

Being Jackson: A Coin Derived Poem of Substitution

- | | Heads | yes | Tail | no |
|--|---------------|---------------|------|----|
| 1) which pages to use | 40 | yes | 1 | 2 |
| | 41 | yes | | |
| 2) which lines to use | 42 | no | | |
| | 43 | yes | | |
| 3) which words to use | 44 | yes | | |
| | 45 | no | | |
| 4) ^H ^T one or two words from each line | 46 | no | | |

			Pen	nickel	dime	Quarter
			(1-52)	(1-56)	(54)	(37)
			40	41	43	44
1		1	1	3	2	1
2		2	4	4	4	6
3		3	7	7	5	8
4		4	13	12	8	10
5		5	15	15	9	11
6		6	16	14	10	13
7		7	17	15	11	15
8		8	20	16	13	17
9		9	25	20	18	18
10		10	27	22	20	19
11		11	34	23	21	25
12		12	35	24	22	26
13		13	40	27	23	28
14		14	47	29	24	29
15		15	49	31	25	30
16	P	16	51	33	27	31
17	P	17	52	35	28	32
18		18		41	31	36
19	Q	19		44	37	37
20		20		45	41	
21		21		46	42	51
				47	45	53
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19, 20, 25, 27

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2
1

D	N	D		MD		N	D	ND		UD	D		N	N	N
		N		ND	D	ND	N		D	D	D	N	N	ND	D
N	D	N	N	D	ND	N	D	D	D	ND	ND	ND	N	D	ND
	ND	N		D	N	ND	ND		ND		N			N	D
N	D	ND	ND	D	N	ND	N		ND	ND	N	ND		D	D
	D		ND	N	N	D		D	ND	N	D	N	N	ND	N
N	ND			D		D	N	ND	D	N			MD	ND	
N	N		N	N		ND	D	ND	N	D	N		ND	ND	N
NDQ	NDQ	N	N	D	DQ	D	ND	DQ	Q	NDQ	N	N	DQ	MDQ	ND
NQ	NQ	D	N	NDQ		N		ND	DQ	NDQ	NQ	D	Q	D	N
	N	N	ND	NQ	DQ	ND	NDQ	PNQ	DQ	Q		NDQ	DQ	DQ	NQ
PND	NQ	NDQ	Q	PDQ	PQ	PNQ	PDQ	DQ		PN	NDQ	PDQ		PDQ	P
NQ	PQ	PQ		D	PNDQ	PNDQ	D	P	P	PNDQ	P	D	ND	P	P
Q	Q	PD	PNQ	NQ	PDQ		DQ	PQ	PN	N	N	NDQ	NQ	PD	PN
PQ		PDQ	Q	N	NQ	PNDQ	PDQ	D	PND	ND	P	NDQ	PD	DQ	PD
Q	PQ	PNDQ	DQ	PD	PN	NQ	NDQ	PN	ND			DQ	PQ		PNDQ
	PNDQ	PQ	N	PDQ	NDQ	DQ	NDQ		PNDQ	PND	PNDQ	PDQ	PN	ND	P
PNDQ	NQ	NQ	PDN	PND	N	DQ	NDQ	DQ	NQ	D	DQ	DQ	N	Q	NDQ
PDQ	NDQ	Q	DQ	N	ND	NDQ	ND	N	N	Q		Q	D		NDQ
P	NDQ	PN	NDQ	PNDQ	DQ	D	NDQ	DQ	DQ	Q	ND	DQ	D	NQ	NQ
ND	ND	DQ	PN	PDQ	NDQ	N	Q	PQ	PNDQ	PDQ	NQ	MDQ		NQ	Q
P	PN	PQ	PN	D	ND		D	N	PND	PQ	NQ	D		ND	N
ND	NDQ	PND	N	PNDQ	PND	PD	PND	D	N		ND	ND	D	N	NDQ
PND	P	PNDQ	Q	PDQ	P	PNDQ	PD	N	D	D	NDQ	Q		D	NQ
ND	NDQ	PDN	PNDQ	P	P	PNDQ	PNDQ	D	NQ	Q		ND	NDQ	ND	Q
PD	PDQ			PN	NDQ	PN		NDQ	NQ	D	DQ	DQ			NQ
PQ	PDQ	P	PQ	PN	NDQ	Q	PQ	PNDQ	PQ	Q	N	ND		D	Q

words

Lucie

PPPPPP

H 1 t2

	P 40	N 41	P 45	P 44
1	T	T	T	H
2	H	T	T	T
3	T	H	H	H
4	T	T	H	T
5	T	H	T	H
6	H	T	T	H
7	T	H	T	T
8	H	T	T	T
9	H	H	T	H
10	T	T	H	T
11	H	T	T	T
12	T	T	T	T
13	H	H	T	H
14	H	H	T	H
15	T	H	H	H
16	H	H	T	T
17	T	T	T	T
18	T	T	H	T
19	H	H	H	T
20	T	H	H	T
21	T	T	T	T
22	T	T	T	H
23	H	H	T	T
24	T	T	T	T
25	T	T	H	H
26	H	T	H	H
27	H	H	H	T

P

Q

1 Olivero's piece
 4 the future
 7 of attention
 13 context for
 14 and concerning;
 17 consisting of,
 20 one different
 25 needs —
 27 artificial, & natural.
 34 These two
 35 seeds of
 40 the over:
 47 many musicians.
 49 I will —
 51 has life —
 52 pace was.

Olivero's piece —
 the future of attention.
 Context for and concerning / consisting of
 one.

Different needs — artificial, natural.
 These two seeds, of the / over,
 many musicians.
 I will.
 Has life.
 Pace was.

1 1 Olivero's piece -- "written during a
 2 4 the future Autonomia Mexico
 3 9 of Attention (Solana Beach, California)
 4 13 context for some on the future of
 5 15 and concerning my software for
 6 16 consisting of exercises we understanding of
 7 17 first time Mexico City
 8 20 one different groups
 9 25 needs
 10 27 artificial natural environments
 11 34 These two archetypical promote each other
 12 35 seeds of ways can in seeds new can be found is the
 13 40 The over archetype can to for
 14 47 many musicians much so much
 15 49 I will my own history^{my} relationship to and my
 16 51 has life and work. when began composing age 19
 17 52 pace was not

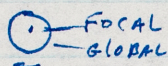
piece a
 future
 of attention
 context future
 concerning software
 understanding
 first time
 one
 needs
 artificial natural
 promote archetypical
 seeds of
 archetype the
 musicians
 history relationship
 composing
 was not

1 3 of the recognizes I was
 2 4 Romantic music, especially and orchestral
 3 7 Rondo and Liszt's Hungarian only faint & interested in
 4 12 something hear that is all that
 5 13 & must respect each music in of our for me is one
 6 14 in to and appropriately any to
 7 15 own culture nothing music in its manifestations sign
 8 16 life. Sound is intelligence can of music
 9 20 music generated music. Whale Song, Wolf Song
 10 22 recordings often device the music from own I struggle context
 11 23 with and I go the source in to experience
 12 24 this can the availability of such remote
 13 27 probably be forced bounded rather open
 14 29 way to multiplicity of manifestations we know music and
 15 31 accelerating by technology the
 16 33 might be found and essable humans
 17 35 to dwell only on music the perceiver be under(standing)
 18 41 my own has passed stages the years that composing
 19 44 into what I call my come from four sources
 20 45 1. All music I ever
 21 46 2. All have ever including minor biological
 22 47 sounds of the ever heard
 23 49 4. the sounds my imagination
 24 51 organization in traditional ways or all ways
 25 52 made by technology
 26 55 occasional noise constant drone the
 27 56 We radio sometimes to might static and

I was	sound is	accelerating	sounds heard
Romantic music	generated	Humans	imagination
faint	I struggle	dwell on	organization or
hear all	with source	passed stage	made technology
music	this availability	my	constant drone
appropriately to	probably	music	might
manifestations	multiplicity	including minor	

1 2 ~~from~~ ~~S~~ above and to to S a
 2 4 ~~music~~ world's music of space hear it all
 3 5 my life might be
 4 8 music began be interchangeable and a sonic be
 5 9 continued or played a visual or kinetic rhythm became theater piece
 6 10 visual environment as to the field.
 7 11 my grand composition a grand changed myself be
 8 13 to become my own Zen master without belonging, the tradition by of
 9 18 began calmer in the midst effects is
 10 20 it occurred me that this meditation At the S began to
 11 21 with the new research on such as the of
 12 22 The Psychology of Aylee Eimer the
 13 23 creativity led a research project at center for music
 14 24 the California Diego worked mine
 15 25 day with 20 people relaxation exercises and
 16 27 meditation meditation A available from at center
 17 28 could not change world at change myself
 18 31 The of to be opposed, the
 19 37 of which processes as modules to make compositions to
 20 41 I wanted piece encompass
 21 42 and own processes the player challenge them
 22 45 experience diffuse attention my research human
 23 46 meditation and martial arts want the two modes human
 24 47 as these ~~two~~ modes are or
 25 49 or these attention are complementary processes
 26 51 ~~at~~ the ^{information} ~~which~~ comes sensory systems memory
 27 53 this represents attention

And a	grand composition	creativity center	processes	complementary
world's music	without belonging	the mine	encompass	sensory
life	in the	day	an challenge	attention
interchangeable	meditation	meditation	experience	
or to continued or	new research	could change	two modes	
environment field	Psychology of	opposed	these modes	



- 1 1 2
 2 6 may internal memory or or stimuli
 3 8 auditory might mind in focal mode global
 4 10 external focal attention of of us too
 5 11 things once
 6 13 we feelings for
 7 15 the group is the generating group six players each
 8 17 surrounded players at a and a third conductor with the
 9 18 program or software for group one from
 10 19 play a very player's partner then tries react with the same
 11 25 or auditory comes the stimulus takes neural one impulse
 12 26 the brain the other the motor path is the
 13 28 and identifies the focal attention of by
 14 29 internal auditory before either of possible cues time will
 15 30 probably be delayed 50% of the
 16 31 it will delay his response if his partner one and a
 17 32 then drop the pitch and pick up partner's of instead he
 18 34 from his mode verify that the was
 19 37 correct on player's the effect of milliseconds

⊙

internal stimuli	before
auditory mode	delayed
external attention	response and
things	pick up
feelings	mode
generating players	player's effect
surrounded by with	
software	
then react	
auditory stimulus	
motor path	
identifies	

BEING JACKSON: A COIN DERIVED
POEM OF SUBSTITUTION

8-19-80

(derived from 'Software for People') Pauline Oliveros

PIECE A
FUTURE
OF ATTENTION
CONTEXT FUTURE
CONCERNING SOFTWARE
UNDERSTANDING
FIRST TIME
ONE
NEEDS
ARTIFICIAL NATURAL
ARCHETYPICAL
SEEDS OF
THE
MUSICIANS
HISTORY RELATIONSHIP
COMPOSING
WAS NOT
XXX

I WAS

ROMANTIC MUSIC
FAINT
HEAR ALL
MUSIC
APPROPRIATELY TO
MANIFESTATION'S
SOUND IS
GENERATED
I STRUGGLE
WITH SOURCE
THIS AVAILABILITY

PROBABLY
MULTIPLICITY
ACCELERATING
HUMANS
DWELL ON
PASSED STAGES
MY ~~MUSIC~~
MUSIC
INCLUDING INNER
SOUNDS HEARD
IMAGINATION
ORGANIZATION OR
MADE TECHNOLOGY
CONSTANT DRONE
NIGHT

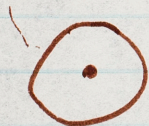
XXX

AND A
WORLD'S MUSIC
LIFE
INTERCHANGEABLE
CONTINUED OR
ENVIRONMENT FIELD
GRAND COMPOSITION
WITHOUT BELONGING
IN THE
MEDITATION
NEW RESEARCH
PSYCHOLOGY OF
CREATIVITY CENTER
THE NINE

DAY
MEDITATION
COULD CHANGE
OPPOSED
PROCESSES
ENCOMPASS
AND CHALLENGE
EXPERIENCE
TWO MODES
THESE MODES
COMPLEMENTARY
SENSORY
ATTENTION

RESPONSE CUE
pick up
MODE
PLAYER'S EFFECT

X X Y



INTERNAL STIMULI
AUDITORY MODE
EXTERNAL ATTENTION
THINGS
FEELINGS
GENERATING PLAYERS
SURROUNDED WITH
SOFTWARE
THEN REACT
AUDITORY STIMULUS
MOTOR PATH
IDENTIFIES
BEFORE
DELAYED

Paper Air

Volume Two, Number Three

By Jackson Mac Low:

A VOCABULARY FOR PETER INNISFREE MOORE.....	inside front cover
OBSERVATIONS 2/8/65.....	4
TEN FRENCH SONNETS.....	8
DIALOG (with Gil Ott).....	18
AN ESSAY BEGUN IN 1965.....	29
12.8.4.4.2.4.12.8., not a biblical poem.....	44
INSTRUCTIONS FOR COMPOSITIONS IN THIS ISSUE.....	59
A NOTATED VOCABULARY FOR EVE ROSENTHAL.....	inside back cover
1st MILAREPA GATHA.....	back cover

Of Jackson Mac Low

Charles <u>Bernstein</u> : JACKSON AT HOME.....	6
Pauline <u>Oliveros</u> : BEING JACKSON.....	34
John <u>Cage</u> : MUSIC AND PARTICULARLY SILENCE IN THE WORK OF JACKSON MAC LOW.....	36
Ron <u>Silliman</u> : 'WHILE SOME ARE BEING FLIES, OTHERS ARE HAVING EXAMPLES'.....	39
Eleanor <u>Antin</u> : MY FRIEND THE HIJACKER.....	41
Carol <u>Berge</u> : SENTIENCE, THE OPPORTUNITIES: THE WORK OF JACKSON MAC LOW.....	46
Armand <u>Schwerner</u> : ON THE USEFULNESS OF JACKSON MAC LOW'S WORK.....	48
Larry <u>Eigner</u> : poem.....	50
Jerome <u>Rothenberg</u> : PRE-FACE.....	51
Charles <u>Bernstein</u> : JACKSON MAC LOW.....	54
George <u>Quasha</u> : A CONCRETE DIALOG WITH MYSELF ON, AND FOR, JACKSON MAC LOW.....	55
A COMPLETE JACKSON MAC LOW BIBLIOGRAPHY.....	63

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Pauline Oliveros

Piece a	I was
Future	Romantic music
Of attention	Faint
Context future	Hear all
Concerning software	Music
Understanding	Appropriately to
First time	Manifestations
One	Sound is
Needs	Generated
Artificial natural	I struggle
Archetypal	With source
Seeds of	This availability
The	Probably
Musicians	Multiplicity
History relationship	Accelerating
Composing	Humans
Was not	Dwell on
	Passed stages
	My
	Music
	Including inner
	Sounds heard
	Imagination
	Organized or
	Made technology
	Constant drone
	Night

Being Jackson

And a
World's music
Life
Interchangeable
Continued or
Environmental field
Grand composition
Without belonging
In the
Meditation
New research
Psychology of
Creativity center
The nine
Day
Meditation
Could change
Opposed
Processes
Encompass
And challenge
Experience
Two modes
These modes
Complementary
Sensory
Attention



Internal stimuli
Auditory mode
External attention
Things
Feelings
Generating players
Surrounded with
Software
Then react
Auditory stimulus
Motor path
Identifies
Before
Delayed
Response cue
Pick up
Mode
Player's effect