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Cover photograph of Meredith Monk by Peter Moore  
(Town Hall performance of *Our Lady of Late*)

Frontispiece photograph of Meredith Monk by V. Sladon  
(Town Hall performance of *Our Lady of Late*)
OUR LADY OF LATE

by Meredith Monk 1972

Music for Voice & glass - Meredith Monk
Percussion for glass - Cotton Walton
Dramaturgy - William Erno

This score was commissioned by
William Erno for his dance/theatre piece
"Our Lady of Hate," 1972

Copyright: 1972 (Hey!)

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OUR LADY OF LATE

1. Unison
The voice weaves around the glass tone (the constant D) with the half tone above and half tone below as its limit. The voice begins with a clear, smooth, straight tone on the same pitch as the glass; the voice moves to a breathy tone on the same pitch; a sliding sound from the quarter-tone below to the pitch; a vibrato with accents on the pitch; a very wide vibrato including the half tone below and the half tone above the pitch within the vibrato; a nasal tone on the pitch and on the quarter-tone below; a nasal "sob" on the pitch. The quality of this section is long and sustained. It is an exploration of the full range of vocal quality and texture within strict limitations on pitch variation.
2. Knee
The voice is very nasal, ragged and high. Slides into and out of the notes; slight pitch changes within the notes. Syllable “ni” generally sustained with attacks within the phrases or notes. Each time the pattern is sung there are slight rhythmic variations.

3. Three Note Rhythm
The voice is low and direct. The staccato tones are produced by a sharp movement in the diaphragm. The accents, meters, and patterns continually change.

4. Cow Song
The voice is full, round, and mellow (full vibrato). Syllable “mnnn” with an open lipped hum
8. Waltz
The voice is very soft and tentative. The pattern is purposely sung almost out of rhythm. The syllable is “nuh,” and the glass is not a sustained drone but is rubbed at the beginning of each measure.

9. Quivering Prophecy
The voice is very low. The entire section is sung with a glottal tremolo and with a slightly conversational quality. Some phrases are very short, others long. There is a sharp attack at the beginning of most phrases. Syllables are “zi, zy, zai, ni, nai, nay, ny” and a wail.

10. Dumb
A tight, shaky voice, an old laughing voice. The melody or line is first sung through simply, then the phrases or fragments of the line are repeated, changed, syncopated and woven into new combinations.
11. Conversation
A dialog of two voices sung by one person. The first voice is squeaky, frail and soft. The second is gruff, low and fierce (the breath is inhaled as the sound is produced). The first voice is sung with very pursed, tightly controlled lips, the second with an open mouth.

12. Low Ring
Very low chest voice but with vibrato. The air from the breath does not press against the chest as in most low singing; instead it circulates freely in the cavity. There are no accents, inflections, trills, or wavers; very steady rhythm of the syllables "do, do and doh" beginning with a nasal "m" before the first "d" sound of the breath phrase. As sustained and calm as possible; slowly.

13. High Ring
A slight "h" is used as a focusing device for the staccato attack. All notes are staccato, very clean, bright, crystalline, bell-like, and fast.
14. Free

This section is sung differently at every performance. The full range of the voice including slides, calls, round tones, yodels, the rubbing of the vocal cords producing a siren-like vibration, high-pitched screams, whispers, etc. This section is difficult to describe in words. Its structure is totally different from all the others in that they are mostly ostinato phrases or repeated variations of one quality whereas this section employs the complete vocal palette in a compressed period of time.

15. Witch

The voice is rough, throaty, thin, nasal and small. The syllables are all "eee" sounds so that the mouth squeezes out the sounds. The rhythm is increasingly syncopated and breathless. The sound comes more and more from the throat and becomes rougher and rougher.

16. Scale Down

The voice is high, clear but slightly nasal on the attack. The attack is percussive and flat but the tone becomes round and full of vibrato.
Our Lady of Late

Prologue

Epilogue

x = damping with the hand
\( \star \) = open sound
1. The voice as a tool for discovering, activating, remembering, uncovering, demonstrating primordial/pre-logical consciousness.

2. The voice as a means of becoming, portraying, embodying, incarnating another spirit.

3. The dancing voice. The voice as flexible as the spine.

4. The voice as a direct line to the emotions. The full spectrum of emotion. Feelings that we have no words for.

5. The landscape.

6. The body of the voice/the voice of the body.

7. The voice as a manifestation of the self, persona or personas.

8. Working with a companion (the accompanying instrument: organ, piano, glass, etc.): repeated patterns or drone creating a carpet, a tapestry of sound for the voice to run on, fly over, slide down, cling to, weave through.

9. The voice as language.

10. Chronological discoveries:

    Beginning—
    1967, duet of solo voice with Echoplex reverberation unit (Blueprint), the free voice as electric impulse.

    1968, voice voices and violin, Jew's harps (Juice), the raw voice (rough, plaintive, primitive, brash), repeated chants; the voice as an indication of character—the red mountain woman, how does she sound?

    Continuing—
    1970, solo voice with electric organ (Raw Recital, Key: An Album of Invisible Theatre), the travelling voice (moving through dreamscapes).

    1971, opera epic (Vessel), the voice of God (high, transparent, piercing), cosmic telegraph; the voice as a supernatural phenomenon—Saint Joan's voices, how do they sound?
1972-73, opera *Education of the Girchild*, the voice of the 80 year old human, the voice of the 800 year old human, the voice of the 8 year old human; Celtic, Mayan, Incan, Hebrew, Atlantean, Arabic, Slavic, Tibetan roots; the voice of the oracle, the voice of memory.

1972-73, duet of solo voice with glass (wine glass filled with water), *Our Lady of Late*, the naked voice, the female voice in all its aspects; gradations of feeling, nuance, rhythm, quality; each section another voice (character, persona), each section a particular musical problem, area of investigation; the full range of the voice (pitch, volume, speed, texture, timbre, breath, placement, strength); the voice as the vehicle for a psychic journey.

Now—

1974, solo voice with (acoustic) piano *Anthology*, the morning voice, the voice softening as the sun rises, the voice melting and re-forming many times within one song; the voice as messenger or sibyl; the soul's messenger.

1975, solo for unaccompanied voice *Songs from the Hill*, the voice a reflection, a mirror, a receptor of nature; voices of animals, plants, insects; signals, calls, hieroglyphics; an offering to nature; the voice, totally alone, unaccompanied, unadorned.

1975-76, opera *Quarry*, 30 voices, songs of all people—lullaby, marches, requiem or lament, hymns, love songs, work songs; a memorial; 8 and 16 part rounds or canons forming an invisible circle in the air; voices of men and women circling, soaring, sliding, striking; voices as a wave of energy, a wash, a healing.

Meredith Monk
QUASIMODO THE GREAT LOVER (1970)
for Bertram Turetzky

For any person who wishes to send sounds over long distances through air, water, ice, metal, stone or any other sound-carrying medium, using the sounds to capture and carry to listeners far away the acoustic characteristics of the environments through which they travel.

Use one or more microphone-amplifier-loudspeaker systems to lengthen the distance over which the sounds may be sent. In large, single places such as prairies, glaciers or ocean basins, use single systems of great power or several weaker systems in series. Connect small, separated spaces such as rock formations within faults, detached railroad cars on sidings, or the rooms, foyers and corridors of houses, schools or municipal buildings with relays of systems, adding shorter distances to make longer ones. For example, the spaces of a three-story American high school may be connected by a four-stage system in which the performer's first stage is located as far from the listeners' last stage as possible and in which the microphone-amplifiers of each stage are placed as far as possible from their respective loudspeakers. If the first stage microphone-amplifier is located in a classroom on the third floor, its loudspeaker may be placed outside the classroom door facing down the corridor at the end of which is located the second stage microphone-amplifier whose loudspeaker may be placed facing down the stairwell to the corridor below at the end of which is located the third stage microphone-amplifier whose loudspeaker may be placed in the first floor lobby in which is located the fourth stage microphone-amplifier whose loudspeaker may be placed inside the gymnasium/auditorium. All sounds that move through this system, from loudspeaker to microphone and so on, are processed by the physical characteristics of the classroom, corridors, stairwell, lobby and gymnasium/auditorium. Longer distances and further processing may be brought about by deploying additional relay systems in libraries, laboratories, cafeterias, offices and boys' and girls' locker rooms.
The distance from one system to another should be maximum, depending on the sound-sending power of each system or on the physical limits of the given environments. Whole systems, however, should span enough distance so that, given the medium, the sounds must travel for at least one second of time through that medium or for a shorter time, provided that the environment is of such a quality that it is capable of processing the sounds in the time given, to the extent that they are perceived as being of different origin by the listeners at the last stage of the system.

Sing or whistle or play any large or small musical instrument through the system, isolated from the listeners at the last stage.

Using the music of the humpback whale, Megaptera novae-angliae of the family Baleaenopteridae as a model, compose a repertory of simple sound events such as single pitches of short or long duration, simultaneities of various densities, upward and downward sweeps and sounds with different envelope shapes; or compound events made from combining two or more simple events to produce such combinations as accelerating or decelerating pulse trains, upward sweeps followed by tones of short duration or motives seemingly modal in character.

Extensions or modifications of the range, timbre, envelope or duration of any sound by electronic, mechanical or any other means may be made at the performer’s first stage only. Further extensions or modifications should be done only by the environment or environments through which the sounds travel.

Design formal structures with sets of successions of sound events in which each event within a set is subject to gradual, repetitive and cumulative variation with respect to pitch, timbre, amplitude, envelope or any other aspect of sound and time, in order to amplify in time the relationship between the original sound event, its change and the environment through which it travels. Starting anywhere on a minimum-maximum continuum, vary one aspect of the sound event and move to an extreme situation with respect to this aspect. For example, a sound of short duration may be lengthened, little by little, so that the reverberation time of the environment may be perceived, at first in terms of the discrete sound events and their echoes, then with more and more complete overlappings until finally, the lengths of the events are too long for either practical performance or measurement. In each subsequent set, vary one other aspect of the sound event, retaining throughout that set the extreme situations arrived at in the preceding sets, taking care not to reverse the direction of a variation between two adjacent sets.
When the variation of one type of sound event has been exhausted, move to sets of successions in which an additive procedure is followed, that is, where one sound event is followed by another, those two repeated and followed by a third, those three repeated and followed by a fourth and so on.

Performances may be considered finished either when all the variations of sound events have been exhausted or when it is felt that all the acoustic characteristics of the given environments have been fully explored, tested and articulated.

Multiple systems may be constructed in series or parallel that crisscross or interweave with one another, loops may be made to re-cycle sounds through the same spaces and sounds may be sent through two or more systems of dissimilar media in order to discover their acoustic characteristics, their ability to process the sounds that travel through them and the relationship between the speeds of sound in each.

Two or more players of similar or dissimilar instruments may send sounds through one or more systems from one or more geographical locations. For example, a trio of double bass players, isolated from each other in separate Quonset huts, may send sounds via interlocking relay systems out into canyons and cafeterias, across lawns, through wooded areas, administrative offices and aquaria and onto a glider park.

Systems may be set up in public or private places on permanent or semi-permanent bases for people to move through and use freely. Ambient sound events such as footsteps, door slams and explosions may also be welcomed for processing.

Alvin Lucier
Middletown, Connecticut
SANG-TEH (SITUATIONS)

Structures for jam improvising, with cross-cultural instrument possibilities, inspired by a sense of ancient court music of Korea.
SANG - TEH (Korean, or "situations") was written in Korea in an army camp, mostly. Where outside my wooded, mountain duty day was then fabulous country... out of woods and mud-branched, rice paddies in color according to season and mending waves of hills created very "oriental" the shapes of scrappy pine branches, off shore rocks, there was native dimention of life in tete a tete art; with man's contribution being toward the ancient side, the roofs floating of thatch or tile and plumed mounds and pots and figures and letters carved somewhere even sides of mountains, and more modern, dresses of many colors and" successes painted even more, in poverty landscape scraped up from coke, coke an art less than 15 bright and subtle colors not two the same. On one side might have been "civilization" sit in the stern was "culture". Though they tried to keep me on my ("our") side of the MP checkpoints, I was going every day that i could get away during a year over unpaved I highway an unlimited transportation starting to live which my day was over days of getting 5 hour sleep, to Seoul the capital city. That was in 1960 and 1961 (time which count only to account for my possible presence there in that scene). So I tried at least to speak the language and was able to study calligraphy with one of the greatest artists I've ever seen - though I appreciated more than I could learn. That liberating of the hand did carry over, to let me began my "art" pieces when returned to America - and stay in the way I like to write now. The shapes were already in my mind; came out in sound through this composition. My Teacher never stopped asking gleefully "What's harder, play the piano or Chinese Letters?" There I was given the idea for a name, Won Poil means Contemplating Waterfall; that's me. Concert - March 3, 1961 - arranged to play it. And other music of 20 Century first
Time heard there. Koreans and Americans playing Western instruments. Movements I & III, recorded. 
Also present, Mr. Hyung Byung Ki, virtuoso of Kayageum—his instrument’s tradition, yet knowing about avant-garde, Carson more than symphony-musician colleagues... arranging listen to try out my piece on the original instruments at the Korean National Music Institute. 

The first piece of mine with such intent of final freedom. An enormous step, then. Since, much beyond.

Created on a tone structure of the 12-chromatic notes; where experiencing Oriental music enriched sounds substance—qualities for many. Intellectual dimension profiting, as well, since those “12-Tones” are not in a system; explore wider range of gestalt arranging possibilities.

Write the pitches by letter-name. To permit all the ranges to be held by the most simple definition. 
( Register is a color.)

Ensemble texture exploration in various sections; a basic technique/idea being the “heterophonic” — ancient for East procedure of Polyphony.... individuals making unique and simultaneous their playing’s from in-common stored musical “given.”

Mine was at first supposed to be just trying out. If the sound would work (anything like my imagining) then I would write out a piece from it. Did work so well that didn’t have to write in more detail.... was clear to us that if you could play it at all you could make it of the conception.

No further instruction past necessities for vision... into the dimensions of this sound’s world, put not yet played possibilities from traditions of
other musicians.  Let this be the approach:

Starting with the characteristics of sound—well known, start to add some new sides to them. Be influenced in this by other music you have been… pick up a few yet unmastered skills, and bend your instrument toward some other imaginatively.

The instruments do not have to be named. Some movements favor larger groups, while some are better small. For some it’s right to bring many more kinds of color.

It is true that someone could think of getting away with a least distinguished thing: ….. i the composer ask rather that here the most be made of this — for a way to include the whole extent of your competence: the techniques, the expressivities, the spiritualities, (or more subtle and enigmatic and patient and surprising.)

Preparing performance: — play much more than once. Time to live with it, really. (But at other times it is given as a free pleasure to play through.)
Notes change at the will of any player.
Others may continue preceding note to any compass.
This (old) note must have ceased sounding before any player
may move ahead. —Rapid changes of tone
should occur, as well as extended motion.

Much ornamentation:

coming out of the tone
in going into it — or both
crossing through it
circling around it

feature microtonal ornaments,
and richness of dynamics, the color, articulations.

D F D C# G# Bb E B C
F# Ab F D Eb G C#
F# F G F# C Bb C
Db F B E G D Eb
Each note followed by silence (total)

Only limited ornamentation - inherent qualities of tone
emphasized with
richness and subtlety
(and not avoiding
even simplicity)

Only 1 instrument need play each note
Any of the others may double it.

E   C   C#   A#
C#  G#  D  E  B
F  Bb  G  A  A#
3b  A  G  Bb  E
F#  C#  G#  D  B#
Each instrument plays the complete note series.
With one of the special qualities given below.

These qualities may be chosen in any order by any of the instruments but are not to be doubled.

There could be more than 5 instruments by having the additional ones change their characteristic quality individually from one to the others but with a consistency as to whether such changes are sudden or gradual, or with much or little silence.

When the first player exhausts all the notes, one other player must cut off after at most 15 seconds and the others should stop within another 15 or 20 seconds if the notes have not been all played out.

\[ f \] angular, staccato, fast spirits, silences to 7 sec.

\[ ff \] lyric, rich sound, fluctuate dynamics, a few silences, not more than 3 sec.

\[ p \] choose small intervals, play very fast for the most part.

\[ pp \] not too loud, long tones with no vibrato.

\[ sf \] on individual notes, silence from very short to 5 sec.

with unusual timbres, inc. \#, \#, \#, etc.
Hb Eb Eb Bb Bb Gb C F#
F D A Eb Bb Bb C F C G D
E G A Ab D F G F A
F# D E G# E C Bb G F#
D# D B B B F E F G F#
E F F G F F# G G# E
FF F F F F E G F# E
C# A Eb Ab Db G# C F C B B
C B C F# G# FA A F Bb D
Bb D D D B D Bb E F F#
A B Ab G C Eb G# D Bb
E F F# A Ab G C

25
Each note played with the characteristic chosen by the first player of it.

— a distinctive quality of: dynamics, or tone-color, or vibrato, or duration,

of which some element (enough to suggest relationship) is to be repeated by others who then play that note.

(Tone-relation might be continuous— as well as overlapping.

And it may happen that only one instrument takes a given note.)

A few notes could be put together in a characteristic phrase.

Then the other players may play whichever of those notes they choose, but in the determined manner.

If a note is still being held when one of the new notes is introduced, that pitch may be prolonged by its character being changed appropriately.

```
E b G E b G b G b C C # B D A
D A G D F # F F B B C
E b E b E b E b E b B A A b F #
E B b E F A b G E b E B C B
C E b D F B b E E D C #
```

retrograde.

the note sequence.
The written note is not to be played, except perhaps in passing—

rather, express it by motion toward and from and around $i$

The change from note to note is to be marked by a clearly perceptible change:

like suddenly very fast or slow very loud or soft

or (and) a regular alternation around the note.

This is to be done by the first person, at least, who makes the decision to change.

\[
\begin{align*}
&F & C & F & F & G & E & C & C & F & D & F \\
&E & A & F & G & G & A & A & B & C & G \\
&G & G & G & G & B & F & B & B & D & B \\
&B & B & B & D & C & B & A & F & E & E & F & G & B & G \\
& & & & & & & & & & & & & & & &}
\]
OF MODERN TIMES AND ANCIENT SOUNDS

Ours is the time of a higher unity.

The old prejudice of East and West "never the twain..." that once affirmed incompatibility is a falsehood...there is no division at all. That tired question of borrowed influences... Our cultures tap a common fund of experience, of possibilities. It seems difficult at times to fully realize this. But in this vision is the future of all our art.

Music too has been opened up. In the West we have touched again deeper sources of our culture, breathing new life into the past which is ours, rediscovering the message of Renaissance and Medieval Europe, broadening our vision to embrace the masterpieces of other ancient civilizations, India and China and Java, that too is ours.

I do not mean imitations.

I am talking about the most uncompromisingly contemporary expression. It pushes out against the furthest frontiers of the possible. Rejecting nothing, it becomes unique, unheard of.

The impact of the West on Eastern life is too obvious. There is not yet awareness of the reciprocal force that is transforming the Western Soul. This is because the missionary West is an archaic West, no longer existing; there is in this no possibility for the future, even at home. Because we have come independently, by revolution, to relate ourselves to the reservoir of venerable tradition, I have come to say, have been able to say what I have, what I will.

All the streams have met and joined.

There is at the present time a common culture shared by all peoples, with a common way before it.

The individuality of special places is, however, undiminished.

A longer version of this article appeared in Hangook Ilbo, Seoul, Korea, on March 21, 1961.
Merged in the unified effort, the flavor of various regions appears perfectly. It is a paradox that the greatest personal character arises from attainment of selflessness, in people as in cultures. And America is distinct, as Europe, Korea, Japan, France, New York, San Francisco... all different, yet communicating together.

When I discovered oriental music, it was clear that there was a natural affinity between it and my work. Indeed I felt closer to, specifically, Korean Kook-ahnk in terms of spiritual content than to my own culture, to Beethoven (although I fit into the line of that tradition). I continue, of course, to develop my own way, but the music of the Far East has shown me a greater richness in some areas than I could have suspected. I do not hesitate to accept these gifts. I feel that there is no compromise involved.

Naturally, each composer will use the various elements to suit himself; and a native Japanese, or Korean, or Chinese would have a different approach from mine. What I affirm is that any such attempt (which seems to me to be a necessary one) must take more than the superficial qualities of the ancient music and that it is impossible to use the characteristic elements of the former European music, but rather, the advanced techniques of our century.

Timbre has become progressively more important to composers in these days. Part of the reason lies in its being a direct quality of sound itself, immediately perceived. Timbre—understood as the extent of color variations of each instrument, accents, breath qualities, and pulsations, glottal stops, degree of vibrato, gliding tones, and such effects so much exploited by oriental musicians. To do with the sound itself. The constancy of timbre, dynamic, and pitch of traditional Western music reduces the interest of the sound itself, making each note rather a part of a larger phrase, a logical sequence, just as Western thought makes a particular experience subordinate to its place, to historical significance. In listening to oriental music the interest is focused on the immediate presence, due to the dissolving of the melody into separate elements by the great interest in the sound of the notes. This is the reason for the much-maligned "slowness" of the music... but it is actually the very slowest music, like "Soo-Je-Chun", a Korean piece of the Silla Dynasty, or some Gagaku pieces, which show in the highest degree the knowledge of what to do with sound.

Some American composers have passed beyond the willful avoidance of certain intervals (which, a tenet of 12-tone music and its derivatives, would be the diametrical opposite of oriental procedures) and, accepting the gamut of possibilities raised by indeterminacy methods, permit the very striking occurrence of unisons. This concordance brings out the timbre effects in the musical texture, and dramatizes the points of contact with oriental music, which habitually compresses these relationships into unisons.
Western music always remained on the tone, sustaining it as a constant, which is the reason for the necessity of a very precisely defined intonation. Only recently has a more expanded view of the single tone been utilized. One would reasonably expect to hear this (one more example of the expanding, reaching...so noticeable a quality of our times), but it is somewhat surprising how rare the instances are which show awareness of the real possibilities. One does find the various attempts to divide the octave into more than twelve parts—a path inherently limited, dictated by the same Western concern for static pitches. The richer field is that which expands single prolonged pitches into pitch complexes, involving an expanded concept of ornamentation, gliding around and into the central tone. As a part of this concept of sound must be included the fuller use of dynamics within the tone, and varied types of articulation and attack, pulsations, variety of tone-production, use of breath, degree of vibrato. Varese was the great revealer of the meaning of dynamics—his characteristic sfpp crescendo parallels curiously the oriental pattern of: sharp attack, static extension with no vibrato, vibration of the tone progressively faster and wider, sudden shooting off into nothing. Full use of effects of this kind are not so unfamiliar to us. In jazz we have a music which has preserved some of that sound-spirit that came from other than Europe. So it is with other aspects of the Afro-American music, like the "blues", and "gospel", the authentic way to sing "spirituals", "freedom-songs". By this, popular music in America has for a long time contained such richnesses in its style, its expressive melodic uses, as to compensate for simplification in other dimensions. Expect this to become more and more prevalent. Let's even mention the opera house as the one place in the "classical" world where, through the "bad taste" of singers, those purely abstract parts of the tone did not completely take over. These kinds of sounds are often now permitted by the freedom given to the players. To some extent they happen (especially when outlandish use of the instruments is requested), but, because of the tradition which has formed the performer, there are narrow limits which are usually not surpassed. For me these essential qualities of sound are prime factors which need to be consciously exploited. At the present time in instrumental music, vocal even more so, many sound possibilities are neglected.

There remains the area which has most fully realized the means of music-making I have suggested. This is: electronic music. Out of this method of realizing a musical structure came the concept of "sonorous unit", a broader concept than that of "note"; here, single notes are regarded as a special case. It is no longer true that sound aggregates must be made up of individual notes. Rather, any "chord" has a given thickness which may cover a large part of the sound spectrum and be composed of—the limiting case, the tone-cluster—all the vibrations between the given limits, or any more complex distribution of the component frequencies. This is infrequently used in instrumental music, except for the piano where tone-clusters played by palms and forearms are so
Idiomatic; this does have a bearing on the prevalence of percussion instruments, their thick sounds with a complex of overtones, indeterminate pitch.

Such tone combinations could certainly be of use in large ensembles, were not the current preoccupation with freedom, with individuality of parts set against coordinating factors of any kind. However, I have found clusters indispensable for treating a large mass of homogeneous instruments—the strings in an orchestra.

Of course, this does not yet give us a relationship with oriental music, except that their improvising around a central tone also produces accumulations (however transient) of semi-tone or smaller micro-intervals.

But we can expand the concept further.

The attack of the cluster, certainly the release, need not be restricted to simultaneously struck notes. The pianist easily produces an arpeggiated attack. Or he brings in the notes of a given cluster in a more irregular order. The strings of the orchestra are directed to enter within a certain time-interval, so a freely non-simultaneous entrance is easily gotten. For a cut-off it is the same. This is new in Western musical history but it is exactly the kind of "ensemble" typical of Asiatic music.

We still have, of course, our concept of the chord. But the unison has been treated this way in some modern pieces. Imagine in addition, the aggregate being composed of contrasting timbres. Then the sound approaches more closely the traditional oriental concept. And then we expand our use of the principle to less compact aggregates—chords of any kind. Pilling up notes into chords in this way is typical of much new music, whether affected by freedom or by predetermination, in works for ensemble or piano.

And there is, in addition, the element of intensity, each note which composes the chord having its proper dynamic.

Now to go further than this. (If we had not been able to ourselves, then oriental music could have shown us. There are still many who could use the lesson, and need it.)

Treat the aggregate as a dynamic entity.

The degree of loudness of each component with its swell and ebb; pitch does not stagnate—each part moves within the total area. Articulations, trills, internal pulsations enliven the effect.

A given part removes itself from the sound at some point. Now we approach the live internal quality with which oriental music infuses its unisons.
Of course, we use the means at our disposal, the achievements of our culture, vitalizing in the same way our chords and clusters. The cluster is to be conceived of as a spiritual area extended in time, itself capable of transformation in terms both of the area it encloses and its components. With electronic techniques these things arise naturally. (Yet it is amazing how even here many composers have stuck in the old thoughts—non-evolving tones and definitive pitch relations.) Certain effects are so easy in this medium as to approach cliche. For instance: dramatic change from attack to steady state of a tone. Internal pulsations are easily attained (too easy, as some pieces attest) by electronic means, which suggest the pulses gotten by glottal stops, tonguing, diaphragm and breathing control, among the techniques used by oriental musicians. (Why don't we demand that of our performers?)

Thus, both inside the tone as an individual entity, and in the interrelations of the ensemble, new procedures in Western music show the independent discovery of centuries-old procedures of the East, revisioned and made appropriate for the time and place of our actuality.

Besides the qualities which these contrasting musics share as independent discoveries, there remains a basic quality whose appreciation would add a much needed dimension to our modern music. The central problem of modern man is that of freedom, the result of breaking through old prejudices and the opening of vast potentialities. In the use of this freedom there is a tendency to excess, to an unceasing flux of limitless effects, which are bound to become external. The deep inwardness of the Eastern heritage, expressed in the indefinite prolongation of an unchanging sound, is a dimension that will add a very necessary contrast to the drama and tension of modern life.

Personally, I am very partial to the periodic suspension of activity which is a key to the harmony of form and expression. Such a balance is contained in the very nature of calligraphy, as anyone who undertakes that art will experience. It may perhaps be called the purest visual projection of sounds and of ideas. The Chinese letters have so restrained a form, but their writing permits—favors—great spontaneity.

In this blend between freedom and control must be the secret of the way between futile excesses and academic formalism.

The subtle rapport between the human mind, so limited, and cosmic essence: The ability to penetrate the irrational realm behind the limits of intellectual consciousness:

This is the ancient wisdom we wish to recreate for our times.

Philip Corner
ROLAND AYERS:
a portfolio of drawings
SAVIOIR(s)

(for kirsten mullen)

we are camped on a hill
overlooking the park.
she is standing with her back to me.
this is a familiar sight, her back
shadowing the distance.
she moves & is gone.
i think yeah, i can understand that.
there is a scream and i am
surprised that she
needs me.

i reach the side of the hill
and she is laughing
i am going down to save her anyway
the earth moves under my feet
and i am falling but i am
in control i am falling
to save her

she comes up to me
and i give her my hand
we plan to go to the top together.
we take turns falling
and each of us is
a savior

Ahmos Zu-Bolton II
THE SPIRITS TEACH ME

The circle
is broken: there is a nonbeliever
inside this poem

One who learns
from his lack of faith

A doubter from the circle
emerging as wind forced upon wind
gathering speed between storms

This is the final distance.

What he must now
force upon himself, is this caution.

though there are gods
with visions that trap &
detour, there are also men
given the papers of wisdom
who cannot read.

Ahmos Zu-Bolton II
BONES FOR RUSSELL

The old woman
threw the bones
at my feet: this one means
that you must learn
to stop their aggression, or
they will stop you

Ahmos Zu-Bolton II

FOLKLORE
of John Cullen

he was telling me
about his poetry

"a lot of people have made mistakes
that i don’t wantta make

i would rather make
my own mistakes".

i told him that even though
there’s fertilizer, it’s the roots
that’s growing, or

any mistake you make
becomes your own

Ahmos Zu-Bolton II

42
BABEL 13 (for Samuel Delany)

"you have confused the true and the real"
—George Stanley

One day my brother
we will meet turning counterturning
on a brandnew star

Wordmusic for our 3rd eye our wombhead
giving birth to planets breathing
like we have been without air
for such a long space
& time.

Such distance can’t be mapped as real, though
it is the 13th prayer laid on us
from the book of hoo-doo.

And though we maynot be the first pcets
to get there we will have arrived,
having arrived so long ago
that only gods that nova
realize it.

Ahmos Zu-Bolton II
Jack Veasey  _Handful of Hair_  Grim Reaper Books,
155 W 95th St , NYC 10025  1975
_Hot Water Review_, Peter Bushyeager, Joel Colten, eds.
42 W Washington La , Phila , PA 19144  1976  $2 00

_Hot Water Review_ is an especially interesting little magazine, not
only for its good poetry but as a way to obtain an excellent feel of the
Philadelphia poetry scene.

Although, of course, not totally inclusive, at least twenty of the
twenty-six poets represented are Philly-based (and well-represented/
representative, too, I might add) Certainly, this concentration of home-
grown products should not be misconstrued as implying an inferior
poetry whose sole aesthetic criterion is a petty adherence to mere
longitudinous/latitudinous geography. The poets are good. Their being
in such proximity—all hubbing about Billy Penn’s backyard—is an
inexplicable and lucky accident.

Poetry is basically sad—written in longing for a wailing wild world or
in melancholy awareness that a particular poignant moment will pass.
Still, with this universality, and though it is difficult to conclude with
certainty, it does appear that through shared readings and publications
(from the relatively older Del Malarsky to the younger Jack Veasey and
Susan Daily) there is a Philly school of poetry and these poets are
closely attuned to each other.

One quality they all have: They are not cute. Not artsy. Not craftsly.
They are stern—severe—serious. They have been shocked. They shock
Devennie, Evans, Polak, Diugos, Brown, Middletoon, etc. As one of
their group, poet Jet Wimp noted—and pertinent to the reading of any
of them, be wary—they may cause you to “run out, pregnant, screaming
at the sky so blue, so blue.”
Appropos the state in which these poets through madness and/or courage find themselves—these shock troops of The Last Terrible Times preceding the First Truly Rolling Good Times—the most shocked (and consequently the most shocking) is the youngest, Jack Veasey. His chapbook, *Handful of Hair*, is the diary of Andy Hardy run amok. In Veasey’s poems, everything seems all right, in order, normal, as in a Pinter play. But strange things lurk in the kitchen, in the coffee cup, in the morning, even in the sunlight! Veasey’s poems menace. They are scary. They write. They are the lost maps of Alice in Bummerland. They are inhabited by George Tooker people, wide-eyed, frozen, spattered by terror, bugs on cerese-plated grills. Veasey’s recurring imageries are inexorable—tearing-waking,—waking-tearing. They are horrible. Their menace is unrelenting. Faulknerian Snopeses. Jules Feiffer psychotics sans cartoons. Kafka’s jurors en masse, a menage of madness. Veasey’s poetry shrieks. Let it come down! Let it all hang out! Let it bleed. What this is is shit. If this is it, it’s shit. If there is anything else, then for Christ’s sake, let it be. Until now we have been nothing but trashed trash. Let there be true sun, true morning, true awakening, or let there be one final screeching screaming long-knived night.

If you don’t believe me, don’t read the book.

On the other hand, speaking critically of the Philly scene in general, things are not all that rosy. From the negative side, first—due to many circumstances some human, some inevitable, some practical—for the past several years the Philly poetry scene has become rather incestuous, the same poets all reading at the same readings and being published in the same local publications. Though, of course, not all bad, being needful to get the ball rolling, and so on. However, now is the time to open the doors, the windows, kick out the jams and let everyone in. Quality will surface in due time but let not sex, ego, ambition, power struggles and back-scratching ass-kissing, let time and tide decide excellence! Let innocence abound, loosen the log jam, and abandon for all time the literary clique/claque.

Second, and even more serious, the most striking thing about Philadelphia poetry is its absence of focus. Though it be good, (whatever that means) it is without morality, clarity, ethics. It is not uplifting. It is without transcendence. It leaves one vague, confused, uncertain. What did the poet mean to not awaken? Is the poet serious about Doris Day or is he putting the reader off? Is he/she serious about despair? Though these poets are of good caliber they speak only of small things, of themselves and of the small pygmy selves in us all. Not quite demeaning, they certainly delimit. They are too devoutly human, too devoid of the cosmic. The poets remain rigidly religious, apolitical, amoral, immersed in their own subjective pain. Their sightlines locked at groin level. The good stuff is ok-good, but the inferior stuff smacks of insincerity. As if the poet had nothing to say but punctuated by the vanity of self-images of “the poet” exerts a poem. Such alleged poetry is merely a slightly more acceptable form of flashing.
Withal, the range of poets in the Philly area is huge. From the wild battling typographies of S.J. Leon and Ernest Robson, through the werewolf runs of Veasey and Dom Devonnis; from the vivid performance-works of Marty Watt and Jet Wimp, the conceptualists of Anson Kenney and Robert Forst, through the morose smithers of Joel Colten and Susan Daily—the sky’s the limit and they’re all in their twitching. Other area poets active (though not represented in Hot Water Review) but most of whom have been published in such local publications as Lazy Fair, Painted Bride, Short, Drummer include Gene Baxter, Marty Watt, Larry McKenzie, Paul Grillo, Mharlyn Merritt, Steve McConnell, John Wilson, William Burrison, Jim Penzi, Patience Merriman, Nancy Bauer, Jack Dewitt, Barbara Lipschutz, Jan Maher and Gary Walmsley.

The basic stylistic schools are symbolist, edgar allen poe without rhyme or w c fields without reason. Very little sensuality, no explicit sexuality, it is belief in non-belief, the religion of non-religion, the politics of non-politics. It is hip hung out. So far in its out. It is cool carried to cadaver pit. There’s a lot of intertwining. Molarsky twines into Veasey, Bushyeager spins into Susan Daily “White”, Jet Wimp’s “I could think of mercy” merges into Colten’s “You want people to be gentle.” Dangers of incest are not only old wives tales.

The poets whom I believe to be most interesting are Dennis L. Moritz and David C. Devonnis. Moritz takes odd people and has them say oddly poetic things. Devonnis conjures up strange visions lurking in the darkness—beyond the pale of the frail nightlights of all-night hamburger joints, eerie people waiting at the wheel of eerie finnail spectre detroit cars. Most important, these two give the feeling they write as they wish, not as they have been told poets write! Moritz’ spinster-like women and bizarrely oppressed males are not to be found in bullsh*t college english courses, and Devonnis’ brilliant evocations of ghostly 50’s and 60’s hot rod/junk/jaclipes as chariots of good and evil have never been seen as “fit” materials for poetry.

Final comment, free advice to all—Phillly poets and otherwise. Don’t follow your star, first find it! Falling in love with the image of a poet is not being a poet. Find yourself, do yourself, be yourself—then whether or not you ever write another line—you will be a poet! Believe that, right!

John Pyros
SONG TO YOU

i believe that we have grown together.  
something in our breath stumbles,  
falls and rises again when  
our bodies lie tangent  
stumbles, falls and rises again.  
when you make love to me you say  
you’re with your god,  
like a swimmer who must not inhale, or  
a musician holding one long peaking note,  
you save your all for one more sweet later on  
your words comfort me in your absence  
as no imaginary lover ever could  
with his nitrogen-invisible kisses  
your kisses humming on the way to their  
destination like arrows pierce my  
piece of ragged heart  
a cure for my wounds,  
the only thing to heal me

Beth Brown
TWO SILLIES CRYING BECAUSE THE MOON FELL IN

Everyone has an image of what they are that they aren’t. Wherever eyes travel is carried plaster bust instead of real Venus. Venus acquired the paper-look of someone who invested money by the rise and fall of her blood and won. Twenty years ago I had a crush on a mirror in a woman I hardly remember.

Reality is flowered wallpaper plastered over my eyeballs in sunless flat picture called View From An Aged House of Warped Glass Window. Ten years ago a friend asked Lynn why put others’ words over yours— I’d rather hear what you say. I say the moon in the river’s been had.

Lynn Lonidier
NIGHT RUN

Town dark without gas stations lit up and my gas
gauge low A chocolate soda to keep me running

Signs saying Gas Open 24 Hrs All Night Never Closes Gas going so fast
the dealer lost count below those cold observers the stars He
addressed me as from across the Sahara. Grants Pass is closed up
There’s one open in Ashland until one a.m. Otherwise forget about gas
until morning in Redding forget central Oregon

How do you pump gas how do you fill it all the way Nauseated by new
nightmares overflow covered my hands ran down my arms got in my mc
A day person I like to travel by night with gas dripping out my tank
After two stops I still couldn’t wash gas reeling off me Forget the
central organ

By morning the gold on my gassed fingertips vanished I knew I was
in California by dragonflies bluegold bodies breaking on my car and
sulphur moths buttering my windshield There was gas again I was in
the unisex restroom contemplating pancakes a tank of gasoline—and
somebody clean my windshield Forget the central ore gone

Lynn Lonidie
HOW WAS I TO KNOW YOU WERE A POET?

all I expected to see
was a naked woman
taking a shower
    when I crept up your fire escape
    that day
    and peeked beneath your shades.
I didn’t mean to catch you
practicing poetry

you were naked there alright,
looking in the mirror
"the breath of a madman", you said,
intently into your mirror
"wet stomach", you said,
"... the breath of a madman."
("toothbrush", I thought,
but I didn’t mean it.
it was just there,
in front of you,
on the sink.)
"eyes that flash with fear
too quick to read
on a crosstown bus", you said
I saw you move your eyes then,
close to the mirror
and jerk your cheeks with fear.
    and then you did it
again and again

I only wanted to see you
naked in the tub
maybe with a duck,
or a squash
    I didn’t know you were a poet.
    I didn’t mean to interrupt your practice
that morning,
    when my face fell off,
on your bathroom floor

Bernie Quigley
DYING

A palmist said I have another fifteen years
but lately my heart line
has been developing a break at the heart meridian
and I suspect it will be sooner
I look healthy but only I know
the tensions that are tearing me apart

Every author ought to choose
a young healthy literary executor
with a long life line
Nevertheless I refuse to write my will.
My papers are such a mess
maybe I’ll just destroy everything.
But why not leave behind a mess —
whatever is left is junk.

The big problem of dying is how to
I know it will be very painful to let go,
if not terrifying,
and I’ll need someone there to help me,
somebody I can trust —
though when I think how I’m holding now
and won’t trust anyone
to help me let loose the bonds of fear
then how can I expect the right person
to come along at the last minute I have on earth?
The way I was raised to think about it
you just get put in the ground, become fertilizer
That's no help for now,
me nearly fifty with the break in my heart line
and not having opened the gate of immortality
except that once in my twenties, and then not understood
I am truly faced with an impossible task
being in the condition I'm in.

It's not that I'm not ready—or is willing the word?
But in some sense I'm neither ready to live or die
or to accept the death in life
that would free me now
and let me face the body's death, whenever it comes,
as simply as a candle going out.

Edward Field
THE WANDERER

"The wanderer rests in a shelter.
He obtains his property and an ax.
My heart is not glad."
—The I Ching

An old woman dies
He moves in and stays
six years He never lives there

The place has good locks
He buys a broken chair
No one comes

Someone gives him a plant
He opens the curtains for an hour
every day The plant dies
2

He builds a wooden storage chest
entirely with hand tools
It’s eight feet long,
can’t get out the door

They’ll lower it through the window with him inside it,
with a small ship, a map, a book of the dead

or one of them will say,
"No useful artifacts"

There is no judgment

3

South past the warm islands
At the equator they shave your head
The southern continent is cold
You pride yourself on doing without women
It’s a long winter’s night
The sailing ships are gone

Leah Zahler

55
12) Clark / 12th of June  Tuesday 1804

at 1 oClock we brought too two
Chaussies one loaded with furs &
Pelteries, the other with Greece
we purchased 300 lbs of
Greese, and questioned Mr. Durioun
of the party untill it was
too late to Go further, we Campd
for the night, those people know
nothing. We will take Durioun to
the Sioux nation & hope to get
some the Cheifs to visit our
Presdt. (Durioun having lived
with these Inds. 20 odd years)
He would accompany them on

15) Clark / July 20th Friday 1804——

our Party has been more healthy
on this Voyage than parties of
the same number in any other
Situation. Tumors have been
troublesome to them all.

From here
a man may walk to the Pani
Village in two days, and to the
Otteaus in one, all those Indians
on the South bank of the Platt
River, as they are now out in
Prairies Hunting buffalow,
I fear we will not see them

56
Set out early under gentle 
breeze from the S.E passed a 
willow island on the L S. 
opposit a bad Sand bar, Some 
high lands covered with timber this 
hill is limestone and semented 
rock of shels &c. in high 
water that Side is cut thro by 
several Small channels, forming Small 
Islands, a large Sand bar opposit 
the Hill. at 7 oClock, it 
Commenced raining, reached the lower 
Mouth of the Great River Platt at 
10 oClock (3 ms. above the 
Hill of wood land) that Same range of 
High land continus, within three 
quarters of a mile of the Mouth 
below. This Great river is more 
rapid than the Missourie. It 
forces its Current against the 
opposit Shore, comes roleing its 
Sands into the Missouri & 
filling up its Bead we struggled 
to pass the Sand at the Mouth here 
Lewis and Myself with 6 men 
in a perogue went up this Great 
river the Platt about 2 Miles, 
the Current rapid & roleing 
over Sands, in different Channels, 
none more than six feet deep, 900 
yards Wide at its Mouth, Spreds very 
wide Cannot be navigated 
with Boats or Perogues The Indians 
pass this river in Skin Boats which 
is flat and will not turn over
The Otteaus reside on the South Side 10 Leagues up, the Panies on the Same Side 5 Leagues higher. 10 Leagues upstream the Salt River Comes into the Platt, the water So brackish it Can’t be Drank at Some Seasons, we proceeded to get a good camp site and Delay a few days Campd for the night on the L S a very hard wind from the N W I went on Shore and walked one mile, high Bottom land was open wolves about this evening

17) Clark / July 22nd Sunday 1804 —

Came too and formed a Camp above a Small Willow Island, opposit that Hill covered with timber of Oake Walnut Elm &c &c This place suits us & is nearer the Otteaus than the Mouth of the Platt, we will delay here a few days and Send for Some Chiefs of that nation, to let them know Americans now hold this countrey & to cultivate their friendship & give them a flag and Small presents Some Provisions in the French Perogue are wet, we must Dry them wind hard from N W. five Deer Killed to day the river rise a little We need the rest

Tom Montag
A NOTE

I thought today it would not rain
and it didn't
and I was right again
Clouds
all day long, opened and closed
with a certain symmetry
letting the light in
and that too is accurate

Sometimes, I'm so certain about
such things that it seems
the future
is predictable you called
5 minutes ago, said you would be late—
and I'm going out.

What I wanted to tell you is that
the sun made that circuit you spoke of
around the apartment, in a pace
that today the clouds changes
into a kind of cuckoo clock:
each room, at odd hours, lit up

I was wrong again
they'll be no one to tell that to
I'm going out soon.

Ok

I've hard boiled an egg for you
It's in the refrigerator the one
with the face on it

Now you are smiling
And I am right again

Toby Olson
THE TRANSLATOR

Rims of reading glasses
trace limits of air
above the mountains.

Old growth crackles
with an alien snap.

The nib
of the translator’s pen
alters the courses of the veins
in leaves

Barbara A. Holland
STALKING THE SACRED MUSHROOM

Beyond Popayan
a wash of the Andes
stretches forever,
vanishing into the clouds.
A killdeer squeals
in the valley where cows
graze so languidly
as to be almost still.
Two campesinos bend
to their digging
In the shimmering dew
a turquoise rhinoceros
beetle burrows under
cowdung & gravel. Never
have I seen so much cowdung!
2 hours & I can’t find
a single blessed mushroom.
But look, a butterfly
stands on a flower
& everything trembles
A dot,
conscious & hungry,
scurries across my shoe.

Steve Kowit
Quog was founded in 1970 to study the creation of a “third” music theater—neither opera nor musical—through ensemble.

The avant-garde revolution is over, and another, more profound revolution must begin. On the one hand, music has become industrialized, another consumer product; on the other hand, it is isolated and esoteric. Renovation must come through a return to music’s ancient roots in ritual and theater.

Music is the least universal of the arts. It is the most social, the most tied to its time and place. We have been bewitched by the myths of universality and abstraction. The brilliant success of Western instrumental music of the past two centuries—unique in human history—has led us down a cul-de-sac. “Modern music” with its striking ascendancy of instrumental over vocal music is really only a late and perhaps decadent phase of art-for-art’s-sake Romanticism.

Music is probably the least “natural” and the most culturally determined of all the arts. Its “reality” is only remotely based on the structure of human sense systems and even less connected with images from the external world. Its “reality” is above all cultural; indeed musical expression is, among other things, an excellent mirror of social relationships.

It is never a simple matter to talk about the “content” of music, but that does not mean that there is none. When a musical communication takes place something is grasped, taken in as a whole, understood in its continuity and connectedness; if not, the music appears as senseless as a foreign language.

But musical “meaning” has never been created abstractly; it is wholly a cultural phenomenon and develops in great part through long and deep associations with language and with the rituals of human society.

When we say that music is the “least natural” of the arts, we are really saying that it is the most artificial, culturally bound, and specific, and the least universal of the arts. Therefore, in the biological sense, the most natural.
Music is the only human art that is common to a large number of other species. Most of the non-human musics are highly developed forms of communication whose purposes are essentially social: sexual attraction, division of territory and food supply, ritualized combat. Simpler forms of signalling are used for other purposes; but the basic problems of living space, reproduction, and species differentiation call forth the more extended, complex, and (literally) specific patterns we call music.

Whatever the possible evolutionary origins of music—Darwin himself believed that human music was a product of natural selection—there is no doubt that its sources are closely connected with the rites of passage of a social species, and that its connections with ritual, language, dance, and theater are ancient and enduring. Only in Western art culture of the past two centuries has there been a serious attempt to literate music from its origins and substitute the noble ideals of purity, originality, abstraction, and music-for-music’s-sake. This was a remarkable attempt which, for all its accomplishments, was doomed to failure; “modern music” is its dead end.

In nearly all human societies that achieve a certain complexity, some form of theater appears—perhaps to define relationships for which family (or tribal) structure and ritual are no longer adequate.¹ This Urtheater is nearly always a music-theater, or, more accurately, a music-dance-poetic theater; at this stage the categories are not yet distinct. This kind of theater, which survives in the East, has been equally important in the West. Greek theater belongs to this type as does medieval liturgical music-drama. The invention of opera by a group of Italian literati around 1600 was an attempt to revive the old kind of music-theater. As the church ceased to be the dominating force in Renaissance culture, theater—and specifically music-theater—took its place. For almost three centuries, opera dominated the course of music history and, for much of that period, the history of European theater as well.

All major Western musical styles arose in the theater, which was consistently in the vanguard of musical expression. Even the rise of the Viennese symphonic style, so important to us in retrospect, made much less of an impression on the late eighteenth century, devoted to its operas and operettas. Music-theater retained its position at the leading edge of music history through Wagner and Strauss, and many of the revolutionary works

¹There are, no doubt, important social distinctions to be made between ritual and theater. From a philosophical and artistic point of view, it could be argued that ritual is essentially monistic, while theater is dualistic and based on dialectic and conflict. When the concept of evil enters a theology, ritual turns into theater. Ritual is therefore more participatory, theater more moralistic—although many attempts have been made to reconcile the two.
of early twentieth-century music were created for or under the
direct influence of theater: Le Sacre du Printemps, Pierrot
Lunaire, Wozzeck. But music-theater as a social institution had
long since split into the mutually exclusive forms of opera and
operetta, both of which had ceased to be moving, creative forces
in musical life.

The triumph of instrumental abstraction did not go entirely
unchallenged; Stravinsky's chamber theater of mixed means and
the Brecht-Weill moralities are notable exceptions. But by mid-
century instrumental music was dominant, and all the other arts
strove to fulfill the Romantic prophecy by attaining the "abstract"
condition of music.

Music, the social art, takes its basic information from the social
rituals of religion and theater, from language, and from dance.
With a rich musical vocabulary from this network of connections
and associations, a purely musical and instrumental develop-
ment of a highly charged material is possible. When this common
ground is lacking, as it is today outside of pop music, it is not
really possible to invent a network of "purely" musical associa-
tions; and the continued development of abstract instrumental
styles becomes highly problematic.

What finally destroys abstraction is the new dominance of
technology in cultural life. Technology makes everything possi-
ble, everything equally (un)important. It brings us instantaneous
messages from the global network and forces us to evaluate them.
It attacks every Romantic, bourgeois assumption about art—
above all the notion of the creative act and the meaning of live
performance. The old Romantic modes—style, purity, originality,
separation of the arts—can no longer be taken for granted.

Thus at the very moment of the triumph of abstraction, a
counter-theme is already present. It can be detected in the neo-
realism of Cage and musique concrete. It is essential in the work
of Luciano Berio—not only in his (surprisingly few) theater works
but in all of the music involving voices and texts. Stockhausen's
reconciliation-of-everything music is a remarkable attempt to
create an anti-dialectic monistic art out of dialectics. In the non-
dualistic theater of Larry Austin and Pauline Oliveros we are close

\footnote{The power of association in determining the character of musical expression is
overlooked and even denied by traditionalist musicians of a purist persuasion. There are
many basic exercises and techniques that can be employed to study this fascinating
problem: The simplest fragment of music can come to be profoundly moving in context,
and the quality of the communication seems to adhere to or even grow out of the music.
The same simple fragment comes to have completely different meanings in different
contexts. This pliability, which results from a lack of widely accepted cultural
conventions, suggests the nature of the role that music-theater must play in re-
establishing contact between music and other aspects of contemporary life. The
enormous range of musical expression now open to us—the entire audible spectrum as
conveyed by technology—is an open vessel whose contents are still to be added}
to ritual, while the pop transfers of Bill Boicik, Michael Sahl, and Stanley Silverman set up dialectic tensions between cultural styles. However brief, the multi-media and intermedia phase of the late sixties—the mixing of means, the engagement with technology, sensory overload, total surround—open up a certain space within which other, very different kinds of activities must take place.

We must not neglect to note that theater has undergone its own (r)evolution. As it goes back to basic forms of ritual, ensemble, parable, and connectedness, it returns to the Ur-form of music-theater.

Return to the notion of ensemble has been accomplished in contemporary theater and dance—indeed has been synonymous with some of their most important achievements—but not yet in music. Even most musicians are not aware of the degree to which musical life has been industrialized. The essential principle is interchangeability of the parts. One-shot performances, star casting, maintenance of traditional repertoire, recording sessions, lack of rehearsal time, lack of strong musical leadership, display of technical skill, and decay of ensemble are all results of an industrial system based largely on technical uniformity and either sight-reading ability or fast memorization.

The new music-theater cannot be accomplished within this system. The alternative is to re-create the idea of ensemble, not easy under present conditions; foundations and cultural councils, particularly those that operate with advisory boards of musicians, are not willing to subsidize an on-going criticism of the kind of musical life they are engaged to perpetuate.

A music-theater ensemble differs from contemporary dance and theater groups in several ways. The latter are made up of people who do the same thing; a music-theater ensemble is by contrast heterogeneous, made up of specialists. One of the first problems in creating an ensemble is to discover common ground. The human body and voice are the essential common denominators, and the connections between the two form the starting point for the work. Everyone must vocalize and everyone must move; only later are instruments and language introduced.

Using vocal sound as a springboard gives the work a very special character. Vocalization lies close to the seat of the emotions. Without the usual conventional releasers, opening one’s mouth to make a sound can be a highly charged experience and a source of energy to propel the performer into movement. Establishing the need to move through the direct physicalization of sound is an important way of attacking the problem of movement in music-theater. Such movement has little to do with dance; it is closer to a kind of stylized, rhythmicized theater movement—stylized because the movement is as much a meta-
phoric language as the sound that comes with it. Movement does not "follow" the rhythmic dynamic of the music but is, ideally, entirely of a piece with it—sound and movement as a single, organic whole.

At this early stage, most of the work is based on establishing continua between polar extremes: breathing to vocalization, vowels to consonants, feeling to thinking, singing to physical rhythms, language to music, voices to instruments, individual expression to group awareness; in short, ensemble study centered on connections and continuity. Later the emphasis shifts to the interaction between individuals based on dialectical principles of conflict. This provides a bridge from exercises (largely group work) to improvisations (individual interaction) to set pieces.

Phrase (see Example I) explores the connections between individuality and invention on the one hand and a sense of ensemble on the other. It poses the problem of group work in the most difficult manner, defining individuality in terms of invention and isolation and forcing the performers to work through these conditions to reach each other. It also studies the relationship between sound and physical movement and makes the performer define his or her individuality through a highly focused invention. The phrase becomes a metaphor for one's sense of self; one's individuality must, for the moment, flow through a simple, repeated sound-and-movement, endowing it with some kind of richness and assurance. Often the invention will at first seem foolish, absurd and unsustainable; it is essential to push past this and keep working towards a complete identification with one's idea. At that point one begins to relate to other people. The surer one is with one's own phrase, the easier it is to relate to what other people are doing, as in life. This is first of all a musical task. No matter how great one's isolation, it is always possible to connect by listening. The first area of relationship will be awareness of a series of overlapping rhythmic cycles. Other relationships come later—interaction of physical rhythms, meanings, tones, actions, and even personalities—but always delimited by the character of the original inventions.

Example II, Signalling, illustrates the structure of a more complex form of work based on dialectical choice. The starting point is a mirror exercise, akin to the traditional acting exercise but with a thrust into the area of sound-making. The second phase involves a dialectical reversal, which sets up complex relationships. In the mirror-imitation, who is leading whom is never defined. Similarly, in the reversal phase a special tension arises because either individual may attempt to reverse or return to imitation at any time, while his or her partner may agree to this shift or may attempt to continue the previous phase of imitation or opposition. So, in addition to agreed-upon imitation and agreed-
upon opposition, there are also the phases of imitation opposed by opposition and opposition opposed by imitation. Furthermore, over the pure structure of sound other grids of mood, relationship, and physical movement may be imposed. (See Example II.)

More structures are possible than can be indicated by conventionalized notations. For example, there is an interplay between intuition and conceptualization which parallels the notions of imitation and opposition. Imitation is essentially a non-intellectual activity demanding a high level of concentration, the ability to lose one's sense of self in the activity and personality of the other person. But the switch to opposition requires a sudden mental reversal, the intellectual faculties come into play. What is the other person doing? What is my reaction to that? How can I focus attention as a sound-and-movement that can be read clearly by the other person? The importance of developing the skills of thinking as well as feeling cannot be overemphasized. In Signalling, the signals must always be conveying in such manner that the thinking-feeling nexus is maintained with no loss of dialectic tension between the individuals.

After familiarity and skill has been achieved, experiments can be made with larger groupings of voices and instruments, always organized in pairs. Further, more directed developments are also possible through use of hand signals, a device for integrating larger forces on similar principles.

Improvisation is important as a tool, as a study technique, and as a resource; but in no deeper sense is Quog an improvisation group. Improvisation is used where needed—sometimes it is the simplest, most meaningful way to get to a point. In the long run the need is to "say something", and new techniques, never ends in themselves, are developed and used alongside old ones for these purposes. A brief account of the creation and substance of one of the group's major works might be useful. Ecolog, originally created for the Artists' Television Workshop of Channel 13, WNBT, educational television in New York, was later re-created for live performance at the invitation of Pierre Boulez for his New York Philharmonic "Prospective Encounters" series.3

3The original form of Ecolog was created with a mixed monaural television sound track which is complete in itself. It can also be simulcast in FM stereo; in this case the television set should be placed between the two radio speakers and the television sound left on for three channel reception. The work was originally broadcast and rebroadcast by WNBT with WBAI-FM in New York as described above. It has also been shown in its basic monaural form. For the New York Philharmonic performance, a television environment was constructed with three levels: color and black-and-white monitors scattered all around a set and hall (smaller-than-life), the performers working on a two-level central area (life-size), and a video projector putting certain key images on a screen (larger-than-life). The live performance, structured by the ongoing video, provided the essential musical element, augmented by important mixtures of tape and video sound.
Ecolog was created for television and it is a work about television. More precisely, it is about the individual and technocratic mass-media society, represented by the very medium in which the work was produced. Ecolog is constructed in five sections, each derived from some kind of ensemble or dialectic structure and each counterpointed by some kind of media imagery, the whole constructed in layers—visual as well as aural—like a multi-track recording.

The first scene derives from an awakening exercise based on breathing, "sound energy", tone focus, physicalization of sound as the act of passing a tone, with the eventual development of ensemble vocalization. Against this ritual of awakening and interdependence are set media images of violence, a rather ominous personification of television, and a ground tone, unifying and organic at first but eventually electronic and overwhelming.

The media images of the second section are, by contrast, black-and-white hand-held scenes of the group on city streets with the omnipresent roar of traffic. Eventually we see that the performers are in fact watching themselves on television and commenting on what they do. This is a kind of ritual too—the ritual of everyday life, a survival rite—that turns into a solemn procession of horns, voices, and bells silhouetted against the sky and electronically colored.

Section three—"Up Against the Wall"—is based on a conducted improvisation in which the performers must respond to light. The piece is divided into two parts which also provide the only available light; the pattern of light suggests the structure—although only partly the content—of the responses. Against this are set, in increasing tempo, media images of violence and entrapment.

Section four is a song, "It's All So Clear", based on Gregorian motifs. The image of the procession from scene two returns with a visual and musical reference to the dance of death (the music is based on the Dies Irae, the Gregorian chant for the dead used by many composers from Berlioz to Rachmaninoff). The Great God Television appears with a TV in his belly; the scene ends with a jam and a camera zoom right into the eye of the set.

The final section is an adaptation of a mirror/signalling exercise in the form of a duet between clarinet and counter-tenor about the nature of happiness. "Have you ever looked at yourself in the mirror?" Here for the first time, the media imagery is an extension of the "live" image and not in conflict with it. It is a television image that we are looking at, but now extended to infinity through video feedback—like the concluding "aria of the parts of the body", a metaphor for resolution of the internal-external, individual-social conflict. Not a real solution, of course, but only the personal resolution—"beyond happiness" one might say—
that enables one to carry on and deal with real, external conflicts. In this way there is a direct and organic connection between theoretical background, practical study, and creative subject matter.

An important aspect of our work is a program of public workshops that concentrate on the basic exercises. These exercises, like easy Mozart sonatas, are available to anyone willing to invest a certain amount of effort. Open workshops also provide both a solid engagement with the non-specialized public and the nucleus of an involved audience. Advanced workshops can serve as a training ground for the development of ideas and performers. A long-range goal is repertory performance: the new music-theater in its most visible form. Media—radio, television, recording, eventually film—are essential tools as well as major channels of communication for creative, not merely reproductive, work.

This is not exclusivist work. Quite the contrary, it should be rooted in some kind of community, and parallel work must proceed—indeed is proceeding—wherever its need is felt. A community of interested, active people should be formed to pool ideas, talent, and resources towards the eventual idea of a music-theater center. This is the logical next step.

All this is only a beginning; fortunately, everything remains to be done. Besides the connections between individuality and ensemble, breathing and vocalizing, sound-making and physical movement, voices and instruments, music and language, ritual and dialectic, there is continuing work in the development of new technique: new vocal resources, a contemporary theater singing style (or styles), a richer integration of sound/movement/idea, a pushing forward of the idea of musical imagery, the study of live performance and media, the creation of a sense of ensemble out of heterogeneity and specialization, and then the creation of new works and through new works of a new genre.

The development and study of new technique and the creation of new works are inseparable: technique must never be created abstractly but only to fill a need, to find a way of saying something. Hence the title—Saying Something—of our evening of short pieces designed to show the character of this work in its full range. No lack of humility is intended (Trying to Say Something might have been more apt) but only an emphasis on the central problem of expression. Like all of the arts of the late twentieth century, music-theater must again concern itself with meaning. A renewed attack on the problem of expression in oppressive technological society must be the starting point for a new music-theater dealing with change, individuality, mass culture, and survival.
EXAMPLE I: *Phrase*

Invent a phrase.

A phrase may be a sound or a collection of sounds organized into a sequence or sentence. It may be an actual word or sentence. It may be a musical note or melodic sequence, invented or remembered. It may be an expressive noise or collection of noises. Or it may be some combination of the above. It may be vocal, percussive, instrumental, or some combination of these. As short or as long as a single breath.

A phrase is also a physical movement as closely identified with the sound as possible. It is better to let the movement flow from the sound than the other way round; however, ideally, sound and movement should be a unity.

The phrase—sound and movement as a totality—should be something the performer can identify with and can repeat, indefinitely if necessary. The rate of repetition (in musical terms, the tempo) and the amount of space between repetitions must be part of the invention itself. Similarly, the amount of actual movement in space and the extent to which the phrase is directed inward or outward must be part of the invention.

At the beginning of the exercise, the performers should look for a space in the room within which they can work and begin to conceptualize their sound and movement before actually doing it. There is no set order of entry, and it is highly desirable that the performers take their time in focusing on their action. Every attempt should be made to come in—whether or not anyone else has already begun—with a phrase that is fully conceived and uninfluenced by what others are doing. The aim is to articulate and settle into one's phrase.

When as complete an identification as possible has been achieved with one's invented phrase, one may become aware of others and begin to relate to them. However one must relate through one's chosen phrase only. A sense of individual relationships may or may not be succeeded by some sense of the inter-relationship of everyone participating.

The exercise ends when everyone has achieved some kind of relationship with everyone else—sequentially or collectively—or when further relationships become impossible.
Spaces between repetitions—however long or short—may be marked by neutral activity or no activity at all. Anyone at any time may drop out by extending the period of no activity indefinitely, or by breaking the tension and leaving the area of the exercise. It is possible to re-enter the exercise but only with the same phrase and at the same level of tension with which it was left.

**EXAMPLE II. Signalling**

This is an exercise for two individuals or pairs of performers. It is recommended that, at the start, pairings be made on the basis of similarities: two singers, two horn players, two actors, etc.

The exercise is based on a pattern of seven types of sound making as shown in Figure 1. Performers have the choice of imitation—in unison or in response—or opposition, in the latter case selecting one or the other of the two sound types placed opposite each given sound type in Figure 2.

The two performers should face each other seated or standing. Chairs are often helpful, particularly for instrumentalists, and they define a kind of arena; however performers need not be limited by them. The starting point is a concentration ritual in the form of a spiral. Performers are asked to look inward, observing their own mind without thinking of anything in particular. They are to focus visually on the tip of their own nose and aurally on some sound, heard or unheard. The ritual takes the form of a slow spiral from the tip of the nose (the most inward visible point) to one’s own physical body, to the space that separates the two people, to the physical presence of the other person (no engagement yet), to the space around the person, to the wall behind and the ceiling above and all the way back as far as possible. At this point the performer must return to the partner and look for his or her glance. If the other person has not yet finished the ritual, the first performer must wait. At the point that the glances meet, the exercise begins.
The first phase is a mirror, akin to the traditional acting mirror exercise but consciously extended into sound. Sound must be made part of the opening ritual so that it is as much a part of the beginning of the exercise as the physical presence of the two parties. Usually the starting point will be held tones or murmurs, but this is not necessarily the case. Each person has the task of imitating thoroughly what the other person is doing, of mirroring the physical totality as far as is possible—sound, movement, facial expression, mood. There is no leader and no call for imposed change.

When the mirror has been clearly defined and a good state of interactive concentration has been reached, each person may choose to react by switching to one of the two opposing sound types indicated in Figure 2. The first performer must then make an instantaneous choice: continue to imitate or switch to opposition. If opposition, there is the choice of simply continuing whatever he or she was doing or switching to the other mode that opposes the partner's sound type, as shown on the grid. The first person must, of course, respond to this decision by continuing to oppose—with one or the other of the indicated modes—or by switching back to imitation. Either party then always has the choice of imitation or one of two modes of opposition, with the possibility of switching up and back between them.

Important as this freedom of choice is, it will not be meaningful unless the performers define clearly for themselves the various relationships of imitation and opposition, congruence and disagreement, interaction and reaction, "consonance and dissonance". Therefore no switch should be made until the existing situation is perfectly clarified. Once an extended interactive or dialectic situation has been established, a return to imitation should be postponed until it can no longer be avoided. If however the necessity to react becomes too great a strain at any time, it is always possible to return to imitation to relieve the tension. At least one major return to a state of opposition should follow a second phase of imitation. The exercise may end with a third phase of imitation or any agreed upon number of such returns.

The sound types in Figure 2 must be learned in conjunction with the musical qualities suggested by Figure 3. Note that various qualities are combined here in a single grid so that a high loud sound may be opposed by a low disjunct sound, a soft low sound, or even a soft smooth sound. This grid, unlike the other, must be used in groups of two or three adjacent qualities applied to the sound types of Figure 1. Additionally, a related pattern of tempo—suggested by Figure 5—should be used.
In addition to the purely musical-sonic character of this exercise, other important dimensions must be supplied. These, illustrated in Figures 4 through 7, give a structure to three areas: individual mood, physical movement, and relationship between the performers. Each of these may be studied separately and then, one by one, superimposed. For example, a situation may arise in which loud, high-pitched murmuring sounds are opposed by smooth, soft verbalizations. The murmurs might be accompanied by a mood of sadness, a physical movement forward, and an intention to reject the other person, whose verbalized responses might be combined with excitement, a physical movement back or down, and the expression—however ironic—of liking or loving. The possible combinations are numerous.

After pairs of individuals have gained sufficient confidence with this material, experiments can be made with increasing the number of people involved. One simple method is to pair an instrument with a singer, or with an actor. Each pair must then act as a unit, with either voice or instrument: “in the lead”. Larger ensembles can be built up in this way, always using the same basic dialectic principles. With larger groups, associated hand signals may be used: in this case there may be two conductors working alone or supporting a pair of “soloists” (singers, actors, dancers, instrumentalists). In one form of the exercise, Signs and Signals, a single conductor may create his own dialectic, dividing and sub-dividing the performers through the use of hand signals and, under certain circumstances, involving the audience as well.

A much more difficult form of Signaling involves unequal pairings: a singer and a horn player, for example. Literal imitation is impossible, and mock imitation is limiting and of dubious value. Interaction must be conceptual, with a constant process of translation taking place even in the purely imitative, mirror phases. Where there are gross inequities of one kind or another, the reaction may be responsive. This is a largely untapped but promising area for experimentation.
Figure 1.

- \( \text{sustained sounds, pitches} \)
- \( \text{short, staccato, consonants, percussive sounds} \)
- \( \text{flowing, legato, melodic, simple phrases} \)
- \( \text{rhythmic, repeated patterns} \)
- \( \text{murmurs (extended sounds, tremolos, flutter-tongue, etc.)} \)
- \( \text{patter, up-and-down, on a sliding continuum, touching extremes} \)
- \( \text{speech, phonemic, any language, language fragments or simulation} \)

Areas should be as clearly differentiated as possible; the aim is to convey to your opposite number precisely what area you are working in; do not hesitate to work an idea until its essential clarity and focus has been established.
Figure 4.

*Physical movement*

![Diagram of physical movement with terms like up, forward, physical contact, down, agitated, still, and back]

Figure 5.

*Tempo*

![Diagram of tempo with terms like mad rush, presto, fast, allegro, very fast, lively, vivace, moving, slowly, andante, slow, adagio, very slow, largo, lento, and can't get started]
Figure 6.

Mood

- happy
- calm
- passive
- inward
- excited
- outgoing
- aggressive
- nervous
- agitated
- sad

Figure 7.

Relationship

- attraction
- indifference
- acceptance
- competition
- cooperation
- rejection
- hate
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