



A PROGRAM OF LIVE ELECTRONIC MUSIC  
AND A COMBINE

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I. CITE LIBRE (*Electronic version by the performers*)

Martin Bartlett

*Charles Buel, voice console  
Jon Dutton, percussion console  
Jeffrey Raskin, great bass recorder console*

II. PLAYERS WITH CIRCUITS

David Behrman

*Allen Strange, electric guitar  
Donald Nemitz, electric bass guitar  
Victor Laruccia, function generator  
Keith Carter, pre-amplifier controls*

III. APPEARANCE

Toshi Ichiyanagi

*David Tudor, bandoneon  
Douglas Leedy, French horn  
Allan Goldman, string bass  
Alan John, sound distribution and ring modulators  
William Mullen, oscillator I  
Lester Weil, oscillator II*

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INTERMISSION

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IV. THEATER PIECE IV

Anthony Gnazzo

*Guest Artists, Theater Five  
Members of Music 1C Class  
Members of Music 202C Class  
Members of Thursday Night Improvisation  
Members of Audience*

THEATER PIECE IV (1967)  
(score)

many performers  
diversified actions  
multiple sounds  
constant repetition  
concentration

technical means as required

actors	playing		
	doing		
dancers	performing		sound
	reciting		grouping
poets	drawing		pattern
	projecting		phoneme
filmmakers	moving		rate
	building		film
people	singing	again and again the same	phrase
	painting		thing
musicians	chanting		word
	developing		figure
painters	being		light
			shape
sculptors			motion
			object
			action
			graph

HAVING

again and again  
the same

EXPERIENCE

....with an infinity of variation

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CREDITS

*Stage Manager - Lester Weil  
Lighting - Jon Dutton  
Technical and Stage Assistants - Ken Brodwolf  
Equipment Coordination - Alan Johnson  
Equipment Manager - Victor Laruccia  
Technical Consultant - James Campbell  
Allen Strange  
Dave Geren*

## PROGRAM NOTES

by *Pauline Oliveros*

For the past twenty years electronic music has been associated with magnetic tape and a stage devoid of performers. The equipment found in most classical electronic music studios was never intended for music-making but was adapted by composers and technicians interested in electronic sounds and in the electronic manipulation of sound.

Now that technological media are no longer considered alien, and now that electronic pop has created a whole new era of live music, J. Petrillo's fear in the 1940's that canned music would replace the human performer seems unfounded.

Pop musicians such as the Beatles and the Rolling Stones, having conquered the stage and having sent millions of people to the dance hall, are moving into recording studios for sound modification techniques which confine them to records. Classical musicians, on the other hand, are moving out of the studio, stringing studio equipment out onto the stage with them.

Performers formerly concerned with Steinways and Baldwins are now concerned with the relative merits of McIntosh or Marantz. Methods of turning knobs and using patch cords have the same implications as striking or pressing keys. Some composers are more interested in sidebands than triads or tone rows; these same composers are designing and publishing exclusive electronic circuitry for their compositions. In keeping with this trend, many young composers are finding more guidance in the physics lab than in music theory classes.

Anthony Gnazzo, director of the Mills College Tape Music Center in Oakland, California, represents a new kind of composer. He is equally capable of reading a music score or schematic; of composing an instrumental ensemble or designing and building a twenty-channel sound distribution system.

David Tudor is a fantastic pianist and a pioneer among twentieth century performers, introducing new methods of sound presentation, acoustic and electronic. Many composi-

tions which give the performer responsibilities equaling or exceeding the composer's in determining the composition have been written exclusively for David Tudor. He is currently giving a seminar in Live Electronic Music at the Mills College Tape Center.

Both Mr. Tudor and Mr. Gnazzo have produced "combines": works which incorporate audio and visual circuits activated instrumentally. These works use no composing means but compose themselves out of their own composite instrumental nature.

Gnazzo's Theater Piece IV is a combine which includes theatrics and poetics with other artistic and natural elements

Toshi Ichiyangi recently returned to Tokyo after working in U. S. electronic music studios and computer centers on a grant from the Rockefeller third fund. He says of Appearance, "It leaves things open - at the same time, outside elements appear. It's like an old Japanese garden design: outside elements like the moon, clouds, trees change all year round. You look at the movement of the stars. Those things are included in the garden, however they are not controlled by the creator."

Martin Bartlett from Vancouver, Canada, is finishing his Masters thesis in composition at Mills College. Cité Libre gives instructions for musical responses but leaves the choice of "sound producing means" up to the performers.

David Behrman is on leave from his job as editor at Columbia Records and is a Creative Associate at the University of Buffalo. He is a founding member of the Sonic Arts Group, a New York performing ensemble devoted to live electronic music.

Players With Circuits represents the strongest link with traditional concepts of western music notation. His score provides a precise block diagram of the necessary equipment connections and specifications. Conventional pitch notation is used for the guitars, frequency and wave form for the function generator; amplitude and band width for the pre-amplifier is notated by graphics. Timing is controlled by synchronized stop watches.

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Department of Music, University of California, San Diego

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# ELECTRONIC SIGHTS & SOUNDS

LOWELL CROSS  
DAVID TUDOR  
Guest Artists

PAULINE OLIVEROS  
Director

Friday, May 10, 1968  
8:30 p.m.

Recital Hall, Matthews Campus

## ELECTRONIC SIGHTS AND SOUNDS

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VIDEO III

Lowell Cross, *Video*  
David Tudor, *Audio and*  
*Bandoneon*

Assisted by Students in  
Music 202 class, Seminar  
in Electronic Music

*"During our concert David and I began to branch off more and more on our own with the color TV, and I believe that we were really making a new piece that differed from our announced program. So I am proposing to David that we perform the first intentional performance of a joint work (yet unnamed) at San Diego in May."--L. Cross*

### PROGRAMS NOTES

*by Pauline Oliveros*

Lowell Cross is a doctoral candidate in Musicology at the University of Toronto. He is also an expert electronic technician and a composer. His publications include A Bibliography of Electronic Music, University of Toronto Press; The Stirrer and Video; and Electronic Music 1948-1953 (in preparation). His works include compositions for tape, instrumental ensembles, oscilloscopes and TV. His circuit designs are: Variable Channel reverser ("Cross-Channel"); The Stirrer; Circuitry for Video Series; TV circuitry for David Tudor's Bandoneon; Chessboard for John Cage's 0'00" II and The Video Stirrer.

David Tudor became interested in the Bandoneon through Mauricio Kagel, an Argentine composer who now lives in Cologne. Kagel composed Pandora's Box, a solo bandoneon piece for Mr. Tudor. Since then many other composers have written works especially for Tudor and his unique instrument.

The bandoneon is the national instrument of Argentina and is heard most often in the Musica Tijuca orchestras which play tangos. The bandoneon is capable of many different attacks and a wide range of dynamics. Since the bellows move in both directions it presents some startling stereo effects.

The Video series ordinarily use purely electronic sounds. Video III will use live electronic sounds provided by Mr. Tudor's equipment and possibly supplemented by his amplified bandoneon. One output of the necessarily stereo sound source is sent to the vertical and one output to the horizontal deflection circuit of the TV set. The TV images are exactly analogous to the sounds. Selected sound parameters trigger colors and shapes. Phase relationships determine the motion of the images.

Video III reveals the aural and visual imagery of the electronic world which appears in glimpses between the cracks of representational television.

*The next concert of Electronic Music will be held on May 23, with guest artist, Alvin Lucier.*

*This Concert is presented as part of NEW ART WEEK, May 8 - 15, 1968, under the joint auspices of the UCSD Departments of Music and the Visual Arts.*

*Don't miss other NEW ART WEEK events:*

*The Music of Harry Partch, in Concert, May 11 & 12,  
UCSD Art Gallery, 8:30 p.m.*

*Allan Kaprow: Happening, May 14, near Scripps  
Beach, 4:00 p.m.*

*Concert of Music by Niccolo' Castiglioni, May 15,  
Recital Hall, MC, 8:30 p.m.*