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MARK SLOBIN, graduate student in the School of Music, writes reviews for the *Daily*.

THEODORE HALL is a senior, studying English literature.

JOEL GREENBERG, one-time member of the English Honors Program, part-time weight lifter and truck driver, was, at last report, on his way to Italy.

TONY STONEBURNER studied at Drew, De Pauw, Kenyon, and Yale. He has taught at Kansas Wesleyan and the University of Michigan, where he received his M.A. and is completing his PhD with a study of *The Anathemata*, a long poem by the Welsh artist/poet, David Jones. His criticism and poetry have appeared in other magazines and his *Sermon* in this issue is an excellent introduction to themes found more fully developed in the poems of his Major Hopwood Award manuscript (1965).

JEFFREY MITCHELL received high honors in English at the University and begins graduate work at Columbia University this fall. A portion of the completed story which appears in this issue was published in *GENERATION* one year ago.

BARBARA A.K. ADAMS is a senior majoring in English and Philosophy. Her address, a much discussed mystery, might be discovered by calling the *GENERATION* office.

H. RAMSEY FOWLER, a student of the Puritans, received degrees from Princeton, Harvard, and the University of Michigan where he is preparing his dissertation. His photographic compositions are very much imbued with the strength and simplicity of the subject of his Senior Honors Thesis: Jonathan Edwards.

JEROME BADANES lives and writes in New York City but makes frequent pilgrimages to Ann Arbor to see old friends, read poetry, and speak out against American policy, foreign and domestic. His favorite poets are Rene' Char, Pablo Neruda, and Konstantinos Lardas.

CARL OGLESBY, a graduate of the University of Michigan, writes poetry, short stories, novels, essays, and dramas—three of which won him a Major Hopwood Award (1961), two of which *GENERATION* has published previously. He is president of *Students for a Democratic Society* and currently works for democratic socialism in America.

# GENERATION THE INTER-ARTS MAGAZINE

VOLUME XVII

NUMBER 1

... It made him see how much

Of what he saw he never saw at all.

Wallace Stevens! "The Comedian as the Letter C"

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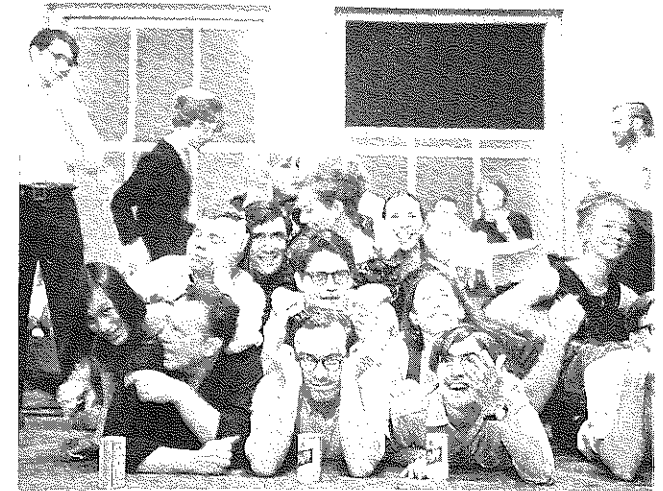
COVER .....	FRANK ETTENBERG
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Steve Bronson

## Southwest of Four Corners

Teec-nos-pos  
night speed headlighted old road  
walker asphalt wide squaw eyes toward  
Betatakin  
afternoon whispering groups  
evening long shadow spanish  
bayonet cream silken lily  
spike clump ghost-dust yucca moth gone  
Ha-ho-no-geh  
canyon tan cocoa grey white  
rockbands Navajo weaving hot  
Oriabi  
rooftop 'dobe eagleperch  
turtleshell drier kiva  
cacique sunwatch Thirtfway Mart  
Flagstaff  
O that strawberry roan guitar  
rye whiskey roamer Bar Sixty-six  
Phantom Ranch  
dancers to Tennessee Waltz Janet's  
scotch on the rocks two billion year once  
Bill Williams  
northeast slope whiteface juniper range  
where deer and antelope . . .  
H'up, little sorrel. Same same's  
scrubs got a corral to home.

## Music Beyond the Boundaries



By ROBERT SHEFF

and MARK SLOBIN

EDITOR'S NOTE: The following is part on of a two-part comprehensive survey of independent and cooperative music activities in America since 1950. Part one includes a general introduction and a specific discussion of several representative works. Part two, forthcoming in the next issue of *Generation*, will cover a wide range of composers, festivals, and concerts, as well as a substantial audiography and bibliography.

Here we are in 1965 and the avant-garde has moved in down the block. At this year's Buffalo Arts Festival, housewives brought their knitting and children. *Life* says that the far-out is fun for the family.

New York, San Francisco, and Ann Arbor, Michigan, have year-round new music activities, and property values haven't fallen yet.

It's not necessary to write an historicocritical analysis of activities you can enjoy just by dropping in at your local festival. We merely intend to fill you in on what you might not have seen or heard about.

In unfolding the new American music over the last fifteen years, people (composers, performers, audiences) have discovered: America has become the world's leading exporter of music. Anything can become musical or theatrical. Music as a live art can develop in many unstructured ways. Art can be communal effort.

Scientific progress, social change, and musical innovation have occurred simultaneously. Presentations of sound, action, and image have also changed, and no longer fit the earlier classifications of Art. When one is presented with multiple-screen projections, sound on magnetic tape, and motions of bodies all at once, is it necessary to define the situation specifically as music, cinema, dance, or theater? And when these events happen at the same time, what is the importance of their relationship?

When everyone contributes what they *can* do, someone chops wood, someone carries nails, another lays out plans: they all build a house. Bob Rauschenberg remarked that art is what you get when you do something. Sometimes

*Where are we...*

*going.*

*What are we...*

*doing.*

Morton Feldman says, "Now that everything's so simple, there's so much to do."

John Cage says, "Perhaps it isn't music if it bothers you."

Communal action is planned artistic activity. The "concerted action" that John Cage and his friends did at Black Mountain College in 1952 brought together Cage, Rauschenberg, Merce Cunningham, David Tudor, Mary Caroline Richards, Charles Olson and others to do what they ordinarily did on stage: dance, play piano, read poetry, project movies, and give lectures, all at the same time.

Once in Ann Arbor, Mary Ashley called the major to get street space for a sporting event, called *Truck* on a corner. At eight in the evening, some trucks gathered, and twenty or thirty Ann Arborites put on activities: Tina combed her hair, Gordon and George did an audio-visual show, Bob lay stiff on his back dressed in black. . . A concert let out nearby, adding thousands to the crowd which had already built up, and at 10:15 police arrived in trucks. They hauled Mary off and everybody went home.

They did *Truck* another time at the lake:

\*\*ADVERTISEMENT\*\*

TRUCK TRUCK TRUCK TRUCK TRUCK  
SILVER LAKE SUNDAY July 21, 1963

Human Pyramids, Life Saving, Games, Music, Action, Sun, Swim, Eat, Drink, Love, Laugh, Sleep, Play, Enjoy, and  
BE IN THE MOVIES BE IN THE MOVIES  
Bring your family, friends, radios, lunch, beer, hats, blankets, beach towels, books, cards, cameras, and coke.

IF YOU PLAY A MUSICAL INSTRUMENT,  
BRING THAT TOO. Yes, plan to stay all day.  
Plan to stay all day. Plan to stay all day. Plan

The primacy of American musical influence has become a fact. Europeans now look forward to the latest creations of American composers with the same enthusiasm that Americans once awaited continental imports. This

Orpicalik, Eskimo composer-hunter, and fisherman says: "Songs are thoughts, sung out with the breath when people are moved by great forces and ordinary speech no longer suffices. Man is moved just like the ice floe sailing here and there in the current. . ."

He continues: "Something. . . will keep him thawed up. And then it will happen that the words we need will come of themselves. When the words we want to use shoot up of themselves—we get a new song."

TRUCK ON A STICK  
the deliciously different one  
pink nothings  
peach nothings  
mocha nothings  
honey nothings  
fudge nothings  
cherry nothings  
marble nothings  
chocolate nothings  
pistachio nothings  
fr. vanilla nothings  
nutty covered choco-  
late nothings

shift of attention came about largely through the activities of a group of American composers who met by accident in the early post-war years: Henry Cowell, John Cage, Earle Brown, Morton Feldman, and Christian Wolff (then in high school), as well as associated artists, Robert Rauschenberg, Marcel Duchamp, Max Ernst, Phillip Guston, and others.

The war had left a jagged break in Western musical tradition. The post-war world was left with the unrealized heritage of Schonberg and the largely undiscovered works of Webern. In Europe, the younger generation brought the Webern revival and the *reductio ad absurdum* of serial composition. Certain elements of the American musical community accepted this European orientation; the small group in New York sensed the need for new approaches and new material rather than repair work.

Morton Feldman says, "What we learned was that there are no catastrophes."

In the early 'fifties, Christian Wolff composed a work avoiding intentional continuity by means of geometric manipulation: he created the piece vertically while instructing the performer to read horizontally.

Notation *can* serve to present specific characteristics of a musical situation. Historically, composers sought to clarify their intention through a system of lines, dots, and letters which would preserve an image of their musical idea. Over the course of the last two centuries of Western music, composers have tended to work with ever more precise definition of each musical parameter.

In the twentieth century, some composers began to feel that no matter how precise the notation, compositional calligraphy did not take

"People sometimes ask why don't you just specify what you want and be done with it? I do. . . It's as though you take a walk with a friend. . . going by whatever ways you like, agreeing on the way, with a direction in mind or getting lost, or going nowhere in particular, and you are absorbed by this: the landscape in which they walk is what is given."

into account many factors of live music: the passing of time, the psychology of performer and listener, the environment. For example, the marking *espressivo* does not mean the same thing to two pianists on the day a piece is written, or even to one pianist before and after lunch; twenty years later, the same performers or others will have a markedly different concept of *espressivo*. Faced with a rapidly changing performance practice, players nowadays feel a responsibility to spend much of their time recreating older styles. The aim of recent notational change has been to give the performer innumerable ways of realizing a composition.

Meanwhile, on the West coast, Harry Partch has been experimenting with new scales and instruments for thirty-five years. Housed for years on a Petaluma, California chicken farm, his instruments, with such names as the *boo*, the *surrogate kithara*, and the *spoils of war*, are based on a tuning of forty-three tones to the octave.

Partch feels himself opposed to the "universal acceptance of scientific authority," and in describing his instruments, adds, "I have never belittled primitive means nor primitive insight, and in this case I choose the most immediate and feasible way under the circumstance." Realizing that "the spoken word was the distinctive expression my constitutional makeup was best fitted for," Partch has used colloquial speech, street cries, Chinese poetry, a friend's letter, wall scribblings, and Shakespeare in his pieces.

Partch often adds striking titles to his compositions: *Revelation in the Courthouse Park* or *And on the Seventh Day Petals Fell on Petaluma* are just two examples. His forty-three tone scale is based on years of acoustical re-

Excerpts from *The Bewitched*, a Dance Satire by Partch: I: Three Undergrads Become Transfigured in a Hong Kong Music Hall, III: The Romancing of a Pathological Liar Comes to an Inspired End, V: Visions Fill the Eyes of a Defeated Basketball Team in the Shower Room, VII: Two Detectives on the Tail of a Tricky Culprit Turn in Their Badges, X: The Cognoscenti are Plunged into a Demonic Descent while at Cocktails.

"My instruments belong to many traditions, especially including the present ones. . . but the rebelliously creative act is also a tradition."

search, summarized in the out-of-print *Genesis of a Music*, still available in many libraries.

"I am not an instrument builder, but a philosophic music-man seduced into carpentry." Partch also does not claim to have discovered *the* path for music to take: "This work is not offered as a basis for substitute tyranny . . ."

By 1950, any sound and any action could become musical, and did: electronically generated and transformed tones and noises, silence, and ordinary (extra-musical) activity.

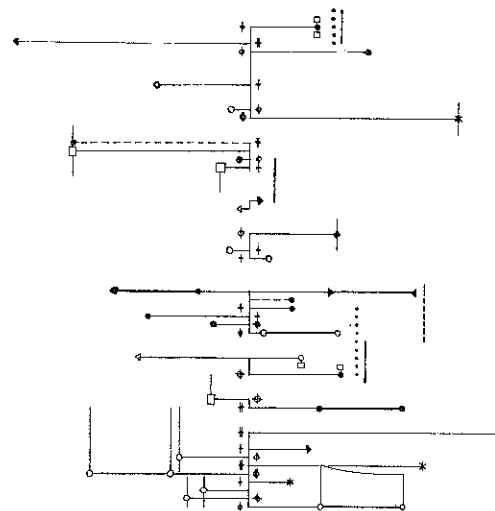
Cage's *Imaginary Landscape No. 4* is a graphed work for twelve radios. At its premiere, it fortunately, or unfortunately, appeared after midnight at the end of a long concert. Almost no broadcasts were available, since most stations had signed off, and the performance unexpectedly became a gesture of silence. Afterwards, Cage said, "It certainly was not what you might call a rabble-rouser."

Earle Brown's concept of free-wheeling parameters led him to write a *Trio for Five Dancers* (1953) in which he superimposed staves over the markings of a dance notation. The resulting composition accompanied the dance. Other graph procedures were adopted by Morton Feldman in his *Intersections* and *Extensions* of 1951-3. His notation gave specified "ranges" of pitch, metronomic pulse ("icti"), and instrumental timbre. Dynamics and individual pitches were left to the performer. An interest in gradual metamorphosis of a given chordal density led Feldman to reverse his notation: the "breathing of the work," a basic impulse set up during performance, replaced mechanical rhythm, and other parameters were specified. Soft, slow-moving chords are typical of his recent music, like the wide open spaces of *The Swallows of Salagan*.

Graphed scores were not acceptable under United States copyright laws until the middle 'fifties.

Gordon Mumma's *Medium Size Mograph* presents a straightforward graphic notation. Each symbol extending to either side of a central axis indicates a movement to produce a specific timbre or to make a non-sounding action.

This page may be read in any direction, or be cut into quadrants with each section turned separately. It may be played by any number of instrumentalists, with or without the magnetic tape part.



*Chance* in music applies to a means of composition, such as flipping coins or other random procedure, to provide material; the composer may then completely determine the material or present it indeterminate of performance.

*Indeterminacy* in music applies to performance of material in which the performer makes some final choices in filling out musical parameters; "the composer provides the camera and the performer takes the picture." The act of listening is indeterminate both of means of composition and of performance.

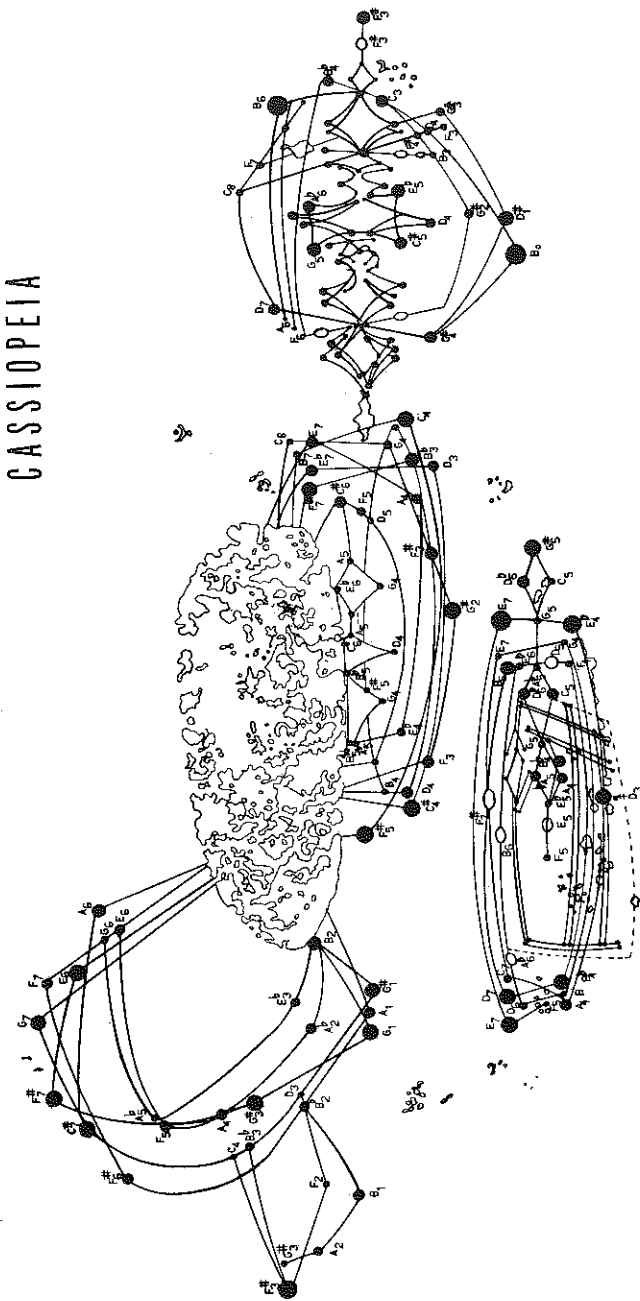
On the next page you'll find an entirely different graphic notation, George Cacciopo's *Cassiopeia*. This piece could never be cut into quadrants. Its notation is an open follow-the-lines chart. Size of points indicates dynamics, letters are pitches, their numbers are octave registers, white notes are harmonics. In performance, any conflict in following direction of lines is resolved by free passage between islands.



The term *aleatory* is often mis-used to refer to chance and indeterminate music. The term applies to another compositional process:

ALEATORY: "Having or pertaining to accidental causes and hence not predictable; felt as a matter of good or bad luck and thus thus easily attributed to benevolent or malevolent forces." Composers of the aleatory school build a certain amount of "controlled" accident into their works. The percentage, timing, and duration of randomness are "possibilities" carefully worked out for the performer by this hybrid method.

## CASSIOPEIA



COMPOSITION 1960 No. 5

LaMonte Young \*

Turn a butterfly (or any number of butterflies) loose in the performance area.

When the composition is over, be sure to allow the butterfly to fly away outside.

The composition may be any length, but if an unlimited amount of time is available, the doors and windows may be opened before the butterfly is turned loose and the composition may be considered finished when the butterfly flies away.

TRUCK

Mary Tsaltas

Truck is now available throughout the United States and Canada.

Your instructions are:

Find the busiest street in town.

Sit on the curb.

And watch the sculpture go by.

If you are afraid to put your feet into the street, please do not send money.

SECOND MERRY OVERTURE

Robert Sheff

Place many small, wonderful, little animals in and about a musical instrument.

Keep saying, "I think it is marvelous that things are the way they are."

The piece is over when the little animals get bored.

In August, 1952, David Tudor played the premiere of a piece by John Cage in which the performer makes no intentional sounds. The work introduced four minutes and thirty-three seconds of silence. Tudor marked off the three movements of the piece by closing the piano lid at the beginning of each section and opening it at the end.



Once Cage spent some time in a completely soundless experimental laboratory at Harvard. He heard two sounds, one high-pitched and one low-pitched. Scientists explained that the high tone was Cage's nervous system in action, while the low tone was the pulsation of his circulatory system. At a San Antonio performance of another Cage piece that contains much silence, a little old lady approached the performer after the concert and said, "When you didn't play for a while, I was listening to the air conditioning and the birds outside; was that what I was supposed to do?"

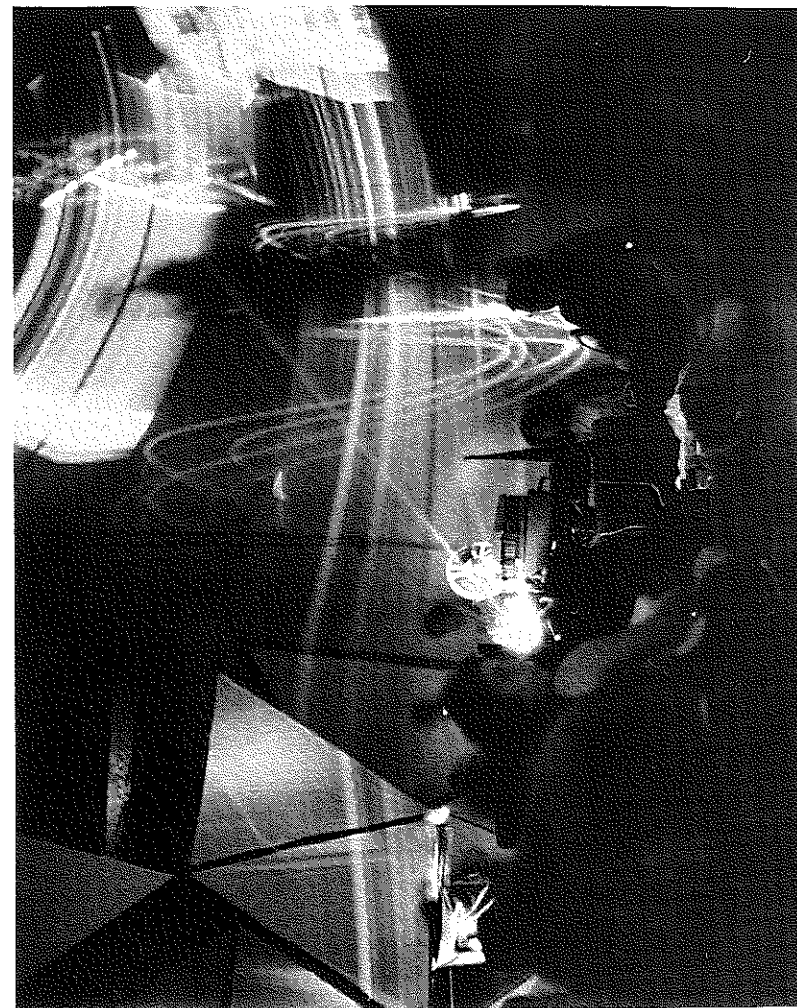
The first performance took place at a country hall which opens out into a forest. The wind and the rain continued throughout the silence.

Cage's large collection of lectures, essays, stories, and writings is called *Silence*.

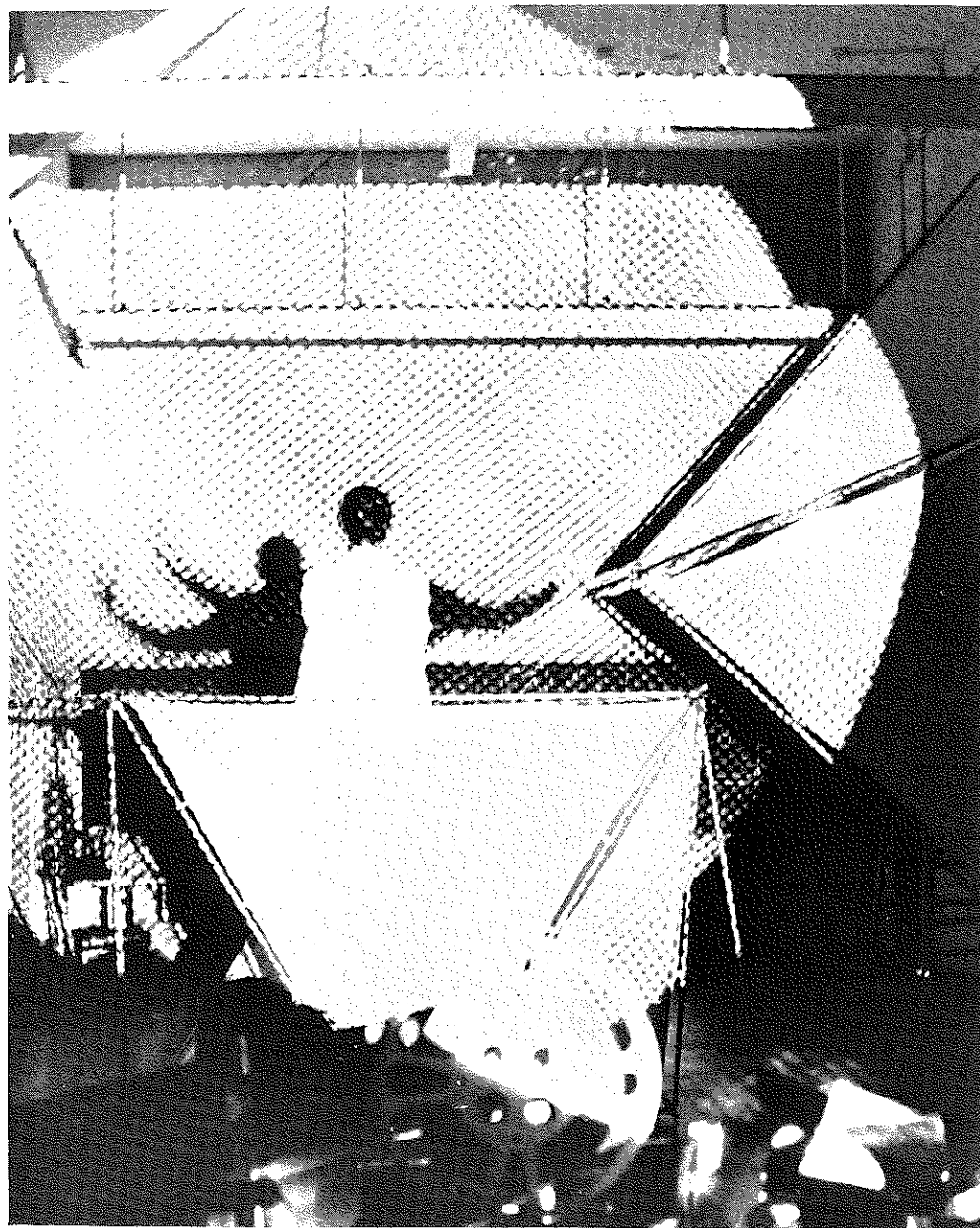
An obvious correlation has been drawn between the silent piece and Robert Rauschenberg's all-white canvases, painted prior to '33".

In a performance of a tacet (doing nothing) piece, people are observing, listening to, and experiencing the working of the environment . . . perhaps more than usual. When the performer begins to play, the situation has not changed.

An interest in creating new audio-visual environments has generated new concepts of theater in America: entertainments simply called "theater events," works like Earle Brown's *Light Music*, a huge piece for musicians and operators of light projections, and "total" presentations of light, sound, and action which involve everyone present in improvisation. Milton Cohen's *Space Theater* is perhaps the best example of the "total" approach. The landscape of the *Space Theater* is formed by a series of large geodesic frames, surfaces on which an ingenious array of equipment projects, distributes, and transforms abstract and everyday images. Light diffused in all directions sometimes gets lost in the nooks and crannies of the studio, giving motion to naturally inanimate objects, and continuity and stillness to natural animation. The first productions in San Francisco, and then in Ann Arbor, used complete tape pieces, composed for the light theater, which emphasize spatial mobility and a "program" in their use of material. A simple notation was developed that gave performers freedom to make immediate improvisatory gestures. The unfolding of a performance is guided only by a chart of general color sequence, and by the response of performers to each other's actions. At the *Space Theater* production of the 1964 Venice Biennale (*Manifestazione della Luce e Suono*), the huge performance arena gave room for the movements of the Italian audience, who explored the area at the same time the performers were presenting simultaneous electronic sound, light, and human activity, as shown on the following pages . . .







The *Space Theater* draws on new sound sources for live performance made available by scientific innovation. The mushrooming of the high-fidelity industry has allowed composers to easily acquire a limitless world of sound. Well over a hundred electronic music studios have been established in the last fifteen years for audio experimentation. Actually, anyone owning a tape recorder or a contact microphone can explore the sound properties of any object; in short, he can make music.

The basic processes for which studios are equipped are the generation of electronic sound impulses and the manipulation of both electronic and natural sounds. Some studios are involved only in sound experimentation and other theoretical considerations such as the development of a notation for tape composition. New equipment and studio designs are constantly being developed by composers and research establishments. A composer continually modifies his workshop to fulfill changing musical situations.

Such flexibility need not be expensive. In a recent article, Gordon Mumma points out that an electronic studio can cost much less than a Mustang convertible or a grand piano. He sets a bare minimum of \$700, and up to \$2000 for a powerfully versatile studio.

One type of electronic composition consists of a roll of magnetic tape which contains the completed piece. The titles of Richard Maxfield's pieces suggest the subtle textures of his sounds: *A Swarm of Butterflies Encountered on the Ocean*, *Amazing Grace*, *Italian Folk Music*, *Wind*, and *Cough Music*. Robert Ashley's *Fourth of July* grew from informal recordings made the afternoon of that holiday in 1960. Some of the material was manipulated and the rest left as it was. The sound of Mary Ashley's sporting event, *Walk*, was made dur-

"Everything's got its own tune."

—Davy Flynn, age 10

Equipment is developed for any number of purposes. Recently, Nortronics laboratories was commissioned by the local gas company to develop a four-track recording head to enable blind meter readers to easily handle data. The new mechanism they developed will also be useful to the electronic composer, since it uses standard-size tape rather than commercial half-inch tape.

ing a two-hour walk around town, and contains all the sounds she encountered, plus one near-accident. Mumma's *Epoxy* stemmed from successive experiments with a wide range of homemade electronic equipment, glued together in "soundblocks."

One of the most popular of natural sound sources is the human voice. James Tenny starts with the familiar sound of Elvis Presley in *Blue Suede*, and Bob Ashley's friendly *I'm Not Afraid of You, Boulez*, delivers its message in unusual register and double-keyed speed. Presented straight or in altered form, the human voice somehow always remains musically meaningful. Gordon Mumma has used natural speech patterns as a trigger device for electronic impulse. In the third of George Manupelli's *Five Short Films*, Mumma created a sound track in which outbursts of sound were set off by the vocal rhythm of a broadcaster reading the news. In the fifth of the films, Mumma reversed the procedure. He is currently working on a new sound-track technique for Bruce Baillie's forthcoming movie on America. An optional "obligato" two-track tape will turn a screening into a live performance. The "sound effects" of Hollywood, radio, and television were among the first widespread applications of audio experimentation. Louis and Bebe Barron produced the remarkable score for *Forbidden Planet*. More recently, composers have begun to work on soundtracks as musical compositions that do not just "accompany" or "dramatize" but take part in the action of the film.

John Cage has done a great deal of invention of electronic media for live performance. Many of his scores are instructions for assembling and distributing pre-recorded sounds. Other works are directions for creating theater pieces which involve electronic means.

#### *Five Short Films:*

*December 1962: A Film for Hooded Projector* (Music: Manupelli), *I Love You Do Not Be Afraid* (Music: Ashley), *Say Nothing About This to Anyone* (Music: Mumma), *I Must See You Regarding a Matter of the Utmost Importance* (Music: Ashley), *If You Leave Me I Will Kill Myself* (Music: Mumma).

*Cartridge Music* (1960) provides a framework for realization in live performance. Sound material is derived from the amplification of small sounds: objects are inserted into phonograph cartridges connected to amplifiers.

Auxiliary electronic means, such as the attachment of contact microphones to objects, also produce sounds. The score consists of mobile plastic transparencies which furnish the performer with outlines for composing a performance with whatever materials he has available.

*Williams Mix* (1952) is a score of 192 pages for creating a tape piece from some 600 recordings. The notation is a graph of directions for the cutting and splicing of eight tracks of tape. The composing means of this composition, as for several other works by Cage, are chance operations derived from the *Y-King* (or *I-Ching*), an ancient Chinese manual of divination for action. One is able to use the information and advice of the manuscript by performing a series of chance procedures to derive a single hexagram associated with one of the essays. Productions and advice are based on the assumption that any situation exhibits characteristic features which can be isolated from simple causal happenings and used by man.

When New York's Pan Am skyscraper was about to be opened, the question of background music came up. Cage suggested that the movements of the people entering the doors and elevators of the building, supply the stimulus for the generation of background music by means of photoelectric cells. The suggestion was not accepted.

Cage's lectures are composition in themselves rather than formal speeches. He feels that his lectures demonstrate what he is talking

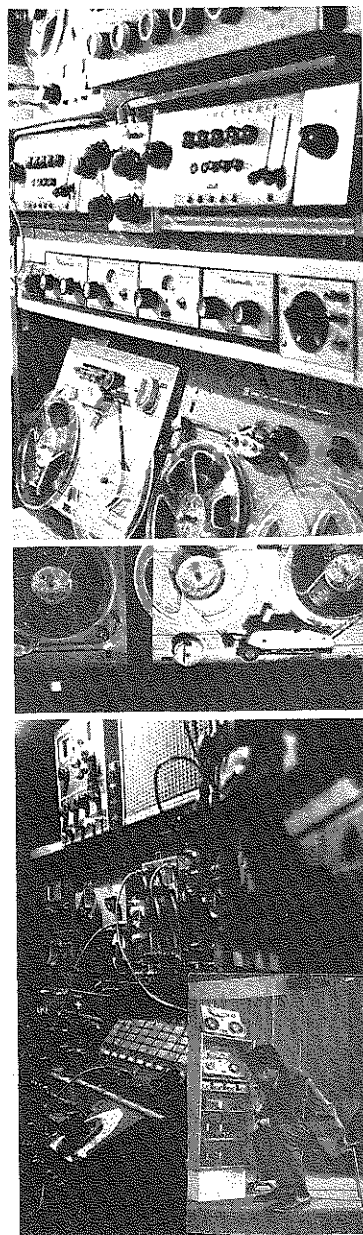
Using a sine-wave pure form solid-sound generator with a general shift bandpass potentiometer, one can take a modulated frequency signal with an effective gain-to-noise ratio of a quite wide spectrum-continuum and qualitatively phase the onset such that the variable attack-decay proportion of the sinusoidal oscillation will bear a highly inverse relationship to the gain modulus, notwithstanding the feedback stimulus, which always doubles the cps summing network overload capacity beyond the input converter, resulting in a control voltage showing every sign of harmonic signal-separator-circuit filtering which while clearly part of the external amplifier time-envelope gating impedance, nevertheless varies in its amplitude range control as does the attenuation of harmonic actuation, involving, as is usually the case, harmonic parameter-discretion with additive amperage and digital ohmage playback without the advantage of pre-reverberated analog input-delay linear peripheral phase-chopping leak-drifting symmetrical diode loopage.

about while he is talking about it. *Where are we going? and What are we doing?* was composed as a realization of *Cartridge Music* on four independent tapes. They may be played in any number, in any order, and at any time, with or without a live reader. Each tape is meaningful in itself, and creates new meaning in itself, and creates new meaning by juxtaposition with the other tapes.

*Indeterminacy* is a lecture-composition made up of stories relating to Cage's personal life and his interest in Zen Buddhism. The stories, whether long or short, are read in sixty seconds. On the Folkways recording, David Tudor accompanies the reading with performances of Cage's *Solo for Piano* and *Fontana Mix*, an electronic score.

The widest application of electronic music in performance is its use with instruments. Early in the game, both composers and audiences felt uncomfortable facing a loudspeaker-performer. Listeners often didn't know whether to applaud or not, and everyone began to fear the automation of the concert hall. However, the addition of instruments to tape pieces was not just to avoid an unfortunate situation. Many composers naturally tended to use any electronic medium as an extension and enrichment of live instrumental music.

David Behrman's *Milwaukee Combination* features unaltered ordinary sounds (for example, soundtracks of late, late shows) taped as a score for four performers, who match the articulation and sound of the tape as closely as possible. In Bob Sheff's *Northwind*, the performer(s) sits in a rolling swivel chair between two or more speakers. He responds to as much of the sound as he can while chasing signals from speaker to speaker. It is an



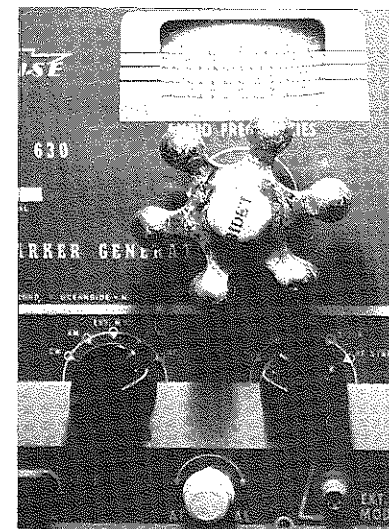
exhausting piece based on a haiku of Seikuh Andoh: "Flowers of wild cherry trees! Very fine to look at, no less fine to see them scatter."

*Interbalances VI* by Barney Childs pits two performers against each other's prepared tapes: the hornist responds to the pianist's tape, and vice-versa. The performer is instructed to intentionally include "hokey" American Spike Jones-style corn, quite different from European mannered humor.

Terry Jennings' performance with Richard Maxfield's tape called *Wind* is a free saxophone improvisation along the lines of the piece's contours. Terry recorded wind phenomena which Maxfield edited but did not otherwise alter. Terry, an accomplished saxophonist, can easily blow amazing five-note chords. In *Desert Ambulance* by Ramon Sender of the San Francisco Tape Center, the audience hears two channels of the tape, while a third track containing instructions is relayed to a solo stage performer over headphones. At one performance, composer-accordionist Pauline Oliveros, dressed in an aviator's uniform, received the two channels of sound by mistake while the audience listened to the instructions.

*Complete with Heat*, by Bob Ashley, can be performed by any two or more string or wind players with a single-track version of the tape piece *Heat*. The players, performing instrumental and vocal sounds, face each other in individual pairs. Each player responds only to his partner's choices, as if dancing, and each pair completely ignores whatever might happen around them. In the Ann Arbor performance of Aylmer Gladdys' *Elixir 8*, Gordon Mumma and Bob Ashley applied an "instant replay" technique to the comments and guffaws of the audience by electronic playback.

Dr. Thaddeus Cahill, a lawyer, was probably the first American electronic composer. His "electrodynamic organ" cost over \$1 million back around 1900. He toured the county and state fairs with thirty carloads of electronic equipment.



The audience became quieter until gradually their natural responses returned. The verbal score for *Elixir 8* is an enthusiastic description of "inter-neighborhood development (progress and change)," with an emphasis on repercussive events. Aylmer Gladdys has written another piece for the entire city of Los Angeles.

The score for Terry Riley's *Concert for Two Pianists and Five Tape Recorders* has no instructions for a performance realization beyond its title, but presents freely distributed symbols and forms which gain meaning when a performer chooses to do something because of them. There is no provision for what goes on the tapes or for what events the pianists create. The notation sometimes appears to be graphs of physical gesture, sometimes looks like drawings of a television picture tube, and sometimes introduces the words *ON* and *OFF* or fragments of calligraphy on musical staves. Terry says that systematic instructions take some of the magic out of the piece.

Gordon Mumma's *Meanwhile, a Twopiece* provides an opportunity for two performers to make use of determinate sound material with a given choreography in a way that emphasizes continual action and sound: Meanwhile, back at the ranch . . .

One performance begins with Bob and Gordon running into the performance area, battering two groups of percussion instruments (sometimes everyday percussion and sometimes the standard instruments), one group of which is mounted on the inside of the piano, playing horn and keyboard parts, "realizing" any of four parts of seven pages each in any order (three sequences to a page depending on the superimposition of the material on transparen-

cies and the manner in which the numbers, indicating groups of instruments to be played on, happen to be viewed at different points by the performer) guided by the pacing of any of four combinations of the initial tape of twenty-one sequences (the beginning and last section being the same on each tape) and by an elaborate set of instructions for instrument areas to be played on, for "standard" responses in situations calling for individual choice and mutual agreement, and for sound timbres, the whole performance formed by a sort of time-sense achieved through intensive rehearsal. This performance ends with Bob and Gordon running offstage.

Another performance of *Meanwhile* by the San Francisco Tape Center was constructed so that the performers never touched the instruments directly, but played them with objects rolled and dropped through a maze of pipes and tubes.

Many of the scores we are discussing have directions such as "any interruptions allowed" or "to be performed in whole or in part," or "by any number of players." How do performers manage to put on pieces like these, or do they bother taking such free directions into account at all?

When a performer sits down with a score, he is aware at first of what the composer asks; he absorbs the feel of the work by its notations and directions, getting to know the interests of the composer by the way he expresses himself on paper. The player starts to correspond his ideas with the composer's, and to think through the possible contributions he can make to the realization of the piece.

Composers are usually performers, and they write with certain conscious or unconscious ideas of how the piece could work in performance. In taking up these ideas, the performer

Electronic sound has become a useful accessory to live performance. Instrumental possibilities are extended greatly just by attaching a contact microphone. The human voice or the sound of a single rubber band easily gain variety of timbre

does not work in a vacuum, but applies his musicianship in the broadest sense of the word: *his capacity to make his particular realization work in performance, no matter what that realization may be.* All of these considerations of performance, of course, apply to any music. What has been added is a greater breadth of possibilities in terms of what and who a performance can include, which makes the performer's role more like the composer's.

When the piece is not for a soloist, the performance group makes preparation of the work a community effort. The transition from a warm-up huddle to the spontaneous "hey, I've got an idea" spirit comes easily.

Allowing for this wide range of performance potential, indeterminate scores are written with general presentation attitudes in mind. Depending on the composer involved, psychological principles, poetic suggestion, physical distribution, geometry, social relationship, connection of objects and people, or innumerable other interests may be reflected in the instructions and score.

Bob Ashley's *in memoriam Crazy Horse* (symphony) is scored . . . for 20 or more wind or string or other sustaining instruments in five or more groups of four or more instruments per group. *The instruments of each group should be as closely related as possible.* The term "sustaining instruments" implies the possible use of sustaining percussion, pure electronic instruments, and electronically modified non-sustaining instruments as well as the standard instruments. The specification of five (or more) groups and four (or more) instruments per group points up Ashley's interest throughout the piece in a juxtaposition of even and odd, regular and irregular, sound and silence, and harmonious and dissonant situation.

The choice of five and four for minimum den-

After Ashley wrote the piece, he found out that a Norwegian farmer in the Dakotas spent years carving out a likeness of Chief Crazy Horse. He was helped by his friends, who all admire the Indian.

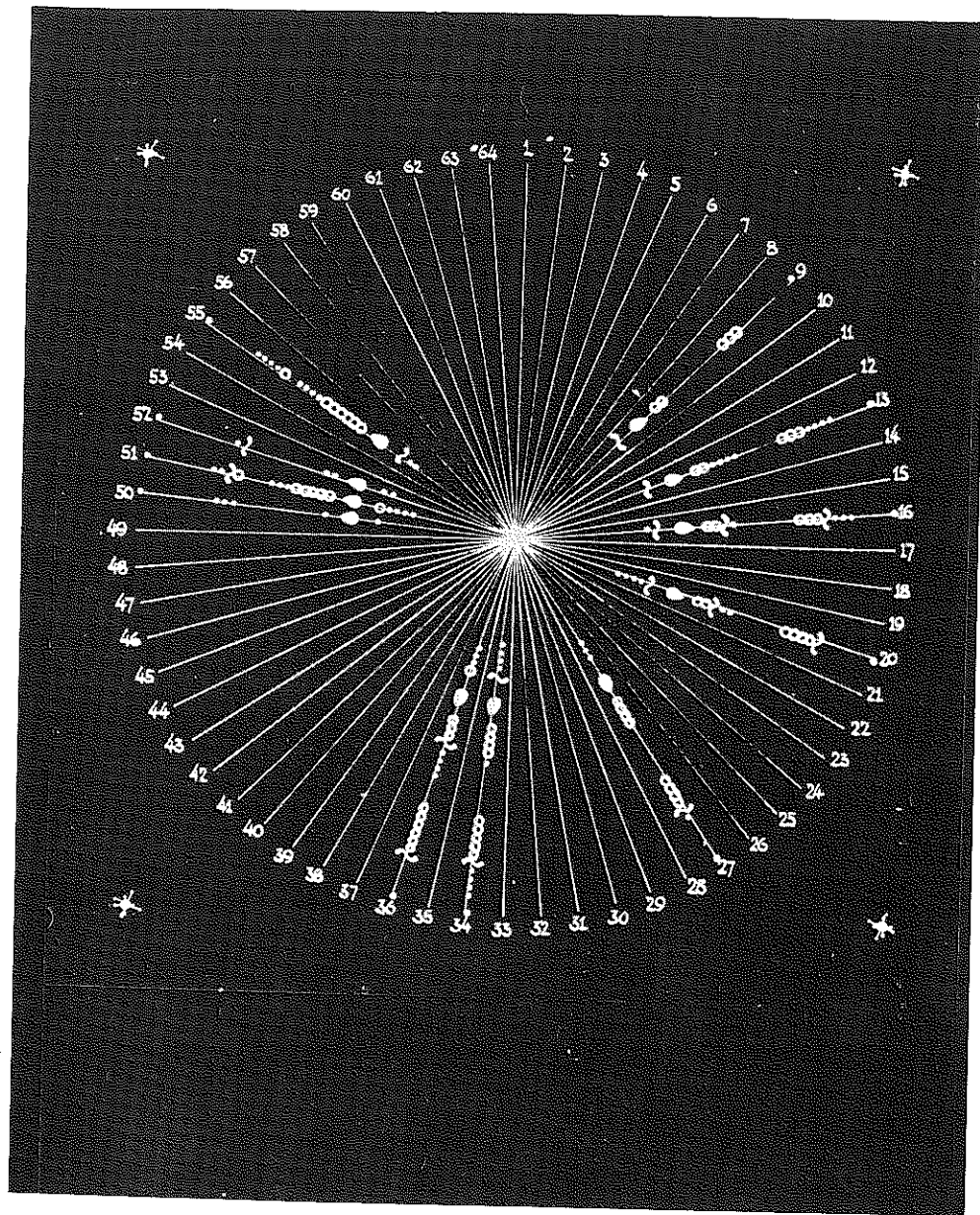
sity also reflects the sound Ashley has imagined for the work, as does the direction for instruments "as closely related as possible." The maximum group number is implied by the next sentence: *Each group is assigned one part from the set of 32 parts.*

The score is in the shape of a circle with sixty-four numbered radii. *Beginning at a radius decided upon by the group its players count around the circle allowing one unit of silence for each numbered radius. A sustaining sound activity of the appropriate kind is called for upon reaching a radius on which there are number-symbols.*

The groups, then, advance along the circle like braves around a pioneer encampment. A leader paces the motion: *The measured units are given for the orchestra as a whole by the conductor and are determined continually and freely by him.* The actual sound to produce is as yet unspecified, but falls within the range of "sustaining activity," corresponding to the nature of the instruments.

*The inner set of symbols (inside of the oval dot) allows a duration to this activity. The outer two sets of symbols specify alternative radii from which to proceed after this duration of activity. Each group decides in advance (in any manner) which direction or schedule of directions it will follow. This set of instructions complicates the forward motion by providing alternate lines of march for each group, to be agreed upon ahead of time. The group selects either a regular motion around the circle (clockwise or counterclockwise) or an irregular path jumping from radius to radius as determined by the sum of the number-symbols of the outside groups: All numbers (durations and radii) are given in sums of the following symbols: • = 1;*

*~ = 5; 0 = 10.*

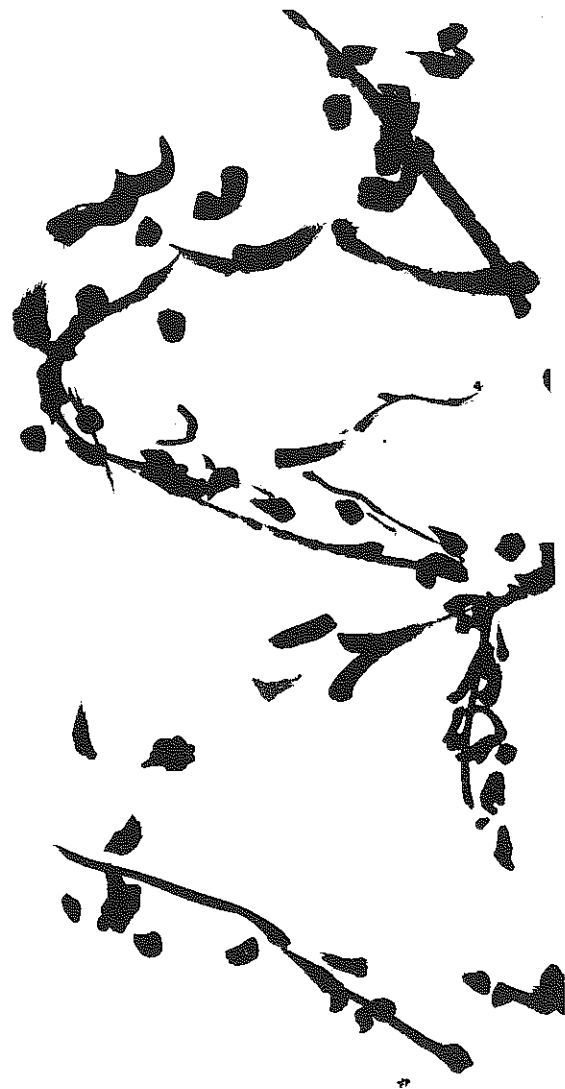


Finally, the sound medium is discussed:

*Individual performers determine what is to be played on the basis of their group obligation to produce a certain density of sound at a certain radius. Plans for assigning various radii or directions of movement to subtle differences in density can be worked out in advance. However, it will be sufficient if the performance involves only the two extremes of ensemble density: as pure (harmonious) as possible; (or) as noisy (dissonant) as possible. Any division of the score into semi-circles can be interpreted to represent these two extremes of density.*

Ashley here provides both the general outline for sound realization and a specific type of "sufficient" presentation, leaving the performers to decide how much rehearsal time or inclination they have in making "plans for . . . subtle differences in density."

*Individual performers should choose their sounds spontaneously and begin playing at the beginning of a specified duration of activity. Within any duration, then, as soon as all members of the group are playing, individuals may continually adjust (change) their sound activity toward achieving a better realization of the ideal density. In these last sentences, Ashley tells the performers to live up to the "obligation" of density that they have decided upon previously. Realized in any number of ways, the score of *Crazy Horse* always sets out a clear performance situation that explains the composer's own conceptualization of the piece.*



Philip Corner's scores describe poetic and psychological qualities of the performance to be given. "State of mind: release, vibrant, free of limitations . . . think in the realm of the irrational, that which goes beyond definition. Limit yourself only by the structure on the page, then release the action which outraces consideration."

*Ink Marks for Performance*, partly reproduced on this and the preceding page, presents black (isolate fractions of densities; isolate fractions of continuities) and white (silence) as sound for piano. Shadings suggest dynamics, and the player overlaps pages for performance.

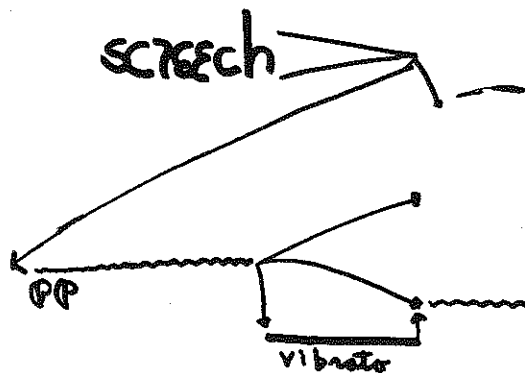
*Strata* involves the building-up of a performance in layers. As a piece for instrument and tape, the piece becomes increasingly loud as each phrase is played back simultaneously with the playing of the following phrase. For dancer and film (video tape), actions are superimposed on successive actions, increasingly energetic. The phrases or motions themselves grow in intensity through various parameters, given in verbal notation:

spurts ————— skips  
 increase speed increase range  
 THIS PROGRESSION IS A  
 TENDENCY —————  
 break down regularity

The score *attempting whitenesses* aims at creating "a basis of simplicity."

The word "pure" seems to suggest the quality I want, sustained and relaxed, a clear and full tone which is quiet, unstraining . . .  
... attain (first) this basis.

players (I want this) in rapport with each other—visual and aural contact. Specifically intended relations: entrance and exit, other changings, willed together, by twos, threes, more, . . .  
now. The occasion for unsuccess or the presence of disturbing factors.



ensemble (small) of homogeneous timbre. Resonant but quiet. I prefer recorders also singers."

not ever excessive (now) nor too much together, place for small sounds, single sounds, enough of no sounds.

—insufficient or excessive action. Of energy. Of control pushing to where the sounds destroy themselves they escape (they may be recaptured) and they fall, die—the imbalances are extraordinary (so they will sound) . . . not to forget that normal is prolonged and neutral

*Lecture from Sunday Performance* (for any occasion) is a set of readings for one reader, who may be surrounded by a background group of performers. The group responds to the reader's material with vocal and instrumental sounds and gestures to "create a sympathetic resonance. The sense interpreted, expressed, something from an image, an association. It can be all degrees of richness or sparseness." The header may present the words in any way.

\*\*Looking for relationships I missed them . . . how far can I not go? There can never be found anything which does not have its way to make rapport with everything else\*\*

\*\*Brancusi did his own housekeeping, sweeping right into the work of sculpture. The Chinese master went away for a year to prepare for the Emperor's bamboo drawn in a minute. If I conceive a piece for three months and execute it in two seconds, how long did it take?\*\*

\*\*Nothing can touch us now! As things go wrong right them—what wrong! A work to be rehearsed the morning before performance . . . that can be done . . . If there is no piano, do better without it. If the concert hall burned, we'd have played in the park.\*\*

(*Pulse*) is a direct reflection of Corner's interest in continuous impulses. The piece is played on any solo instrument at a steady rate of speed exactly corresponding to the pulse-beat of the performer. Pitch ascends constantly, by the smallest possible increment. Performance cards with slanting lines indicate duration of sound and silence and range of instrument.



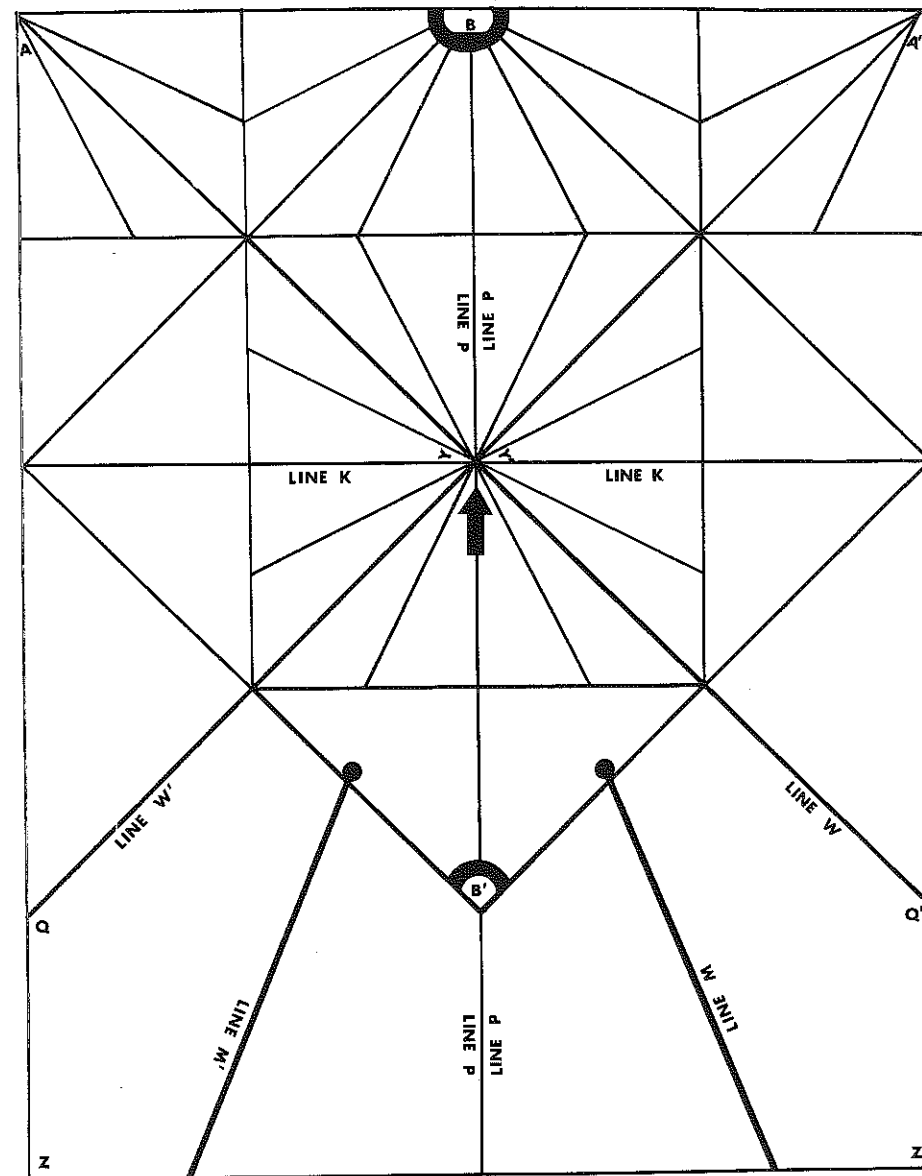
Throughout the bulk of the performance, the audience is instructed by tape how to fold the paper airplanes which have been distributed (see foldout). The tape repeats each sentence, giving everyone ample time to follow directions. Meanwhile, events unfold on stage. The events described here are from the ONCE performances; obviously, any other suitable events could be done.

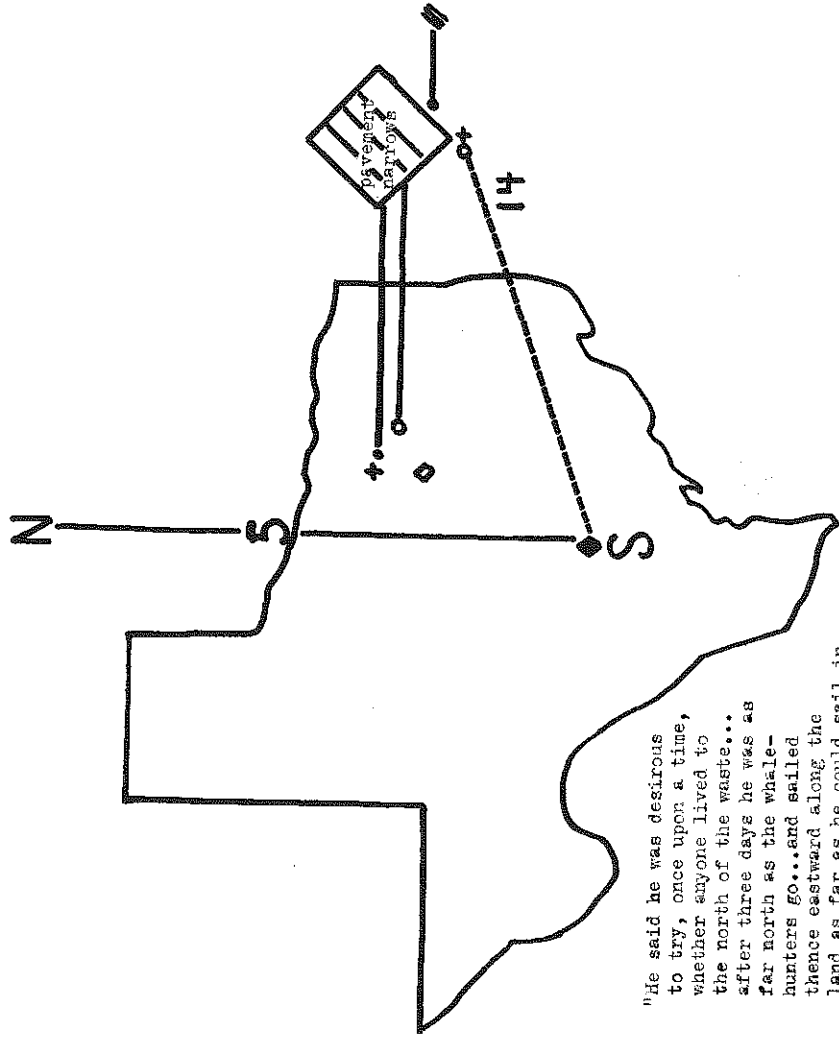
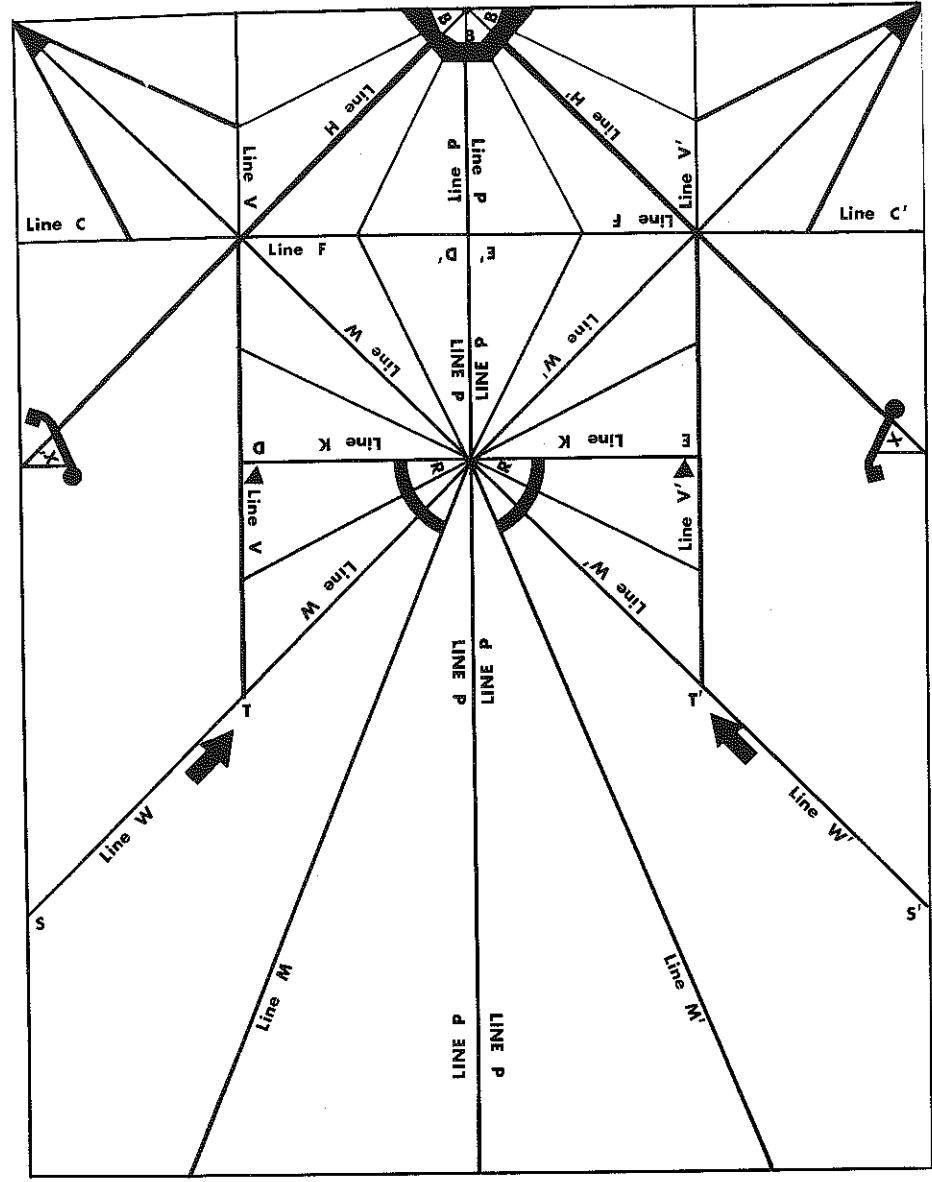
Independently, Gordon leads blindfolded Caroline around the performance area on clearly shaky boards elevated far above the audience. The layout of the gangplanks naturally depends on the construction of the hall, and is intended to be as frightening as possible. Around the same time, Mary, Harold and Joe have come out, along with a chalk line and several bowling balls.

The ONCE group's *Kitty Hawk* grew from an idea to create an anti-gravity piece for ensemble performances of the Ann Arbor group on tour. From the single concept of anti-gravity events (not to be duplicated), the group has realized many performances, generally extending to forty-five minutes.

One common feature of the events is the raising of the women by the men in any number of ways: mechanical hoisting, taping to the wall, lifting, etc. The taping event starts first and continues throughout: George carefully tapes Annina to the wall behind a plastic transparency, making a "cocoon."

Mary, receiving instructions over a walkie-talkie, is an automaton triangulating the performance area with the chalk line. Setting a point, she draws a circle around a bowling ball, locating future events which the group may interpolate at any point in the duration of the piece.

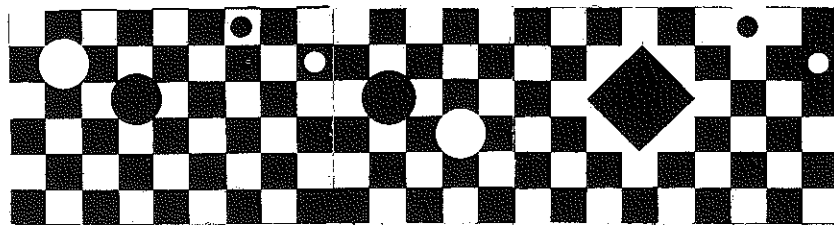




"He said he was desirous to try, once upon a time, whether anyone lived to the north of the waste... after three days he was as far north as the whale-hunters go...and sailed thence eastward along the land as far as he could swim in four days. The land then inclined due south, as far as he could sail in five days. There lay a great river up in that land."

□ 1-5  
■ 6-7

-Instructions-  
move from white  
point to black  
point or diamond  
by the shortest  
path, giving to  
each square the  
assigned numeri-  
cal value.



Winter is a pause in music, but during the pause the musicians are privately tuning their strings, to prepare for the coming outburst.

The triangulation locates spots for a fulcrum to be brought out by the men. Mary makes arrangements for Ann to be placed on one side of the pivot. Finally, Mary (somewhat more independently) rolls the bowling balls into a large sack, and climbs inside it herself. All the while the taping, catwalk-strolling, and audience instructions are continuing.

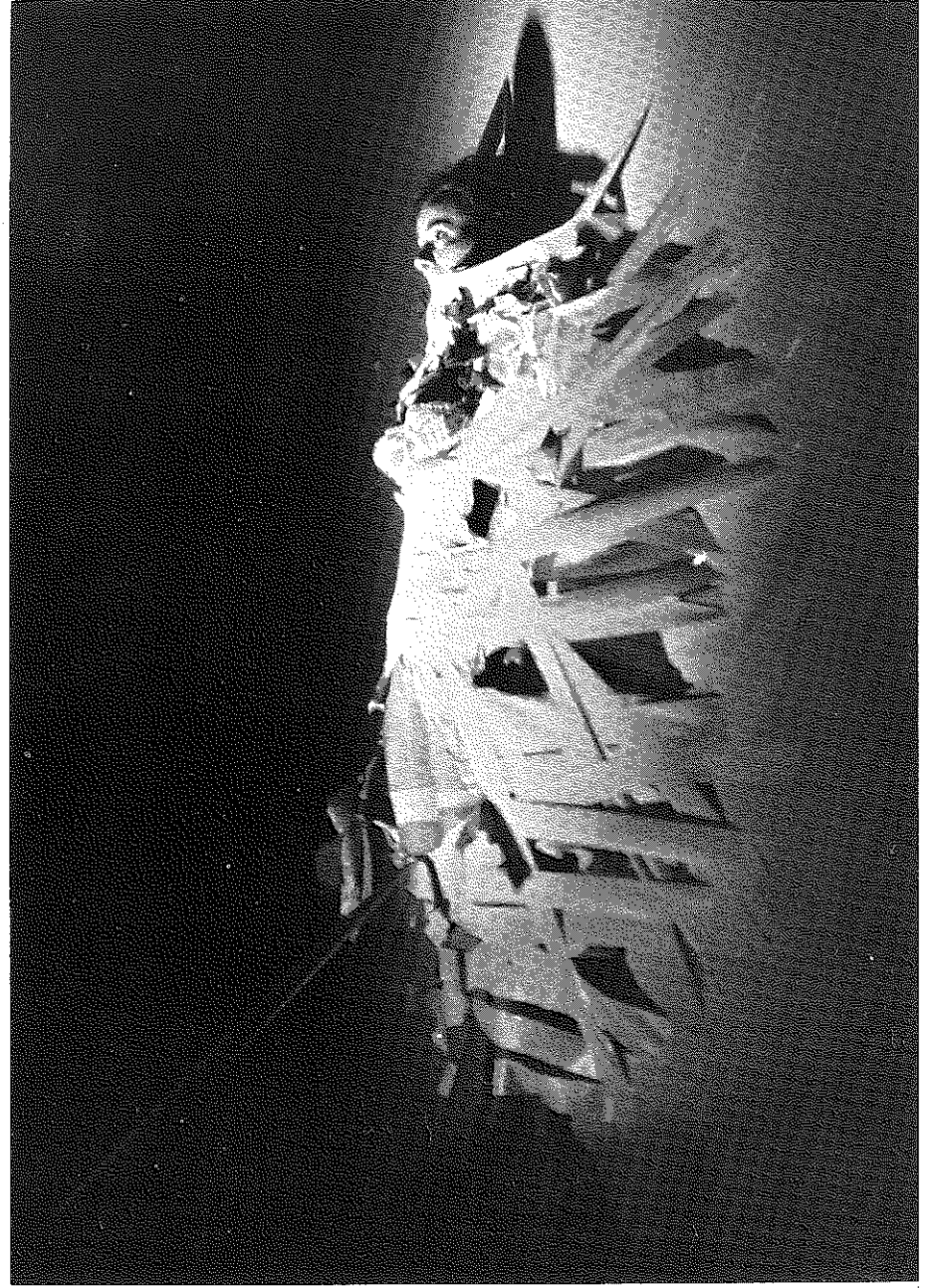
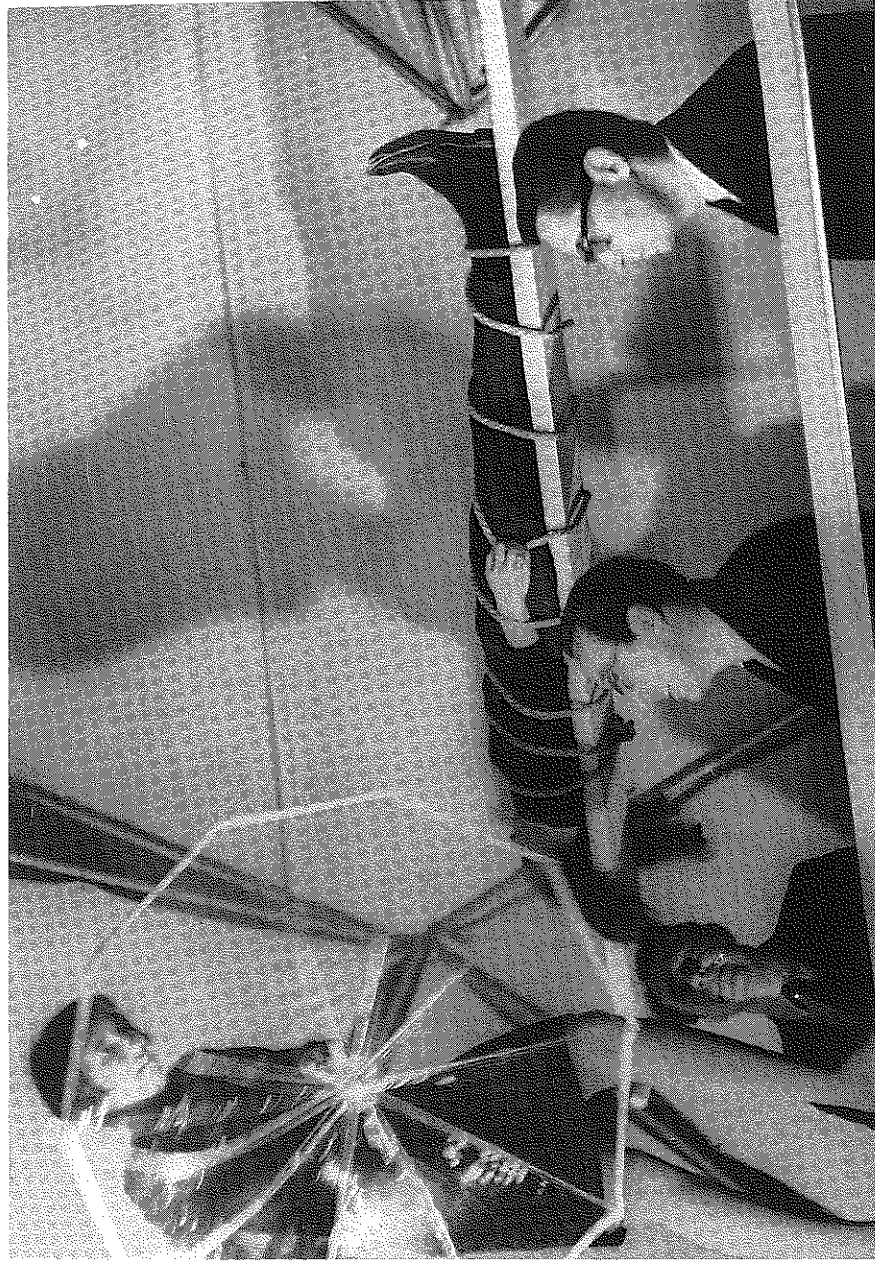
Harold and Joe then hoist Ann and Mary to a great height with ropes and pulleys. By this time, the audience has received most of the paper plane instructions. The lights go out, and everyone hustles off, except for George and Annina (in her cocoon).

A soft blue stage light comes on, and the tape gives final instructions for plane-launching. These instructions are not repeated. At the same time, George begins cutting Annina loose, so that she hangs ever more precariously over the floor. At the final countdown, with Annina practically untaped, a total blackout comes instead of "zero-blastoff," and the audience flies the planes in darkness. Simultaneously, a recording of Roy Orbison singing "It's Over" comes on, and George and Annina disappear.

After about a minute and a half of darkness, the lights return, the performance area is completely bare, and the piece is over.

At the Minneapolis staging of *Kitty Hawk*, Joe and Bob switched roles before hoisting Ann and Mary. Bob didn't know that the rope had to be tied a certain way, and the bag with Mary and the bowling balls started to crash down. Bob made a grab for the rope, and was practically hoisted himself, but managed to prevent disaster.

As Mary said later, "If that bag had fallen, they could have just thrown it out without even looking inside."



John Cage has written three compositions which are to be considered parts of a single large work. They are: *Atlas Eclipticalis* (1961), *Variations IV* (1963), and *0'00"* (1962).

The compositional means for *Atlas Eclipticalis* involved operations with the *Y-King*, the use of transparent templates placed on an astronomical atlas, and the final inking in of notes from the positions of stars. This provided eighty-six instrumental parts of four pages each, five systems (directions of reading) per page. Any number of parts and pages may be played. The material appears in aggregations (constellations) of single tones, which are played with silence between each tone, or interpenetrate with other tones in free combination. This notation is similar to that of *Winter Music* (1957) for one to twenty pianos, which may be played with *Atlas*.

The duration of a performance is guided by a conductor who describes a circular motion "like that of a watch-hand." Each of the five systems of an instrumental page is associated with positions of the conductor's hands, the performance concluding when his fingers are touching. The conductor's choice of time length is guided by his knowledge of the point where "the presence of silence is felt," considering the mass of instruments, the environment, and so on. The "conductor" of the New York Philharmonic performance was a machine.

In an electronic version, all instruments have contact microphones attached, which are connected to single amplification equipment. From there, the sounds are fed into a master system of loudspeakers operated by an assistant conductor who manipulates all this sound by playing a part he prepares from *Cartridge Music*. Thus, instrumental sounds, which are for the most part soft, are illuminated indeterminately of the piece which creates them.

"Moreover, as I have now said several times, he who has not contemplated the mind of nature said to exist in the stars, and gone through the previous training, and seen the connection of music with these things, and harmonized them all with laws and institutions, is not able to give a reason of such things that have a reason."

—Plato

"The saddest sound I know is the low volume of a transistor radio down the hall late at night."

—Philip von Bretzel

"A good man does not need a carriage to go about in but can get out and walk."

—from the *Y-King*

"Become so open that even impositions no longer contradict."

—Philip Corner

There is a story of Subhuti, a disciple of Buddha, sitting one day under a tree. Blossoms began to fall about him. We are praising you for your discourse on emptiness, the gods said. But I have not spoken of emptiness, Subhuti said. The gods responded, You have not spoken of emptiness, we have heard nothing of emptiness. Flowers continued to fall about Subhuti as rain.

Ten years after the composition of *4'33"* (the silent piece), Cage wrote the instructions for *0'00" Solo to be performed in any way by anyone*. While the tacet work involves doing nothing intentional, *0'00"* is concerned with an individual performing a "disciplined action" (maximum amplification, no feedback) which will fulfill in some part an obligation to others. It is both a preparation for and description of full, concentrated action, where attention is not focused on proposing a situation (whether musical, electronic, theatrical).

Any "interruptions" are therefore allowed.

Because "obligations" change, each performance of this piece will necessarily be a different action. The instruction "with maximum amplification" can apply in a psychological sense of putting forth utmost effort, in a physical sense of using electronic amplification (such as transmission of a reader's voice), and otherwise directly fulfilling an obligation through an action which does not reflect back through others (feedback). The first performance of this piece was the writing of the instructions.

Over the course of the last seven years, Cage has written five *Variation* works. *Variations V* received its premiere in July, 1965. Each is concerned with a different side of music, and each uses plastic transparencies as a basis for notation.

The plastic transparency of *Variations IV* consists of seven dots and two circles. One circle is placed on a map of the performance area (prepared by the performers), and acts as a reference point. The dots and other circle are cut out and dropped onto the map, indicating events of the performance, and are connected with lines to the reference circle. The second circle functions as an event only when one of the connecting lines touches or crosses the circle.

Sounds may come from any part of the performance area, or outside of it, if one of the dots or circles falls off the map. Doors may be opened to let in sound from various parts of the hall or outside the building. "Two or more points may be taken as a sound in movement." Performers are not limited to *Variations IV*; they may do something else, and other players may present different pieces at the same time and place.

Cage's performance of *Variations IV* included just sounds; the Ann Arbor performance also introduced activities, with and without sound. Three men lifted a girl (tied to a plank) onto a delicately balanced pivot, George K. started his car outside, two people mimed a taped lecture by composer Ralph Shapey, Gordon detonated caps and wandered about smoking, Mary dressed George C. with accordion and cane while he conducted, and Red's son played elegant drums.

"Theatre takes place all the time wherever one is and art simply facilitates persuading one this is the case."

—John Cage

*Atlas Eclipticalis* stems from the motions of the stars and physical transformation. *Variations IV* is an outcome of the distribution of men and events. 0'00" focuses on individual action realized in terms of fulfilling an obligation, regardless of any situation the action may create. Cage considers these pieces three parts of a single work.

Bob Sheff's *Just Walk On In* is written in graphic, verbal and pictorial notation and is performed by way of any everyday activity by any number of interested people. The score is made up of material (drawings, newspaper clippings, ordinary language, maps, graphs of all sorts, etc.) which both suggests and describes activities while leaving their specific rendering open. The score also presents parameters or physical distribution. Three figures indicate a general approach to the material:  $\diamond =$  loud, emphatic,  $+$  = quiet, peacefully, considered,  $\neq =$  continue (in the same way and place or in another manner and place). Three symbols are descriptive of location and other "natural circumstance," and are given their specific meaning by the performers:

- can mean medium and/or across ground, American . . .
- can mean higher and/or in flight, African . . .
- ◆ can mean lower and/or concealed, another . . .

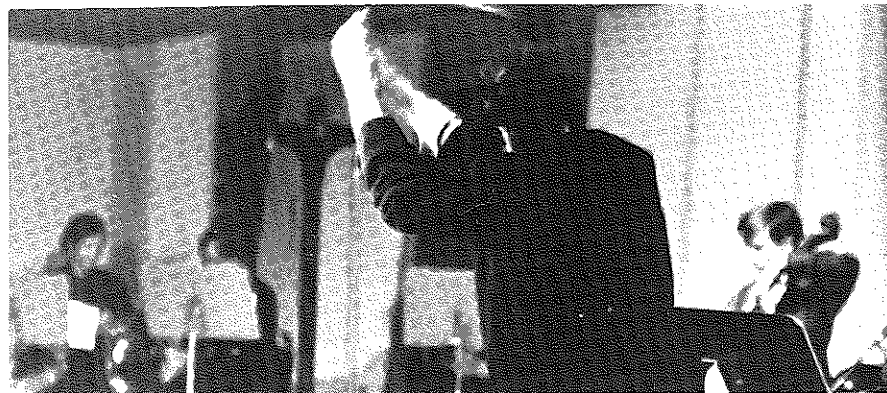
All symbols as well as the graphic, verbal, and pictorial notations appear in such varied combination that they are never actually exclusive of each other, as they would be if the notations were motives in a dramatic or systematic context. "A performance of this piece is best not as theatre or concerted environment but as a presentation of a few activities and sounds commonly experienced and accomplished, such as sport, commentary, noise, popular music, thunderstorms, exploration, and immediate peace."

Numbers associated with the material indicate impulse of physical and clock time and the distribution and limitation of activities and sound. Other notations provide for the introduction of outside sound and activity, as well as for direct variation within the performance itself. The piece can have any title. "Performing any necessary amount of the pages

#### OUTDOORS MUSIC

(1958)

This piece is in your own backyard.



to constitute a performance, dramatic and lyrical phrases may occur, so fear nothing, it's all yours now."

✓ = you may add anything you wish (clearly expressing something being . . .)

Pieces like *Just Walk On In* do not invoke standards of professionalism, but encourage a community spirit of interchange of ideas and talents. Many composers feel that no person should be barred from making a performance come alive just because he does not read music. In the first performance of *Just Walk On In* at the 1965 ONCE Festival, fifteen performers created what was later called a "friendly workshop effect." Both musicians and non-musicians played standard and electronic instruments. Pre-arranged and spontaneous activities were swapped among the players. "Music is a gesture of goodwill."

"If we gave a concert with just children, nobody would say a word."

—Larry Leitch



CONTRIBUTORS...

H. R. WOLF received his B.A. from Amherst College and his M.A. from Columbia and is working on his Ph.D. at the University. He has published an article of criticism in the *Psychoanalytic Review* and a story in *The Negro Digest*.

JAMES TORRENS, S.J. has been a member of the English doctoral program at the University since 1963. He received his masters in 1964 and has studied theology in California and Belgium, where he was ordained. In 1965 he received a Major Hopwood Award for his poetry.

MARC SIMMONS, sophomore and pianist, is a potential English major.

BARRY SILVERBLATT, a senior in philosophy, has been playing guitar in a jazz band for seven years.

MARTHA MACNEIL ZWEIG has won Hopwood Awards for her fiction and her poetry (Special Award in Fiction 1964 and Minor Award in Poetry 1965). She is an English graduate student at the University and "is afraid of becoming a scholar." One of her stories was published in *Harpurs*, February 1965.

BARENT GJELSNESS studied at Kenyon College under John Crowe Ransom and Peter Taylor, and took his B.A. and M.A. at the University of Michigan where he studied under Radcliffe Squires. He has taught at North Dakota State University and the University of Southern California. In 1964 he was awarded a Huntington Hartford Foundation Fellowship for a novel, which he has decided not to publish. He hopes to publish a book of poems. As he says, "I think by the time I'm forty or so I'll be able to say where I am and which of my poems stay."

ROBERT SHEFF, local composer, is a member of Ann Arbor's rhythm and blues group, "The Prime Movers."

MARK SLOBIN is a graduate student in ethnomusicology.

COMING IN NEXT ISSUE...

THE NOW THAT DOES NOT PASS AWAY  
*An Interview with Brother David Steindl-Rast,  
Monk of Mt. Saviour, by Megan Biesele*

# generation

*The University of Michigan Inter-Arts Magazine*

VOLUME XVII

NUMBER 2

*Why should we honor those who die on the field  
of battle? A man may show as reckless a courage in  
entering into the abyss of himself.*

—William Butler Yeats

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—ASIAN SISTINE: "If God is to be born,  
He should give Himself to us as bread."

—Gandhiji



the hot wind tormenting the sodomites, and their needle-like gaze; perhaps even the sleek leopard of Dante's dark wood. The poem's final section returns again and again to "the mother of silences," an onlooker of ambiguous origin, who nonetheless seems to stretch back through "Ash Wednesday" to the woman-intercessors in the *Commedia*.

Allen Tate's admiration for Dante, which won him the gold medal of the Dante Society in Florence three years ago, best appears in his famous essay on "The Symbolic Imagination." *The Divine Comedy*, he points out, is not philosophy but dramatic action transmuted into symbol. "The number of persons, objects, and places in *The Divine Comedy* that are reflections, replicas, or manifestations of things more remote is beyond calculation."

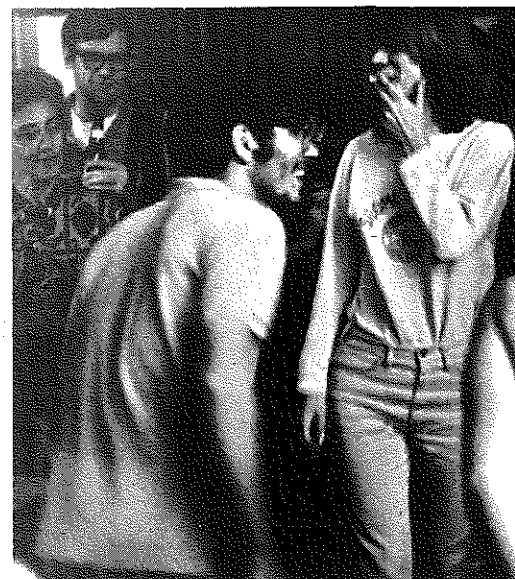
Beginning with the simplest events, keeping his eye on the human image of Beatrice, Dante constructs one great metaphor, or paradigm, of the possibility of beatific vision. His poem is "a visual matrix of analogy."

"The Seasons of the Soul" shows us a sterile universe revolving in cyclic pattern upon itself. In the *Commedia*, on the other hand, Tate discovers all things in circular progress, with ever swifter motion, in towards the Still Point of the universe. (The correspondence of his ideas and general tone with Eliot is quite striking.) He makes his own observation that "flame burning in a circle, and light lighting up a circle, are the prime sensible symbols of the poem."

The "cloud of witnesses" could, of course, be enlarged endlessly. But the greatest of them all, no doubt, to whom the final tribute belongs, is Dorothy Sayers. A close associate of Eliot, Williams, and C. S. Lewis, she made Dante the focal-point of her scholarly life. Her incomparable terza-rima translation, with its careful and copious notes, has introduced a generation of readers to *The Divine Comedy*. And her *Papers on Dante* will long have great authority in the field of Dante scholarship.

The evidence, as it accumulates, gives awesome witness to the ascendancy that Dante has held over the modern literary imagination. It is with perfect justice, then, that W. B. Yeats has called him "the chief imagination in Christendom."

## Music Beyond the Boundaries



By ROBERT SHEFF

and MARK SLOBIN

EDITOR'S NOTE: The following is part two of a two-part comprehensive survey of independent and cooperative music in the United States since 1950. Part two covers a wide range of composers, festivals, and concerts, as well as a substantial audiography and bibliography.

Activities of current independent and cooperative performing groups include both intensive music festivals and sporadic, often spontaneous events. More or less regularly scheduled festivals have been: the Ann Arbor ONCE Festival and ONCE Friends Concert series, the New York *Fluxus* concerts, the New York *Avant-Garde Festival*, the Richmond *Bang-Bang-Bang Festival*, the Antioch *Super-Valu series*, the New York *Theatre Rally*, the Detroit *Red Door Gallery series*, The San Francisco *Performer's Choice series*, the Seattle *New Directions in Music* concerts, the Waltham, Mass., *Rose Museum series*, the San Antonio *McNay Art Institute series*, the Buffalo *Contemporary Music Festival*, and many smaller festivals scattered throughout the country. The ONCE and *Fluxus* groups have appeared in Europe as well.

Unscheduled activities may just occur when somebody says, "Why don't we do something next week?" or "I just got a great idea for a piece." Events just seem to happen in back-

The ONCE Festival holds the record for duration, with six series. The first question that occurs to most people is "Why is it called ONCE?" There are many answers. One story is that Sam Ashley, at age six, overheard his parents and their friends trying to name the festival. He suggested ONCE, which was more suitable than names like "The Ann Arbor Festival of Contemporary and Avant-Garde Music." Reasons came later from everybody else. The word "once" associates with phrases like "once in a lifetime," "once is enough," "once upon a time," "so who once it," and others which all seem to fit the spirit of the presentations. ONCE has had a distinctly non-historical, even anti-chronological approach from the start. The first five festivals included fifty-nine world premieres, representing 103 composers, 96 of whom are living.



ONCE activity has been inclusive: all types of music, including jazz and rock 'n' roll, contemporary classical music, and many aspects of theater, dance and film have been presented. In addition, the ONCE group has brought other ensembles from all over the world, and repeatedly gone on tour to all the established or pioneering centers of activity. In attempting to be equally inclusive, and faced with an overwhelming amount of material, we have decided to discuss other groups mostly in connection with ONCE appearances.

The first ONCE Festival was organized in 1961 by about fifteen Ann Arborites, only a few of whom are officially connected with the University of Michigan, the town's large cultural establishment. The Festival has been continuously supported by the Dramatic Arts Center, an independent group of townspeople interested in experimental artistic activity. The initial purpose of the festival was to present new music which would not ordinarily receive a hearing in the community.

The visiting American group that year was Merce Cunningham and his Dance Company. Merce Cunningham has been closely associated with composers for twenty years. In particular, John Cage has performed many premieres of his works with Cunningham, including the recent *Variations V*, in which Merce set off audio-visual instruments by riding a bicycle through a network of photoelectric cells. Cunningham prefers to work in the total structure of the musical composition from the start, rather than just use music as accompaniment to dance. In such early works as *Dream* (1948) *Experiences I* (1945-8) and *Root of an Unfocus* (1944), Cage and Cunningham worked independently to fill in the same rhythmic structures. In the *16 Dances* (1951) Merce

ordered the sequences of the dances by chance. In *Variation* (1952), each dancer moved individually on the stage, making what Merce has called an "open space in which anything can happen." The *Untitled Solo* (1953) focused on independence of movement for the parts of the body of one solo dancer. By means of chance composition, Merce has created the possibility of movements that are habitually restricted, by personal taste. He thus emphasizes that the human body cannot help but be expressive. In his *Collage* assembled in 1953, he arranged for non-dancers to perform gestures from their daily life. *Story* (1963) enables performers to make improvisatory choices.

At the 1962 Festival, Philip Krumm came from San Antonio to join ONCE. He and Robert Sheff (who came to Ann Arbor the following year) had organized and presented an extensive series of concerts at the McNay Art Institute in San Antonio, beginning 1959. Their 1961 festival included a wide variety of compositions, and antedated many later similar presentations. Philip and Robert drew on the musical resources of soldiers in the army bases around San Antonio, as well as involving local performers and composers.

At the first concert of the 1962 ONCE Festival, composers LaMonte Young and Terry Jennings played some of their own works and other pieces mainly by New York composers. Young and other composers now living in New York have an interest in stripped-down, uncompromising events which may leave audiences at a loss. Young's 923 consists of the performer beating on a pot 923 times with an exact pulse. At the concert, listeners began to cheer and do confused countdowns towards the end of the piece. Henry Flynt's *Work Such That No One Knows What's Going On* con-

"Chance favors the prepared mind."

—Louis Pasteur

sists of the following text: "One just has to guess whether this work exists, and if it does, what it is like." At the ONCE performance, LaMonte announced the title of Flynt's piece, and then added "so we are going to play Terry Riley's Concert." Flynt has since ceased calling himself an artist, and has begun a protest campaign against *Serious Culture*.

Dick Higgins, another New York composer, is currently writing more in the manner of short plays than musical compositions. His many verbal pieces describe possible situations, which sometimes may be more reflective and aphoristic than practical. *mrs. baal's happytime* (1961) is a short script for a character (whose husband is "no fun anymore") describing how she brushes her teeth. Written in Dick-and-Jane style, the whole affair ends "with much ceremony," a frequent conclusion for Higgins' earlier works. *Snake in the Grass* (1962) is an event for many people in a grassy area. Grouping themselves in a large ring, they advance slowly, chanting "snake in the grass" in low voices, with a cymbal crash at the end of each line. The piece ends when the circle is quite tight, and any snake caught is the property of the one who catches him.

Terry Jennings' pieces are musical sketches for extended instrumental improvisation. Written in standard notation, they are highly modal in style. Some pieces are for two players (solo and accompaniment) or for string ensemble. Others are meditative solo piano works composed of unbroken chords considered over very long durations. Ray Johnson, another New Yorker, writes few pieces but carries on an extensive mailing program with large numbers of people (whom he in turn asks to distribute things), exchanging material and making mailable collages (some stamped "not a work of art"), all "according to some unknown reasons," perhaps.

#### CONCERTO FOR KITCHEN SINK AND MONKEY ORCHESTRA

This piece lasts five minutes. For the first four minutes and last half-minute, the kitchen sink soloist hits the sink once every  $3/5$  of a second with an iron pipe (100 times a minute). Loudness level is loud and unchanging. Behind the soloist on the stage there is a large cage with fourteen chimpanzees inside, each of whom has been giving an inexpensive musical instrument. The sounds made by the monkeys are picked up by a microphone over the cage, amplified, and played through two loudspeakers, one on each side of the stage. During the next-to-last half-minute of the piece, the cadenza, the soloist hits the sink every half-second, and amplification of the monkey's sounds is stopped and the interior of the cage darkened.

Henry Flynt.

Besides LaMonte Young's shorter verbal pieces (which, incidentally, are sometimes known as "process music" and "Music Without Notes," the latter a title for an anthology edited by Philip Krumm), he has written several extended works. Probably the simplest of these is the rich open fifth b-f-sharp held "for a very long time." A performance of this piece in New York included the burning of incense during a 45-minute string-trio double-stop on these tones. An early piece entitled *Poem for Tables, Chairs and Benches* has a complex score of instructions. In a performance in San Antonio, certain directions necessitated heading right into the seated audience, the presentation gradually becoming involved as members of the audience participated in their own version of the piece.

LaMonte's interest in Indian religion is reflected in presentations such as *The Tortoise Droning Selected Pitches From The Holy Numbers For The Two Black Tigers, The Green Tiger, And The Hermit*. He is currently involved in an improvisation group which meets regularly. Members bring melodies for improvisation, and the sessions are recorded. One tape of each session is sold, much as a canvas would be sold. LaMonte plays a unique style of jazz, mostly on a piano's black keys, one chorus lasting for six hours or more.

One could hardly discuss New York musicians and pass by Moondog, literally a street musician, who builds his own instruments. The mellow-sounding *Oo*, for instance, is built on a triangular wooden frame over which piano strings are stretched and struck with a six-inch dowel. Most recordings of his music are made outdoors, where his rhythmic lyricism may combine with ferryboat horns and sea sounds.

The New York composers discussed above, along with a great many others, such as Jackson Mac Low, Joseph Byrd, Robert Watts, Simone DeMaria, Yoko Ono, Nam Morris, Joe Jones, Walter DeMaria, Yoko Ono, Nam June Paik, George Brecht, Philip Corner, Malcolm Goldstein, and still more, form groups with overlapping memberships, to give concerts and other scheduled events. *Fluxus* was primarily a performing group, which also published annual anthologies of composers' and poets' work, sold assorted "constructs" (like Alison Knowles' tin of informative Bean Rolls), and invited other groups for concerts. *Yamday*, organized by George Brecht and Robert Watts, which officially took place May 11 and 12, 1963, was an occasion for "an undetermined number of new and lively works, perhaps presented as a continuous non-stop program of indeterminate length," and was extended throughout the U.S. by the mailing of calendars of events before *Yamday* and for several months afterwards.

#### XMAS EVENT

Give a yam this year

—George Brecht

For the 1962 ONCE Festival, Bob Ashley produced two new works. *Public Opinion Descends on the Demonstrators* and *Maneuvers for Small Hands*. *Public Opinion* has a complex score for electronic instruments and audience action. The sound material is grouped according to the size of the audience, as are the instructions for the placement of equipment and seats. The object of the placement is to put the audience in direct contact with the electronic sound-source; the performer regulates and selects sound material according to audience activity.

The six group sizes are: exactly six, from 15 to 40, from 41 to 273, from 274 to 12,816, from 12,817 to 28,278,465, and finally above 28,278,466. Ashley states that groups five and six are more theoretical than practical, but (given the advance of technology) are possible.

At the premiere and subsequent performances of *Public Opinion*, the evening comes alive as soon as the audience catches on to the fact that its own activities are influencing the course of the piece. Individuals react quite differently; the exhibitionists and shrinking violets show up early, and lively interaction starts.

*Maneuvers for Small Hands* is a conveniently indexed series of 110 cards for performance; in effect, it is a portable recital for a pianist.

General notational symbols hold throughout, but individual cards have a life of their own. "Inconsistencies may be resolved at the performer's discretion." As for the order, "Begin at the beginning. Follow the numbers unless a better plan is discovered.

Of the following eleven audience activities to which the performer responds, all apply to size one, 1-6 apply to size two, 1-3 to size three, and just the first to size four.

1. Leave the auditorium
2. Walk around in the auditorium
3. Speak aloud or laugh
4. Whisper (audibly or noticeably)
5. Make any kind of exaggerated gesture
6. Make any kind of secretive gesture.
7. Glance "meaningfully" at another member of audience.
8. Seek a remote visual diversion (through windows, about the ceiling, etc.)
9. Look toward a loud-speaker
10. Make an involuntary physical gesture (yawn, scratch, adjust clothing, etc.)
11. Show an enforced physical rigidity (waiting it out)

**MFSH 43**

Left Hand's part

honesty is the best policy

Handwritten notes: "I should make a preparation of the piece but not of the piece itself. I should make a preparation of the piece but not of the piece itself. I should make a preparation of the piece but not of the piece itself."

Other MFSH pages are completely graphic, completely verbal, completely pictorial, completely blank, or any combination of these.

**MFSH 48**

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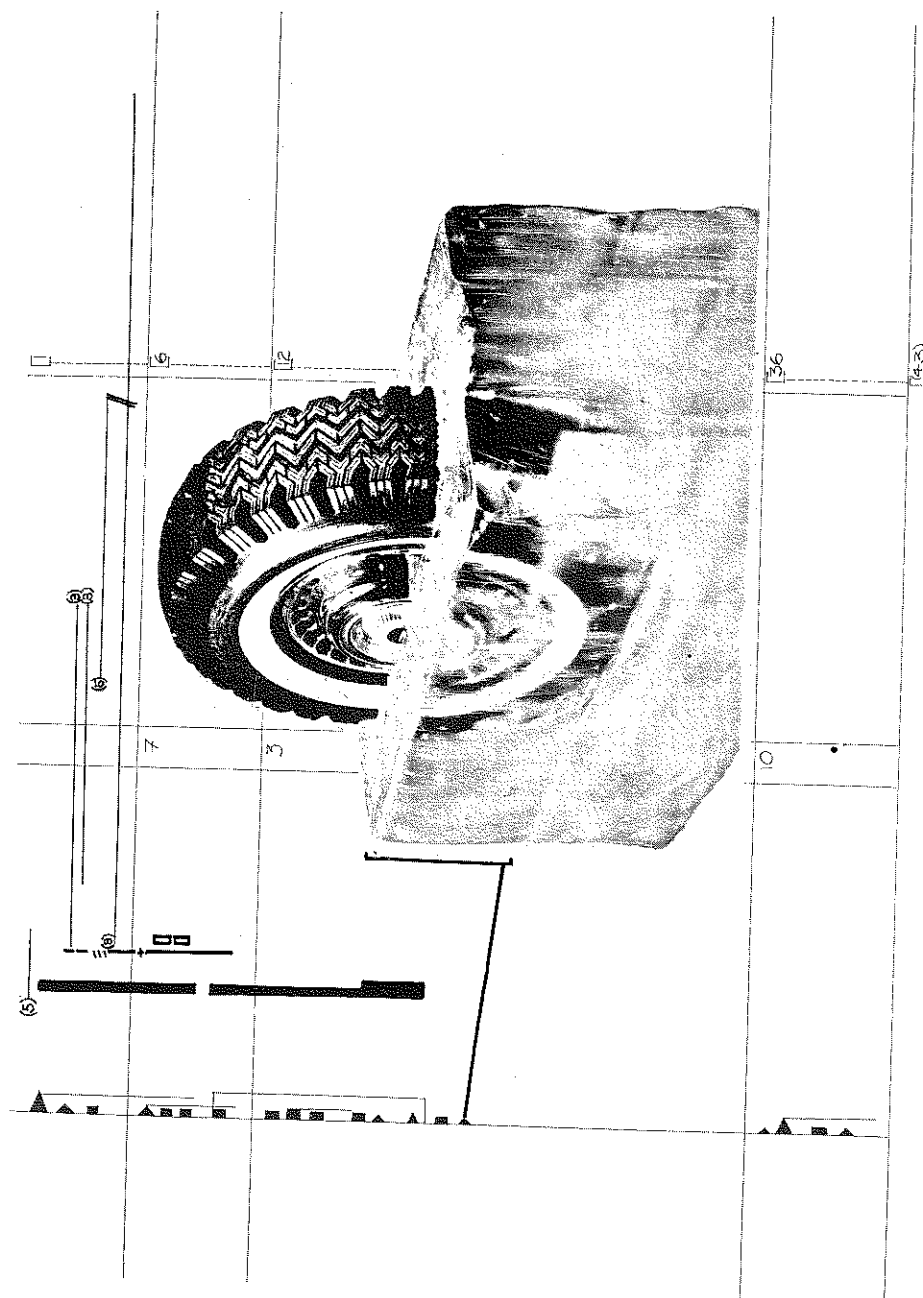
The sequence shown here is part of a larger series comprising MFSH 40-50.

**MFSH 50**

Handwritten notes: "I should make a preparation of the piece but not of the piece itself. I should make a preparation of the piece but not of the piece itself. I should make a preparation of the piece but not of the piece itself."

Two of Christian Wolff's *Duets* were also presented in 1962. Time in Wolff's scores is closely tied to the interaction of the performers, which is guided by graphic structures. While each player generally makes choices of pitches, durations and timbres, he must frequently time his entries to coincide or overlap with those of other performers, according to specific symbols. The choices one performer makes may affect some or all of the players. In a general sense, time in a Wolff piece does not come to exist in performance until somebody does something.

Robert Sheff's *Ballad* was first performed at the December '62 ONCE Friends Concert of *Real Music*. The basic notation of *Ballad* is assembled about three interacting vertical columns: numbers indicate events, their variation and their movements in space time, and calligraphy, pictures of ordinary situations and other material suggest intensity and various parameters. This notation is used to organize one performance activity (which is musical, cinematic, and so on or it left unmusical, cinematic, and so on or is left unobjects, and incidents from the same locale, so that a new field of presentation is created but the events themselves are unaltered; from events as distinctive from each other as possible, so that their presentation is their only organizing principle; from specific events chosen to present a "theme", a type of sound, to make a construction, so that their presentation is ordered by the idea of communicating a message, and so on. Several possible performances are described in the instructions; a player may create any instructions using the score. Other performances have been: *now that I am 66 years old a retired railroad engineer and at the end of my rope*, (*event and film*), *Penniless Australian Flies Home C.O.D.* (*a news report*), and *No Peace in the Valley*.



Premiered at the 1962 ONCE Festival was George Cacioppo's *Two Worlds*, an ensemble work "contrasting the worlds of instrumental and vocal sounds." This short work contains new notations for novel manners of playing traditional instruments and for making performance time elastic. In the compositional process, acoustically derived aggregations of prime tones and their harmonics were sensitively distributed throughout the ensemble by slightly modifying standard notation. Both the motions used to produce the sound and the resulting aural sensation are represented in one symbol. For instance, the symbol for a cello to produce a gradual crescendo culminating in a gritty full arm-weight bowing is a single tone whose duration line gradually scatters over the page. The soprano sings only single vocables which extend into the instrumental textures.

3

George Brecht's *Motor Vehicle Sundown* (Event) was done in the summer of 1962 in the parking lot of the Ann Arbor Public Library. The piece calls for any number of motor vehicles outside, with instruction cards for each vehicle. The performers gather at sundown and simultaneously start their events, turning off their motors when done and waiting for everyone to finish. Events include horn, light, windshield wiper, motor, and other activities. Special lights and equipment (such as carousels, ladders, fire hoses) may be policeman gave him a ticket. Meanwhile, Philip Krumm did LaMonte Young's *Draw a* other activities. Special lights and equipment (such as carousels, ladders, fire hoses) may be used. While a group of ONCE cars was doing the piece, a policeman watched from across the street. When a library patron pulled off the lot, his car accidentally backfired and the policeman gave him a ticket.

In 1963, a group of musicians under the direction of Udo Kasemets began at the Brodie School in Toronto what is now virtually the only avant-garde series in Canada. Kasemets has recently received a Canada Council grant to present 10 concerts a year. At the latest of these concerts, Kasemets' *Trigon* was performed, with 3 action artists painting 3 vocalists accompanied by 3 instrumentalists. The largest orchestral performance to date of John Cage's *Atlas Eclipticalis* is planned for November.

A new series began in 1963, the annual Ann Arbor Film Festival. Open to both amateurs and professionals, the Festival is oriented towards experimental cinema, and awards prizes each year. Movies may be of any length and style; even sixteen-millimeter home movies are acceptable. Screened in 1963 with 70 other

June through August of 1962 was a summer spent in distributing propaganda. The ONCE Friends *Summer Studies in the Mass-Media* was advertised by a sheet listing two ONCE group events with other social happenings which occur annually anyway.

No. 1 Fundamentals of Mass Communication" Buhr Park July 4 9:00 p.m. is self-explanatory.

No. 2 (a) Machine Arts and the Printed Word

(b) New Media (Olfactory Factors and Kinesthetics)

S. University, July 26, 9:00 a.m.

(a) was the annual commercial Street Arts Fair

(b) was an Armed Forces Parade

No. 3 (a) The Miracle of Radio

(b) World 8-mm. Home-Movie Film Festival.

9:00 p.m.

1009 Granger Ave. Aug. 24

were events which were presented for the first time anywhere, both of them in the Ashley's own backyard.

films were: Milton Cohen's *Love in Truro*, a film projected in black and white and simultaneously varied both visually (by superimposing moving color images) and aurally (by way of a live electronic sound network). George Manupelli's *The Bottleman* was shown in double-screen version. The film provides many episodes and possible endings in the life of a wayfaring bottleman.

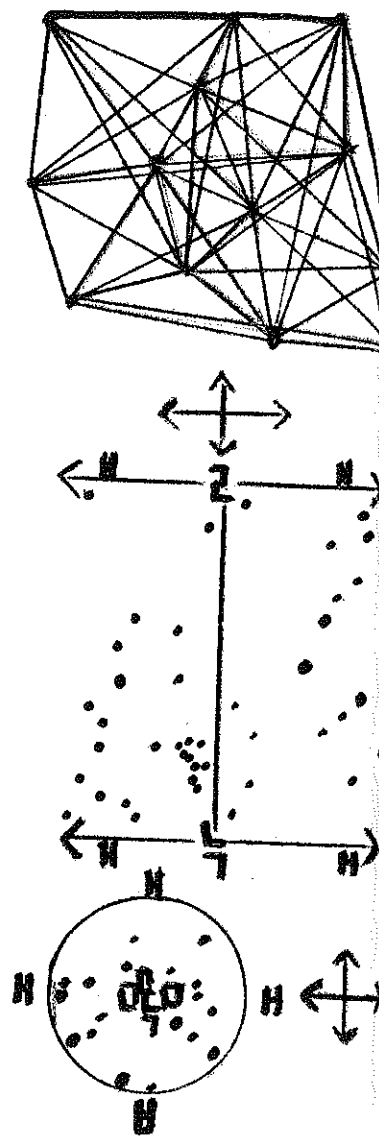


The visual part of Donald Scavarda's *Film-score for Two Pianists* was also screened. The film part serves as a score for the pianists; moving, expanding, disappearing, approaching, and receding configurations of colored spheres on the screen become mobile notational symbols for live performance.

In Detroit in 1963 a group of young artists, writers, and painters started the Red Door Gallery series of jazz, poetry, film, and assorted presentations. The ONCE people were invited to do a program of sporting events. *It matters not where the heart lies or/ladies and gentlemen the horses are entering the track* was a horse-race event with films by George Manupelli. For *All Work and No Play Makes Jack a Dull Boy*, Joe Wehrer gave people materials and assignments as they entered the door, as a result of which the gallery was papered for the next event. Many people got absorbed in their work and stayed for hours. In Mary Ashley's *Walk*, the audience stepped into a giant ink pad and marked up the walls, now completely covered with wrapping paper. Some people managed to footprint the walls supported on each other's shoulders, some drew pictures, and two "maps" which had been made by slamming the ink pad against the wall were elaborately filled in. The event went as long as the tape of Mary's voice counting numbers, about two hours. Bob Ashley's *Boxing* match had participants, encased in cardboard boxes, sparring in rounds indicated by a bell. In the small space of the gallery, the sport became parties afterwards.

The introduction to the 1963 ONCE Festival was Ramon Sender's *Information*, which comes on a huge roll of plastic transparent material. It is set into motion by a number of people unrolling the score for the instrumentalists to follow. At the same time, one player improvises a great deal of informative material to tell the audience. Bob Ashley delivered the message by talking at length about the performance going on next to him.

Two pieces by Phillip Krumm appeared. *May 1962* was written on May 13, 1962, and consists of thirteen randomly distributed points



connected to form a geodesic structure which may be presented in any way; there are no instructions. *Music for Clocks* is a piece in C major. A conductor gives a steady beat (which may be different for each player), and the performers follow a score giving dots in geometric structures. The placement of the dots (notes) in the structure outlines dynamics and articulation.

April, 1964, was also the beginning of the BANG . . . BANG . . . BANG . . . festival produced at the gymnasium of the Richmond (Va.) Professional Institute. Organized through the efforts of Jon Bowie, Dick Carlyon, and many others, this first year saw performances of Folk Jazz Music, contemporary drama, three days of films by independent film makers, a symposium on "Pop" art, and a concert of events in the gymnasium staged by the ONCE group with RPI students.

Anne Wehrer, ONCE's woman-at-large, managed by tremendous effort to assemble an array of vendors, newspaper boys, and several catering services to sell things to the audience during the entertainment. A motorcycle club periodically roared around the area.

However, in the middle of the performance a fire began in the basement, and Joe Wehrer, who was giving directions and information to the audience as part of a presentation, instructed people to leave the building. Some of the performers (including Allan Kaprow, the namer and systematizer of the performance assemblages called "happenings") mistook the onslaught of the fire department for part of the general activities, and continued performing even while basement doors were being axed. Most of the vendors had scattered, but the audience returned, and the concert was a success, marking the beginning of co-operative efforts between the BANG . . . BANG . . . BANG . . . group and the ONCE people.

News Item:

*Quick Thinking  
Averts Danger  
at RPI Festival*

A quick-thinking man eliminated a potentially dangerous situation last night when he cleared the gymnasium at Richmond Professional Institute of about 500 students when a fire began. Joseph Wehrer of the University of Michigan was directing activities in which the audience was participating, as a part of a week-long arts festival. With the lights low and an act ending, someone told Wehrer of the fire. "He told us that our next command was to rise and follow him out of the building, and we all thought it was part of the program," several students said. Outside and waiting Wehrer's next command, the group was surprised to see a half-dozen fire units. The fire, which started among a batch of rags in a woodshop and caused little damage, was extinguished quickly.



Every Saturday night at 8:30 across the nation, the A & P stores lower their prices on fish and produce which would spoil if kept over Sunday. Some customers arrive at the same time each week, knowing the timing of the manager's announcements of price reductions, and schedule their buying to get the best bargains. Activities of this type take on the characteristics of dance: Curt Sachs, in his authoritative *World History of the Dance* says, "it is almost impossible to define the dance more narrowly than 'rhythmic motion.'"

A group of young dancers from New York have helped introduce expanded notions of who and what can be included in dance. They are: Robert Rauschenberg, painter; Robert Morris, sculptor; Alex Hay, former long-distance runner; Carolee Schneeman, sculptress; and Judith Dunn, Yvonne Rainer, Steve Paxton, Carolyn Brown, Lucinda Childs, Anthony Holder, and Deborah Hay, dancers, some of whom have been associated with Merce Cunningham's company. The group has been known as the Surplus Dance Company (when they danced in a warehouse) and the Judson Dance Group (when they were based at Judson Memorial Church).

The entire repertory of these dancers is made up of their own dances, which incorporate traditional dance movements, ordinary gestures, traditional and contemporary music, speech; any type of sound or only the sound of the dancer's motions, as well as all sorts of constructions, props, and costumes are used. Game ideas, animate assemblage, simple commentary, improvisation, and poetic interests are expressed in works that have the spirit of play. Some of the pieces have scores constructed of magazine cutouts (among other things), and all of the dances have general instructions so that a dancer's understanding of the piece's working will enable him to create new situations in per-

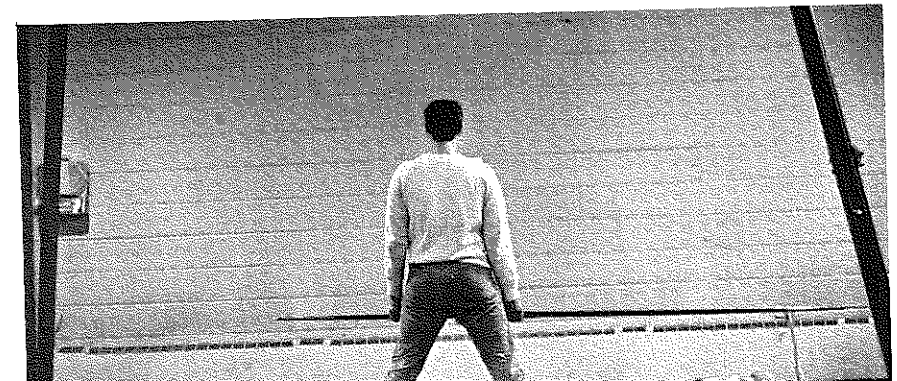
News Item:

*The New York Times*  
"Dance: The Avant-Garde at Judson Church. Each work complements the other in some inexplicable way. . . Here again the dance seems governed by effective and expressive form, even though that form was neither analyzable nor describable."

formance. Some of the following dance events were done at the 1964 ONCE Festival. These as well as other dances show the versatility that a troupe can have when artists go beyond individual "fields" to make creative activity a joint effort.

Yvonne Rainer produced a live electronic dance entitled *At My Body's House*. At pauses in a very strenuous dance to music by Bach and Buxtehude, Yvonne's breathing was greatly amplified by means of a throat contact microphone fed into a sound transmitter, whose signals were picked up by wireless equipment. Yvonne has also created a very lively piece called *Parts of Some Sextets* which is performed by a large cast bouncing on stacks of mattresses. *Three Seascapes* has pathways outlined by tape on the dance floor, and is performed with the sound of furniture moved about the dance area. Yvonne speaks of the feeling for improvisation as "spontaneous determination."

Alex Hay's *Colorado Plateau* is a task for one prime mover arranging inanimate dancers across a flat geographical surface. Each dancer is tagged with a number and the mover must position each dancer according to the pretaped instructions played over a public address system. The task becomes nearly impossible to fulfill as the instructions are given at an increasing rate, and many of the dancers are left lying on the floor. *Prairie* is an athletic event this manner until the end of the dance.



Bob Morris produced two works for the ONCE performances: *Arizona* and *21.3*. *Arizona* was a series of short episodes, each of which emanates danger. For example, Bob enters in one episode with a javelin which he displays at length with great formality and after an extended consideration thrusts the javelin into an awaiting target, and exits. The light dim, Bob enters again with a light attached to a cord which is swung in ever-approaching circles above the heads of the audience, but because of the autokinetic effect, the light seems to come much closer than it actually does.

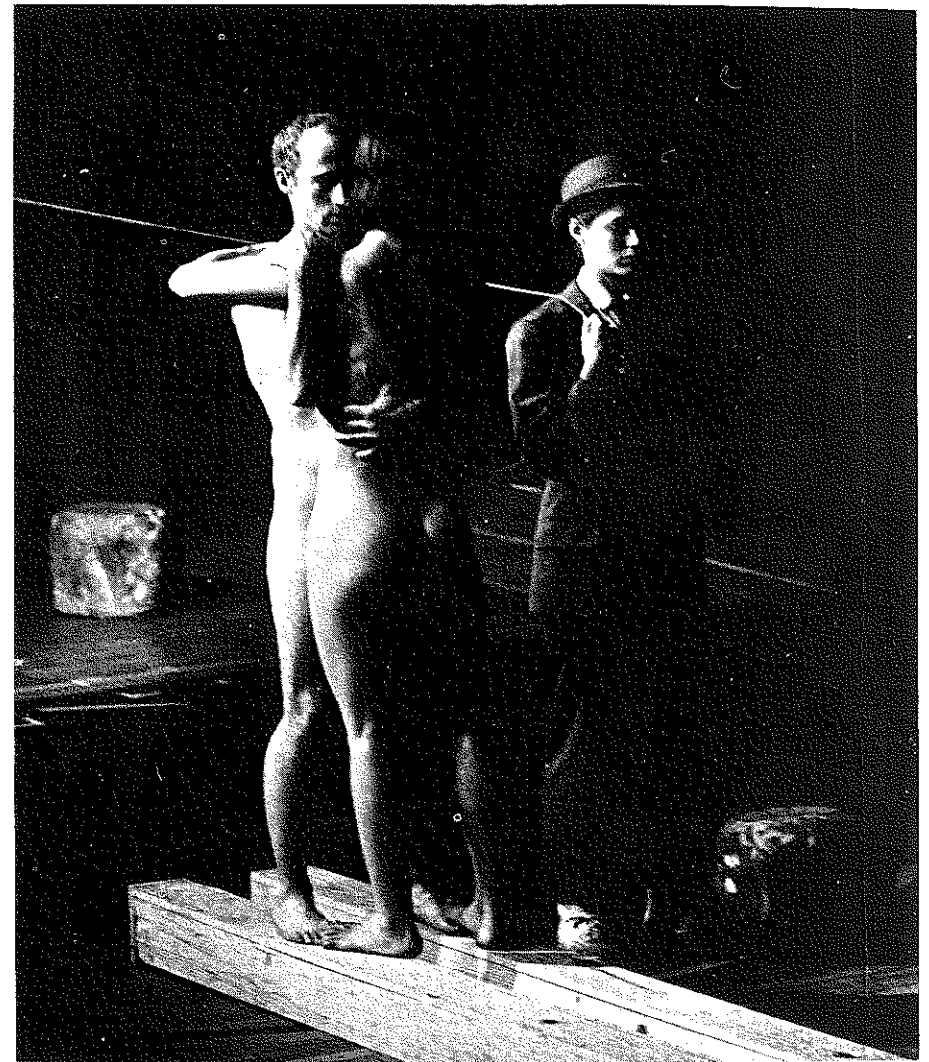
Judith Dunn danced with Robert Morris in her *Speedlimit*, in which they matched themselves in a series of exaggerated gym events, thudding, rolling, and lying in still exhaustion. Composer Robert Dunn, Judith's husband, was responsible for classes given in 1960-1 to acquaint dancers with the inter-art applications of "new music" compositional techniques.

The best-known of Carolee Schneeman's dances is *Meat Joy*, which has been presented at the Judson Church and for many European audiences with varying shock. In preparation for the piece, Carolee drew up many possibilities of action and pliability of all sorts of fish, fowl, and other meats, with which performers in bathing suits assail each other. This piece is constructed so that every action has some effect on the surrounding movements, creating a "kinetic theater."

Lucinda Childs handles everyday objects in surprising ways. In one recent event, she placed a large roll of polyethylene on the floor while dressed in a cowboy outfit. While rock 'n' roll played, she walked slowly backwards across the room, pulling on two strings which unrolled the plastic. A succession of identical newspaper elephants appeared in the unfolding. At

The newest of Bob Morris's dances, *Waterman Switch*, is performed by two nude dancers who "switch" places by running and waiting among other (street-clothed) performers, and cling together in a slow dance.

The other performers walk about the area marking off connections which the two dancers ignore. The picture is from BANG... BANG... BANG 1965.



the other end of the room, Lucinda continued producing elephants by attaching the strings to her feet and wiggling her toes. The piece ended when all the elephants had entered.

Bob Rauschenberg's dance event *Shotput* is like a mobilization of one of his paintings; he is able to present objects, portraits, and natural symbols (e.g. the American eagle) combined and left complete so that their placement makes a painting's message. In *Shotput*, all the events relate to electric light. During the whole piece, a tape is played with Oyvind Fahlstrom reading from *Faglar i Sverige* (Birds in Sweden). A work done in Sweden, *Elgin Tie*, involves a cow, which Bob decided not to ride offstage as he had originally planned because it was huge as a bull from Texas, his home state.

The *Spring Training* of 20 turtles carrying flashlights on their backs, a bride and her groom and their alarm clock, calisthenics fans, the automated sentiment of a crooner, a crippled narcissist spinning into oblivion, activities expressing the song *Cast Your Fate To The Wind*, and a man on stilts making his way through darkness, was danced outdoors atop an Ann Arbor parking structure. Performers in *Pelican* wear roller skates and parachute "wings", and are propelled by gusts from huge fans.

Besides dance, the 1964 ONCE festival presented first performances of eighteen works. 1964 was also the year of the first New York Avant-Garde Festival, the BANG. . . BANG . . . BANG. . . and the ONCE appearance at the Venice Biennale.

Among the pieces introduced at the ONCE Festival was *Megaton for William Burroughs* by Gordon Mumma, a four to six-track tape piece with requirements of extensive live performance. The performers are on the

Simone Morris's dances are observations of the natures of everyday occurrences. These she calls *Dance Reports*, and they describe: a sprouting onion mounted on the mouth of a bottle gradually shifting its weight from bulb to shoot until it falls off; four boys on top of a snow-covered hill releasing a snowball which gains in size as the boys chase it downhill. . . it splits into two hemispheres and the boys climb onto the flat surfaces and rock about. . . and then they go away. In her *Dance Constructions* she creates situations of physical imbalance, confusion, and struggle: the entire role of one performer is to remain on the floor for the whole piece, the only objective of the other performer being to tie the first to the wall.

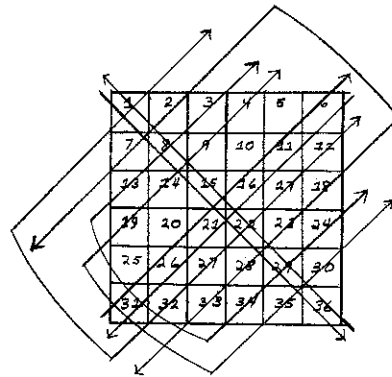
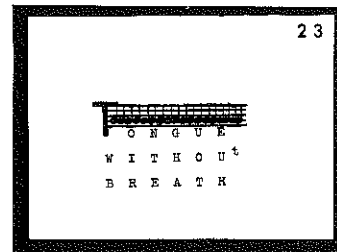
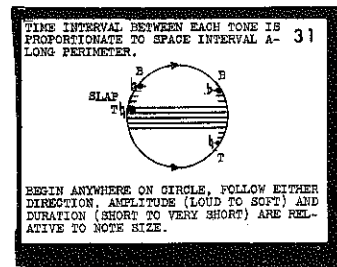
way to drop a megaton bomb, and manipulate all sorts of electronic equipment, modified instruments, and specially made metal constructions as they go. Blinking red lights high above the darkened performance area and the voices of pilots signalling to one another combine with live performance activities to generate intensity, ending in a blast of Air Force movie music.

*Landscape Journey* by Don Scavarda alternates music and film in an evocation of travel. The film contains no specific landscape images, but suggests a journey by a continuous horizontal motion of colors. The music (for clarinet and piano) is read from matrices which give generally open readings of unusual single sounds played continuously. The projector is switched off whenever the music is heard, and the instruments stop when the film appears.

George Cacioppo's *Advance of the Fungii* is named for a book of that title by E.C. *Fungii* is named for a book of that title by E.C. Large, which describes "various plagues that overwhelm plants and animals from time to time." The sound of the piece is based on clusters with various spreads and dispositions, both vocal and instrumental. Instrumental sound is vocally modified by the performers in specific ways; "this establishes a close color relationship between the male chorus and the wind instruments." The clusters are produced in soundblocks, marked off in phrases by the score. The conductor interprets duration; "he cues and shapes all sounds." Within each phrase, subtle shifts in density and distribution of sounds are achieved through particular vocal-instrumental notational symbols. The sound becomes ever more massive, while the phrases lengthen and the piece advances.

# MATRIX

## FOR CLARINETTIST

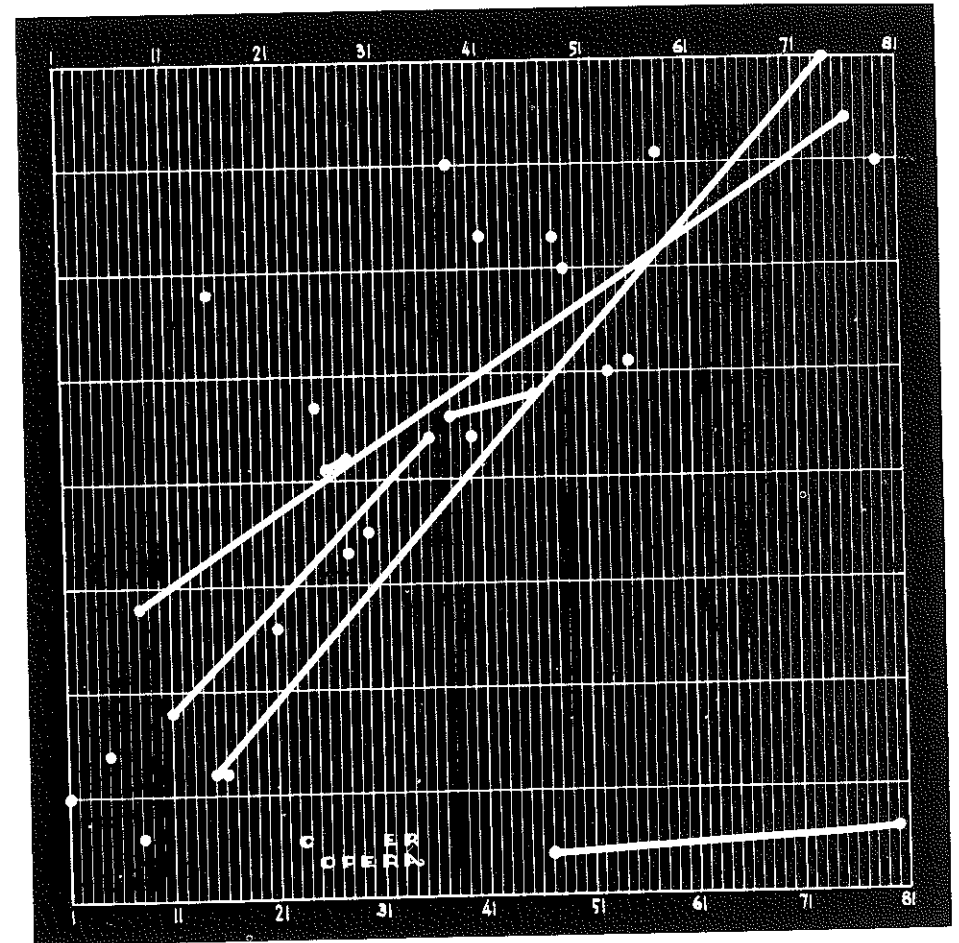


Bob Ashley's *The Wolfman* is a solo vocal spectacular. Taped and live sound are mixed in a single system pitched at the loudest sound possible without feedback. Although the level is constant, sound characteristics are to be constantly changed; the difference is justified by the gain control which the singer holds in his hand. The four variables of vocal sound are pitch, loudness, vowel formation within the mouth, and closure of jaw and lips. Changes are made as smoothly as possible. Each phrase should take up a full breath. At a St. Louis performance, the piece was combined with a rock 'n' roll presentation and titled *Night Music with the Sonics and the Wolfman*. The Sonics (Mary and Caroline) were dressed in black leather and plastic, and went through a smooth rock 'n' roll routine using appropriate gestures. One of the features of *Wolfman* is the continual transition from human to inhuman (animal, stage symbol). In the *Night Music* version, this is brought out by the wearing of sunglasses which obscure the performers' identity. Like *Crazy Horse (symphony)*, Bob Ashley's *in memoriam Kit Carson (opera)* is based on observation of social interaction: the first, on the early social order of American Indians, and the latter on the type of interaction presented by an Army group under Kit Carson. One is musically similar to symphonic structure, the other to the traditional concept of opera. Each has one basic notational ground plan, chosen for its possibilities of geometrically expressing social phenomena. Thus, time and group activity are given as a circle in *Crazy Horse*. In *Kit Carson*, the sequence of "moments" and transference of action is notated by placing a grid of 81 vertical "moment" lines and eight horizontal spaces over charts of lines and points which represent single correlating events. "Moments" are not necessarily periodic; the performance proceeds from one "moment" to the next with some



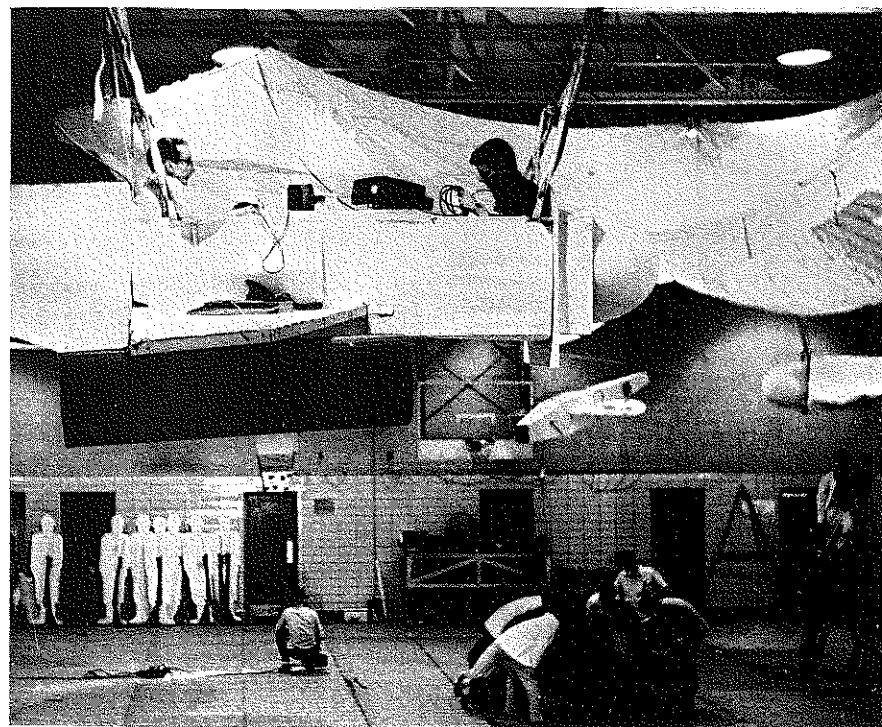
events and persons coming to the fore and others returning "downstage." Events are the same or are as closely related as possible, and may last any length of time except when interacting with other events.

The pictured performance was a realization of *Kit Carson* using gestures from a well-known social phenomenon, the party conversation. This was realized for eight married couples to facilitate interaction.



The major event of the 1965 BANG... BANG Festival was *Synthesis*, a total-environment event dealing with war. The audience involuntarily became part of a *war theater* instead of watching a theater piece. CO-theater instead of watching a theater piece, COLORS: SILVER-BLACK-WHITE, RED, WHITE, AND BLUE  
 3 MANNED AIRCRAFT... 2 FIGHTERS... 1 BOMBER  
 2 DRONE AIRCRAFT THAT TRANSCENDED THE LENGTH OF THE CEILING (125 FEET)  
 1,000 SLIDES PREPARED FROM BACK ISSUES OF POPULAR MAGS AND MILITARY MANUALS  
 9 SLIDE PROJECTORS  
 2 MOVIE PROJECTORS WITH 2ND WW TRAINING FILMS  
 PROJECTIONS ONTO ALL OBJECTS

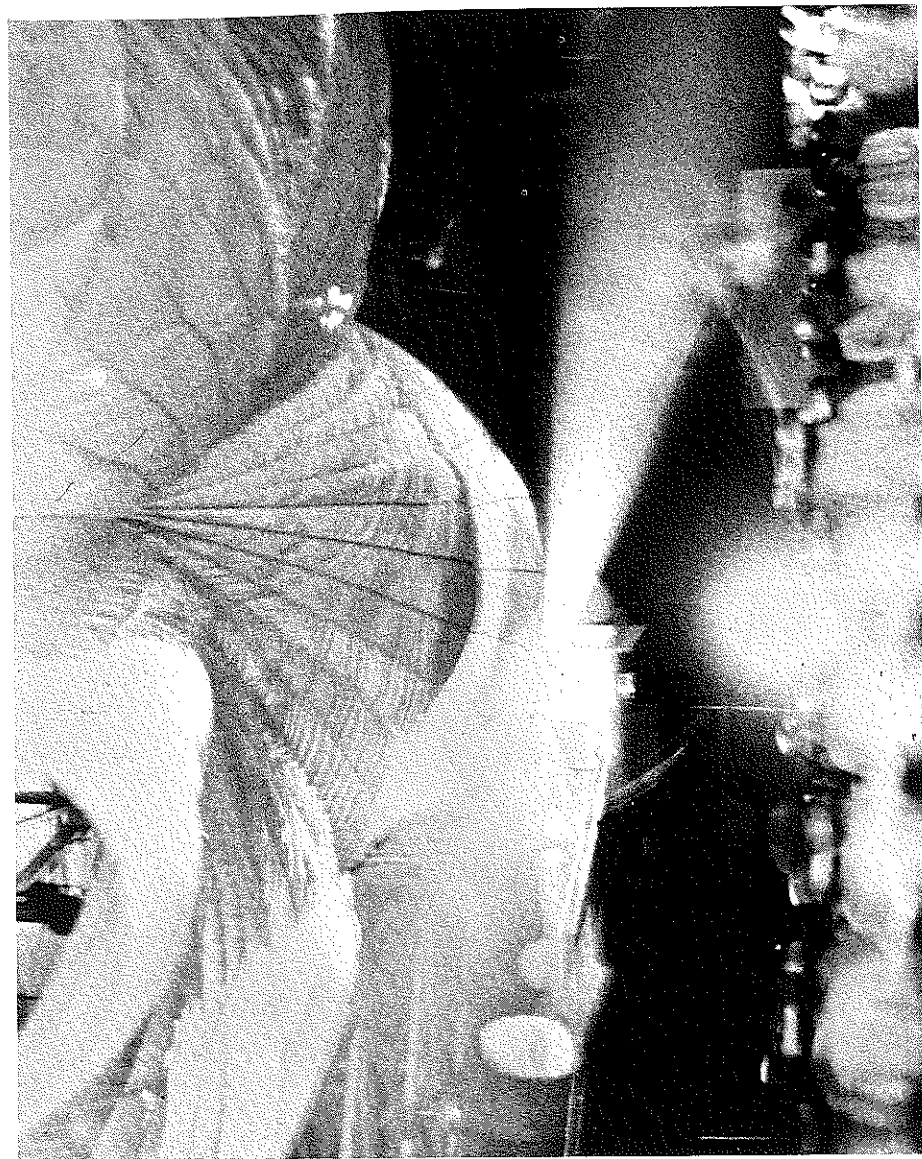
Notes by R. Carlyon and J. Bowie outline the material:  
 THERE WAS CONFLICT AND TENSION BETWEEN CONVENTIONAL ACCEPTANCE OF AIRCRAFT AS BEING MOBILE AND ACTIVE—YET IN SYNTHESIS THEY WERE LARGELY STATIC AND FIXED. . . IT WAS THE SOUND TRANSMITTED THAT INDICATED A TREMENDOUS SENSE OF MOBILITY AND ACTIVITY.  
 IT TOOK 3 WEEKS 12 HOURS A DAY TO MAKE AND RE-MAKE THE TAPES.



AND PERSONNEL  
 APPROX 100 PERSONS TOOK PART  
 USED WHITE MESS UNIFORMS,  
 WINTER COATS,  
 SCARFS, GLOVES, SHADES  
 3 BICYCLES  
 900 STUFFED PAPER LAUNDRY BAGS  
 DROPPED FROM CEILING AND USED  
 FOR SIMULATED FORTIFICATION  
 3 NAVY RECREATION UNITS  
 1 TANK, 1 ARTILLERY PIECE, 1 CARGO  
 PARACHUTE (84 FT. IN DIAMETER)  
 20 GAS MASKS, 40 HOME-MADE RIFLES  
 4 MAGNETIC TAPE-RECORDERS  
 ½ TON OF ARMY AND NAVY  
 RECRUITING LITERATURE  
 500 ARMY FATIGUE CAPS GIVEN TO  
 THE AUDIENCE  
 AND GOD KNOWS HOW MUCH  
 PARACHUTE CORD-CABLE-WIRE ETC.  
 15 ARMY COTS, 1 RED WAGON,  
 1 8-YEAR OLD BOY  
 1 48-STAR AMERICAN FLAG  
 AND OTHER STUFF TOO NUMEROUS  
 TO MENTION

It took the entire sanitation department of Richmond, Va. four hours to clean up. The audience was forced to shift about during the performance. The first picture shows rehearsal, the second shows the audience being moved at mid-point.

PAUSE  
 by Carl Spelbring



There were a number of new pieces at the 1965 ONCE Festival. Don Scavarda's *Caterpillar* combined images thrown onto a construct of grouped white cylinders with a tape describing the life and times of a caterpillar through the cocoon stage. At the stage of emergence, two new projectors flashed on with street scenes of Ann Arbor, particularly of Red's Rite Spot, a popular restaurant. The piece ended with a large red sign flashing EAT.

Richard Waters' *My Piece* was performed in slow motion behind a large plastic screen. Throughout the five parts of the work, performers lit candles and cigarettes, highlighting the semi-darkness. Two of the parts were titled: "But none of them has ever seen me in the nude" and "I gave my love a paper flower, and it died."

In *Time on Time in Miracles*, George Cacioppo continues his interest in subtle ways of deriving and notating new instrumental sounds, now applied to a larger instrumental framework. He is currently working on a composition with animal sounds.

Gordon Mumma's *The Dresden Interleaf* (13 February 1945) *In Memoriam*, was performed between two of Mumma's *Mographs*. Mumma has coined the work *cybersonic* to describe aspects of his audio experimentation: "a cybersonic procedure uses aspects (parameters) of a sound to reshape its own characteristics or determine characteristics of following sounds." *Interleaf* brings cybersonics into play to create a highly improvisatory live electronic performance situation.

George Crevoshay, whose piece *.pc* was played at the 1965 Festival, came to Ann Arbor from Oberlin College with Larry Leitch. At Oberlin, Crevoshay and Leitch encountered a great deal of opposition in trying to organize avant-garde

activities. Similar incidents have occurred at other colleges and universities across the country, resulting in a network of "underground" activities which receive little publicity or recognition.

The 1965 New York Theatre Rally provided a meeting-place for a large number of American performing groups. The great diversity of presentations pointed up the changes which have come about in considering who and what can be included in "theater." Theater can be official drama (Beckett, Ionesco, Albee and American Absurd Theater), happenings (Karpow, Oldenburg, Dine, Whitman), dance activities (Judson Company, Merce Cunningham, *Kitty Hawk*) theater pieces (*Synthesis*, the *Space Theater*), theatrical extension of concert situations (*Variations IV and V*, *Megaton for William Burroughs*, *Public Opinion*, *Lecture from Sunday Performance*), and public and household activities (*Truck*, most shorter verbal pieces, *Yamday*). It should be stressed once more, however, that no categories are fixed in theater, music, or dance, and naturally overlap. Activities spring from people's interests, which do not fall into tidy classifications.

At the 1965 Theater Rally, ONCE presented two large new works, *Joy Road Interchange* and *Combination Wedding and Funeral*. *Joy Road Interchange* was a series of lectures, each named in honor of one of the Judson dancers. Each dancer could substitute a dance of his own or take a role in the ONCE presentation. Every lecture was informally informative. In the fifth lecture, ONCE members making their first New York appearance were statistically introduced and placed in a plastic specimen case. *Combination Wedding and Funeral* certainly fits no categories. A man was married and the bride was buried. The action was straightforward; there was no transformation of the activities. In the transition from wed-



"Never mean the name."  
—Gertrude Stein





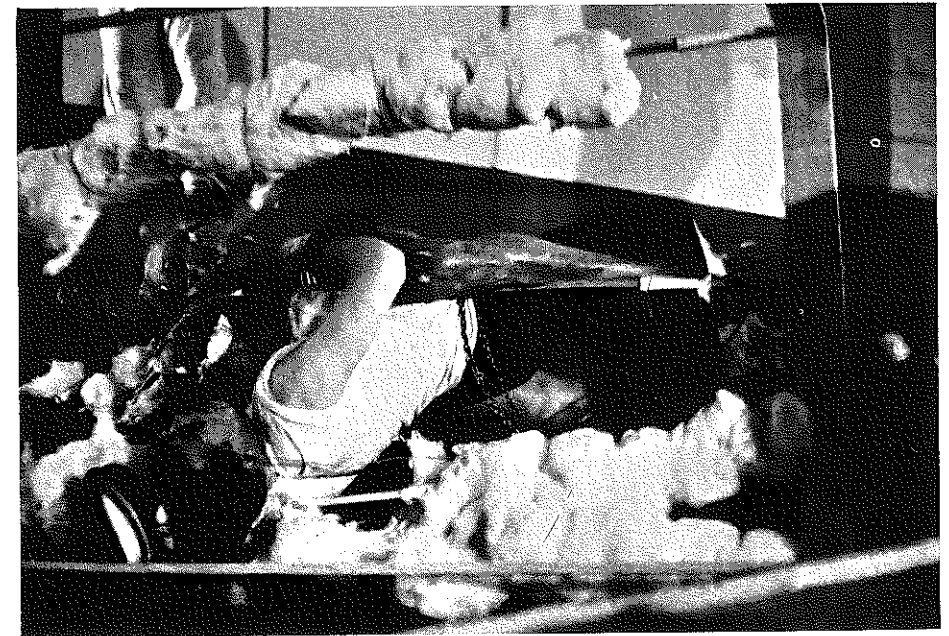
ding to funeral, some unusual events did occur briefly. The performers had been previously instructed to continue regardless of what might happen, but a deep silence remained throughout the performance. Afterwards, ONCE members learned that the New York audience had drawn any number of philosophical and overwhelmingly psychological conclusions from *Combination*.

*The Jelloman* was premiered at the 1965 ONCE Festival. The Jelloman is an excessive narcissist who moves through a world of mute activities. Other characters stand for particular American types, some more degenerate than others, who wind up destroying each other. The soundtrack had songs by Roy Orbison and other entertainment. We have discussed a number of pieces which incorporate rock 'n' roll; there is a reasonable tie-in between the music activities presented here and the everyday world of R&B, jazz, and rock 'n' roll. Rock 'n' roll has penetrated to more layers and age groups of American society than any previous pop music. The inventiveness and change of the new pop music have made it a major feature of American music. In terms of musical experimentation alone, the rock studios are engaged in some of the most interesting audio research anywhere. *Motown's* eight-track recording system is just one example of pragmatic large-scale electronic music development.

The 1965 ONCE AGAIN Festival was held atop a city parking structure in the open air. The everyday atmosphere was continued by *Unmarked Interchange*, a piece done in the style of a drive-in movie theater. A twenty-foot scaffolding with sliding doors, louvers, and panels served simultaneously as a site for

#### News Item:

Music may aid plant growth. Keeping your plants near the radio or hi-fi set may be added insurance for healthy, happy growth. Recent experiments indicated that some house plants and greenhouse plants respond favorably to either rock 'n' roll or classical sonatas, by growing more than they do without musical accompaniment.



live events and as a large screen for the showing of an old Fred Astaire movie, *Top Hat*. The activities were intended to look as if they came from a film of the '30's, and were presented cyclically throughout the showing. Events were extended and elaborated during the performance by means of backstage cues and a walkie-talkie system.

*Unmarked Interchange* again illustrates the interest of the ONCE group in community creation and performance of works. Everyone contributed ideas and took the roles they "always wanted to do."

Six of the (former) Judson dancers from New York presented *A Concert for Ann Arbor* at the festival. The huge performance area was bordered on three sides by the audience, and all the dances filled the space. Trisha Brown's *Motor* involved Miss Brown, a Volkswagen, and a skateboard in a tense few minutes of concentrated action. Steve Paxton's *Deposit* used the parking structure's road space for the mysterious unfolding of a sinuous plastic assemblage that housed the dancer and his assistants, a night flare, and an unoccupied chair.

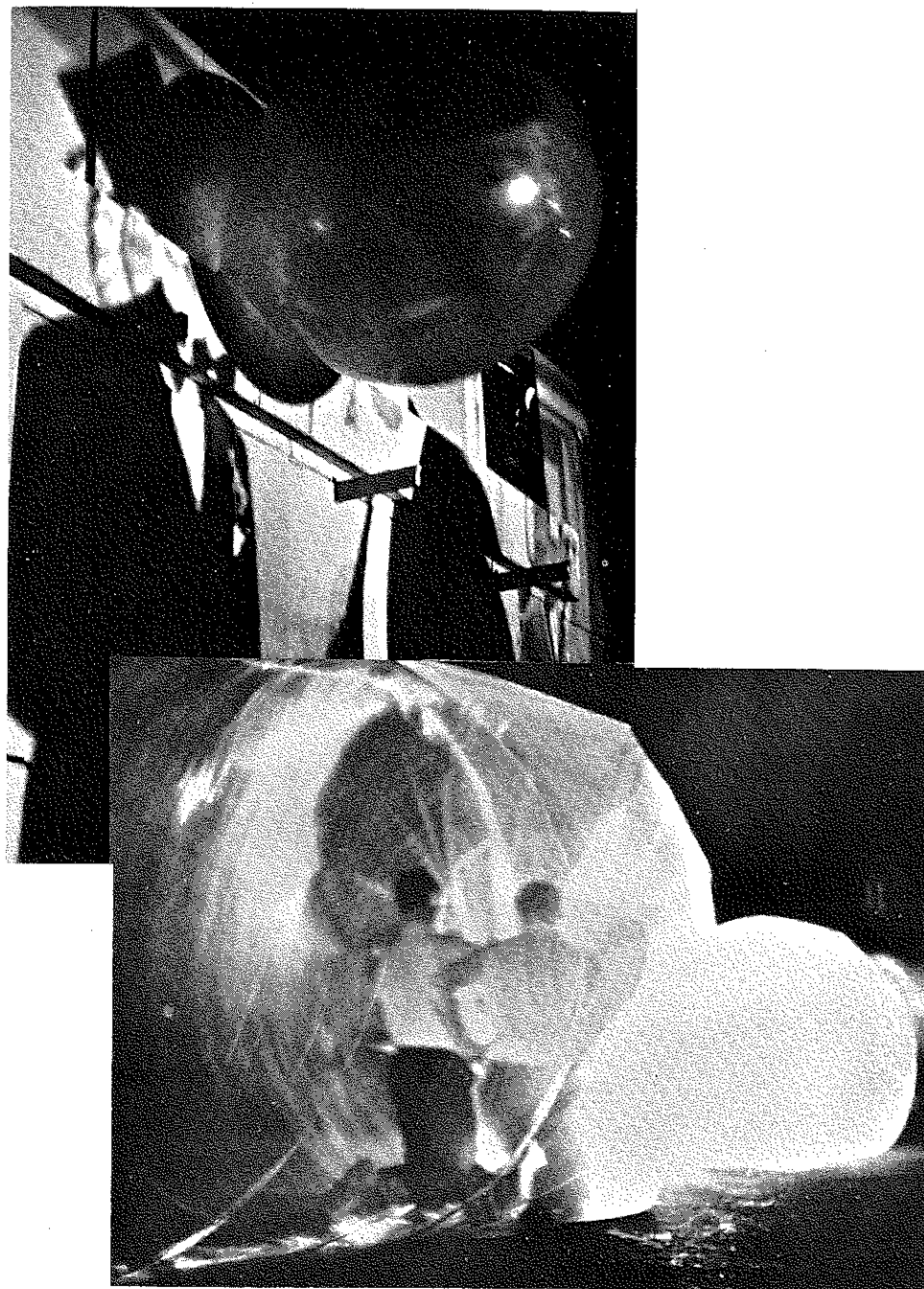
The Festival concluded with a John Cage premiere, *Talk I*, which projected conversation among friends into the night air and over the town by means of electronic channelling and modification of voices.

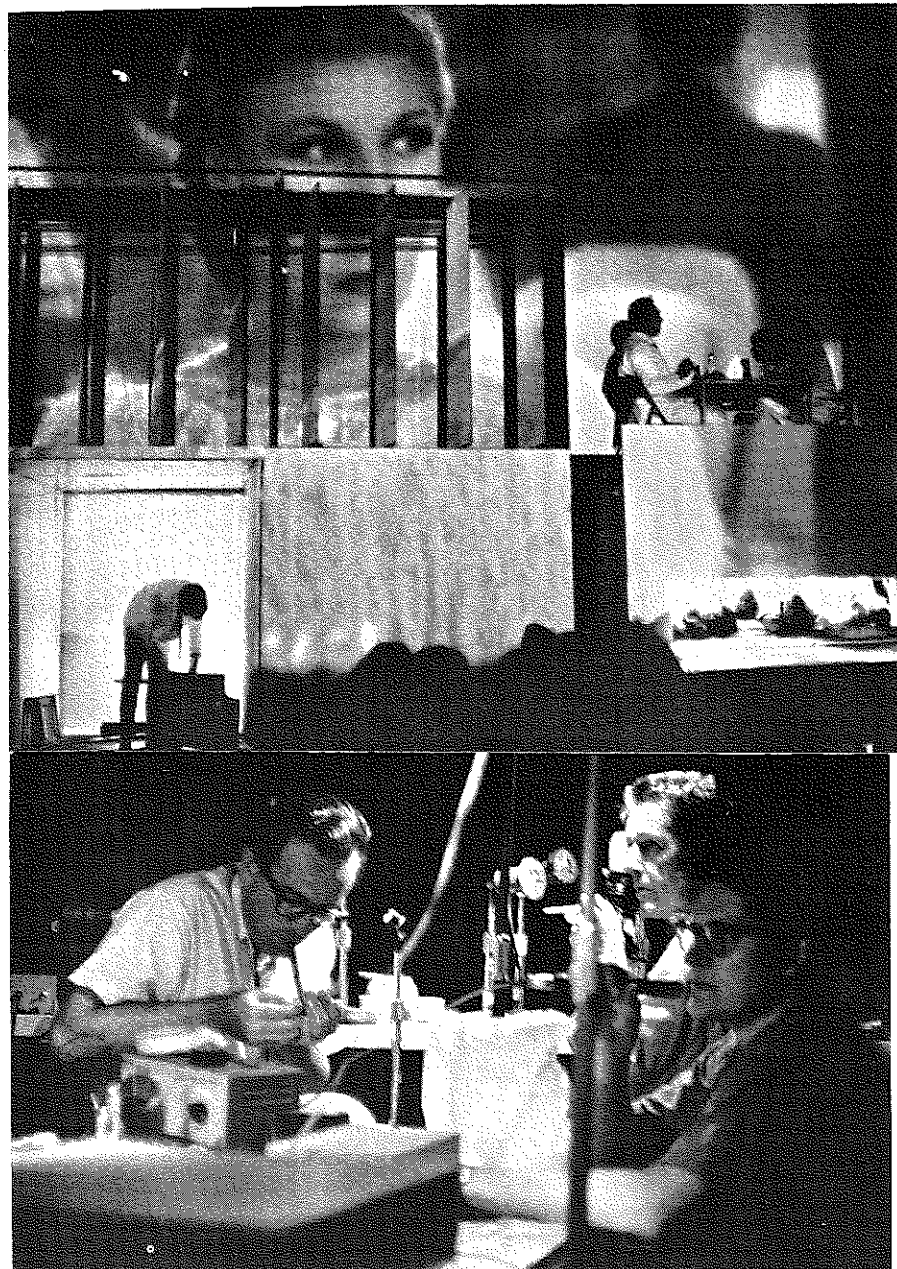
The ONCE AGAIN production marked the first time that this Ann Arbor series failed to go in the red. This was due to the enormous seating capacity of the parking structure and increased local interest, rather than to an all-out drive for profit. The community spirit seems to flourish best where there is no commercialism. Many of the composers and performers we have discussed throughout this article do not support themselves chiefly by music-making. Music is a spare-time activity for them, as it can be for everybody.

\* \* \*

"Like most other composers, Schoenberg had more or less constant money problems. The thought arises whether these are not the true subject of music."

—John Cage





PIECES NOT MENTIONED (titles we hated to leave out)

Philip Krumm: 3 pages of sounds *Curious Origins of Familiar Words, Especially Those Dirty Ones*; 10 Composes for YoRoophone; *Exciting Moments in the Life of Frederick the Great, Eden Fire.*

Morton Feldman: *Christian Wolff in Cambridge*

Bob Ashley: *Morton Feldman Says*

John Cage: *She is Asleep; The Wonderful Widow of Eighteen Springs, Living Room Music*

Dick Higgins: *Voices Signaling Across the Flames*

Philip Corner: *this is it this time; Outbreak on the Dance Floor; The Passionate Expanse of the Law*

Mark Slobin: *Hot Tamale, or They Know Know Quality When They Taste It*

Harry Partch: *Castor and Pollux — a dance for the twin rhythms of Gemini*

Edward Zajda: *Do Not Attempt to Defeat the Interlock*

Fred Herko: *Once or Twice a Week I Put on Sneakers and Go Uptown (dance).*

Robert Morris: *Morris Code*

Harry Partch: *Ulysses at the Edge; U.S. Highball, Ring Around the Moon*

Bob Ashley: *Yes, But Would You Want Your Sister to Play One*

Bob Sheff: *(we pick our own in) Potcet, Texas Peace in the Valley*

Mary Ashley: *Truck, a Dance — John Cage Dancing with Liz Taylor, Jackson MacLow Dancing with Judy Garland, Yvonne Rainer Dancing with Hieronymus Bosch, etc.*

Jackie Mumma: *I spent the Whole Day Shopping*

Gordon and Jackie Mumma: *Three-legged event*

The Grate Society: *Stronger than Dirt*

## PIECES YOU CAN DO AT HOME

Mary Ashley: *Hole* (A Sculpture) Walk backwards all day Saturday

Gordon Mumma: *Four Part Music*

1. Do anything you want
2. Do anything
3. Anything
4. Any

Marianne Babitch: *Making a Pecan Pie*

Make a pecan pie, singing the recipe to yourself all the while.

Mark Slobin: *Revolutions*

Play a piece at 16 RPM. Play it again, at 33 RPM. Play it again at 45 RPM. Play it again at 78 RPM. Decide which way you like it most, and play it again, for a friend.

Joe Babitch: *Cognitive Dissonance*

With a group of friends, start singing a song you like, each choosing his own song. See where it leads.

Anon.: *Early Morning Music*

TWEET

Bob Sheff: *Hum*

*Hum* is for anyone, anywhere, anytime.

*Hum* is as good as music.

*Hum* because it feels good.

*Hum* is something else.

Frank Ettenberg: *Barnacle*

A piece has concluded. Its composer may or not be in the audience. People are applauding. So stand up and bow to the audience.

(realization, Univ. of Mich. 10/11/65)

Grant Fisher: *Window Event*

On a stormy night, leave your window open. The next day give a party for all the things that get blown in.

Dick Steiner: *Optics*

I. Walking about the house with only

one eye open, hold entertaining discussions with the furniture; but you do all the talking.

II. Walking about the house with only one eye open, don't answer.

III. Walking about, sleep with talking eyes.

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*Three Dances* — Disc 643

*Percussion Music* — Time 58000

*Cartridge Music* — Time 58009

(with Christian Wolff pieces)

*Aria* — Time 58003 (with Berio and Bussotti pieces)

Morton Feldman: *Durations I-IV* — Time 58007 (with Earl Brown pieces)

*Music of Morton Feldman* — Columbia ML 5403

Earle Brown: 3 pieces on Time 58007

Christian Wolff: 3 pieces on Time 58009

Harry Partch: *Works* on CRI 193; also five records available by writing to the composer, Petaluma, Calif.

Moondog: Two records on the Mars label  
Tapes of many pieces discussed in the article, as well as of other pieces, may be obtained from the Ann Arbor Co-operative Studio for Electronic Music, Box 440, Ann Arbor, Mich.

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## CREDITS

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