

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*****

Charlemange 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 Mumma 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

FUGITIVE FROM CULTURE

AC-DC

Phil Harmonic invites you to send for your own personal realization of F.F.C. by sending a self-addressed, stamped envelope to P.O. Box 9887, Oakland, Ca. 94613



Inc. Radio Music City Hall
Symphony Orchestra

Bob Sheff, otherwise known as "Blue" Gene Tyranny, talked to EAR this month about his New Music Ensemble commission. It's called HOW TO DO IT and is concerned with spreading information, knowing, and trusting. It is actually a realization of a piece Bob did in Ann Arbor in 1969.

"Blue" Gene says, "I used to be in this rock n roll band and wanted to conjure up a way that we could sing and make music about what had happened that day, or that evening when somebody would shout something during the gig, or be able to stage a dream that someone had last night now or long ago. This is the piece and parts o' it have been done over the last four years."

There are four parts to the setup. The first is known as PICKUP and has to do with oneness. "It's not just gathering or creating "information" and arriving at a decision, it's keeping in touch with the motions by which you do know, treating all experiences as real..."

SHUFFLE, the second part, deals with extremes as "S" and "P". "Input can be dealt with as having at the very least two initial conditions. These can be far removed (contradictions, extremes) or only slightly different (another view, another feeling)." Twoness is explored.

DO IT is the third area. After all that searching and transforming, we're ready. There are at least three possible actions for any given situation. You can do it or not do it or gradually try it out and transform your actions. In astrology these possibilities are called cardinal, fixed, and mutable.

WHAT HAPP NED is the fourth area. In it, at least 12 acoustic events having something to do with the initial input are played improvisationally. The whole setup is reversible.

Serge Tcherepnin's new synthesizer will premiere in this piece.

After all this talk, Bob says if you go to the concert to hear his piece, all you'll hear is 6 chords and a couple of sentences for 30 minutes. He's grinning.

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. lalalalalalalalalalalalalalalalah.

PLAY QUIETLY. EACH EVENT, A NOTE OR CHORD, IS PLAYED $pp \leftarrow p \rightarrow pp$ WITHOUT ATTACK IF POSSIBLE (AIR SOUND TO NOTE TO AIR SOUND) AT THE BEGINNING OF AN EVENT.

* PERFORM SIGNIFICATOR (FINGERSNAP, SLOW BRIEF RIFF, "OH YEAH", "UH HUH", ...) ON THESE CHORDS.

DENSITY - USE ANY OCTAVE RANGE EASY ON INSTRUMENT. ON CHORD INSTRUMENTS, START FROM 3 NOTE CHORDS \rightarrow 2 NOTE CHORD \rightarrow SINGLE NOTES \rightarrow 2 NOTES \rightarrow ...

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 ...

ACTION PERFORMERS -- PATTERN OF SEARCH IS IMPROVISED.

"CLOSE MOTION" IS ALWAYS THE SAME WITH DIRECTION \rightarrow ACROSS \rightarrow DOWN ONE LINE REVERSING DIRECTION \rightarrow ACROSS \rightarrow ...

-- PATTERN OF SEARCH IS IN THE SAME DIRECTION FOR LINE (ACROSS, DOWN OR UP, ON THE DIAGONAL) THEN TO ANY OTHER LINE IN ANOTHER DIRECTION.

PERFORMERS O = NON-rhythmically,
O = O (ddd, or ddd) where $d = 30\text{mm} \rightarrow 50\text{mm} \rightarrow 30\text{mm}$,
DETUNE UPWARD WHILE CHANGING THE PLACE AND WAY OF PLAYING ON THE INSTRUMENT IN ORDER TO PRODUCE NOTES AND CHORDS ALWAYS IN THE SAME KEY (F) (ALWAYS SAME RESULT).

PERFORMERS O = O (ddd, or ddd) where $d = 50\text{mm} \rightarrow 30\text{mm} \rightarrow 50\text{mm}$,
DETUNE GRADUALLY DOWNWARD \rightarrow RE-TUNE \rightarrow DETUNE UPWARD \rightarrow RE-TUNE \rightarrow DETUNE DOWNWARD \rightarrow ... WHILE MAINTAINING THE SAME PLACE AND WAY OF PLAYING ON THE INSTRUMENT (SAME MOTIONS, DIFFERENT RESULTS).

REPLICATION FOR NEW MUSIC ENSEMBLE
SUMMER 1973 - R. H. - P. B.

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 Campbell. 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 Gafe, 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 O 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 Briece: 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

oland 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, 600-52nd 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
Sybil 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, Spaghetti 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.

FRI. 26
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, Sybil 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

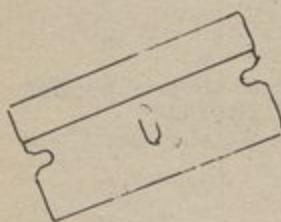
TUES. 30
Buggiero Ricci & Oakland Symphony doing Ives, Paganini, Dvorak. Paramount Theater. also 31st an! Nov. 1

WED. 31
HAPPY HALLOWEEN FROM EAR's EAT

San Francisco Conservatory players at Exploratorium.

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

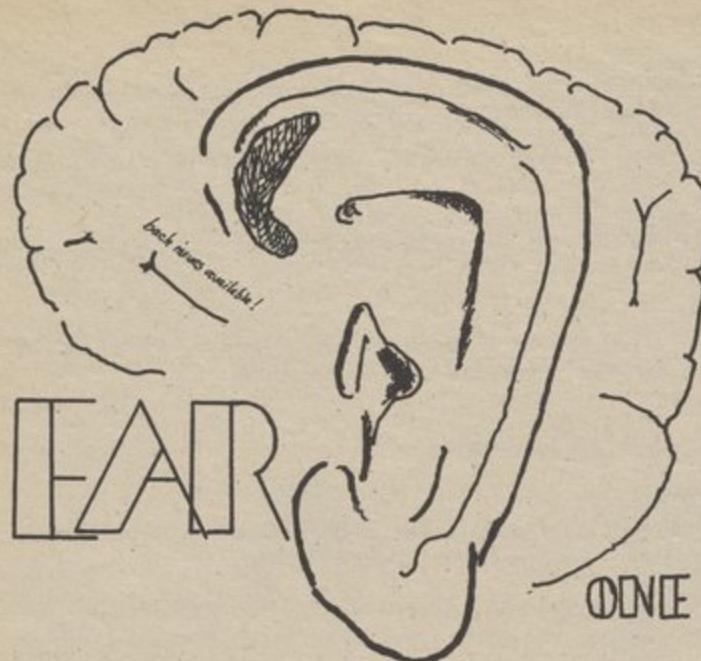
SUN. NOV. 4
Anderson at Nannie Goat Hill with sound-video-dance.



The Unhappy Years

EAR - a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR #B. Anderson, 991 39th St. apt.1, Oakland, Ca. 94608. Make checks payable to EAR. Outlets include: Books Unlimited (Shattock 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, ~~and this place!~~ 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.



cut here!

new improved **SUBSCRIPTION BLANK** same old price
to: B. Anderson, 991 39th St, no. 1, Oakland,
Calif. 94608.

Here's my \$6.00! Rush me an **EAR** every month for
the next year, if you can keep it up!
I am a composer singer instrumentalist
 listener.

name _____

address _____

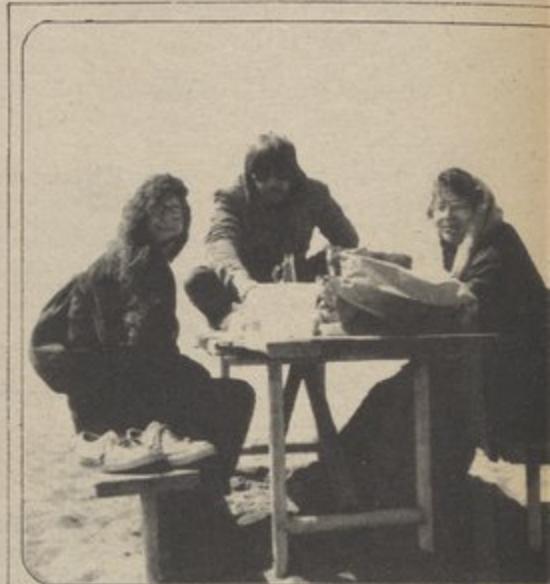
city and ZIP CODE! _____
no zip, no subscription:

Dear **EAR** editor:

It was suggested we might send you some of our music. We have no idea if it is possible or legal or whatever to print these. The large one is from "Stimmung" by Karlheinz Stockhausen. The Sound Patterns speak for themselves. Please keep these copies and use them or not, whatever you think is best. Same for article.

Sincerely,
The X-Chorus

ed. We'd love to print something that has not been published! We don't know if its legal either, but think its more useful to print things that would not be printed elsewhere in more glossy journals. Thank you for the article and we hope lots of our readers write choral pieces for you—why not try commissioning some bay area people?



artists



Always

18 september, 1973

les salons vides. . . 69 central avenue, s.f.

four sunday afternoons in october

performances and music

jack briece

jim rosenberg

sybl chickenmint-jan pusina

jim nollman

2 pm

ear
c/o beth anderson
991 39th street, apt 1
oakland, ca 94608

my dear beth,

please enter my name for a **YEAR** subscription to **EAR** MAGAZINE. **BEST OF LUCK IN YOUR UNDERTAKING.**

SINCERELY,

552-3410 *Carl*

The California Cello Club is offering two prizes for unpublished compositions for cello. The compositions should feature, the cello, either in a work for solo cello, or for cello and orchestra (chamber or full orchestra), or for cello and one other instrument.

Two prizes of \$250 each are offered. One of them is the Abe Sherman Composition Award in honor of the late Abe Sherman, Instructor of Music at the University of Ca. This prize is made possible by the generosity of his friends, as a memorial to his interest in composition and his encouragement to young cellists in the bay area. The contest rules involve certain procedures to preserve the anonymity of manuscripts. The contest rules should be requested before sending submittals. Send inquires to: Phyllis Luckman, California Cello Club, 668 Fairmount Ave. Oakland, Ca. 94611. Deadline: Dec. 31, 1973.

Musical Arts, Inc. in West Contra Costa has a position open for conductor of a chamber chorus. The chorus of six performing groups sponsored by Musical Arts in its third season this fall. For an interview, phone the Musical Arts Office, 253-1466, or write P.O. Box 1000, Richmond, Ca. 94802.

The Washington International Competition for Singers is offering four prizes from \$1,000 to \$500 apiece. The purpose of this is to select young artists now ready for, but not yet launched upon, a professional singing career. For more information: Ms. Theodore Woolsey, 1515 Layburn Rd., Bethesda, Md. 20034 or (301) 320-3096.

1750 ARCH STREET BERKELEY

OCTOBER

5, 7 JEANNE STARK, Pianist; works by CHOPIN, SCHUBERT, STRAVINSKY & PROKOFIEFF. 8:00pm.

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, FROBERGER, & 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 CENTER FOR CONTEMPORARY MUSIC

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Mills College
Seminary and Macarthur

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" Blurbie designed for the adolescent ear by the ultimately sophisticated. Denise Sporer, B.A. A return to the infantile and impotent 'n art. 2:30 P.M. Concert Hall



the CHEESE co.

Announces

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Closed Tuesday

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OCTOBER 12: COMMUNITY MUSIC CENTER

544 CAPP STREET S.F.

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 YORK COSTUME PLAYERS

ACKNOWLEDGMENT

*Jim*Nollman*

*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 PPPPPPPPp!!? 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 compeser on its payroll.

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

This is EAT'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 Mirkhaniyan	Javier Castillo
Marty Bresnik	Phyllis Luckman
Alden Jenks	Howard Moscovitz
Bob Sheff	Loren Rush
Julian White	Ken Werner

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

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.

...BRIEF: 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 briefs. 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 hinted before, I'm interested in having you consider time as Jelly in your hands.

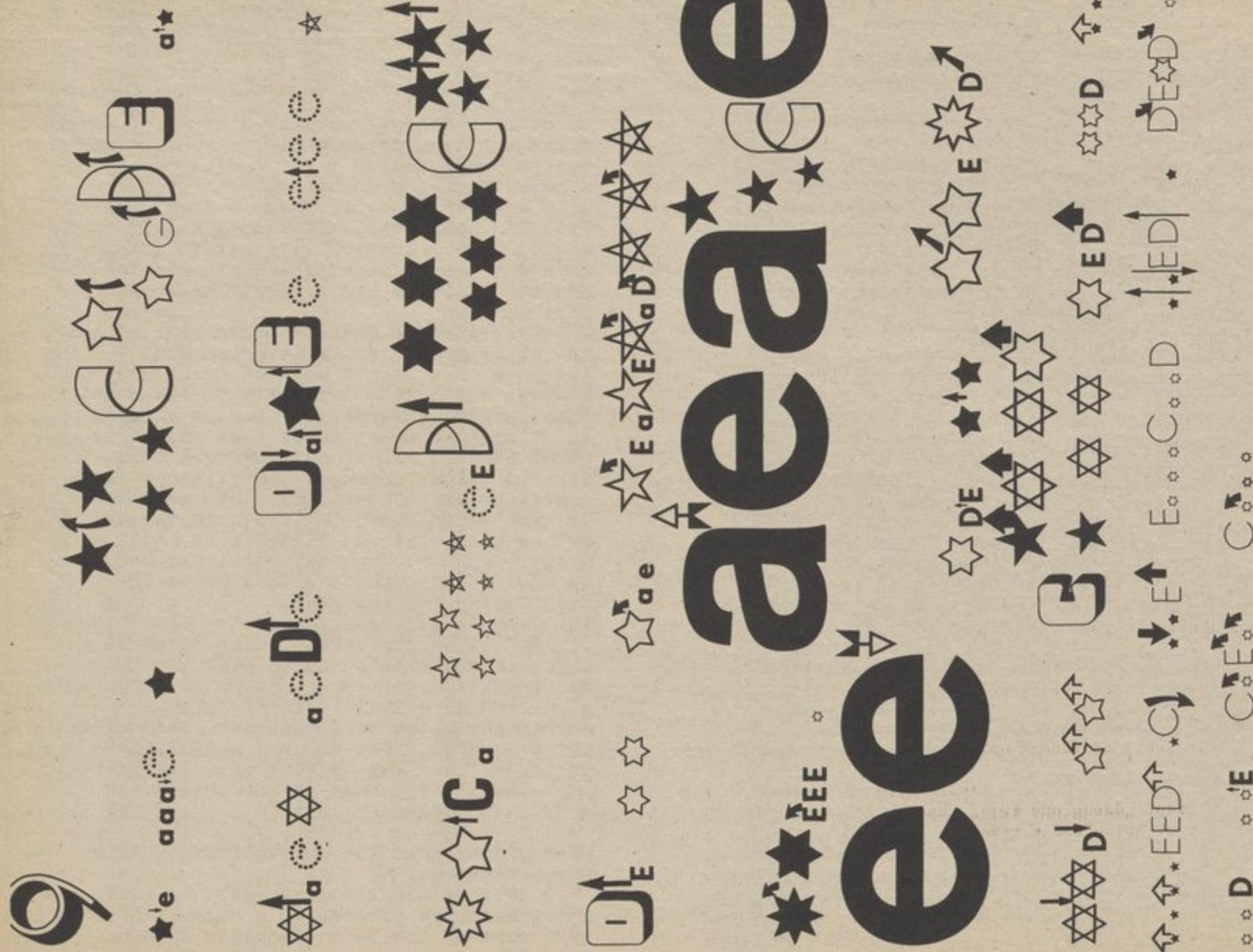
And most importantly, some day, some where, some composer may create an enduring present performance. But you better hope that the government doesn't get to him before You've had a chance to truly LISTEN. After all, if this kind of Hocus-Pocus is allowed to spread, it would throw us all back into the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



Sybil Chickermint 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.