

WELCOME!

We hope you will enjoy your self this evening, and let this enjoyment carry on to others.

6-7:30 pm will be dinner and things which include various bits of information about the concert. (This paper will serve as a guide through the evening.)

7:30 pm run-through of Leibig ending--everyone is involved in this...also, a run-through of the improvisations between pieces, last minute instructions, etc.

8:00--begin setting up in your performance area(s) in the concert hall. Make last minute adjustments, and so forth into Sonic Meditations (instructions will be given at this time). Following the beginning of the meditations, the doors will be open to the audience.

1. Improvisation--based on meditations...continue past 8:30 pm and gradually fade out ONLY after the piano has begun playing the first piece.

(Instrumentalists in Xina's ens. may use the improv. to warm up, and to tune--select a pitch which is common to the piece and good for tuning, or maybe "A" is possible--Xina will inform you).

"LAMENTATIO... " (ca. 10-minutes)

2. Improvisation--d' trumpet will begin playing softly, each instrumental/vocal performer joins gradually on any pitch, but in a quiet manner. Gradually all performers arrive at the pitch "F" in any octave, and gradually all (lwhere possible) arrive at the pitch "F" below middle "C". SUSTAIN THIS "F" as a drone THROUGHOUT the next piece (do not observe the conductor of the vocal group).

"WORDS WITHOUT SONG" (ca. 4-minutes)

3. Improvisation--continue with the drone ("F" below middle "C"), all others join in by playing/singing the pitch "F", and ALL begin a long 1-MINUTE crescendo to a solid "f"--STOP immediately on the first sound of the tape.

"PEX-MEX" (ca. 4-minutes)

4. Improvisation--listen for some pitch near end of "Pex-Mex" and when tape ends, perform that pitch "mf-f" in a sustained manner for about 15 seconds or until the next tape begins. Stop immediately afterwards. Do not vary the sounds you are sustaining.

" ROUNDS"

5. Improvisation-- all are to make "nonsense" by fast talk, sound fragments, and the sort--perform in a rapid manner, in medium-range dynamic levels, and a few assorted deviations from a middle register (pitch)...continue this until tape begins and gradually fade away

"MUSIC FOR TRUMPETS..."

6. There will be nothing else until the end of the concert program...Liebig & Sonic Meditations.

Those who have lights, turn them off and on (randomly) throughout the performance...but not while you are performing

GRADUATE COMPOSERS' SERIES

UCSD MUSIC DEPARTMENT

APRIL 24, 1971 - 8:30 PM

THE AUDIENCE IS FREE TO MOVE ABOUT, SIT ON THE FLOOR, OR
WHATEVER ELSE IT LIKES DURING THIS EVENING'S EXPERIENCE.

LAMENTATIO FOR THE CANADIAN
TRAGEDY 1970

ALEXINA LOUIE

flute/piccolo - ELIZABETH COUCH
alto flute - DAMIAN BURSILL-HALL
oboe/english horn - NORA POST
clarinet/bass clarinet - JOAN GEORGE
'cello - GLEN CAMPBELL
contrabass - FEDERICO SILVA
piano/electric piano - BETTY WONG
(assisted by SHIRLEY WONG)
conductor - TOM NEE

WORDS WITHOUT SONG

STEVE MARX

members of the UCSD chamber chorus

PEX-MIX (1970)

BRUCE LEIBIG

four track tape, in the dark

ROUNDS

DAVID ERNST

viola - DAVID DUNN
four track tape

MUSIC FOR 1, 2, or 3 TRUMPETS AND
4 CHANNEL TAPE

DWIGHT CANNON

trumpets - PAM SAWYER
ARNIE CHRISTENSEN
DWIGHT CANNON

ENCAHC (1968)

BRUCE LEIBIG

flute - ELIZABETH COUCH
clarinet - LARRY LIVINGSTON
oboe - DAVID AVERY
english horn - HENRY NUSSBAUM
bassoon - MICHAEL REDD

REPRISE/REPRISE* (NOW)

BRUCE LEIBIG

*(Including: "Internal Rupture in the Backyards
of Your Mind" by Vladimir Vooss)*

*featuring: all above performers
and composers and 4 track tape*

electronics for the entire program by JAMES CAMPBELL

* * * * *

COMING EVENTS

Sunday, April 25
Revelle Cafeteria

Josef Marx Baroque Ensemble
8:30 pm

Friday, April 30
noon MC 409

"Ecology of the Skin", music
involving you and David Rosenboom

LECTURE ON WEBERN, OPUS 21

for 2 instrumentalists, vocalist and 2 electronic equipment operators

Equipment (minimum):

electronic - 2 stereo tape decks with associated pre-amps, amps and
at least one speaker each
1 phonograph turntable
4 air mikes with boost and mix capability for two of them
independent amplification for one of the air mikes
wires, adaptors as needed

other - lectern or podium for lecturer (vocalist)
risers, platforms or other method of defining two areas,
one for instrumentalists and one for lecturer
the 2 instrumentalists should play 2 different instruments
chosen from the following list: soprano sax, Bb clarinet,
Eb clarinet, Ab clarinet (if these are unavailable flute
and piccolo may be added to the list)
phonograph recording of Symphonie, Opus 21 of Anton Webern

General Sequence of Events:

Operator #1 begins playing phonograph recording of Op. 21, which is amplified for audience listening and electronically recorded simultaneously on channel A of tape deck #1. One minute after this begins, vocalist begins reading lecture, which is amplified for audience listening and electronically recorded (mike input) on channel B of tape deck #1. Operator #1 insures balanced recording. Simultaneously both inputs are mixed and routed to channel A of tape deck #2.

One minute before end of phonograph recording operator #1 reverses tape on tape deck #1 and plays it backwards, amplifying sound for audience listening, and continuing to route mixed signal to channel A of tape deck #2. The tape reversal and associated switching should be accomplished in less than one minute so that operator #1 can stop turntable when Op. 21 finishes.

As soon as operator #1 begins to play tape on tape deck #1 in reverse, instrumentalists begin mirroring instrumental sounds they hear (each other or from speakers) according to the mirroring techniques described in the lecture. These sounds are amplified for audience listening and recorded (mike input) into channel B of tape deck #2.

When vocalist finishes lecture, he listens for his own voice played backwards and mirrors those sounds according to the techniques described in the lecture. These vocal mirrorings are mixed with instrumental sounds and recorded on channel B of tape deck #2.

Halfway through backwards playing on tape deck #1, operator #2 reveals his tape on tape deck #2 and plays it backwards, amplifying sound for audience listening.

When tape deck #1 backwards playing is completed, operator #1 stops tape. Six minutes later vocalist stops mirroring vocal sounds (which are by now both backwards and forward sounds). When backwards playing on tape deck #2 is completed, operator #2 stops tape. Instrumentalists continue for one more minute and piece ends.

Notes on Performance:

Symmetrical and precise arrangement of equipment and personnel is essential. Set-up diagram gives suggested set-up for four speakers facing audience. Movements of operators should be efficient and precise. Instrumentalists should face each other and avoid extraneous movements. All equipment and personnel should be placed or move in terms of right angles to the space wherever possible. Black, white and shades of gray should predominate.

Performance at UCSD in spring 1970 used two Sony 777 tape decks, which allow tape reversal by reversing tape in pressure rollers. Thus reels turn backwards when tape is played backwards. This may not work on other equipment, and reels may have to be switched.

If suggested equipment set-up diagram is followed, sound will move from left to right as piece progresses, with all speakers utilized in the middle of the piece.

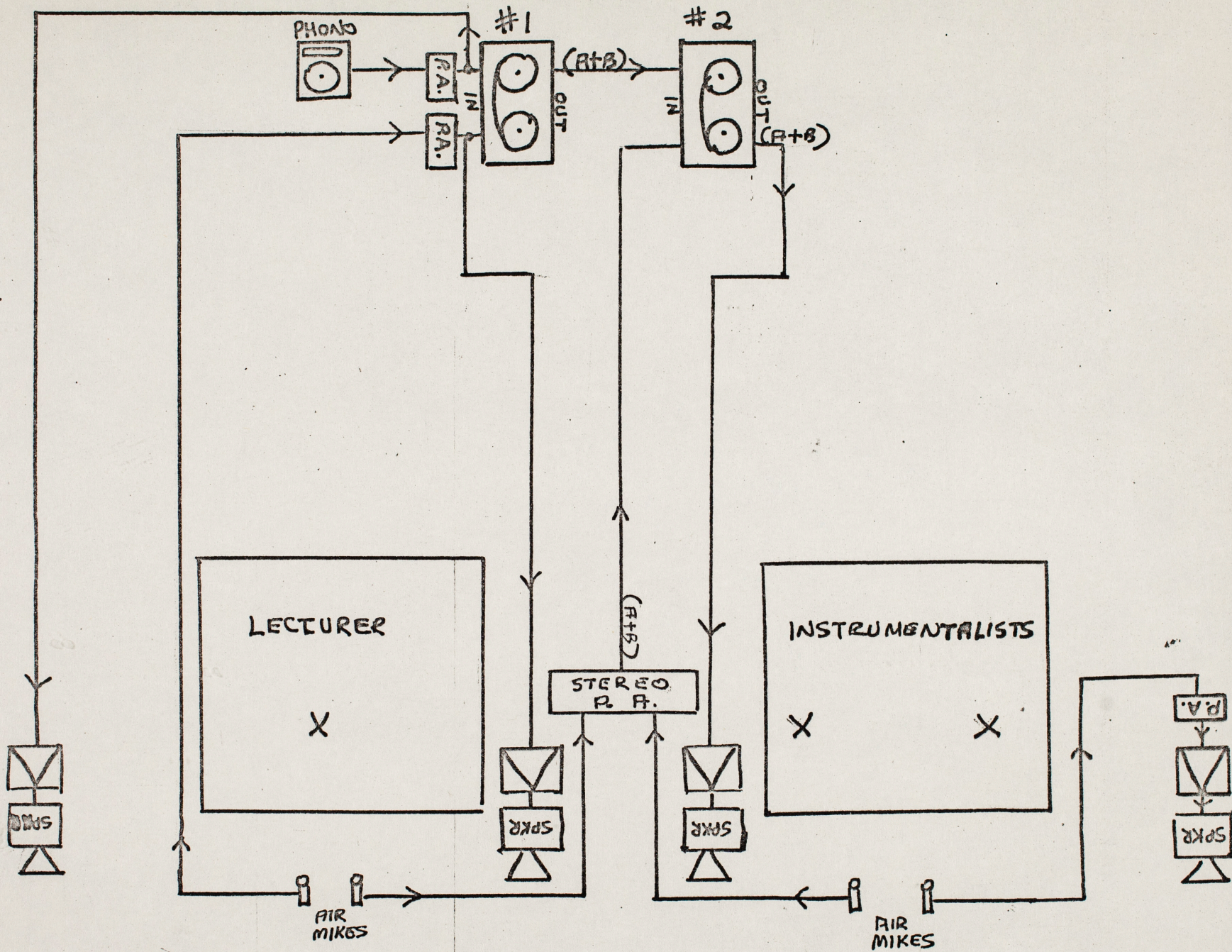
Schedule which follows is based on the Robert Craft recording of Webern's Opus 21, which runs 8'50" (Columbia K4L-232 Mono).

Intensity level of the piece is generally a bell curve, with the highest level between 12'00" and 16'00", when all elements are in operation. Gradual increase up to this high point and gradual decrease afterwards may be effected by all personnel concerned with production of the piece. This intensity level may be interpreted in terms of dynamics of sound levels, texture, movement, lighting, etc. It is essential that the two electronic equipment operators be sensitive to the progressing shape of the piece. An intensity score for all performers can be drawn, reflecting the nature of the equipment, space and personnel involved in the particular production. Variations in intensity are permitted to some degree, provided the bell-curve shape is never ambiguous. It is suggested that the piece begin and end with a ppp intensity level, and reach a high point of fff. All transitions within this framework should be gradual, and, if possible, undetectable in terms of specific increments of change.

SCHEDULE OF EVENTS

<u>Time</u>	<u>Events</u>
00'00"	- both operators begin their tapes
00'10"	- operator #1 begins phonograph recording of Op. 21
01'10"	- vocalist begins lecture
08'00"	- operator #1 reverses tape, plays backwards. Instrumentalists begin.
09'00"	- operator #1 stops turntable when record is finished
12'00"	- operator #2 reverses tape, plays backwards
16'00"	- operator #1 stops tape when backwards playing is completed
22'00"	- vocalist stops mirroring vocal sounds
24'00"	- operator #2 stops tape when backwards playing is completed
25'00"	- instrumentalists stop. end of piece.

SET-UP DIAGRAM FOR LECTURE ON WEBERN
OPUS 21



LECTURE ON WEBERN, OPUS 21

"A sound which is not yet over cannot be measured. But when it is over, it will no longer be. Then how will it be possible to measure it? Yet we do measure time . . . Thus it seems that we measure neither time future, nor time past, nor time present, nor time passing: and yet we measure time. . . What then is it that I measure? . . . something which remains engraved in my memory. It is in you, O my mind, that I measure time . . . it is the impress that I measure when I measure time. Thus either that is what time is, or I am not measuring time at all."

St. Augustine Confessions
Book 11, Chapter 27

Our memory functions in a spatial dimension when we wish to recall past events. Those events "farthest" away from the present are generally the most difficult to recall. We are thus "closer" to the most recent events than to the less recent. To recall a series of events in their original order, we must first "go back" to the beginning of the series. In this way our memory reflects a mirror image of the series, even though the mirroring process may be instantaneous and/or unconscious.

In a like manner, any symmetrical object is a spatial mirror. As with recall, the mirroring process is independent of any strict time correspondence between the original series (or points of reference) and the mirror. We can recognize a spatial mirror very quickly, without needing as much time to recognize the mirror as we did to recognize (or consciously grasp) the original series or points of reference.

A mirror in time requires a fixed correspondence (measurable) to the original series: mirrors in time are often not begun until the original series is completed. This contrasts with spatial mirroring where one may experience the mirror almost immediately by beginning in the center. This traditional separation of the spatial and time dimensions in mirroring processes is not a necessary one. Most mirrors in time derive their spatial logic from the memory process.

Quite different from memory, spatial and time mirrors is the mirror image we see in a glass. The instantaneous mirroring process, lacking any measurable time correspondence between mirror and original series (or points of reference) exists totally spatially. The perception of this mirroring process bears necessary relation to the process itself, for one either perceives the immediate mirror or not. In spatial mirrors one perceives the mirror process at one's own time. The inability of the glass to mirror in time, that is, entire series of events in real time, distinguishes it from other types of mirror processes.

(LECTURE ON WEBERN continued)

All these distinctions are based on distinctions in real time, not psychological time. Memory, time mirrors and glass mirrors can all take on characteristics of spatial mirrors, depending upon their mode of being perceived. Spatial mirrors, on the other hand, can take on characteristics of mirrors in time or mirroring in a glass, depending on the mode of perception. Thus if I perceive corresponding points of a symmetrical object simultaneously, the series of corresponding points as I perceive them resembles the mirroring in a glass of a series of events, where each moment is instantaneously mirrored.

It is thus in the manipulation of the modes of perception, and not in the processes themselves, that the distinctions prevail.

REPORT OF MUSIC 199 RECORDING PROJECT

Don Bright and Steve Clark

All the pieces were composed of natural underwater sounds, primarily biological.

In the first two pieces we decided to attempt a background with a crude "biological beat". We did this by taking an interesting segment of a croaker (a fish) obtained from Doug Leedy, and making an endless loop. To this we added snapping shrimp on the same channel. On the other channel we added the "melody", made up of the porpoise we recorded at Sea World. We controlled the "melody" by feeding it first through the filters of the Buchla box. This enabled us to control in any proportion the various sounds on the master tape (i.e. porpoises, water, pump, bumping of the microphone against the porpoise.) Thus we composed by changing frequency which was complemented by the beat being played on the other channel. We also used the master record volume to heighten and diminish various sections of the tape.

In the third piece we took predominantly low frequency sounds from the Sea World tape at places where there was a sound with a definite beat (presumably the porpoise playing with the mike), made a 20-second loop of it and used it as the left channel of the piece.

The right channel (actually recorded first) consisted of a triple imposition of selected portions of the Sea World tape. First a stereo tape was made recording different portions of the Sea World tape on each channel. This tape was then dubbed onto the left channel of the final tape. Since one Revox has not been working, we were using a Sony borrowed from the Drama department which had sound-on-sound capability. Using this we recorded both the tape's left channel and the final portion of the sea world tape onto the right channel. The beat previously described was then added to the left channel.

The last piece is a cleaned and edited version of the Sea World which you may keep if you wish. The most heavy filtering was done in the lower ranges, where extraneous noise such as pumps and ocean noise was heaviest, but some of each range was allowed to pass so that the sound would not be unbalanced.

RUN COUNTRY CROSS

PERFORMERS ! ! !

On the date, at the time, and within the area listed below will occur a musical event as imagined by Lawrence Czoka. You are invited to participate in the performing of that event.

--- performers are cross-country runners or joggers, wearing and carrying musical instruments. Bring what you can, some instruments will be provided. Suggestions for wearing: jangling bracelets, necklaces; bells on necklaces or tied to shoes; everyone please wear a waist-belt onto which something can be attached.

Suggestions for carrying: please decide on one thing only, so you are not burdened. Ideas: shakers, whistles, kazzoos, bells, mouthpieces (trumpet, saxophone, clarinet, etc.), claves, finger cymbals, tambourines.

-- on the date, arrive early enough at the gym on campus to suit up and begin warm-up exercises. Watch for signs indicating the gathering spot.

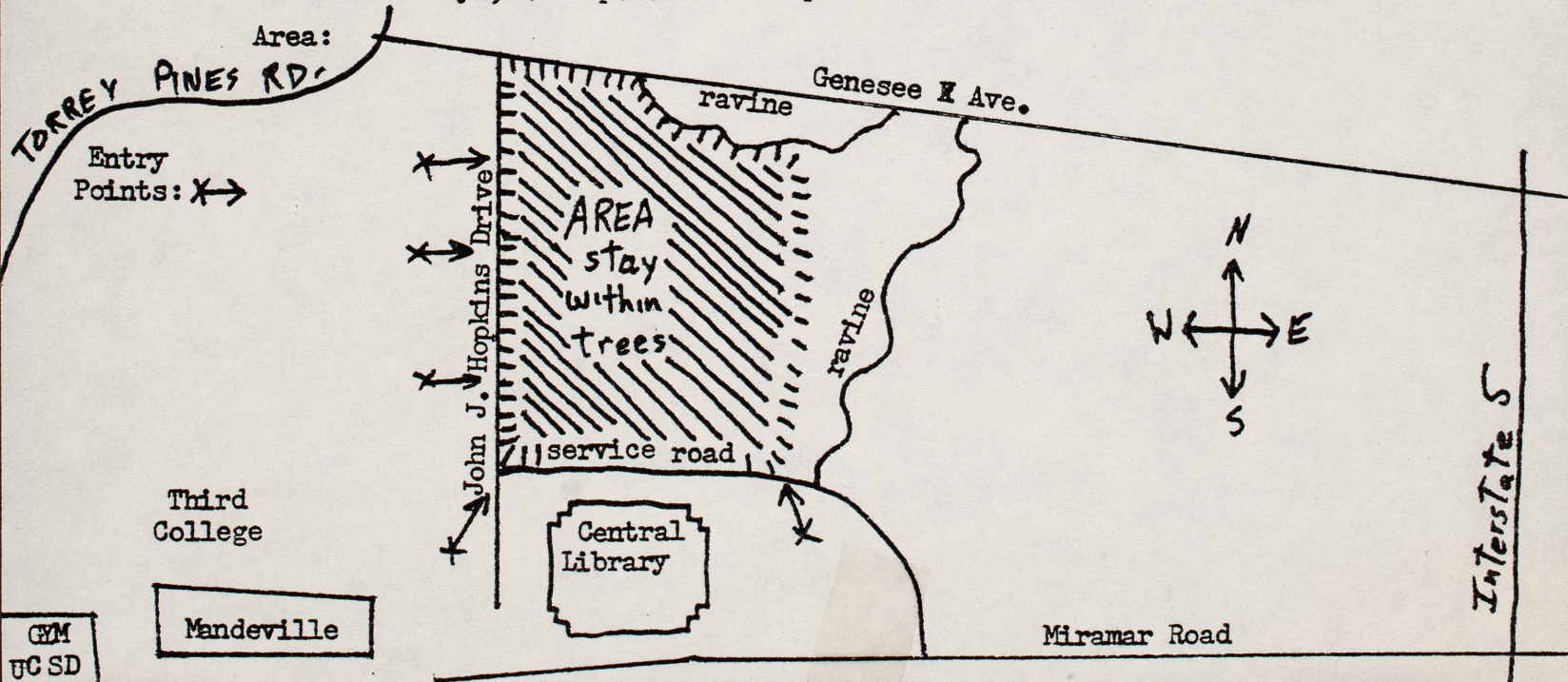
- at the time, warm-up exercises will commence, final instructions given, then you are free to run the course as you wish.

-- within the area, do not run in groups, and please don't talk, but feel free to sing or chant. Play your instrument whenever, however, whatever, and as much as you want. Try to listen to the other sounds and either respond to or blend with those sounds. Check the map for the trails, and note the several different entrances available. Use anyone you wish, take any turn you wish, staying within the area, exit wherever you wish, and re-enter wherever you wish. You may run as long as you want, and a signal (three blasts from a compressed air horn) will signal the end of the event when you should return to the gym, and please return all borrowed instruments.

Date: Monday, November 28, and Tuesday, November 29.

Time: Both days, 4:00 p.m. to 5:00 p.m.

Area:



RUN COUNTRY CROSS

LISTENERS ! ! !

On the date, at the time, and within the area listed below will occur a musical event as imagined by Lawrence Czoka. You are invited to participate in the listening.

--- on the date, be sure to reserve fifteen to twenty minutes walking time before the time from your location on campus. Please don't drive to the location of the event.

-- at the time, you should enter, alone, the area and find a place to listen, alone. You should wear a coat, and bring something to sit on.

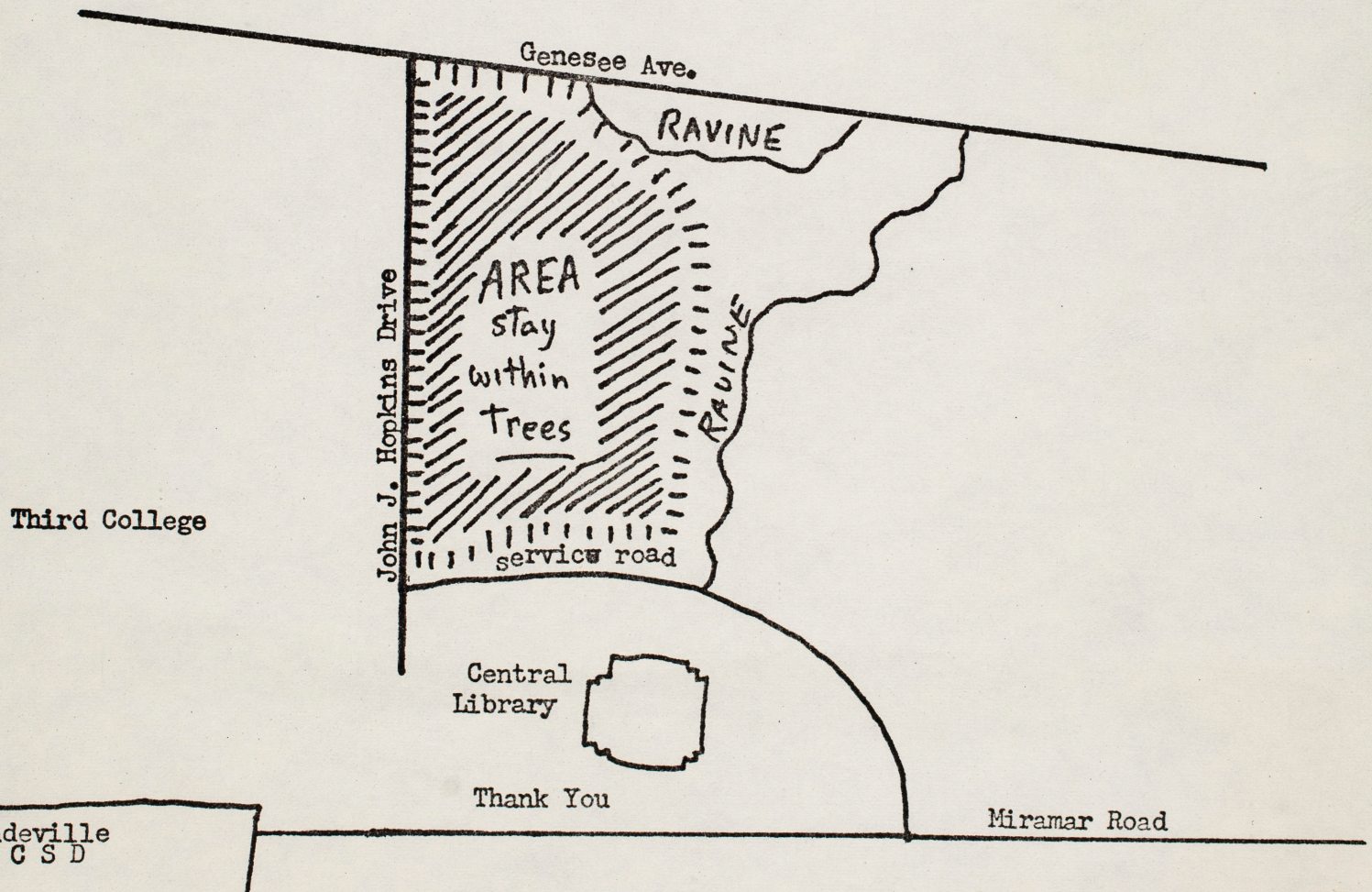
- within the area, please don't talk, but you may sing or chant. There will be no signal for the start of the event, but there will be a signal (three blasts from a compressed air horn) to signal the end.

-- if you can, bring a portable tape recorder and start recording when you hear anything significant.

Date: Monday, November 28, and Tuesday, November 29.

Time: Both days, 4:00 p.m. to 5:00 p.m.

Area: Anywhere within the area indicated on the map. Arrive early and explore the area.



A COSMOPHIS Ritual

The ritual will take place in the Recital Hall on Mon, the 28th, starting at 5:00. Please be ready to go at 5:00, 'cause we only have the room for an hour and a half.

Wear a hooded sweatshirt, sneakers or other comfortable shoes, and clothes you can move in.

PART I

As soon as you arrive, put on your hood and start warming up. When the lights fade, the dance begins. The movement elements are "jogging", rolling thru the spine and stretching to the ceiling, and balancing. Keep moving, remain silent. Continue the dance until you are tapped on the shoulder, then, slowly, sink down and collapse on the floor. If you become exhausted, you may sink to the floor before you are tapped.

PART II

Someone will come to you and anoint your head. Once anointed, you are to stand. Stand very still, as if frozen. Later, a nurse will bring you a chair, which you are to sit in. Instructions will be given as to how you might sit. Follow these instructions as exactly as possible and continue to sit in this manner 'til the end of the section.

PART III

The ritual will end in darkness. You can acknowledge its completion with handclapping. A short celebration should follow - bring something (ie, food!) to share.

See you Monday at 5:00
Mark

A Smiling Piece - Brenda Hutchinson

The goal of this piece is to generate the positive energy that comes from humor

Instructions for Smiling:

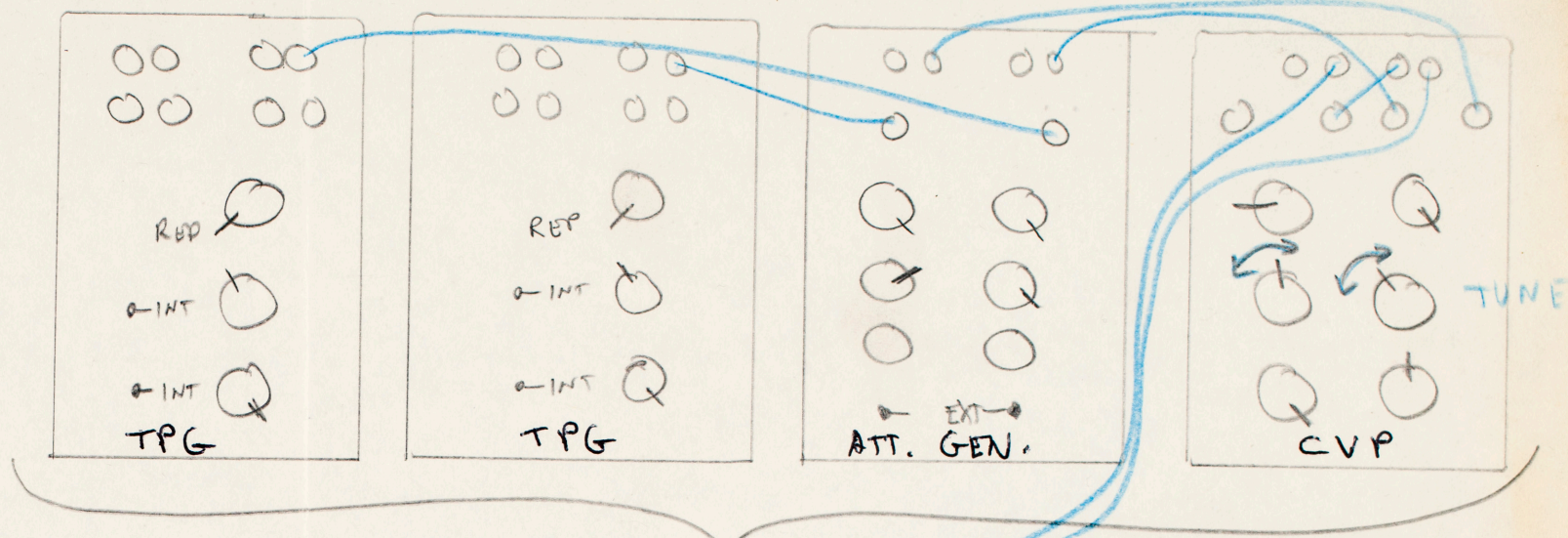
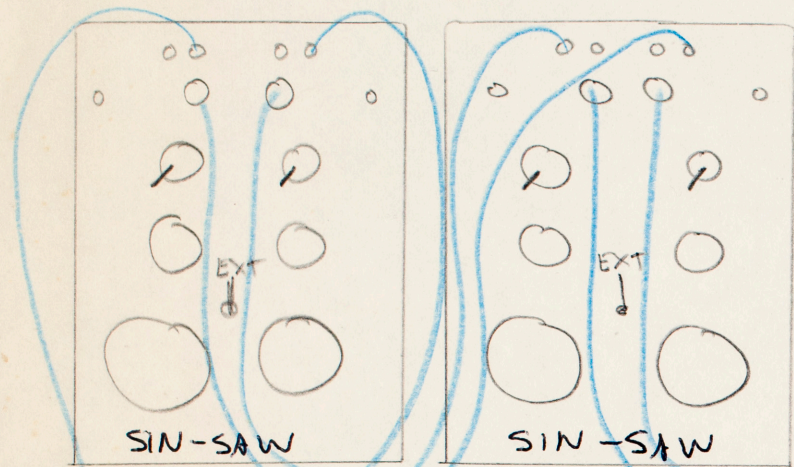
- 1) Make it visible. Teeth aren't always necessary, but sometimes nice.
- 2) At appropriate opportunities. Suggested opportunities are - other people, yourself, something that happened last year, the sun, the mailbox, food, etc. If none of these are available, invent something.
- 3) At inappropriate opportunities. Suggestions are when you are - angry, tired, sad, bored, embarrassed, not thinking, being yelled at or criticized, etc. This is probably the hardest rule to follow, but the most important for a successful performance.
- 4) Nothing Artificial - The smiles must have meaning. Causes for a smile are not always obvious and often must be invented. Believe in your inventions. An empty smile is one with no reason for being.

Where: Wherever you are.

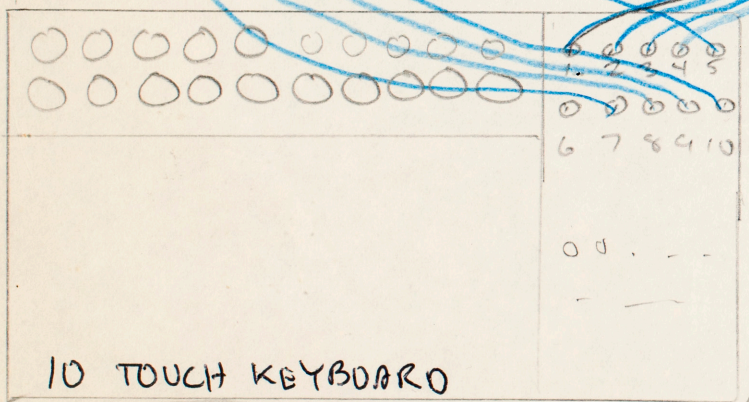
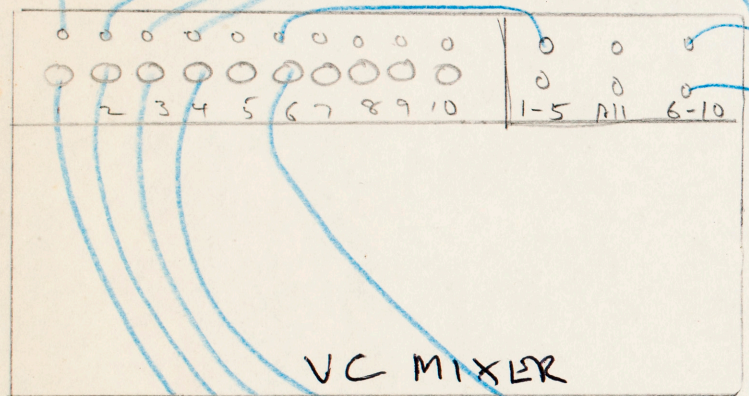
When: Choose a day that you will devote to the performance. If for some reason, during the course of the day, you make a mistake (break a rule) then you must begin all over again the next day. Whether or not you continue to practice on the same day is up to you. It may take practice.

GAMPER

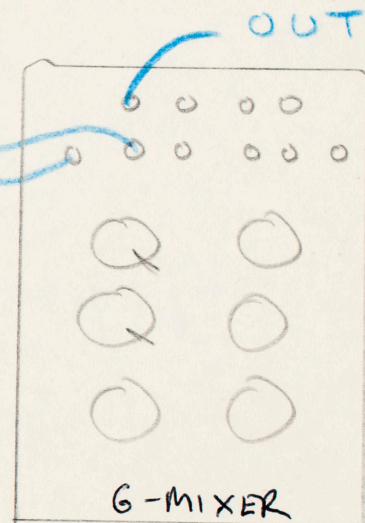
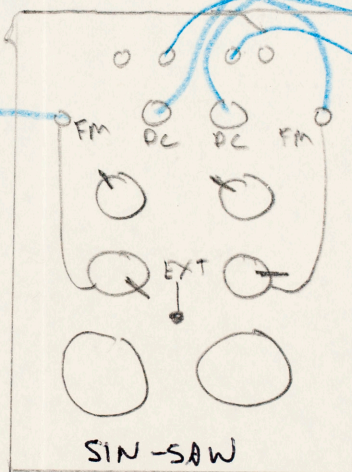
1st IMPROVISATION PATCH



SMALL GLISSANDO GENERATOR



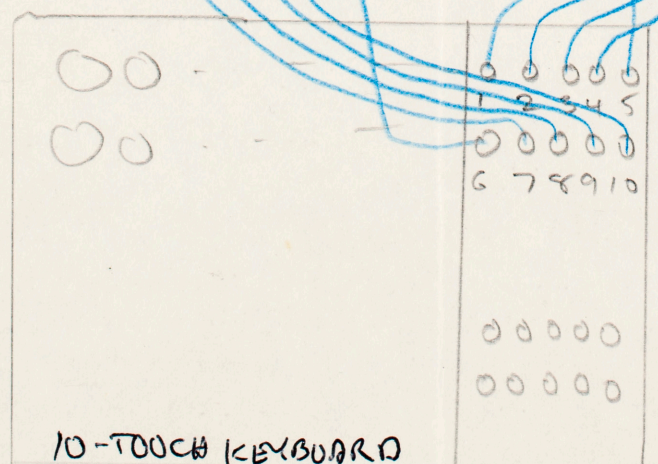
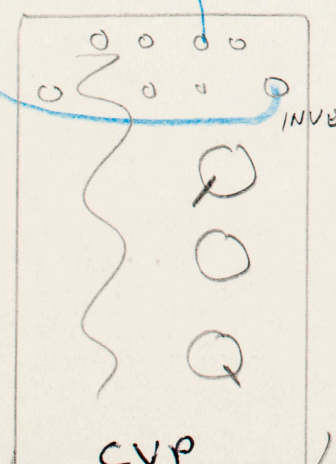
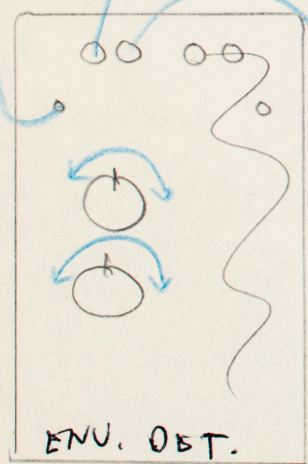
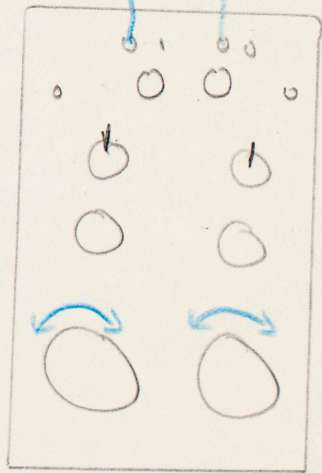
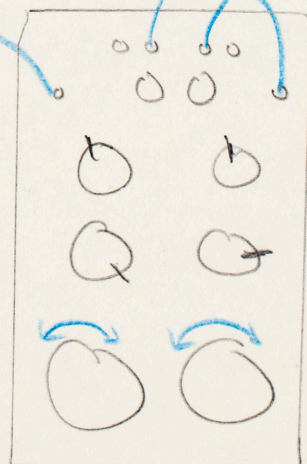
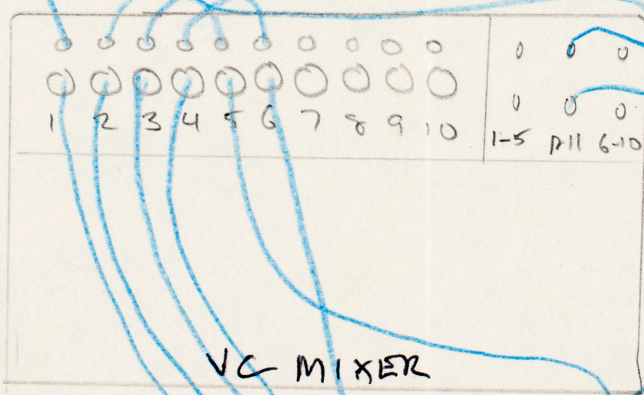
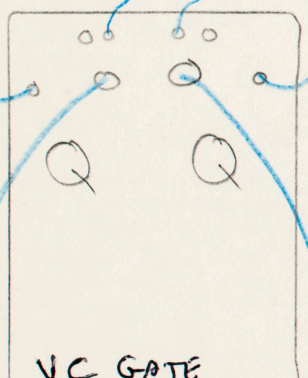
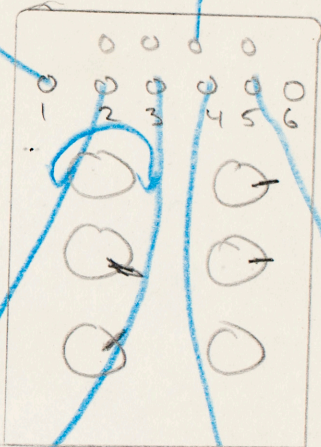
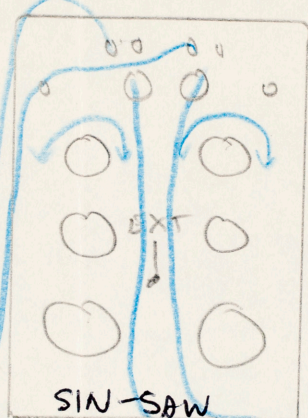
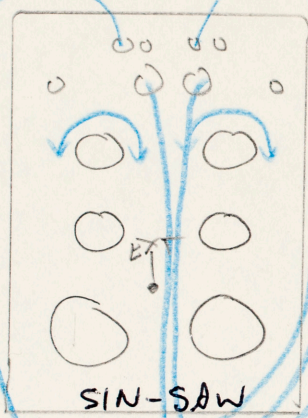
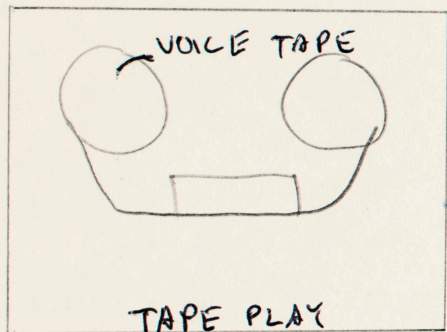
COMPLEX WAVEFORM GENERATOR



OUTPUT OSCILLATORS TUNED TO UNISON. WHEN NOT FM'D WILL HAVE SMALL GLISSANDO. KEY 5 CONTROLS FM AMPLITUDE, KEYS 1-4 FREQUENCIES OF FM-ING OSCILLATORS, KEYS 7-10 AMPLITUDE OF COMPONENTS OF FM-ING MIX.

GAMPER

2nd IMPROVISATION PATCH



DRONE AND SOURCE

EXPANDER + COMPRESSOR

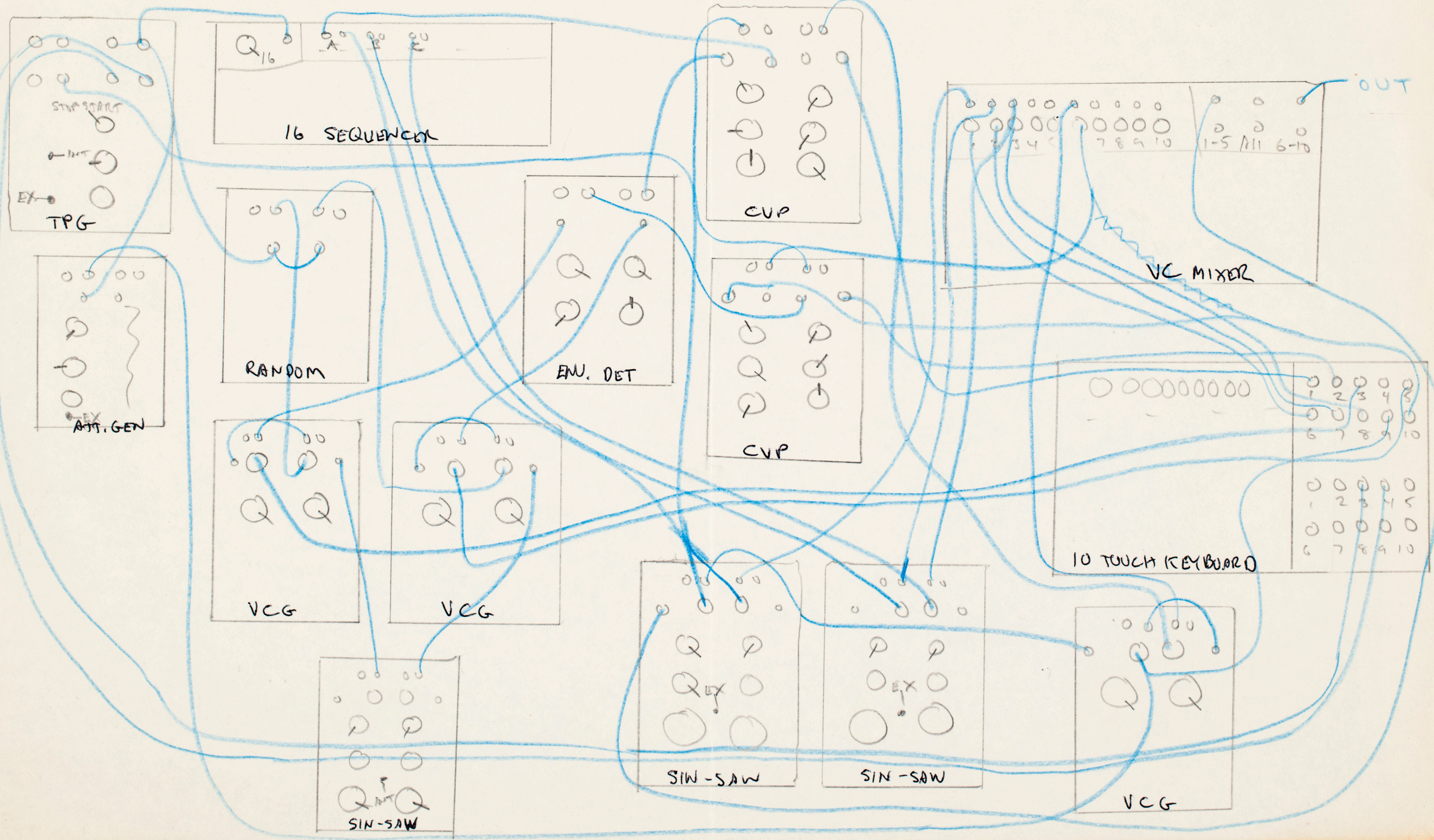
LIKE IN 1ST PATCH

KEY 5 NOW CONTROL ADDITION OF COMPRESSED VOICE FROM TAPE; KEY 6 THAT OF EXPANDED VOICE FROM TAPE

OUT

GAMPER

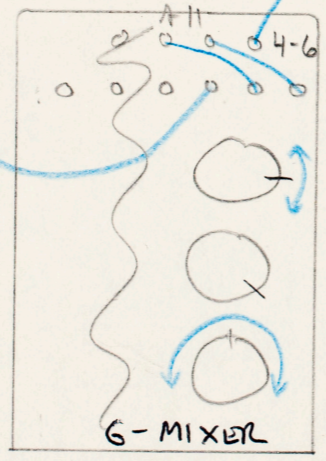
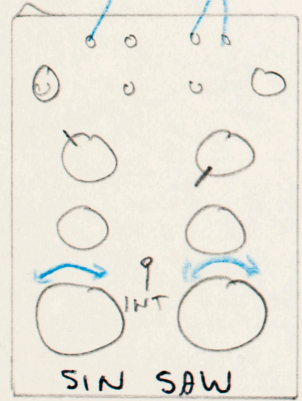
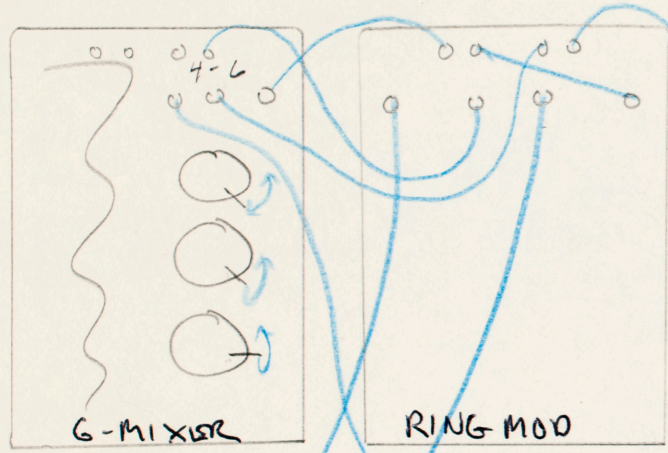
MYSTERY PATCH



GAMPER

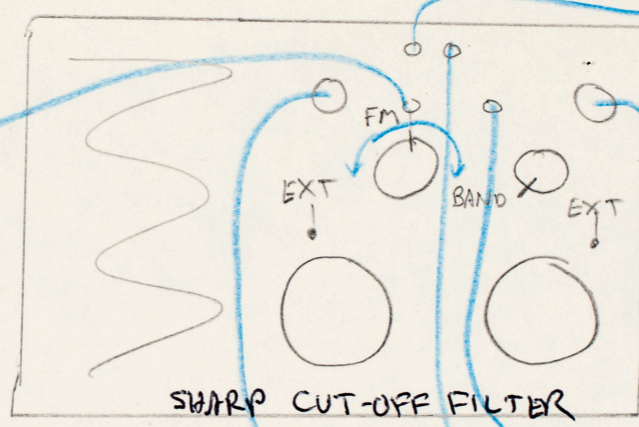
"NIGHT OWL WIND" - PATCH FOR LAST IMPROVISATION

FED-BACK TO GENERATE COMPLEX WAVEFORM

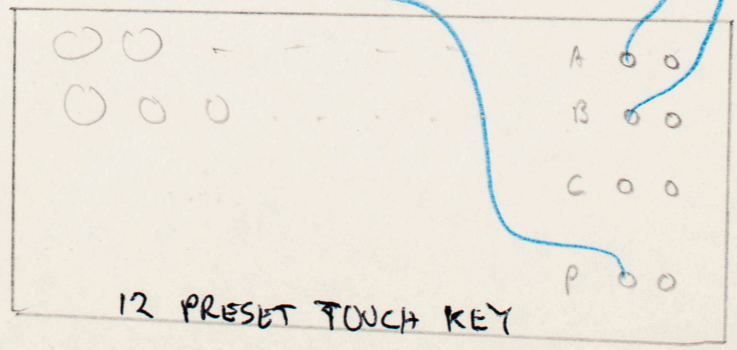
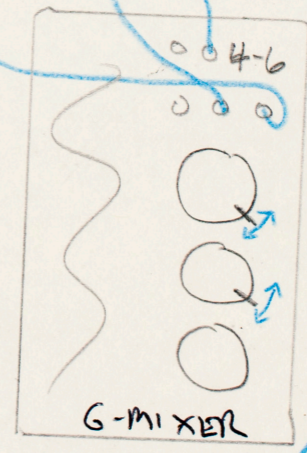
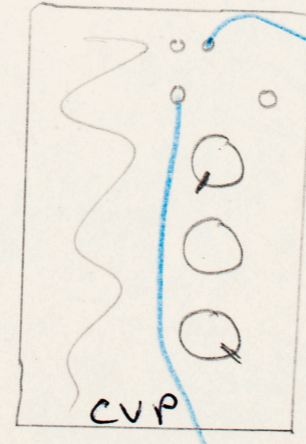


FED-BACK TO ACT AS OSCILLATOR AND MODULATOR OF RM OUTPUT

FED-BACK TO OSCILLATE

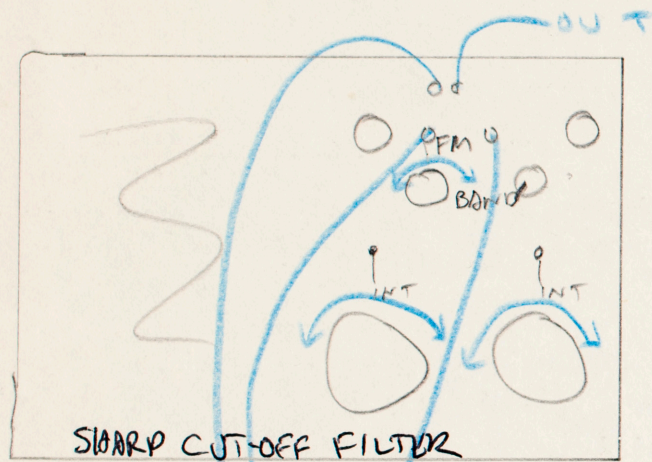


OUT (VERY HIGH LEVEL WHEN OSCILLATING)

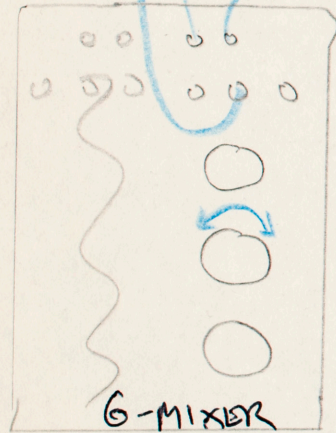


ROW A DETERMINES MOSTLY PITCH
 ROW B DETERMINES MOSTLY REGENERATION
 THE TWO ARE QUITE INTERACTIVE.
 THE PULSE MAKES A DOUBLE CLICK WHICH MAY CAUSE FILTER TO RING

GAMPER



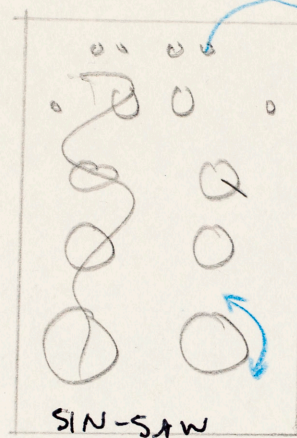
SHARP CUT-OFF FILTER



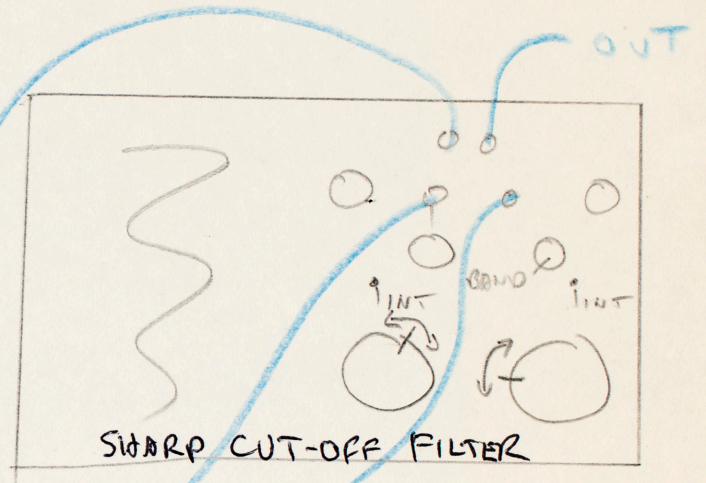
G-MIXER

SUPER FEEDBACK FILTER

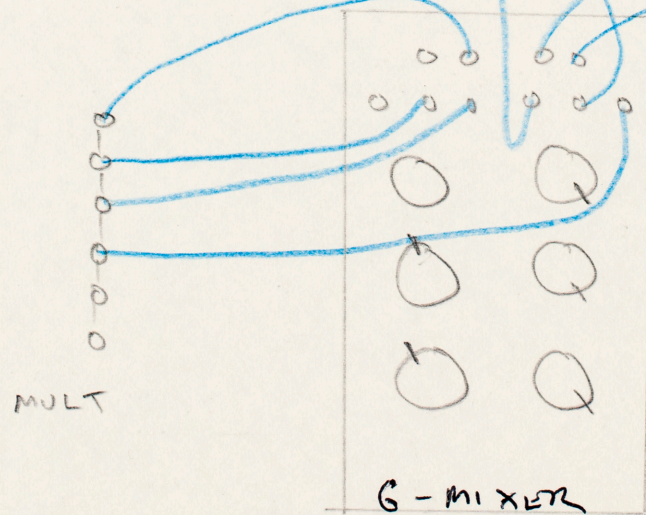
TWO INTERESTING INSTRUMENTS



SIN-SAW



SHARP CUT-OFF FILTER



MULT

G-MIXER

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