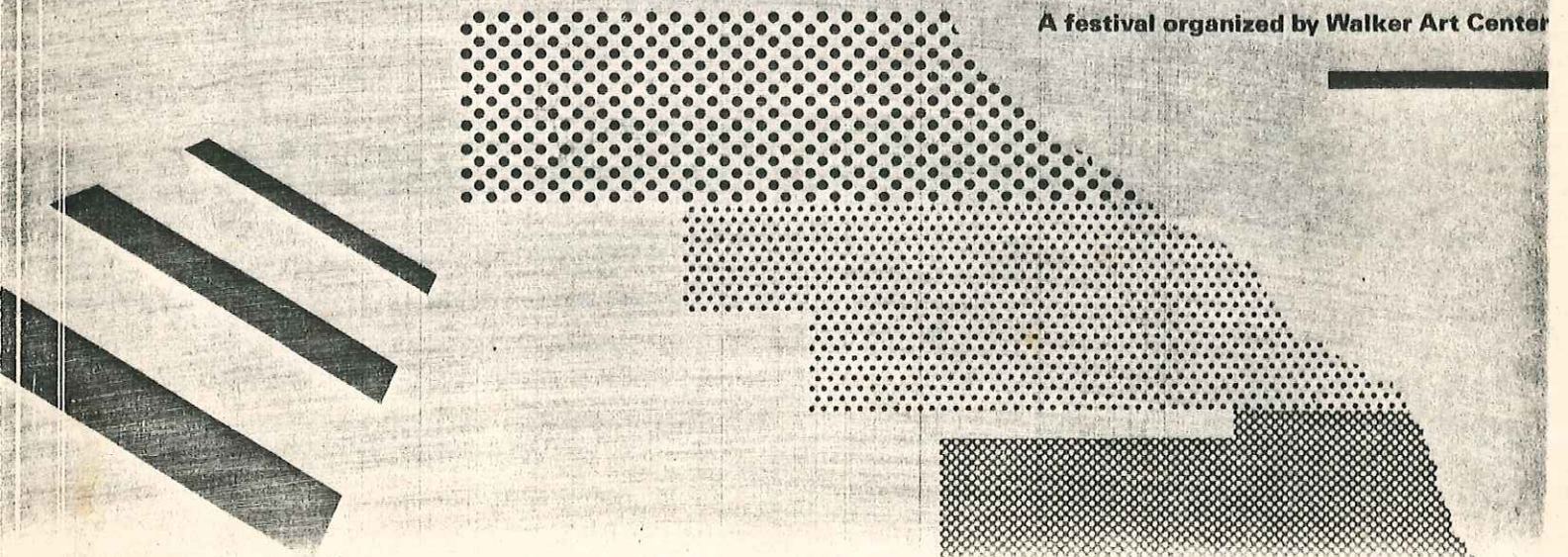


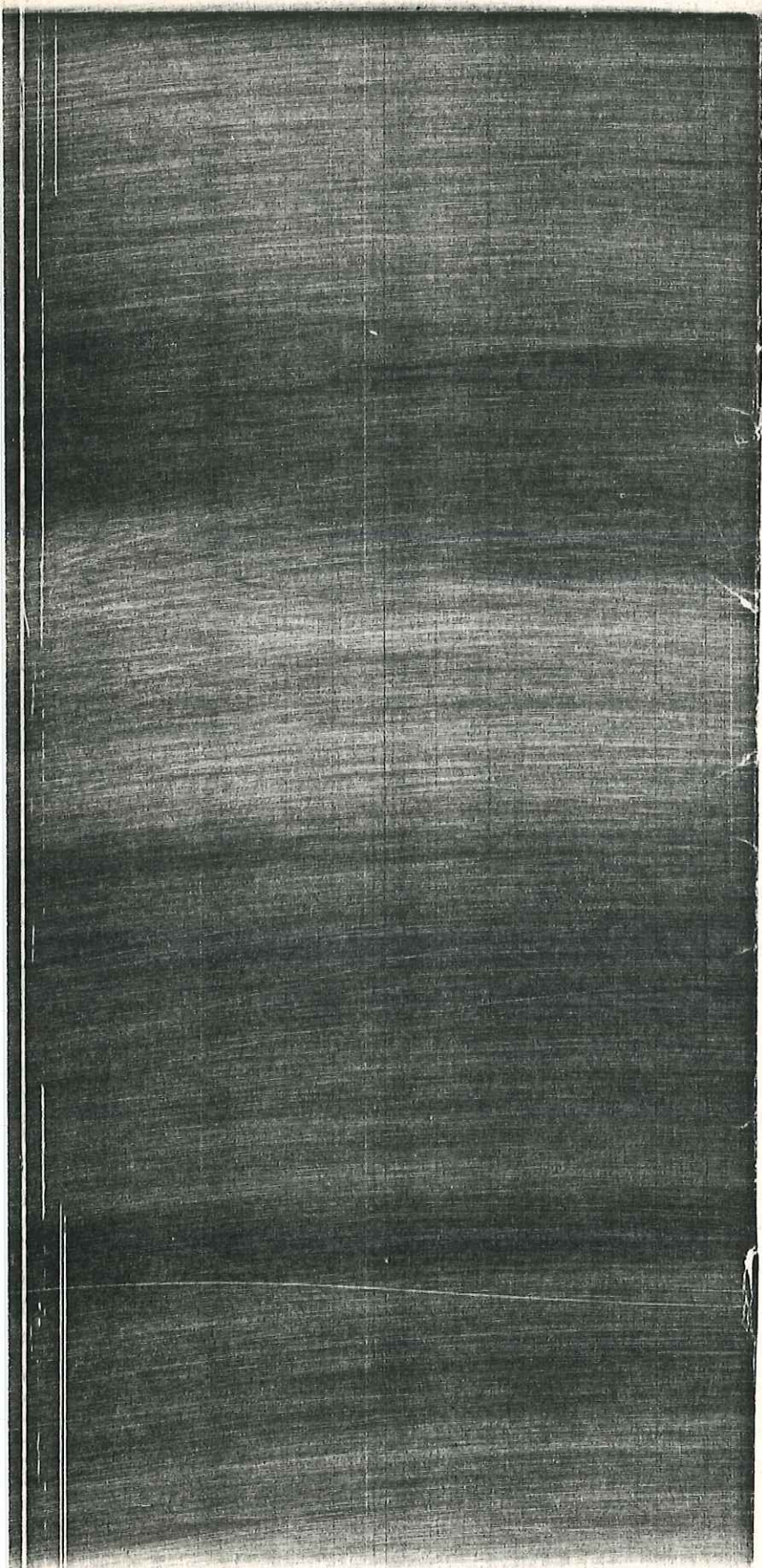
ew

America

M u s i c

A festival organized by Walker Art Center





N

7 June-15 June 1980
A festival organized by Walker Art Center

Herb Levy

New Music America

15 June 1980
organized by Walker Art Center

The festival is cosponsored by
The Minneapolis Star and Walker Art Center,
in conjunction with The Minneapolis College
of Art and Design, and with funds from the
Martha Baird Rockefeller Fund for Music,
the Ford Foundation, the Northwest Area
Foundation, the Minnesota State Arts Board,
the National Endowment for the Arts,
the Jerome Foundation, the Mobil
Corporation, and Meet The Composer.

Foreword

Staff

Nigel Redden, Director; Tim Carr, Associate Director; Jeanne Hedstrom, Assistant; Donna Munyer, Promotion Coordinator; Charles Helm, Technical Director; Peter Murphy, Gregory Winter, Scott Iverson, Neil Cornelius, Technical Assistants; Colleen Peters, Intern.

Catalogue

Melinda Ward, Editor; Margaret O'Neill-Ligon, Assistant Editor; Robert Jensen, Designer; Linda Krenzin, Typesetter; Wayne Henrikson, Production.

Photo Credits

Boyd Hagen: pp 6, 7, 14; Glenn Halvorson: p 5; Fred Haskell: p 16; Richard Landry: p 8; Doug Winter: p 11.

"New music" defies any precise definition. Computers and violins, tape recorders, bicycles, guitars and synthesizers are all part of the music to be heard as part of *New Music America*. The only common denominator is a sensibility that is open to experimentation, new techniques, new instruments, and new ideas.

To give a context to *New Music America* we asked John Rockwell, music critic of *The New York Times*, to write about new music over the last ten years from a New York perspective. To give us a Twin Cities perspective, Roy Close, music critic of *The Minneapolis Star*, was asked to write about new music in Minneapolis and St. Paul. We asked the composers participating in the festival to write 100-300 word descriptions of either a specific piece that is to be performed or their music in general or on new instruments as a whole. The resulting diversity of perspectives reveals, better than anything else, the vitality and complexity of new music.

New Music America would have been impossible without the co-sponsorship of *The Minneapolis Star*, the assistance of The Minneapolis College of Art and Design, the support of the Martha Baird McClung Fund for Music, the Ford Foundation, the Minnesota State Arts Board, the Endowment for the Arts, the Jerome Foundation, Mobil Corporation, the Composer, and the cooperation of many individuals and institutions in the Twin Cities. We are extremely grateful.

copyright © 1980 Walker Art Center
LC 80-51864
ISBN 0-935640-04-5

Nigel Redden
Director, Performing Arts
Walker Art Center

Foreword

"New music" defies any precise definition. Computers and violins, tape recorders and bicycles, guitars and synthesizers all play a role in the music to be heard as part of *New Music America*. The only common denominator is a sensibility the composers share that is open to experiment with new techniques, new instruments, and new ideas.

To give a context to *New Music America*, we asked John Rockwell, music critic of *The New York Times*, to write about new music over the last ten years from a New York perspective. To give visitors to the Twin Cities an idea of musical activity in this area, Roy Close, music critic of *The Minneapolis Star*, was asked to write about new music in Minneapolis and St. Paul. We asked the composers participating in the festival to write 100-300 word descriptions of either the specific piece that is to be performed, on their music in general or on new music as a whole. The resulting diversity of responses reveals, better than anything else, the vitality and complexity of new music.

New Music America would have been impossible without the co-sponsorship of *The Minneapolis Star*, the assistance of The Minneapolis College of Art and Design, the support of the Martha Baird Rockefeller Fund for Music, the Ford Foundation, the Minnesota State Arts Board, the National Endowment for the Arts, the Jerome Foundation, Mobil Corporation, and Meet the Composer, and the cooperation of many individuals and institutions in the Twin Cities. We are extremely grateful.

Nigel Redden
Director, Performing Arts
Walker Art Center

New Music America Participants

Maryanne Amacher
Charles Amirkhanian
and Carol Law
Norman Andersen
Laurie Anderson
Art Ensemble of Chicago
(Lester Bowie,
Malachi Favors,
Joseph Jarman,
Famoudou Don Moye,
Roscoe Mitchell)
Robert Ashley
David Behrman
Anthony Braxton
Leif Brush
David Byrne
Joseph Celli
and Malcolm Goldstein
Joel Chadabe

Sage Cowles
and Molly Davies
Alvin Curran
Conrad DeJong
Paul De Marinis
William Duckworth
Julius Eastman
Brian Eno
Ellen Fullman
Philip Glass
Rich Gold
Peter Gordon &
Love of Life Orchestra
Julia Heyward
Jerry Hunt
Christopher Janney
Tom Johnson
Alvin King

Contents

- 4 *New Music in America*
John Rockwell
- 12 *Patterns of Progressive Programming:
Music in Minnesota since the 40s*
Roy M. Close
- 18 *New Music America: the Composers
Statements by the Artists*

Music America Participants

ne Amacher
Amirkhanian
of Law
Andersen
Anderson
semble of Chicago
Bowie,
i Favors,
Jarman,
dou Don Moye,
Mitchell)
Ashley
Behrman
y Braxton
ush
yrne
Celli
colm Goldstein
adabe

Sage Cowles
and Molly Davies
Alvin Curran
Conrad DeJong
Paul De Marinis
William Duckworth
Julius Eastman
Brian Eno
Ellen Fullman
Philip Glass
Rich Gold
Peter Gordon &
Love of Life Orchestra
Julia Heyward
Jerry Hunt
Christopher Janney
Tom Johnson
Alvin King

Barbara Kolb
Oliver Lake
and Leroy Jenkins
Homer Lambrecht
Libby Larsen
Richard Lerman
Alvin Lucier
Ingram Marshall
David Means
Roger Meyer
Charlie Morrow
Max Neuhaus
Michael Nyman
John O'Brien
Pauline Oliveros
Charlemagne Palestine
Ron Pellegrino
Liz Phillips
Herb Pilhofer

Sally Potter,
Georgie Born
and Lindsay Cooper
Steve Reich
Megan Roberts
and Raymond Ghirardo
Nigel Rollings
Saint Paul
Chamber Orchestra
Eric Stokes
Richard Teitelbaum
"Blue" Gene Tyranny
Zeitgeist
(James DeMars,
Joe Holmquist,
Jay Johnson)
Peter Zummo

John Rockwell

New Music in America

John Rockwell is a
music critic for
The New York Times.

Definitions, first. Musicians hate definitions and categories; they feel they limit them and their work. Critics, on the other hand, *love* to categorize, and not out of sheer perversity. The reason is that if a non-verbal art form like music is to be discussed at all, it has to be subjected to a rationalizing approach: it has to be broken down into types, sorted and arranged, linked to other kinds of music that may be more familiar to a reader.

Naturally, this process can be done and it can be done well. In the case of American new music, and confronting the demand to write an article that covers the whole field in a few words, that categorization and possibly simple compression is great indeed. The "new music" means, first of all, music that really is new. It used to be that "20th century music" meant new music; now we're rapidly approaching the 21st century by now, and the masterworks of 20th century music—*Le Sacre du Printemps*, *Pierrot Lunaire* and the like—are in either the repertory or at least in the books. "Modern music" doesn't mean new music, either, since it's been used for so long now; in fact, it even suggests to some the music of the period between the wars. "Contemporary music" has become the term of the post-World War II period, and it's more and more complex. "Experiment" carries with it a curiously clinical expectation, of an art probed and tested. "New music" may one day be linked to people's minds with our own time, but the word "new" carries with it the connotations of freshness and even insouciance. The only question now is about "music," so varied and diverse the kinds of sounds composers write, and so readily work leak over into such neighboring categories as "poetry," "performance," "video" and the like.

John Rockwell

Naturally, this process can be done poorly and it can be done well. In the case of American new music, and confronted with the demand to write an article that surveys the whole field in a few words, the need for categorization and possibly simplistic compression is great indeed. The term "new music" means, first of all, music that really is new. It used to be that "20th century music" meant new music. But we're rapidly approaching the 21st century by now, and the masterworks of early 20th century music—*Le Sacre du Printemps*, *Pierrot Lunaire* and the like—are established in either the repertory or at least the history books. "Modern music" doesn't work so well, either, since it's been used for decades now; in fact, it even suggests to some of us the music of the period between the world wars. "Contemporary music" has a flavor of the post-World War II period, all earnest and super-complex. "Experimental music" carries with it a curiously clinical set of expectations, of an art probed and dissected. "New music" may one day be linked in people's minds with our own time. The use of the word "new" carries with it connotations of freshness and even insouciance. The only question might be about "music," so varied and diverse have become these days, and so readily does their work leak over into such neighboring categories as "poetry," "performance art," "video" and the like.

The Walker Art Center festival this June is called *New Music America*. That suggests a focus on American composers (although there a couple of Englishmen represented here). It also implies that the whole notion of "new music" is somehow American. Music is as subject to internal battles, polemical polarizations and institutional rivalries as any other human endeavor. "New music" as defined by the majority of the composers here—for all their radical differences—is something that grew up in America under the influence of John Cage. In other words, it was a reaction against the European dominance of the tradition of modern music. But it was also a protest against the cerebral, intellectualized style of music-making favored not only by Pierre Boulez and the post-Webernian "total Serialists" of Europe, but by their academic acolytes in the American Northeast.

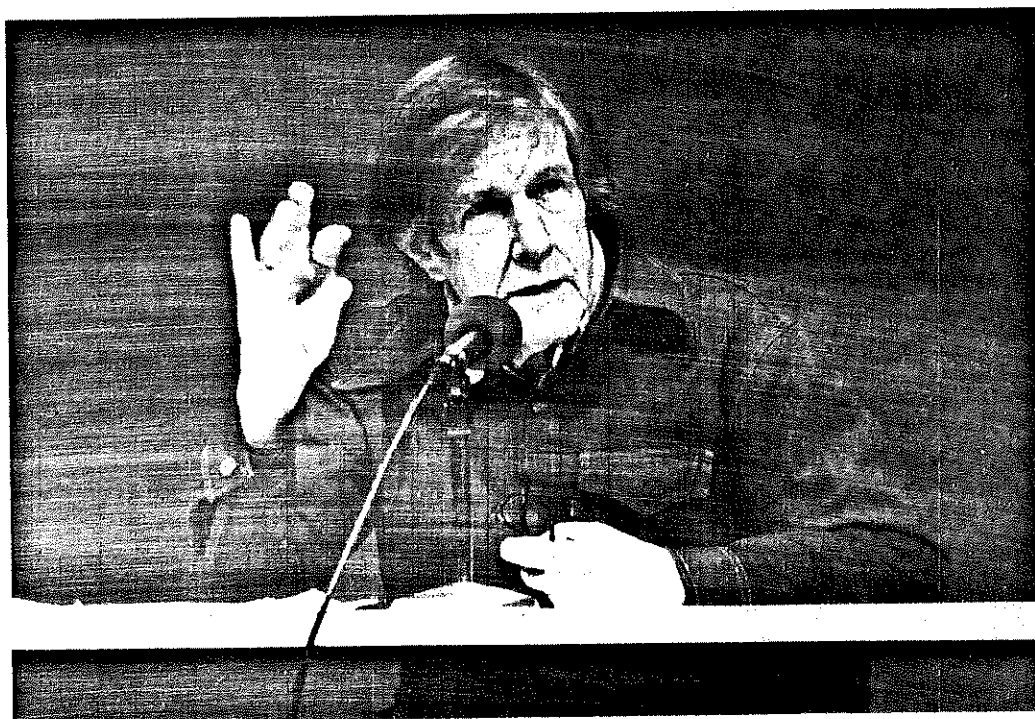
American music has not always been dominated by such academics (and their disciples, academic or non-academic, in the rest of the country). The best American composers (Heinrich, Ives, Ruggles, Cowell, Cage) were individualists, detached from the cloistered musical institutions of their day. In the inter-war period there was a wave of French influence, anti-Wagnerian and anti-Serialist and propagated by such students of Nadia Boulanger as Aaron Copland (who had his flirtations with Serialism, to be sure) and Virgil Thomson.

But after World War II and its infusion of immigrants, the principal new music concert organizations and journals fell into the hands of the so-called Columbia-Princeton axis ("so-called" because its members, true to form, resist being so categorized). So fierce was their apparent self-confidence that other forms of music-making were banished to some outer purdah that wasn't even considered music at all—even by many critics who themselves resisted the hermetic charms of Total Serialism.

Walker Art Center festival this June is
called *New Music America*. That suggests a
focus on American composers (although
a couple of Englishmen represented
also implies that the whole notion
of "new music" is somehow American.
It is also subject to internal battles,
ideological polarizations and institutional
constraints as any other human endeavor.
The "new music" as defined by the majority
of composers here—for all their radical
intentions—is something that grew up in
the Northeast under the influence of John Cage.
In other words, it was a reaction against the
long dominance of the tradition of
European music. But it was also a protest
against the cerebral, intellectualized style of
music favored not only by Pierre
Boulez and the post-Webernian "total
serialism" of Europe, but by their academic
counterparts in the American Northeast.

New music has not always been
favored by such academics (and their
non-academic or non-academic, in the
American country). The best American
composers (Heinrich, Ives, Ruggles, Cowell,
etc.) were individualists, detached from the
dominant musical institutions of their day.
In the inter-war period there was a wave of
influence, anti-Wagnerian and anti-
academic, propagated by such students
as Virgil Thomson as Aaron Copland
and his flirtations with Serialism, to
and Virgil Thomson.

After World War II and its infusion of
new ideas, the principal new music concert
series and journals fell into the
hands of the so-called Columbia-Princeton
"school" because its members,
for the most part, resist being so categorized).
It was their apparent self-confidence
and their forms of music-making were
not subject to some outer purdah that wasn't
considered music at all—even by many
who themselves resisted the hermetic
style of Total Serialism.



John Cage at Walker Art Center
February 1980

In the meantime, Cage proceeded happily
on his own way, making a revolution in his
wake. Cage has been accused of deliberate
careerism in his pronouncements and
outrages. But there can be no question that
he not only composed some extremely
appealing music (above all the prepared
piano and percussion pieces of the 1940s),
but transformed American thinking about
music with his writings and talks.



There were many ramifications to his influence. Through Cage composers learned to appreciate not only the aesthetics and philosophies of the Orient, but to be reinforced in their inclinations to fall back on an intuitively American, individualistic, freely experimental way of making music, unfettered by undue European influence and excessive historicism. That meant a de-emphasis, at least at first, on the Romanticism of the "masterpiece" and the image of the Godlike creator of same, and an increased fascination with the processes by which art comes to be. It meant a new concern for the interaction between artist, artwork and audience, with the audience's meditative, creative perceptions now considered an integral part of the relationship. It meant a relaxed attitude about form and technique, and the entrance into the artistic pantheon of all sorts of fresh-minded young artists who lacked the (perhaps deadening) technical rigor that conventional classical musicians have to acquire. It meant an eagerness to reach out beyond the traditional boundaries of music to include any sort of sound, and to blend with other art forms altogether.

Not all of this can be traced directly to Cage, nor is all of it limited to America. There have been similar, post-Serial activities in Europe; Boulez himself has toyed nervously with randomness. But they tend to be more bound up with highly institutionalized music-making, and more overtly political than the generally apolitical American art, as well. The far more developed state-support system for the arts abroad has its undeniable advantages, to be sure. But with any form of support must come some form of control, however indirect and benign. It seems no accident that while many American artists survive by touring Europe, America is still an innovative source envied by Europeans.

Philip Glass at The Guthrie Theater
November 1978

Clearly some compromise between wild growth occasioned by neglect nurturing that enlightened government support can provide seems ideal. A compromise of just that sort is the main reason why New York has as such a dominant role in American music today.



Philip Glass at The Guthrie Theater
November 1978

Clearly some compromise between the free, wild growth occasioned by neglect and the nurturing that enlightened government support can provide seems ideal. And a compromise of just that sort is probably the main reason why New York has assumed such a dominant role in American new music today.

The new music of today, which traces its direct roots back to the 1960s, does have other centers than just New York. Chief among them has been San Francisco, with offshoots now flourishing at the California Institute of the Arts near Los Angeles and the University of California, San Diego. Universities and university towns tend to be fertile sites for new music activity, although the inherent conservatism of the academic sensibility mitigates against real iconoclasm. Ann Arbor was a new music center in the 60s, for instance, and Buffalo is one today. An active and concerned museum such as Walker Art Center itself has made Minneapolis a congenial home for touring avant-gardists, although to my knowledge—perhaps this festival will correct my misapprehension—Minneapolis-St. Paul has not spawned many composers who have made much of a mark beyond the state.

But New York re- centrality derives are the sheer num- and their wealth (refugees from dyi Third World). The kinds, from natio- vanguard broadsh forms of glory. TI Bohemian innova- that can only con- community. Ther- idealistically inspi- new music manag- assistance coopera- stores and distribu- procurement bure- performing spaces- But above all, in re- been the New Yor- Arts. Even with its- spectre of political- the council—whose- surpassed those of- combined—and its- innovation that ha- the new arts to thr-

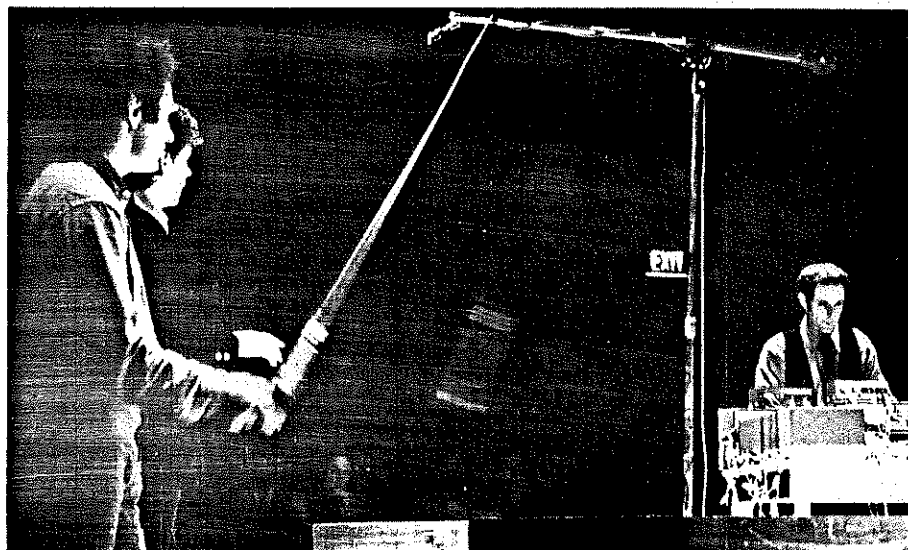


ew music of today, which traces its roots back to the 1960s, does have centers than just New York. Chief of them has been San Francisco, with roots now flourishing at the California State of the Arts near Los Angeles and University of California, San Diego. Universities and university towns tend to be fertile sites for new music activity, though the inherent conservatism of the music sensibility mitigates against radicalism. Ann Arbor was a new music center in the 60s, for instance, and Buffalo today. An active and concerned community such as Walker Art Center itself made Minneapolis a congenial home for young avant-gardists, although to my knowledge—perhaps this festival will correct my apprehension—Minneapolis-St. Paul did not spawn many composers who have made much of a mark beyond the state.

But New York remains central, and its centrality derives from many factors. There are the sheer numbers of people in the place, and their wealth (augmented of late by refugees from dying orders throughout the Third World). There are the media, of all kinds, from national outlets to local vanguard broadsheets, promising their varied forms of glory. There is a tradition of Bohemian innovation, and the excitement that can only come from an artistic community. There is a dizzying network of idealistically inspired support systems—new music management firms, technical assistance cooperatives, record companies, stores and distribution services, space-procurement bureaus, galleries and performing spaces, book stores, etc. But above all, in recent years, there has been the New York State Council on the Arts. Even with its flaws and the increasing spectre of political interference, it has been the council—whose budget until recently surpassed those of the other 49 states, combined—and its commitment to innovation that have made it possible for the new arts to thrive in lower Manhattan.

All of this has produced an extraordinarily vital new music and new arts scene over the past 15 years in Manhattan's Soho district. Not everything is perfect; not every new work is a "masterpiece." But the health of any such scene (Vienna in 1820 or 1910; Paris in 1925, etc.) can never be measured simply by the masterpiece quotient. There has been an excitement about just being in New York in recent years, about going down to the Kitchen or St. Mark's Church or La Mama and knowing that you *might* encounter something wonderful.

The short-range vitality of a given art form waxes and wanes with the vitality of particular individuals on the scene. In the late 60s, it was new dance that seemed pre-eminent. In the early-mid 70s it was theater, with Robert Wilson and Richard Foreman. More recently it's been music—not only "new music" narrowly defined, but the closely related activities in the fields of loft jazz and New Wave rock. Video seemed exciting in the early 70s; performance art is all the rage now.

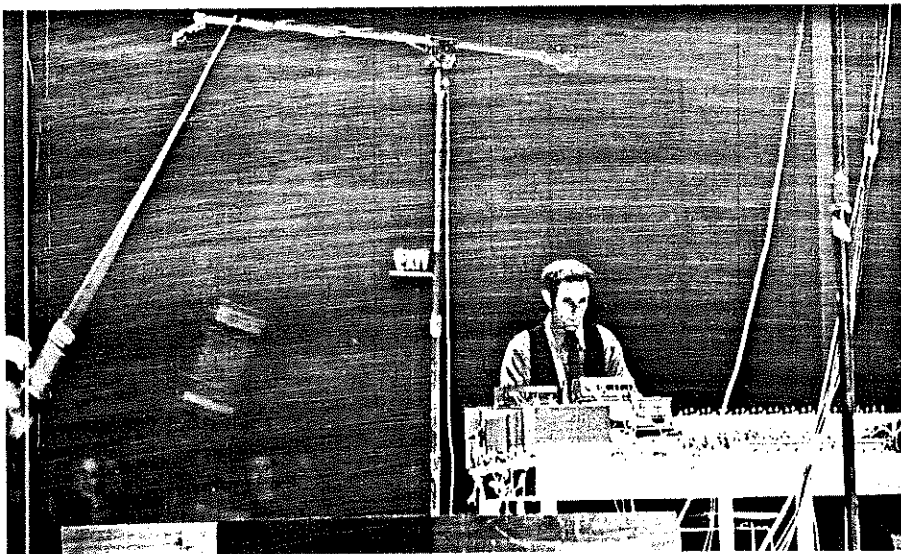


There are losses inherent in any such concentration of energies in a capital; in 19th-century England and France, the devouring dominance of London and Paris impoverished the cultural life of Manchester and Lyons. In America today there is an active, government-supported decentralizing tendency, designed to spread New York's artistic wealth around the country and, more important, to generate local wealth. In New York itself there are certainly dangers in all this hothouse experimentation. Artists can lose sight of their goals in a rush for glory. Fads cut through the artistic community like rip-tides, and no doubt deflect weaker artists from their individual purposes. The subcultural enthusiasms that lead to bizarre avant-garde fashions tend to alienate vanguard artists from the tastes of the rest of the country: it's one thing to be ahead of the taste of your culture; it's another to be cut off from it.

Still, the gains far outweigh the losses. And if one feared a capital's tendency to homogenize the arts, a consideration of their diversity should allay those fears. While the field of new music as discussed so far shares many aesthetic attributes, it can also be categorized by type. Indeed, the very music to be heard in this month's festival—with examples drawn from composers who actually appear on festival programs—can give a fine idea of the nature and diversity of this music.

Pendulum Music by Steve Reich

(opposite)
Barbara Kolb with conductor Bruce Ha



weigh the losses.
ital's tendency to
consideration of
llay those fears.
music as discussed
hetic attributes, it
by type. Indeed,
ard in this month's
drawn from
y appear on festival
re idea of the nature
usic.

Pendulum Music by Steve Reich

(opposite)
Barbara Kolb with conductor Bruce Hangen



Most traditional classical music is composed for non-amplified, conventional instruments of the sort that make up a symphony orchestra. The music is written down (or "notated") and performed by professional musicians who read it. Music of this sort is still being composed, even if it doesn't always sound like Beethoven—or Elliott Carter, for that matter (actually, sometimes it *does* sound like Beethoven if it's George Rochberg, but he's "contemporary," not "new," so we needn't worry about him here). On the festival programs, naturally all the composers at the opening concert of the Saint Paul Chamber Orchestra have to use notation somehow; except for a few "game" pieces with verbal instructions from the 60s, it's very difficult for an orchestra to function without some sort of notated score. Barbara Kolb's music, too, has often been conventionally notated, as has that of Tom Johnson. But Johnson's music, especially that of the early-mid 70s, was really more illustrative of another dominant trend in American new music, that of minimalist structuralism. Inspired by the rigor of American abstract painters of the 60s, and perhaps more nebulously by the mechanistic qualities of modern American life, composers began making a kind of music that was ostensibly simple and repetitive yet capable of evoking complex emotional responses. The two leaders of that style are both appearing in this festival: Steve Reich and Philip Glass.

Improvised, non-notated music, or styles that take off from a notated (or at least agreed-upon) basis and improvise from there, have long played a role in the world's folk musics, and new music composers have turned to such approaches with increasing frequency, themselves. That has partly to do with the new merger of the function of composer and performer. This merging was partly economic in origin; when Reich and Glass couldn't get established modern music organizations to play their work, or to record it, they simply formed their own ensembles and, in Glass's case, record company.

But there are expressive reasons for the merging, as well, having to do with the increased personalization that comes from composers performing, and the simultaneous lessening of interest in the display of a laboriously developed performing technique. The same thing has happened in popular music over the past few decades, with the shift from interpretive singers like Frank Sinatra to raw-voiced "singer-songwriters" like Bob Dylan.

Glass, for one, is really an example of semi-notated music himself, in that his scores are skeletal, with sections repeated in performance at the composer's will and innumerable interpretive details worked out verbally in rehearsal, and never set down on paper. There is also a whole tradition of non-jazz improvisation, as in the work of the Rome-based American group, Musica Elettronica Viva—Anthony Braxton, Richard Teitelbaum, and Alvin Curran are all represented at the festival—or the rhapsodic improvisations of Charlemagne Palestine.

For most Americans, however, the most familiar form of improvisation is that found in jazz, and most purely in the new, free-form kinds of jazz. The very term "jazz" is resisted with a special determination by many jazz musicians, who find it simplistic or racist or both. Some jazz polemicists call jazz "black classical music" and leave it at that. On that criterion—and it's a perfectly plausible argument—Duke Ellington or Charlie Parker are as great as any American musical artist, ever. But for us categorizers, it still makes some sense to separate jazz of the traditional sort from the kind that in recent years has aspired overtly to consideration with "classical" avant-gardists.

These jazz musicians make their improvised music in the jazz tradition in performance spaces that also cater to conventional "new music;" they compete for the same grant monies, and they interact with improvising or non-improvising composers who don't stem from the jazz tradition at all. Indeed, except that they may hope to supplement their incomes with the occasional jazz gig, or invest their music with intimations of the black experience, these musicians are inseparable from any other sort of new music composer. The best examples on this festival's programs are Leroy Jenkins, Oliver Lake, Anthony Braxton, and the Art Ensemble of Chicago. In addition, "Blue" Gene Tyranny has played in Carla Bley's band. Julius Eastman is black and has worked with jazz musicians, but really counts as an experimental composer apart from the jazz tradition.

If jazz can be considered art music can rock. Here the hackles rise on classical-music lovers who regard as the barbarian at the gates; on jazz musicians who dismiss it as simplistic; on some new music composers, with its incursions onto their desperately defended turf in New York itself. Apart from the populist position, it argues simply that rock is American vital music and hence demands serious consideration (*Roll Over Beethoven* is a sub-genre of rockers in New York has aspired unashamedly to the st

The roots can best be traced to the Underground, Andy Warhol's hour in the late 60s. In the 70s the eruption of the New Wave rock scene in New York from Patti Smith to Television to the Talking Heads, has produced a burgeoning field of new music experimentation that aspires both artistic respect and commercial viability. And beyond them, there is a school of rockers-turned-artists and artist-rockers that makes almost defiantly noncommercial "rock." Michael Nunez and Laurie Anderson have flirted with rock, and Peter Gordon's Love of Orchestra is perhaps the best known practitioner of Soho art-rock. But the most provocative instance here may be David Byrne. Byrne is the head of the Talking Heads, the most exciting of all American New Wave rock bands.

(left)
Leroy Jenkins

(right)
Laurie Anderson



in improvised
performance
traditional
or the same
it with
g composers
tradition at
may hope to
the
their music
experience,
from any
over. The best
grams are
Anthony
e of Chicago.
enny has
ilius Eastman
azz musicians,
mental
tradition.

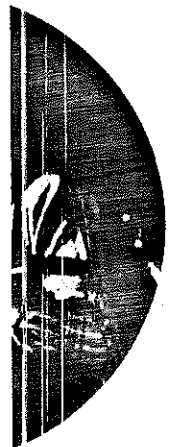
If jazz can be considered art music, so too can rock. Here the hackles rise on all sides: on classical-music lovers who regard rock as the barbarian at the gates; on jazz musicians who dismiss it as simplistic, and on some new music composers, who resent its incursions onto their desperately defended turf in New York itself. Yet quite apart from the populist position, which argues simply that rock is America's most vital music and hence demands serious consideration (*Roll Over Beethoven*), there is a sub-genre of rockers in New York that has aspired unashamedly to the status of art.

The roots can best be traced to the Velvet Underground, Andy Warhol's house band in the late 60s. In the 70s the eruption of the New Wave rock scene in New York, from Patti Smith to Television to Blondie and the Talking Heads, has produced a burgeoning field of new music experimentation that aspires both to artistic respect and commercial viability. And beyond them, there is a school of rockers-turned-artists and artists-turned-rockers that makes almost defiantly noncommercial "rock." Michael Nyman and Laurie Anderson have flirted with rock, and Peter Gordon's Love of Life Orchestra is perhaps the best known practitioner of Soho art-rock. But the most provocative instance here may be David Byrne. Byrne is the head Talking Head, the most exciting of all American New Wave rock bands.

There are three more categories to consider. The whole field of electronic music has evolved in fascinating, humanistic directions under the influence of new music composers. Equipment is more flexible and less expensive these days, and composers are thus no longer tied to massive, academically or industrially affiliated institutions. Instead they work more privately, developing a strange and funky sort of sound that has been called "electronic folk music." Ingram Marshall makes music like this, as do Maryanne Amacher, David Behrman, Alvin Lucier, Max Neuhaus and Brian Eno, in his non-rock, "ambient music" guise. Related to such electronic composers are others who are fascinated with toys and mechanical devices that produce sound; the best example on the festival program seems to be Nigel Rollings.

The category of music that has been influenced by Third World musical techniques, aesthetics or general philosophies is a broad one, and overlaps with other categories. Sometimes this can mean a direct musical influence, as with the impact of African drumming and the Indonesian gamelan on Reich's development. Or it can mean the suffusion of a composer's whole personality by attitudes inspired or reinforced by Oriental precepts. A good example might be Pauline Oliveros, with her meditative musical/theatrical rituals.

Final
style:
other
tech
comp
comp
and t
striki
artist
comp
extra
sub-c
with
of Jo
wife,
theat
collab
theat
(Merc
repre





Spoilt Music, a performance
by Charles Amirkhanian and Carol Law, 1979

re three more categories to consider. The whole field of electronic music has taken on fascinating, humanistic directions under the influence of new musical styles. Equipment is more flexible and less expensive these days, and composers are no longer tied to massive, academically affiliated institutions. Instead, they work more privately, developing a more relaxed and funky sort of sound that has been called "electronic folk music." Ingram and I make music like this, as do Lawrence Amacher, David Behrman, Alvin Curran, Max Neuhaus and Brian Eno, in his work, "ambient music" guise. Related to electronic composers are others who experiment with toys and mechanical devices that produce sound; the best example on the festival program seems to be John Rollings.

category of music that has been influenced by Third World musical styles, aesthetics or general philosophies and one, and overlaps with other categories. Sometimes this can mean a direct influence, as with the impact of tabla drumming and the Indonesian gamelan on Reich's development. Or it can be the suffusion of a composer's whole personality by attitudes inspired or derived by Oriental precepts. A good example might be Pauline Oliveros, with her distinctive musical/theatrical rituals.

Finally, there is the multitude of musical styles best defined by their interaction with other arts. With the de-emphasis on virtuosic technique in Soho, it has become easier for composers to orate or dance, dancers to compose or sing, video artists to make music and the like. Laurie Anderson is the most striking of these multi-threat performance artists; in her case she's really as much a composer as a performance artist in the extra-musical sense. But whole sub-categories exist in which music blends with poetry (the "text-sound" compositions of Johnson or Charles Amirkhanian and his wife, Carol Law); video (Robert Ashley), theater (Ashley again, for his dreamy, collaborative mixtures of poetry, video, theater and music), and dance (Meredith Monk and Laura Dean, neither represented here).

Categorizing prose doesn't do justice to music; it can't. Yet words, in the form of a quick survey such as this, can at least hint at the excitement of new music in America today, its diversity and some of the causes for its concentration in New York. No one can predict the success of a festival in advance. But one thing is certain: this festival, the one like it last year in New York and others being planned for years to come, are testimonies to the vitality of a genuinely American composing style—one free of unthinking subservience to European models, alive to world influences, and true to the spirit of the country that gives it birth.

Roy M. Close

Patterns of Progressive Programming: Music in Minnesota since the 40s

Roy M. Close is the music critic of *The Minneapolis Star*. Currently on leave of absence, he is working on an authorized biography of John Cage.

It's no accident that the second New Music America festival—the first outside New York—is being held in Minneapolis and St. Paul. Over the last two decades, the Twin Cities have evolved into one of America's most congenial centers for new and experimental music.

Somewhat remarkably, this development has occurred without one of its "essential" ingredients, an active group of experimental composers. The area's leading contemporary composers, almost without exception, are working with established forms and conventional instruments.

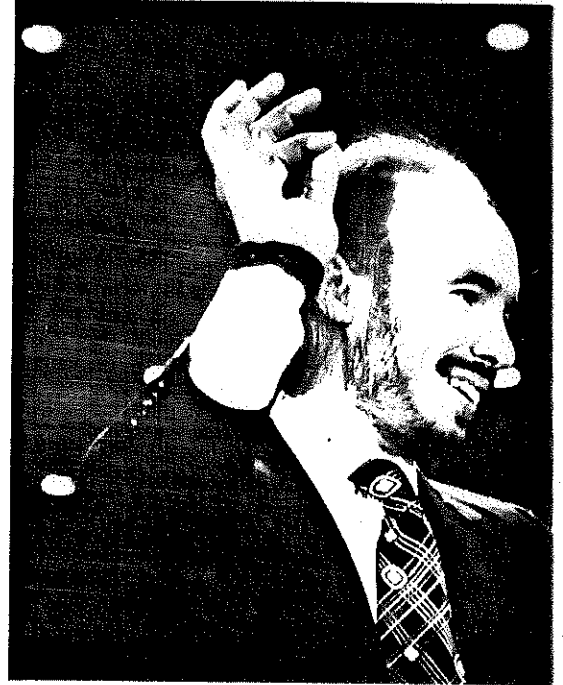
As a consequence, the main sponsors of experimental music here have been institutions: Walker Art Center, the Saint Paul Chamber Orchestra, and, to a lesser degree, the Center (now Minnesota) Opera Company, itself an offshoot of the Art Center. They have built a relatively large, receptive audience for experimental music; what's more, they have persuaded several local foundations of the importance of their activities.

The Chamber Orchestra, in particular, has bridged the gap between the traditional concert hall repertoire and what might be called the "art center" repertoire—the avant-garde—by giving some of its concerts in the Art Center and playing some of the art center repertoire in its concert hall.

The SPCO's collaboration with Walker Art Center, for that matter, its commitment to the full range of non-commercial contemporary music—dates from 1968, when Dennis Russell Davies became music director. Davies wanted a focus on experimental and chamber music, and created one by starting a series of scale concerts in the Art Center at

These programs, collectively designated Perspectives Series, were at first closely linked to the SPCO's subscription or Capital Series, which it performs at the O'Shaughnessy Auditorium in St. Paul. A composer whose symphony was played at a Capital Series concert on Saturday evening would be represented in the Perspectives Series a few days earlier. If his music was unfamiliar or "difficult," the Perspectives concert would serve as an introduction; if he was a Mozart or Haydn, for whom no introduction needed, it functioned equally well as a Preview of Coming Attractions. It benefits, too, for it generally allows SPCO musicians to work closely with composers, thereby enhancing the understanding of the music they play.

Roy M. Close



ning:

second New Music
outside
in Minneapolis
two decades,
ed into one of
centers for new

is development
of its "essential"
ip of experimental
ding contemporary
it exception, are
forms and

in sponsors of
ave been
enter, the
stra, and, to a
row Minnesota)
offshoot of the
It a relatively
or experimental
ave persuaded
of the importance

particular, has
re traditional
what might be
ertoire—the
e of its concerts
ing some of the
concert hall.

The SPCO's collaboration with Walker—and, for that matter, its commitment to present the full range of non-commercial contemporary music—dates from 1972, when Dennis Russell Davies became its music director. Davies wanted a forum for experimental and chamber music, and he created one by starting a series of small-scale concerts in the Art Center auditorium.

These programs, collectively designated the Perspectives Series, were at first closely linked to the SPCO's subscription concerts, or Capital Series, which it performs at O'Shaughnessy Auditorium in St. Paul. A composer whose symphony was to be played at a Capital Series concert on Saturday evening would be represented by, say, a sonata or string quartet at a Perspectives Series concert a few days earlier. If his music was unfamiliar or "difficult," the Perspectives concert served as an introduction; if he was a Mozart or Haydn, for whom no introduction was needed, it functioned equally well as a Preview of Coming Attractions. It had other benefits, too, for it generally allowed the SPCO musicians to work closely with visiting composers, thereby enhancing their understanding of the music they performed.

Davies soon realized that the Perspectives Series offered far more flexibility than anyone had imagined. Their scale, their informality, and their museum setting made them ideal for experimental activities of all kinds. With each passing season, he loosened the ties between the Perspectives and Capital Series, so that they grew virtually independent. In time, he turned some of the Perspectives evenings over to Walker, the series' co-sponsor, which used them to present experimental artists whose endeavors didn't require the services of conventional musicians. Here, for example, is the 1977-78 Perspectives Series, a model of imagination and variety:



Dennis Russell Davies

The Chamber Orchestra's involvement with experimental music has by no means been limited to its museum series, however. As its musicians and audience warmed to Davies' eclecticism—a process accelerated, no doubt, by his being American, young, and hip—he took increasingly bold measures with the Capital Series as well. He focused an entire season's repertoire, for example, on the music of Haydn and Cage, and another on Handel and Ives. He devoted substantial portions of a third season to women composers, most of them contemporary. He made a habit of performing works by local composers, and he convinced the SPCO board of directors to embark on a vigorous program of commissioning new music for the orchestra to play. On one memorable occasion, he arranged for a quartet of SPCO string players to perform George Crumb's *Black Angels*, a work for amplified string quartet, as the opening act of a Walker-sponsored rock concert at the Guthrie Theater.

Davies resigned as the Chamber Orchestra's music director, effective at the end of the 1979-80 season, to become general music director of the Stuttgart Opera. He has been a stimulating presence in the musical life of the Twin Cities, and he will be missed.

soon realized that the Perspectives offered far more flexibility than had imagined. Their scale, their facility, and their museum setting made ideal for experimental activities of all kinds. With each passing season, he loosened ties between the Perspectives and Capital Series so that they grew virtually indistinguishable. In time, he turned some of the Perspectives evenings over to Walker, his main co-sponsor, which used them to feature experimental artists whose endeavors require the services of conventional orchestras. Here, for example, is the 1977-78 Perspectives Series, a model of imagination and variety:

- Concert 1—A program of chamber music by Beethoven and Hans Werner Henze.
- Concert 2—An evening of string bass music performed by the Times Square Basstet.
- Concert 3—An audience-participation event led by composer-conductor Kirk Nurock.
- Concert 4—A performance by Meredith Monk.
- Concert 5—A program of chamber music by Beethoven and Elliott Carter.
- Concert 6—A joint recital, by three SPCO members, of music by Brahms, Faure, and John Cage.
- Concert 7—A concert of music by Henry Brant.
- Concert 8—The premiere of a multi-media work by Laurie Anderson.
- Concert 9—A two-day festival of contemporary music, most of it written by members of the Minnesota Composers Forum.
- Concert 10—An all-Cage program featuring a premiere and the second SPCO performance of a work it had previously commissioned and premiered.

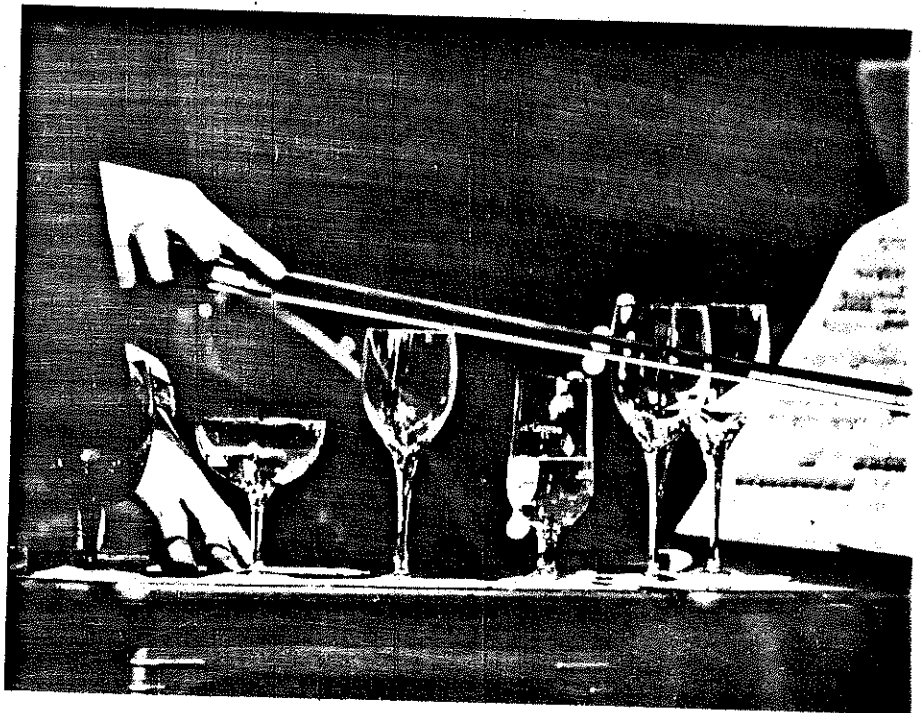
It would be difficult to overestimate the impact of Walker's patronage of experimental music, especially during the last decade. Within two months in the spring of 1970, for example, the Art Center presented John Cage's *Musicircus*, with the composer presiding, and two performances each by the Sonic Arts Group, Steve Reich, and Philip Glass. The Sonic Arts Group—Robert Ashley, David Behrman, Alvin Lucier, Gordon Mumma, and others—was the first ensemble to perform in Walker's new building, which was still unfinished when Ashley and his colleagues gave their programs in May, 1970.

Max Neuhaus closed out 1971 with a New Year's Eve underwater music concert (presented, for watertight reasons, in a YMCA pool rather than the Art Center auditorium). The following year witnessed two more performances by the Philip Glass Ensemble and visits by Morton Subotnick, Sidney Hodkinson, and Pauline Oliveros.

In 1974 Walker presented Mary Amacher's environmental piece *Everything-in-Air*, which combined sounds from two remote outdoor locations with pre-recorded sounds selected by the composer; the performance, in the Art Center auditorium, consisted of a mix. Subotnick returned later that year to install *2: Game for Two Players*, an environmental "game room," in the museum's galleries.

Black Angels by George Crumb
at Walker Art Center

Walker Art Center's activities in new music really began with the appointment of Martin Friedman as its director in 1961. Until that time Walker had sponsored a range of musical events, from chamber music to jazz, and experimental music had been merely one element of a larger program. Under Friedman, the Art Center has brought its performing arts practices more nearly into harmony with the philosophy that governs its collection and exhibition policies. Experimental music and dance now dominate Walker's calendar, and the schedule itself has grown dramatically; last year the Art Center sponsored more than 200 presentations in music, dance, theater, and poetry. It is the most active sponsor of performances of all United States museums.



estimate the
e of
lly during the
ths in the spring
rt Center
ircus, with the
) performances
p, Steve Reich,
Arts Group—
nan, Alvin
d others—was
n in Walker's
l unfinished
ues gave their

71 with a
music concert
asons, in a
Art Center
year witnessed
he Philip Glass
on Subotnick,
ine Oliveros.

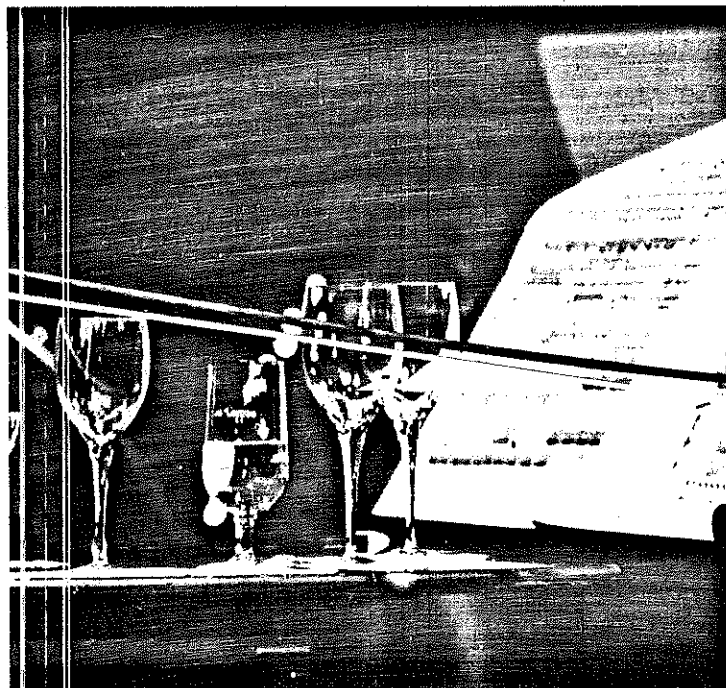
In 1974 Walker presented Maryanne Amacher's environmental piece, *Everything-in-Air*, which combined live sounds from two remote outdoor locations with pre-recorded sounds selected by the composer; the performance, in the Art Center auditorium, consisted of the mix. Subotnick returned later that year to install 2: *Game for Two Players*, an environmental "game room," in one of the museum's galleries.

Black Angels by George Crumb
at Walker Art Center

Musica Elettronica Viva gave its first local performances in 1977 under the Art Center's auspices; so did the multi-media Musicians Union. The Philip Glass Ensemble paid another visit—its fourth—and presented the first scene from his monumental theater piece, *Einstein on the Beach*. Petr Kotik, John King and William Hawley, and Alvin Curran gave performances at Walker within three weeks in 1978. And so on: the list is long and extremely varied.

Since 1974 the Art Center has regularly sponsored concerts by three flourishing college ensembles: Conrad DeJong's New Music Ensemble, from the University of Wisconsin at River Falls; William Wells' Carleton Contemporary Ensemble from Carleton College in Northfield; and the euphoniously yclept First Minnesota Moving and Storage Warehouse Band, a University of Minnesota group under the direction of Eric Stokes.

It also co-sponsors a series organized by the Minnesota Composers Forum, an association of composers of various artistic persuasions and a common interest in having their works performed. The group came into existence in 1973, when about a dozen young composers from the University of Minnesota decided to put on their own programs instead of waiting for other people to do it; about 18 months later Walker took the fledgling organization under its wing. The Composers Forum has grown steadily in size—it now has more than 150 members—and influence, and it may now be on the verge of becoming a significant power on the area's contemporary music scene.



O
ca
O
T
ir
F
th
p
A
L
a
g
C
J
o
ol
A
V
T
B
er
a
cc
pi
re
2
F
O
re
ei
1
ra
ex
pt
H
F
P
ol
1
ol
m
lo
C
ur
wi
in
tic
to

can Elettronica Viva gave its first local performances in 1977 under the Art Center's auspices; so did the multi-media Musicians in Motion. The Philip Glass Ensemble paid their first visit—its fourth—and presented the scene from his monumental theater piece, *Einstein on the Beach*. Petr Kotik, Robert King and William Hawley, and Alvin Curran gave performances at Walker within a few weeks in 1978. And so on: the list is long and extremely varied.

Since 1974 the Art Center has regularly sponsored concerts by three flourishing chamber ensembles: Conrad DeJong's Chamber Music Ensemble, from the University of Wisconsin at River Falls; William Wells' Madison Contemporary Ensemble from the University of Wisconsin at Stevens Point; and the honorably christened First Minnesota Moving Storage Warehouse Band, a University of Minnesota group under the direction of Eric Stokes.

The Art Center also co-sponsors a series organized by the Minnesota Composers Forum, an association of composers of various artistic persuasions who share a common interest in having their works performed. The group came into existence in 1973, when about a dozen young composers from the University of Minnesota decided to put on their own programs instead of waiting for other people to do it; but 18 months later Walker took the fledgling organization under its wing. The Minnesota Composers Forum has grown steadily in size—it now has more than 150 members—and influence, and it may now be on the verge of becoming a significant power on the state's contemporary music scene.

One of Walker's most impressive contributions to new music was the Center Opera Company, which it created in 1964. The money to staff and equip the new institution came from the Rockefeller Foundation, but it was Walker that provided the planning, the manpower, and a place to perform—the Guthrie, to whose stage the Art Center has occasional access. John Ludwig, Walker's coordinator of performing arts, became the Opera Company's first general manager.

Center Opera's debut program, presented in January of 1964, was a double bill consisting of *The Masque of Angels*, a commissioned opera by Minneapolis composer Dominick Argento, and John Blow's *The Masque of Venus and Adonis*, composed around 1685. Two months later, a production of Benjamin Britten's *Albert Herring* followed. The ensemble thus established a three-faceted artistic focus comprising premieres of commissioned operas, revivals of important pieces from the Baroque and Classical repertoire, and stagings of outstanding 20th-century works.

From the late '60s to the mid-'70s, the Center Opera Company built a well-deserved reputation for its innovative practices. In eight seasons there were no fewer than 12 premieres of commissioned operas, ranging from the traditional to the wildly experimental. Among the noteworthy products of that period were Eric Stokes' *Horspfa!*, John Gessner's *Faust Counterpoint*, Conrad Susa's *Transformations*, and *Postcard from Morocco* and *The Voyage of Edgar Allen Poe*, both by Argento. In a 1975 program, the company proudly observed that of the 37 productions it had mounted in its first 11 seasons, 28 had been local, national, or world premieres.

Center Opera remained under Walker's aegis until 1969, by which time it was sufficiently well-established to become an independent institution. Two years later it severed its last tie with the Art Center by changing its name to the Minnesota Opera Company.

In recent seasons Minnesota Opera has adopted a more conservative outlook. Hiram Titus' *Rosina*, presented last month, was the first commissioned opera (and only the fourth premiere) presented by the company since 1976. Verdi, Puccini, and Gilbert and Sullivan have crept into the repertoire, there have been two lamentable stagings of Bach's *St. Matthew Passion*, and the company has indulged in a fair amount of operatic camp, as represented by Sousa's *El Capitan* and Offenbach's *Christopher Columbus*—the latter a recent reconstruction of an unfinished operetta.

Water Whistle by Max Neuhaus, 1972

Within the Twin Cities musical establishment, the first prominent champion of contemporary music was Dimitri Mitropoulos, music director of the Minneapolis Symphony (now Minnesota) Orchestra from 1937 to 1949. Mitropoulos was genuinely interested in modern music and performed a lot of it. Indeed, the orchestra under Mitropoulos achieved a certain notoriety for its progressive notions.

During his dozen years here, the music of Bartok, Berg, Webern, Schoenberg, and Shostakovich first became familiar to concert-goers. Works by local composers were occasionally played, and the orchestra became active as a commissioning agency. Mitropoulos had willing collaborators in Louis Krasner, who became concertmaster in 1944, and Ernst Krenek, the Czech-Austrian composer who served on the Hamline University faculty in the mid-'40s. Krasner introduced the Berg Violin Concerto in his first season and the Schoenberg Violin Concerto in the next; Krenek, who ran his own experimental music series at Hamline, composed a piano concerto for Mitropoulos' ensemble, and several of his other pieces were performed by it.

Mitropoulos' successor, Antal Dorati, was similarly disposed toward new music, perhaps not with the same passion and intensity, and works by contemporary composers were regularly presented during his 11 seasons as music director. Stanislaw Skrowaczewski, the music director from 1960 to 1979, is himself a talented composer. His commitment to modern music doesn't extend to the avant-garde, but he has conducted the works of living composers and he has made significantly greater effort than many of his peers, the music directors of other U.S. orchestras, to perform compositions written by Americans. While Skrowaczewski was on the podium the orchestra continued its commissioning policy, so that many works have gone by without a premiere. Among the beneficiaries of this policy have been Argento, Stokes, Paul Finkel, and other local composers all—and Skrowaczewski himself, whose Clarinet Concerto was given its first performance by the orchestra in the next season.

The Civic Orchestra of Minneapolis, the Twin Cities' main avocational orchestra, developed its taste for contemporary music under Thomas Nee, its music director from 1954 to 1967. In 1965, for example, it organized a festival devoted to the music of Krenek, who returned to Minneapolis for the event and conducted one of the premieres. Since Nee's departure the Civic has been sympathetic to new music, as evidenced by more than a dozen commissions and first performances.



nt champion
itri
ne
nesota)
itropoulos
rn music
, the
ieved a
ve notions.

music of
g. and
ar to
nposers
e orchestra
g agency.

ators in
eitmaster
zech-
n the

Berg
i and the
ie next;
ental
d a piano
ble, and
rformed

Mitropoulos' successor, Antal Dorati, was similarly disposed toward new music, though perhaps not with the same passionate intensity, and works by contemporary composers were regularly presented during his 11 seasons as music director. Stanislaw Skrowaczewski, the music director from 1960 to 1979, is himself a talented composer. His commitment to modern music doesn't extend to the avant-garde, but he has conducted the works of many living composers and he has made a significantly greater effort than most of his peers, the music directors of other leading U.S. orchestras, to perform compositions written by Americans. While Skrowaczewski was on the podium the orchestra expanded its commissioning policy, so that few seasons have gone by without a premiere or two. Among the beneficiaries of this practice have been Argento, Stokes, Paul Fetler—local composers all—and Skrowaczewski himself, whose Clarinet Concerto will be given its first performance by the orchestra next season.

The Civic Orchestra of Minneapolis, the Twin Cities' main avocational orchestra, developed its taste for contemporary music under Thomas Nee, its music director from 1954 to 1967. In 1965, for example, he organized a festival devoted to the music of Krenek, who returned to Minnesota for the event and conducted one of the programs. Since Nee's departure the Civic has remained sympathetic to new music, as evidenced by more than a dozen commissions and many first performances.

Horsfal by Eric Stokes and Alvin Greenberg,
Center Opera Company, 1969

Although it is best known for its sponsorship of recitals of classical music featuring big-name artists, the Schubert Club of St. Paul supports contemporary music in various ways. Its Active Artists Section promotes the activities of local artists, some of whom are specialists in modern music. The Schubert also co-sponsors programs with Walker, the Composers Forum, and other organizations, and from time to time it commissions a new work. Its most celebrated commission was the one that resulted in Argento's song cycle, *From the Diary of Virginia Woolf*, which received the 1975 Pulitzer Prize for Music.

The overall record, then, is an excellent one. But whether the Twin Cities will continue to be a center for new music in the 1980s is by no means assured. Skrowaczewski's resignation last year, and the appointment of Neville Marriner to succeed him, parallels the situation in St. Paul, where Davies will be followed by violinist-conductor Pinchas Zukerman. On both sides of the Mississippi, a music director with strong convictions about modern music is being replaced by one whose interests clearly lie elsewhere.

While it's difficult to calculate the precise effect these changes will have on the community's musical life, it takes no special insight to foresee that there will be less new music here unless other institutions make up the difference. The University of Minnesota music department, which could do much more than it does in this respect, is in no position to offer immediate help. Although its chairman, Lloyd Ultan, is both a composer and a friend of new music, the department is trapped in an inadequate building (funds for a new one were voted down by the Minnesota Legislature earlier this year) and its faculty is dominated by conservatives.

Where w
Possibly
such as t
and Film
now ope
commiss
though n
a compo
and is st
a profess
use by lo
film-mak

by Eric Stokes and Alvin Greenberg,
Opera Company, 1969

It is best known for its sponsorship
of classical music featuring
artists, the Schubert Club of
supports contemporary music in
ways. Its Active Artists Section
s the activities of local artists,
whom are specialists in modern
he Schubert also co-sponsors
s with Walker, the Composers
and other organizations, and from
time it commissions a new work.
celebrated commission was the
resulted in Argento's song cycle,
e *Diary of Virginia Woolf*, which
the 1975 Pulitzer Prize for Music.

all record, then, is an excellent one.
ther the Twin Cities will continue
enter for new music in the 1980s is
eans assured. Skrowaczewski's
on last year, and the appointment
e Marriner to succeed him, parallels
tion in St. Paul, where Davies will
ved by violinist-conductor Pinchas
in. On both sides of the Mississippi,
director with strong convictions
odern music is being replaced by
se interests clearly lie elsewhere.

s difficult to calculate the precise
ese changes will have on the
ity's musical life, it takes no special
o foresee that there will be less
ic here unless other institutions
the difference. The University of
ta music department, which could
more than it does in this respect,
osition to offer immediate help.
h its chairman, Lloyd Ultan, is both
user and a friend of new music, the
ent is trapped in an inadequate
funds for a new one were voted
the Minnesota Legislature earlier
) and its faculty is dominated
vatives.



Where will the leadership come from? Possibly from the younger organizations, such as the Minnesota Composers Forum and Film in the Cities. The former now operates its own program for commissioning new works; the latter, though not primarily music-oriented, has a composer, Homer Lambrecht, on its staff, and is studying the feasibility of setting up a professionally equipped sound center for use by local and visiting composers, film-makers, and other artists.

In the final analysis, however, the institution from which the most will be expected is Walker Art Center. Whether Walker is prepared to assume an even greater role in bringing new music to the community remains to be seen. But those who believe in augury may take heart from this festival—the largest presentation of experimental music ever offered in the Twin Cities, by the Art Center or anybody else—and especially from one of its on-going events: Maryanne Amacher's installation, *Research and Development*, an homage to Dennis Russell Davies, placed for the duration of the festival in Davies' now-vacant house.

Statements by the Artists

New Music America: the Composers

Charles Amirkhanian and Carol Law

El Cerrito, California

Since 1965, my composing has been concerned with the musical use of speech, often with well-defined rhythmic impulses. In 1969 I began to work almost exclusively as a recording studio composer, using the voice dry (without heavy electronic-music-style manipulation) in multiple layers to create textures of lexical music unperformable by live ensembles. In the record album notes from "Lexical Music/ Charles Amirkhanian" Stephen Ruppenthal and Larry Wendt commented:

Utilizing the mundane sonic and visual stimuli with which we live daily but rarely experience intensely, Amirkhanian captures the "strangenesses" which are the pedestrian, yet singular, realities of us all. Molded together in his work are common words, uncommon phrases, and vocables which form new "languages" and new ways of expressing poetic and musical values which defy conventional interpretations. As the listener becomes more and more acquainted with his work, it becomes obvious that the composer's sense of humor gradually emerges as a way of looking at life.

Spoilt Music exhibits my continuing interest in ambient sound recordings first incorporated into my text-sound pieces in "Mahogany Ballpark" (1976). These ambient recordings serve as compositional elements which can be selected, shaped, and combined in the same way that a symphonic composer blends the strings, winds, brass and percussion of the classical orchestra.

In 1975 I started working on another aspect of this music—the performance context. With visual artist, Carol Law, I have since built up a body of work in which we collaborate in an interdisciplinary manner. Carol Law contributes the visual aspect of the performance through the use of slides, films, props, staging and movement. The music and the visuals are integral in these performance works. Her images often deal with scale and color as content and systematize random imagery for serial viewing.

To be more specific, *Spoilt Music* is titled after the 1926 novel by the American author Ruby M. Ayres, known in that era for her effusive, romantic potboilers, any page of which today would make us chuckle. But Ruby had a way with titles, and so we've commandeered this one, along with a few choice phrases from her original text (used shortly after the beginning of the piece). Also, we've reversed the emotional temperature, moving toward "cool" rather than "hot," and thrown in a few constructions of our own, mostly recorded or photographed in the San Francisco Bay Area.

The generative idea was to create a certain evocative ambience. The conjunction in *Spoilt Music* of various locations and found images, recorded on tape, photographed and televised, serve as the backdrop for a further environment—the performance space itself.

In *Spoilt Music*, the pre-recorded tape, often heard against live vocal and percussion sounds, was mixed from eight original tracks down to stereo at 1750 Arch Studios in Berkeley with recording engineer Robert Shumaker. Carol Law's projections consist of a 16mm black and white film and 35mm

color slides shown from three slide projectors, two of which are integrated into a custom Arts Plural dissolve unit design. The work was premiered at the San Francisco Performance Gallery and the Oberlin Dance Collective in November.

Charles Amirkhanian

Norman Andersen Minneapolis, Minnesota

Born and raised in the Chicago area, Norman Andersen came to Minneapolis through the Kansas City Art Institute where he received his education at the Minneapolis College of Art and Design where he received his education in Fine Arts. All his life, Andersen has been an inspiration and creative indulgence in Science, Art and Music but only did he learn that he could fuse these interests into a single endeavor.

By borrowing and modifying techniques from musical instruments, Andersen uses the sciences of electricity, mechanics and pneumatics to work to create carefully crafted phonic and kinetic sculpture.

The sculpture, *Organ-ize*, is a modular sculpture consisting, at present, of three modules measuring 7 feet in height and 1 foot square. Each module or column consists of a minimum of 8 coats of C-Red acrylic enamel. The column consists of brass hardware and all apparatus is identical. Each column houses a series of organ-pipes of different number, tonality, and volume. An automatic mechanism in each unit triggers the pipes into a startling display of motion and sound. Each module exhibits its motion in a different way by opening sets of pushing pipes out its top, and so on at the same time, providing its own illumination from within.

Note: the sculpture is most dramatic in the evening when light levels are low.

continuing interest
first
ound pieces in
i). These ambient
ional elements
d, and
hat a symphonic
winds, brass
al orchestra.

another aspect
ce context.
, I have since
hich we
inary manner.
sual aspect of
use of slides,
ement. The
egral in these
ges often deal
nt and
for

Music is titled
American
n in that era
thoilers, any
take us chuckle.
les, and so
e, along with a
original text
ing of the
he emotional
"cool" rather
few
xactly recorded
Francisco

ate a certain
unction in
ons and found
otographed and
p) for a further
e space itself.

ded tape,
and percussion
t original
) Arch Studios
gineer Robert
ctions consist
lm and 35mm

color slides shown from three slide projectors, two of which are interfaced by a custom Arts Plural dissolve unit of her own design. The work was premiered at the San Francisco Performance Gallery of the Oberlin Dance Collective in November 1979.

Charles Amirkhanian

Norman Andersen
Minneapolis, Minnesota

Born and raised in the Chicago area, Norman Andersen came to Minneapolis through the Kansas City Art Institute and the Minneapolis College of Art and Design where he received his education in the Fine Arts. All his life, Andersen has found inspiration and creative indulgence in Science, Art and Music but only since 1975 did he learn that he could fuse these interests into a single endeavor.

By borrowing and modifying technologies from musical instruments, Andersen puts the sciences of electricity, mechanics, and pneumatics to work to create carefully crafted phonic and kinetic sculptures.

The sculpture, *Organ-ize*, is a multiple work consisting, at present, of three modules each measuring 7 feet in height and 12 inches square. Each module or column is painted with a minimum of 8 coats of Candy-Apple-Red acrylic enamel. The columns are fitted with brass hardware and all appear virtually identical. Each column houses a grouping of organ-pipes of different number, size, tonality, and volume. An automatic timing mechanism in each unit triggers the column into a startling display of motion, light, and sound. Each module exhibits its pipes in a different way by opening sets of doors, pushing pipes out its top, and so forth while at the same time, providing its own illumination from within.

Note: the sculpture is most dramatic in the evening when light levels are low.

Laurie Anderson
New York, New York

For the past year I have been working on an extended series of performance work about various aspects of American culture. It is in four parts: Transportation, Psychosociology, Money, and Love. Selections from this work will be presented at *New Music America*.

Primarily, this work is based on language. Musical lines are derived from spoken passages and filters such as the Harmonizer and Vocoder act as electronic bridges to instrumental parts. Rhythmic structures are defined by series of images as well as by sound.

Various forms of coded language are run through systems which, in the following series, accelerates musically from reading rate to 24 frames per second to rapid scanning and eventual deterioration:

The detective novel is the only novel form truly invented in the twentieth century. In the detective novel, the hero is dead at the very beginning. So you don't have to deal with human nature at all. Only the slow accumulation of facts.

In science fiction films, the hero just flies in at the very beginning. He can walk in zero gravity . . . bend steel with his hands. And everybody just takes this for granted. Nobody asks how he is able to do these things. They just say "Look! He can walk in zero gravity!" So you don't have to deal with human nature at all.

When TV signals are sent out, they don't stop. They just keep going out into space, picking up speed as they leave the solar system. By now, the first TV shows ever made have been travelling for thirty years. They are well beyond our solar system now. All those characters from cowboy series, variety shows, and quiz games are sailing out. They are the first true voyagers into deep space. And they sail farther and farther out, intact, still talking, our predecessors. And as we listen with our instruments—as we learn to listen farther and farther into

space.
Their
They
listen,
travel
The s
from

Robe
New

This j
the L
to mi
and tl
to mi
how
probl
kind
End
not a
pun. I
resent
"expe
music
idea
Line,
admo
may
but is
is a lit
as a w
the re
which
or to

I won
has be
hearin
"Sile
Cage!
with l
a just
There
And
in the
writer
or to
reader
if that
I can't
gener

Anderson
New York, New York

past year I have been working on a coded series of performance work on various aspects of American culture. Our parts: Transportation, Sociology, Money, and Love. Works from this work will be presented at *Music America*.

Why, this work is based on language. The lines are derived from spoken language and filters such as the Harmonizer and Modulator act as electronic bridges to connect the mental parts. Rhythmic structures are defined by series of images as well as sound.

Various forms of coded language are run through systems which, in the following sequence, accelerates musically from reading 24 frames per second to rapid motion and eventual deterioration:

Effective novel is the only novel form invented in the twentieth century. Effective novel, the hero is dead at the beginning. So you don't have to deal with human nature at all. Only the slow revelation of facts.

Science fiction films, the hero just flies away at a very beginning. He can walk in zero gravity. Bend steel with his hands. And the hero just takes this for granted. The hero asks how he is able to do these things. They just say "Look! He can walk in zero gravity!" So you don't have to deal with human nature at all.

TV signals are sent out, they don't know they just keep going out into space, up speed as they leave the solar system. By now, the first TV shows ever have been travelling for thirty years. We're well beyond our solar system now. So characters from cowboy series, western shows, and quiz games are sailing away. They are the first true voyagers into space. And they sail farther and farther apart, still talking, our predecessors. We listen with our instruments—learn to listen farther and farther into

space, we hear them. We listen farther. Their sound is the only sound we can hear. They are jamming our lines. The farther we listen, the better we can hear them—travelling and talking. Speeding away. The sound of speeding away.
from *Transportation* Laurie Anderson

Robert Ashley
New York, New York

This journal might have been called End of the Line. That was the first name that came to mind. In fact, the name End of the Line and the idea for which it is the name came to mind together, as often happens, showing how names come into use. Names are a problem. Labels are surely a sign of a lower kind of mentality. I think that as a title End of the Line is not so bad ethically. It's not a label. But it embodies a bad sort of pun. I wanted to signal my feelings of resentment at having my music labeled "experimental," as in, "experimental music," and in the journal to talk the idea out for myself. The name End of the Line, then, would have the tone of admonition or warning, or threat, which may be the proper tone of resentment, but is too narrow to be much fun. Also, it is a little too vocal. It's tone is so strong that as a written utterance it brings with it to the reader's imagination too much *sound*, which is in bad taste, as in: too much flavor or too much odor or too much bulk.

I wonder how long the word experimental has been around. I don't remember ever hearing of it before reading John Cage's "Silence," but I remember that I felt that Cage's allowal of the word in connection with his music had a brilliantly concealed, a just brilliantly executed quality of defense. There is in "Silence" so much of definition. And the quality of defense tells us we are in the presence of a history. I suppose a writer could adopt the quality of defense or tone of defense in order to persuade the reader of the general use of an idea, even if that idea were unique to the author. So, I can't be sure that experimental was a general problem that Cage only felt he had

to try to solve. I mean, it could be just a fiction of John's imagination—something about "labels" that I missed. But I don't think so. I think it was a new problem for composers and musicians, and Cage exposed it for the first time.

David Behrman
San Francisco, California

I've borrowed components for *Indoor Geyser* from a portable grouping of electronic instruments designed for and usually used in live performance. The components are small, light and relatively inexpensive and were designed, built or assembled to make a personal kind of music. They consist of a hybrid mixture of audio modules, including various types of oscillators, amplifiers and filters. Microcomputers are used as controllers of some functions of the electronic music modules, as information-gatherers about pitches and timbres, and (when used in live performance) as communication links between people and circuits.

The present installation in the Walker cafeteria provides the opportunity to try out the design of a system that injects an intermittent sound presence into a public room used for casual comings and goings of persons taking breaks from their main daytime activities. I'm interested in the idea that such a sound presence may enhance the feeling of well-being among the room's occupants without demanding their concentration or stopping their conversation.

The Pygmy Gamelans of Paul De Marinis—tiny self-contained musical instruments which play by themselves, sense their surroundings and invent endless melodic figures—serve me as a favorite model, from our own time and culture, of cheer-inducing environmental sound generators. Other more remote models are Renaissance fountains, various fireplaces, wind chimes, and wind- and water-driven outdoor musical sculptures of Java and Southeast Asia.

We don't design our arts in a vacuum, and our existing society is one in which corporate powers put muzak in such spaces as public cafeterias, not to promote well-being among their occupants, but to raise eating speed (and turnaround efficiency) in them. Muzak is a minor annoyance as well as a symptom of the most spirit-numbing side of our late-capitalist society. We who are interested in alternate arts will have to work towards changing our society, restructuring its priorities and building a communal solidarity between ourselves and larger groups of citizens at the same time that we try to improve our environmental conditions, including our sound and our music.

Perhaps sound (and multimedia) installations will fill, in part, a need formerly satisfied by the natural world for refreshing environments. The experience of going off to a brook in a forest, a beach or a windswept meadow is a renewing one, but hard to come by on our crowded continents, especially now that weekend drives are a luxury we can't often afford. We will need more urban oases and human-designed "natural" environments of which sound and music will be active ingredients.

Leif Brush
Duluth, Minnesota

My work investigates time. Through outdoor installations, electronically monitored, I develop an analog and involve nature directly as source. I am using, at times, what the unaided ear cannot, and seek eventually to see the inaudible imaged as a component of light, with unheard sound serving as simultaneous and revelatory adjunct to form. I prefer, for example, the overhearing of brown sound's structural order: an actual natural force, neither inferred nor synthesized.

The Terrain Instruments installations enable observation through specialized sensing involving sound and light wave phenomena, correlating the internal and external

dynamics of the forest. Among them, the Treeharps Networking encompasses the acoustic events within 400 square feet; the Snow Pixel makes an electronic snowflake catch. Others "orchestrate" airborne vibrations, or intercept wind vortices above the ground. The Terrain Instruments computer, used for the first time in Loring Park, searches sound as a component of time.

The Chorography is an additional interactive aspect, particularizing my interests within the landscape toward the formation of whole audible constructs.

Future Circulation Trilogy works will continue to meld the physical installations concept with performance or production interests through "orchestration" of diverse geographical and climatic locations.

The imagery I seek evolves from a different regard for structure, for the internal matrices of form, probed electronically.

David Byrne
New York, New York

Born 1952, Dumbarton, Scotland. Have lived in United States since 1958. Two years of Art College (Rhode Island School of Design and Maryland Institute College of Art) '70-72. Musical group Talking Heads from 1975 to present . . . working as singer, songwriter, arranger and instrumentalist . . . Have made 3 albums thus far. Have worked with Robert Fripp, Peter Gordon and John Cale. Collaboration with Brian Eno on LP "My Life in the Bush of Ghosts."

**Joseph Celli
and Malcolm Goldstein**
Hartford, Connecticut
Brunswick, Maine

improvisation: a process of discovering (though usually it implies inventing and demonstrating of one's imagination within

a more or less given framework); the process of focus (the deeper the focus also the process of sounding the riv-plumbing the depths) on a sound-to-gesture and learning more and more nuances, details as well as the expanding horizons to sound out.

melodies of timbre/texture/articulation a new sense of melody of sound, not only pitch at root of the structure. the tree expands in various seasons human growth: our awareness(es), yielding upon the string and drawn as the breath gathers in the roots of *gesture*: (the bow upon the string, the wood, the metal, the tightness, heaviness, caressing, draw pounding, digging in) hair of the bow breathing. Touch releasing things in motion; gesture realized/resonances texture becoming song.

*. . . following the line,
molded by it, yielding, as we move
like a brook after rain pours through
dirt, rocks, trees and grass, finding
new subtle twists and turns as they
are moved in the flow.*

We start from where we are (which is the same as starting from nothing); it is not in all/around us all the time. (Not prearranged or anticipated.) It is just a matter of letting whatever is necessary forth, to be heard (which is not the repetition of habits.) Improvisation for the logic of our total selves to produce what comes forth is the coherence of sounding gesture.
—Malcolm Goldstein

Alvin Curran
Rome, Italy

For many years my father led a pop dance band in Providence, Rhode Island called "Marty Curran's Orchestra—Music for Every Occasion." Along about the mid-60s my total rejection of institutionalized music led me to two formative paths: collective improvisation and the composing of pure melody. I

among them, the
compasses the
square feet;
electronic
orchestrate"
concept wind
The Terrain
d for the first
ies sound as a

ditional interactive
interests within
ormation of

works will
ical installations
or production
ation" of diverse
ocations.

from a different
e internal
lectronically.

otland.
since 1958.
Rhode Island
land Institute

ds from 1975
inger, songwriter,
at . . . Have made
arked with
n and John Cale.
no on LP
osts."

discovering
nventing and
gination within

a more or less given framework); here as a
process of focus (the deeper the focus, so
also the process of sounding the river,
plumbing the depths) on a sound-texture/
gesture and learning more and more of the
nuances, details as well as the expanses and
horizons to sound out.

melodies of timbre/texture/articulation:
a new sense of melody of sound, rather than
only pitch at root of the structure. Here
the tree expands in various seasons of
human growth: our awareness(es), feelings
yielding upon the string and drawn across
as the breath gathers in the roots of living.
gesture: (the bow upon the string, fingers
upon keys, the wood, the metal, the
tightness, heaviness, caressing, drawing out,
pounding, digging in) hair of the bow,
breathing. Touch releasing things into
motion; gesture realized/resonances of
texture becoming song.

. . . following the line,
molded by it, yielding, as we mold it
like a brook after rain pours through
dirt, rocks, trees and grass, finding
new subtle twists and turns as things move,
are moved in the flow.

We start from where we are (which is not
the same as starting from nothing); there is
alot in all/around us all the time. (Nothing
prearranged or anticipated.) It is just a
matter of letting whatever is necessary come
forth, to be heard (which is not the same as
repetition of habits.) Improvisation allows
for the logic of our total selves to participate;
what comes forth is the coherence of the
sounding gesture.

—Malcolm Goldstein

Alvin Curran
Rome, Italy

For many years my father led a popular
dance band in Providence, Rhode Island
called "Marty Curran's Orchestra—
Music for Every Occasion." Along about
the mid-60s my total rejection of
institutionalized music led me to two
formative paths: collective improvisation
and the composing of pure melody. In the

early 70s I gathered fifty or so of these
monophonic compositions plus a few tunes
that had served in film and theater pieces
and published them under the title "Music
for Every Occasion." This volume of
seemingly simple melodies wanted to be
everything, above all a kind of new
"Gebrauchsmusik," readily available to
anyone, anywhere, anytime—a popular
music beyond nationality, and for all
common rites (births, deaths, new moons,
etc.), as well as ones yet to evolve. As music
intended for professionals and amateurs
alike, they appear in precise western
notation, but are left open to any suitable
and satisfying musical rendition, from
straight-forward monophony to elaborate
arrangements and improvisations. Apart
from my wanting to affirm melody itself
(so long down-graded by post 12-tone
mannerism) these works were an attempt to
get to the bottom of all music, beginning
from its own origins—human song and a
way of bringing my own popular music and
new music under one roof. These pieces
have continued to have a quiet underground
diffusion and have been continually used by
myself (notably: "Madonna and Child,"
"Under the Fig Tree," "On My Satin Harp"
and "Walked the Way Home" which
appear in *Songs and Views from the
Magnetic Garden*).

The present suite, though it brings some of
these pieces up from underground, is by
no means a contradiction of terms; it is in
fact a most welcome challenge—not only
because it is my first commission from an
American orchestra, but because it obliges
me to deal with my own works for a new
and quite unusual occasion, and to select
and recompose them for instruments which
have little place in my recent music
(dedicated largely to taped natural sounds,
synthesizer, voice and piano). So I have
tried to make as varied a selection as possible
and at the same time cover up the structural
seams, so that the music flows from one
place to another as naturally as if the
musicians had invented it all at the moment.

Co
Ri
"Th
A
Co
Da
An
In
Th
Wi
fro
by
Co
Po
Wa
of
Pa
Mi
Th
pie
ent
Ga
me
flu
(ca
tra
anc
shc
My
for
cor
ori
app
its
the
nur
wh
as
tha

0. I gathered fifty or so of these
 phonic compositions plus a few tunes
 id served in film and theater pieces
 blished them under the title "Music
 ry Occasion." This volume of
 gly simple melodies wanted to be
 ning, above all a kind of new
 utschmusik," readily available to
 y, anywhere, anytime—a popular
 beyond nationality, and for all
 or rites (births, deaths, new moons,
 s well as ones yet to evolve. As music
 ce for professionals and amateurs
 hey appear in precise western
 in, but are left open to any suitable
 isfying musical rendition, from
 t-forward monophony to elaborate
 ements and improvisations. Apart
 y wanting to affirm melody itself
 g down-graded by post 12-tone
 rism) these works were an attempt to
 he bottom of all music, beginning
 s own origins—human song and a
 bringing my own popular music and
 sic under one roof. These pieces
 ontinued to have a quiet underground
 on and have been continually used by
 (notably: "Madonna and Child,"
 "the Fig Tree," "On My Satin Harp"
 lalked the Way Home" which
 in *Songs and Views from the
 ic Garden*).

esent suite, though it brings some of
 ieces up from underground, is by
 ns a contradiction of terms; it is in
 nost welcome challenge—not only
 e it is my first commission from an
 an orchestra, but because it obliges
 deal with my own works for a new
 ite unusual occasion, and to select
 compose them for instruments which
 e place in my recent music
 ted largely to taped natural sounds,
 sizer, voice and piano). So I have
 o make as varied a selection as possible
 the same time cover up the structural
 so that the music flows from one
 o another as naturally as if the
 ns had invented it all at the moment.

Conrad DeJong

River Falls, Wisconsin

"There might be, too, a change
 immenser than
 A poet's metaphors in which being would

Come true, a point in the fire of music where
 Dazzle yields to a clarity and we observe,

And observing is completing and
 we are content,
 In a world that shrinks to an
 immediate whole,

That we do not need to understand,
 complete
 Without secret arrangements of it
 in the mind."

from *Description without Place*
 by Wallace Stevens
 Copyright 1945 by Wallace Stevens.
 Poem from *The Collected Poems of
 Wallace Stevens*, reprinted by permission
 of Alfred A. Knopf.

Paul De Marinis

Middletown, Connecticut

The Pygmy Gamelan is an electronic circuit
 piece I designed in 1973 for an
 environmental installation. Each Pygmy
 Gamelan is a self-contained module
 measuring 4" by 7" which responds to
 fluctuations in ambient electrical fields
 (caused by people moving around, radio
 transmissions, the births of distant stars
 and galaxies) by improvising around two
 short motifs that are uniquely its own.
 My original idea was to make a replacement
 for the car radio, so the electronic
 components are all inexpensive surplus items
 originally intended for use in consumer
 appliances. For this reason, and because of
 its numerous references to "ethnic" musics,
 the Pygmy Gamelan may be seen, like the
 numerous artifacts hand carved from plastic
 which circulate in non-industrial societies,
 as referring to an indigenous culture other
 than that of high-technology.

William Duckworth

Lewisburg, Pennsylvania

The Time Curve Preludes reflect my
 continued interest in rhythmic structures as
 a means of formal organization, modal and
 synthetic scales, and the establishment of
 musical "centers of gravity" through
 primary and secondary drones.

In these preludes I have systematically
 explored several methods of rhythmic
 organization. First, extensive use is made
 of the Fibonacci series, a proportional
 number series in which any number is the
 sum of the previous two numbers. This
 series is best expressed in whole numbers as
 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, . . .
 I have used these proportions to organize
 aspects including time lengths, section
 lengths, and phrase lengths. Second, I have
 developed additive and reductive systems
 that, used singularly or in combination,
 constantly add and/or subtract fixed
 increments of time. These systems provide
 formal unity and consistency to the
 preludes while simultaneously insuring
 rhythmic variety and asymmetry.

Though they are based on proportional
 structures, *The Time Curve Preludes* are
 not mathematical pieces. Once the formal
 rhythmic procedures were established,
 I tried to allow my musical intuition to
 dominate. This duality of intellect and
 emotion, and the constant striving to keep
 the two in artistic balance, defines, for me,
 a significant aspect of the creative process.

Most Western music achieves musical interest
 through contrast. In the majority of the
 preludes, however, I have replaced contrast
 with a development based on internal unity.
 Each prelude concentrates on revealing,
 developing, and sustaining one basic idea,
 an essentially Eastern concept
 of organization.

All twenty-four preludes may be considered
 monothematic. The first piece is a source
 prelude from which melodic, intervallic,
 and rhythmic ideas are drawn and
 transformed. The source prelude is a
 transformation of an earlier work of mine,

The Last Nocturn, which is based on the *Dies irae*. This source melody is slowly revealed, from prelude to prelude, by the primary and secondary drones, over the space of one hour. The slowly shifting centers of gravity, produced by holding keys down with lead weights, give the source melody an essentially timeless quality.

Ellen Fullman

St. Paul, Minnesota

When I was five, some mornings I lounged in bed. One day I wound a string around the handles of my dresser drawers and tied one end to my desk drawer. I got in bed and tied the other end to my big toe. I lay down and pulled my foot towards me. The string jerked each dresser drawer open and finally opened my desk drawer. Then I jumped down, closed all the drawers, and did it again.

I was working on a kinetic sculpture that reminded me of an animal. I gave it a curly tail. It became a cat smelling a flower. The flower petals are a small electric fan; when it's turned on, the wind spins a pin wheel fan, the cat's face. The cat's backbone is a series of cam shafts. They turn at staggered intervals causing a worm to wiggle on a hill. When you pull the cat's tail, the worm wiggles faster.

In the performance, I'll use a format of short segments involving kinetic sculpture, tape machines, and live performance. I will do a dance in an amplified metal skirt. I will tape myself singing backwards and accompanying myself on a "pen" guitar, then replay the recording, backwards.

Philip Glass

New York, New York

There was a time when there wasn't this tremendous distance between the popular audience and concert music, and I think we're approaching that stage again. For a

long while we had this very small band of practitioners of modern music who described themselves as mathematicians, doing theoretical work that would someday be understood. I don't think anyone takes that very seriously anymore. There was a time, too, when Paganini, Liszt, Berlioz made their living playing. I would like to think that we're entering a period again when concert musicians, people who are concerned in a progressive way with musical ideas, are involved with that.

There's one important distinction between pop and concert music; I think it's the only important distinction. When you talk about concert musicians, you're talking about people who actually invent language. They create values, a value being a unit of meaning that is new and different. Pop musicians package language. I don't think there's anything *wrong* with packaging language; some of that can be very good music. I realized long ago that people were going to make money off my ideas in a way that I'm not capable of or interested in doing. It doesn't bother me; the two kinds of music are just different. One thing these English and German groups *have* done, though, they've taken the language of our music and made it much more accessible. It's been helpful. If people had only heard Fleetwood Mac this music would sound like music from outer space.

The record companies are crossing over, the audience is crossing over, but I'm not. I began writing a certain way because I've always been interested in the grammar of music, in the way it fits together. I'm a serious composer, but I'm working at a time when audiences no longer assume strong and exclusive allegiances to one musical style. The significant thing isn't what's happening to me, it's what's happening to audiences.

Rich Gold

Oakland, California

My music is bubble music, music of the population bubble that arose between

VJ day and the end of the Korea, that left in its wake now closed schools and four-bedroom subur

My young adulthood was the pre-bubble fear and bubble madness business and government trembl face of an over-supplied labor m temporarily saved America from with a war in South East Asia an deferments to college—dividing i in two, channelling (their word) half there.

As the bubble began to surface t government created bubble supp including the N.E.A. (formed in mid-60s) which grew in power as bubble approached their collecti until now when the government state) controls nearly all of the b music in the United States.

My music is bubble music and it expansive, close-knit, populist, p folk-like and not without its cha

Peter Gordon

New York, New York

What is the music about? Maybe paradoxes and the melodies. Like recall songs, with the memory tri itself and the difficulty in disting the difference between the event our experience of the event. Or h common tones represent differen different systems. Or what is the of resolution?

Each song-segment represents son nonspecific emotional or dramati As these qualities are revealed, a t might be told, though words migh neither spoken, nor sung. A socio dynamic might be the structural i a work of music. The dynamic m content of the work without abst A relationship, economy, revoluti would be the compositional tool. To compose would be the gesture totalitarianism. The composer is i

VJ day and the end of the Korean War, that left in its wake now closed elementary schools and four-bedroom suburban homes.

My young adulthood was the product of bubble fear and bubble madness as big business and government trembled in the face of an over-supplied labor market and temporarily saved America from depression with a war in South East Asia and wholesale deferments to college—dividing the bubble in two, channelling (their word) half here, half there.

As the bubble began to surface the government created bubble support systems including the N.E.A. (formed in the mid-60s) which grew in power as the bubble approached their collective thirties, until now when the government (federal and state) controls nearly all of the bubble music in the United States.

My music is bubble music and it is expansive, close-knit, populist, problematic, folk-like and not without its charms.

Peter Gordon

New York, New York

What is the music about? Maybe it's about paradoxes and the melodies. Like how we recall songs, with the memory tripping over itself and the difficulty in distinguishing the difference between the event (song) and our experience of the event. Or how common tones represent different values in different systems. Or what is the irony of resolution?

Each song-segment represents some nonspecific emotional or dramatic quality. As these qualities are revealed, a narrative might be told, though words might be neither spoken, nor sung. A socio/political dynamic might be the structural model for a work of music. The dynamic may be the content of the work without abstraction. A relationship, economy, revolution would be the compositional tool. To compose would be the gesture of totalitarianism. The composer is now the

opposition to broadcasting. Broadcasting is the finite (by choice) quantity of information being transmitted from a single source to the memories of hundreds of thousands of memories. A composer receives infinite signals from as many points of origin and narrowcasts a singular view point to a potentially broad base.

Julia Heyward

New York, New York

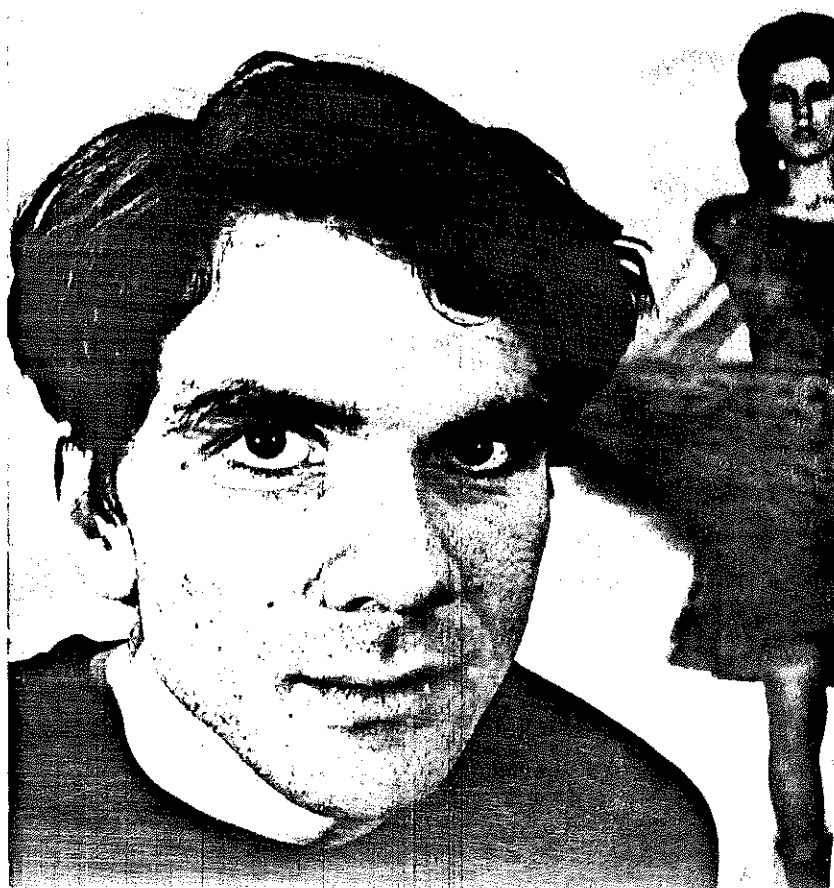
The Abstractions are concerned with a marriage between words, visuals, and music. We want to be a video disc band in the future and this body of work is representative of that intention. To say at this point that we are trying to make

cinematic rock will suffice. I are somewhere and delirium. between singing and shouting.

With the advent of video disc, a new art form was based on television on film marriage between some form of

Video disc will be the main stream a new synthesis

Jody Harris, Juli



tion to broadcasting. Broadcasting is
ite (by choice) quantity of
ation being transmitted from a single
to the memories of hundreds of
nls of memories. A composer receives
e signals from as many points of origin
roadcasts a singular view point to a
ially broad base.

Heyward
ork, New York

stractions are concerned with a
ge between words, visuals, and music.
it to be a video disc band in the
and this body of work is
ntative of that intention. To say at
int that we are trying to make

cinematic rock and roll is too simple, but it
will suffice. I am interested in lyrics which
are somewhere between monologue, poetry,
and delirium. The delivery being somewhere
between singing, talking, thinking,
and shouting.

With the advent and marketing of video
disc, a new art form will be born. Just like
film was based on the 19th century novel,
television on film; video disc will be a
marriage between the record industry and
some form of a visual production system.

Video disc will be many things, but I feel
the main stream of it will be entertainment,
a new synthesis of popular music and

visuals. The visuals are the big question
mark. What will be the nature of these
visuals? Up to this point they are usually
not much more than a fashion show of the
band's image. That's because artists are not
writing and producing these things;
producers are. Producers exist to gather and
coordinate talent and money. Artists exist
to make art. TV is the art form of our
century and it's not in the hands of artists.

Jerry Hunt
Dallas, Texas

All the works in this performance are
derivatives and transformations of
components of *Cantegral Segments*,

Jody Harris, Julia Heyward and Don Christensen



a continuing series of material for various mechanical and electronic instrument combinations and systems.

The series of *Cantegral Segment(s)* has as its source a compositional procedure begun in 1972, *Haramand Plane: parallel/regenerative*. The principal consideration in these continuing, overlapping and overlaying music components has been an exposition of some ways in which the transformational procedure of *Haramand Plane* can be interrelated to specific contexts of gesture and stylistic definition and general situations of perceived expectation of gesture, function, and sequence. This produces a defining core for this music, and that bundle-core is involved directly in the many levels of perceived activities convergent with the music, performing and listening.

Haramand Plane is a collection of general procedures for signal generation derived from standard signal analysis techniques. For the compositional and analysis process, pattern components are recirculated (as performance material, or for analysis, electronically) in ways to allow limit-defined convergent and divergent characteristics to develop in time.

The pattern loops thus constitute, at the signal analysis level, the means for defining the sound structure and its development, and at the pattern (performance) level, the memory of prototypes: the development in rehearsing of the history of a musical performance in such a way as to determine its stylistic and gestural tradition. In analysis, composition, and performance, the signal activity is selectively monitored in a goal-directed manner by interaction with the current output and in adaptation to the harmonic definitions of the prototype memories: the compositional result is characteristically cyclic but at once open to interruptive and highly variable goal changes. The compositional procedure can be described as harmonic variation involving situations for the generation and interactive-adaptive specification of the control of sounds, this process engaging both the individual components of sound

structure (timbre, rhythm, melody) and the interaction of control leveling in composition (the continuation of variation). Variation in the context of this music means the patterned deviation (gesture) from drone (still). This still is harmonically specified and for each work consists of a complex envelope of time-varying phase and amplitude relationships (the harmonic relatedness of components in this definition is taken as an implicit function of pattern deviation and results in all of the specific features—for example, the intonational variations characterizing melody).

Christopher Janney

Cambridge, Massachusetts

Soundstair is an experiment in translating people's movement patterns into sound. It was conceived in April, 1977 at M.I.T. and, in its present form, *Soundstair On Tour*, is a completely portable unit capable of being set up on any stair in less than one hour.

Soundstair is composed of a series of infra-red photo-cell units, sophisticated "electronic eyes," placed along the edge of an existing stairway, one unit per step. These are wired to a computer which is coupled to a sound synthesizer. The computer is programmed to generate an ascending progression of notes in coordination with the ascending movement pattern of the stairs. As a result, when an individual walks up the stairs, triggering the photo-cells, it sounds as if he or she is walking up the keys of a musical instrument. Moreover, when two or more people move on the stairs, they "play" them together, interacting with one another through sound.

In May, 1979, Martha Armstrong Gray, choreographer, and I collaborated to create *Dance for Soundstair*, a twenty-five minute work of dance and music. Because the sound is generated by moving on the stairs, the dancers make the rhythmic patterns as well as the sequence of notes while the musician shapes these patterns and notes through the synthesizer. The

result is simultaneously an interactive collaboration between dance and music, creating a single sight/sound phenomenon.

Tom Johnson

New York, New York

Many artists in recent years have allowed their works to spin themselves out according to a few basic premises. I like Carl Andre and Sol LeWitt, poet Dick Higgins and Emmett Williams choreographers like Laura Dean and Gus Lusby, and dozens of grid painters all worked in this way, and so have composers. Ideally this kind of work is intricate enough for the form to be interesting, rigorous enough that logic really controls what happens, enough that one can easily perceive what is going on, and it seems to me that few musical compositions have met all three criteria.

During the last few years I have focused attention more and more on this area. I have investigated many types of patterns. I have gained some insights from sculptors and painters, who have been working in this direction for some time, and from ornamental designs, which can be found in the arts and crafts of many cultures. I have found other techniques by reconsidering medieval isometric music and exploring of overlaying rhythmic patterns with melodic patterns. Other principles have arisen from mathematics, where numerous types of logical sequences have been discovered and studied. Also helpful have been conversations with my friends: Philip Corner, David Feldman, and Daniel Goode, who have been interested in similar problems.

In the *Five Shaggy-Dog Operas*, *Nit* and the very recent *Movements for quintet*, I have worked with visual elements as well as purely musical elements. But whatever the materials, I try to use them in ways that are fairly intricate and totally perceptible, and I allow them to follow their premises in completely

melody) and
...ing in
... of variation).
... is music means
... (re) from
... onically
... consists of a
... ying phase and
... armonic
... this definition
... n of pattern
... the specific
... onational
... (ly).

... ranslating
... to sound. It
... at M.I.T. and,
... On Tour,
... apable of
... s than

... eries of
... isticated
... g the edge of
... per step.
... which is
... r. The
... erate an
... on
... y movement
... t, when
... s, triggering
... he or she is
... al instrument.
... eople move
... n together,
... hrough sound.

... ong Gray,
... ited to create
... y five
... sic. Because
... ing on the
... ythmic
... e of notes
... e patterns
... izer. The

result is simultaneously an interaction and collaboration between dance and music creating a single sight/sound phenomena.

Tom Johnson
New York, New York

Many artists in recent years have allowed their works to spin themselves out logically according to a few basic premises. Sculptors like Carl Andre and Sol LeWitt, poets like Dick Higgins and Emmett Williams, choreographers like Laura Dean and David Lusby, and dozens of grid painters have all worked in this way, and so have some composers. Ideally this kind of work should be intricate enough for the form itself to be interesting, rigorous enough that the logic really controls what happens, and clear enough that one can easily perceive what is going on, and it seems to me that few musical compositions have met all three criteria.

During the last few years I have focussed my attention more and more on this area and have investigated many types of patterns. I have gained some insights from systemic painters, who have been working in this direction for some time, and from ornamental designs, which can be found in the arts and crafts of many cultures. I have found other techniques by reconsidering medieval isometric music and exploring ways of overlaying rhythmic patterns with melodic patterns. Other principles have arisen from mathematics, where numerous types of logical sequences have been discovered and studied. Also helpful have been conversations with my friends Philip Corner, David Feldman, and Daniel Goode, who have been interested in similar problems.

In the *Five Shaggy-Dog Operas*, *Nine Bells* and the very recent *Movements* for wind quintet, I have worked with visual theatrical elements as well as purely musical ones. But whatever the materials, I try to structure them in ways that are fairly intricate and yet totally perceptible, and I allow them to follow their premises in completely

consistent ways. I like to refer to this kind of work as "deductive music."

Alvin King
St. Paul, Minnesota

13 Acts for Adult and Consenting Piano
(1979)

- I The Rubber
- II The Holes
- III The Brushing
- IV The Slide
- V The Fingering
- VI Inversion
- VII The Response
- VIII The Whip
- IX The Fragments
- X The Balls
- XI The Snub
- XII The Descent
- XIII Epitaph

13 Acts is a variation on a Greek theme from around the first century. In the variations, several means of exciting the strings of the piano are employed. The theme appears first sounded by the rubber eraser of a pencil, followed by a polygamous entry into the seven holes of the metal frame. The brushing is accomplished with the peripheral instruments of human function, the toilet and tooth brush. The delicate touch now on one string releases the theme in harmonics. The fingering at first gentle and then rough creates a terrific buzz. In the inversion the theme appears head to toe. The strings respond to the voice of the performer. Not pleased, the performer resorts to punitive means which result in an unexpected positive response. There remains only a fragmentary memory. Balls, racket balls, bounce here and there. Now, classical music, too heavy for the strings, allows only a choking sound to emerge. The theme appears with a descending accompaniment and the epitaph brings its message from the distant past.

Barb
New

Reco
prob
to the
very
The r
consc
more
him a
energ

For a
inter
the v
have
Since
have
of so
a sou
confu
exam
"mot
objec
sudd
be lik
relati
a tim
beco
fine
once
enou
to ma
make
them
parts
of de
unior
expre

If on
ideas
idea
soun
stimu
of lov

Hom
Laud

ent ways. I like to refer to this kind
k as "deductive music."

King

il, Minnesota

ts for Adult and Consenting Piano

)

The Rubber
The Holes
The Brushing
The Slide
The Fingering
Inversion
The Response
The Whip
The Fragments
The Balls
The Snub
The Descent
Epitaph

s is a variation on a Greek theme
round the first century. In the
ons, several means of exciting the
of the piano are employed. The
appears first sounded by the rubber
of a pencil, followed by a polygamous
nto the seven holes of the metal
The brushing is accomplished with
ipheral instruments of human
n, the toilet and tooth brush. The
e touch now on one string releases
me in harmonics. The fingering at
ntle and then rough creates a terrific
n the inversion the theme appears
) toe. The strings respond to the voice
performer. Not pleased, the performer
to punitive means which result in an
ected positive response. There remains
fragmentary memory. Balls, racket
ounce here and there. Now, classical
too heavy for the strings, allows
choking sound to emerge. The theme
s with a descending accompaniment
epitaph brings its message from the
past.

Barbara Kolb

New York, New York

Recognizing one's own personality is
probably the single, most essential ingredient
to the development of an artist and may
very well take an entire lifetime to achieve.
The more an individual develops a
consciousness of what he is, of himself, the
more he's able to transform what comes into
him and integrate it into some substance or
energy which is creative.

For as long as I can remember I've been
interested in and influenced by poetry and
the visual arts and through these art forms
have somehow developed as a composer.
Since 1970, my thoughts on composition
have focussed on the development of layers
of sound which emerge and disappear from
a sound matrix, much like a kind of
confused perspective in painting. For
example, the development of lines and
"motivic" ideas are treated similarly to
objects in space which either gradually or
suddenly collide. In painting terms, it would
be like a time when the figure/ground
relationship is very clear and simple and
a time when the figure/ground relationship
becomes interwoven and mixed up. As a
fine painter and dear friend, James Herbert,
once stated: "You just paint things clearly
enough and there is nowhere to go except
to make them more complicated. Then you
make them too complicated and you clarify
them again." In musical terms, several
parts sound at once, resulting in a dimension
of depth, an idea distributed in space, a
union of parts rather than one part
expressing the idea.

If one has something to say, one must have
ideas. And, the beauty of expressing an
idea that can't be expressed in any way but
sound continues to be a source of
stimulation for me. Perhaps, the expression
of love is the same.

Homer Lambrecht

Lauderdale, Minnesota

MUSIC:
abstracted matter
stretched
in unaccountable time
in fused pulse
of measured activity
special levels
emerging events
forming dual characters seeking inflection-reflection:
the purgatory between finality and discovery
moving with noise ambient on rhythmic displacements of the inner.
the outer congealed into
identifying images of
growth
direction
stillness
peace
idea
experience.

Libby Larsen

St. Paul, Minnesota

The word "experiment" conjures up a
myriad of reactions in the musical world:
excitement, joy, caution, curiosity, courage,
anxiety, belief, disbelief, wonder, awe.
By its very nature, an artistic experiment
necessitates an uncharted attitude in the
creator, the sponsor, and the audience, and
a certain willingness to stick with the
experiment until it evolves to its natural
conclusion. All any of the three (creator,
presenter, audience) needs to know is that
the art is in the experimental stage.

Somehow, though, we have perhaps come
to demand too much from the word
"experiment." Although the creator may
define his/her art as in the experimental
stage, somewhere in the presentation of
experimental music we've confused the
research/experiment process with the
concert experience. We take the
experimental concept into the concert
hall, asking an audience to attend.
Unknowingly, the audience may judge the
experimental process as a finished
performance of musical sounds. In the end,
the creator, the sponsor and the audience
miss two distinctly different and equally
exciting experiences. An audience attending
an evening of experimental sound becomes
part of the process and becomes vital,

integral and evolutionary itself in the experiment; in essence, the audience defines itself as part of the creative process. This is an exciting involvement, totally different from the concert experience. That excitement brought to the *concert* of new music creates a comfortable, welcoming atmosphere and a satisfying concert experience where the audience may appraise the music and the process that helped create it, without a judgmental attitude.

Under these circumstances, a creator is free to devote the time and concentration needed to see the artistic concept through to its natural conclusion. It also allows the creator freedom to define an experiment in music in whatever way he/she wishes without time pressure and concert marketing considerations. In our experimental art, we ask to be given the same tolerance as scientific, sociological, and other researchers; let us have evenings of experimental sounds and evenings of new music in concert. These are mutually beneficial experiences for the creator, the sponsor, and the audience.

Richard Lerman
Boston, Massachusetts

The best thing at this time in the fields of Music/Art is the free-flow of images/ideas/processes. It has made for more creative approaches in both areas.

After witnessing and participating in some music and art events in Europe, I was impressed with the greater exchange of music and art the Europeans have. To me, the regionalism or flavor of the work in different areas of the U.S. ought to function in the same way.

Alvin Lucier
Middletown, Connecticut

Music on a Long Thin Wire (1977) for audio oscillator and electronic monochord was commissioned by the Crane School of

Music, State University College at Potsdam, New York, for the Live Electronic Music Ensemble, Donald Funes, Director.

Extend a long metal wire (No. 1 music wire or equivalent) across or lengthways down a performance space. Affix both ends to the far edges of the tops of tables or other similar platforms and tighten them with clamps, hanging weights over pulleys, or other tension-creating devices. Route the ends of the wire to the outputs of an amplifier, forming a current-carrying loop. Insert wood, metal, or other resonant bridges under the wire at both ends. Set a large magnet down on the table at one end of the wire; adjust the height of the wire so that it passes directly between the poles of the magnet. Attach microphones to the bridges and route them through amplifiers to loudspeakers.

Drive the wire with a sine wave oscillator, causing it to vibrate from the interaction between the current in the wire and the magnetic field across it, in ways determined by the frequencies and amplitudes of the driving signals and the length, size, weight, and tension of the wire. Design musical performances consisting of a series of any number of phrases which explore the acoustic properties of a single vibrating wire. Before each phrase, silently and freely choose a single oscillator frequency which will remain constant for the duration of that phrase. Within each phrase, however, raise and lower the volume controls of either the oscillator or the amplifier or a combination of both, in slow scanning patterns, causing the size of the excursions of the vibrating wire to vary, altering the tension of the wire accordingly, producing nodal shifts, echo trains, noisy overdrivings, rhythmic figures at low frequencies, phase-related time lags, simple and complex harmonic structures, larger self-generative cyclic patterns, stops and starts, and other audible and visible phenomena. At the end of each phrase, the length of which is determined by the nature of the sonic material in that phrase, reduce the volume to zero in order to silently retune the oscillator frequency for the next phrase.

Pick up the sounds of the vibrations with the microphones on the bridges and amplify them for listening through loudspeakers. The wire is so close to the audience that the modes of vibration are visible to viewers.

Ingram Marshall
San Francisco, California

"... intensely personal musical expression" is a common sentiment in critical writing concerning music. I've often been told that my music is "personal." Yet what music, or art for that matter, created by an individual isn't personal? Perhaps the most introspective is more to the point: it is within oneself. I do that a lot, and don't look much further these days for information to be processed, for ideas. But a lot of the externals of my music do come from afar—Bali, Java, medieval liturgy, Bruckner, Siberia, the arctic circle—so how does that relate to my personal style? Style, I think, is the key word.

Is "personal-ness" a stylistic element?

Maybe it is now, maybe composition is allowed to be more indulgent than in the past. After all, this seems to be a more personal age than ever before. Introspection, narcissism, the emphasis on the uniqueness of the individual are hallmarks of the 70s.

Actually, this personal quality is an element in the music itself, but rather in the meaning behind the music. What music is *about* is very personal, and that often people's response to it is very personal. Secret exchange:

Of course, many things I do, I do in a special, personal way: the way I play the *gambuh*, sing, play the piano; the way I mix these elements with electronics. But taken alone these elements are eccentricities. It's the communication

University College at Potsdam,
Live Electronic Music
Funes, Director.

1/8" wire (No. 1 music wire
1/8" or lengthways down a
1/8" wire. Affix both ends to the
ends of tables or other
and tighten them with
weights over pulleys, or
clamping devices. Route the
the outputs of an
a current-carrying loop.
or other resonant
wire at both ends. Set a
weight on the table at one end
to the height of the wire so
that the distance between the poles
of the microphones to the
wire is through amplifiers

Use a sine wave oscillator,
connected from the interaction
point in the wire and the
weight, in ways determined
by the amplitudes of the
oscillator frequency which
determine the duration of
each phrase, however,
volume controls of
the oscillator or the amplifier or a
weight, in slow scanning
of the size of the excursions
to vary, altering the
oscillator frequency accordingly, producing
soft tones, noisy overdrivings,
low frequencies, phase-
shift and complex
tones, larger self-generative
tones and starts, and other
phenomena. At the end
of the length of which is
the nature of the sonic
space, reduce the volume
and silently retune the
oscillator for the next phrase.

Pick up the sounds of the vibrating wire
with the microphones on the resonant
bridges and amplify them for stereophonic
listening through loudspeakers. Light the
wire so that the modes of vibration are
visible to viewers.

Ingram Marshall
San Francisco, California

"... intensely personal musical statements
..." is a common sentiment in the corpus
of critical writing concerning my music.
I've often been told that my music is very
"personal." Yet what music, or any other
art for that matter, created by a solitary
individual isn't personal? Perhaps the word
introspective is more to the point. Looking
within oneself. I do that a lot, and indeed
don't look much further these days for
information to be processed, for inspiration.
But a lot of the externals of my music seem
to come from afar—Bali, Java, Japan,
medieval liturgy, Bruckner, Sibelius, above
the arctic circle—so how does that reconcile
with my personal style? Style, maybe that's
the key word.

Is "personal-ness" a stylistic element?

Maybe it is now, maybe composers are
allowed to be more indulgent these days.
After all, this seems to be a more intensely
personal age than ever before.
Introspection, narcissism, the elevation of
the uniqueness of the individual—all
hallmarks of the 70s.

Actually, this personal quality isn't a real
element in the music itself, but refers to
the meaning behind the music. What the
music is *about* is very personal, and, I find
that often people's response to my music
is very personal. Secret exchanges.

Of course, many things I do, I do in a
special, personal way: the way I play the
gambuh, sing, play the piano; the way
I mix these elements with electronic sound.
But taken alone these elements are mere
eccentricities. It's the communicative

element, the binding glue that makes for a
personal style and allows some message to
flow through.

The Fragility Cycles, a solo work for live
electronics and various instruments, is
perhaps my best known music, certainly
the most performed and heard. It is about
certain personal experiences and feelings.
Each performance creates new experiences
and feelings (if it doesn't the piece is dead)
so that the piece constantly regenerates
itself. That music is very personal in that
no one else could ever perform it; or if they
did, it would be a kind of musicological
reconstruction!

Gradual Requiem (performed in Minneapolis)
is "intensely personal" because it is about
that most solitary and private of
experiences—grief. It is not a simple or
overwhelming grief. There are doubts and
areas of confusion. Its unfinished aspect
reflects the incompleteness of my grief, and
the incompleteness of my understanding of
the person(s) grieved for.

My peculiar *vision* of music isn't so
personal—I think it's rather universal.
Yet somehow its expression becomes, in
the end, very personal. I feel that only
I can deal it out. Thus, most of my pieces
are solo works or require my presence.
The further the music gets away from me,
the less control I have over it, the less
interesting it becomes. It loses its
authenticity and universality when it
loses its *personality*.

Yet, music must have a life of its own.
That's what I'm thinking about these days.
It seems that the *mechanics* of personal
music must be set free.

David Means
Minneapolis, Minnesota

My work over the past five years has led
to the invention of new notational systems
which incorporate both fixed and variable
elements into various architectural and
environmental spaces. Earlier works include

t, the binding glue that makes for a al style and allows some message to ough.

Agility Cycles, a solo work for live nics and various instruments, is s my best known music, certainly st performed and heard. It is about personal experiences and feelings. erformance creates new experiences plings (if it doesn't the piece is dead) the piece constantly regenerates That music is very personal in that else could ever perform it; or if they would be a kind of musicological truction!

Requiem (performed in Minneapolis) nsely personal" because it is about ost solitary and private of nces—grief. It is not a simple or elming grief. There are doubts and f confusion. Its unfinished aspect s the incompleteness of my grief, and ompleteness of my understanding of son(s) grieved for.

ular *vision* of music isn't so al—I think it's rather universal. mehow its expression becomes, in d, very personal. I feel that only eal it out. Thus, most of my pieces o works or require my presence. rther the music gets away from me, s control I have over it, the less ting it becomes. It loses its ticity and universality when it s *personality*.

usic must have a life of its own. what I'm thinking about these days. is that the *mechanics* of personal must be set free.

I Means
apolis, Minnesota

ork over the past five years has led invention of new notational systems incorporate both fixed and variable rts into various architectural and nmental spaces. Earlier works include

three-dimensional sculpture/scores which contain variously controlled combinations of two-dimensional (surface) and three-dimensional (space) notation. These works (*KIOSK*, *Wall Installation No. 1*, *Dymax III* and *Double Negative*) are all self-contained, free-standing structures designed with kinetic elements which respond differently to the various acoustic properties of (primarily) wind instruments. In addition, the movement of the player(s) around the structure during the performance causes several figure-to-ground visual configurations to emerge and recede in the player's eye, allowing spontaneous notational alternatives to appear.

More recent works have expanded this involvement with space to include the interaction of player(s) and kinetic installation/score with large-scale architectural and environmental spaces. *Support System III* for actor, six instruments and suspended electronics utilizes a multi-level performance space in which the actor cues the entrances and cut-offs of the players by sending notational objects down a network of cords, connecting the outer points of the space to the strings inside a grand piano. *Support System IV* is a percussion installation consisting of two-dimensional notation fixed to a large ring of clear mylar which surrounds both players and instruments. Various three-dimensional objects and instruments are suspended from the support structure, and the audience looks through the score into the performance area from all sides.

Support System V: The Gnomes of Zurich is an installation/theater piece for four wind instrumentalists, concealed electronics and interactive score. It contains four separate placements on the inclined plaza which are connected gravitationally by the motion of several balls cut loose from one placement and guided down into the next by a series of wooden troughs. As the balls pass through the placements, they activate various kinetic elements which, in turn, present several notational alternatives to the players. Additional physical influences upon the installation will come from wind currents,

light/shadow patterns from the building suspended above the plaza, and ambient noises present around the site.

Charlie Morrow
New York, New York

The world of my childhood is now, more than ever, integral to my life's work. I have strong recollections of imitating and playing with the sound world around me. My mother used to say the train went "choo choo, bringing daddy home from the war someday," as we sat in her car by the tracks, writing him a letter. The high tension wires, she used to say, went, "oooo oooo, don't touch me, I'll shock you." That early world, because of her, was alive in an animistic way. She also liked to play freely at the piano, although she knew no music.

By five I was dragging all the sound-making machines we had into a room, turning them on and off, and having my friends play them with me.

By 1965 I had become friends with poet Jerome Rothenberg. As I gradually built a recording studio, we made a number of text-sound tapes including the now well-known four-track "Horse-Songs of Frank Mitchell."

My association with Rothenberg deepened. The recording of his "Horse-Songs" led me to tape personal chanting. Like everyone else, I had an active chanting life in showers, under trestles, and so forth. But now I began a long journey into the world of chanting, as practiced in other societies and as an aspect of my own inner states. I learned to journey on my voice and felt a strong kinship with the shaman of Siberia. I began to understand instruments in a different way: as voices, sound masks, and body extensions.

Since the 1960s, I have come to feel that I am a ceremonial musician. I use oral and social methods to develop most of my pieces, with recording and transcription as processes of documentation and

dissemination. Ideas, recipes, invitations, broadcast, word-of-mouth—all means are used to inspire participation. The biological underpinnings of music and sound are revealed by the music of chanting peoples (including children).

In ritual, there appears a "rhetoric" which informs language, sound codes, music. The resonations of the breath column internally ring sympathetically with the sounds outside the body and connect inner and outer worlds. We read each other's breath. Echoing off our physical environments we locate ourselves and fill our world with ourselves. Echoing each other and the various sounds of the world we play and take on the mental framework that we have something-of-what-we-imitate inside. Unisons make a music of special consequence, larger than anyone alone. Focusing on a sound, we can either meditate or travel on an emotion.

In the New Wilderness Foundation (founded in 1974 with Jerome Rothenberg), I create events, print, and audio publications, that tie together the new and old. I do not think of art as a progressive process, one that necessarily improves each season. The Foundation provides a framework for bringing people together ceremonially; people of diverse cultures, ages, and backgrounds. Projects have included outdoor events, underwater events, the bringing together of communities, as well as concert hall mixtures of poetry, music, dance, and theater. The human connections in these participatory situations are foremost in my mind as organizer. The model is the traditional society, where the year carves out and controls, a holiday at a time. A new community of people is growing up that is creating music in this way, inventing the year.

The summer solstice, the maximum light on the earth, is a favorite celebration. Since 1973 I have been making summer solstice pieces, in recent years using a herd of instruments. *Wave I: 40 Cellos*, 1977 (at sunset with gulls); *Wave II: 100 Musicians with Lights*, 1978 (dusk to darkness, starting with traditional native

American Honoring Songs); *Wave III: 60 Clarinets*, 1979. These are free public events in public spaces with audiences of thousands.

For *New Music America*, I will choreograph a celebration with the St. Croix Rivermen, a 130 piece drum and bugle corps, at dawn in Fair Oaks Park, and repeat it at noon at the Hennepin County Government Center Plaza.

Max Neuhaus
New York, New York

I would like to talk about the development of an early work, the first work of mine which can be called a sound installation. It was a radical departure from the current, and still prevalent form of production of sound art, i.e. the arrangement where a group of people gather together at a specific time and place and watch and listen to a usually smaller and more specialized group make sound.

I had spent the previous ten years functioning wholly within this context and had come to know it intimately. I felt it had a number of drawbacks, the major one being the onus of entertainment, a serious burden for any art form. (The visual arts seem to be free from it, while music, dance, and theater are forced into it, at some level, by the form of the presentation itself.) I also felt I was dealing with an extremely small segment of my society (many of whom were deafened by overexposure to the music of the 18th and 19th centuries). My first opportunity for departure on a large scale came in Buffalo, a city with an unusually large music-loving public and, at that time, a center devoted completely to contemporary activities.

I felt it was important to do a work which would be accessible not only to that music public, but also to those who were not initiates to those particular rituals. One problem I saw was making it accessible without being obligatory, not an easy task with sound in a public place.

The idea began with the realization that most Americans spend a great deal of time in their automobiles (some have even forgotten, having spent the last 10 years in New York). They have left their cars over the radio. I thought about the inner workings of the car radio equipment then, but I did not know how singers sometimes used "wireless" microphones that actually broadcast a distance to a radio receiver. I decided that was the ideal solution. I decided to do a piece with a large number of microphones at different positions along a street or roadway, each one broadcast a different continuous sound. Since the broadcast only a short distance, I covered the area covered by each sound by the antenna wire and placing the antenna wire and placing the antenna. I wanted that sound to occur naturally, the accessibility/obligatory piece (a listener had to tune to the frequency) allowed a complex set of possibilities.

The location I chose was a broad avenue called Lincoln Parkway. I began at the main entrance of the Knox Art Gallery and ran south for a mile. The trees provided a good environment for mounting the transmitters and antennas. I began gradually, setting up one transmitter, broadcasting different sounds, through them, listening to them, and so on. I departed as I drove through the area, using two transmitters I tried different antenna configurations, listening to how they interacted and mixed with each other on the car radio, gradually building the piece south.

The work was finished in October and ran through April of the next year. It wasn't easy; I was taken into court several times—but then I hadn't I had no knowledge whatsoever of the anatomy of the institutional beast.

Reprinted from *Artforum*, January

(Songs); *Wave III*:
These are free public
spaces with audiences

Merica, I will choreograph
the St. Croix Rivermen,
and bugle corps, at dawn
and repeat it at noon at
the Government

about the development
of my first work of mine
as a sound installation.
I depart from the current,
the form of production of
the arrangement where a
series of pieces together at a specific
interval and listen to a
more specialized group

ous ten years
within this context and
intimately. I felt it had
links, the major one
entertainment, a serious
form. (The visual arts
it, while music, dance,
I find into it, at some level,
presentation itself.)
ing with an extremely
society (many of
by overexposure to the
of the 19th centuries).
for departure on a
Buffalo, a city with an
loving public and, at
voted completely to
rest.

to do a work which
not only to that music
those who were not
secular rituals. One
making it accessible
society, not an easy task
to place.

The idea began with the realization that most Americans spend a great deal of time in their automobiles (something I'd forgotten, having spent the previous ten years in New York). They listen to sound in their cars over the radio. I didn't know much about the inner workings of electronic equipment then, but I did remember that singers sometimes used "wireless" microphones that actually broadcast a short distance to a radio receiver. It seemed like the ideal solution. I decided to form the piece with a large number of these placed in different positions along a stretch of roadway, each one broadcasting a different continuous sound. Since the transmitters broadcast only a short distance I could shape the area covered by each sound by attaching the antenna wire and placing it in the shape I wanted that sound to occupy. It solved the accessibility/obligatory problem (a listener had to tune to the piece) and allowed a complex set of possibilities.

The location I chose was a broad, tree-lined avenue called Lincoln Parkway. The piece began at the main entrance of the Albright-Knox Art Gallery and ran south for half a mile. The trees provided a good location for mounting the transmitters and antennas. I began gradually, setting up one transmitter, broadcasting different sounds, driving through them, listening to them over the radio, getting a feel for how they arrived and departed as I drove through them. Then using two transmitters I tried different antenna configurations, listening to how they interacted and mixed with each other on the car radio, gradually building the piece south.

The work was finished in October of 1967 and ran through April of the next year. It wasn't easy; I was taken into custody several times—but then I hadn't learned my disguises yet, nor had I much verbiage, and I had no knowledge whatsoever of the anatomy of the institutional beast.

Reprinted from *Artforum*, January 1980.

Michael Nyman
London, England

Working notes

A. *shorter pieces*: an invariant chord sequence (say 4-8 chords) supporting a simultaneous overlay of related/unrelated rhythms and melodies submitted to a single process the completion of which indicates the end of the piece (e.g. *Bird List*). Avoidance of any kind of contrast.

B. *extended pieces*: a chord sequence (say 4-8 chords) generating a variety of distinct and self-contained sets of materials and processes. Maximize contrast (of texture, dynamic, rhythm, tempo, metre, mood, melodic evolution, pitch level, etc.). Juxtapose irrationally to form a constantly changing sequence of interrupting/interrupted, continuously-developing/static processes.

Further possibilities:

1. Juxtaposed material presented as variation-in-succession but where the chord sequence is invariant it is possible to superimpose contrasting material as simultaneous variation-in-combination.
2. Modify the chord sequence by means of temporal extensions/diminutions, repetition and deletion but especially and preferably by harmonic substitution and addition thus generating a new set of materials and processes which interlock both with themselves and with those derived from the original invariant sequence to produce a secondary set of variant and invariant harmonic structures.
3. Introduce and incorporate harmonic structures totally unrelated to the original and derived sequences to generate a third possible set of interrupting materials/processes, which also interlock with and contradict the other processes.
4. The connecting of unrelated harmonic structures by means of common rhythmic and melodic characteristics.

Michael Nyman
London, England

g notes

Center pieces: an invariant chord sequence (say 4-8 chords) supporting a continuous overlay of related/unrelated parts and melodies submitted to a single process; the completion of which indicates the end of the piece (e.g. *Bird List*).
Presence of any kind of contrast.

Unrelated pieces: a chord sequence (4-8 chords) generating a variety of self-contained sets of materials and processes. Maximize contrast (of timbre, dynamic, rhythm, tempo, metre, melodic evolution, pitch level, etc.).
Use irrationally to form a constantly changing sequence of interrupting/overlapping, continuously-developing/transforming processes.

Other possibilities:

Proposed material presented as a sequence in-succession but where the chord sequence is invariant it is possible to propose contrasting material as a continuous variation-in-combination.

Vary the chord sequence by means of interval extensions/diminutions, repetition and deletion but especially and preferably harmonic substitution and addition generating a new set of materials and textures which interlock both with themselves and with those derived from the original invariant sequence to produce a variety of variant and invariant harmonic structures.

Produce and incorporate harmonic textures totally unrelated to the original derived sequences to generate a third set of interrupting materials/textures, which also interlock with and contradict the other processes.

Connecting of unrelated harmonic textures by means of common rhythmic/melodic characteristics.

A work in a constant state of (attempted) resolutions between disparate elements derived from a common harmonic ground and common elements shared by disparate harmonic grounds.

Pauline Oliveros
Leucadia, California

The Witness is an exploration of some attentional states, or modes possible during performance. The piece is in three continuous parts, each part reflecting a particular state or mode.

I. The performer is instructed to pay attention exclusively to his or her own sounds. Each sound made must be unique, or unrelated to past, or future, sounds in this section. This means that the performer must be open to his or her own imagination and focus on the realization of the sounds which are imagined.

II. The performer is instructed to pay attention exclusively to sounds which are made by a partner or partners and to react to these sounds spontaneously. This means that the performer changes focus from reproducing imaginary sounds to responding instantaneously, triggered by openness to the external world.

III. The performer is instructed to pay attention to all sounds, internal and external including ambient sounds as if he or she were a third party witnessing the sounds as one unified pattern. The performer tries at times to gain leadership and at times to be a part of others' sounds. This means expanding one's attention to a wide open state which is continually inclusive with all action spontaneous.

Ron Pellegrino
Lubbock, Texas

Beyond static logic, sound and light waves carry messages of the spirit and the worlds beyond surface physics. Real-time

composition has the form of a multidimensional matrix that functions as a channel for the other worlds to communicate with the physical world. The basis for that communication is resonance, a dynamic state of being which occurs in a system when it is excited by an external stimulus with coincidental wave characteristics. Waves are the glue of life, the means for all communication. Waves coexist with other waves by forming higher order complex waves carrying the complete history of all encounters and interactions. All resultant wave structures are eternally ephemeral. Their full significance is sensed without the aid of established linguistic systems other than intuitive symbolic analogues of ancient archetypal truths.

At the center of the sphere of the electronic arts is the notion of the synthesizer as a wave instrument, an instrument that generates, controls and transforms electrical waves in modes analogous to much that we know intuitively, psychologically and scientifically of the world of living phenomena. Harmonic forces, that is, periodic oscillations that have integral multiple relationships, give shape to our experience by providing easily recognizable references. The references are basic to the notions of tension, arrival and release which are fundamental to all dynamic art. The references are also basic to birth, growth, maturation, decay and rebirth, fundamental processes for all living forms.

Once a fundamental is established, harmonic relationships create a powerful living system. Harmonic phenomena generate a set of conditions which provide openings for outside forces to come into play. The composer/performer is free to participate in the game of waves, the game of composing a hierarchy of perceptual functions and gravitational insidencies generated by harmonic phenomena and dynamic wave transformational relationships.

The electronic arts of sound and light grow out of the same general approach to systems design. The basic system is a network of temporal events with a recognizable structure, a complex of

interactive elements subject to individual changes and changing sets of relationships, an organization consisting of hierarchically and laterally related subsystems. There is no reason to expect designs that produce desirable events in one sensory sphere to produce the same in another. Each receptor system and its associated memory evolved to respond to different ranges and temporal configurations of the vibrational spectrum. *Ephemeral Forms: Mother Musing's Flight Patterns* is work, five years in progress, toward articulating the general design principles for creating equally desirable sound and light forms from a single well-tuned patch.

Liz Phillips

New York, New York

Wind Spun for Minneapolis is a sound construct that responds; it exists in an intimate and dynamic relationship with its natural environment.

Wind Spun uses electronics as a tool to continuously carve a sound sculpture from the surroundings in which the work is heard. *Wind Spun* is formed with low power microcircuits. It responds to its environment by sensing wind speed and direction and the presence of persons on the stepping stones.

Sound radiates from the stepping stones and four speakers located around the pool. Audio panning and harmonic motion of sounds between the speakers corresponds to wind speed and wind direction which can also be felt and seen by the speed of the anemometer and the location of the weathervane. Sounds are also finely tuned to resonate in the stepping stones and within the ambience of this outdoor location.

Electronic sound material is produced by multiplying output from the wind sensors that are situated above water within the pool space and the weather balls located around Minneapolis. When emitted these multiples or harmonic tones can

sympathetically vibrate and mix with the acoustic resonance of the stepping stones and the local space. The use of far space/ weather ball information and near space/ wind and stepping stone information makes it possible to create a sound space with depth and perspective. Final mixing, deciphering, and tuning of the sound masses is done by the artist listening on-location to the installation.

Atmospheric kinetics create wind patterns which, in turn, are changed into sound patterns. There is an erector set construction that stands in the pool. It holds the weathervane and anemometer head in position. It carries circuits and cables and also supports bronze screens embedded in plexiglas. These screens radiate radio frequency capacitance fields that sense presence, speed, and direction of persons walking on the stepping stones. These people can hear and manipulate details of the sound construct. *Wind Spun for Minneapolis* is created of this combination of atmospheric kinetics and their soundings.

Steve Reich

New York, New York

Octet was commissioned by Radio Frankfurt (Hessischer Rundfunk) and completed in April 1979. It was premiered June 21, 1979 by members of the Netherlands Wind Ensemble under the direction of Reinbert de Leeuw at Radio Frankfurt. *Octet* grows out of musical material for two pianos, four hands, that was suggested by the two piano writing in *Music for a Large Ensemble* (1978). This two piano writing is the most difficult I have written for individual performers, and basically transfers the interlocking rhythmic complexities I had previously discovered with multiples of marimbas and xylophones to two pianos. *Octet* also reflects my ongoing interest in traditional Western acoustical instruments. Electronics are optional and are limited to microphones for amplification. The ensemble consists of string quartet, two pianos and two clarinets doubling both

bass clarinet and flute as well as I have had the good fortune to several fine woodwind players—years who play both clarinets and saxophones as well. However, musicians like these are not available. The piece is simply played by nine musicians, adding one or two flute and two clarinetists. (The piece was by ten musicians at its premiere in Frankfurt, and shortly afterwards.) Since at no time are there more than eight, nine, or ten performers, it is always musically an octet.

The piece is structured in five sections which the first and third resemble other in the fast-moving piano, bass clarinet figures in the bass, second and fourth sections resemble other in the longer held tones in. The fifth and final section combine materials. However, perhaps more is that the division between sections as smooth as possible with some overlap in the parts, so that it is sometimes difficult to tell exactly when one section ends and the next begins.

In the first, third and fifth sections are somewhat longer melodic lines for flute and/or piccolo. This interlocking melodic lines, composed of short phrases strung together, has its roots in earlier music—particularly *Musik Ensemble*—as well as my studies of the cantillation (chanting) of Hebrew Scriptures.

**Megan Roberts
and Raymond Ghirardo**
St. Cloud, Minnesota

Assembly Line is based on a synthesis of traditional musical forms reduced down to universal patterns which are extended beyond the exclusive sound to become a synergetic art.

Assembly Line started with three ideas: 1) a new instrument/cons

ate and mix with the
of the stepping stones
The use of far space/
ation and near space/
tone information makes
a sound space with
ve. Final mixing,
ing of the sound masses
listening on-location

s create wind patterns
hanged into sound
erector set
inds in the pool. It
ne and anemometer
carries circuits and
orts bronze screens
as. These screens
ncy capacitance fields
speed, and direction of
the stepping stones.
ar and manipulate
construct. *Wind Spun*
eated of this
ospheric kinetics and

k
oned by Radio Frankfurt
ik) and completed in
remiered June 21, 1979
etherlands Wind
direction of Reinbert
Frankfurt. *Octet* grows
rial for two pianos,
suggested by the two
ic for a Large Ensemble
ino writing is the most
en for individual
cally transfers the
ic complexities I had
d with multiples of
hones to two pianos.
y ongoing interest in
icoustical instruments.
nal and are limited to
plication. The
string quartet, two
nets doubling both

bass clarinet and flute as well as piccolo.
I have had the good fortune to perform with
several fine woodwind players over the
years who play both clarinets and flutes,
and saxophones as well. However, if
musicians like these are not available, the
piece is simply played by nine or ten
musicians, adding one or two flutists to the
two clarinetists. (The piece was performed
by ten musicians at its premiere in
Frankfurt, and shortly afterwards in Paris.)
Since at no time are there more than eight
musical voices playing, whether there are
eight, nine, or ten performers, the piece is
always musically an octet.

The piece is structured in five sections, of
which the first and third resemble each
other in the fast-moving piano, cello, and
bass clarinet figures in the bass, while the
second and fourth sections resemble each
other in the longer held tones in the cello.
The fifth and final section combines these
materials. However, perhaps more interesting
is that the division between sections is as
smooth as possible with some overlapping
in the parts, so that it is sometimes hard to
tell exactly when one section ends and the
next begins.

In the first, third and fifth sections, there
are somewhat longer melodic lines in the
flute and/or piccolo. This interest in longer
melodic lines, composed of shorter patterns
strung together, has its roots in my own
earlier music—particularly *Music for a Large
Ensemble*—as well as my studies in 1976-77
of the cantillation (chanting) of the
Hebrew Scriptures.

**Megan Roberts
and Raymond Ghirardo**
St. Cloud, Minnesota

Assembly Line is based on a synthesis of
traditional musical forms reduced or broken
down to universal patterns which are then
extended beyond the exclusive realm of
sound to become a synergetic art form.

Assembly Line started with three basic
ideas: 1) a new instrument/construction

design for movement-triggered sound based
on our previous sync-sound environmental
works; 2) a pure geometric musical form
emphasizing rhythm and repetition; 3) an
instrument with physical characteristics
having meaning apart from its function as
a sound producing apparatus.

Then we set certain guidelines. There had
to be logical physical integration of the
construction, sound, and movement as well
as conceptual coherency. The construction
had to function as an instrument, producing
30 plus discrete controllable sounds. The
sounds had to be appropriate to the
movements of the sound-triggering
apparatus. The movement had to have a
logical relation to the total spatial design.
All had to fit into the overall compositional
(aesthetic) framework with no aural, visual,
or human element assuming dominance or
deference. Everything had to help project
the overall content motive beyond that
which could be communicated in strictly
musical terms or a strictly formal statement.
The result was a score (choreography) for a
compound musical instrument built as an
interlocking series of loaded visual images
and metaphors. The role of the audience is,
in sequence, that of passive observer and
active participant. The shift is essential to
the central message and reveals a basic
emotional or attitudinal ambivalence.

Assembly Line deals with the subject of
man's fascination and dependence on science
and technology. This is not a new idea;
artists have long dealt with it. Today,
despite technology's expanding influence
on every aspect of our lives, it is curiously
ignored, casually regarded and dismissed in
some ways, but worshipped and revered in
others. A subconscious panic is developing
with the realization of man's increasing
dependence on high tech society and
specialization. This growing lack of
independence has or will have curious
effects. Art approaches science and
technology with fear and worship, the
way it once served and glorified the church.

for movement-triggered sound based
previous sync-sound environmental
2) a pure geometric musical form
sizing rhythm and repetition; 3) an
ment with physical characteristics
meaning apart from its function as
d producing apparatus.

ve set certain guidelines. There had
ogical physical integration of the
action, sound, and movement as well
ceptual coherency. The construction
function as an instrument, producing
s discrete controllable sounds. The
s had to be appropriate to the
ments of the sound-triggering
itus. The movement had to have a
relation to the total spatial design.
d to fit into the overall compositional
etic) framework with no aural, visual,
an element assuming dominance or
nce. Everything had to help project
erall content motive beyond that
could be communicated in strictly
il terms or a strictly formal statement.
sult was a score (choreography) for a
und musical instrument built as an
cking series of loaded visual images
etaphors. The role of the audience is,
ence, that of passive observer and
participant. The shift is essential to
ntral message and reveals a basic
onal or attitudinal ambivalence.

ably Line deals with the subject of
fascination and dependence on science
chnology. This is not a new idea;
have long dealt with it. Today,
e technology's expanding influence
ery aspect of our lives, it is curiously
ed, casually regarded and dismissed in
ways, but worshipped and revered in
s. A subconscious panic is developing
he realization of man's increasing
idence on high tech society and
ilization. This growing lack of
endence has or will have curious
s. Art approaches science and
ology with fear and worship, the
t once served and glorified the church.

Nigel Rollings

New York, New York

My percussive habits took shape with
rulers on desks at school and with my hands
in the back of the car on family outings.
When homemade devices and ad hoc
strategies were already part of my work
process, I found an electric chord organ
which, with its particular mechanism and
individual sound, became the source of
ideas and melodies for solo pieces and/or
the framework for compositions for the
group—Ad Hoc Rock.

Although most of my work is for solo
performance (focussing on specific sounds
and utilizing such elements as chord organ,
shortwave radio, guitar, glass cymbals and
various percussion, environmental "back
ground music" tapes, etc.), my main interest
is to create a tight blend of high contrast
music with Ad Hoc Rock: Mark Abbott,
guitar and synthabbott; Bill Buchen, drums
and percussion; David Garland, electric
piano and drums; Shelley Hirsch, vocals;
Bill Laswell, bass guitar and Nigel Rollings,
electric chord organ, guitar, etc. The group's
music is mostly the result of collective
composition.

My non-virtuoso music primarily comes
from ideas out of which I can design a song/
"performance piece," often incorporating
visual elements. I'm interested in producing
non-elitist, "accessible" music for these
critical times.

Eric Stokes

Minneapolis, Minnesota

Traditional music institutions (symphony
orchestras, string quartets, bands, choruses,
etc.) embody assumptions and attitudes as
to what is "musical" and what is not.
The choice of personnel, the instruments in
use (and their tunings), the design of the
buildings where they perform and the way
the organizations present themselves in
performance constitute a fixed, largely
unchanging concept of "music."

In the Phonic Paradigm such assumptions
and attitudes do not pertain. Instead we
hold that all sounds are innocent until
proven guilty; that in their innocence they
enjoy inalienable rights to proceed from
any point of the compass, out of any height
or depth however near or far as soever
called forth by their composers or any other
compelling life force.

To realize these things most fully we
practice a native grammar in which
non-institutionalized sonic resources play
the major part. They include things such as
ice, leaves, stones, seed pods, scissors,
cutlery, zippers, gloves, files, hunters' wild
animal calls, glass, springs, etc. Each
movement of the Phonic Paradigm is
centered on one or a few of these natural
inflections and puts into practice some of
their conjugations.

The performance of this music looks to that
time when people will have true Sound
Galleries where all musics may find their
best places. These Sound Galleries will
be stripped of the institutional prejudices
which continue to hold our native musics
hostage to alien, backward-looking practices
and articolonial powers.

"Blue" Gene Tyranny

San Francisco, California

Country Boy Country Dog mixed with
CBCD First Pattern

—pause—

*The Country Boy Country Dog Concert
for Improviser(s) and Electronics*

In the mid-60s, wherever they are now,
I wanted to do a piece which would feed
back my daily life directly without
interpretation or advice. Hopefully this
would somehow be music, music being for
me one of the few ways in which awareness
and the dynamical movement of "things"
can happen at the same time . . . instant
decisions with feeling. Out of the sounds

and verbiage and my movements in the teenage macho atmosphere of the Midwest, this piece happened, for better or worse. The general procedure was to cover the ground where I lived from day to day, moving in certain geophysical and animalistic ways (it's true, I'm trying not to be cute), and to record the environmental sounds and myself, and then by an electronic method to derive harmonic, melodic and rhythmic patterns or codes—simple events physically inherent in the relatively more complex sounds . . . the Bo Diddley rhythm kept turning up. Another person making a version of this piece in a different time and place would come up with quite different stuff, and the piece wouldn't have this title, of course.

For me, this procedure increased my feeling for the unnamed but real transition between the sounds of daily life and tonal information (music), much the same way that a person wakes up with a tune in his head for no reason, or the howling of wolves sounds strangely human. The building and release of pressure inside and outside results in music and images (ideas). I don't remember if it solved anything.

There is another version of this piece just using a portable thing like a transistor radio, in "real" time. This much of the piece need never reach the concert stage. I made the *Concert* to show that the patterns or codes could sound like some more recognizable tonal music, something with a tuning, and to have a piece to improvise with. It is a mix (1980) of 4 of the codes, with some acoustic sample-and-holds and a scan-rate track, during which a solo performer or performers freely improvise with certain tonal material pitched to the resonances of the codes. The performer does not have to react to, or imitate any of the "circumstantial" taped sounds. This completes the re-cycling. Get rid of the plot, leave the feeling, who wrote this story anyway?

Peter Zummo
Oberlin, Ohio

Peter Zummo and Stephanie Woodard have presented solo, duet, and group pieces for the past ten years.

Torrent, a piece for solo trombone, re-voices the non-chromatic tones found in the upper reaches of the harmonic series. Tuned in the lower register with the trombone slide, a sequence of these tones generates melodic motion within an unusual but inevitable harmonic framework. The dancer is deluged by a nearly continuous stream of moving tone. However, she is not carried downstream, nor does she have to fight the current, the impetus of the music having been translated into the gesture and phrase of *Seoul Dance*. The music evokes the image of a torrent, but the dancer actually moves within a continuously modulated standing wave that fills the entire room and involves everyone present. This is a recurrent concern of the work: while literal references are used, the action takes place in an abstract music/dance plane.

Seoul Dance was made after hearing Korea described as a peninsula culture and after seeing a solo female dance done on a small rug by a member of the Korean Aak Company. *Seoul Dance* and *The Ayatollah Euphonium* are examples of current events ethnomusicology, which is Zummo's and Woodard's worldly approach to the popularity ethnomusicological studies are now enjoying in new music. In addition to considering other musics in their cultural settings, current events ethnomusicology takes into account the socio-political scenarios in which those musics are now involved.

In addition to trombone solos, Zummo writes what he calls liminal fusion music for an eight-member ensemble. Liminalism is the 80s answer to minimalism. Having focussed our senses, we now turn our attention to the activity at various perceptual thresholds. (Active listening; our senses are imperfect transducers, and the distortion can be interesting.) "Fusion" is used here to acknowledge membership in the world music community; we listen to all musics eagerly, and find useful points of organization in them. The ensemble

relationships in Zummo's developed in a way that is similar to rock. In rock, pa and this process of transm new parts. This includes no music material, but also wa individuate and elaborate. I altruism in part music: the the structure, the easier it is performers to know the lim freedom. Rock works well, organizational pathways hav explored. Looking for new connections and points of er [eliminate the original; play only derivatives . . .]

Often the parts made up by I take the piece into a new dir eliminates the need for the or case, the organization has be The composer's intent was ch (melodically) but not in a bas at a remove from intention.

The following *New Music Ame* participants were unable to sub statements in time for the catal Maryanne Amacher, Art Ensem Chicago, Anthony Braxton, Joe Julius Eastman, Brian Eno, Oliv and Leroy Jenkins, Roger Meye John O'Brien, Charlemagne Pale Herb Pilhofer, Sally Potter, Geo and Lindsay Cooper, Richard Te and Zeitgeist.

ge and my movements in the
acho atmosphere of the Midwest,
happened, for better or worse.
al procedure was to cover the
ere I lived from day to day,
ertain geophysical and
ways (it's true, I'm trying not
, and to record the environmental
d myself, and then by an
method to derive harmonic,
nd rhythmic patterns or codes—
nts physically inherent in the
more complex sounds . . . the
y rhythm kept turning up.
erson making a version of this
ifferent time and place would
ith quite different stuff, and the
dn't have this title, of course.

is procedure increased my feeling
amed but real transition between
of daily life and tonal
n (music), much the same way
on wakes up with a tune in his
o reason, or the howling of
nds strangely human. The
d release of pressure inside and
ults in music and images (ideas).
ember if it solved anything.

other version of this piece just
table thing like a transistor radio,
me. This much of the piece need
the concert stage. I made the
show that the patterns or codes
d like some more recognizable
, something with a tuning, and to
to improvise with. It is a mix
of the codes, with some acoustic
holds and a scan-rate track,
h'a solo performer or performers
ovise with certain tonal material
he resonances of the codes.
ner does not have to react to,
ny of the "circumstantial" taped
s completes the re-cycling.
he plot, leave the feeling, who
tory anyway?

Peter Zummo and Stephanie Woodard have presented solo, duet, and group pieces for the past ten years.

Torrent, a piece for solo trombone, re-voices the non-chromatic tones found in the upper reaches of the harmonic series. Tuned in the lower register with the trombone slide, a sequence of these tones generates melodic motion within an unusual but inevitable harmonic framework. The dancer is deluged by a nearly continuous stream of moving tone. However, she is not carried downstream, nor does she have to fight the current, the impetus of the music having been translated into the gesture and phrase of *Seoul Dance*. The music evokes the image of a torrent, but the dancer actually moves within a continuously modulated standing wave that fills the entire room and involves everyone present. This is a recurrent concern of the work: while literal references are used, the action takes place in an abstract music/dance plane.

Seoul Dance was made after hearing Korea described as a peninsula culture and after seeing a solo female dance done on a small rug by a member of the Korean Aak Company. *Seoul Dance* and *The Ayatollah Euphonium* are examples of current events ethnomusicology, which is Zummo's and Woodard's worldly approach to the popularity ethnomusicological studies are now enjoying in new music. In addition to considering other musics in their cultural settings, current events ethnomusicology takes into account the socio-political scenarios in which those musics are now involved.

In addition to trombone solos, Zummo writes what he calls liminal fusion music for an eight-member ensemble. Liminalism is the 80s answer to minimalism. Having focussed our senses, we now turn our attention to the activity at various perceptual thresholds. (Active listening; our senses are imperfect transducers, and the distortion can be interesting.) "Fusion" is used here to acknowledge membership in the world music community; we listen to all musics eagerly, and find useful points of organization in them. The ensemble

relationships in Zummo's music are developed in a way that is procedurally similar to rock. In rock, patterns transmute and this process of transmutation generates new parts. This includes not only specific music material, but also ways to let the song individuate and elaborate. Regarding ego vs. altruism in part music: the better defined the structure, the easier it is for the performers to know the limits of their freedom. Rock works well, but the organizational pathways have been well explored. Looking for new and different connections and points of ensemble.

[eliminate the original;
play only derivatives . . .]

Often the parts made up by the players take the piece into a new direction that eliminates the need for the original. In this case, the organization has been successful. The composer's intent was changed (melodically) but not in a basic way. Being at a remove from intention.

The following *New Music America* participants were unable to submit statements in time for the catalogue: Maryanne Amacher, Art Ensemble of Chicago, Anthony Braxton, Joel Chadabe, Julius Eastman, Brian Eno, Oliver Lake and Leroy Jenkins, Roger Meyer, John O'Brien, Charlemagne Palestine, Herb Pilhofer, Sally Potter, Georgie Born and Lindsay Cooper, Richard Teitelbaum, and Zeitgeist.