



NEW MUSIC AMERICA '81 FESTIVAL

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A Festival of Contemporary Music
presented by the New Music Alliance and
the San Francisco Examiner



A friend of mine called this the "one-day-at-a-time-decade". Things are changing so rapidly in our lives that it is difficult to project beyond the immediate. However, that shortsightedness can mean relinquishing control over the direction of the change. We all need the support and commitment of friends and colleagues. It is my hope that this festival will bring diverse groups of people together. The festival's visibility will introduce new music to new audiences, composers working from a broad range of concerns will have an opportunity to interact with one another, new sources of funding for contemporary arts will be tapped, and people will work collectively to solve problems. Sources of funding are shifting and circumstances are economically uncertain. Federal funds are reduced and rather than that becoming a divisive force in the field, we will have to find new means of supporting our art.

It is my intention for the festival to be an expression of our unity. For me it has been an exciting and satisfying project. I have received support, commitment and energy from numerous individuals and organizations. I especially want to thank Rose Butte, Deborah O'Grady, Marina LaPalma and the rest of the staff and advisory committee without whom New Music America '81 would not have occurred. From each event like this, new ideas and changes evolve. A basic premise behind new music is that artists experiment with new techniques and ideas. In each year, the region that produces a new music festival will be able to express ideas and music unique to that time and place.

I would like to give special thanks to the San Francisco Examiner for co-sponsoring the festival with the New Music Alliance. I would also like to thank the Exploratorium, Mills College, the Center for Contemporary Music, 80 Langton Street, the San Francisco Symphony, the L.J. and Mary C. Skaggs Foundation, the Martha Baird Rockefeller Fund for Music, Satellite Program Development Fund, the National Endowment for the Arts, Bay Area Art Services, Paul Fromm Fund for Music, Chevron U.S.A., the Pacific Telephone Company, and Levi Strauss & Co. as well as Meet the Composer, Jeanne Marc, and all of the other institutions and individuals whose cooperation and support made this event possible.

Robin Kirck,
Festival Director

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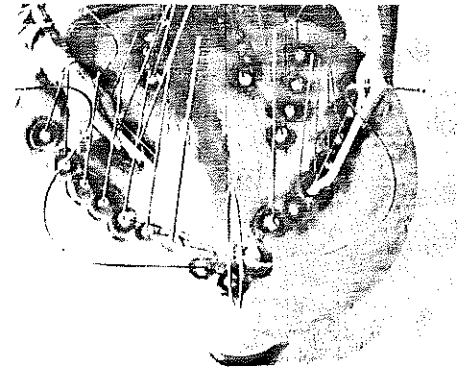
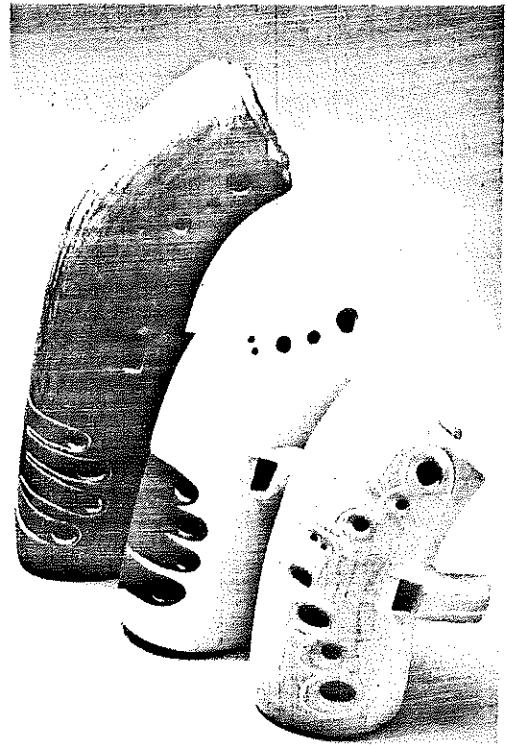
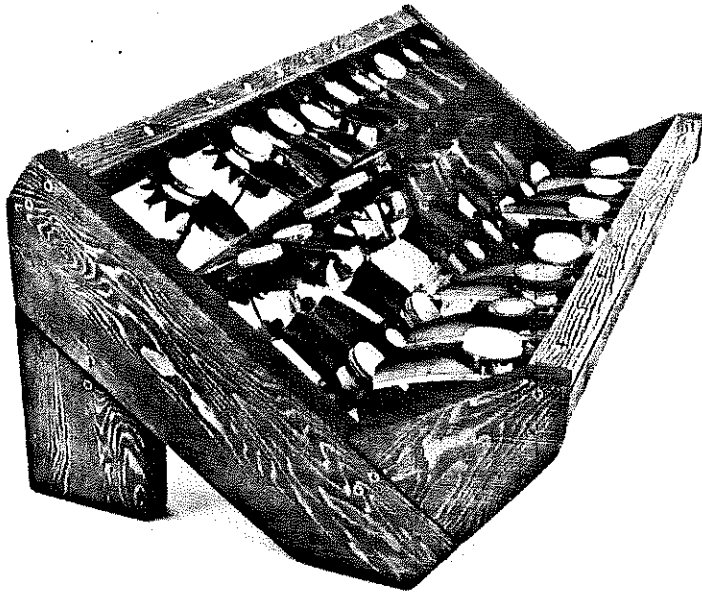
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(Right)
Tom Nunn CRUSTACEAN Photo by Chris Brown
(Below Right)
Susan Rawcliffe ASSORTED OCARINAS
(Below)
Jim Hobart MARACA INSTRUMENT Photo by Robin Freeman



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SHOULD THERE BE MUSIC?

by Rich Gold

New Music is caught between the expanding hegemonies of popular music on one hand and the visual arts on the other. While I consider the threat from the first more important (and predict that there will be a time when the visual arts claim popular songwriters as the foundations of New Music), this article will attempt to state the distinctions between sound produced within the musical tradition and that produced in the visual arts. Wherever such distinctions are lost the more powerful dominates; knowledge is buried, false history is created, intention is confused, monies diverted, recognition usurped: diversity diminishes.

Music, whose history is at least 15,000 years long, did not begin with the discovery that objects make sound, but with the discovery that sound organizes humans. There were sounds for war, for gatherings, for dances, for meditation, for hunting, for weddings, for death, for relaxing, for tensing. As knowledge accumulated the sounds became extremely precise so that today — the world over — relationships between sounds in musical settings can be measured to less than a cycle per second and the organizational effect down to millimeters of arm/leg motion on a dance floor, including one filled with punks. To a Martian modern Western music would seem to be about organizing humans in rows facing a stage.

Every sound is created by a vibrating object and until the invention of the phonograph every sound was intimately connected with the object that produced it. A violin made the sound of a violin. A lion made the sound of a lion. Music disentangled the sound from the object to

some degree: an instrument could play more than one piece of music; two different instruments could play the same piece of music; the music itself could be heard as an actual entity and visualized as *itself* (it flowed from left to right in the West, top to bottom in the East, head on some places, and from behind in others). In a battle it was not the sound of the bugle, but rather, the music of Retreat.

There was an ecology of vibrating objects, the survivors of which are called instruments. This battle of evolution took place on many fronts: appropriate size and volume (church organs loud, tambouras soft, bagpipes light enough and loud enough to carry miles); available material and technology; ability to produce the precise, complex organization of sound used in the culture at the time and still be playable by a human (though this often required training); ability to be played with other instruments (one of the organizational properties of music); the ability to play known works (the "thinghood" of a piece of music has an ecology of its own, often over millenia, and lights on different instruments); and, because the object is visible, the degree to which it embodies certain metaphorical properties of the event (the beauty of a Gamelan, the phallus of a guitar). It is a narrow view that sees the invention of instruments and the use of noise as peculiar to the 20th Century. All instruments are invented, including the voice, and all musical sounds are noises. The familiar ones are simply the survivors. This certainly includes such recent instruments as the saxophone, trap drums and synthesizer and will no doubt include some computer software.

On the other hand, Sound Art, whose

history goes back at least 80 years, is almost the direct antithesis of Music. Here the sound points to the object and is but another way of looking at it. Nor does the sound have any entity-hood except as part of the sculpture. Even in environmentally active installations the direction is reversed — the actions of the humans tend to feign the naive, and "explore" the effects. The same is true of the smaller versions of such constructions which mimic (parody?) instruments. These objects usually created and almost invariably played with little attention to the immense complexity of sound and its relation to humans, force the listener to observe the singularity of the instrument ("so that's what that sounds like."). In the battle but a bugle is heard.

In Performance Art the bugle is the performer, the sound being directed inward towards the event. It is hard to see what performance art is (what with the powers-to-be ballooning its definitional edges out to include nearly everything) but its kernel lies in Action Painting and the painter as personality/star. Derived from earlier "happenings"; performances gravitated, as such things will, to the stage, where sound added hue and color to an otherwise deadly narcissism. But it was not stage music in the traditional sense, it was merely

Rich Gold, a founding member of the League of Automatic Music Composers is well known for writing and publishing books in a day. He is currently working on the GOLDOGRAPHS, a 10 by 10 matrix of computer aided novels produced on a monthly basis and sold by subscription. It is expected to take eight years to complete.

part of the collage-frame around the face, more often a derivation of pop music than New Music, as its intent was not to extend the musical tradition, but to expose the flotsam and jetsam of the culture stuck to the shoes of the artist.

There are a multitude of problems with proposing such a radical schism between the forms. First, the history of sound sculpture might be pushed back to include fountains, aeolian harps, wind chimes and the like, though there was by no means a continuous development. Second, there are architectural forms, including the amplifying amphitheater and the resonant church, that seem to straddle the fence. Third, there was musical theater, which is an obvious marriage, though not melting, of the arts. Fourth there is the semiotic problem where the bugle sets the informational frame of the musical message. Lastly, the invention of the phonograph record succeeded in both making a sculpture of sound and physically removing sound from object. One of the phonograph record's more curious consequences was the recording studio, which freed the composer to work alone and in private, ironically, at the same time as the artist began working collaboratively and in public.

Nor am I proposing that an artist couldn't or shouldn't create works in more than one area; or that two artists from different disciplines shouldn't collaborate; or that multi-media pieces of the Futurists/Dadaists/et al, and later of the Black Mountain artists and disciples, don't constitute a new and separate field of study; or that art forms don't influence each other. Clearly all this is true — and for the good, the very good. But this is precisely why distinctions should be made. History, intent, knowledge,

social use and culture are all real, even if intangible, and should not be abandoned for superficial correspondences of media or technique. A synergetic effect requires more than one input and when everything is reduced to a singularity it is useful to ask: who's benefiting? In this case the answer is, the visual arts. This question is isomorphic with the related one: who benefits when the United States reduces 150 nations of remarkably different lifestyles to the single rubric, The Free World.

The dynamo behind this odd turn of events, is that visual art *is* money and in an otherwise uncertain world tends to accumulate value. This extraordinary currency is then well worth the investment by corporations and the wealthy. The Byzantine labyrinth by which this power winds its way down to the local "alternative art space" (read: government/corporate funding outlet) is beyond this article, but the effects are clear:

A wide range of articles and exhibitions proposing that there is no substantial difference between the forms but invariably concentrating on the plastic content of the works, the most superficial tonal aspects ("they both produced long drones") and rarely mentioning the complex and detailed inter-relations by which composers organize sound, other than noting that certain scales may or may not have more or less notes than twelve; vastly greater amounts of money allocated to the visual arts than to New Music by almost all funding agencies, government or otherwise, as well as greater fees paid to sonic artists than to composers; a virtual blackout on New Music by local media (save in such events as New Music America) except when treating works as a symphony-gone-awry or an immature error of the

composer; venues which continually shy away from music that does not present some visuals with the sound, as if something were missing; and for that matter venues who shy away from ensembles, particularly if they play music other than their own. This extends to the completely unreasonable demand that the composer be on stage, apparently to be the *object* (if not the bugle) of the piece.

Composers are capable of creating a wide range of compositions while being "true" to themselves in a Western sense of the word. The parts of this spectrum they choose reflect contemporary thought and theory, *and* those ranges which provide a living and some recognition to the artist. Should there be music? Seems so.

THE ERA OF REDUCED EXPECTATIONS AND MUSIC

by Larry Wendt

The history and development of music since the beginning of this century has been inextricably bound up with the twentieth century usages of technology. As technology provided humanity with the means for release from menial labor and the archaic social-economical structures which supported it, so did it liberate sound from its reliance on century old models drained of vitality. The record revolutionized music as much as the photograph revolutionized painting. The former relationship between composer and audience, "popular" and "serious" music, etc. were completely disintegrated and restratified while a whole movement of democratization of music occurred internationally. With the turn of the century and the development of machine age consciousness among a large mass of people, innovations such as F.T. Marinetti's *parole in liberta* and Luigi Russolo's *intonarumori* appeared. These forms of artistic expression and the imitators and successors which followed them opened up whole new avenues for both music and poetry: noise could be treated as a pliable, plastic raw material which could be formed into sonic objects with their own unique intrinsic sense.

Just as the catastrophic collision between machine age consciousness and Malthusian social-economic views brought about the environment in which Italian Futurists, Dadaists, Russian Futurists, and similar movements came into existence, so did the collision between the electronic revolution and post-colonial imperialism provide the soil for *musique concrete*, *poesie sonore*, con-

crete poetry, *elektronische musik*, Fluxus, *test-ljud kompositionen*, and computer music to flourish. These different manifestations and upheavals of technology have significantly altered our perceptions.

The Italian Futurists saw technology as the basis for a new kind of closeness and intimacy of the senses achieved by magnification in terms of speed and strength; technology could provide more analogical contacts between such things as touch, light, sound and smell. To the Futurist, the "passatista" artist was bound by the corruption of time and space to the infirmaries of a rigid dead world. They believed that the true role of the artist in society was to create as much chaos as possible in order to break down those conventions which retard the imagination and to fertilize the thought/emotion complex; i.e. the artist as outlaw. The Futurist man was mechanically amplified in body and soul — any of the romantic (though often humanistic) attributes which their artistic predecessors saw for a natural universality were stripped away. Futurism often faltered on the brink of being anti-life and inhibited by a sort of macho science fiction mawkishness. The Dadaist, Russian Futurists, and later groups, however, refined both the mechanical and spiritual approaches to art: the use of structured or "mathematical" rearrangements/"cut-ups" were mixed with attempts to produce a synthetic primitive human or animal expression. Phonemes and sound were detached from their conventional frameworks and rearranged to create new balanced systems based on corporeal accoustical values. These "noises" had unique qualities, intrinsic to themselves and charmed with the sonic environ-

ments from whence they sprang — just as if they were subatomic particles. Like stones they could either be forced into elaborate mosaics or else allowed to orient themselves within a fertile chaos into organic clumps. The industrial bombardment of noises and the fragmented cries of people concentrated in urban areas became a new model for an ecology of noise — a system quite unlike what passed before as music or writing.

With the revival of sound poetry and electronic music interests in the fifties, the line of thought concerning the physicality of sound stretching back to the turn of the century movements was strengthened mainly through simultaneous contacts of intermedia in which such things as visual poetry, new music, and international performance art came together. Along with the exploration of acoustical roots came a new use of technology. Those limitations placed upon noise by its mechanical or physiological origins could now be surpassed. However, the more abstract and "har-

Larry Wendt, a native Californian, often works with spoken texts and concrete sound manipulated by tape methods and modified electronically. He is designing his own micro processor controlled voice and text manipulation system. His work, widely featured in Europe as well as the U.S., appears on *Big Ego (Dial A Poem Poets)*, *Breathing Space (WaterShed)*, and *Poesie Sonore (Shandar)*. He has written on sound poetry for the S.F. journal *Art Contemporary* as well as the magazine *Another Room*, and is presently an electronic technician at San Jose State University Music Department.

monious" a noise became the closer it got to conventional music (and its singular system of emotionally significant stylized sounds) and the further away from an unique expression. Likewise, the physiological manipulation of speech is therefore limited in the amount of semantic significance it can give language without changing speech into something like extended vocal sounds which become "pure" and non-referential — music. With the aid of electronics, the composer's dream of a thought giving birth to tangible entities could flexibly be realized acoustically.

Pursuing ultimate technical perfection and flexibility in signal generation and processing has also led to severe problems in composition. Not only do composers look back to old forms as means to "legitimize" the new but they also get so wrapped up in understanding the techniques or developing systems that they have produced little in way of substantial music. More often than not we have either "electronic versions" or "electronic show and tell" works. We often find electronic and computer music systems notorious for their high cost and difficulties in learning to use them: only those belonging to the financial aristocracy can afford to take advantage of academic or commercial institutions that support this technology. The result of this limitation is often a rather impoverished and incestuous esthetic — always the case when trying to absorb a new technology in a quickly changing field. A small group of people has little time to use the procedures to their full artistic capabilities.

It is also possible to produce sounds which are "too good." Computer aided signal processing techniques for example, can generate sounds which are

quite naturalistic and unmechanical, but their purity often betrays an effete commerciality with no room for mistakes or "happy" accidents. This leads to situations where one might want to add a little tape hiss or other "dirty" noises to get away from the antiseptic qualities of sounds.

In an era of decreasing resources and funds, the widespread availability of microprocessors will provide the composer with increasing possibilities. Small lightweight systems which can respond to any physiological condition or gesture could be inexpensively constructed. By dealing with every microsecond of an acoustical event, the articulatory control of the emotional weight of each noise could be precisely controlled. The raspy distortions produced by a not-so-perfect microprocessor based system can also provide a certain amount of "funky" edge which is much a part of the raw fertile anarchy of individualistic "outlaw" music and sound poetry esthetics. With the continued production of integrated circuits which can be controlled by microprocessors small systems designed with an esthetics of reduced expectations will keep on developing in sophistication at decreasing cost.

The use of a computer language controlled device to process the physical parameters of noise has a certain symmetry and efficiency to it when one thinks in terms of composition: the concrete, non-referential aspects of noises are placed under discrete semantic control. Devoted computer languages for sound manipulation are being developed to allow the composer an intimacy with the physical aspects of acoustical events: thought and action integrated at much more complex levels. What ramification this might have for music is dif-

ficult to foresee at the moment but it will probably have pronounced effects. Whole new ways of working and innovative forms will certainly continue to develop.

By ignoring the present and remaining, reverting, or "selling-out" to the past, an art loses its vitality and imagination: it is the sentimental decline into self-righteous stale thinking and stinks of snobbish aristocracy and chauvinism of the worst kind. Musically this means a "new" music for newspaper critics, classroom analysis, groupie cocktail parties, the "moral majority", and all those others who wish not to dirty their hands with honest and real expressions which run the risk of being unacceptable. Certainly past ways of working continue to add to the present, but the new technologies can provide yet another interpretation with a whole new set of goals. Every aspect of art should be re-examined in the light of what we can realize about the role of technology in our society at this moment. The technically aided communicative act forms a common bond between all humanity in the twentieth century. It is the basis of all art. In each era the significance of an act of communication has been reinterpreted by artists into a unique artifact of their moment. It is time to grasp our own era with its faltering technologies and to express that which makes it strange, rare, and fearful.

**RUMINATIONS, MYTHOLOGY,
PLURALISM, AND A NON-LINEAR
PRECURSOR**

by Jim Pomeroy

Lindley Armstrong Jones (1911-1965) is yet another of those 'lost' composers, buried in the sands of time, who are occasionally uncovered to stand as monuments to the reworkings of history. Like Atlantis, Troy, the Sphinx, the Pittdown Man, and the Cardiff Giant, these revelations perform dramatic inversions upon the authority of historic determinism. These rosetta stones embody the power to fuse missing-links or to shatter the bonds of spurious integrity, however encrusted with antiquity. These finds are discovered not so much with 'new' evidence as through the re-reading of 'classical' texts, in new context. The case of L.A. Jones is consistent with this familiar process. Perhaps this analysis can reveal something about the contemporary context in turn.

"Rediscoveries" place the extraordinary congruencies of the present as template upon the shifting profile of the past. (Granted, profiles alter with point of view, but that quality of 'perspective' is one of the foci of this investigation.) In the light of New Music in 1981, Jones' oeuvre exhibits an amazing string of alignments. As a performing composer he was skilled in classical traditions and fluent in popular and ethnic vernacular, including the jazz idiom (as were his approximate contemporaries Stravinsky, Gershwin, and Brecht/Weill). An innovative percussionist (like Steve Reich and Harry Partch), he aggressively experimented with a wide variety of extended techniques on traditional instruments (like John Cage, Joseph

Celli, Stuart Dempster, Henry Kaiser, George Lewis, and others) and extended vocal technique, including text-sound (as does Joan LaBarbara, Meredith Monk, Julia Heyward, or Charles Amirkhanian). A major aspect of his work is the adaptation or invention of new, handmade, instruments (like Laurie Andersen, Yoshi Wada, Ivor Darreg, Dan Schmidt, Jim Hobart, Bob Bates, Dick Dunlap, Susan Rawcliffe, Tom Jenkins, Bob Wilhite, and again Partch) to provide his unique music with an appropriate and expanded vocabulary unfettered by the limitations of standard equipment. His performances successfully sought to fuse the musical with strong visual and narrative impact (in a manner prophetic of today's Kipper Kids, Robert Ashley, Bob Wilhite/Guy De Cointet, Tom Johnson, Pat Olesko, Robert Hughes/Margaret Fisher, Meredith Monk, Julia Heyward, Laurie Anderson). His favorite form, the song (not unlike Terry Allen, Peter Gordon, Jill Kroeson, Olesko and Anderson) was frequently a grandly tempered transcription (Ashley, the Kippers, Tomita, Wendy Carlos, The Residents, Olesko) warped with ironic intent. He recruited from a rich and competitive pool of professional musicians and trained them in the particular rigors of his demanding personal requirements (reminiscent of Partch, Frank Zappa, and Captain Beefheart) drawing upon their highly developed extemporaneous (if not improvisational) skills.

Jones' primary task as an artist appears to have been in the role of critic/mediator. He was obsessed with the processes of translating, compressing, and inverting linguistic and social codes. Most of his work involved transcribing well-known pieces, themes, genres into

eccentric workings of the popular idiom. His purely original compositions are rarely as universally appealing as these transcriptions. The fact that some of the most powerful works of Ives, Lizst, Bach, and Dvorak contain partial or incomplete quotations substantiates this practice as a creditable strategy.

Although an accomplished, commercial musician, Jones was bored with the material. Constrained by regulations of the musical profession in the early 1940's, he began his experiments in instrument design and improvisational ensemble work. Early recordings sold unremarkably but a July 1942 issue moved 1 1/2 million copies in 10 weeks. For the next 20 years his career was a non-stop tour (at ultimately, a killing pace.) A typical roadshow: 139 shows in 165 days, a 40 person troupe (including 13 musicians), two private pullmans and a baggage car stuffed with enough paraphernalia to dwarf the massive stock of the Chicago Art Ensemble. A familiar figure on radio and film, Jones' experience in television, beginning in 1948, and concluding with a six year network series, ranks him with Ernie Kovacs as a major progenitor of video-performance art. In 1962, his command of the vernacular was eclipsed by a linguistic/demographic development he was unable to comprehend or subsume.

A former sculptor and former Texan, Jim Pomeroy lives in San Francisco with his dog Sorghum. He was a founder of the artists' space 80 Langton St. and exhibits/performs widely in similar auspices. Pomeroy teaches at the S.F. Art Institute and is currently working on more stereo music and more stereo photography.

Rock'n'roll swept him off the air. He died in 1965 of emphysema in Los Angeles; a weary veteran in the city of one night stands. The hundreds of recordings made in his lifetime, stack as an un-mute memorial to the genius of Lindley Armstrong "Spike" Jones.

Few contemporary artists cite Spike Jones as a formative influence. It is clear that his work is not part of the lineage of new music, its roots lie elsewhere. Yet the similarities between his work and so much of today's call for consideration. What is it about today's art/music that allows this comparison; and what was going on then that somehow led to today if it was so different from Spike Jones in the first place?

Serious experimental music in the 1940's, 50's and early 60's shared an important hangup, it was too serious, bagged with centuries of Western (meaning European) intellectual development (meaning investment) which, however experimental, was still confined to rigorous acknowledgement of tautological systems of discourse, decorum, discipline and tradition. It was old, white, masculine, tired, and structurally conservative. Part of this baggage was instrumentation form, and ensemble (implying years of complicated socialization for composer, performer, and audience), venue (institutional modes of presentation — the concert hall, conservatory, the academy, the museum, and the court) and the concomitant social support (institutionalized forms of patronage consistent with the previous conditions). Most of these institutions still exist, still presenting string quartets and symphonies long after the corpses of their German composers have turned to dust. And there are academics still composing mannered chamber music in

the illusion that they're experimenting creatively.

Recently, there seem to be some significant departures from these constructs (otherwise we wouldn't be here dealing with this). Today's realms are harder to determine. The notion of New Music itself is difficult to define. Part of the problem has to do with the expanding boundaries of all art-forms in the last twenty years. It is often no longer possible to discern whether a given work is theatre, music of 'performance art', whether something is an instrument, a sound sculpture, or an environmental installation, whether a particular narrative or formalist idea resides most comfortably as art, theatre, music, or literature. And, most emphatically, it's not important to categorize as such. Another important point is the wholesale relegation of European tradition to the back-seat in favor of world music, jazz and popular musical influence. The presence of these ideas in the spectrum of "avant-garde" music is due more to the *literal* presence of a significant third-world population, real gains in racial and sexual redress, and autonomous youthful achievement, than to the condescending humanity of 'innovators' of the previous decades.

Radical expansions have also occurred in the areas of venue and support. The development of artists spaces, communication and distribution networks, loft jazz, improvisation workshops, festivals, retreats, public radio and television have exponentially increased the means for composer/performers to reach new audiences with provocative expositions (previously inconceivable). Vigorous, direct and indirect, grant subsidy from federal, state, local, and private agencies has exer-

cised unfathomable leverage on contemporary aesthetics, especially upon the risky, unmarketable, the ephemeral, the experimental, the critical, and the minority. Certainly there are kinks and omissions but the climate is currently as favorable as it ever has been (and possibly better than it will be, unfortunately).

In addition, developments in accessible technologies (electronics, compact high-quality audio, xerox and cheap offset reproduction, video, polaroid, public media centers) have greatly contributed to the information exchange, promotion, distribution of work, and dialogue. Networks exist for the distribution of artists books, audio and video tapes, journals, and films. In a perverse sense, vaudeville is reborn in the alternative space.

It is pivotal to recognize that all the above mentioned phenomena developed to a large degree as peer-oriented expressions. They are neither the class-oriented, tradition-bound structures of the ivory tower, nor do they reflect the massive populist leveling of the 'entertainment industry' (and its corporate determinants.) The diffuse richness of the offerings available in contemporary art/music confuses many critics who long for the good old days of elegant "excellence" (and all its stratified reinforcements). Events like New Music America serve to emphasize the breadth of this situation. There is an ungainly, chaotic, hungry, shocking, playful, obscene, profound and joyful quality to this music which disturbs the funereal decorum of 'high art'. What good is art after all if it's got no room for a good Bronx cheer, right in "Der Fuerher's Face."



Jim Pomeroy *MECHANICAL MUSIC* (1979-1980)
Photo by Yura Adams

way through Tilden Park, Berkeley. References to an indoor/outdoor nocturnal scene constitute the basic imagery for this twelve minute work, written specifically for the Arch Ensemble.

Charles Amirkhonian, Music Director of KPFA Radio (Berkeley) since 1969, was the recipient of a grant from the National Endowment for the Humanities to edit a book of *The Selected Letters of George Antheil*.

Laurie Anderson

Born in Chicago in 1947. Anderson received her M.F.A. in sculpture from Columbia University. As a performance artist she has worked with film-sound-talking pieces for several years, performing at the Museum of Modern Art, the Whitney Museum, the LaJolla Museum, the Berlin Festival and various other places in the U.S. and Europe. Selections from *United States*, a four part performance series.

Let X = X (from Part II) for Vocoder and Tape

I met this guy — and he looked like he might have been a hat check clerk at an ice rink . . . which in fact, he turned out to be. And I said: "Oh boy. Right again."

Let X = X. You know, it could be you. It's a sky-blue sky. Satellites are out tonight. Let X = X.

You know, I could write a book. And this book would be thick enough to stun an ox. Cause I can see the future. And it's a place — about 70 miles east of here, where it's lighter. Linger on over here. Got the time? Let X = X.

I got this postcard — and it read, it said, "Dear Amigo. Dear Pardner. Listen, I just want to say thanks — so thanks. Thanks for all the presents. Thanks for introducing me to the Chief. Thanks for putting on the feedbag, thanks for going all out. Thanks for showing me your Swiss army knife. Oh — and uh, thanks for letting me autograph your cast. Hug and kisses. XXXOOOO. Oh yeah — P.S.: I — I feel — feel like — I'm in a burning building and I gotta go. Cause I — I feel — like I'm in a burning building and I gotta go.

It's a sky-blue sky. Satellites are out tonight. You know, I could write a book — cause I can see the future — and it's a place, about 70 miles west of here where it's darker.

Your eyes: It's a day's work to look into them.

Your eyes: It's a day' work, just looking into them.

—Laurie Anderson

The Arch Ensemble

The Arch Ensemble was founded in 1977 by Robert Hughes and Tom Buckner in response to the need for a West Coast performing group embodying one of each symphonic instrument. Such groups have existed since World War II in Europe and more recently in New York and Chicago in response to the need of contemporary

composers to have the maximum possibilities of color without the prohibitive cost of a symphony orchestra. To this date there has been no permanent group of this size on the West Coast. The Arch Ensemble's purpose has been to respond to the unique musical personality of the San Francisco Bay Area. To the traditional performing group described above, the Arch Ensemble added extensive electronics particularly through the performance participation of Don Buchla.

In its 4th season the Arch Ensemble is coming close to its goal of promoting new works, working intimately with composers, and bridging the gap between the techniques of the past and the expressions of today.

Many of the works that the ensemble performs are experimental, of mixed media and stylistically varied.

ARCH ENSEMBLE

Dan Nobuhiko Smiley, Violin
Betsy London, Viola
Ami Radunskaya, Cello
Mel Graves, Bass
Rae Imamura, Piano
Beverly Bellows, Harp
Norman Peck, Percussion
Ward Spangler, Percussion
Patrice Hamblton, Flute

Robin May, Oboe
William Wohlmacher, Clarinet
Greg Barber, Bassoon
George Mealy, French Horn
David Burkhart, Trombone
Tom Buckner, Tenor, Co-Music Director
Robert Hughes, Conductor, Co-Music Director
Diane Stone, Manager

Robert Ashley

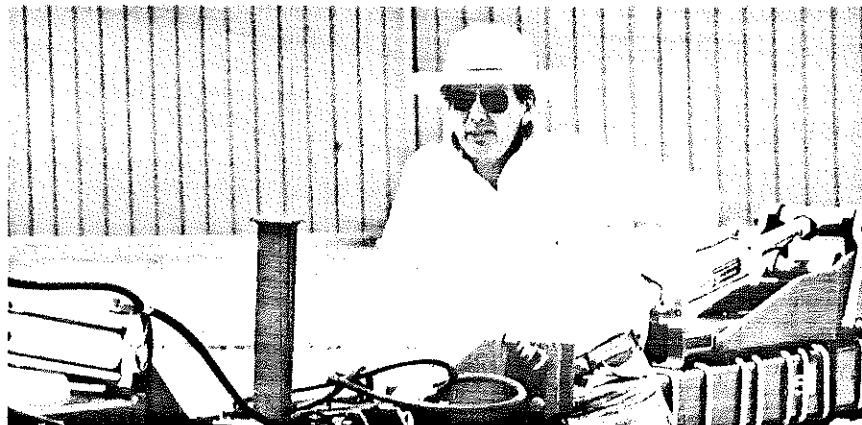
Robert Ashley has been described in the press as "a pioneer in the development of music theatre," and "the father figure of experimental composers prominent in the 1970's." He organized the now legendary ONCE Group and the ONCE Festivals in Ann Arbor, Michigan.

Ashley is director of the Center for Contemporary Music at Mills College. He is currently preparing *Perfect Lives (Private Parts)* for television. His recordings have pioneered new uses of language in musical settings.

His work has been recorded on Advance, ESP, CBS Odyssey, Mainstream, 1750 Arch, Cramps, Lovely Music, and Giorno Poetry Systems Records.

I keep on looking for what music means, or why one kind of music is different from another. Three things I've discovered for myself are: (1) External physical *trauma* (damage to the body cover), whether intentional or accidental, is the specific cause of the vulnerability of the physical body to external signals of an unusual sort. Surgery can make you aware of ghosts, for instance. (2) The displacement of "psychic" attention, in actual, measurable distance ("homelessness", e.g.) is the cause of the vulnerability of the preparedness system to signals of an unusual sort — in particular, to signals from what is called the "future." An indescribable vista of consequences is what "drifters" thrive on. (3) The *imaging* of aural — as distinct

from "tonal" — comprehension (to derive specific *images*, as in dream, from aural patterns) is the condition of *deja-vu*, or time confusion. The effect gets watered down, but can be prolonged better, as the aural patterns are more specifically tonal.
—Robert Ashley



Robert Ashley on location shooting
PIRETTI LIVES (PRIVATE PARIS)
Photo by Mimi Johnson

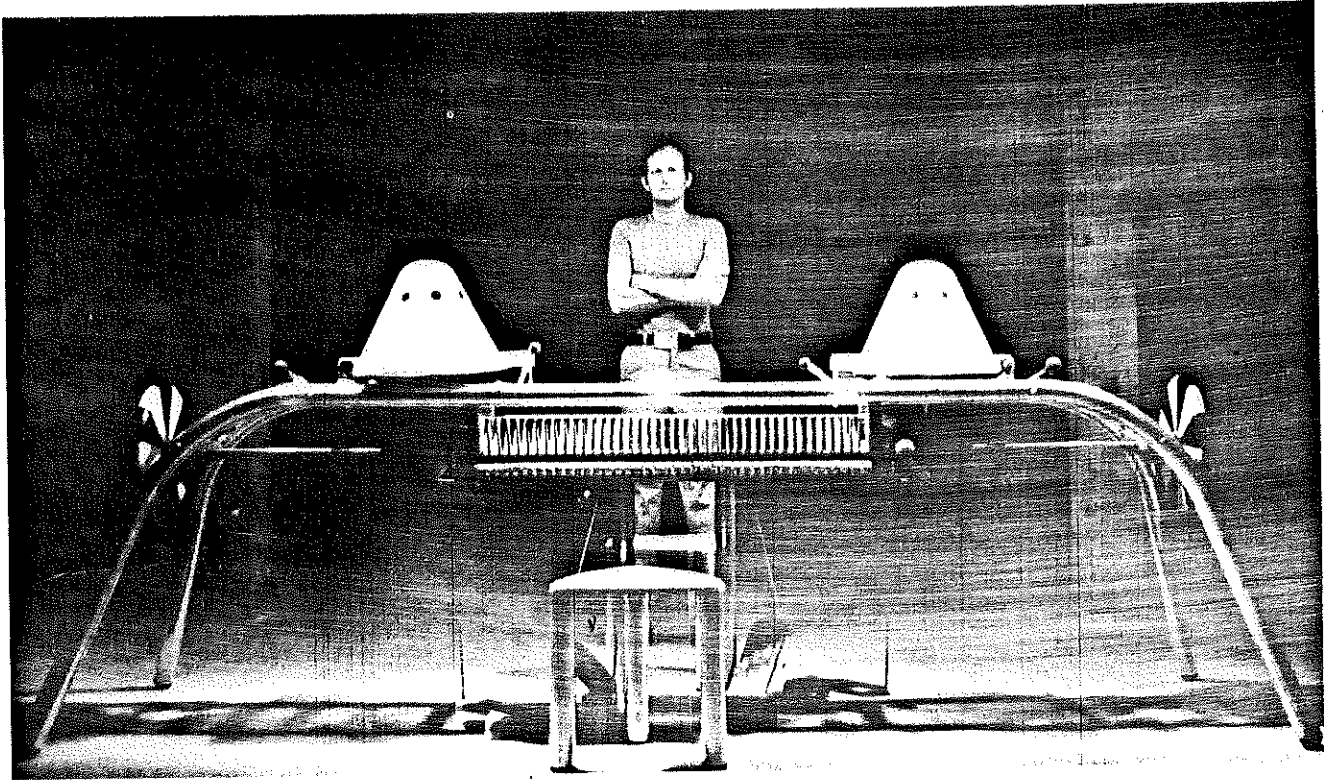
Bonnie Barnett

Bonnie Barnett sings with AVALANCHE, an a cappella women's vocal quintet. She has recorded for filmmakers Erich Seibert (*Umbra*) and Ric Reynolds (*Mudflat*). She offers workshops in Vocal Resonance, and has performed in Europe and the U.S. since 1967. Her M.A. thesis paper, "Aspects of Vocal Multiphonics," first published in *Interface, Journal of New Music Research* (Amsterdam, 1977), will be reprinted this year in the U.S. by Lingua Press. One of her process works, Δ PIECE© is included in *Scores: An Anthology of New Music*, soon to be released by Macmillan.

Tunnel Hum©, a group vocal process piece for a particularly resonant outdoor environment, is the latest in a group of works which reflects the composer's concern with performance as participatory ritual.

I believe that everything is vibration. Vocalization sets our bodies into further vibration and by that means we can tune inward to our center and outward within a group and to our environment. The body breathes and sounds easily and resonantly if we can release armoring and blocks which build up as stress reactions in life. My work centers on the release of this armoring in order to more fully realize our natural vocal expressive potential. Recognizing the connection between the voice and feelings, I am committed to providing a safe place to work. The underlying goals of VOCAL RESONANCE work are self-realization, self-assertion and integration of the intuitive with the rational in the body and with the voice.

—Bonnie Barnett



Bob Bates with *FUSER* (1978) for two players

Bob

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Bob Bates

In addition to painting, I have been pursuing an ever-deepening involvement in inventing and building sound-producing mechanisms, and in creating forms with the sounds they produce. I have given many public performances of these forms. I think of the machines themselves as tools with which to explore and illuminate my own perceptions as an artist, and as a means of penetrating the reaches and infinite nature of the creative mind. — *Bob Bates*

David Behrman/Bob Diamond/Bob Watts

David Behrman was born in 1937 in Salzburg, Austria. He studied composition with Wallingford Riegger in New York, and with Walter Piston at Harvard, where he received a B.A. in 1959. He worked in Brussels with Henri Pousseur and studied with Karlheinz Stockhausen in Darmstadt. In 1963, he received an M.A. in Music Theory from Columbia.

Since then, Behrman has devoted himself to the study of electronic circuitry for real-time performance and for sound installations. His designs have included a multi-oscillator, voltage control synthesizer; frequency-sensitive electronics for integration with acoustic instruments and voices; and an installation environment of video-triggered electronic sound.

Together with Robert Ashley, Gordon Mumma and Alvin Lucier, he created the Sonic Arts Union, which toured extensively from 1966 to 1976. He also toured with the Merce Cunningham Dance Company.

Cloud Music, a collaborative piece made with Bob Watts and Bob Diamond, is a sound/video installation that has been presented at the Whitney Museum of American Art. Currently, he is collaborating with Paul DeMarinis, Fern Friedman and Terri Hanton on a music-theater piece, *Creeping Contamination*.

Chris Brown/Tom Nunn

My interest is in creating electro-acoustic instruments capable of producing the timbral diversity of *music concrete* in live performance. I perform improvisational music with my instruments through a self-designed system of electronic modification and amplification; I also compose tape music with them in the studio. Some of the instruments I have built are:

Hot Lunch, electric knee fiddle with a plastic soundboard made from a cafeteria tray to which strips of rubber and plastic, a cork, a comb, spurs, a doorstop and other accessory noisemakers are attached to be rubbed, scratched, flapped, etc.

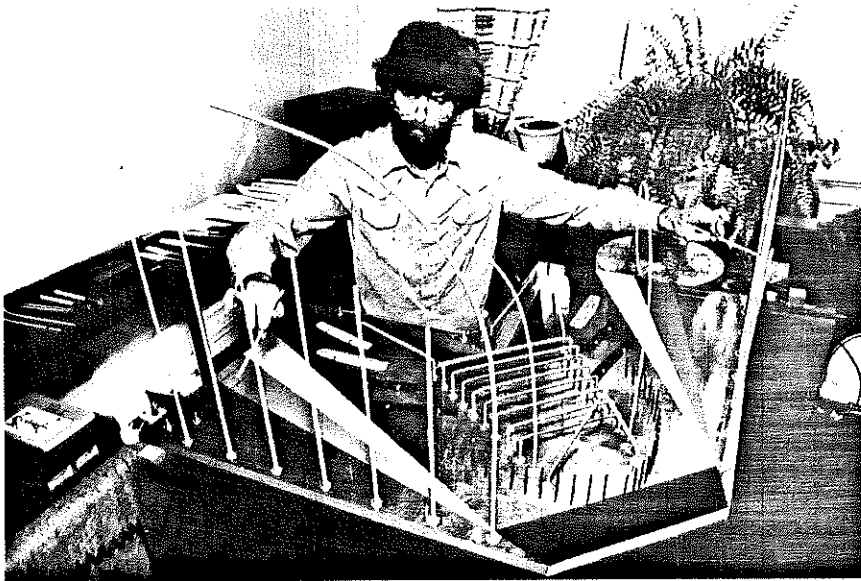
Wasservina, electric water vina in which the resonators are stainless steel bowls containing water. Strings are plucked or bowed while instrument is held on the knee — water swirls over the bottom of the bowls changing the pitch and timbre of the string sounds. — *Chris Brown*

For the past 3 1/2 years I have worked with Chris Brown, designing, building, and performing with experimental musical instruments in the Bay Area. The instruments I have created are of two general types.

Balloon-mounted rodded metal sound radiators are, essentially, rectangular or circular sheets of steel which rest atop balloons in small buckets. Bronze rods of various size and shape brazed to the surface of the sheet of metal are bowed with small homemade bows. Each rod produces a number of tones depending on the bowing technique. These are highly resonant, acoustic instruments capable of a large range of frequencies, and rich in tonal sonorities. The Sun-Sing Table, Crustaceans and Space Plate are examples.

The *sounding boards* are plywood sheets to which are attached a variety of sounding devices such as nails, springs, strings, combs, and equipped with contact microphone and amplification system. I use different implements to play these. The Wavicle Board, Tabulatura and Earwarg are examples.

—Tom Nunn



Tom Nunn EARWARG Photo by James Russell

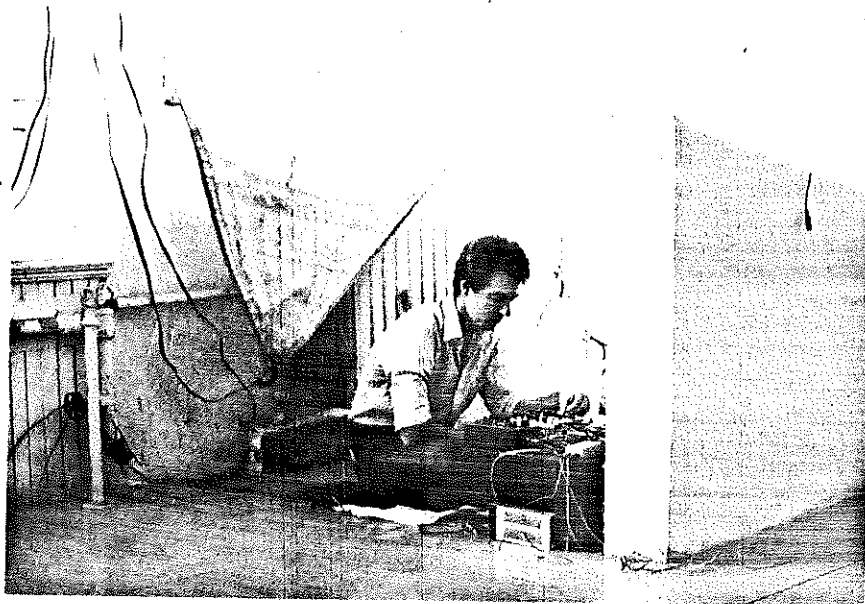
Nicolas Collins

Nicolas Collins works with mechanical devices, microcomputers, and home-made circuitry to explore architectural space, acoustical phenomena, and the social interaction of players in performance. Since 1973 he has presented concerts and installations in the United States and Europe. He studied composition with Alvin Lucier at Wesleyan University and has been an Artist-in-Residence at the ZBS Foundation, and a Thomas J. Watson Fellow.

WATER WORKS (Niche, State 5, 1980)

A tent of sails is hung from pulleys; water ballast is shifted by small pumps from container to container suspended from the tent. The redistribution of water weight causes sections of the fabric to rise and fall. The sounds are the result of movements of the ropes and pulleys as the tent changes shape.

WATER WORKS is the most recent of a series of projects begun in 1977 that transform static architectural spaces into flexible ones. Versions have been realized at the Merce Cunningham Dance Studio, The Kitchen, Media Study/Buffalo, Millenium Film Workshop, P.S.1, Real Art Ways, and Wesleyan University.



*Nicolas Collins, PEA SOUP being performed within WATER WORKS, at P.S. 1 (September, 1980)
Photo by Mary Edwards.*

Stuart Dempster

Stuart Dempster, a native of Berkeley, California, was born in 1936. He studied at San Francisco State College. From 1962 to 1966 he served as principal trombone with the Oakland Symphony under Gerhard Samuel. During these years he also taught at the San Francisco Conservatory and California State College at Hayward, and was a member of the Performing Group at Mills College.

In 1967, Mr. Dempster was a Creative Associate at the University of Buffalo. The following year he joined the faculty of the University of Washington, Seattle, a position he still holds. He has been a Fulbright Scholar in Australia (1973), where he studied the Aboriginal didjeridu.

Known mainly for his commissioning of new works for the trombone, Mr. Dempster is a leading figure in searching out and performing older works for the trombone, particularly the American music of the turn of the century as exemplified by Arthur Pryor. His book *The Modern Trombone: A Definition of Its Idioms* was published by the University of California Press in 1979.

Information on *Didjeridervish* — 1976

While performing at the Avignon Festival in 1976 with Merce Cunningham Dance Company, I did some recording in the Abbey of the Pope's Palace, which has a fantastic 14 second natural reverberation. My good fortune included a sympathetic response by 1750 Arch Records in Berkeley and in 1979 they brought out *Stuart Dempster In the Great Abbey of Clement VI* which included both *Didjeridervish-1976* and *Standing Waves-1976*. The following is quoted from the record jacket:

This record piece actually was part of the *Ten Grand Hosery* (1971-72) performance and is usually played with a dancer. I use a plastic sewer pipe that simulates the Australian Aboriginal Didjeridu. I also dervish part of the time — thus the title. The vocal material is all performed through the tube; I was actually equipped with two sections of tubing which could be used separately or linked together. The first dervish, beginning at about 6½ minutes, uses the shorter tube, and the second dervish, beginning about 14 minutes into the piece, uses the longer version of the tube. Beginning about the 14th minute, the sensation of the space is really very special and perhaps at this point, the height of acculturation has been achieved: an American, in France in a basically Italian setting (the Pope's Palace), is playing an Australian Aboriginal instrument while executing a Turkish-style dervish.

Present performances are an interaction of live playing with the recording and an examination of the space in which the performance takes place.

—Stuart Dempster

Paul DeMarinis

Paul DeMarinis has been a research fellow at the Center for Music Experiment at the University of California, San Diego, and has taught at San Francisco State

University and at the Center for Contemporary Music at Mills College. He is currently Artist-in-Residence in the Department of World Music at Wesleyan University, Middletown, Connecticut.

It usually seems to me that our two earthly tendencies, to anticipate the unknown and to form habits, characterize themselves as the two main problems of music: to make changes and to keep things the same. Where some musics of the world have been based in tradition, kept moving by live improvisation and (wisely, it seems) avoidance of notation, our western music has taken the path of extrinsic structure (the notion of composition) as a means of keeping things the same and making changes by a continuous revolution of means (avoidance of style). Thinking of it that way, my live performances with microcomputers keep in the western musical tradition; the programming involved makes a lot of structural elements available during live performance, both heard and un-perceived, while the situation of making the music right now, floating through structures, provides the changes. Probably no solution to two different problems is a solution at all, but you can be in two places at once, without needing the music to "transport".

— *Paul De Marinis*

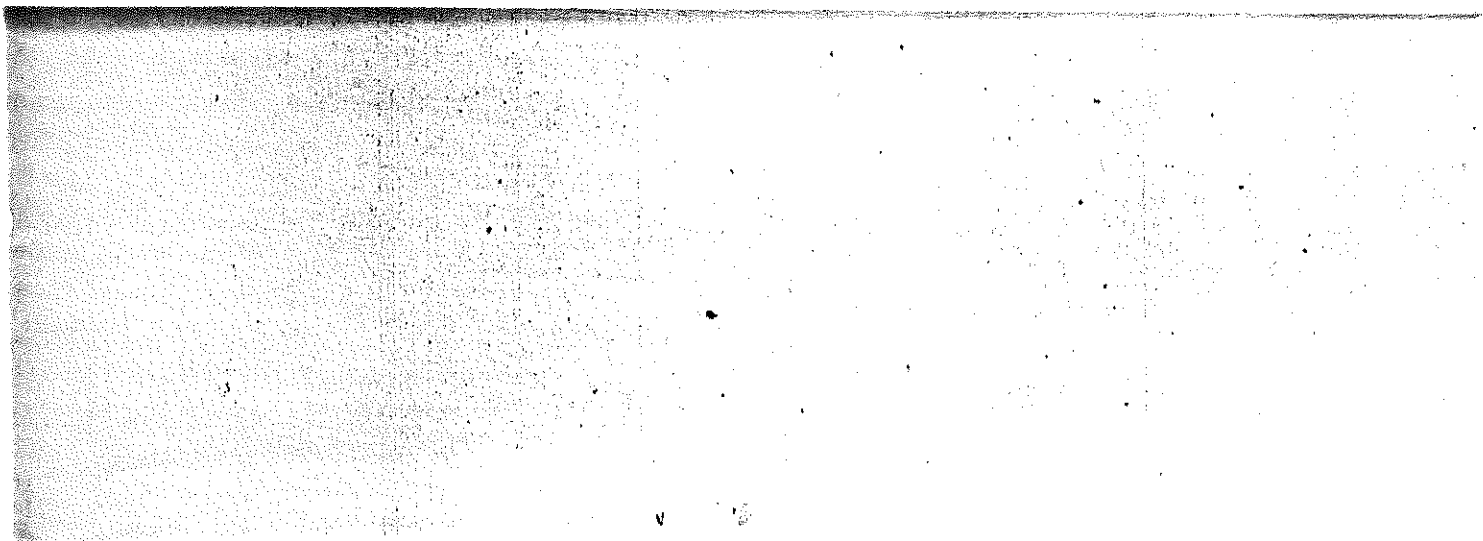
Paul Dresher

Before receiving his B.A. in Music from U.C. Berkeley in 1977, Paul Dresher studied with Terry Riley at Mills College and Steve Reich at the Center for World Music. He received an MA in composition from U.C. San Diego where he studied with Robert Erickson, Pauline Oliveros, and Roger Reynolds. In non-European music, he has studied North Indian classical music with Nikhil Banerjee, West African drumming with C.K. and Kobla Ladzekpo, Javanese music with Ki Wasitodipuro, and Balinese music with I Wayan Loceng. He has also studied and worked closely with Lou Harrison on intonation and American Gamelan building projects. He presently divides his time between touring, and teaching at the Cornish Institute in Seattle.

The LIQUID and STELLAR MUSIC system was built by Paul Tydelski and Paul Dresher and consists of a 4-channel tape machine with three playback heads located at various points in the path of a tape loop of variable length. Record/play functions and mixing and routing of all sounds are controlled by the performer with an array of foot pedals and switches.

Richard Dunlap

Born in 1939 in Seattle, Richard Dunlap currently lives in Santa Barbara. His visual art has been widely exhibited in the U.S. and Europe, and was featured in LAICA's "Sound" show, which was also seen in 1979 at P.S.1 in New York.



Julius Eastman

Julius Eastman, born in Ithaca, New York, has performed at the Brooklyn Academy of Music with Lucas Foss. He just completed a European tour under the auspices of The Kitchen. His work for 10 cellos, *The Holy Presence, Joan D'Arc*, was recently premiered (with Andy de Groat) in New York City. *Evil Nigger* and *Gay Guerilla*, two pieces for three pianos, were performed at the Walker Art Center in Minneapolis for New Music America 1980.

Brian Eno

I was born in East Anglia in May 1948. I received my degree in Fine Arts at Winchester School of Art. I was a founder-member of the British rock group "Roxy Music."

In 1975 I published, with Peter Schmidt, a set of Oracle Cards called *Oblique Strategies* and founded 'Obscure Records,' a label devoted to the experimental music, and in 1978 I founded 'Ambient Records', for the release of environmental music.

An essay by me entitled "Self-Regulation and Autopoiesis in Contemporary Music" is soon to be published in a book called *Challenge To Paradigm* concerning the applications of cybernetics to various disciplines.

I have been interested in placing works in unorthodox locations for some years on the assumption that a piece removed from the expectations aroused by conventional locations could evoke unexpected feelings in whoever might discover it.

Coupled with this is a concept of discretion. In 1975 I released the album *Discreet Music*, the first in a series of works (which I now call Ambient Music) intended specifically to "tint" the environment by allowing themselves to be absorbed into it, rather than to cancel or mask the features of the environment by dominating it.

The videos, "2 Filth Avenue" and "White Fences" were designed for transit spaces and arose originally from the question: "What type of images would not presuppose time and attention of a narrative structure?" As I experimented, I realized that the more static images were those to which I returned most frequently, and that as these approached the condition of painting (rather than story) it became possible to "spend some time" with them without feeling constrained by beginnings or endings.

Structurally (or compositionally) what happens on these screens is identical to what happens in this music. My unresolved problem is this: How can one deal with the limitation of the TV screen which forces a point of view and a level of sensory attention in a way which music doesn't?

—Brian Eno

Robert Erickson

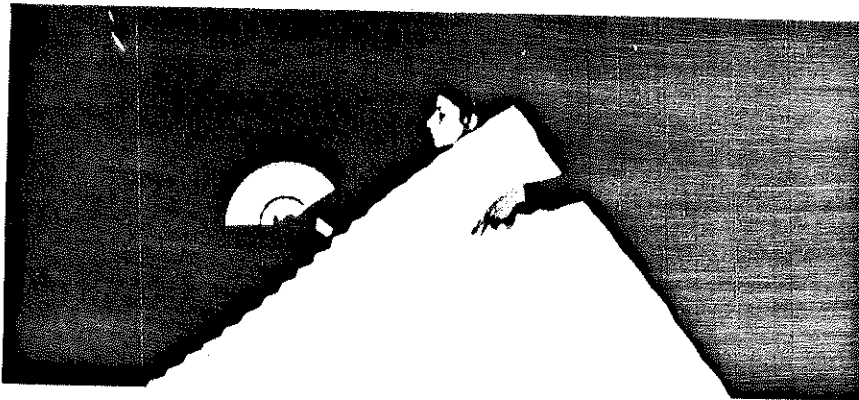
Robert Erickson, Professor of music at UC San Diego, has composed for solo instruments, vocal solo and vocal chorus, orchestra, and for various instrumental and vocal combinations with pre-recorded tape. For some of these he has invented special instruments. He is the author of two books, *The Structure of Music: A Listener's Guide to Melody and Counterpoint*; and *Sound Structure in Music*. He has been the recipient of Ford Foundation and Guggenheim Fellowships, and has won several awards for composition including the Marion Bauer Award.

Bruce Fier

The SOUNDINGS series mixes the visual, kinetic and aural experiences into one. The tones emitted are enchanting and ephemeral. The structure sits silent, waiting for a passerby to play it and bring its stored energies to life. The sounds emerge and disburse with a rush. And then the sculpture sits and waits, ever so quietly, for someone to stroke it, so it can speak its tintillating language once again.
—Bruce Fier

Margaret Fisher

Margaret Fisher is known widely as a practitioner in new dance media. Founder of one of the Bay Area's liveliest performance spaces for alternative time-space art, The Cat's Paw Palace (1973-1977). *The True and False Occult* was created in 1980 in response to the American painter R.B. Kitaj's pastels of "The Bathers" and Henry Brandt's speculations about a metric calendar. The unlikely sources are used as an excuse for rampant visual and literary puns.



Margaret Fisher THE TRUE & FALSE OCCULT

Bill Fontana

Bill Fontana, a composer and environmental artist living in the Bay Area, specializes in the use of pure sound as a sculptural medium. He was a producer with the Australian Broadcasting Commission from 1975 through 1978, commissioned to produce a tape archive of Australian environmental sounds. Fontana has worked as a sound consultant for the Oakland Museum and as an artist in residence at the Exploratorium in San Francisco. He has had major installations at the National Gallery of Victoria, Melbourne, the San Francisco Museum of Modern Art, Los Angeles Institute of Contemporary Art, The Contemporary Art Center in Cincinnati, the Newport Harbor Art Museum, the Akademie der Kunst in Berlin and the Muse d'Art Moderne de la Ville de Paris. Most of Fontana's works in recent years have been large scale environmental installations. His new work, LANDSCAPE SCULPTURE WITH FOG HORNS, for the Architectural Foundation of Northern California, will coincide with the New Music America Festival.

Landscape Sculpture With Fog Horns

A continuous acoustic simulcast from 8 locations around San Francisco Bay, to 8 loudspeakers at a central location outdoors, that is within audible range of the fog horns, and visual range of the Bay.

Broadcast points for microphones will be Angel Island, Treasure Island, Point Lobos, Lincoln Park, China Beach, Point Bonita, St. Francis Yacht Club and the San Francisco Yacht Harbor.

Central location where 8 loudspeakers simultaneously play sounds from the 8 broadcast points will be Fort Mason. The public is invited to this site from noon on June 1, through June 30th, 1981.

—Bill Fontana

Diamanda Galas

Diamanda Galas has for a number of years explored the field of expressionistic real-time composition using her voice as a medium for trance-like states which achieve a performance modality suggesting kindred operatic rituals, i.e., Greek tragic theatre, German Expressionistic performance, certain forms of rock performance, and other Ecstatic Theatres.

LES YEUX SANS SANG for solo voice is based upon a text by Galas. The composition is guided by the sonic content of the text and by chains of association deriving from the text imagery and charted out in advance.

TRAGOUTHIA APO TO AIMA EXOUN FONOS combines solo voice with four channel tape. The treatment of the voice is orchestral rather than choral. Particular attention is given to extreme variegations of vocal timbre and the generation of gradually shifting sound masses.

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Diamanda Galas, Vocalist

Peter Garland

Born 1952 in Maine. At California Institute of the Arts, my principal teachers were Harold Budd and James Tenney and Clayton Eshleman. I edit and publish SOUNDINGS, a small press devoted to contemporary (mostly) American music. I have done extensive research on earlier 20th-century composers and cultural figures — including Silvestre Revueltas, Conlon Nancarrow, Paul Bowles, Jaime de Angulo, and Roldan and Caturla of Cuba. I have lived and travelled throughout Mexico, studying/recording/documenting the musical culture of the Tarascan Indians of Michoacan. I currently live in Santa Fe, N.M.

The 3 axes around which my work revolves are: the American land (the Americas, not merely the USA), its indigenous cultures, and the Euro-American traditions into which I was born. My key influences in this regard have been the composers Lou Harrison and Harry Partch. I tend to view my own musical work not in the contexts of the European classical traditional or of 20th century modernism, but rather in the much broader and more varied context of world musics. My own interest is not so much in music per se (I am not a "musician's musician"), but in *culture* and music's place in it; I view my activities as composer, writer, scholar and publisher to be inseparable aspects of that larger focus.

—Peter Garland

Peter Gena

Peter Gena (b.1947, Buffalo, New York) Composition study with Lejaren Hiller and Morton Feldman. PhD., SUNY Buffalo. Currently teaching at Northwestern University. Co-director of the NU Contemporary Music Ensemble. Co-director of Chicago Interarts Ministry and Ensemble. A recent work is included on a new *Nonesuch* recording.

I believe that Beethoven, if he were alive today, would have a loft in lower Manhattan rather than a high-rise apartment on Riverside Drive or West End Avenue.

An artist learns from history whether his or her work evolves from tradition, or deviates from it. The academician usually creates a model through theoretical analysis and imitates style, or safely draws from experimental ideas and interprets them into a style, thus establishing an "experimental tradition." The experimental artist, however, is aware that the analysis of art has little to do with the act of creating art. That is, we cannot successfully incorporate new ideas into our work unless these ideas are generated out of our own process. We observe how composers have dealt with compositional issues; we are not merely "lusting in our heart for older music." For example, John Cage and Morton Feldman freely



Peter Gena

acknowledged the influence of Webern, but considered his integration of sound, silence and proportions of musical space in time as the main issue, rather than the serial idiom.

New ideas are born out of either our knowledge or our ignorance of everything that has happened. (To do what he did, Satie must have known nothing . . . or everything.) In *Beethoven in SoHo*, I steal all of the surface material from his Piano Sonata, Op. 54. I tried to fuse my ongoing interest in sound-continuum with the gradual unfolding of melodic and harmonic events that exist inherently in the order of repeated fragments. Hence, while the original material approaches abstraction, the perception of form emanates as an issue of the process.

—Peter Gena

Jim Hobart

Born in 1951 in Michigan, he studied at Mills College with Robert Ashley, David Behrman, James J. Hartway, Terry Riley and Pandit Pran Nath. He performs his music on exotic instruments made from recycled materials. An example of his work was featured on an album, "SOUND" distributed by Los Angeles Institute of Contemporary Art, in conjunction with its exhibition of sound sculpture and instrument building.

"*Buick*" (1980). A fretless nine-string harp using a dome-shaped hubcap as sounding board. Like an Indian tamboura it uses pieces of thread wedged beneath the strings to create buzzing harmonics.

I created "Buick" to provide a melodic ostinato, over which I improvise melodies in a manner similar to raga compositional techniques. The hubcap was left in my basement by some previous occupant.

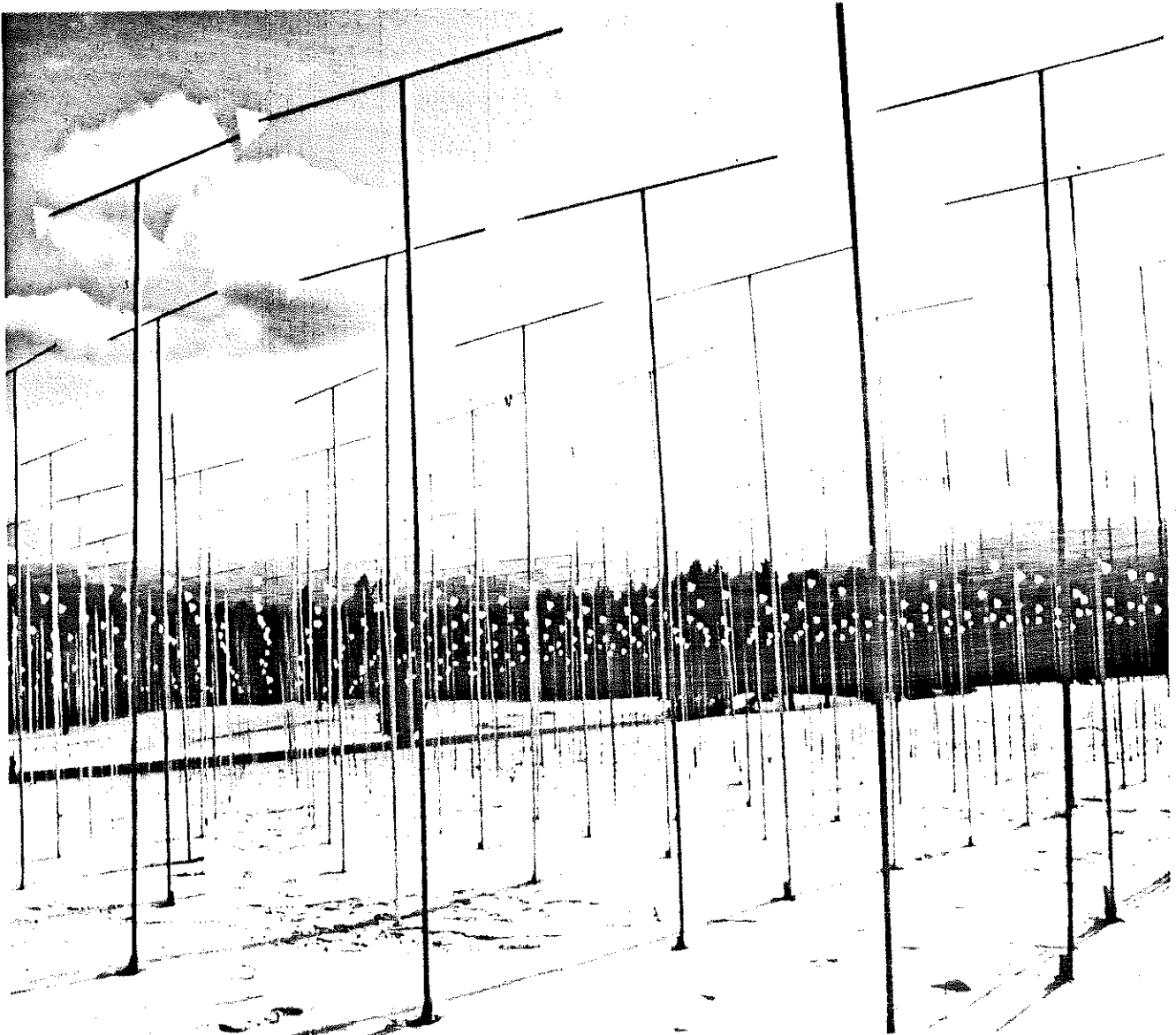
"*Doorchimes*" (1981). An instrument made from a scrap of hollow-core door, found in a hardware-store dumpster. Seven strings span the length of the door, with each string divided into two notes, similar to a koto. A ball of soft wire wrapped around each string causes a disturbance in the strings pitch and overtone structure. It's reminiscent of churchbells, gamelan, or toy piano.

—Jim Hobart

Doug Hollis

Hollis has exhibited at ArtPark, New York, the Centre Pompidou (Beaubourg) Paris, France, the 1980 Winter Olympics and the Albright Knox Art Gallery, Buffalo, New York.

My work is specifically involved with structures which come into visual and sonic harmony with natural dynamic forces. Although much of my recent work is involved with sound, my interest is more generally involved with the frequency of energy, and our perception of the world through our abilities to sense these frequencies.



Douglas Hollis FIELD OF VISION 1980 Winter Olympics

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All the pieces tend to be a coincidence of sight and sound and structure. When the three things come together, when the physical entity of the structure seems to have that kind of lyrical quality to it that in some way is a visual corollary for the sound it is making, when it is proportioned and sits in the site in a sympathetic way, then it works. —*Doug Hollis*

Bob Hughes

A composer of electronic and acoustic music, Bob Hughes work has been performed in Europe and on the West Coast. He is currently working on the score for the film *Never Cry Wolf*, and is co-director of the Arch Ensemble.

Tom Jenkins

Born in 1943 in Kansas City Missouri, Jenkins has had many solo and group exhibitions including the LAICA Sound Show in Los Angeles, Newport Harbor Art Museum, and the Thomas/Lewallen Gallery. He currently lives and works in Santa Monica, California.

I am most interested in making objects, specifically objects which function or operate physically. The sound-producing objects include instruments and sculpture. The instruments I build all produce sounds when manipulated by the user. The sculpture, however, operates using an energy source. The Steam Sounders, for example, burn alcohol to boil water, with resulting steam vibrating a reed. Once the piece is activated it runs "on its own steam." Performances consist of arrangements in time and space of these "automatic" sounds. In addition, I as a performer may interact with such an arrangement by using one or more of the instruments to produce sounds in response to those emitting from the sculptures.
—*Tom Jenkins*

Ralph Jones

ROTUNDA SOUNDING with positionable directional loudspeakers: Focused beams of sound act differently than do the sounds we encounter in everyday life, and reveal things about spaces that otherwise we certainly would miss. The rotunda of the Palace of Fine Arts is a special space, and directional sound acts in especially unusual ways here, forming strange echoes, phantom sound images, sound spectra, sound shapes in space. This performance will observe these acoustical responses of the rotunda, using special loudspeaker instruments and electronic sounds designed specifically for the space.

Ralph Jones's work is defined at the level of acoustical and electronic design, and presents musical composition as a process of selective observation.

Nancy Karp

Nancy Karp has developed her own style of choreography within the genre of minimal dance.

"I am interested in creating dances that use a minimal amount of movement vocabulary. Movements are stripped to their bare essentials. I am concerned with spatial and floor design through movement rather than complicated body design. The dancers sculpt the space. My choreography deals with rhythmic movement/sound phrases created by dancers together with musicians. Dancers, moving in geometric floor patterns produce sounds with footfalls, handclaps, and vocal sounds as accents of the written music. Dance and music are inseparable in the total performance."

In 1973, she received a B.F.A. in Dance from California Institute of the Arts, where she studied with Bella Lewitzky and Donald McKayle. She moved to the Bay Area to teach in the dance program at California State University, Hayward. In 1976, she began graduate work at San Francisco State University in the Creative Arts: Interdisciplinary Studies program, working with visual artists, Jock Reynolds, Suzanne Hellmuth and poet, Kathleen Fraser, and subsequently receiving an M.A. Nancy Karp and Dancers, founded in 1976, have toured extensively throughout the United States and Canada.

In 1980 Ms. Karp spent a three month residency under the auspices of the Berliner Kunster Programm des D.A.A.D. Performances of her works were given at the Fur Augen und Ohren Festival at the Akademie der Kunste in Berlin. A film by Jon Jost, "x2 — Two Dances by Nancy Karp" was shot for Berlin television.

Ustad Ali Akbar Khan

"For us, as a family, music is like food. When you need it, you don't have to explain why, because it is basic to life."

Ustad Ali Akbar Khan's family trace their tradition to Mian Tansen, a musical genius and court musician of a Moghul Emperor of the 16th century. Ali Akbar Khan's father, Padmabibhushan Dr. Allauddin Khan was the chief disciple of Wazir Khan, a direct descendant Tansen, and came to be acknowledged as the greatest figure in North Indian music in this century. In India, he is regarded as a "rishi" or saint, and he gave new life to the classical instrumental music of India. Ali Akbar is one of the many celebrated musicians tutored by his father. He began his studies at the age of three learning vocal music, and shortly after he began his studies on drums, taught by his father's elder brother, Fakir Aftabuddin. At the same time, his father trained him on all kinds of other instruments, but then he decided that he must concentrate on the sarod. Since the death of his father in 1972, Ali Akbar is continuing his father's tradition.

Khansahib (as he is properly called) first visited the United States in 1955 at the request of Yehudi Menuhin and performed at the Museum of Modern Art in New York.



Ustad Ali Akbar Khan

Khansahib founded the Ali Akbar College of Music in Marin County in 1967, where he continues to teach. His work as a composer, recording artist and teacher has contributed to Indian music's unique and significant influence on New Music, particularly for west coast composers.

The League of Automatic Composers John Bischoff/Jim Horton/Tim Perkis

All that is not information, not redundancy, not form and not restraint — is noise, the only possible source of new patterns. (Gregory Bateson)

JOHN BISCHOFF received his M.F.A. from Mills College in Oakland. He has performed both in the United States and Europe, and currently teaches music at City College of San Francisco. JIM HORTON has been designing and performing with just-intoned computer music systems since 1976. He is the electronic music columnist for *EAR* magazine. TIM PERKIS attended the University of Michigan (B.A. 1975) and California College of Arts and Crafts. He studied Javanese Gamelan with Ki Wasitodipuro, and played and composed for the Berkeley Gamelan for several years.

The League presents their music not as entertainment but as an example of how nature operates when we perceive it as cooperative, democratic and musical. We have constructed a multi-computer based network of non-hierarchical, interactive,

simultaneous processes that are open to information from larger environments. As these processes overlap and interact they generate mutual contexts for sonic motions, making perception of very complex patterns easy and enlightening. Sometimes when the system enters a strongly interactive mode, its activities may be heard as if there is a unified mentality improvising or composing. Because the semantics of whether we can ascribe intentional acts to nonliving entities seems to be open, we can choose to consider that we have invented a (partially guided) musical artificial intelligence. — *The League*

George Lewis

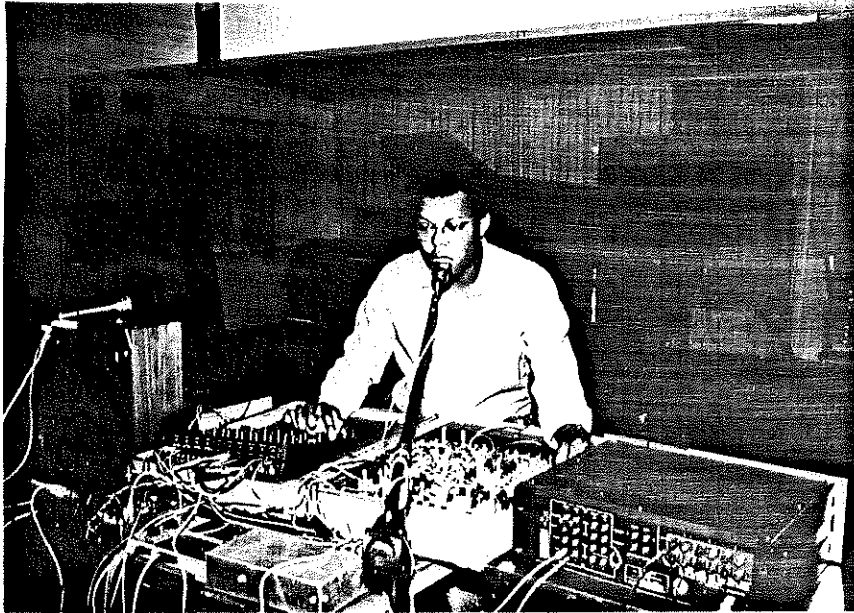
George Lewis (b. 1952, Chicago) studied philosophy at Yale College, trombone with Dean Hey, and composition with Muhal Richard Abrams at the School of the Association for the Advancement of Creative Musicians. Mr. Lewis has been a member of the Chicago-based AACM since 1971, and served as its chairman in 1975. His compositions include new music for traditional instruments and performing ensembles such as his *Shadowgraph* series for traditional "big-band," works for trombone, percussion and chamber ensembles.

His more recent work has involved interactive performance of microcomputer-controlled electronic instruments with live improvising musicians. This work-in-progress (*The KIM and I*) is based on his continuing study of social dynamics in improvised music.

Atlantic is concerned in large measure with rendering susceptible to direct contrapuntal manipulation naturally occurring sonic phenomena connected with "normal" and "extended" trombone performance techniques. The well-known resonance-enhancing properties of the lowly bathroom plunger are further extended by a small microphone installed where the handle usually is. Thus the trombonist's most versatile mute is employed to specifically select the harmonic of f#2, a beautifully rich note on the trombone. Resonant bandpass filters (astonishingly cheap ones, built by me to a design of R. Burhans which Paul DeMarinis was kind enough to bring to my attention) amplify these overtones to the point of equal audibility with the base f#2, thus allowing greatly expanded orchestrational possibilities within a somewhat static framework.

The piece is a little dark in color, fairly highly charged emotionally; *maximinimal*, I would have said if I were in the habit of coining the forgettable turn of phrase. I only have four of the filter banks available, so a maximum of four trombonists may perform. Stuart Dempster has offered to assist me in the performance of the piece, for which I am most appreciative.

I should remark that no doubt some misguided, or perhaps merely silly attempt will be made to stretch either the meaning of *Atlantic*, or that of "jazz" beyond all recognition in order for the two entities to be somehow shoehorned into some aesthetically and philosophically moribund concept of "synthesis." Since this view of my work (which, I must say, I find terribly curious) seems to persist, I thought I might take a few extra lines to comment on it, and so I have. — *George Lewis*



Ingram Marshall

Ingram Marshall was born in New York in 1942. In the late 60's he worked with Morton Subotnick at the NY University School of the Arts and in 1970 became part of the newly formed California Institute of the Arts. His work and teaching in the field of "text-sound" composition led to a Fulbright Scholarship in Sweden in 1975 where he was guest composer with Fylkingen in Stockholm.

Other activities include teaching at the S.F. Conservatory, writing on new music for The Bay Guardian, New West, etc., and radio programming. His first record, "The Fragility Cycles" was released on Ibu Records.

Recent memoranda to myself:

Life is not bad. It's possible to be a pauper in this country and live well — if you know how.

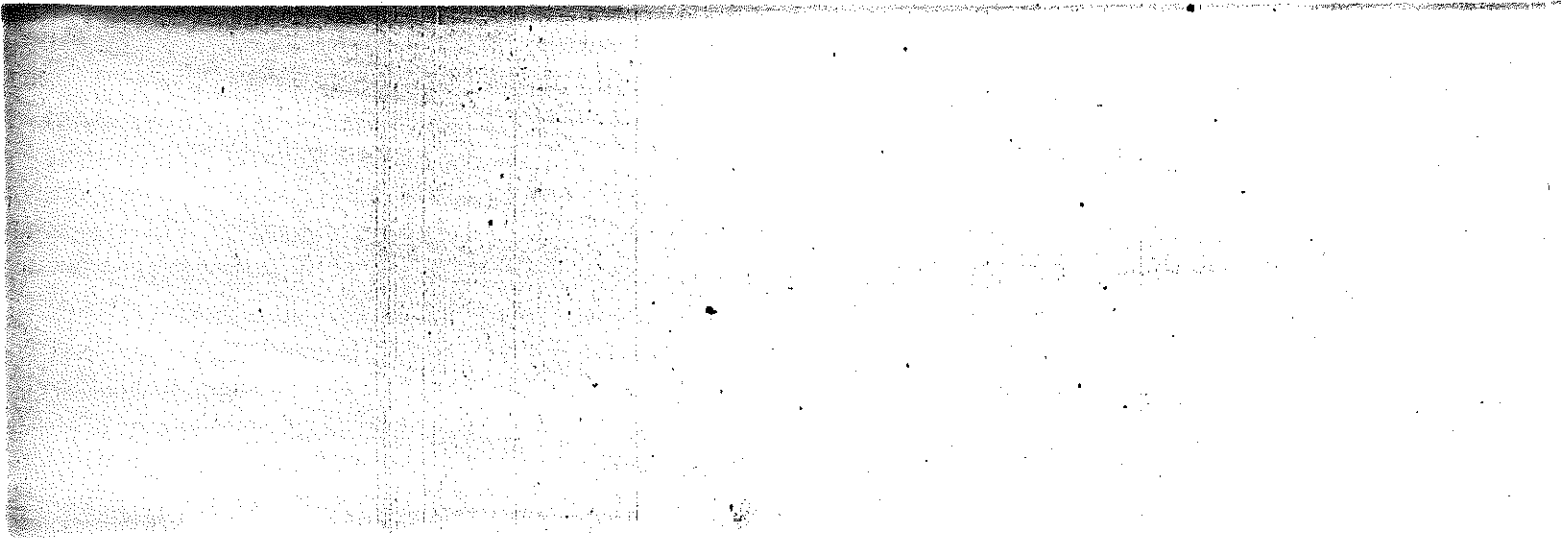
Do you know how?

How do you know?

For some artists, the "art" is not only the picture but the frame and perhaps the wall as well. But what is left when all of these are physically destroyed? "Art?"

If music is the most amorphous art, then it is fortunate. It becomes more precious to us and our memories encase it. How much music do you know?

—Ingram Marshall



Joe McPhee

Born in 1939, Joe McPhee began his musical career playing trumpet, at age 8; since that time he has been on a musical search through improvisation, conceptual studies and composition, encompassing many aspects of acoustical and electronic music. This search has brought wide acclaim across Europe, and increasingly here in the United States. For over 18 years, he supported himself and his music by working in a factory. He is currently Promotion Director for HAT HUT RECORDS.

In the Oct. 1980 *Downbeat*, reviewer Riggins describes a McPhee performance of *Anamorphosis*:

this work is distinctive, too, for it possesses inklings of a linearly conceived musical process as opposed to a purely horizontal statement. Going from middle register broken lyricism to upper register harmonic flurries and microtonal explorations, it reveals the saxist's research into the peculiarities of his horn.

Perhaps the most interesting aspect of McPhee's work is that, unlike many of his predecessors, he's almost accomplished the control of strange sound areas of his horn, as well as the *soundual* predications they imply thematically — allowing somewhat residual sounds to be fully realized as legitimate.

Conlon Nancarrow

"I listened to the music and became immediately enthusiastic. This music is the greatest discovery since Webern and Ives . . . so utterly original, enjoyable, constructive and at the same time emotional. For me it's the best music of any composer living today."

Gyorgy Ligeti, 4 January 1981

Letter to Charles Amirkhonian

It is with particular excitement that we await the appearance of Conlon Nancarrow as featured guest composer at New Music America '81.

It was in 1947 that Nancarrow last returned to his native country. By then he had lived seven years in Mexico City—his new home—and he had returned to New York only to attempt to buy or obtain plans for building a machine which would accurately punch holes in pianola rolls. Nancarrow had a dream: to compose music of a variety and complexity previously unknown in Western music. His persistence in finding the means to work with virgin player piano rolls, hand-punching the placement of each note's pitch and rhythm, paid off in the creation of a unique and astonishingly beautiful series of works which, by now, has attracted the attention of contemporary musicians the world over.

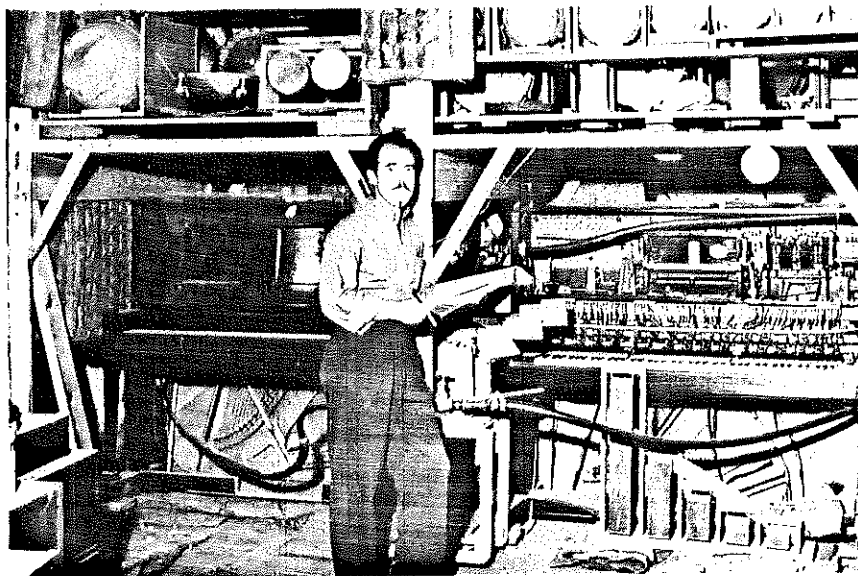
Now, at age 68, he returns to San Francisco, a city he visited in his youth and fondly remembers, to meet with many of his admirers and to reacquaint himself with the landscape and the people of the United States. His appearances at the Festival will include a workshop seminar at which many of his works will be played and discussed and a concert appearance. As it is impossible to move his own fragile

1927 Ampico reproducing pianos from Mexico City or to play his rolls on similar instruments without making irrevocable alterations in them, Nancarrow's music will be heard via the fine tape recordings of his complete studies recorded by Robert Shumaker.

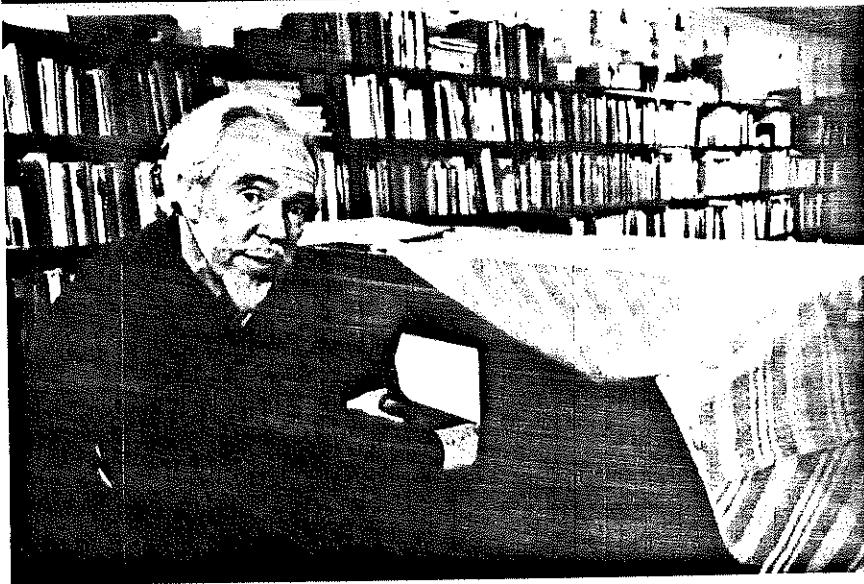
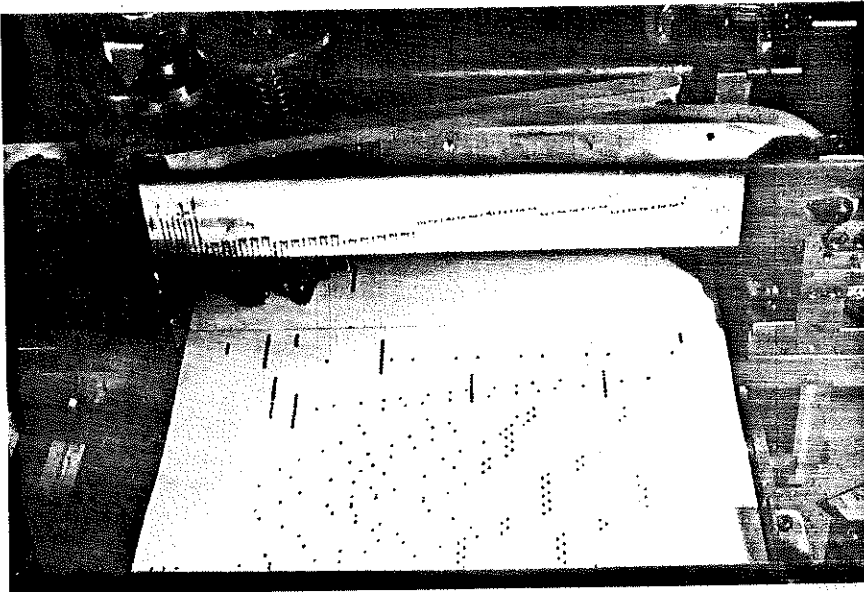
Born in Arkansas in 1912, Nancarrow studied music in Cincinnati, and later in Boston with Walter Piston, Nicolas Slonimsky and Roger Sessions. In 1937 he joined the Abraham Lincoln Brigade participating with leftist youth from all over the world in an ill-fated attempt to stop the rise of the Fascist Franco government during the Spanish Civil War.

Upon returning to the United States in 1939, he underwent political harassment from the Federal government, and in 1940 relocated to Mexico City. He is now a Mexican citizen and continues work daily on his Studies, remaining quite isolated from mainstream activity in the music world except for visits from his evergrowing body of friends and supporters. His Japanese-born wife of ten years, Yoko, is a prominent archeologist, active in exploring the great wealth of historical sites still to be excavated in a country in which over 75% of the pyramids and other artifacts of interest to scholars still lie buried underground.

Recently, Nancarrow was awarded a commission from the European Broadcast Union, to complete *Study No. 39* for two player pianos. In 1978, he received a Guggenheim Fellowship. And in 1981, Betty Freeman, long known as one of the most enlightened patrons of American composers, (Harry Patch, Lou Harrison, Philip Glass, and countless others) commissioned Nancarrow's *Study No. 42*.



Conlon Nancarrow, Photo by Bernard Cole



(Top)
Conlon Nancarrow's hand-operated punching
machine for player piano rolls.
Photo by Carol Law
(Bottom)
Conlon Nancarrow

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1750 Arch Records has released Volume Three in its series of five projected LP's documenting the complete output of Conlon Nancarrow. This volume contains much of the material previously released by Columbia Records in 1968 (long out-of-print) but in newly-recorded performances in Dolby stereo and some of them at faster speeds, resulting in a spectacular version, for example, of the quicksilver *Study No. 25* with its sweeping glissandi up and down the length of the keyboard.

Sounding Press has published a book of essays about Nancarrow, written by Roger Reynolds, John Cage, Gordon Mumma and James Tenney.

The sheerly visceral effect of his massive piano sound combines with an intellectual refinement which would be rare in any age. With his player piano system, Nancarrow can compose music which is far more complex and difficult than human performers can manage, and until recently, more complex than any electronic means could easily generate with any degree of control. He first composes a pencil-sketch score, then punches the roll for that score, and finally, just to put the icing on the cake, he painstakingly writes out a fair copy of the music suitable for study and publication.

What is the great appeal of Nancarrow's music? Certainly there is the super-human virtuosity and complexity, balanced often with a beguiling repose. But there are other reasons.

His experience as a jazz trumpeter in the 1930's lends his music an improvisational quality and sometimes a bluesy cast which is infectious. His extensive research into the totality of music history, with special concentration on the musics of Africa and India, his thorough acquaintance with the theory and practices of Western European composing, and his abiding interest in the human perception of rhythm and time (with Nancarrow's consequent propensity for achieving altogether new-sounding sonorities by his deft handling of rhythmic calculations)—all of these qualities coming together in one finely sensitive and gifted composer—make his music, along with his life story, truly *sui generis*.

New Music America would like to give special thanks to Eva Solttes, David Rumsey, and Vis-Art Films, Inc. without whose assistance and support Conlon Nancarrow's visit to the United States would not have been possible.

notes by Charles Amirkhania

Maggi Payne

Maggi Payne was born in 1945 in Texas. Her performances often involve the use of video, film, abstract slides, and/or dance. Since 1972 she has been a recording engineer and synthesizer instructor at the Center for Contemporary Music at Mills College and is currently on the faculty at Mills.

Ling was completed in January of 1981. It was composed using a Moog synthesizer and auxiliary equipment, including some Ling peak/notch filters from which the piece derives its name. The original tracks were then transferred to a twelve track tape machine, segments of which included numerous premixes involving up to thirty-two tracks at one time, and then remixed in both quad and stereo versions.

Spatial location of sounds and complex timbral changes were major concerns of the work. Structurally the piece is clear, with large areas of clearly differing textures. On a small scale, however, the sounds are continually shifting spatially and timbrally.

Liz Phillips

When Liz Phillips began working with responsive spaces, she explored various basic technologies. It is in the applications of radio frequency (RF) capacitance fields that she has found her greatest successes, and there has been a progression in the sophistication of her musical materials. Her early works used only a few tuned oscillators that varied in pitch, while recent works use a complex synthesizer of her own design and construction.

The works of Liz Phillips not only co-exist comfortably with their surroundings but, in a large measure, they are created by that interaction.

Radio frequency capacitance fields are projected from two objects into a room. One is an archway made of coiled copper tube. Nearby hangs a bronze screen and copper ribbon contact wafered in plexiglas. These are of a human scale, as are the fields they project. As the audience moves around, each bit of sound identifies their position or a change in their speed or direction.

In "Sunspots," a sound is the unifying and descriptive material, used in layers to achieve different proportions and focus from moment to moment. Some sounds are like condensed packages of captured information. They appear (when activated) in spurts. Patches of sound serve as balances, creating rhythms as they alternate from speaker to speaker, weighting and grounding, and then wildly cascading. In other places (and time) those same voices transform themselves. They slow down and settle on an even pattern whose tuning is set when an audience/participant leaves a threshold space.

—Liz Phillips

Susan Rawcliffe

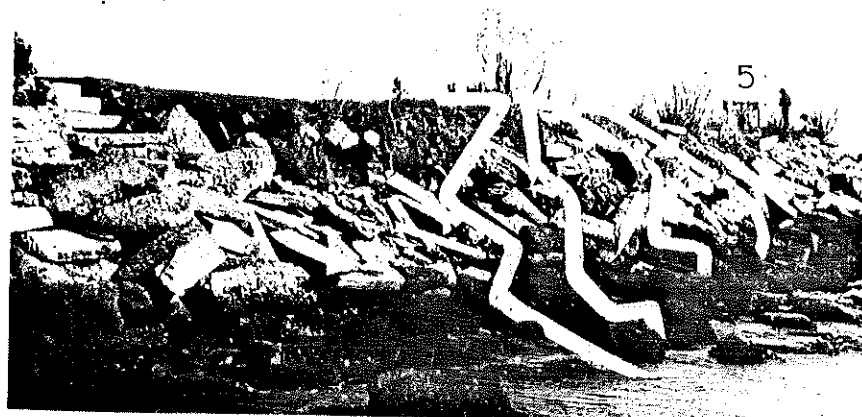
Clay flutes?? Junk instruments?? Too often, I wonder, why so archaic. Synthesizers are more topical. But flutes don't need a plug, electric or other. And clay is cheap, available, historical, can be shaped, colored and besides, I know how.

A musical instrument is solidified sound.

I don't believe that there is one penultimate flute. Some make but one beautiful sound. I therefore wind up with lots of flutes.

The interchange between the process of making instruments and the process of doing something with them is exciting; the proportions change over time. In December 1980, I presented with others, two pieces written for 4 performers on my instruments as well as other instruments, an improvisation and a Renaissance recorder trio transcribed for my ocarinas.

—Susan Rawcliffe



Peter Richards

Peter Richards, b. Colorado, 1944; Colorado College, BA, Maryland Institute of Art; Rinehart School of Sculpture, MFA, The ANNUAL, San Francisco Art Institute, 1977, 80 Langton Street, 1978, 1980. Coordinator, Artist-in-Residence Program; Exploratorium, 1971-1981.

"Wave Organ" is composed of several pipes of different lengths which are used on a seashore to monitor and modify sea sounds. Wave action activates harmonic frequencies of the pipe as the water rushes in and out. The resonant frequency is determined by how far the water has moved up the pipe, thus changing the length of the air column. The piece can be heard at the site or at The Exploratorium via telephone lines. The site is located at the Eastern end of Marina Yacht Harbor breakwater, San Francisco.

—Peter Richards

Terry Riley

The music of Terry Riley, basically a modal and cyclical music, has as its major feature repeated melodic patterns whose shifting grids allow the listener multiple viewpoints of a tonal melodic and harmonic landscape. It has been described as meditative, universal, nostalgic, and illusionistic. Since Riley is an improviser very little of this music can be found in a notated form, the notable exception being "In C."

He has appeared in numerous solo concerts throughout Europe and the U.S.A. During the past 11 years he has engaged in a study of North Indian raga and vocal music under his Guru, Pandit Pran Nath. Since 1970 Terry Riley has been on the faculty at Mills College in Oakland. His music is available, among other places, on two Columbia Masterworks albums, "A Rainbow in Curved Air" and "The Church of Anthrax" (with John Cale) and "Persian Surgery Dervishes" on Shandar Records, Paris.

Daniel Schmidt

Daniel Schmidt began his artistic life as a painter and sculptor. Since studying at California Institute of the Arts, he has been building his own instruments. He is strongly influenced by the music of Indonesia, especially Java. He composes for his own instruments, conventional Western instruments and sound poetry. He is currently on the faculty at U.C. Berkeley and Cazadero Music Camp, teaching traditional Javanese music. He directs *The Berkeley Gamelan*, a percussion ensemble formed to play his instruments and perform contemporary percussion compositions, influenced by various musics of the world. This local group performs frequently.

Mr. Schmidt was invited by the West German government to be in residence as an art fellow, (Berliner Kunster Program) in West Berlin during 1979. This same exhibit of instruments appeared there.

Buster Simpson

Currently living in Seattle, Washington, Simpson was the Co-Artistic Director of City Fair Arts. He has worked extensively on urban design concepts. He has served on the Board of Directors of And/Or and has had his works exhibited at the Vice President's house in Washington, D.C., Western Front and the Seattle Art Museum. His recent works deal with sounds specific to urban contexts.

In 1978 I installed a shared clothes line which connected 5 stories of a condominium with that of a fixed income apartment building. I was aware of the work Doug Hollis was doing with the aeolian harp phenomena and was quite pleased to discover that in a sense, the bare clothes line responded to the wind. Because the lines were not as taut as the common wind harp the frequency response was much lower, resembling wind blowing through pine trees . . . one could hear Johnny Horton singing "Whispering pines, whispering pines, tell me is it true. . . ."

—Buster Simpson

LaDonna Smith/Davey Williams

TRANS is an active outlet for the development of intuitive or free improvised music founded in 1974 by LaDonna Smith (viola, violin, piano) and Davey Williams, (guitars, banjo, mandolin). From the beginning the emphasis has been on technical proficiency, instrumental exploration and above all collective composition. Their aim has been to elevate free improvisation to or beyond the levels of form and subtlety existent in composed music. They have evolved this musical automatism into an advanced concept involving near-psychic methods of spontaneous composition and performance.

An extension of this activity was the formation of Trans Museq, a musician owned, independent record company begun in 1976 for the documentation and diffusion of their music.

Leo Smith

In 1962, I studied theory and harmony at the Military Band Training School, U.S. Army, and I performed with Army bands until 1967. In 1967 I became an active member of the AACM in Chicago. I studied with William Babco at the Sherwood School of Music in Chicago. In 1975, I attended Wesleyan University in Connecticut, and within their World Music Department studied and performed African music with Asiana, Indonesian music with Sumersam, Japanese music with Torio, and Indian music with Viswonathan.

I have performed and/or recorded with LeRoy Jenkins, Anthony Braxton, Clifford Thornton, Richard Muhal Abrams, Marion Brown, Richard Davis and others. I am author of *notes (8 pieces) source a new world music: creative music and Rhythm: an exercise book for creative musicians*. My music has been recorded on the Kabell, ECM, Nessa, Moers Music, and Arista-Freedom record labels.

Of all the things that I have been taught, there are a few concepts that stand out above the rest: all reality is one thing, and no thing is only in and of itself; we are all dependent upon each and every generous soul in this world; there are many paths toward spiritual enlightenment and we all tread upon different routes, but eventually we all come home. The idea of music having many names does reflect this particular perspective, but I think nowadays we have become so accustomed to the stylization reflected in the labels that our awareness of the overview is limited. My appeal is thus to look seriously at what we are doing to ourselves as we divide and label. The proper mission of the artist has always been toward a world aesthetic — in my case, a world music. This means moving toward all of the musics of the world becoming a whole, regardless of the political ramifications — for in the manifestation of world music, we are brought closer to the creative practices of the cosmic.

—Leo Smith

Ned Sublette

I was born in Lubbock, Texas in 1951 to two freshwater biologists, Mary and James Sublette. My instruments are voice, guitar and radio. An album of traditional western ballads recorded with amateur musicians from my hometown of Portales, New Mexico, is forthcoming on Lovely Music Records.

—Ned Sublette

"Blue" Gene Tyranny

"BLUE" GENE TYRANNY, ne' Robert Sheff, was born in 1945 in Texas. He has composed since 1958, and played with such groups as the ONCE Group, the Carla Bley Band and Iggy Pop and the Stooges. He currently teaches jazz and theory and is a recording technician at the Center for Contemporary Music at Mills College. His recorded compositions are available on Lovely Music/Vital Records.

By the time you have made the decisions necessary to realize a performance of some pieces (e.g. John Cage's *Variations*, Robert Ashley's *Estaban Gomez*, Pauline Oliveros' social meditations, and the perfect illusion created by MaryAnne Amacher's installation for New Music America) you have received the gift of a new form of consciousness. These are pieces that evoke rather than reduce experience to a single reality. For me, that's art . . . Mac. Does character affect probability — if probability is an open hope (neither destiny, fate, nor neutral grey suits), and if character is what is evoked in living (it's beautiful to see how you've changed), then I believe it does. The quasi-random, telegraphic, Vedic-style melodic strain throughout *The Country Boy Country Dog Variations* is set or read in ways that describe various relations possible in ensemble playing: a mechanical symmetry remains invisible until sounded in the 1st movement, repetitions are stacked vertically, modal behavior (fate, the meaningful context, the canonic machine) are represented, the soloist (inside) supplies and the orchestra (outside) changes. In the 2nd movement, the brush memories (repetitions and resonances) have disappeared. at times the momentum is stilled to pay attention to the physical sound itself, the orchestra supplies and the soloist changes. In the 3rd movement, the ensemble-of-soloists idea (John Cage and jazz) appears, the setting and the line become indistinguishable, and each performer both supplies and changes material. This basic melodic strain is a transcription of one electronic "window" analysis of complex everyday sounds in the original CBCD tape piece, made in the teenage-macho defensive-bunny atmosphere of the heterosexually-dictatorial Midwest of 1967. After recording freely, a score developed called "A Method for Making Music from Daily Life," which can be realized by anyone else (with resulting different content, title, manner of returning the energy back as a performance, etc.) I love the many things in daily living that never make it to become "art" (is there a difference?).

— "Blue" Gene Tyranny

Yoshi Wada

Yoshi Wada was born in 1943 in Kyoto, Japan — Graduated from Kyoto University of Fine Arts — Involved in FLUXUS in New York since 1968 — Studied music composition with LaMonte Young — North Indian classical Khayal singing with Pandit Pran Nath — Since 1970 experimented with pipe instruments combined with electronics and voice.

"THE GATHERING OF THE HYPNO-HYPPOPOTAMUS AND THE ALLIGATOR IN DOUBLE E"

This is an improvisational work which originally started as "Adapted bagpipe series" in 1978, and is still in the process of experiment with reed & singing within the modal structure.

"HYPPO-HYPPOPOTAMUS" consists of cane reed contained drone pipes tunable in multiple chords. "THE ALLIGATOR" instrument contains three octave ranged keys to accompany to establish precise intervals. These instruments can be played solo or accompaniment for double reed chanter play and singing. When they are tuned perfectly in unison, octave and different intervals, one will hear the high microtonal partials and harmonics very clearly. I first started working in modal singing in simple form on overtone series and it gradually led me to form different shapes in modes. I am interested in developing the modal structure in progression to enable me to evolve improvisational singing and chanter play with the tuning of multiple chords.

—Yoshi Wada

Richard Waters

I am a multi-media artist working between fine arts, crafts, and music. I design, build, play and perform with experimental music instruments, sound devices and sound sculpture. My musical pieces are better realized in group situations, so I often present my instruments and sculpture via my new music ensemble, the "Gravity Adjusters Expansion Band."

I am for an art form that allows people in, feeling and thoughts out, and rapid fun, progression (backyard jug bands). I want a new music, organic and exotic, made from tin cans, rubber bands, popsickle sticks, and hubcaps played by anyone, anywhere, anytime.

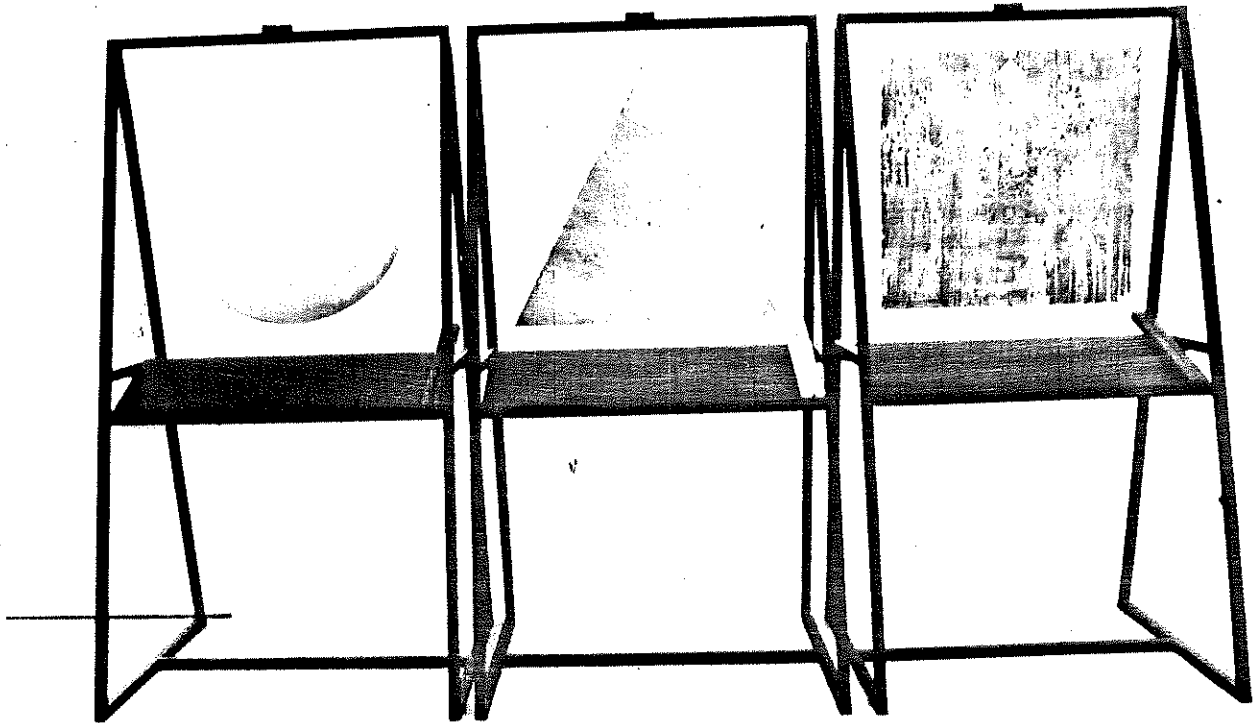
—Richard Waters

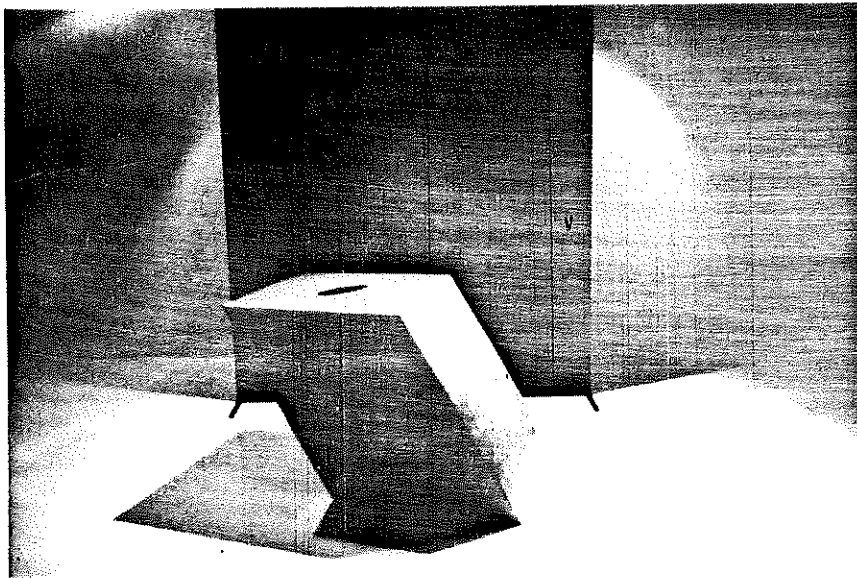
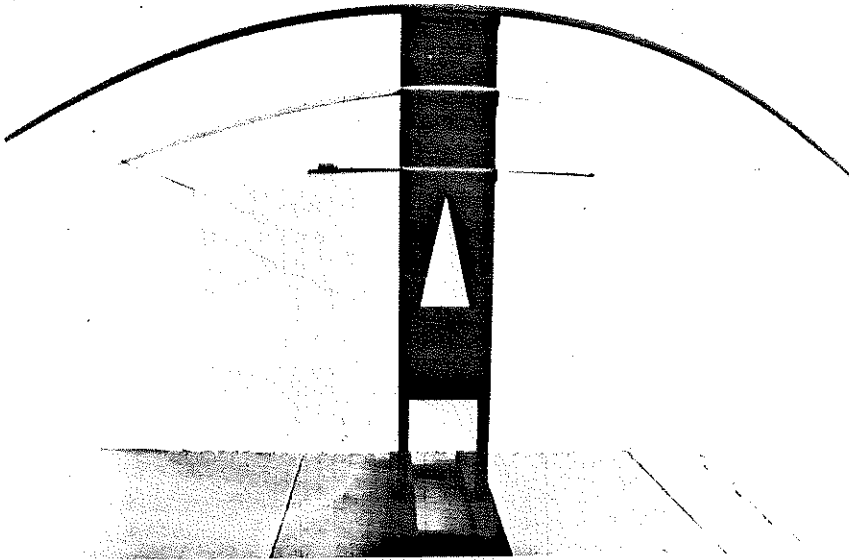
Bob Wilhite

During the last six years I have done a number of sound-oriented performances. The events have been in the form of plays, concerts, environments, art performances, and gallery exhibitions. The sound in each of the pieces assumed a different role; sometimes as music to accompany another activity, and at other times functioning as the event. The performances have been both an auditory and visual means of presenting sculptural objects to an audience. I feel there is a middle ground between visual art, narrative, and sound works where one discipline can enhance another to create products impossible to one alone.

—Bob Wilhite

Bob Wilhite *THREE GONGS* (1977) stainless steel, brass, copper. Stands: lacquer on wood.





Carl Stone: Pauline, you were born in Houston, were you not?

Pauline Oliveros: Right. Born in Houston and lived there until I was twenty and then went to San Francisco in 1952.

CS: And been in California ever since?

PO: Yes.

CS: And what was musical life like for you in the '50s?

PO: In San Francisco, the only new music activity was the Northern California chapter of the Composer's Forum, which gave concerts at the Museum of Contemporary Art in San Francisco and I used to go to those concerts. People who were involved in that forum in those days were people like Jerome Rosen, Richard Swift, Leon Kirschner, who was at Mills at the time. And at UC Berkeley, Andrew Imbrie and those folks. And then by 1953 I had started to go to San Francisco State College and I was involved in the composer's workshop there. That year Robert Erickson happened to be teaching at San Francisco State as a substitute and he had a piece on the workshop, and that's how I met him. Then I started to study with him privately. Then, KPFA. He became the music director there. About 1953. It was after I met him, and KPFA began to play a large role in new music in the Bay Area. They began to do studio concerts. And of course, they played whatever they could get, tape recordings and . . .

CS: Was it a kind of yeasty situation there, a feeling of a lot of activity and a lot of shared information?

PO: Well, it seemed to be so, yes. My working with Erickson was very important. Loren Rush was also working with him. We started studying with him at about the same time. Also, the other

people in the Composer's Workshop were Stu Dempster and Terry Riley. That was about it though, as far as new music was concerned in the Bay Area, that workshop, the forum, and KPFA.

CS: How was it for you as a woman in the Composer's Workshop — was that a difficult situation?

PO: No, it wasn't. Being a woman didn't have anything to do with it, the difficulty was my music. It would sort of clear out of the workshop. As soon as Wendell Ody would turn his attention to my music everybody would walk out, except Loren Rush. And the same thing would happen to him, so I didn't feel like I was exclusive. There would be one person staying besides Loren after a while, and that was Terry Riley . . . and then, Stuart Dempster.

CS: So it started expanding. And these are really the names that we remember now.

PO: You don't really hear of any of the other students that were in the workshop with us.

CS: So tell me then how things developed at that point. What other people appeared on the scene, say, a little later?

PO: By 1959 Morton Subotnick was around and he was operating with the Composer's Forum, playing clarinet and involved in studio concerts with KPFA. By 1960, Bob Erickson organized the American Composer's Workshop at the San Francisco Conservatory. That was a really exciting and large event, compared to anything going on at that time. He had organized concerts and rehearsals and lectures and all sorts of things, and Thomas Nee came to conduct and Glenn Glasow came, Phil Winsor, Will Ogden, Ernst Krenek was the featured guests. And then I had a piece played,

my *Variations for Sextet*, which later won the KPFA-Pacific Foundation award. Mort had a piece on that, an Elliot Carter orchestra piece was played, and a number of things like that.

CS: Did composers at that time, these people that you mentioned, have a kind of, at least a feeling of, commonality or purpose, or was it very competitive and individual?

PO: I think there were cooperative feelings. There was some separation between UC Berkeley composers and others, and then there was a feeling of academia. There was a division which was represented by the Schoenberg-Stravinsky polarity. I remember that was one of the things that was thrown at me

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Carl Stone, born in 1953, has lived all his life in California. He is currently Music Director of KPFA in Los Angeles, where he produces a weekly series devoted to contemporary music, and is on the board of directors of the New Music Alliance. His composition Woo Lae Oak is being presented in conjunction with the Festival on Northern California radio stations including: KPFA, KQED, KALX, KAUJ, KUOP, KUSF, KVPR, KALW, KUSP, and KCSM.

often, that particular polarity. And my music seemed to be representative of the Schoenberg side at the time, except I was never a twelve tone composer. I mean I never used any theory or techniques at all. Ramon Sender was going to the Conservatory and in Bob Erickson's class there and we met and the product of that was Loren Rush, Terry Riley and myself had begun to do free improvisation, group improvisation. By 1958, Ramon Sender, Loren Rush, Terry Riley, and myself were using KPFA as a studio to go in and improvise and record. That was a very important thing to us. We began to meet about once a month, once a week, I forget, and do that activity. And then Terry met with LaMonte Young and began to work with him and with Ann Halprin. Also, Mort Subotnick began to work with Ann Halprin, so there was a lot of activity generated around her Dancer's Workshops. Then in 1960, Ramon came on the scene and organized the first electronic music studio at the Conservatory. We did a program there in 1960 called *Sonics* and that was the beginning, actually, of San Francisco Tape Music Center, only it wasn't known as that at that point. The following years, Mort and Ramon pulled out of the Conservatory and started the San Francisco Tape Music Center, in a place on Jones Street in San Francisco, an old Victorian building. Then, the next year, it opened at 321 Divisadero in San Francisco and it was there that a lot happened, over the next three years. We gave concerts once a month and a lot of people came through to work in the studio. By 1965 we had a grant from Rockefeller for \$15,000. The following year the \$400,000 grant was offered, but we had to move to Mills in order to accept it,

because there had to be a way to administer the money. And then it became the Mills Tape Music Center and I was the first director there. But I think the Tape Center played quite a role in the musical life of the city at that time.

CS: So then, when it moved to Mills, was it any information loss, did people drop out at that time, or did you pick up new ones?

PO: Naturally it was a big change. What I had asked to be written in was that it be a public access studio always. I don't think Mills cared for that aspect. But, that's the way it was . . . people could come to work there with no academic credentials. There were also people around, doing work, that has been true to the present day.

CS: At this point was Don Buchla involved?

PO: Well, Buchla worked with Mort and Ramon to develop the first Buchla Box in 1965. That's when it happened. That's when the prototype was ready, about December of 1965. And he had demonstrated that at the old tape center.

CS: At this point how much cross-cultural influence do you think that you felt as a result of, say, the proximity of California to the Orient and Pacific cultures? Was it kind of a cultural force for you at that time?

PO: No, not that I knew of. I was only aware of Schoenberg and Stravinsky and what we were doing. And what was going on in general in the Bay Area. Gradually things that were coming in from Europe, Stockhausen, Boulez, Barios.

CS: Did you have much contact with Henry Cowell at all?

PO: No, not at all, as a matter of fact. In 1963 I met David Tudor. The following

year we had a festival at the Tape Center with David Tudor and the works of Cage and then people like George Brecht. That was rather a big event also. That's when the influence of Cage was really clearly felt again in the Bay Area. It was the first time his music has been played there for a long time, since probably the '40s. For instance, on a version of *Atlas Ecliptical*, the performers were Terry Riley, Mort Subotnick, Ramon Sender, myself, Douglas Levy, John Chowning, Rush, Stuart Dempster.

CS: Did you ever spend much time away from California after this period?

PO: No, I went to New Hampshire in 1962 to play in the New Hampshire Festival Orchestra in the summer — that was sort of my first experience in the East Coast at all. Then I went that September to Holland and spent a couple of months in Europe and came back to New York and arrived back in San Francisco in January. That was my first time away from California.

CS: When did it become apparent to you that there was a California aesthetic or a set of concerns that weren't common with people from the East Coast or from Europe?

PO: I was very startled to find people who didn't know anything about improvisation anywhere, because Loren and Terry and I had started this free improvisation group and the only people who were doing anything about improvisation were Lucas Foss, but they were doing very guided improvisation. We were dismayed to see that they had prompters on their music stands. We didn't have any music stands.

CS: When they saw works like your *Duo for Accordion and Bandoneon (with Optional Myna Bird)* . . . ?

Interview: Carl Stone

PO: They really just didn't have any relationship to that. I think that's really funny, considering what's happening now.

CS: Yes, one of life's little ironies. So now after almost 30 years in California you're moving to New York.

PO: I'm kind of interested in change and what it would be like to be in the East Coast after all these years. I do have a number of friends [there], and it will be nice to connect with them on a more day-to-day basis. I don't know, I might be right back in California after a while.

Carl Stone: Lou, in 1926, when you came down from Portland, Oregon, you were nine years old. Were you at the time aware of your musical interest and talent or was that something that developed in you a little later on?

Lou Harrison: I played the piano, and I wrote my first piece when I was ten, I suppose as a probable result of the dislocation from Portland. But also there was a death among my immediate acquaintances. I think that happens to a lot of composers, something serious happens and then you do something. At the same time I started to remodel the family phonograph and build instruments. That's been a concurrent activity of mine every since I've been interested in music. I can't see how you can be interested in music and not be interested in instruments.

CS: Was there someone who served as a model for you in those early kind of formative years?

LH: I don't remember but I suppose it would have been the music that my piano teachers gave me because I had no idea about composers really. We moved to various places in California. First it was Woodland and Stockton then Sacramento then Stockton, then Berkeley. I was in eighteen schools before I graduated from high school, so you can imagine . . . Incidentally, something I recommend, as survival techniques you learn, you learn to survive in this way. I've not regretted it at all.

CS: Perpetually the new kid on the block. Did that dislocation positively affect your music do you think?

LH: I'm wondering now, of course this is a brand new thought, whether my interest in music did not come from the weariness of having to relocate all the time. Moving about, you find something

that you can take with you, is what it amounts to. And, at any rate, by the time I was an adolescent, I was composing a little bit more seriously. But I had always been interested in painting and writing, too.

CS: So you were doing that too?

LH: Oh yes, constantly.

CS: And were there people who you were able to at this time share ideas with, exchange musical notions or artistic thoughts or was it a case of, because of this constant moving around, that you were really working in a kind of isolation?

LH: It was isolation until mid high school I think. Then, yes, there were friends. We would get the first Stravinsky recordings of something and enjoy those and think about them and that sort of thing. Compare them with Strauss and all. And the classic things that were coming over the radio and with records. Those were, as you remember, the quaint old days when records revolved at 78, and could easily be broken, too. But Columbia Records was constantly putting out new discs, and it was also by this time, the depth of the Great Depression and prices were way down. I think it was a dollar a disc for a long time on Columbia Records. Columbia proved at that time to be the adventurous company. You know all things American come in two forms, there's Steinway and there's Baldwin and there's

Lou Harrison presently teaches at Mills College. His music is known for his original and sensitive use of percussion and employment of just intonation. It is also widely appreciated for its lyricism and assimilation of techniques from East and West.

Columbia and Victor and so on. Competition was involved. There were occasional things. Victor did some Roy Harris.

CS: And wasn't it Victor who put out the record of Uday Shankar?

LH: That's true and that was one of the first things of course that I encountered. The first things were Stravinsky and then some Roy Harris. Lots of Roy Harris because he was the big name then, you know.

CS: And he was living in California at that point.

LH: I believe so. In San Francisco, I had encountered long since the New Music Edition, read Henry Cowell's book *The New Musical Resources*, and the beautiful symposium which he edited called *Composers on American Music*.

CS: Had you met Cowell at that point?

LH: No, but I did shortly. And his, how shall I put, well Olive Cowell was the wife of Henry's father, and so that makes her his stepmother, doesn't it? She was very influential. When I first wrote to Henry Cowell I was asked to come out to the house that was built by Olive Cowell who was a faculty member at San Francisco State for years and years. At that house I encountered most of the young artists of that time. I remember my first meeting with Varese, for example, scared the wits out of me. Piercing blue eyes with great eyebrows that just glared out at you. He happened to like me and he was always very kind to me from there on all the way up to his death. A very nice man in that regard. He was polite enough to admire some of my early compositions, that was helpful. I remember hearing Gerald Strang's bringing up the first proofs of Schoenberg's recording of *Pierrot Lunaire*. I

met Schoenberg for the first time when he conducted the Oakland WPA Orchestra and such things. There were a number of composers there at the time. The WPA musicians group was committed to playing American music. For a young person it was quite exciting. We heard the WPA orchestra play Roger Sessions, among other things. I'll never forget my first hearing of the Black Maskers, and my own first performances were by the WPA Orchestra. So Douglas Thompson was the pianist, with remarkable gifts. He was playing everything at that time. He gave an all Schoenberg concert, this kind of thing, or all the four hand piano works of Reger.

CS: Was there ever a feeling that the musical and artistic activity in California created a kind of nation unto itself here on the West Coast? Was there a feeling of isolation or independence from the rest of the country on the part of people like yourself here?

LH: Well, independent simply because there was very little communication. New York was very, very far away, and very powerful. All we heard about any activities was occasionally a record came out or we read something in an article. But it was totally separate. We were having a grand time here is what it amounted to and it didn't really occur to us that we were being separatist because we weren't, we were just going about our pleasures and having fun. Henry Cowell was of course a great stimulus. But oddly enough he never spoke when he came back from New York, one never had the sensation that he was bringing anything from there. But he had no sense of locale at all. He was just at home in India or Budapest or wherever, there was no

sense of locale, and that was one of his great virtues.

CS: Did he act as kind of a bee, depositing pollen from this point to that?

LH: Oh, yes, he would cross-fertilize everybody. He was marvelous, and I've always said he was the Central Information Booth for two or three generations. If you wanted to know something, you first thought of asking Henry. And if Henry didn't know the answer, he always knew who did know the answer, and he had their address and telephone number. That was the thing, he could put you in touch right away. One of the better puttings-in-touch that he did with me was that he said "I know somebody that I think you would have common interests with," and after awhile knock-knock on my door in San Francisco came John Cage who said, "Henry Cowell sent me." And sure enough, within a few hours we were friends. He interconnected lots and lots of people. A process that I later on took on as a natural thing to do.

CS: Tell me more about your first encounters with Cage.

LH: He came in the door and showed me that piece that he wrote for two flutes that didn't duplicate the rows in the octaves, didn't duplicate the notes. And he had just been working with Schoenberg, by the way. He needed a job also and at that time I was working at Mills already. I had already done lots with the dancers in San Francisco and with people coming through. I was already known as a dance composer and accompanist. So Bonnie Bird was coming through and I introduced them and she was going to the Cornish Institute and it took so he went up to the Cornish Institute. I remember it seems to me in that connection, it's vague and

I'm getting old, my memory isn't all that good, but Henry Cowell it seems to me introduced us to the brake drum as a bell. Things have changed so much, Carl, that now I am about to write a sort of pamphlet telling what those things sounded like. People are using ostensibly the same instruments, they're not at all the same. What we did in percussion, largely under the stimulus of Henry Cowell as a matter of fact, was to invent a bypass of the whole establishment.

John and I weren't about to go through a conservatory, get a degree, present our large symphonies to the local conductor and get them refused. This was nonsense and we knew it. But you know, the irrepressible good spirits of youth and having fun, we would invent our music, so we did, and we got very good musician friends who were interested in having the fun of giving concerts and we literally, with Henry Cowell's stimulus, invented the percussion orchestra, which is now a worldwide thing in the Western world. But you will note in all of our works, there's not a snare drum roll, because none of us could play one. There's not timpani because that was symphonic. I remember the day John and I went and bought our tam tams in Chinatown in San Francisco each for forty five dollars. These huge tam tams which are now worth a fortune.

CS: So the proximity to the Orient of the West Coast had a substantial impact on the music of the day.

LH: Oh yes, part and parcel of our very lives, from the first awareness we had.

CS: What other composers were you running into at concerts or exchanging ideas with? Did you have any contact with people like Dane Rudhyar, for example?

LH: I didn't have any contact with Dane Rudhyar, though I knew of him of course, through the New Music Edition. I had no real personal contact with him until New York much later. Of course now he's back up near Palo Alto. I'm very glad there's a Rudhyar revival. He's one of the dissonant counterpoint or how shall I say it, the complex relationship people who can still write a tune. They're gentle, they're chantlike, the whole rather glamorous sound of it is still based on a fine melody.

CS: Did you study with Cowell?

LH: Oh, we were so close friends it was a daily thing. I didn't formally take lessons from him there but I did out here. I went through counterpoint and melodic construction and all sorts of things, although I had already studied counterpoint and fugue with the first male graduate of Mills, Charles Cooper, and he was a pupil of Dominica Brashaw, who was one of the Italian contrapuntists that Mills had had there for a while.

CS: So you've really been able to observe who's come through Mills and how things have changed there from your vantage point.

LH: [Yes, and] now I'm back home. And having a very good time too, as a matter of fact.

CS: What other things did you, a little later on, when did you first come into contact with people such as Pauline?

LH: Oh, this was much later. This was post-Second World War. I had no acquaintance with her . . . in the first place I was in New York during most of the war. And then when I moved back here I began to hear of the Tape Center in San Francisco. You must take into account that when I left New York I didn't want to hear anything about music. I

didn't want anything to do with it when I left. So let us say I was out of it, for quite some time. That isn't to say that I didn't compose: I did. Composition in New York was not good for me; I didn't do well then. It was one of those fallow periods. Lots of stimulus, perhaps too much stimulus. [Here] it was totally different. Among other things, electronics was spreading very fast . . . well the word *avant garde* had been invented. I don't know, most young people are not the slightest bit aware that the word *avant garde* is a post-World War II term used in the United States. Before then you spoke, as the new music staff on the *New Music Quarterly* had it, of *ultra-modern music*. It was modern and *ultra-modern*. In short, pretty good was modern, and Schoenberg was *ultra-modern* and it was only after the Second World War that advanced music became a political cause with a French tittle. So this was very startling to me, of course. It implied also with the foreign name a position that I was not quite willing to associate myself with. I've always in fact carefully refrained from becoming *avant garde*, foreign stuff, you know.

CS: So how did this strike you, the introduction of electronics? That was something you've never embraced.

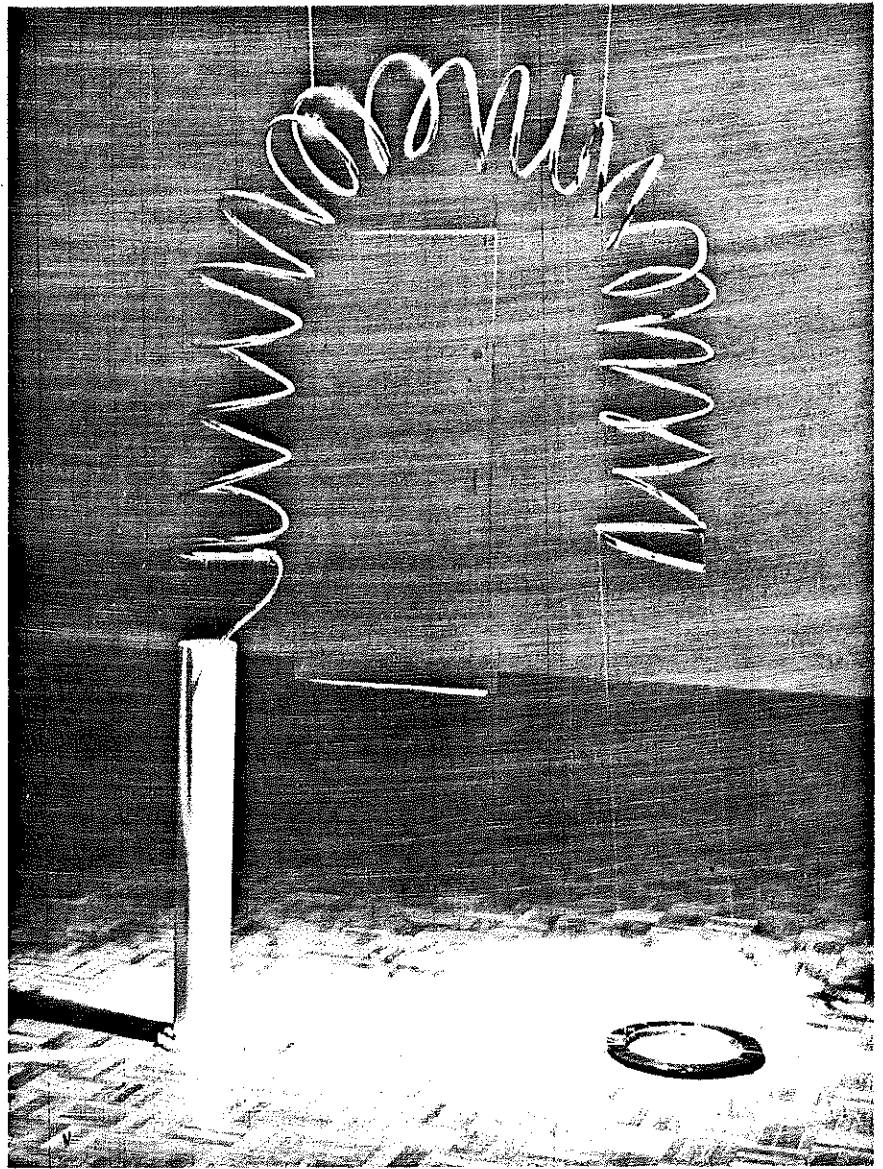
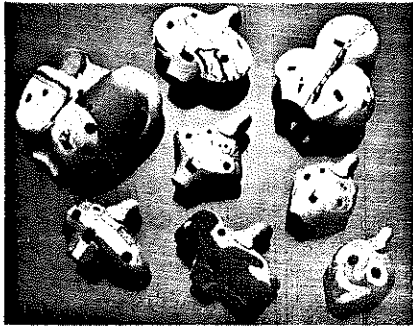
LH: That's true. I used to hear things on, God bless it, KPFA, from whence all blessings come in many ways. Some of that I enjoyed very much and then I very highly disenjoyed it when everybody turned up the volume knob and I stayed away in hordes from electronic concerts. This has changed now. It no longer attacks you directly and you have the feeling that the composers aren't out to kill you. The thing that's interested me ever since '48, when Virgil Thompson gave me Harry Partch's book, is

intonation. And the only thing that would really interest me electrically would be the tone computer because it can hold its pitch and do those things. But at the same time, I'm old enough that to take six months out to learn a language to talk to a computer with is too much.

CS: But how long do you take to build an instrument?

LH: Well, as a matter of fact, you're right, it takes a couple of years to build a big gamelan, or a year of intensive work. But, that will play a repertoire of thousands of pieces and gets composed for almost daily, now. But I'm told now by Richard Moore that in San Diego is a computer I can actually talk to, and in my own language. I'd like to try some free style lines and maybe some associated lines. I hope to do that, that would be fun to do. And of course, the millenium has arrived.

(Right)
Liz Phillips INSTALLATION — "SUNSPOTS"
(Below)
Susan Rawcliffe ASSORTED OCARINAS
Photo by Rob Lewine



THE MATHEMATICAL CHARACTER OF MUSICAL SOUNDS

by David Doty

While it is true that many 20th-century composers have used explicitly mathematical processes to generate and order musical materials, it would be a mistake to regard this practice as particularly contemporary in provenance. It is, rather, an ancient and oft-recurring practice derived from the fundamentally mathematical nature of musical sounds and ideas.

The mathematical character of musical sounds was probably first recognized in southern Mesopotamia, in the third or fourth millennium B.C., when some forgotten temple musician discerned the relationship of certain potent musical intervals to particular rational divisions of a vibrating string. This discovery, in conjunction with the recognition of the polycyclic nature of the motions of heavenly bodies, had a significant impact on mathematics and philosophy by suggesting the importance of number as a cosmic ordering principle.

From its point(s) of origin, this idea was widely disseminated in the ancient world. The Greeks and Chinese, in particular, developed the science of music to high levels of sophistication. Second-hand versions of Greek musical ideas, obtained from the works of Latin writers such as Boethius and Cassiodorus, formed the basis of Medieval European music theory. In the Medieval curriculum, music was included in the quadrivium, the upper division of the seven liberal arts, along with geometry, astronomy, and arithmetic. This period also saw the introduction of explicitly mathematical compositional pro-

cedures, notably in the isorhythmic motet.

The following centuries heard the creation of elaborate polyrhythms and metric modulations by the last composers of the French Ars Nova (c. 1350-1400), and the development of sophisticated canonic techniques by the Burgundian and Flemish schools (1400-1570). The revival of Greek learning that characterized the Italian renaissance brought about a renewal of interest in the mathematical foundations of tonality. Important contributions were made by such musical theorists as Francisco de Salinas, Nicola Vincentino, and Gioseffo Zarlino, who, in his "Scenario", explained the harmonic practices of his day in terms of the products of the numbers 1 through 6.

The 17th and 18th Centuries witnessed a growing schism between the arts and sciences, with unfortunate consequences for both. The influence of mathematics on musical practice declined, and music lost its status as a learned pursuit. Many important discoveries in the areas of sound production and perception were made during this period, but their discoveries were the province of physicists and physiologists and that had little impact on the mainstream of musical thought. This unhappy situation reached its peak during the 19th Century, which produced those stereotypes of the tormented, emotional artist and the cold, rational scientist, which persist in popular imagination.

In the current century, many composers in search of "new" compositional techniques have rediscovered the power of number. Those involved in the development of electronic and computer music, in particular, have been

compelled to understand musical ideas in mathematical terms. Similarly, those engaged in the creation of new intonational systems and acoustic instruments have found an understanding of the mathematics and physics of sound to be a necessity. These are positive developments; steps toward the reintegration of art and science in music. If the full value of this reintegration is to be realized, we must not limit the application of science to the development of new technologies for the production and organization of sound. It is equally important that we systematically investigate the psycho-acoustic and cultural factors which determine the effect of music on its hearers.

David Doty studied at Mills College Center for Contemporary Music & presently teaches at New College of California. In 1975 he was a founder of Other Music, now an ensemble of 11 composers who perform their works on a set of justly tuned instruments designed and built by members of the group. Their music, drawing on sources such as Balinese and Javanese gamelan, European polyphony, ancient Greek modal theory, African polyrhythms and the American experimental tradition, is innovative and distinctly contemporary. These diverse elements are unified through the use of a scale of fourteen unequal steps per octave, making possible composition in novel and heretofore unheard scales.

A NON-PERFORMANCE VIEWPOINT
by Laurie Spiegel

The pervasive assumption that support for new music and its composers equals support for performances (usually composer self-performances) needs questioning.

Part I: Neglected Musicalities

Over-emphasis on concerts discounts 3 important areas of non-performance musical experience:

Listening

Most music is heard at home, via records, radio, and printed sheet music. Composers have been getting little support for creation or presentation of works via these media to the many people who depend on them.

Attending concerts is inconvenient, expensive, and sometimes impossible. This is especially true in small towns where concert life is nil, "new music" is unheard, and where music might be most appreciated to improve bleak surroundings. Because of overemphasis on the (traditional) concert format, non-concert audiences are deprived of new music, and music's creators are deprived of audience.

Composition for broader and more powerful media (publication, records, broadcast) is not fostered by concert-oriented funding. Over-emphasis on concert performance biases new music output toward benefitting the inhabitants of large urban centers and academic communities. It also reinforces the distinctions between traditional and new music, and between the passive listener and the active creator. The brief period of European history in which the concert medium held dominance was when concerts were the most efficient method of getting musical experiences across to

the largest number of people. They are now relatively inefficient, and restrict access to the few.

Playing

Aside from improvisation and playing by ear, reading through sheet music is widespread and valued. Its rewards are different from those of performing. People who read and play music depend on composers for material of their own expression, but continue to be stuck with the music of the past, commercial popular music, and difficult-to-obtain "contemporary" scores beyond the technical skills of people with limited time to practice. There's never enough good music to read on any instrument, and for some instruments there's almost none at all.

Not much new music tries to fill this need to play music, on instruments, on records, for ourselves or for friends. Many more people play music in such ways than attend the small performance events which receive so much more support and publicity. While it would make sense that the best composers be encouraged (via subsidies, commissions, and supported distribution) to create for such use, the making of scores or discs is not supported by concert-oriented policies, (nor is writing in indigenous American notational systems — tablature or shapenotes). We are only encouraged to compose music which we can perform by ourselves for small sophisticated audiences, largely of colleagues. In such events, only at our own expense is it considered acceptable to work with other players.

Composing

There is a misapprehension on the part of the, mostly well-meaning, burgeoning class of new music adminis-

tration professionals that what's good for concerts in "alternative" spaces is good for composers, for new music, and for music and people who want it in general. This assumption is often counter-productive.

Federal and State funded concert spaces ask composers to put a lot of time into performances of our own works, for remunerations often insufficient to pay even one's rent for the time spent on concert preparation, let alone concert production expense. Performers, or funds for them, are rarely provided, eliminating the composition of works beyond what one can play

Laurie Spiegel, an Oxford and Juilliard educated composer, banjo player and lutenist is known for her computer and electronic music and images. Her music is available from Philo and 1750 Arch Records on earth and in the Voyager Spacecraft extraterrestrially. She currently teaches at the Cooper Union for the Advancement of Science and Art, and at The New School for Social Research, in New York. Although her presentation of instrumental works in the New Music America Festival may appear to be "out of character" for a "high tech" composer, these compositions reflect her commitment to a return to comprehensible and meaningful musical vocabularies, and to personal musical media accessible to individuals outside of institutional and organizational environments.

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oneself. Limited to low-budget self-performance, composers with musical ideas beyond their own performance technique often develop one-of-a-kind instruments to extend their performing abilities. This results in works for unique instruments which can never enter a more general repertoire, disappear with changes in the composer's "act", and burden the composer with being his/her own sole performer.

Audiences at these concerts are largely comprised of individuals with professional involvement ("vested interest") in some area of the new music scene. Depending on fashion and other factors, they can be excessively critical or excessively tolerant. Composers therefore tend to protect their work with rational philosophical substantiations, which can take on lives of their own, overshadowing less-definable less-defendable musical values.

Requests for such concerts are usually presented to us as though they are our only alternative for musical participation in human society, as though it's our duty to accept them, as though the scarce composing time which they use up is less valuable. It's implied that such concerts are great honors offering golden opportunities, which, once missed, will forever be regretted, and that the sponsoring organization is doing the composer a great favor. In reality, though rewarding in some ways, these concerts generally constitute tremendous drains on time, energy, and finances, and produce little besides other similar concert requests. The "alternative" concert space benefits far more than the composer. Both get publicity, reviews, and audience, but the space, unlike the composer, also receives funding for rent, utilities, and

equipment, and administrative salaries larger and more stable than subsidies given to composers. (If a composer gets a grant half the size of an administrators' annual salary every 5 years, the composer is considered to be doing extremely well.) Concert space subsidies, funds earmarked for helping new music, are not used to create works, nor to help composers, nor to distribute works via the media through which most music is experienced. These funds are used to pay high per capital overhead to bring music to a small group mostly of new music and artworld professionals.

Led toward a psychology like that of compulsive gambling, we are encouraged (and want) to believe that if we put time and energy into this one more lily underpaid concert, something will result from it which will actually help us, make our work easier, provide a bridge to outside audiences. Pressured to prepare concerts, composers often stop remunerative work (plumbing, carpentry etc.), get behind in rent, go into debt to hire players and cover expenses (publicity, equipment, travel), abandon work on other pieces, and refuse to take time to see friends, eat, or sleep.

There are plenty of people who get their greatest pleasure from performing, or for whom it is an integral part of a compositional concept. But for some composers, the act of composition itself is our performance. Unfortunately, composing has extremely low visibility compared to performing. This doesn't give funding organizations the publicity which provides a strong incentive for their support of the arts. (A sign in the window saying, "This hour at home alone made possible with funding by . . .?") What some of us really need or want is, not more concerts to do, but support for the

actual process of composing.

Part II: Alternative Funding

Other options, probably worth more to composers than just another small concert to do: might include time- and money-saving services that composers could use all the time, and which even provide jobs for others.

Messengers, clerical help, copying (of scores and tapes), technicians (audio, electronic, piano, etc.).

M.I.E.C. (a Musical Instrument Equipment Center, modelled on the film-video version, MERC): Making available recording equipment, musical instruments to use while writing for them, a place to use a piano, or to rehearse or tape a run-thru . . .

Performers: They may want to do new music, but they can't afford to work for free either. Not just for concerts but to do readings of works new or in progress.

Benefits for composers such as those supplied to musicians by their union: Low-cost group insurance, membership in a credit union . . .

Subsidies and incentives for alternative (non-concert) media: For record companies, music publishers, radio producers. Fear of economic loss often keeps them from putting out new music.

Information Services: To cross-reference music publishers, record producers, choreographers, performers, amateur music groups, instrument-oriented societies and publications, film and video producers or theater groups looking for music, with what individual composers are doing or want to do. To fur-

nish lists of grants, competitions, commissions, and job openings (teaching, tuning, teching, editing, soundtracking), broken down by category. Inter-connections to broaden and decentralize the base of support.

There could be a *federal (or other) account* to which composers could charge music-related expenses. Composers could be issued MasterCompose cards, usable like MasterCharge, up to an annual credit limit, for musical expenses.

Expenses: Outright funding for small expenses, partial subsidy or interest-free loans for larger ones, for any professional expenses which would be legitimate tax deductions if we profited from this work. Also, the same *benefits* that concert organizations get (e.g., reduced postal rates and taxes).

Less help to more composers, and fewer layers of middlemen: Even if we still believed the old model of the Few Great Genius Composers, who's to decide who they are? What percentage of current-funding reaches composers? What's the per capita per concert cost for audience members?

Why is so much funding allocated to concert spaces instead of helping composers free themselves to compose? People who allocate funds are often unfamiliar with composers' needs. They form images of what might help from seeing composers in their most visible state (giving concerts) rather than their most characteristic one (trying to find time to write, and still survive). It's assumed that concertizing is a composer's main work and area of potential

benefit. This, unfortunately, is reinforced by the administrations of concert spaces, who are likely to have their own concerns in mind. Professional administrators and organizers can lobby relatively well for funding, being in direct contact with funding sources, and having high community visibility.

Part III: Historical, Social, and Economic Analysis

Has "the show" taken on more importance than the music, has theater taken over from sound? How did this situation arise? More than just public playings of music, new music concerts fulfill a social need. They are the rituals, rallying points, of a new concert-centered community which has evolved out of the older academic community which used to be the composer's habitat. The new concert scene provides, as colleges did, concert halls, a peer group with identity apart from the "outside world," social and political contact, a sense of position (including upward mobility) in a social hierarchy, and a vehicle for communication and interchange of ideas.

However, some important things which were provided by academia are not provided by this concert-centered new music community. These include the two most problematic composer-support deficiencies of the new performance community: steady salaries for composers, and access to performers (these were usually students and fellow faculty). Academia also supplied group insurance, libraries of musical instruments, records, and scores, "audio-visual" equipment, technicians, practice and rehearsal space, photo-copying, postage, and assistants.

Private activities tend to be viewed as antisocial in any kind of community.

Composition, a solitary activity unlike performance, though not discouraged by the new music community, is not supported. Private creation of music for private use may even be viewed suspiciously relative to the work of those who consistently appear in public before the social peer group and create expressly for it. All this has little to do with the nature or quality of the music itself. It is about the social sphere, and is written in hope of elucidating the frustrations of trying to get support for anything other than self-performances in new-music spaces. An underlying problem is that support is channelled through a community predicated on participation in performance gatherings.

Taking a more extreme tack, it can be hypothesized that the funding and channelling organizations involved in new music support have vested interests in the monopolization of musical need. To the extent that support could be decentralized to a broader public via non-concert media, smaller "grass roots" organizations, such as concert spaces stand to lose funding, jobs, community, and function, while larger organizations, foundations, private and public subsidizers stand to lose artistic control, prestigious administrative jobs, a medium for advertising and sizable tax loopholes. The restriction of funding to concert-related activities restricts the audience and guarantees new music's economic non-viability, perpetuating its need for funding and its administration, protecting the interests, not of music, but of those involved in funding itself.

I end this critique with an apology to the many sincere and helpful individuals in new music funding concert administration whom I don't mean to scathe.

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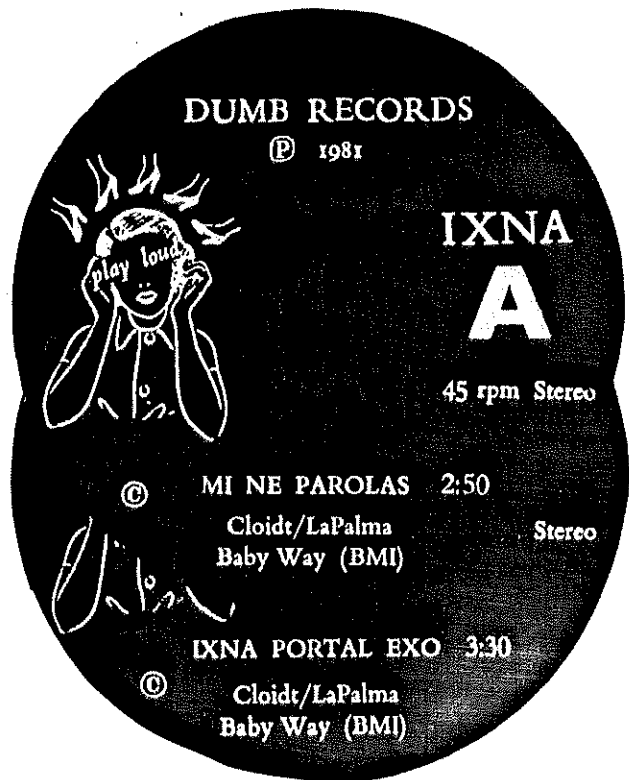
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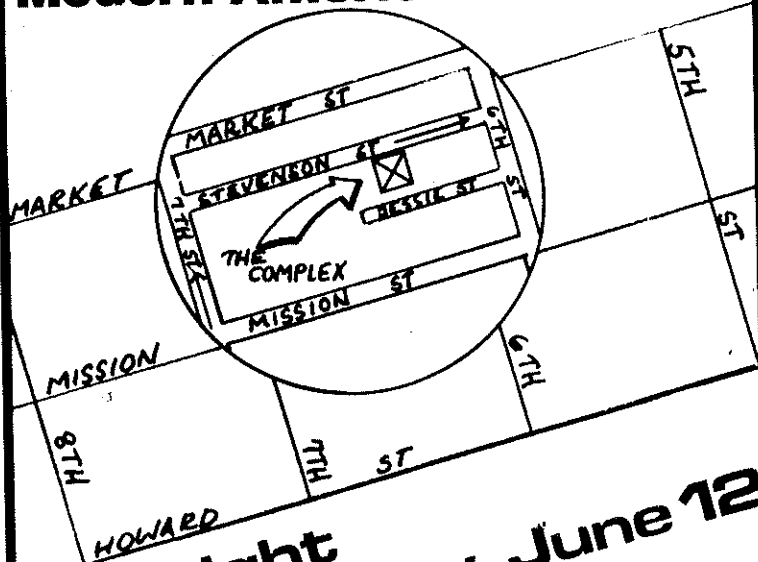
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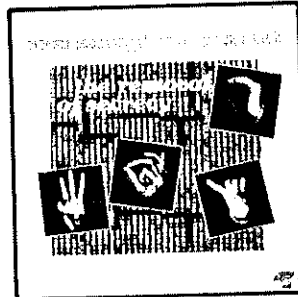
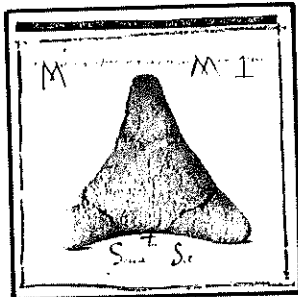
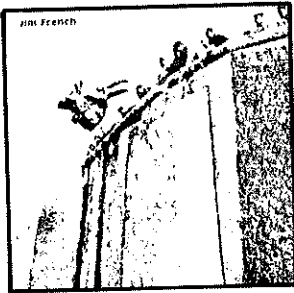
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Stuart Dempster in Robert Erickson's General Speech for Trombone Solo, 1969 Photo: Paula Court

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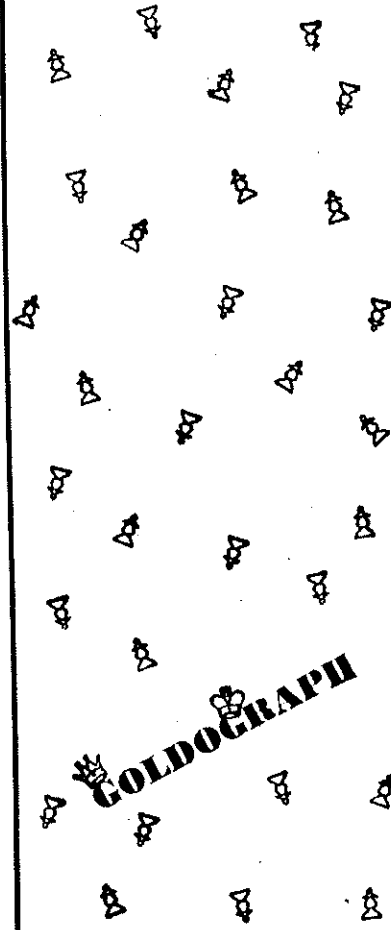
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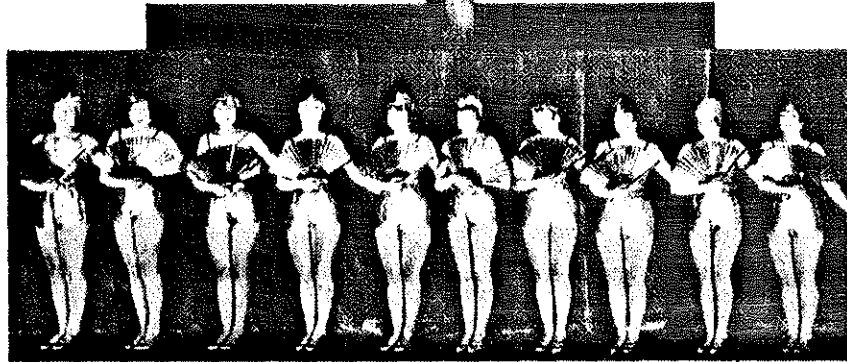
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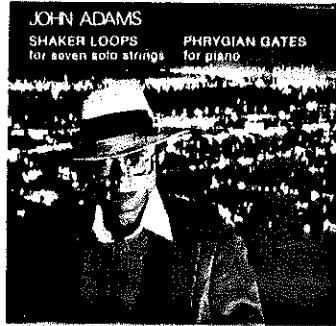
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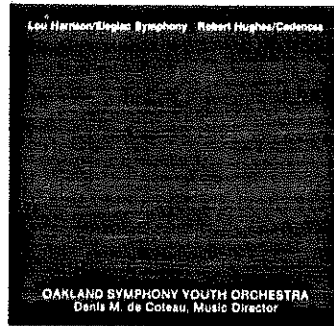
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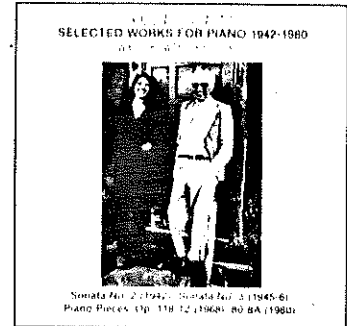
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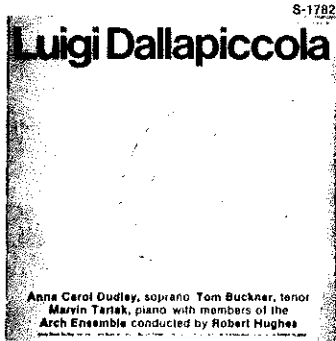
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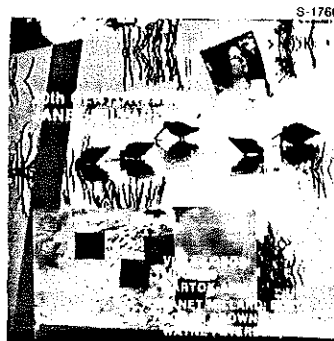
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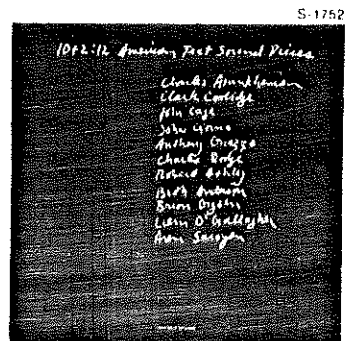
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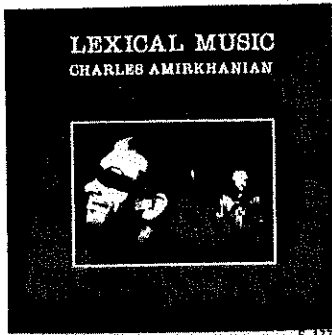
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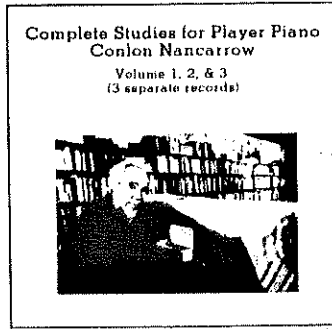
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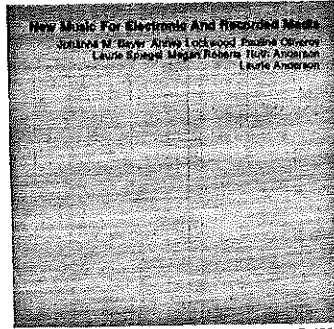
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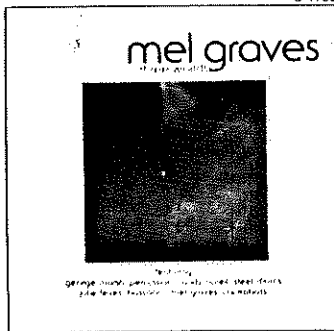
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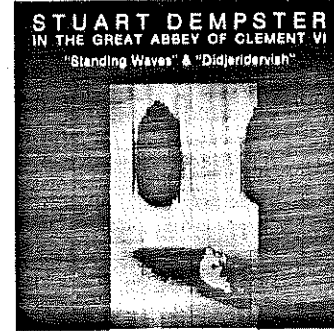
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