other hand the traditional music scene supports them much more in the universities and colleges and on the radio. The improvisers had no support from anybody. They were rejected from the start by the jazz scene in Britain. The improvising musicians had no choice but to set up these organizations, put on their own concerts, make their own records, produce their own magazine. And because of that, the improvising music organizations are there, and as far as I can see no other group of musicians have anything like it. The punk rock scene produced its own magazines and its own record companies for awhile, but as soon as it became commercial that really put the boot in, although the undercurrent of that is still there. The independently produced punk records now seem to be feeders for the big companies. But as a result the rock musicians are much more conscious of doing their own thing and the business side of it as a result of punk. There is a slight link in that respect between some of improvising music and the rock scene; some of the improvisers are quite popular amongst a minority of punks. There is that link which I hope grows. I'm waiting for the day when improvising and what will evolve from punk will musically mesh much closer, I think it will be really interesting, and there are signs it's happening already. Some of the younger people who turn up at the London Musicians Collective are obviously in that area. I think there are quite a lot of people who thought of improvised music in a very narrow sense who are going to be very surprised and maybe dismayed at the future developments but that is just too bad.

Al Mattes & Peter Anson

Talk with Evan Parker

AM What I'd like to hear about is the London musicians' Co-op...maybe that's the history of improvised music in England...

EP Yeah, Ok, so the first centre, the first grouping of musicians took place at the Little Theatre Club - I think it might have been from late '65, certainly the best part of '66 onwards. And that was John Stevens initiative there, the drummer and the place was open...I think originally it was four or five nights a week, and was later reduced to just the week-end; Friday, Saturday, Sunday, and sometimes Thursdays...always with a group of John's called the Spontaneous music ensemble, and sometimes with other groups: AMM I think had a night there, and Pete Leamer, George Kant were some of the original people. So it was the first feeling of musicians doing something for themselves. There were problems after the first couple of years: it became less easy to convince the proprietor of the theatre (because it was one of these small lunch-time theatres but where they sometimes had evening programmes as well), a really tiny place, and it was all based on the good will of the proprietor...and she became less...I don't know...her enthusiasm waned a little after three years of not doing much business.

EP Also in the meantime, rather more musicians had got involved with the music, and there was a kind of need for access to spaces beyond just what the theatre club could offer. So the musicians were beginning to branch out, forming different bands of their own, splitting up...and there was just too much activity to be confined to that one place. Then there was a period from seventy, for the next four or five years with an organization - well, it was slightly more formal - called...the musicians called themselves the musicians co-operative, and the members of that group would be...were...Derek Bailey and myself, Tony Oxley, Paul Rutherford, Barry Guy...Howard Riley, John Stevens and Trevor Watts for a period...but they were...I d'no. There came a problem also at the same time that the co-operative was formed - in a sense - as an alternative to the jazz centre society, which has always been rather more mainstream in its programming policy than we would have liked...and so in order to insure that concerts of our music were promoted by them and other people the co-operative acted as a pressure group and in addition promoted concerts by itself - you know, we rented spaces and applied for grants and promoted our own concerts over that four or five year period...and that finally...well, went as far as it could go; a lot of the original people had transformed their working situation to the point where they had some recognition and there was interest in promoting them in other countries - contacts with

the ICP people in Holland and FMP in Germany were pretty well established by that time and so there was first of all less time available to the original members of the co-operative for the administrative side of things and secondly less incentive because one of the basic aims had been realised...in other words our music form was being taken seriously by promoters so that brought that phase to an end really, quite a natural ending.

The new development has been from about '75 onwards...there were gropings toward it - I'm not sure exactly when the collective was founded, probably '76 - but there was a kind of transition period when the last concerts of the co-operative ran out - I think in the summer of '75 - and then there was no provision at all from the summer of '75 through to the winter of '76. So there there was a really dead spot, even though the thing had been built up and there was a rather large community of musicians involved - and something of an audience too...there was just no organisational support for music in that period...and out of that vacuum came what is now called the London Musicians Collective and that's completely different from the co-operative both in the scale and the way it's constituted. It's constituted as an open group which anyone can join regardless of musical abilities or what the rest of the collective think of them whereas the co-operative was very much a kind of self-interest group of musicians who were prepared to recognize one another but a group which was somewhat exclusive. You see what happened in the ten year span of this was that many more musicians became interested in playing the music and people that had been beginners as players when the co-op had started were proficient musicians by the end of it so obviously it needed a change of organisation. Now it seems to me the collective has achieved one or two important things...like the acquisition of the space there, which is roughly equivalent to this, the Music Gallery space - not quite as well organised or quite as well funded but at least it's open to musicians six nights a week, there's an office space there for the magazine musics. So they've got that far...and the next stage is they're going to really have to decide certain organisational principles amongst themselves: they're going to have to acknowledge that certain people are going to have to be trusted with power to make decisions for the whole group, which is something they've been very reluctant to do because they've seen the problems that can create, where the central power group misuse the apparatus for their own ends, you know, and it's only nominally a collective for everybody. I think the answer to that objection is that certain of the



Evan Parker

collective members are obviously taking the music more seriously than are other collective members; and it would be fair to describe the involvement of some of the members as like a hobby type of involvement, whereas other collective members are really...apart from the names that you know, and the names around musics, there probably aren't that many people that are actually taking the music like a full time dedicated thing...So I think there would be some fairness in a distinction that recognised whether somebody was giving their whole time to it, or was, I d'no, just found it a good way to spend an evening once a week or once a fortnight and that's the next problem they've got to deal with.

PA Are evening sessions open to anyone all the time, so anybody can...?

EP No, the space is open to be booked, and there are not many formalities about who gets what, that's another thing that...I think one year of that kind of experiment is enough for you to learn where the improvements could be made (and it's been a good open year) but if, say, Mr.X books as many Saturdays in a row as he can for a solo concert and nobody's heard of Mr.X (what's more he doesn't even do much publicity for his own concerts), then it might be said to be a waste of the potential that the space offers to the community. And that's a question that the community itself has to arrive at a policy for handling. So that's the kind of stage the collective's at with regard to handling the space.

AM The organization is coming out of the experience, and it's a way of dealing with the problems, whereas starting first with an organization

EP Yeah.

AM ...and then changing that in order to deal with the problems...

EP Yea, that's...I can see a beneficial side to the way the first year has been done, but I can also see a great wasted opportunity if they don't now make some steps to...well, to convince people that they're able to organize themselves and raise some money. That's the basic problem; they've got the rent paid, ok, they've got a certain amount for heating and administration, stamps and so on, but the next stage is, surely, to raise some money for the music.

PA Seems to be the hardest thing to get the money for: even here it's like that too.

EP Yea.

Christopher Crawford

Talk with Sessione Milano Shamanism by committee

Sessione Millano were interviewed in Toronto during their spring '79 trans-canada tour. the group resides in Vancouver.

- DD - Don Druick

CC - Christopher Crawford

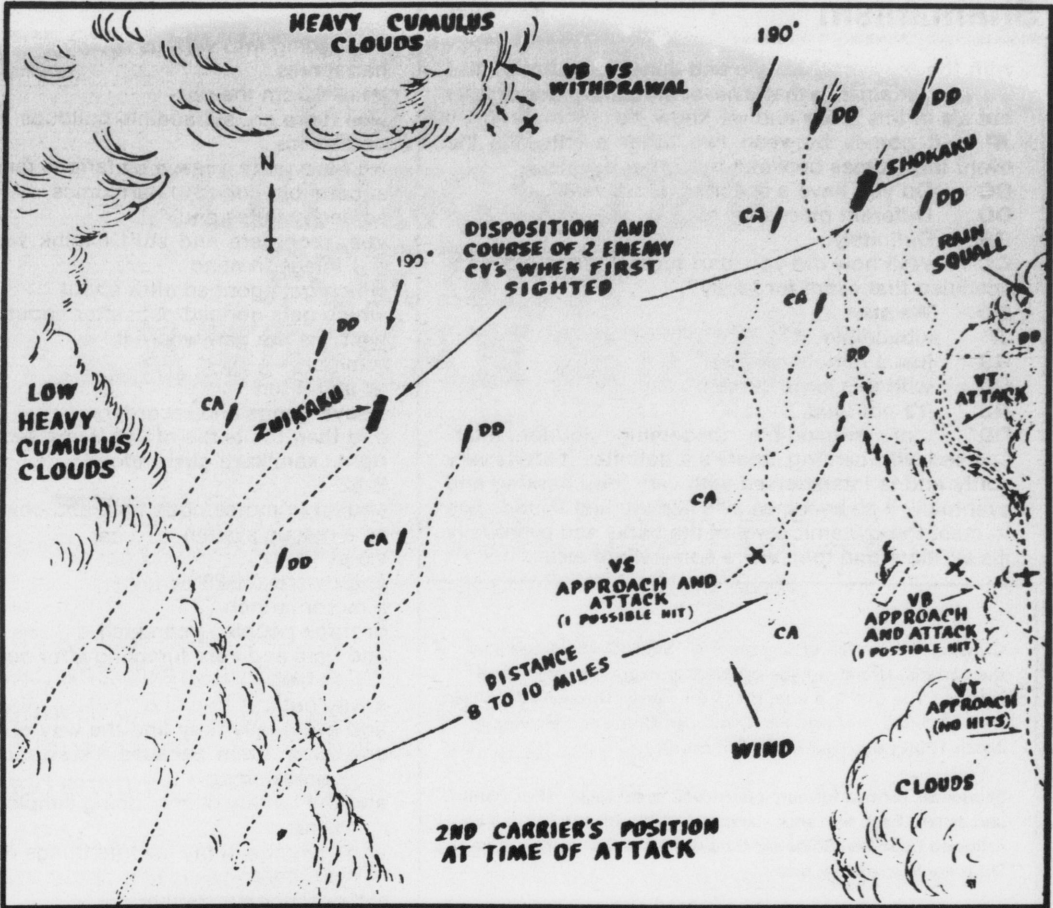
JP - Jane Phillips

GS - Gregg Simpson
- LE - Lyle Ellis

PP - Paul Plimley

SM - Sessione Millano

SM The bridge of dreams...vestigial strands in the midst of the continual migration of musical cultures...
DD a good beginning...an auspicious beginning are we playing the tape?
we're listening
CC we're talking...
JP we're talking now?
DD ...your job...
CC my job? ...no, this is interview by committee
DD oh, I like that...
JP let's think of some good questions
DD let's talk about the committee thing...because I think that's me...my experience of doing music...for the last fifteen years...the thing that seems to be really unique...well unique is a funny word...it's just the thing that's strong in this group and it is a quality of what this group is...the fact that we do work together and we do produce the material together...and in doing so construct and intra-personal web...so the music is about the web...
CC interesting how your images are all so filamental...talking now in terms of webs and before the vestigial strands...and in the kind of materialisation that seems to be...well is that like...linear notions of time?...To what extent do you accept as workable historical self-consciousness in the music you make in this group way...and how much do you want to try and transcend that...in the sense that anthropology is not living...
GS We're into basically ancestral memory as a process...in other words using music to reach back into your genetic past...your genetic code...
DD your genetic intelligence...
GS ...your genetic intelligence...and extract... (within viestigial strands)...and so it's a kind of a...
CC well, vestige...The thing about genetic memory is that it's a memory of something that - as an event - somehow hasn't yet occurred...
DD That's right, it's possibilities...
CC and in that sense it's not vestige, as vestige is only the remnant...
GS or that it's continually...it's actually a kind of continuing vestige...
PP a reminder...
GS right...a trigger...
CC What I'm trying to ask is how do you feel about reinvesting that back into the fabric of...
PP Canadian Culture
CC ghyaa!
PP One of our favorite expressions...the Canadian cultural fabric
DD No, but historically thinking what we're doing... has many many precedents...in many musical cultures...In our particular musical culture with it's particular Viennese ethnomusical bias we find ourselves with the composers separated from the performers and that's a very alienated state...In most musical cultures the two are one...I mean this is old hat ...but there are...I mean most musical cultures...I really mean most...exist without any sense of creation...They just merely are...you merge into the society by participating...
CC But what then of the special function...of people who particularly make music...
DD I think in some cultures there isn't much of a distinction...There are the specialists...the shamans, the people who keep the ritual intact but everybody participates and makes music...
CC So in that sense, to be a musician is in no sense vocationally sufficient? That is, we all ought to pick up a hoe?
DD Well let me tell you, being a musician isn't vocationally sufficient...We all pick up our video cameras...No, but I'm talking about certain cultures... there are certain cultures that have specialists who deal with the music in either an itinerant or a resident way...and our culture...I mean the sensibility of music right now is so confusing...it lacks what I feel music is... which is the ultimate nourishing activity.
CC Yehn.
DD An important activity...it goes back twenty million years...People have been making essentially the same music...just different languages...much as there are different languages of interrelationship... languages of spokenness...but we'll get around to it from a global point...pursue it from many directions...
CC In that regard there seems to be a band circling the globe...meandering through all the North Temperate...basically forest regions and that seemed to be the zone of the shamanist centred religions...All through North Western Europe, Finland, across the



Ural mountains, then Siberia, all the eastern tribes... and then through Eskimo...
GS ... (Celto-Berber...)...just the way the bagpipe migrated as far north as Scotland...coming from North Africa and the Middle East...Tunisia...
CC In a way though, I find that more problematic... I wonder about...things like bagpipes and pentatonic scales. To me they are things that... (I really can't understand the difference myself so I abandon the question). Whether these things all had independent births, multiple births in different places, or whether there actually was a first place...
GS Well, as far as historical times anyway, I think the Saracens brought it to Europe...The Troubador tradition continued it and also the Vikings who went down from the north then...were in touch with all those places and brought back...and the various merchant routes of the bronze age...
DD Just like the lute...comparable example... starting in Persia, as it did and moving along the caravan routes...ending up in Japan as the biwa... Moving in the other direction and ending up as Julian Bream...same instrument with the same sensibility.
GS It has a different manifestation in each culture ...the sarod, etc...
CC So in that sense, how do you each deal with the particular instruments you use?
GS I guess the instrument has a genetic intelligence or an ancestral memory of its own then...
DD which is based on the physics of it...
GS and the magic then is in bringing out the actual voice code of that instrument...that's the shamanist part.
DD The natural tone of the instrument,
LE the natural character.
DD You know, if it hadn't filtered through the French conservatoire this is what it would sound like...
CC or, being filtered through the French conservatoire this is what it persists in sounding like...
DD Hm, one must struggle to per...
CC See, that's why I ask...to be given something as fixed and specific as...I mean the memory is something. The piano certainly has a memory...but the insistent present (although not excluding that) certainly drives it very much into...
DD Well the piano is a hybrid...it's a percussion instrument of sorts...
CC What I'm saying is that from the point of view of specific immediate demands of execution or...what's immediately offered as possibility of execution on the instrument...gestures and so on...you could reach way back to finding what's earlier than that but it's like saying you are the person, you are first...and only in secondary and tertiary ways are you the genetic product of your...
DD or you could say it the other way that you are the genetic product first and only incidentally are you a person.
CC So that's the bias you take?
DD Yea. We're all essentially the same and the concept of individual is a culturally variant one...one learns that. It functions differently in different places... it's a tool.
PP How your body reacts to the instrument is a genetic thing as well...I mean your body intelligence and genetic intelligence are inextricably linked...
GS ...muscles think...
PP ...I mean the muscle memory you develop on the instrument, and how you relate to it are all a function of who you are...and not necessarily what you're thinking but...
GS your DNA is playing the instrument
PP Yes, your organic structure, your molecular

structure is playing the instrument...it's not your brain ...That's what we try to turn off - that tape recorder in the brain...
DD Well I don't know...physiologically the brain is really important...
GS ...well it transmits the information...
PP The brain is important in terms of the macrostructure...but the actual improvisation...the hands do it...the body does it...the breath does it...
CC but what impetus is there though to play? Do you have any ritual of approach when you start to play?
DD As a group or as individuals?
CC Well, both...
DD As a group for sure
GS As a group for sure...it's all totally ritual.
SM Afterwards where do we...?
DD And as individuals I guess we all do it totally differently...
GS I rarely play unless with the group,
DD whereas these days I do a lot of it...I like to do it...I have my own sensibility...three hour periods... things I've been doing...transmutation of all the musical input that I specifically focus on...for some reason or other, ranging from Cole Porter to the Japanese Noh...and it all just becomes part of my musical resource bank...it becomes part of my approach to the instrument...
PP You remember it all intuitively...and it comes out, it manifests itself in different ways and different situations...everything you hear, everything you are exposed to, you remember. It's just a question of the situation that you're dealing with, (which parts that memory is manifested in the music)...
CC Do you every meet silence?...when you start to play...that's what that last question was meant to lead to...
DD It's often better when we start with silence...
JP I think we usually try to do that...
CC Yes, to start with...but have you ever found it difficult to evolve sounding forms out of the silence? Have you ever had no voice?
GS That's the easiest way, with the silence... because the silence is so loud sometimes you can get a lot of ideas from it...
PP The sounds that are suggested are like sounds in the room...non-instrumental sounds, you know... suggest and fire, you know, trigger the music.
GS Except that we're not in this case - this group - playing just out of our heads at the moment. It's totally composed and totally improvised at the same time...
CC Could you say that more?
GS Well, the form is apparent and constructed by all of us...by committee and the actual notes of it... except in certain cases where there is a theme which has actually been notated...the bulk of the playing is spontaneous...but yet we all know where it's going because we know the form...
CC So you mean you specify actual interactive patterns among each other...
DD Definitely...
CC So this is score...
SM score that exists...interaction patterns and materials...
CC So it's as if you have in store...say You and Jane have a...duet that you may meet and somehow there's a cue that would initiate that configuration...and you may not play it in two or three evenings but whenever you both lock at that moment the duet happens...?
DD There's still an event sequence...so if we do a particular piece...say about forty minutes long, then people have a sequence of events and if a duo is in that piece...
GS A better example would be the duet that comes

(continued next page)

Shamanism

(continued)

with the two strings...Lyle and Jane...and that comes out at a certain time that is never the same place exactly but it's in this piece and we know it's coming and...
JP it comes between two other events...it's the event that comes between two other events...
CC Do you have a specified first event?
DD Different pieces for sure.
GS Definitely.
CC Well how did you start today? What was your specified first event for today?)
DD We start...
JP subaudible
GS just a minute now...
DD with this large curve...
GS it's not loud...
DD ...of subaudible becoming louder...inter-spersed with barking...there's a definite...it starts very softly and is interspersed with very loud barking and eventually it all becomes...it's like the first sounds rise to meet the dynamic level of the barks and eventually it's all there and then we're somewhere else...

Crossing the Bridge of Dreams (CF SESSIONE MILANO), the vestigial strands of the continuing migration of musical culture. The BIWA, a lute, first from Persia, through Afganistan, through India, through Tibet, through China and arriving in Japan 1000 years later in the 9th century.

Sequences for trio format; a particular event logic. (For Ralph and Jane). Each sequence starts and ends with tutti. Trios are followed by solos. Solos are followed by either trios or duos. Duos are followed by solos.

The function of technique is the ability to be able to find it, that particular music, again. In creative and improvised musics, the individual musician has the responsibility to provide this technique. As it is not assigned by a compositional device. O rose of Castile; to be prepared. The notion of 'practice' is the definition of 'attitude'. Like the highjumper, the improviser does not practice the music. Like the highjumper, the improvisor prepares for the possibility of the music. The moments when all must be given because nothing is ever given.

"I do not enjoy glorifying one's limitations. There is always more to do, one can learn beyond one's natural inclinations with no danger of losing identity and uniqueness." — Viola Farber

Rhythmicality in the music of the NOH theatre. The three aspects of this: the two drums (Otsuzumi & Kotsuzumi), the flute and the voice. The two drums function together as the rhythmic tonic, the terra firma. The flute and the voice are dependent on the drums for their own rhythmic situation.

The trends are in. Here, a duo is considered more rhythmic than a solo; and a trio more so than a duo. The drums play either with pulse (R) or without (NR). The voice and/or the flute can be synchronized with the drums (SC) or not (SNC). Here SC plus R is more rhythmic than SNC plus R. And SNC plus R is more rhythmic than SNC plus NR. And this has been so for 600 years.

Genetic Intelligence. Tone is the communicating force. The life of the moment. The feeling of the exchange between musicians and audiences that is the ritual that is.

The modes of improvisation are as forms of masks as focal points as iconic expressions. That is through articulation through collage through conversation through counterpoint through drone through dynamic through density through emotion through gesture through harmony through herbs through imitation through mapping through melody through orchestration through ornamentation through phrasing through pitch through pulse through register through repetition through research through scale through seating through sequence through signals through statistics through texture and through unison.

reprinted from Musicworks #6.

LE Well, we've all played together for quite a while
PP For a few years...
LE For quite a few years...
DD Jane and I go back ten years and Greg and I go back...maybe nine
GS Paul and I go back five
PP Four
DD ...go back three - go ahead two
AT Sounds like more than a year...
DD It's got some history, 'yea...
CC Could you give an event summary as you recall it, of the concert we've just heard?
SM subaudible barking going toward high treble jump cut to glissando
by a gong
with a candle
subaudible -
PP Let's do this by committee...commentary by committee but it more structured than that...I mean what we say those things are just signposts for what the events are...
CC Yes yes...that's what I mean...give me the first signs and then if you want elaborate on them individually...but just to map the route...
SM well Don started...subaudible with barking by the horns

then going into various rustlings and harmonics...
beasts from the pit -
well there are subaudible buildups harmonics
we have quite a few multifarious fans subaudible builds to harmonics screechy flutes and
yea, recorders and stuff I think we have a Tibetan image in mind
which gets gonged after about which gets gonged out...after about a minute or two which is the part where it g minor
or about ten
...says gongs and recorders and then the battle of Iwo Jama section right...kamikaze glissando
B 52
ending in morse code flute and cowbell as a rescue system
s.o.s.
and Lyle is a B29 or a motor launch
or three people...I can't tell and Paul and I are fumbling after our keys...just trying to find a way out...
and eventually they find the way out and I join them because it's so much fun and Jane comes along
and the fertility chant...doing simple harmonics with a stick
and then one of my favorite things which is being way up there
the descending rhythm...
yea we strive for a bright sound after that we start sighing...
the section called the bridge of sighs which is sort of an improvisatory section totally improvisatory
we can do anything utterly spontaneous
you don't have to just sigh...
I use certain elements in that...rather than talking very much I
drop up and down and the seeds go splattering on the head and
at home I have a bamboo sort of harp thing that you pluck...
but the image for this section
yes there really is a strong image
it's not just a total improv...there's an image and the image
is imminent death
the bridge of sighs
yea that's true...imminent death
you hear the sighs breath sounds...
aaaaahhhh...
and then we're into the camel waking up...
that's much later
and making tea...
Ahmed tending the goats
camels wake up...and that takes a while, you know...
kicking percussion...dropping stuff...clanks and bangs droppings...
and then it jump cuts into...
Alvin
set two
we call it set two...it was actually set two in this particular case we were right on
it's a whole 'nother set
sort of a little initiation chant
but you don't...now you're going to...
and the music has an early Celtic reference...it's kind of ...the African migrations up through...
Spain
what is now the Sahara desert into Spain...
vast regions...
wiping out Neanderthal man at the same time
...who was a gentle creature
this was part of the process
is this how we get from the
no it's Celto-Berber space...we do a couple of numbers like that
one stresses the Celto...this stresses the African a little more this one...
Moorish too a bit
well Moorish but black Africa too, I mean it's got that reference that
West African feel
and it's also got a chieftain reference...it has that kind of Irish
that true Irish...shamanistic
especially the flute part...more than the drums and basses...
the basses are playing an African...sort of very slow melody...
we'll play it after...and it was derived partly from a piece by Alvin
Jones on a record called...
let the truth be known
CC called?
SM called the main force
while the hunters return to the village
he does the same thing
with our usual twist we call it Alvin instead of Elvin...
right because it sounds more like us than it does...
after one of our favorite curators

the flute starts to sound like squidging...sort of that
Nova Scotia
maritime sound
it's got that Nova Scotia...it's very Canadian...
it's got that Irish buoyancy...
a little bit of
it's supposed to be African
...Canadian
I don't know, that piece is pretty unusual I think...
so that's sort of that
it doesn't really sound like any of those things...
we
Art Blakely meets the Irish Rovers
and that becomes
that becomes our next piece, g...
g...which is
that's sort of a little
CC g the letter "g"?
SM 'j'...i'...
it's originally Jane's item...
why doesn't one person play one thing
really an inventive band
and it's kind of a statement and response...your Presbyterian sound
and we go around the group taking turns but dovetailing it so
there's not much of a break and do that up to three times although
it takes a lot of discipline to reach it and then we're into that
similar texture without the formality
that's where we plan to get lost in a way...
anyone can take the lead
and that goes into the Bridge of Dreams
and that's from the Tale of...
CC Imminent reincarnation
...Genji
SM as I cross the Bridge of Dreams...remember that?
distinction...
it's an old hit
skew reference

What is Sessione Milano? It is out-takes from the battle of Iwo Jima. It is media shamanism. It is the communist take-over of France: Orwell predicted this.

How about pleistocene music? That is the best; ancestral memory takes over at this point. Lovecraft: he wrote a piece about a scientist who travels back into his genetic past with the aid of hashish and recordings of Le Sacre de Printemps and polynesian fertility chanting; siberian song and the mushroom cults of Pleistocene Russia. What is Sessione Milano? It is in some way of reference the reality of performance.

They were into battle-chants Quite a bit. Sessione Milano is a club of old gamersplayers. The traffic is quite heavy there - lots of Fiats. Neanderthal was a gentle creature annihilated by northward migrations of what became the Celtic race. Cro-Magnon is thought to have been connected with Atlantis, as was the Aurignacian period - waves of Atlantean immigrants arriving on the shores of Western Europe. The Celts were no bunch of innocents. Neither was Mao.

reprinted from Musicworks #5.

it has more than a literary reference...it seems somehow to be
a function of the nervous system...it seems very familiar to me
well to me it's as if we've been following a rigorous structure and
at this point we sort of let things become perhaps a little more diffuse
but much more relaxed...
it's as if we've played a forty minute head up to here and so are kind
of tight on it...
so now we sort of loosen things up a bit...in essence...
or maybe tighten
well, yea...it depends how we feel
then after that we're into sort of the climax...
the last section of our set...which is the coda...and this we sort
of mix up various motifs...

CC that's the residue section
SM yes that's right...the residue section in which we mix both verbal and musical motifs...and strings them together...it's a collage but it's also like synergy...the behaviour of the parts within the whole
 it's sort of our attic...it's all the things that we've put together or dreamed up...found...that don't seem to work with anything but are interesting in themselves...we keep them all and use them here...
 storage...storage section
 storage and retrieval
 drag out a few boxes, blow off the dust...
 that's it
 that's the end of that piece.
CC Could you talk more about the Bridge of Dreams...the mind model...
DD there's a space that I call ruminating...a friend of mine calls it haunting her house...it's...you kind of...it's between specific actions you know...there is a space that I personally encourage...that which is just the basis of the work in a sense...and the Bridge of Dreams is the name of what that is. It seems so a propos...daydreaming in a sense, but taking daydreaming into a cultivated art...it's the difference between the Big Mac, TM and sushi...cultivating that possibility.
PP However I just feel that from the standpoint of listening to the music on tape or from the audience...it just sounds like an improvisation section really...and there are no set motifs. We just play coming out of what we've played before...only there's just no set pattern...and everyone is on an equal level - we don't spotlight anybody on a pre-determined basis...the word improvisational seems to fit so clearly...
LE except.....[unintelligible]
PP Well yes right...that comes later in the coda...you see, all this madness and multi-levelled incongruity all meet at one point in the coda...shake hands
PP Right...shake hands and go home smiling...which is what we always like to do after the gig...
LE One thing we've tried to do is keep everybody playing all the time and in varying capacities...so that nobody's sort of sitting there not participating at any time. We've always tried to keep that sense of it...
DD Kind of a New Orleans quality in the music
LE thick...you know...maintain a sort of thick texture...screwball. Paul's predilection for animal sounds to simulate animal sounds...you know...
CC mhm.
JP and monsters
PP Well so what we've talked about so far isn't really the whole statement by the group because we have other pieces that have explored other different territories as well...
DD Each section in a sense, is structured in different ways and we just describe them but there are actually many more details that determine what happens in each individual event...some of which are left unsaid...but could be said if there was a reason...
LE I mean we're composing as we go...I mean this tour will be Set Five...and the ideas that come out of this tour...we'll go home and go on to sets six, seven...
DD We usually produce about a half-hour a month. We have this rate...of production.
GS Do you want to hear some now?...Second Set...sure let's listen to that...

transcribed by Chris Crawford.

CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

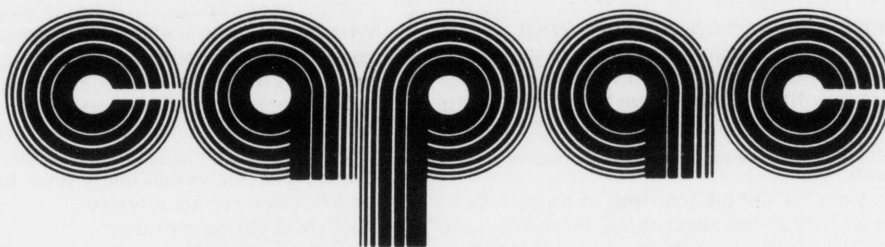
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Judy Whalen

John Oswald

Andrew Harwood

Christopher Crawford

Talk about improvising

John Oughton



John Oswald

Andrew Harwood

Yves Bouliane talked to John Oswald and Andrew Harwood prior to a performance of theirs in Montreal last march. later, John Oswald and Christopher Crawford commented on that conversation. transcribed and edited by John Oswald.

Andrew begins by distinguishing a weight sharing dance improvisational form from the music/dance improvising.

A I am doing improvisational solo dance and John is doing improvisation with saxophone. It's not contact improvisation...

J Because the two can't meet, the music and the dance, the things you hear and the things you see.

A Contact improvisation is a duet form, two people who are dancing freely move together. What we are doing is each of us soloing and thru that soloing meeting each other and playing off of each other.

J I'm glad you think so. Have we talked about this before? It's the way I think of it too. I wasn't sure you thought of it that way.

A Oh yeah.

J It's possible for people involved in an activity to have completely unrelated ideas about the activity, and still it works. The ideas are complementary. Or rather, the ideas don't matter. Anyway, it seems in this case that both of us take the attitude of being soloists who are encouraged by each other's solos.

Y You mean a kind of stimulation.

J It's more stimulation than support.

A I think we sort of decided to do this together when John last fall had seen Fulcrum which is a Vancouver based contact improvisation group and John had seen up doing some work and did some classes with us. And we heard John playing and one afternoon we decided to play around together. Music and contact improvisation. And the afternoon was for all very stimulating and very enjoyable. And Fulcrum was performing that very evening in Toronto so we decided to ask John to perform with us. And since that time John and I have decided to continue to do performances together. Tonight at Optica I think will be our seventh collaboration. We play together on a very...what would you call it?

J As the occasions arise. If we are in the same place. Also we've been experimenting with combinations of performers, in addition to ourselves. Having one more dancer, two dancers and one musician, or two musicians and one dancer. We've done that with pianist Christopher Crawford in Toronto, which for me was very successful in that I had someone I could listen to while playing and someone I could watch while playing. Separately. Whereas in a music trio its always all coming into the ears. So you put one player on one side and one on the other side and still it mixes together in the middle. Christopher and Andrew were separate activities, so much to perceive. And then at the best of times the perceiving fills me and I'm not so conscious of how I play my part, it plays itself, myself perceives.

Y What is your particular approach to the space as a space? How did you feel with this room when you entered it?

A It changes a lot. I find that definitely certain spaces, the way they are set up, the way they look, the quality of it, the floors, the walls, whether there are pillars or not, is going to initially influence what I'm doing. Initially certain thoughts are going to come to mind, just seeing the space you know, oh I like it, or this isn't such a great space or, whatever. But a lot of times that tends to kind of all away, that kind of outer layer

influence of the space tends to fall away from me as we go into the performance because what I find is much more influential is the quality, or attitude rather that I feel in a space by the people who come to watch. Definitely with certain audiences you feel a really warm response, a closeness to rather than an alienation.

J I don't have to play saxophone for the duration of a performance. Andrew doesn't have to dance all the time. It's important for each of us to be as free as possible to respond to each moment. That responding is the feeling of being together and not the idea of saying yes I can see you because I can make a sound when you make a move. We know that we're being attentive, usually, and can as my musician friend Toshinori Kondo says 'try to go to another world' instead of continuing to acknowledge the obvious one. What we've done so far in performances is to be in the space and active before the audience arrives. To warm up, get used to each other and our physical parameters, alone. And then as the audience enters, to perform as their attention gradually defines that. Instead of coming from offstage, coming from the dressing room, which lately have been loading docks and furnace rooms anyway.

A Making an entrance.

J And hitting people cold. Trying to initially structure an impact isn't important.

Y Process.

J It has the most to do with improvisation. An unknown beginning and ending. The ending isn't something we can predict. We can't build toward one. We don't know it will be there. There might come and ending that's like an impact ending, stops strong. Or it might fade, diffuse, and just become slowly still. We don't know what we're heading for, our communication doesn't concern that. Occasionally, the way this is going now, I might make a plan to, over several minutes, consistently do something at certain points that will make what was happening a good shape. But it usually seems like there's no time for this. This isn't so much improvisation, which for me is working at nerve speed.

A I'm just more comfortable with the improvisational situation. It's a richer kind of experience not to plan something out ahead of time. Rather to have whatever feelings and emotions and movement qualities come into play as they arise and try to be myself. There's a certain ability to experience parts of myself that I don't normally experience outside of a performance situation. Simply because it's a heightened situation, there's a lot of people who come to watch and there's a focused attention. I don't feel that my being the focus of the energy situation is uncomfortable or that I have to do something with it or that I have to plan to do something with it but rather let that as a whole for myself and the people, who are there to share that experience take all of us wherever it's going to take us and that for me is what I enjoy doing most in a conscious performing situation.

J It's what I do, what I can do. In many ways it's the same as one's life which is finally a necessary improvisation. And this is an obvious way of.....

A Extension.

J And a lot of times I have trouble with planning. Like playing the saxophone, I always try to leave it alone, why try to make this what you thought it should be, why try to do this again, instead of exploring, if you have the technique to explore or the naivety to move by chance and the ears to appreciate it. It's not frivolous, there's the foundation of all the previous work or play.

C (Reading the preceding text) 'Nerve speed.' Yes. You talk about structuring. 'I make a plan to over several minutes, consistently do something...'

J I think I actually never do that: plan ahead over several minutes.

C Well, plan behind, though. You can refer...

J Not so much. Short term events, two to ten seconds.

C (finishes reading) Yuh, seems clear.

J Clive Robertson described what we have said as being more of an explanation of what we don't do.

C Well that seems provocative but I don't agree. I think it's a very clear statement of what you quite obviously do.

J A lot of times in this sort of activity I tend to describe things by evoking something contrary. I can't describe the activity satisfactorily. Nerve speed...

C That's what Peter Anson called 'processing at the speed of the continuum...'

J Seems even more fanciful.

C Peter means it with a very intense sincerity.

J So what did you think of the two concerts the three of us were involved in? I can remember there seemed to be a difference between the two nights.

C Yh, big difference. The second night was much better because interestingly I found myself concerned with my own activity which was at the keyboard. The first night I made efforts to contact, but in a very basic structural way; that is, using my eyes. Through the first night I learned and by the second night was comfortable with my memory and the idea of learning about Andrew through you. Your playing the sax doesn't involve your eyes at all - it's in the nature of the instrument; the way I play my instrument is with quite a strong visual focus.

J You seemed to play better the second night, perhaps because of this. My playing was also better the second night, for reasons unknown...The second night we seemed to work better as soloists. I was more attracted to the ensemble the first night, with the triangle.

C For me a limitation was liking the idea. But the second night I didn't know what good would result from it, but somehow mysteriously I was accepting the fact that here was a situation where I was playing music with a dancer dancing and I couldn't see him or wouldn't look simply because of the demands of my own execution. And what I did was to simply transfer the modality twice - I perceived Andrew by sensing through your saxophone playing, knowing that you could watch and you could listen. That provided the closure. Andrew would hear both of us. You would see Andrew, I would hear you and Andrew would hear me.

J And there's a further temporal extension of the response. The ensemble was slowed down, because your response was dependent on mine, it was vector from Andrew through me to you to him and so on, more so than the two way vectors between each of us.

C Well there was that too.

J To a lesser extent.

C That's only analyzing it with that structure, but as you say it's interesting how separate thoughts can complement each other, or not even necessarily complement. I would suggest the word isomorphism - two thoughts can formally reflect the same shape, structures and dispositions but be filled with completely individual and eccentric, inasmuch as it is the expression of a single self, content. And in that sense that's part of what one can trust. I don't have to feel that you're censoring or focusing or channeling in any way the information from Andrew. Obviously the information will not be preserved through modality, there have to be changes in shape. I could not actually construct in my imagination what Andrew was doing from listening to you but I could trust that you somehow would resonate the main line of it, and knowing that your reaction was trying to approach nerve speed...

J Trying to approach precognition actually.

C I could feel that there was no colouring of the information in any sense other than by your personality. And so I could respond unguardedly to that. So it stays open; the delay is perceptual rather than editorial.

J I reacted to it as slower.

C As yourself you are expressing so much other information that you're not consciously aware of. While you convey what formal material you absorb from your visual perception of Andrew, and as much then as it becomes reduced and attenuated, you are still reilluminating it with your own force, that part of you that isn't consciously focused at that moment. And in some sense it is thereby returned to its original speed, for me - as rich a flow as if I were actually seeing Andrew.

J And then what does Andrew hear?

C Well that's what's interesting because he hears the two of us as a duet but it has a vortical quality to it and a movement, because my playing will return to you and then while you're watching Andrew you will become independent to respond to what you hear from the piano in its own right, in amplification of what you see.

J Andrew was mostly visual but he also made sounds, his feet on the floor...

C Yes at those points Andrew's activity was coming to me directly.

John Oughton

review

J In the second concert, (the one we've been referring to) there were times when I had the idea we were mutual and simultaneous soloists; this became even more the case later with Andrew and me; that there was mainly familiarity and respect. Some other improvising musicians I've talked to who have worked with dancers don't ever watch. Derek Bailey works on occasion with a dancer whom he has never seen perform. He just appreciates a situation where people are watching something other than him, they would tend to only hear him.

C I can't remember if there is a prescription in the score but at the first performance of Schoenberg's **Pierrot Lunaire**, the voice of the speech-singer was to come from behind a screen and I think more than associating the disembodied ethereal voice with the ideas of the moon, which are appropriate in themselves, it had to do with freeing the singer from a kind of salon convention of presentation.

J The same situation with a more contemporary intent is **Trans** by Stockhausen. In this piece most of the orchestra is hidden behind a visible string orchestra. With the addition of an amplified sound, (a weaver's shuttle), there's an ambiguous situation presented to the audience as to what's a live sound and what's not, intentionally. I think Stockhausen stated his feeling that the audience would know that the orchestra was nearby and not recorded by subtler means than sight.

C This brings us to a point that I did want to ask you about - which is how consciously devised (or how political, if you want), is a performing situation. Perhaps this is what Clive wanted. Andrew talks about it as if it's the radiance of god's sunshine that there's the attention of the audience, but he's not signalling the social situation which is: these people have in a certain sense been offered a situation and they've been asked to come. In this situation attention is focused but why is it that there's a chosen centre of a group's focus, for example Andrew, you and me; do we elect ourselves?

J It's easy to establish that conventionally.

C We've talked about freedom. You say 'trying to initially structure an impact isn't important...the ending isn't something we can predict.' Is not one obliged to, if not predict, at least do what one can to devise an ending...

J No.

C ...to take on the responsibility of doing something with the attention of these people which has been gladly given to you?

J Sometimes the audience decides endings by leaving or applauding.

C On the other hand isn't it the responsibility of the performer to most competently know how to reflect the energy which he feels to be the given of a situation. The **Trans** example reminds me of the almost patriarchal approach Stockhausen takes. He's quite a lofty self but he does consider himself to have a lot of duty to the people who are his loving children - the audience.

J As audience I'm often disappointed by the arrival of the end - performers visibly break concentration, from attention to at ease and there's applause. It also happens sometimes that the audience applauds an ending and the performers aren't finished, they don't give up. And there are ambiguous situations. In the Montreal performance Andrew and I slowly adopted a state of repose. Within that lack of concentration there was the potential for more performance. The audience decided that it was over. Also, we were already playing, or warming up depending on whose point of view, when people arrived, when they became quiet and attentive they decided for themselves it was begun. And some people are able to take the performance away from those who have established the situation. I won't name any so as not to encourage them. At whatever depth of involvement, the audience comes, by my definition, to be entertained. And they come indifferently, by deception, or with conviction, depending on how one does the invitation.

C But this sounds like complaint...Certainly they (the audience) can decide on an ending if the performers haven't...haven't taken the time to - or, if the indeterminate is a positively adopted idea then maybe clear/unclear, assertive/ineffective become substitutes for good/bad in any sort of aesthetic evaluation; and if an audience or people in it (nothing charges mischief like denied recognition so why not say who) 'take the performance away' it sounds like a power exchange...

J I was thinking of it that way.

C ...So, if you want to get rid of that dialectic - or of the evaluation - then eliminate prot-/ant-agon((Gk.)-contest, struggle)-ists/-izers and have the audience take up the performance...take the performance on further...however you come to say it so they become co-creators, so that their statement is additive. But they don't necessarily want that (insufficient time or time enough to form a subcommittee/prepare a brief): the performers provide the first half of the conditions...and yet...on doing the invitations a certain responsibility may rest with whatever conventions are adopted but that's not the whole mechanism. These modes: in indifference, by deception, with conviction, and others (in spite of all) are simply the adverbial accidents of specific circumstance - they explain (or at least itemize) - but the question is how many of them can the event handle and transform into satisfaction or surprise.

In a sense traditional keyboard instruments and digital computers belong together. The first keyboards - clavichord, harpsichord - were close to binary logic in operation, because of their lack of sustain. Digital computers 'think' by combining chains of yes or no decisions. Not having much variability in touch or dynamics, a harpsichord seemed to encourage highly ordered mathematically precise music - Bach - symmetrical arrangements of ons and offs (sharps and flats).

So in that respect the apparently disparate elements of the November 24 New Music Concert at Walter Hall had something in common: works for computer-controlled synthesizer and human-controlled cello by Joel Chadabe, solos for cello and vibraphone by David Gibson, and two works for traditional keyboards by John Beckwith. One of them, an organ piece entitled "Upper Canadian Hymn Preludes", had to be postponed to a future concert due to technical problems.

Joel Chadabe is the founding director of the Electronic Music Studio at the University of New York at Albany. He has designed a computer program which will produce musical 'answers' drawing on the rhythm and pitch choices in a sound played to it. Rather than echoing a sound or phrase, the computer invents one, somewhat in the way jazz players embroider on each other's solos. Chadabe wrote: 'What I have done is to create a software rhythm machine which generates rhythm after rhythm, always different and unpredictable in the detail, always surprising and amusing.'

The day prior to the concert, Chadabe and Gibson had demonstrated the system to visitors, something I unfortunately missed. I also missed the promised opening of the concert with a bottle of champagne. Chadabe confessed that no champagne had been brought. I was curious to know (since it is thought to take a roomful of monkeys with typewriters some time to write a given sentence by accident) how long would it take - and how many bottles of champagne - for the machine to answer 'Mumms, Mumms, Mumms' to the report of a cork?

Gibson played his cello, Chadabe sat at the terminal, 'After The Pond' began. Chadabe explained that the inspiration was Charles Ives' attention to background/foreground (figure/ground, on/off) questions in music. 'Music seems too often all foreground even if played by a master of dynamics' he said Ives said. The computer memory stored the elements of each of Gibson's improvised phrases, and then played back a melody, often beginning on the note with which the cello had concluded. Chadabe could determine which part of the phrase would be scanned back by pressing a character on the keyboard.

The result was not great music. It had interest and unpredictability, all right - the computer would occasionally 'reject' the phrase played to it (like a temperamental sideman) and remain silent. But the call and response pattern wore on one's attention after a while, never rising to a synthesis of both playing at once or at least a climax - as one might have expected with a cello player leading on a digital friend. Maybe computers have 'off' nights too. Perhaps the software needs to be softer. It's hard to get computers to write good poetry too.

Next, two portraits of mountain brooks by Gibson. 'Lillian Brook', immaculately performed by Russell Hartenberger on vibes, and 'Johns Brook' for Gibson on cello. Cycle music, with subtle variations in harmonics and timbre sometimes being the most discernible change in some long portions. Some of the audience left, some seemed to accept the music meditatively. An eight-year old nearby asked hopefully 'Is it over yet?' I sat on the fence, both enjoying and ennui-ing. Gibson and Hartenberger are skilled instrumentalists, the former noting that he has learned to control pitch with his bow.

Then, Chadabe and computer again with 'Scenes from Stevens', based on the Wallace Stevens poem 'Thirteen Ways of Looking at a Blackbird'. The structural idea in the music was 'the presence of an invisible melody for which sounds are an accompaniment.' The sounds painted impressionistic imprints of the unseen foot, hurrying off through Bigfoot or Birdfoot bushes. Good piece.

'Keyboard Practice' was really a piece of theatre/music. Four keyboardists (including Beckwith) rushed around a circle composed of a renaissance reed organ (a regal), a harmonium, a two-manual harpsichord, a clavichord, a grand piano, an upright piano, an electronic practice keyboard, and a dummy piano (good for unheard melodies). Following the score, they often followed hot on the heels and hands of one another. The effect was quite comic, almost suggesting the Marx brothers loose in a museum of musical history. In their prime, though, the brothers would have not only played all the instruments but would have ingeniously demolished them in the time span of 'Keyboard Practice'.

As they commuted from keyboard to keyboard, the players mixed atonal phrases, scales, arpeggios, and other chord restructurings with quotes from various periods of appropriate music - 17th century, mid-19th, Scott Joplin. Some good timbral swatches and sudden changes in dynamics kept things lively. Organs at skating rinks should be played this way, each person in the arena getting their chance to whisk in and play a few notes instead of the resonant tedium usually produced.

The intent of the piece was more whimsy than Wagnerian - no triple fortissimos on all stops at once - and in that field produced some honourable ons and offs.

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Talk with Pauline Oliveros

Vid Ingelevics



conducting a meditation

Pauline Oliveros was invited to Toronto by A Space as part of a series of performances by women artists last november. Andrew Timar talked with her on the afternoon following a workshop and preceding a concert of her work.

T I was just uh taking a bath before I came down... relaxing...and thinking about the first time I heard about you and...it was through an article that you'd written (which explored the various kinds of tape feedback and reiterative loops), which was kind of encyclopedic in its scope and I was just wondering if you were still involved in technology?

P Well...the story goes something like this; I did, of course, a lot of work in electronic music...up to the end of the sixties, and then my interest began to shift to consciousness and meditation. I was hired at the University of California to teach electronic music and so I was somewhat stuck in that role, except that I expressed to the administration that I didn't want to teach that any longer...that they should find someone else. Since the end of the sixties I have been working diligently in making meditations...and exploring the attention states and working in that way. I have recently begun to learn a computer system, the one up at Stanford, and there will be a powerful new system up at my University in the near future, which I expect to work with, but my interest in it is in an interactive situation - not in making music to go on tape, but in

working in situations which challenge performers.

T If I'm not mistaken, I think you did some work at the University of Toronto.

P Yes, indeed. 1966. That summer I came and took a summer course with Hugh LeCaine. Gustav Ciamaga was there and I sat in on his studio course...and I made a lot of music that summer. It was a very wonderful summer, because the studio was marvelous. It was still a classical electronic music studio, and I had learned to play that system and part of it was using the delay techniques that you read about in the article. I have a recording on the Odyssey record label...a piece called *I of IV*...which was made there, in that studio...and I have a whole closet full of things that I made there that summer. It was very wonderful. It was one of my highlights, working in that studio. I was very grateful to Gustav and Tony Gnazzo who was the technician then. They did a very wonderful job, I think, of keeping that studio in good shape. Of course it was a real pleasure to work with Hugh LeCaine, and I'm sorry that he's been taken away with a motorcycle accident now. One thing that might be interesting to you is that there's a former student of mine named Paul Drescher who lives in Berkely now, and he just recently demonstrated a system to me that he has put together which is a tape delay system which does many of the things that I talked about in that article, (he can with one four channel tape machine). He's put an extra head on the machine, and then there are two long arms that come

off of it, so that a loop can go around, but the arms can be adjusted, so that he can have any length of delay he wants, up to a certain time length. Then he has a series of foot pedals to control all of the controls, and he plays electric guitar; so he has a self-contained unit with which he can play, and have all of that going on...all the mixes and the 'record' or 'play' or whatever. It's quite beautiful, a very good system.

T I was just wondering about what you mentioned before concerning consciousness, (perhaps that may be an over-used word in certain quarters), and I'm wondering: what do you mean when you say 'human consciousness'?

P Well...(mirth)...there are lots and lots of books written about that...ha, ha...and there have been, of course, long fights and then psychology was paralyzed for years because they wouldn't face that question...and so, I mean who am I to answer it?

T But you are doing that in your work...

P Yes, I'm one who is exploring it, I think. I don't have any answers. All I know is that - it's like the statement from William James about the forms of consciousness that are behind all those filmy veils... that there are different forms of consciousness that we can connect with...or that we experience fleetingly; and so I began to work with meditations which give me a chance to work with different levels of consciousness. I have a new article which you might be interested in having a look at. It's called *'software for people'* and it's published in a magazine called *New Wilderness Letter*. In that, I have what I call a 'map of attention'; which shows the organization of attention, and I deal with three modes - visual, somatic and auditory, and consider that there are two ways of processing information that we have; one is focused, like a lens, where we get very clear detail, but it's a limited capacity; the other is an open, global kind of attention which takes in everything, but not sharply - not in clear detail. The interplay of those two modes is what interests me right now, as well as the gaining of voluntary control over them.

T Could it be anything like 'intellectual' and 'intuitive' modes?

P Well...I think that you'll find both modes operating in intellectual and intuitive levels...(laughs)...

T So it's really beyond those particular categories?

P Yes, right; but those are the two ways that we have for paying attention. We have the internal, which is looking inward at our own imagination, and the external, which is looking out, or taking in from the outside world. You might say that we have a map which says: 'here is the global mode - internal and external; or the visual mode, say; and then the focal mode - internal and external.' Then, for the auditory mode, same thing: global/focal; internal, external/internal, external. If you go through the senses you have a kind of a map of the organization of attention, and it's very interesting to explore. When is your attention turned towards the imagination, when is it turned towards the environment? Some of the meditations that I have, work with that. For instance, now, there's one that I use as an example in the article. The meditation is: to start to listen to everything that you can listen to, and keep expanding your auditory awareness to include everything that you can possibly hear. At a certain point, there is a signal - a hand clap, and at that moment, the task is to respond to the hand clap immediately - reaction time is the important thing - and lock on to something that you have been hearing and finally express that by singing a pitch that is in tune with it. You go from this kind of global consciousness to a 'focal' one, and it's a very clear demonstration of those two modes. It's also very startling - the switch, the change that occurs when you do it.

T It seems to me that the concern that you've just voiced is an essential one to creativity, to any discipline at all, but really, particularly, to the ones we call "artistic disciplines". That kind of interplay between the two 'modes' is really important if you consider it in those terms.

P Well, I feel that it's so, and it's been helpful to me in my own process...somehow...learning to trust that it's not always necessary to work in this focal mode; learning when to switch...(laughs)..., which is appropriate, what is appropriate to what it is that you want to do.

T That's interesting when you use the word 'trust', because there are many people who are in any discipline who distrust, I think, that wider global mode - I think they distrust that, they feel it's not defined enough, it doesn't lend itself easily to verbalization, and to focusing on the page, let's say.

P Of course it doesn't, because it doesn't have any thing to do with...(laugh)?...

T Exactly - it's just the opposite...

P Right. It's complementary, is the way I think of it; as a complementary mode. The best of possible worlds is being able to operate in both simultaneously, one complementing the other.

T Yes, I see that. I guess it's kind of the way I think of Beethoven too, using a figure who is well known. He was operating on a larger mode and yet, concentrating through his craft and through the process, through the task and the discipline of exercising his craft, able to channel some of those feelings into something concrete.

P Well, one of the striking things about Beethoven, or Mozart, or many others that you care to think about, or scientists too, is they know that there is a knowing of when to let go. After bringing all of their attention to bear on a problem and working at it in as many ways as possible, then to let go, just go for a walk or for a ride in the country and wait, and just be open for the answer or the solution or the course of action to come. Then, by being open that way, when it does come, then recognizing that. I gave a mid-term examination to my students at Stanford just before I left to come here. The mid-term, which I'm taking with them - we're all doing it together, was the following: first, to formulate, as clearly as possible, a question, or a problem which you want to solve or to have an answer or a solution to. I told them it could be any musical problem, from, say, performance, composition, theory, anything, but they had to really want to solve it. It was something that had to have been with them, or pressing them to solve. If they didn't have a musical problem, they could take anything...haha...whatever was the most haha...pressing. The first part is to be absolutely scrupulous in formulating just exactly what the problem is; and then writing it down - committing it to paper, and editing it until they'd got it so that anyone could understand what this problem is. The next step is to get yourself relaxed, in anyway that's best for you, but to give yourself time to be alone. Then just read the question over...and to ask your unconscious, or the universe, or whatever, to give you the answer. The next step is to forget about it, let it go and then the next day just to wait, just listen for the answer to come...and to be open to your dreams...to communication from friends, to a book you might be reading - anything...whatever; and see what comes of that. On Monday, when I'm back at Stanford, we're...haha...going to compare our notes on that process. And that's their mid-term.

T That's one mid-term that could be really helpful.
P Well I hope so. I don't see any point in doing things that aren't.

T Another thing that I read about, though I don't have any first-hand experience of, is your work with mythology, and a feeling for a collective consciousness, which in one instance, I believe, came from North American native cultures?

P Well, I uh...I got very interested in world cultures for the last...well, all along it's been happening; but, something that impressed me considerably was a trip I took in 1970 through Arizona and New Mexico and part of Colorado. I saw for the first time the remains of the pit dwellings and pueblos from the 12th century; evidence of how there was civilization going on for 40 thousand years before Columbus, and it made a very deep impression upon me, realizing that *that* was there, and what a kind of wool had been pulled over my eyes as a student in elementary school, in our relationship to native Americans, as well as any other culture. Throughout that trip there was a very profound kind of feeling and influence. I didn't make any kind of effort to systematically study anything, but it was just being in the presence...you know, being in the presence of that kind of ancient culture. I realized then that some of the things that I was doing were related to some of the kinds of rituals that took place among various tribes and there was a kind of a tribal feeling in some of the meditation sessions. I realized that I was involved with principles...you know...not utilizing, or ripping off themes from the Indians but partaking of a particular level of consciousness and dealing with it in my way, and in my time. So in about 1974 I made a piece which was called *Crow II*, and it was dedicated to the Indians of North America and it had in it a theme which was interesting to me, and it remains really interesting; it had sacred clowns, based on the 'hayoka', which is the sacred clown of the Sioux Indian tribe. The hayoka is a clown because he has been struck by lightning and has dreamed of the thunderbird and when he wakes up, he's hayoka - he can't help himself - and from that point he does everything backwards. They play a very important role in ceremonies. For instance, if the ceremony is very heavy and dark, the hayoka will be light and gay. If the ceremony is light and frivolous, the hayoka is going to be very heavy and threatening, you know. In this piece, *Crow*, the meditation is established - there are seven drummers, and four didjeridoo players, and a large number of people in the form of a human mandala in the middle of it, and a central figure, and so on. The meditators have to adhere to their meditation, or cleave to their meditation because the hayoka's come in and attack the piece. They attack each meditator, and the only rule is that they can't touch them, physically; but they can do anything within their power to distract them. It has the tension of the possibility of falling apart - completely, so that was one of the first pieces, I guess, that was made from a collection of various kinds of meditations that I had done, all put together.

T I believe you call it an opera..?

P Ceremonial opera. Yes. That was perverse of me. heh, heh...haha

T I guess it's an opera in the sense that it includes a number of different disciplines.

P Yes, there are different elements; there is narrative text, and no singing, but there is a lot of body language.

T Dramatic tension?

P Yeah, right. And so it was operatic in that sense, yes, and in the sense of being a mixture of theatre and sound.

T What kind of outcome came out of that situation?

P Well, when the hayokas disappear, and the meditation is still strong, there is a feeling of a wonderful sense of resolution. The people who take part in it are quite, well, they're high when they're finished, and rather peaceful. The feedback from the audience has been very positive in that respect.

T What kind of role would the audience have in that ceremony?

P I had a meditation in there with 7 flute players. The flute players in this performance were on the catwalks of the auditorium, doing a meditation called the 'telepathic improvisation'. That meditation consists of first, allowing yourself to hear a tone mentally. Then, when you have the tone fixed in mind, make a decision, which is: are you sending, or are you receiving? If you are sending, then you wait until you hear the tone come from some other flute player. If you are receiving, then you play the tone. The audience is told about it, and they're invited to join it, and they can either try to send pitches to flute players, or try to influence when a flute tone will come; so there's that sense of participation, which is a private participation. Nobody knows whether you're doing it or not, except you.

T I read that, more recently you've been making works that seem to be more sound-oriented. I read about one which was for a singer and 20 instrumentalists...

P Oh yeah. *El Relicario de los Animales* (1978) is the title. That was a very interesting piece to do. I finished it in April, and it was performed first at California Institute of the Arts in Valencia. It was intended for virtuoso musicians, and I hadn't done that for a long, long time. I couldn't have done that piece had I not gone through the process that I had with sonic meditations and non-musicians, because I worked for a long, long time at a very fundamental level, and *then* came back to this piece. The piece is all verbal instruction - there's no notation at all, and there's no indication of pitch, or time. Yet the piece has a way of being itself, and recognizable in each performance. The musicians are instructed by 8 guide words. The guide words are 'lead', 'echo', 'follow', 'blend', 'extend', 'embellish', 'free', and 'silence'. 'Lead' is defined for each part - there are 9 parts to the piece. 'Lead' has a special definition each time for the players. 'Free' is interesting in that it means to play freely, or to improvise freely in the context of the piece in the present moment, or improvise according to the past history of the piece, or, improvise according to the future of the piece, (laughter), so there are a few little choices there. The material is guided by images of animals. The first animal is the tiger, and associated with that is reverence and death, and then the wolf, which is mating and longing, and the parrot, which is joy and exuberance; so there is a kind of a transformative passage through these images as a kind of metaphor; but also, these images are guiding the intuition of the players. This piece is in the round, as it's a mandala piece, the singer is in the centre - and she stands on a platform in a circle of red earth, barefooted, and she's free to turn, very slowly in the centre. There are 4 groups of 5 players each, distributed around her in a pattern. There's a percussion player in the centre of each of the four groups, and then, the groups mirror each other, as twins, (the instruments of one group are exactly the same as in the opposing group, so there are two twin groups of instruments). In the beginning, you'll find the singer, in position, slowly turning, and meditating, and then you'll hear conch shell trumpets (there are 4 brass players), beginning in the far distance, away from the singer, and corresponding to the directions: North, South, East, and West. They play long calls. The 4 percussionists articulate the end of each call with two rocks clapping together. The singer tunes to the conch shells, then evokes the image of the tiger. The rest of the players take their place in the mandala, one by one, and as they sit down, they begin their 'lead'. Their 'lead' for the tiger is a call which is representative of an imaginary creature in the jungle. They have to make a call which they can repeat, because they have to keep calling. In this way the jungle gradually comes alive, and the singer continues. When everyone is present in the mandala, and everyone is doing their jungle call, the singer, when she is ready, indicates a silence by raising her arms very slowly, because that signals the appearance of the tiger; so the jungle of course goes silent when the tiger appears, and then she's joined by the two cellos, two basses, and two trombones, and they make the image of the tiger together, moving through the jungle. The guide words - the singer 'leads', and the others 'follow', or 'blend', or 'extend', so you hear a very gradually sinewy movement in sound. Then, when the singer's arms come down gradually the jungle comes alive again. In the jungle, when the tiger moves, the part of the jungle that's behind the tiger comes alive - it's like a communication system.

T You mentioned in the beginning that you do not notate in any conventional sense. How do you instruct the players to perform a certain animal call?

P Just as I told it to you - invent a call which...is appropriate for your instrument, and is representative of an imaginary creature in the jungle. It's not imitating a creature, but it's an invention - one's own feeling.

T I wonder what the symbolism of the red earth was?

P Well...have you ever been to New Mexico?

T No, I haven't.

P Well, the earth in New Mexico is red. It's very extraordinary. I guess it's from iron oxide. And there are the Sangria Mountains there. They're just...red; I guess that's why I chose the red earth - because I had been so impressed with it. The singer who this piece was composed for, Carol Plantamura, is half Cherokee and half Italian. (laugh) She's just marvellous, I mean, she does very beautiful things with this, and I worked with her over the year, just talking to her, to find out what would be appropriate to her...that's one of the things that I've always done, is work directly with the performer and try to take into account who that person is, and what their special abilities and sensibilities are and Carol being half Cherokee and half Italian has very much developed the Italian side, and lived in Italy, and is an expert on 16th century Italian song, and sings very beautifully, and very sophisticatedly; but I wanted to see about this other side. During the course of our talks, I discovered that before she became a professional singer, she had studied to be a veterinarian. (Laugh)...I asked her how she worked on the music that she sang, and she did it through imagery. For example, if she was working on an early Italian piece, the images that came from the text would be very informative and instructive to her as to how to sing the piece; so that's how I got the idea to use the images of animals as materials.

T What would she be wearing?

P She wore a sort of long gown. Her costume was to come from a dream - to ask her dream to tell her what to wear; so she wore a very simple sort of a rust coloured gown. It was long. She's tall and has dark hair, and she looked very nice.

P What does the title mean?

P It means 'the reliquary of the animals'.

T What does that refer to?

P Well...what's happening to the animals of the world? I was thinking today earlier, how this piece could be understood in the future, say in another fifty years: will we have wiped out the animals? You know, there are not many tigers left. Will they survive or not? In a sense, it's an appeal...and a worry; and expression of mourning for what's already taken place.

T I've been thinking about animals...in a sense it's like genocide. If you really see the continuity in life, then it is really like cutting a part of yourself out.

P Every inch, every centimetre of life is necessary to life. That is the way I feel it and sense it. For instance, the last image is the parrot and it brings up the rainforest. The rainforest is in danger of extinction now, and in the Amazon, for instance, there's this push to develop it, and to kill off that primeval forest which is a source of new life, and very necessary to our lives. That's very distressing.

T This concern and distress bring up a question that can be asked of any art, including the one we're involved with - music - and that is: what can you do about these issues through practising this particular art, this discipline?

P My own position is that I can only change myself, but that the changes that go on in my life may be cues for others. A piece like *El Relicario de los Animales* - it's impossible for 21 people to do that piece and walk away from it without being more sensitive to the animal environment, so there's influence at work there.

T One thing puzzles me: why did you specify that these must be virtuoso musicians?

P Because it takes a person who knows his or her instrument extremely well to make those sounds, and to do some of the things that are asked by the guide words, for instance, 'echo'. 'Echo', means echo exactly what you hear, and you have to be very, very skilled in order to do that - in the sense of an instrumentalist.

T How do you evaluate the results of a performance? Are you satisfied with one?

P Each performance is like a process. Now, *El Relicario*... has been performed twice only. Each performance had the same qualities, and new qualities. If the performers had had the chance to do it more times, it would have become sharper in some areas. They did very well - it's very difficult - it's not an easy thing to do. Some of the instructions were not followed as well as they could have been, at different points, but that is not destructive to the situation. With this piece you should be able to go to a deeper level each time with it, depending on your skill and your awareness. It should expand your awareness of your own potential and of your interaction with others.

T Do you think that all good music does that?

P Well...I think that's true, yes, I think it does that. We have institutionalized certain ways of making music which are no longer productive of that kind of awareness. *El Relicario*..., for instance, gets charged and discharged, and when it's no longer yielding information, it dies.

T Yes. I'm thinking of the symphony orchestra. The way they feel, in their jobs, is not often happy and there's something not quite right about the orchestral players' situation...

P Yeah.

T Do you think that's endemic of a larger malaise in this society? That is...perhaps if one were to poll a cross-section of occupations, there would be a similar kind of dissatisfaction?...I'm just guessing...

P I think that might be true. For instance, the orchestra as it is set up, reflects a certain social organization - the Industrial Revolution. There's a foreman, an assembly line, so to speak. It's not that *that* can't be good work, because it certainly can be, but as a

(continued next page)

Vid Ingelevics



reflection of the needs of our current society, I don't know if it is really what we need.

T Do you think you'll ever compose a piece for orchestra?

P Well, I have - *El Relicario de los Animales* is really an orchestra piece - it's a small orchestra, 20 players and one singer, but the conception is different, very different: I mean, the players make the music. I've given them an algorithm, a program, but there's a kind of an equal partnership in making the music that's different from playing little old notes on a page. Not that *that* isn't a marvellous activity - I don't mean to say that, and I don't mean to imply that. I'm saying that there are alternatives. Nothing ever replaces anything else, I'm not interested in that point of view either, but I'm interested in complementary actions and alternatives.

T Charging up a social scene with some issues that are currently important rather than some issues which were important perhaps two hundred years ago.

P Yes, right. Something that reflects current needs for a new kind of social interaction in the deep structure of the music.

T In the case of the Glass Orchestra, they've taken a material and based their art on that material - based whatever they do on that. The material is the limitation. There's a kind of purity to that.

P I'm basing my work on attention so that I can include glass, or metal, or wood, skin...

T The Attention Orchestra!

P Yeah - the attentional process is the thing that is interesting me. How one attends to one's self, one's interactions, one's materials; whatever it is, wherever it is, whenever it is.

transcribed by Tina Pearson.

Towards an integral aesthetic for electronic music

This article is the first of a series in which I will endeavour to clarify and provide solutions to the problems inherent in the search for an aesthetic which encompasses the means and ends of electronic music.

By aesthetic, I mean a set of criteria for evaluating the procedures and resultants thereof which contribute to the feelings of beauty, cohesiveness and emotive power experienced by listening to a piece of electronic music. This is not meant to be a dogmatic/pragmatic treatise codified into theory, but more a cataloguing and analysis of elements. These can be strictly indigenous to the 'style' of electronic music or drawn, as is more often the case, from outside, such as from western art music, pop music, or other disciplines (ie. visual arts).

No other form of music has been influenced more by such a myriad of inputs than electronic music, yet no music has been less clearly understood in its use or need for those inputs. I hope to show that electronic music is in reality at best a synthesis of all these inputs and at worst a pastiche.

The first question to be asked is: why an aesthetic for electronic music anyway, after all, is electronic music not the 'infinite medium of tomorrow'? How or even why would one put borders around infinity? This attitude unfortunately reflects the exalted premise that electronic music has laboured under for at least three decades now. I say laboured, because it forces upon the medium a misconception, an expectation within which it somehow must perform beyond the bounds of conventional perception and reach the shores of sonic sammadhi, an awesome responsibility to say the least. It is due primarily to this fact that electronic music has not been able to 'live up' to its image in the minds of concert goers and record buyers (this is a large generalization yet there seem to be few exceptions). Consequently, it is necessary to 'come down to earth' and approach electronic music the same as any other form of music or expression examining the apparent strengths and weaknesses in order to tackle the larger question of aesthetic.

As a teacher involved in presenting the vague and somewhat misleading subject of 'Electronic Music', I have had to formulate a basic idea of an encompassing aesthetic for the subject in question. The biggest problem has been in dealing with students who have been over-dosing on Brian Eno, in order to ease the indigestion caused by top forty/format FM junk food. The remedy as it turns out has been confused as nourishment and the problem of malnourishment has reached critical proportions. Therefore I've found it necessary to outline in as flexible a way as possible the strong and weak points of this oft misinterpreted medium.

In order to be as encompassing as possible, I intend to look at people such as Eno, Tomita, Stockhausen and others, regardless of 'pop' or 'non-pop'

persuasion, to see how they work (or don't work) within this aesthetic. What will be seen I think, is the degree to which certain procedures and structures are preferred to others. This of course could fall into the pedantic of 'school' something of which I shall try at all costs to avoid. What is electronic music? In answering the question, this mystique of infiniteness has to be pulled away momentarily so that the 'bare bones' of the medium can be seen in context. I have chosen not to feel necessarily confined by the definition of music by electronically generated sources but to include musique concrete as well.

So that the issue is not confused from the start, I shall put aside philosophical considerations until such time as they illuminate the context within which certain procedures are used. It is instructive to note (which I will be doing in detail), the parallels between twentiethcentury western art music, musique concrete, and electronic music (not to mention parallel movements in other disciplines). Indeed, I think it will be seen that these three are not separate, but in fact extensions of each other. Just as the music of the early twentiethcentury strove to break the territorialism of tonality and extend musical materials, early electronic music tried to cast off the pallor (or so it was thought) of conventional sound sources and satisfy the need for more control in the realization of materials (there was also what amounted to a 'purity of source' school). Both movements succeeded in extending the catalogue of materials available to both. As so-called 'atonality' became part of the musical vocabulary, so too did the plethora of enthusiastically termed 'new sounds'. The interesting result of these contributions is that as electronic music uses the developments in acoustic music, so too does acoustic music utilize procedures and techniques common to electronic music. This not to de-emphasize the fact that there are differences between these two, but for purposes of beginning, I think it is instructive to overview influential acoustic procedures which have contributed in large part to the repertoire of techniques used in electronic music. The following is a list of these procedure/techniques.

1. Collage and Montage
2. Timbre Modulation
3. Poly metres/poly rhythms
4. Indefinitely and Relatively pitched sources
5. Programmatic description (this by no means a phenomenon of the 20th century nor is it free from controversy even today)
6. Formal structures (it is interesting to note how pre20th century forms such as variation form, rondo, ternary and binary are still used by acoustic and electronic music today)

In the next article I will show how these above procedures/techniques have been incorporated and sometimes modified by the electronic medium.

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February 11, 1980

Andrew Timar, Editor
MUSICWORKS
30 Saint Patrick Street
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Dear Andrew,

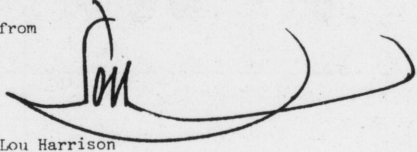
Thank you so much for sending me "Musicworks" No. 9. The contents are entirely interesting and, of course, I want more copies for the as usual reason that you have treated me so well. Since I am also, according to you, an Institution ('eminent composer') I send the subscription for \$10.00 and will hope that you might send me 6 issues of No. 9. In fact, I am going to send you \$15.00 so that I may be on your regular subscription list as well.

I had no idea that our breakfast would result in so large a spread of chatter, though I do recall enjoying it very much. May I cavil, who is responsible for the inset about just and equal temperament. The quote, midway, that "The modern ear has become completely accustomed to this "error" and the advantages of the system far outweigh its flaws." is, of course, outrageous when unaccompanied by a source. Many of us very thoroughly disagree with that point of view. The comparative charts are okay, the editorial is unwelcome!!

You editing, Andrew, is splendid. I am unaware of jolting gaps or any such. Can we actually have talked of so much together? I also note that you are all very patient when I am "off and away". Altogether, I am most grateful to you and, indeed, have been feeling splendidly used in Toronto. Actually, marvelously treated!!

I hope that everything is going splendidly with you and that you will all continue the stimulating "New Music" life of Toronto. I found the slightly nervous factionalism and very wide range of intent and excitement very good in so large and young a community, and I hold the view that Toronto will continue in its progress toward a major role in American intellectual life.

With all best wishes to all of you, from


Lou Harrison

the inset was reprinted from the Harvard Dictionary of Music and, yes, should have been credited.

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Andrew Timar

Kapilavastu

NOTES

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(The **sruti-box** is a small hand-powered double bellows harmonium, sounding through a set of single metal reeds. It is found throughout the Indian subcontinent. The Indian tamboura is a long-necked lute particularly adapted for use as a "harmonic" drone, most often sounding the tonic, dominant and other important pitches within the mode.)

To use the score, number the tuning discs on the sruti box from 1 to 5, starting from the lowest to the highest tones, then number the sound-holes in each disc from 1 to 5, starting from the holes nearest to 12 o'clock and moving clockwise. If there are only 3 or 4 discs, use only those squares on the score so marked, similarly, if there are only 3 or 4 holes, use the pertinent squares. Therefore each disc is represented by a set of 5 x 5 squares called a box outlined by dark lines. The holes are indicated by the group of 5 vertical squares in each box. (It is helpful to have a sruti box at hand for a positive visualisation.)

Begin the piece with all discs mute. Begin pumping the bellows and move disc #1 to hole #1 (as shown) in the first column of 5 squares and sing that note with a controlled senza vibrato crescendo and diminuendo. (Sing an octave transposition if absolutely necessary.) The duration should be one long, relaxed breath, without regard to the progress of the other performers. Then move to disc #2 column 1 and repeat the above task. The player singer may wait, before or after completing the song, to move on to the next disc and song assignment. The measure of procedure is always a long, relaxed breath. In other words, the performer moves every disc in succession from lowest to highest and then starts again, reading the second column, with different instructions, i.e. disc #1, hole #1, disc #2, hole #2, disc #3, hole #2, etc., (refer to the score).

The various colouration given the holes indicates the treatments of the holes on the sruti box.

Open "O" = find hole (clockwise and slowly to let other holes sound), letting the particular notes sound, then sing.

Closed "O" = find hole (using above procedure) and hold it closed with a finger, no singing.

Open "O" = find hole, then alternate between open with a dot in and closed modes slowly. Singing is the centre optional, but adhere to the convention used in the open holes.

When the first system of 5 boxes have been completed, proceed on to the second system and then third. An alternate, "layered", approach can be taken, where the performers are few, or the duration of the piece is to be limited.

In this case, record the second half of the score, beginning at a predetermined box and column the position of which is based on the average length of a system calculated during rehearsal. Depending on the desired length, one can tailor the piece by performing on tape the last portion, which would last approximately half of the total desired duration. Then in the concert, perform the first half (or whatever portion is determined) in conjunction with the tape playback of the latter portion. Always begin the live performance 20 - 30 seconds before the tape, and balance the two. The low frequencies, particularly at the beginning, but also whenever they arise, should be strong. Care should be taken in balancing male/female voices as well, with one not overriding the other. The piece ends when everyone has finished the agreed upon number of opening tasks. As for spatial positioning of the performers, they should be spread throughout the performance area as evenly as possible. Microphones may be used (as they were in the recorded example) to amplify the sruti boxes/singers and to allow a better mix with the prerecorded tape. The general level of the sound should be as high as possible before feedback occurs through the speakers. To avoid feedback, one may position the performers in a cross-like formation with the amplified sound emanating from the speaker opposite the performers in question.

IMAGE

Kapilavastu was the capital city of the first E. Indian empire, established by king Asoka I. The king not only introduced Buddhism as a state religion, but led the country into a "golden age" during which the arts flourished. The thick "wall of sound" represents the city walls - solid, imposing and static - yet holding within itself an inexhaustable wealth and variety of life.

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KAPILAVASTU

● = find hole + leave it open; sing it

○ = find hole + close it with finger

⊙ = find hole, then alternate slowly between open + closed modes, singing optional

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CONCEPT

Since 1976, I have been working on a variety of "drone" pieces - that is, pieces in which there exists a fundamental "pedal tone" (often not varying in pitch throughout the entire composition), to which all other pitch material adheres. To a surprising degree, such as Lamont Young found before he studied with master singer Pandit Pra Nath, my interest and involvement in such "drone based" music predated my studies with Jon Higgins and T. Sankaran in Carnatic (South East Indian) classical musical. This concern surfaced most strongly in my work with electronic sound generating and processing equipment, which naturally lends itself to "steady - state" effects. However, only with my studies in Indian music underway, did I realize, that because of the pure melodic-melismatic style of singing, *tuning* becomes a very central issue. In Sanskrit, "nada" means much more than "sound". "Nada" contains overtones of meaning reaching back to the concept of sound as Universal Vibration. In fact, a branch of yoga, or meditational discipline, has grown under the name of "nada yoga". Concurrent with the work with Indian and electronic musical languages, I have also been occupied with the languages of animals - particularly those seasonal and gregarious ear-scapes, the frogs and crickets. One finds through observation and direct experience then, that a common bond of universal vibration exists between all living things. It is this level of music - sound at its most fundamental, conceptual (though not "musical" or structural) level, that I have attempted to deal with. Performances of *Kapilavastu* include the date as part of the title since each performance tries to address itself to different areas of exploration within the given conceptual framework.

Realizations fall into two groups,

a) inclusive

and

b) exclusive

The exclusive mode approaches tonality modality, rhythm, tuning, cultural and stylistic gestures in a defined, pre-ordained fashion. In effect, one chooses consciously to exclude the many available parameters and to selectively filter and **make specific**.

On the other hand, the inclusive approach (the resultant score of which is now under discussion) allows many to -all-intents indeterminate individual tunings to co-exist. In the most recent performance of Nov. 24, 1979, the audience was invited to dance between the singers/sruti-box players, and the loudspeakers (which were playing back a previously recorded performance), in order to more fully appreciate the "beating", "phasing" and other forms of psychoacoustic intermodulation.

moose and salmon

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