

Dear Ms. Anderson:

The United States Postal Service has initiated a series of commemorative stamps titled the American Art series and has honored Robinson Jeffers, Willa Cather, Henry O. Tanner and George Gershwin.

As next year, 1974, is the 100th anniversary of the birth of the great American composer Charles Ives, I feel that a stamp honoring him on this series would be appropriate.

If you would mention this to your readers and urge them to write the Postal Service requesting such a stamp, perhaps it might be issued. Write the Stamp Advisory Committee, United States Postal Service, Washington, D.C.

Sincerely,
Douglas B. Moore
Williams College

ed. WRITE ALL YOU EARS!

Anna Lockwood is on the faculty of Hunter College in N.Y. this fall and we hope she visits Oakland before spring*

Phil Musser has been at Mills working on an electronic mass and will be going back to the U. of Illinois, Urbana.

Bob Ashley is touring England and Europe with Alvin Lucier and David Berryman in October. Maybe they'll run into SUONO DELLA FONTANA in Germany or Charles Amirkhanian in Holland*****

Charlemagne Palestine is off to Paris to produce his sounds and he'll be back by Halloween (in N.Y.C.). It would be a good idea for somebody to fund an evening of his music sometime this year(in S.F.). Listening?

Gordon Muma is teaching at U.C.S.C., we think, for the entire year. He will also be at Mills for three weeks as a Rockefeller composer before going home.

John Cage will probably be out in November to pick mushrooms around Aptos and Eureka and to see friends! Please come see us when you come+

Larry Austin arrives mid-November with new works to show to everyone. See his letter for details.

ZAJ is moved? Milan must be happy. Please send address!

Phil Glass will probably give a concert at Mills this year. Next month EAR will print his 1+1 for one player and amplified table-top.

FREE, a 1969 publication of the Mills Tape Music Center, is out of print—at last? Good stuff! The New Look, a 1973 publication of the same institution is about to do a new issue—an expanded LOOK. Where's FILE?

If you know of someone or something that is coming or going or about to do either, tell us. We love it! EAR, 991 39th St. apt.1, Oakland 94608.

OPENING CONCERT

JOHN CAGE

FIRST CONSTRUCTION IN METAL

CARLOS CHAVEZ

XOCHIPILLI

[An Imagined Aztec Music]

BETH ANDERSON

TULIP CLAUSE

[A New Music Ensemble Commission]

ANTON WEBERN

QUARTET, OPUS 22

[For Violin, Clarinet, piano & Saxophone]

ALVIN CURRAN

UNDER THE FIG TREE

ROBERT SHEFF

HOW TO DO IT

[A New Music Ensemble Commission]

SAN FRANCISCO CONSERVATORY OF MUSIC

NEW MUSIC ENSEMBLE

JOHN ADAMS — DIRECTOR

WEDNESDAY, OCT. 24th AT 8:00 pm

SAN FRANCISCO MUSEUM OF ART

VAN NESS & McALLISTER STREETS

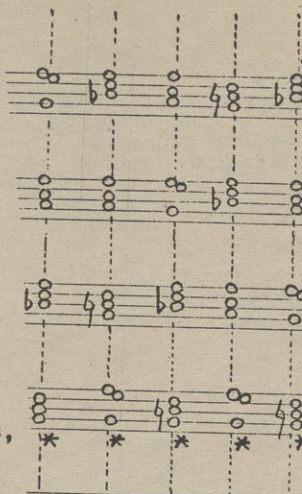
All Tickets \$1.00

AC-DC

Radio Music City Hall
Symphony Orchestra

Bob attended Eleanor Breckenridge Elementary in San Antonio, Texas from 1951-1954 and has played with Iggy and the Stooges. His closest associates are Phil Harmonic and Clay Fear and he claims to have been strongly affected by Monte Cazazza. His progressed chart reads sun in aquarius scorpio rising. Eh, la. lalalalalalalalalalalalalalalah.

ST. TRULOVTS



ON SINGLE NOTE INSTRUMENTS, CHORDS ARE ARPEGGIATED (WITHIN THE SAME DURATION AS A SINGLE CHORD) WITH 3 NOTES \rightarrow 2 NOTES \rightarrow ONE NOTE OF THE CHORD \rightarrow 2 NOTES \rightarrow ...

PERFORMERS $o = o \cdot$ (rhythm patterns: $\bullet \bullet \bullet \bullet \bullet \bullet$) where $d = 50 \text{ mm} \rightarrow 30 \text{ mm} \rightarrow 50 \text{ mm} \rightarrow \dots$
DETUNE GRADUALLY DOWNWARD \rightarrow RE-TUNE \rightarrow DETUNE UPWARD \rightarrow
RE-TUNE \rightarrow DETUNE DOWNWARD $\rightarrow \dots$ WHILE MAINTAINING THE SAME
PLACE AND WAY OF PLAYING ON THE INSTRUMENT (SAME MOTIONS,
DIFFERENT RESULTS).

REALIZATION FOR NEW MUSIC ENSEMBLE
SUMMER 1973. REHEARSAL

Is Time Running Out

The sound listings this month are a varied lot and await your attention. Different sounds from different people. We include only what has been set before our very eyes, so send us your listings for November!

MON. 1

KPFA 11:pm -Joanna Brouk

TUES. 2

KPFA 8:pm-Les Salons Vides

WED. 3

Woodwind Trios-Jeff Hayward, Debbie Henry, Carol Negro, Jeanette Cambell. Exploratorium, 3601 Lyon, S.F. 25¢, 8pm

KPFA 8:pm-Barry Conyngham

THURS. 4

KPFA 11:pm-Francisco Lupia and the Cosmic Beam

FRI. 5

Little Symphony w. N. Wyss at Riordan High School, 175 Phelan Ave., S.F. 8pm free

SAT. 6

New Music at Mills by Grafe, Lindahl, Robinson, and Tudor. 2:30, free. Seminary and MacArthur in Oakland (57 bus).

Lamplighters, The Mikado by Gilbert and Sullivan, 8:30pm. Write 224 0 Farrell, S.F. for other dates and tickets.

David Abel, Nathan Schwartz, at 1750 Arch doing Mozart, Bach, Ives, Brahms. 8pm call 841-0232

SUN. 7

Julian White-Brahms, Beethoven, Mompou, & Schubert for WOMEN FOR PEACE, 8pm. 2926 Avalon Ave., Berkeley. Call 524-2062. \$2.50/\$1.50 students. Super piano!

Jack Briecce: wandering: before completion of peace les salons vides. . . 69 Central Avenue, S.F., 2pm

Ernst Bacon's songs-Power, Klebe, Pippin. Spaggetti Factory, S.F. \$2.50 8:30pm

WED. 10

KPFA-8pm Anna Lockwood

Shakuachi Flute Recital- Exploratorium, 3601 Lyon, S.F. 8pm, 25¢ Zen, Classical, Jazz.

FRI. 12

Little Symphony-Young Musician Award winner, Victor Tibbs soloist. Notre Dame Des Victoires Auditorium, 659 Pine St., S.F. 8pm, free.

New Port Costa Players-Schubert. 544 Capp St. 8pm

Roland Young & Glenn Howell at 1750 Arch St. 8pm Original music of ethnic & classical origin.

SAT. 13

Contemporary Indian music of the west-Mills College 2:30pm Concert Hall, free call 635-7620

KPFA- Howard Moscovitz, new music/interviews, 1:pm

SUN. 14

Jim Rosenberg: Temporary Poetry 10/73 (A Word Space) les salons vides. . . 69 Central Avenue, S.F., 2pm

WED. 17

Allen Krantz & Frank Wallace, guitar duets- Exploratorium, 3601 Lyon, S.F. 8pm 25¢

THURS. 18

KPFA-Brouk 11:pm

FRI. 19

Lorin Hollander & the fine arts quartet-Zellerbach Hall UCB 8pm Haydn, Berg, Brahms

Little Symphony-George Washington High School Auditorium, 600-32nd Ave. S.F. 8:pm free-Dan Smiley.

SAT. 20

Hysteresis-women in new music-video-movement. Mills College Concert Hall 8pm free

SUN. 21

Sybl Chickenmint with Jan Pusina: A Drama of Little Machines les salons vides (69 Central Av. S.F.) 2pm

Jan Pusina: Decay: Smallest Quanta of Action Nanny Goat Hill, 3893 24th St S.F. 4:00 pm.

Burke, Dukey, Bucky, Kish, Dye, Elliott, Krupnik-Mozart, Ives, Webern, Brahms, Spagetti Factory 8:30.

MON. 22

Conservatory New Music Ensemble at Stanford-Cage, Chavez, Anderson, Webern, Curran, Sheff. Call for time and hall.

WED. 24

Conservatory New Music Ensemble at San Francisco Museum of Art 8pm \$1. see above for program.

Ken Bruckmeier and faculty-two piano concert featuring Ives, Messian, & Anderson 1pm at Diablo College. Call for exact location.

Nicolas Slonimsky- benefit for Exploratorium. 3601 Lyon, SF advance sales tickets. 8pm

THURS. 25

Sinfonia & X-Chorus-Faure, Daniels, Koyama. Richmond Auditorium 8pm

FRI. 26

Ives, Messian, & Anderson at Diablo Valley College. Two-piano concert. 8pm. Call for info.

Little Symphony- Lowell High School Auditorium, 1101 Eucalyptus Dr. SF. soloist: Mark Kramer 8pm

SAT. 27

New Music at Mills with Denise Sporer, Beth Anderson, David Berry, Sybl Chickenmint, & Paul Robinson. 2:30.

You Can Be Happy That So Little Time Is Left

Sinfonia & X-Chorus- 8pm Trinity Methodist Church in Berkeley. Ron Daniels conducting.

SUN. 28

Jim Nollman: The Song of Hoon I Kwak les salons vides. . . 69 Central Avenue, S.F., 2pm

MON. 29

KPFA-Harrison's La Koro Sutro 8pm Brouk 11pm

TUES. 30

Ugghiero Ricci & Oakland Symphony doing Ives, Paganini, Dvorak. Paramount Theater. also 31st and Nov. 1

WED. 31

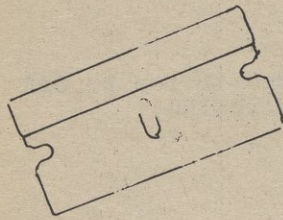
HAPPY HALLOWEEN FROM EAR's EAR

San Francisco Conservatory players at Exploratorium.

New Port Costa Players 1750 Arch St. 8pm Hartman & Poe.

SUN. NOV. 4

Anderson at Nannie Goat Hill with sound-video-dance.



The Unhappy Years

EAR — a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR c/o B. Anderson, 991 39th St. apt.1, Oakland, Ca. 94608. Make checks payable to EAR. Outlets include: Books Unlimited (Shattuck and on Telegraph), Pro Audio Electronics, Mills Tape Center, U.C.B. Student Center, Diamond Music, House of Woodwinds, Tupper & Reed, KPFA, Berkeley Violin Center, Paragon Music, City Lights Books, Mission District Community Center, S.F. Conservatory, watch this space! and EAR is available at many concerts in the area. It also turns up at various dry cleaners, groceries. and banks. Watch for EAR everywhEAR.

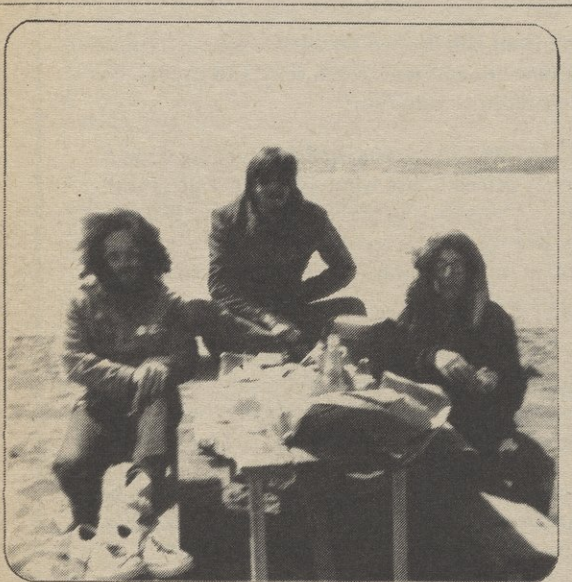
*We left out Hesperos Bookshop in Berkeley and the Kurt Erikson School for the Creative Arts.

News From the Vegetable World

Dear Friends:

We are pleased to call to your attention our impending fourth annual community concert series which is an integral part of the Symphony In-School Program now in progress and serving public, private and denominational schools throughout our city. Six successive Friday evenings at 8:00 pm beginning Friday, September 21 and concluding October 26. Admission is free. We know you and your members will enjoy joining us during these exciting and happy evening concerts.

Sincerely,
Mrs. Agnes Albert
San Francisco Sym-
phony Association



at the point



ELECT

MUS 205.
MUS 305,

MUS 405,

MUS 505,

MUS 509.
MUS 605,

FILM

ART 464.
ART 465.
ART 466.
ART 467.
ART 562.
ART 563.
ART 564.
ART 565.
ART 566.
ART 567.
ART 568.

ART 569.

ART 582.
ART 665.

EAR-

1. thanks i was given a free copy of ear at cody's next time tell them that one has to pay for this treat.
2. enclosed is money am too poor for a checking account
3. funding idea? beth and peggy drag out broken electric piano and do music on sproul plaza. get down to the people?
4. critical articles on things like the music business would be nice to read (as long as they're not boring) like how we rely on publishers to make us "famous" and give us money but also how they rip us off. there must be alternatives!
5. also: a list with information on performers and composers competitions (such as california cello club composition contest sorry about the alliteration)
6. a piece in AB form for Ear readers:

A. watch earring move on womans ear
for ten minutes

B. place one minute on the table and
observe it for two minutes

remember: draw no straight lines and never follow

without regret:
Jeff Perione

Nobody can be exactly like me. Some-
times even I have trouble doing it.
— TALLULAH BANKHEAD

Dear Beth:

Sept. 11, 1973

Eve of Austin's 43rd

Just finished Sevenear over coffee. Made me homesick for the bay area, enough to write you that I'll be visiting same in late March, 1974, and possibly in mid-November, upcoming. Perhaps we can get together one of those times.

I am in the process of finishing two new pieces: the one nearest completion is called Tableaux Vivant, Sacred and Profane. TV is a collaboration with master printer Chuck Ringness of GRAPHICSTUDIO here at USF, a set of four prints to be seen and heard, performed or not. There will be 10 sets (for sale, incidentally) finished by November and hung and played at SYCOM's Event/Complex #1 on Nov. 6. I hope to be able to bring along a set on my California trip. The second piece I'm working on is a film tape to be used as a sound track for a Stan Vanderbeek film. That also must be finished by November. Hopefully, I can bring along a copy. John Mizelle—remember him from Davis??— is joining the faculty here at USF (that's confusing, isn't it), Tampa...lasers, computers, religious music.

Send people.

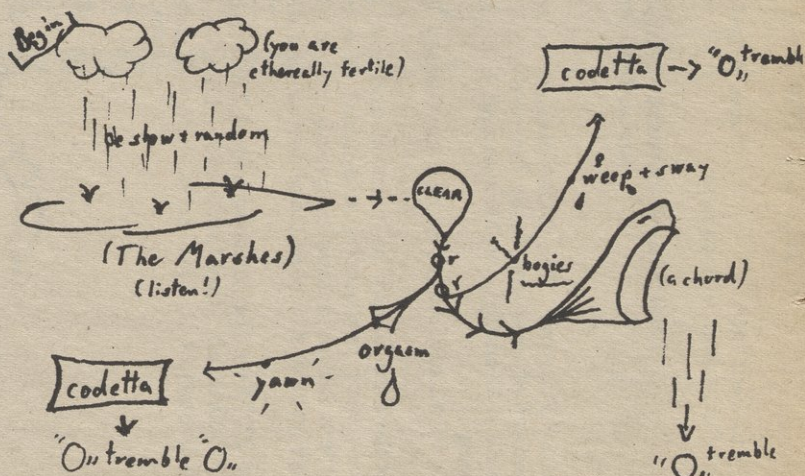
Love,
Larry Austin

ed. Hope to see you and your new pieces in Nov. Thanks for the 2 yr. subscription and enjoy your 43rd year. 4+3=7! a year of renewal and potential wisdom. Love.

The Dilemma

This is a piece for any combination
of sound generators.
take your time and try to feel your
chosen flow.
each sort of tremble has a discrete import.

— J. Garlick



Contemporary Art

The National Federation of Music Clubs announces a contest for young composers with Victor Herbert-ASCAP Awards of from \$1,000 to \$75. Works must be either a sonata for wind or string plus piano, a choral work, solo piano in sonata or variation form, or vocal solo plus accompaniment. For more information: NFMC Headquarters, Suite 1215, 600 S. Michigan Ave., Chicago, Ill. 60605.

Ad Artem Meliorendam Choral Auditions may be arranged by telephoning Leo Nester at 548-6203. This new group will specialize in unpublished, unrecorded, and otherwise atypical concert fare. Mr. Nester is a graduate student at Cal-State Hayward and the conductor of the new group. He wants good sight-singers and will limit the group to 24 persons.



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THE CENTER FOR CONTEMPORARY MUSIC

Mills College
Seminary and MacArthur

Free Admission

635-7620 for information

New Music concerts almost every Saturday afternoon
and a few other times

Oct 6 "Phlegm" The CCM clears its throat for the coming year with a concert of new music by its perennial favorites in the altogether. Works by Grafe, Lindahl, Robinson and Tudor. 2:30 Concert Hall

Oct 13 an afternoon of contemporary Indian music of the west. 2:30 Concert Hall

October 20 Sound movement and visuals by Hysteresis, a women's creative arts group presenting a concert of sound graphics, choreographed movements, ancient Chinese music, piano music of Dane Rudhyar, video tape, John Cage music for piano and voice and electronic sounds. 8:00 P.M. Concert Hall

Oct 27 "For the Orchestrated Ear" Blurble designed for the adolescent ear by the ultimately sophisticated. Denise Sporer. B.A. A return to the infantile and impotent in art. 2:30 P.M. Concert Hall



SCHUBERT

TRIO SATZ LIEDER FANTASIE "TROUT"
GIBSON DYE NAPPER KRAEMER
GOLDSTEIN GITECK ABRAMOWITSCH

OCTOBER 12: COMMUNITY MUSIC CENTER
544 CAPP STREET SF.
8:00pm

OCTOBER 13: 1750 ARCH STREET
BERKELEY
8:00pm

OCTOBER 31: HALLOWEEN SHOW
HARTMAN & POE
1750 ARCH STREET
BERKELEY
8:00pm

COMING IN NOVEMBER
"THE IMPRESARIO" BY MOZART
AT ARCH STREET AND OTHER PLACES
PHONE 893 7913 FOR MORE INFO.

NEW PORT COSTA PLAYERS

1750 ARCH STREET BERKELEY

OCTOBER

8:00pm.

- 5,7 JEANNE STARK, Pianist; works by CHOPIN, SCHUBERT, STRAVINSKY & PROKOFIEFF.
- 6 DAVID ABEL, Violinist NATHAN SCHWARTZ, Pianist; MOZART, BACH, IVES & BRAHMS.
- 12 INFINITE SOUND- ROLAND YOUNG & GLENN HOWELL
Original compositions of ethnic & classical origin
- 13 AN EVENING OF SCHUBERT-NEW PORT COSTA PLAYERS
MIRIAM ABRAMOWITSCH, Mezzo-soprano
- 14 DONALD BLOOMQUIST, Harpsichordist; COUPERIN, BACH, DR. JOHN BULL, FRÖBERGER, & FRESCOBALDI.
- 19,20 JEANNE STARK, Pianist TOM BUCKNER, Baritone
BERLIOZ, song cycle & DEBUSSY, piano pieces.
- 21 TOM ROSS, Guitar & Vocal JODY CORMACK, Vocal
Original compositions for guitar & voices.
- 26 MADELINE BRUSER, Pianist; BEETHOVEN, BARTOK, FAURE
CHOPIN.
- 27 CLASSICAL INDIAN RAGAS WITH G.S. SACHDEV
8 P.M. & 10 P.M.
- 28 CLARE WEINRAUB, Classical Guitar; DOWLAND, BACH,
TARREGA, DEBUSSY, FRANK MARTIN & VILLA LOBOS
- 31 HALLOWEEN SHOW- NEW PORT COSTA PLAYERS

DONATION

students-\$2.00
general-\$2.50

INFORMATION & RESERVATIONS
841-0232



the CHEESE co.

Announces

NANNY GOAT HILL

Nanny Goat Hill is open on 24th Street. It's something new in San Francisco, a wine and cheese cafe in the European tradition.

There are over 300 wines available ranging from a modestly priced house wine sold by the glass and carafe to the great vintages of France and Germany. Every day we select a special wine from our cellar and offer it by the glass. There are also many beers, ales, juices and cider.

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Open Daily from 11:00 to Midnight
Friday & Saturday until 2:00 a.m.
Closed Tuesday

NANNY GOAT HILL

3893 24th Street
San Francisco
647-5175

*Bend the neck as an iron hook
Expand the chest as an earthen pot
Tie the breath into a bow
And shoot it forth like an arrow...

...A musical event suddenly appears which concentrates a minimum amount of sound variation over a maximum duration of time. It may come as a single burst of sound-The shouting of New Year's cheer which occurs only once per year. Or a drone-such as that of sitting in an airline terminal with the slow pulsations of planes passing overhead, and the babbling of mouth talk all around. The exclusive sound event of doctors pressing stethoscopes against young chests; one after the next, during a school health examination. Or that of deep breathing amplified through saxophones, terminal cancer wards, or Pranayama exercises. It all depends on how a person decides to parenthesize his perceptions.

Listening? Did you listen? Have you just listened? Will you ever? Each period of listening becomes a sound event. Or, to use parentheses: Each period of (listening becomes a sound event). And, of course, we are still forever plagued by the decision of whether or not some sound events become (Me)oo zik while others are left to lie around like so many pieces of shit.

One consideration: Does time ever seem to stand still? Another: Does time ever stand still? There is only one word difference between the two sentences; Can you find out which word has changed? They are, simply, mutually exclusive levels of awareness. The awareness of time coming to a S TTT o PPPPPPPPPp!!? A similar effect can be garnered by driving for four or more hours alone on a superhighway at night. Between the second and third hour..... it just seems to disappear. But you're not asleep, and you're certainly not enlightened. The drone of the motor is at least partially responsible for this empty duration. This eternity. How do you know that General Motors doesn't have at least one magic composer on its payroll.

How can a composer manipulate sound to make time stop? Perhaps he begins by learning to not-manipulate SOUND and instead concentrates on the temporal significance of his Music. Can there be a composer who does not manipulate sound? Temporal significance? Time, as it were, becomes more than just a vehicle for a lot of notes and signatures.

TIME AS JELLY IN ME HANDS

Time is a very difficult thing to talk about. As an abstract thing it is often inconceivable. But it need not be a thing, and instead can be a relationship; the great liquid jelly in which all of our processes are forever suspended.

So what is our temporal significance to music? Music in performance is occasionally a present tense experience. It is

sensation...acoustics...listening. It is present tense when time stops. It is present tense when there is no time. Time occasionally stops for the performers, rarer still, for the audience. Most Usually however, a concert becomes a group of performers trying desperately to predict and control what sounds their bodies and instruments will produce. This is performance as Future shock. Most concert music; with its "entertainment value" and "virtuosity" and acoustical gymnastics exists with a temporal significance in the future. And the audience claps wildly at a job well done.

Now musical journalism is based upon the descriptive recollection of what may have once been a present tense event. It puts music into a context of the past: "Last night, this critic was privileged to attend a concert where time seemed to stand still." All of us have read this sort of thing; in fact, the critique is sometimes so well written that we decide it wasn't necessary to have been there. We now know what was listened to last night. You see, musical criticism can be music. It is music with a temporal significance to the past. Let me call this past context a...

...BRIP: a word or event whose temporal significance exists in the past. And STASTA: a word or event whose temporal significance exists in the future. Journalism...the word happened...Nostalgia all are brips. Most concert music...the phrase "to be enlightened"; both are stasta. Now say you came across this piece:

PRE*CAMBRIAN

Directions: Read the directions for this piece tomorrow.

This little bit of conceptual fluff is almost pure stasta. It's only flaw is that part of its impact depends on how many days you remember having read it. "Last night, this critic was privileged to attend a concert of PRE*CAMBRIAN where time seemed to stand still."

As I ninted before, I'm interested in having you consider time as Jelly in your hands.

And most importantly, some day, some where, some composer may create an enduring present performance. But you better hope that the government doesn't get to him before You've had a chance to truly LISTEN. After all, if this kind of Hocus-Focus is allowed to spread, it would throw us all back into the stone age.

*Shoes here, Shoes there,
Give me a couple, I'll give thee
a pair.*

Mr. Nollman will present The Song of HOON I KWAK on October 28, at 69 Central Street in San Francisco.

This is EAR's composers'-artists' list. Instructions are: begin with two editors' lists of ten apiece and have each person named, send the names of ten more. Then everyone will have heard of everyone else!

John Adams	Joanna Brouk
Jack Briece	Sybl Chickenmint
John Dinwiddie	Maggie Paine
Anthony J. Gnazzo	Denise Sporer
Marc Graff	Betty Wong

Charles Shere	Beth Anderson
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Charles AMirkhanian	Javier Castillo
Marty Bresnik	Phylis Luckman
Alden Jenks	Howard Moscovitz
Bob Sheff	Loren Rush
Julian White	Ken Werner

Send your lists to: EAR, 991 39th St. apt.1
Oakland, Ca. 94608.



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Sybl Chickenmint of Philadelphia a former snake handler
says double-grapefruit percussion, currently performing
that counts. its what's up front



This is the 'last' page of my TULIP CLAUSE, the result of a commission by the New Music Ensemble. All of the performers have different numbers and arrangements of the same nine score pages. The instrumentation was chosen numerologically (like everything else)—timpani, string bass, cello, organ, B-flat clarinet, alto flute, tenor sax, bass clarinet, and tape.

The ninth page is the most densely populated, but it is not necessarily the last page. In fact, it is the last page in only one part—the timpani. That happened because in my code, "i", the last letter in the word "timpani" stands for "9". I print the code below, so that you can get a better idea of it.

1	2	3	4	5	6	7	8	9
a	b	c	d	e	f	g	h	i
j	k	l	m	n	o	p	q	r
s	t	u	v	w	x	y	z	

This was the basic code, but when I had to translate the letters in the words in the speech I used, to derive the pitches, I had to modify the code. (You are not lost. This is just a little involved.) The reason this was necessary, is obvious—instruments do not have their choice of more than seven letters that stand for pitches, ie. a, b, c, d, e, f, & g.

So, the code for the pitches was:

1	2	3	4	5	6	7	(stands for the number of the typeface)
a	b	c	d	e	f	g	natural pitch
h	i	j	k	l	m	n	natural
o	p	q	r	s	t	u	sharp (indicated by an upward arrow)
v	w	x	y	z			flat (indicated by a downward arrow)
1	2	3	4	5	6	7	natural
8	9	0					flat

If you are wondering about the stars, I used them to allow the performer his or her choice of pitch. They came about as the different letters became extinct (extinct in this system, at least). The players still have to modify the pitches if the stars have arrows.

The speech that served as the basis for TULIP was given at Chabot Observatory this summer and was entitled, "Jupiter In the Summer Sky". The speaker said "uh" often and repeated himself, so, motives appeared and appear. The tape was made from the speech, including the educational film that was shown with a projector that did not run properly. It went "flat and Sharp" just as the instruments go both ways.

Rhythms are created from the pitch groupings (that were derived from the original words). Words are made of phonemes, but they are not distinct as points are. The rhythms are therefore not serialistic-pointalistic utterances, but come together to form "sensible" matrixes, as phonemes form words.

Timbre and amplitude are, respectively, full and unaggressive. These are traits, but they work in relation to the players' sense of the entire work and reaction to the immediate typeface.

The player's involvement and belief in the underlying structure of the music is necessary. Without a knowledge of the composer's sincerity and affability AND artistry (all probably the wrong words), the music suffers.

Assuming that the players understand and trust and follow the basic rules (of octave transposition, amplitude, pitch bending, pitch choice, rhythmic word-flow, etc.), they then need to get used to playing with each other, so that at the very least, they will end together. This is harder than it may seem. The sax part has 14 pages because there are 14 letters in t-e-n-o-r-s-a-x-o-p-h-o-n-e and the cello has only 5 pages. They start and end together and play continually, so, the sax has to go much faster and yet retain the feeling and tone.

I hope this month's HOW TO READ didn't confuse you all. Please write and ask any questions you'd like and of course you are invited to TULIP's performance at Stanford and SF Museum this month. see concert guide for dates.

—B.A.