To NMCE Oct.24, 1972
"Of all the waters of the world, none is as great as the sea. Ten thousand streams flow in to it - 5 have never heard of a time when they stopped - and yet it is never fuel. The water leaks away at wei- Li (Said by some to be a huge firing stone against which sea water turns to - Shave neva head of a tine when it didu't-and yet the sea is never empty. Spring or autumn, it never changes. Hood on drought, it takes no notice. St is so much greater than the streams of the yangtze on the yellow liver that it is improsible to measure the difference. But $S$ never for reason forded myself on it. I take ny place with heaven and earth and receive breath from yin and yang. $\delta$ sit here between heaven and earth as a little stone or a little tree sits on a huge mountain. Smice S can see my own smallness, what reason would S have te Gride myself?" Chuang Tree - Autumn Hoods (The Basic wintirig Translated by Burton Watson)

The metal Fist (laps)
Visit to NMCE reheursal this morning. The entranceVibration: Identity search, role and game flaying, not filched but some yow and maw. Dust mop. Clean up the sfrace. Hey Linda, you missed a lo to f cigarette ashes over in front of my chair. hoovigg chairs, stands, out of the center.
stoa time to begin.

WHERE is GABURO?

Shall we begin something anyway without Gabuso? (After all there are visitors firesent, Strangers too.) Mien around. humble, humble. $\delta$ meditate.

The annex resounds.
Crash!
fumble. Gabmo arrives.
Attención

Thetheshold exercise. What is the threshold of audibility? Io whom? TRansmit at the threshold. Heed back. O.K. S am sittmig nicely, brushed by sounds. On the way to TiteTA. Stead forte. Sounds have risen above my threshold. Head fork. Sam awake. Shear district soft sounds. Head jerk.
Titreshocto

${ }_{T H} R E_{S H} O L_{D}$


Itrudoes one automatic gain control work? The thresholdchanges with envrionmental inclusion/nitrusion. Masking phenomenon, Danfuing factor. Standing waves. Sitting Bull. He! Cut through all that. Softer. Softer $S$ often OF $S$ TER.

How did know the fie was over? How did they know? St happened the second tunic tor on the shorter version.

Grand moment the second time: long attack time on F, sustain drawn all around the space good trauscewie/remitter relationship.
you must become the receive in oder
to transmit at the threshold of audibility.
you must become the Tranomitter in oder
to receive at the threshold of audibility.
you meed Confucian comistoment to thervele.

Mutates Mutandis
you meed a receiver in you ass. O.K. Do it without no tricks. But me no buts. Thighs of the wounded! Shistened with my eyes cloyed, heard the marks on the wall. What a rumpus.
hest,
We close with toward's instruction free. Eyes closed. Since the rom and each other. J foin in, moving hoith, slowly through the chittered auditory sfrace. What if all envrionmental sounds were confiniel to the threshold of whose audibility? THRESIT HOLD. Olfactory. old factory. TobACCO. Smell of tobacco. Nicotine tropusin. $\delta$ turn East. Trace is hike love. A goods song. I move along the hoith wall gong East. Thumb role on the Wall braid. (Goring East mister?) Ancient textural fuel of wood sailnig. Grain. Arruite at comer. Sharp edge of board sticking ont. Whats this? An encounter. Somebody has my foot. Jeelnis up my toes. \& re-
fuse to do a tonchie-feelie number. Sfreeze, my body relaxed. \&, a himfind stature. The back of my right hand contacts a face. S feel new whiskers forknig through the skin. I leave ny hand at the point of contact lettrig it follow the face as if magnet tiziel. Left hand still contacting the sharp corner of wood. This becomes a nice long fumase of moving non-movement, a steady state or arrested torchie-fulie. There is a meting gentleness, Toes feel nice. ho one up man shif o ( $\delta$ have nose barmeis down than you do, yah!-gah!' yah!') The hand and face frat company ever so gradually. The froint of release only defined by the cool air rushing over the skin. S make my way back west through the cluttered auditory space. Stern south gently brushing against the fino. Breach a chain, not at my starting point, $\delta$ sit. There had been a cadence. Some one started over, or did the environmont treggin it by continunig? S meditate. Someone princes on my shoulders. Lice. S meditate. I go deeper. Hewing contininity, but vague low level knowledge that my 12 o'clock student has already been waiting for 25 minute.. (So having absolute time worse than absolute fitch?) (On many occasions, gust as negative certainly, especially if you have learned a fraiticular turning.) S meditate. Deceptive cadence. On. Anally, theta. Shod the image of a METAL FIST, upright. Dull metal. Coming out is pleasant. Eyes closed and night vibratos
is entry to high aufilitude internal visions.
TITANK you VERY Much!
Instruction free offermigs:

1. Become freiformers by not fherforming.
2. Enhance or Groraphrase the auditory envrionment so ferfectly that the listener cannot distinguish between the real sounds of the envrionment of the freformed sound. Keef eyes closed.
3. Sit in a chicle. All smokers smoke. Hel non-smohers watch. Snake all thought or action secondary to the act of smoking. Flow no dis traction on dis cons.

Pauline Olnvior
"Of all the waters of the world, none is as great as the sea. Ten thousand streams flow into it - I have never heard of a time when they stopped - and yet it is never full. The water leaks away at Wei-Lu (said by some to be a huge fiery stone against which sea water turns to steam - I have never heard of a time when it didn't - and yet the sea is never empty. Spring or autumn, it never changes. Flood or drought, it takes no notice. It is so much greater than the streams of the Yangtze or the Yellow River that it is impossible to measure the difference. But I never for this reason prided myself on it. I take my place with heaven and earth and receive breath from Yin and Yang. I sit here between heaven and earth as a little stone or a little tree sits on a huge mountain. Since I can see my own smallness, what reason would I have to pride myself?" Chuang Tzu - Autumn Floods (The Basic Writings Translated by Burton Watson)

THE METAL FIST
Visit to NMCE rehearsal this morning. The entrance - Vibrations: Identity search, role and game playing, not pitched but some yaw and maw. Dust mop. Clean up the space. Hey, Linda, you missed a lot of cigarette ashes over in front of my chair. Moving chairs, stands, out of the center. It's time to begin.

## WHERE IS GABURO?

Shall we begin something anyway without Gaburo? (After all, there are visitors present, strangers too.) Milling around. Mumble, mumble. I meditate. The annex resounds.

Crash! Fumble.
Gaburo arrives.

## ATTENCION !

The threshold exercise. What is the threshold of audibility? For whom? Transmit at the threshold. Feed back. O.K. I am sitting nicely, brushed by sounds.

On the way to THETA.
Head jerk. Sounds have risen above my threshold.
Head jerk. I am awake. I hear distinct soft sounds.
Head jerk.

THreshold

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\end{aligned}
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How does our automatic gain control work? The threshold changes with environmental inclusion/intrusion. Masking phenomenon.

Damping factor. Standing waves. Sitting Bull.
Hey! Cut through all that. Softer. Softer.
$S$ ofter $S$ of ter.
How did I know the piece was over? How did they know? It happened the second time too on the shorter version.

Grand moment the second time: long attack time on F, sustain
drawn all around the space good transceiver/remitter relationship.
You must become the receiver in order
to transmit at the threshold of audibility.
You must become the transmitter in order
to receive at the threshold of audibility.
You need Confucian commitment to the rule.

## MUTATIS MUTANDIS

You need a receiver in you ass. O.K. Do it without no tricks. But me no buts. Thighs of the wounded! I listened with my eyes closed, heard the marks on the wall. What a rumpus. Next,

We close with Howard's instruction piece. Eyes closed. Sense the room and each other. I join in, moving North, slowly through the cluttered auditory space. What if all environmental sounds
were confined to the threshold of whose audibility? THRESH
HOLD. Olfactory. Old factory. TOBACCO. Smell of tobacco. Nicotine tropisim. I turn East. Tobacco is like love. A good song. I move along the North wall going East. Thumb rolls on the wall board. (Going East, Mister?) Ancient textural feel of wood railing. GRAIN. Arrive at corner. Sharp edge of board sticking out. What's this? An encounter. Somebody has my foot. Feeling up my toes. I refuse to do a touchie-feelie number. I freeze, my body relaxed. I, a limpid statue. The back of my right hand contacts a face. I feel new whiskers poking through the skin. I leave my hand at the point of contact letting it follow the face as if magnetized. Left hand still contacting the sharp corner of wood. This becomes a nice long phrase of moving non-movement, a steady state or arrested touchie-feelie. There is a melting gentleness. Toes feel nice. No one up-man ship or (I have more barriers down than you do, yah.' yah!' yah.) The hand and face part company ever so gradually. The front of release only defined by the cool air rushing over the skin. I make my way back West through the cluttered auditory space. I turn South gently brushing against the piano. I reach a chair, not at my starting point. I sit. There had been a cadence. Someone started over or did the environment trigger it by continuing? I meditate. Someone presses on my shoulders. Nice. I meditate. I go deeper. Flowing continuity, but vague low level knowledge that my 12 o'clock student has already been waiting for 25 minutes. (Is having absolute time worse than absolute pitch?) (On many occasions, just as negative certainly, especially if you have learned particular tuning.) I meditate. Deceptive
cadence. On. Finally, theta. I hold the image of a METAL FIST, upright. Dull metal. Coming out is pleasant. Eyes closed and right vibration is entry to high amplitude internal vision.

THANK YOU VERY MUCH!
Instruction piece offerings:

1. Become performers by not performing.
2. Enhance or paraphrase the auditory environment so perfectly that the listener cannot distinguish between the real sounds of the environment or the performed sound. Keep eyes closed.
3. Sit in a circle. All smokers smoke. All non-smokers watch. Make all thought or action secondary to the act of smoking. Allow no distractions or divisions.
