

Texaco  
introduces  
a fantastic  
new mileage  
ingredient...



# YOU



Here are some good driving practices that are important all the time, especially now during the national energy shortage, that will help YOU cut down on gasoline usage, still get YOU where YOU want to go when YOU want to go, and save YOU money, too.

It's true! YOU make your car go, and how YOU make it go has a fantastic effect on the mileage YOU get from every gallon of gasoline. YOU can do more to stretch the miles and conserve gasoline than any mileage additive ever could—simply by the way YOU drive and care for your car.

☆ **Avoid long warm-ups.** Start your car. As soon as the oil pressure is up, move away. Drive slowly—your car will warm faster and you'll save gasoline.

☆ **Tread lightly on the accelerator.** Easy starts and gradual stops save up to 2 miles per gallon in city traffic.

☆ **Keep car speed down.** Driving at a slower speed will conserve gasoline. For example, on the highway, at 50 mph instead of 70, your gasoline saving is estimated to be as much as 25%.

☆ **Don't be a jack rabbit.** These fast starts leave rubber on the road and waste gasoline. Gradual starts save on gasoline.

☆ **Anticipate signal light changes.** Then you'll be able to slow down gradually—saving brake linings and gasoline.

☆ **Keep the pressure up.** Tires that are underinflated wear more quickly and cause increased consumption of gasoline. You can save gasoline by keeping your tires at recommended pressure.

☆ **Fill your crankcase with the correct oil.** Yes, a multigrade oil (Havoline Super Premium All Temperature Motor Oil meets all car manufacturers' specifications) will help you get better gasoline mileage, particularly at lower temperatures, by reducing friction.

☆ **Keep your engine tuned.** A well-tuned engine can save you up to 8% in gasoline mileage. See your car maintenance manual for periodic tune-ups that are recommended.

☆ **Don't ride the brake.** This may give you a false sense of security, but all you are really doing is making your car's engine work harder, using unnecessary amounts of gasoline, and wearing the brake linings.



☆ **Use your air conditioner sparingly.** You paid for the convenience but an air conditioner can decrease gasoline mileage by approximately 10% every mile it is in use. So enjoy it, but only when you absolutely feel the need for it.

☆ **Form car pools.** One other person in your car will save 100% on his gasoline usage. Two others increase the savings to 200%. Switching cars makes it possible for all pool members to save gasoline and money.

YOU may never have thought of yourself as the most fantastic gasoline mileage ingredient ever. But YOU are in control. Your good driving practices can help YOU every day in getting more miles from the gasoline YOU buy and in saving YOU real money in the overall operation of your car.

Be a good neighbor...  
drive conservatively to save gasoline and money.



We're working to keep your trust.





## RE-COGNITION

LISTEN TO A SOUND UNTIL YOU NO LONGER RECOGNIZE IT. WHEN YOU RECUPERATE, CRITICIZE YOUR EXPERIENCE: CAN YOU DOCUMENT OR DESCRIBE THE EXPERIENCE? ANALYZE - HOW (OR HOW NOT) DID THE SOUND CHANGE, OR HOW DID YOU CHANGE? (OR NOT) VALUE THE EXPERIENCE IN TERMS OF RELATION TO PAST EXPERIENCES, PARALLEL OR DIFFERENT AND IN TERMS OF FUTURE IMAGINARY OR PROJECTED REAL EXPERIENCE.

## WORLD MUSIC

PICK SEVERAL FOREIGN COUNTRIES WHICH COVER BOTH HEMISPHERES AND ALL DIRECTIONS, OR SEVERAL COUNTRIES WHICH INTEREST YOU SPECIFICALLY. FIND RECORDINGS OF MUSIC FROM THESE COUNTRIES. WHAT IS THE FUNCTION OF THE MUSIC IN EACH SOCIETY? WHAT IS THE FUNCTION OF THE MUSIC IN A WORLD CONTEXT? COULD THE REPRESENTED FUNCTION HAVE VALUE IN YOUR OWN SOCIAL CONTEXT? WHAT CONDITIONS IN YOUR OWN SOCIAL CONTEXT WOULD HAVE TO CHANGE (OR STAY THE SAME) IN ORDER TO INCLUDE SUCH MUSIC?  
ILLUSTRATE WITH RECORDED EXAMPLES.

## CRITIC

CRITICIZE SEVERAL CLASS PROJECTS WITHIN THE CONTEXT AND CONDITIONS OF THE COURSE.

## COMPARATIVE STUDY

READ THE FOLLOWING ARTICLES: 'INSTRUMENTS FOR CARDENITAS' BY ROBERT ERICKSON - SOURCE #5, 'SOME SOUND OBSERVATIONS' BY PAULINE OLIVEROS - SOURCE #3, 'A BASIC COURSE' BY R. MURRAY SCHAFER - SOURCE #5.

DRAW PARALLELS OR OPPOSITE TRENDS FROM MATERIAL EXPERIENCED IN MUSIC 100 THIS SUMMER. HOW DO THESE TRENDS RELATE TO YOUR MUSICAL EXPERIENCES OUTSIDE OF MUSIC 100? ILLUSTRATE WITH RECORDINGS WHERE POSSIBLE.

## MUSIC EDUCATION

IS PRESENT DAY MUSIC EDUCATION ADEQUATE FOR PRESENT DAY REQUIREMENTS?



## CATALOGUE

MAKE A CATALOGUE OF A NUMBER OF DIFFERENT SOUNDS. IF THE SOUNDS ARE REAL, RECORD BRIEF EXAMPLES OF EACH SOUND. PROVIDE A KEY OR LEGEND FOR THE TAPE. DEVISE A SYSTEM OF NOTATION FOR THESE SOUNDS. WHETHER THE SOUNDS ARE REAL OR IMAGINARY, YOUR NOTATION SHOULD ENABLE SOMEONE UNFAMILIAR WITH YOUR SOUNDS TO PRODUCE OR IMAGINE THEM ON LEARNING YOUR NOTATION.

## PERFORMANCE

SELECT A SCORE WHICH CAN BE PERFORMED BY MEMBERS OF THE CLASS. ORGANIZE REHEARSALS AND PERFORM THE PIECE. ARRANGE TO HAVE THE PERFORMANCE RECORDED. ANALYZE THE NOTATION. WHAT WAS EFFECTIVE OR NOT EFFECTIVE, CONTROLLED OR UNCONTROLLED? COULD YOU DEVISE A BETTER NOTATION? WHAT MATERIALS AND WHAT KIND OF SPACE IS NECESSARY? WHAT COULD BE ADDED OR SUBTRACTED FROM THE SCORE TO MAKE IT MORE CLEAR?

## GRAPHIC REPRESENTATION

MAKE A GRAPHIC REPRESENTATION OF AN ENVIRONMENT, OR A PIECE OF MUSIC. YOU MAY USE ANY SOURCES AND RESOURCES INCLUDING 2 OR 3 DIMENSIONAL MATERIALS. EXPLAIN WHAT YOUR REPRESENTATION MEANS.

## INSTRUMENT MAKER

INVENT A NEW INSTRUMENT OR REVISE AN OLD ONE. DEVISE A NOTATION FOR ITS POSSIBILITIES. OR:  
MAKE A NOTATION FOR A FOUND SOUND OBJECT AND DEMONSTRATE. RECORD EXAMPLES.

## FOUND SCORE

TAKE ANY SET OF INSTRUCTIONS AND TRANSLATE IT INTO A PERFORMABLE, MUSICAL SCORE. REHEARSE IT, PERFORM IT AND RECORD IT.



INSTRUCTOR - PAULINE OLIVEROS

ASSISTANT - ELINOR BARRON M.A.

I COMMITMENT

- A. REGULAR ATTENDANCE OF CLASS MEETINGS.
- B. PARTICIPATION IN CLASS EXERCISES.

II JOURNALS OR DIARY : INCLUDE OBSERVATIONS, REACTIONS, COMMENTARY, ANALYSIS, DREAMS, FANTASY ETC. YOUR EXPERIENCE

- A. IN CLASS ENTRIES
- B. OUTSIDE OF CLASS ENTRIES

III PROJECTS : CHOOSE AT LEAST 3 FROM THE 5 FOLLOWING CATEGORIES.

## A. ENVIRONMENTAL SOUND PERCEPTION

1. ENVIRONMENTAL DIALOGUE - TAPE VERSION
2. JOURNAL OF SPECIFIC EXPERIENCE
3. SOUND MAP
4. OTHER

## B. TAPE MUSIC

1. POCKET PIECE (INCLUDES SCORE + TAPE)
2. TAPE MONTAGE (SOURCE TAPE FROM ANY SOURCES)
3. OTHER

## C. NOTATION

1. GRAPHIC REPRESENTATION OF AN ENVIRONMENTAL SOUND SOURCE OR CLASS PROJECT.
2. REPRESENTATIONS OF A CATALOGUE OF SOUNDS.
3. OTHER

## D. CRITICISM

1. CRITICAL EVALUATION OF A PARTICULAR PIECE OF MUSIC RELATED TO CLASS WORK. (SPECIFICALLY, PIECES DONE IN CLASS OR ASSIGNED LISTENING.)
2. OTHER

## E. COMPOSITION

ANY PIECES COMPOSED FOR CLASS PERFORMANCE OR REHEARSAL



## ENVIRONMENTAL DIALOGUE

PAULINE OLIVEROS

FIND A PLACE TO BE, EITHER INDOORS OR OUT-OF-DOORS, EITHER ALONE OR WITH OTHERS WHO KNOW HOW TO HELP YOU. BEGIN A MEDITATION BY OBSERVING YOUR OWN BREATHING. AS YOU BECOME AWARE OF SOUNDS FROM THE ENVIRONMENT, GRADUALLY BEGIN TO REINFORCE THE PITCH OR ANY PARTIAL OF THE SOUND SOURCE. RE-INFORCE IT EITHER VOCALLY, MENTALLY OR WITH AN INSTRUMENT. IF YOU LOSE TOUCH WITH THE SOURCE, WAIT QUIETLY FOR ANOTHER. REINFORCE MEANS TO STRENGTHEN OR SUSTAIN.

FIND AN APPROPRIATE WAY TO DOCUMENT YOUR EXPERIENCE. IF YOU ARE USING WRITING FOR DOCUMENTATION: 1. DESCRIBE YOUR EXPERIENCE 2. ANALYZE YOUR EXPERIENCE 3. EVALUATE YOUR EXPERIENCE 4. WHAT ARE OTHER POSSIBILITIES FOR YOUR EXPERIENCE? ETC.

YOU MAY USE ANY OTHER MEANS WHICH ADEQUATELY HELPS TO DOCUMENT YOUR EXPERIENCE.

## SOUND JOURNAL

GO TO ONE LOCATION OR WALK THE SAME ROUTE MANY TIMES DURING A 1 TO 5 WEEK PERIOD. LISTEN TO EVERY THING THAT CAN BE HEARD. DOCUMENT THE EXPERIENCE EACH TIME. DESCRIBE THE SOUNDS, THEIR EFFECTS AND THE LOCATION OR ANYTHING OF INTEREST. ANALYZE THE SOUNDS. DESCRIBE YOUR REACTIONS. WHAT IS THE SAME EACH TIME? WHAT IS DIFFERENT? WHAT ARE YOUR MOODS IN RELATION TO EACH EXPERIENCE? THE ABOVE ARE SUGGESTIONS. YOU MAY JOURNALIZE IN ANY WAY WHICH SEEMS THE MOST SATISFACTORY FOR YOU. THE LOCATION MAY BE REAL OR IMAGINARY.

## SOUND MAP

MAKE A SOUND MAP OF ALL OR PART OF ANY LOCATION, IN-DOORS OR OUT OF DOORS. THE DETAILS SHOULD INCLUDE TIME, SPACE AND ANYTHING WHICH WOULD SHOW ANOTHER PERSON UNFAMILIAR WITH THE ENVIRONMENT HOW TO MOVE SPECIFICALLY TO THE SOUNDS YOU WOULD EXPECT TO HEAR AND WHAT THE SOUNDS ARE OR MIGHT BE. BORROW OR DEVISE YOUR OWN SIGNS OR SYMBOLS. THE LOCATION MAY BE REAL OR IMAGINARY. INCLUDE ANYTHING WHICH WOULD HELP ANOTHER PERSON HAVE AN EXPERIENCE SIMILAR TO YOUR OWN. THE MAP MAY BE IN ONE OR MORE PARTS, 2 OR 3 DIMENSIONAL USING ANY KIND OF MATERIALS AND COLORS.



## POCKET PIECE

Wilbur Ogdon

1. Find in your pockets and in your immediate surroundings things of small size that will produce interesting sounds.<sup>1</sup>
2. Arrange these objects on a desk or table surface in front of you. Try them for their variety of sounds under various conditions.<sup>2</sup>
3. Improvise for a while using the "instruments" you have arranged in front of you.<sup>3</sup> Such improvisations will have accomplished at least two things: 1) imaginations will have been exercised and 2) one will have learned how to "play" his instruments.
4. Now begin to compose a short piece (90 seconds) by considering how you wish to group the available sounds from your instruments.<sup>4</sup>
5. Plan how you will space these sounds in time, when their durations will be long or short, when loud or soft.
6. Invent a descriptive, graphic notation and prepare a performance score<sup>5</sup> that will indicate what is to be played when and how loudly and for how long.
7. Set up your microphone and, after trying your sounds at various distances from the microphone, perform and record your composition from the prepared score.<sup>6</sup>
8. Play back your recorded composition, closely comparing it with the score. Note the discrepancies.
9. Unless there were obviously unsuccessful moments on the recording, change your score to make it an accurate representation of the recording of your performance.
10. Otherwise, perform and record once again.

---

<sup>1</sup>The collection might include a comb, some coins, a rubber band, a glass and spoon.

<sup>2</sup>The rubber band sound will change pitch as it is stretched and relaxed; the spoon rattled inside the glass offers a sustained sound, etc.

<sup>3</sup>One might rattle the spoon inside the glass with one hand and spin a quarter with the other. Silence. One might then stretch the rubber band between the second finger and thumb of one hand while softly strumming the band with the other, etc.

<sup>4</sup>Perhaps you would choose to begin as in 3 and follow with the sound of your thumb scratching the comb's teeth, etc.

<sup>5</sup>The spinning quarter's decaying volume, but increasing rapidity of motion, would call for one descriptive, visual symbol while ascending and descending rubber band strums would call for another.

<sup>6</sup>You will learn during the microphone tryout that "close miking" can turn innocent little sounds into impressive ones and that increasing the distance from the microphone at which sounds are made or by performing "off mike" will modify more than volume.



## TAPÉ MONTAGE

## HOW TO MAKE A TAPÉ COMPOSITION

ROBERT ERICKSON

COMPOSE A TAPÉ PIECE , 2½ TO 3½ MINUTES LONG, (LONGER IF ABSOLUTELY NECESSARY) USING MANY SPLICES. THE BASIC TECHNIQUE IS TO CUT AND SPLICE THE SOURCE TAPÉ. THE SOURCE TAPÉ MAY BE ANY PRE RECORDED MATERIAL OR SELECTED SOUNDS RECORDED BY YOU WITH YOUR OWN OR BORROWED EQUIPMENT. YOU MIGHT LIKE TO HAVE FRIENDS OR CLASSMATES IMPROVISE SOUNDS FOR YOU TO RECORD. IF SO ARRANGE FOR A RECORDING SESSION DURING LAB TIME OR AFTER CLASS HOURS ACCORDING TO NEED.

1. Memorize the sounds on the source tape, and keep rough notes about your preferences. Little tabs of paper may be placed between the layers of tape temporarily, to help you locate sounds quickly.

2. Practice splicing, using blank tape at first. Always put your splice on the shiny side of the tape. Make splices quite long, about 1¼ to 1½ inches so that they will be strong and noiseless. Burnish the splice with finger and/or thumbnail to make a tight bond. Examine the oxide side of the tape to be sure that no white shows. If you can see white splicing tape between the two pieces of tape you have a bad splice. Start over. If a bit of white tape shows on the edges it may be trimmed with scissors or a razor blade.

3. After you have tried some splices on blank tape you may wish to insert lengths of white paper leader (about two feet) between the various sounds on your source tape. This will make it much easier for you to find a particular sound.

4. Practice splicing together sounds from your source tape experimentally. Choose sounds from the source tape which have no particular interest for you and try splicing rather short and very short (down to an inch or two) lengths together. You may discover a "horizontal mix" which turns out to be useable.

The Composing of the Piece. Find a beginning. Put a length of paper leader at its front and keep it on an empty reel. Find a sound to connect with this beginning. Splice it on. Continue in this way until you have completed the composition. It may be helpful to start thinking about how you wish to end the composition after you have composed about a minute of music. Find the ending and memorize it. Now you need only find the sounds which will get you from your opening minute to your ending.

Some people find it comforting to make a grand plan. It may be your way. However, make no hard and fast plan until you really know the sounds on the tape. Even then, you may find that the music is better if you allow your "hard and fast" plan to change and develop. I myself prefer to work with a



plan which keeps changing during the composing process, because my ideas develop as I work on a composition.

On splicing practice: when you wish to connect two sounds; to see how you like the effect, make the splice in such a way that you have a couple of inches of extra tape on each side of the splice; then you can later shorten the space between the sounds and choose the exact spot desired for the connection. In brief: splice fat for trial, then tighten. Never splice silence; you will get a sound, a bump, at the splice. Try to splice at the attack, the beginning of a sound, and the sound of the attack will cover the sound of the splice. When splicing loud continuous noises there is no problem.

Additional Techniques: You may use any or all of the following techniques in addition to the cut and splice methods outlined above. You may use techniques you discover yourself, as well.

- 1) Sounds can be in reverse. Note channel reversal.
- 2) Change the speeds of the sounds by rerecording on a 2<sup>nd</sup> machine.
- 3) 2-channel sounds can be produced by using re-record technique in combination with reversed channel sound in 1).

No matter what extra methods are used, your piece must have many splices. The final tape can be either continuously one-channel sound or two-channel sound, or it can combine these. Add four feet of paper leader at the end and write "tail," add your name and title, if there is one.



## SOURCE TAPE

2'30"	1	Bowed Gongs, Flexatone
0'30"	2	Cans in Piano
0'50"	3	Squeaks on Piano Strings
0'20"	4	Flexatone and Clacks
1'45"	5	Clacks, Bowed Rods
2'10"	6	Struck Rods
2'30"	7	Bells, Bell Mix
0'50"	8	Struck Sounding Board, Struck Rods
2'50"	9	Clacks, Bowed Rods, Squeaks
0'15"	10	Forest Fire
0'10"	11	Blizzard
0'10"	12	Slow Forest Fire
0'20"	13	Fast Blizzard
0'05"	14	Fast Fire
0'05"	15	Falling body
0'25"	16	Fast Heart Beats
1'05"	17	Quiet Ticks and other Small Sounds
0'40"	18	Surf, Fog Horns
0'15"	19	Brook
0'10"	20	Waterfall 1
0'10"	21	Waterfall 2
0'10"	22	Waterfall 3
0'02"	23	Swimming Pool
0'05"	24	Waterfall 4
0'05"	25	Walking Through Snow
0'25"	26	Explosions and Hums
1'25"	27	Jet Warmup
1'00"	28	Shovel Metal
0'30"	29	Shovel Sand
0'05"	30	Falling Dishes
0'20"	31	Elevator, Doors Open and Shut
0'15"	32	Pogo Stick
0'40"	33	Teletype Machine
0'20"	34	Phototype Machine
0'25"	35	Soft, Fast Gamelan
0'50"	36	Bow and Strike Flexatone
1'15"	37	Bowed Gongs



INSTRUCTOR - PAULINE OLIVEROS

ASSISTANT - ELINDA BARRON

Look FIRST WITHIN YOURSELF.

IF YOU CAN FORMULATE THE QUESTION, YOU ALREADY KNOW THE ANSWER.

MENTAL AND PHYSICAL AWARENESS : (OTHER PEOPLE'S TRACKS)

SEE ATTACHED BIBLIOGRAPHY - MEDITATION PROJECT FOR WINTER QUARTER 1973

MODERN PSYCHOLOGY: THE TEACHINGS OF CARL JUNG - DAVID COX - BARNES & NOBLE

ANALYTICAL PSYCHOLOGY: IT'S THEORY AND PRACTICE - C.G. JUNG - VINTAGE

PSYCHO SYNTHESIS - ROBERTO ASSAGIOLI, M.D. - VIKING COMPASS

THE NATURE OF HUMAN CONSCIOUSNESS - ROBT. ORNSTEIN - FREEMAN

MUSIC AND MEDICINE - SCHULLIAN + SCHOEN - BOOKS FOR LIBRARIES PRESS

THE EXPERIENCE OF HYPNOSIS - ERNEST R. HILGARD - HARRISINGER, N.Y

A CATALOG OF THE WAYS PEOPLE GROW - SEVERIN PETERSON - BALLENTINE WALDEN

THE RATIONALIZING ANIMAL - ARONSON - PSYCHOLOGY TODAY MAY 1975

LESSONS FROM THE INDIAN SOUL - PETERSON " " " " "

RIGHT AND LEFT THINKING - ORNSTEIN " " " " "

MUSIC: IDEAS - CONCEPTS - NOTIONS

THE AMERICAN INDIANS AND THEIR MUSIC - FRANCES DENSMORE - THE WOMAN'S PRESS  
JOHNSON REPRINT CO. 111 5TH AV  
N.Y.C

MUSIC IN THE AMERICAS - PAUL COLLAGER - PRAEGER

MUSIC CULTURES OF THE PACIFIC, THE NEAR EAST, AND ASIA WILLIAM P. MALM  
PRENTICE HALL

FOLK AND TRADITIONAL MUSIC OF THE WESTERN CONTINENTS - BRUNO NETTL - P. H.

TECHNICIANS OF THE SACRED - JEROME ROTHENBERG - ANCHOR

SHAKING THE PUMPKIN " " " " " "

MUSIC IN WORLD CULTURES - MUSIC EDUCATORS JOURNAL OCT. 1972

A ZAZ SAMPLER - GREAT BEAR PHAMPLETS SOMETHING ELSE PRESS  
MANIFESTOS " " " " 160 5TH AV. N.Y.C 10010

RITUAL - A BOOK OF PRIMITIVE RITES & EVENTS " " " " "

POPULAR ENTERTAINMENTS - PHIL CORNER " " " " "

CHANCE IMAGERY GEORGE BRECHT " " " " "

ALISON KNOWLES / ALISON KNOWLES " " " " "

SONIC MEDITATIONS - PAULINE OLIVEROS SOURCE #10 MUSIC OF THE AVANTGARD  
SACRAMENTO, CALIF. 95818 - 2101 22ND ST.



- CONTEMPORARY COMPOSERS ON CONTEMPORARY MUSIC - SCHARTE + CHILDS  
HOLT, RINEHART + WINSTON
- TWENTIETH CENTURY MUSIC: AN INTRODUCTION - ERIC SALTEMAN - PRENTICE HALL
- SILENCE - JOHN CAGE - WESLEYAN PRESS

### MUSIC NOTATION

- MUSIC NOTATION - GARDNER READ - ALLYN + BACON
- DAS SCHRIFT BILD DER NEUEN MUSIK - OSCAR KIRKOSITKA - MOECK
- NOTATIONS - JOHN CAGE / ALISON KNOWLES - SOMETHING ELSE PRESS

### BASICS

- THE STRUCTURE OF MUSIC - ROBERT ERICKSON - NOONDAY PRESS
- THE MUSICAL EXPERIENCE - ROGER SESSIONS - ATHENEUM
- SOUND AND HEARING - WARSHOVSKY - LIFE SCIENCE LIBRARY
- ARE YOU REALLY DOING WHAT YOU THINK YOU ARE DOING? ELINOR BARRON  
MUSIC LIBRARY U. OF CALIFORNIA SAN DIEGO
- EAR CLEANING - MURRAY SCHAFFER - M.A. THESIS  
BERANDOL

### ELECTRONIC MUSIC

- ELECTRONIC MUSIC: A LISTENER'S GUIDE ELLIOT SCHWARTZ - PRAEGER
- ELECTRONIC MUSIC - MUSIC EDUCATORS JOURNAL NOV. 1968
- SOURCE - MUSIC OF THE AVANT GARD
- SOME TAPE DELAY TECHNIQUES FOR ELECTRONIC MUSIC - PAULINE OLIVEROS  
THE COMPOSER MAGAZINE, NOV. 1969
- COMPOSING WITH TAPE RECORDERS - TERENCE DWYER - OXFORD

### NOISE

- THE BOOK OF NOISE - MURRAY SCHAFFER - FREE FROM: COMMUNICATIONS  
CENTRE, SIMON FRASER UNIV., BURNABY 2, B.C. INCLUDE 15¢ POSTAGE
- THE ART OF NOISE - LUIGI RUSSULO - GREAT BEAR PAMPHLET SOMETHING ELSE PRESS
- URBAN DIN FORS THE BRAIN - GLASS, COHEN + SINGER - PSYCHOLOGY TODAY, MAY 1975
- THE POETICS OF ENVIRONMENTAL SOUND - P. OLIVEROS - BMI ED. JOURNAL  
CANAVANGARD ED. KASEMETS FALL 1969 VOL 1 NO.3  
BERANDOL (CANADA)

### OTHER THINGS

- SOUNDINGS - ED. PETER GARLAND 28741 CHIPQUITO CANYON RD. VAL VERDE  
PARK, SAUGUS, CALIF. 91350
- MANY STRANDS - PAULINE OLIVEROS - NUMUS WEST, P.O. BOX 146 MERCER  
ISLAND, WASHINGTON 98040
- TEACHING AS A SUBVERSIVE ACTIVITY - POSTMAN + WEINGARTNER  
DELTA
- MAGISTER LUDI - HERMAN HESSE - BANTAM



Bibliography

- The Doors of Perception, Aldous Huxley - Harper & Row  
The Secret Oral Teachings, Alexandra David-Neel, City Lights Books  
Ways of Growth: Approaches to Expanding Awareness, Otto & Mann, Pocketbooks, New York  
The Resurrection of the Body, F.M. Alexander, Delta  
The Highest State of Consciousness, John White, Anchor  
Altered States of Consciousness, Charles C. Tart, Wiley  
The Psychology of Consciousness, Robert B. Ornstein, Freeman  
The Natural Mind, Andrew Weil, Houghton Mifflin  
Biofeedback and Self Control, 1970, T. Barber, et al., Chicago: Aldine-Atherton, 1971  
Biological Rythms in Psychiatry and Medicine, Gay Gaer Luce, National Institute of Mental Health  
On the Psychology of Meditation, Naranjo and Ornstein, Viking  
Tai Chi - A Way of Centering & I Ching, Gia-Fu Seng & Kirk, Collier Books  
Body and Mind in Harmony, Sophia Delza, McKay  
Zen Mind Beginners Mind, D.T. Suzuki, Walker-Weatherhill  
Zen and the Art of Archery, E. Herrigel, Vintage  
Mandala, Arguelles, Shambala  
The Mind, John L. Wilson, Time Life Science Library  
The Body, Alan E. Hourse, Time Life Science Library  
Sound and Hearing, Warshovsky, Time Life Science Library  
Light and Vision, Mueller & Rudolph, Time Life Science Library  
Maps of Consciousness, Ralph Metzner, Collier Books  
Biofeedback, Karlins and Andrews, Lippincott  
The Key to Yoga, Walter B. Gibson, Key  
Yoga Immortality and Freedom, Mircea Eleade, Bollingen  
Yoga for the Mind, Yogi William Zorn, Paperback Library  
The Science of Yoga, S.K. Taimni, Quest Paperback, Theosophical Publications, 1967  
Practical Yoga Ancient and Modern, Ernest E. Wood, Wilshire Book Company  
Concentration and Meditation: A Manual of Mind Development, Christmas Humphreys, Pelican  
Concentration, Mouni Sadhu, Wilshire Book Company  
Self Hypnosis, Lawrence Sparks, Wilshire Book Company  
In Search of the Miraculous, P.D. Ouspensky, Harvest Book HB86  
Psychosynthesis, Roberto Assagioli, Viking Compass  
Conduct Your Own Awareness Sessions, Hills & Stone, New American Library  
Awareness: Exploring, Experimenting, Experiencing, John O. Stevens, Real People Press  
Joy, Expanding Human Awareness, William C. Schultz, Grove Press  
Gestalt Therapy, Perls, Hefferline & Goodman, Delta  
Passages: A Guide for Pilgrims of the Mind, Anderson & Savary, Harper & Row  
Sense Relaxation, Bernard Gunther, Collier Books, N.Y.  
Psychic Discoveries Behind the Iron Curtain, Ostrander & Schroeder, Bantam  
The Tibetan Book of the Dead, Evans-Wentz, Oxford



Bibliography, Continued

The Tibetan Book of the Great Liberation, Evans-Wentz, Oxford  
I Ching, R. Wilhelm and Gary F. Baynes, Bollingen  
Explorations in Communication, Carpenter & McLuhan, Beacon  
Tapestries in Sand, R. Villaseñor, Naturegraph  
The Book of the Hopi, Frank Waters, Ballentine  
Black Elk Speaks, John G. Neihardt, Univ. of Nebraska Press  
American Indian Mythology, Marriott & Rachlin, Mentor  
Buffalo Hearts, Sun Bear, Naturegraph  
Communication In the Animal World, William F. Evans, Crowell  
The Teachings of Don Juan, Carlos Castaneda, Ballentine  
A Separate Reality, Carlos Castaneda, Simon & Shuster  
The Road to Ixtlan, Carlos Castaneda  
The Center of the Cyclone, John C. Lily, Julian Press  
Dream Power, Ann Faraday, Coward, McCann & Geoghegan  
The Forgotten Language: an Introduction to the Understanding of  
Dreams, Fairy Tales and Myths, Erich Fromm, Grove Press  
Dreams and Nightmares, F.A. Hadfield, Pelican  
Alice in Wonderland



July 22, 1973

Composition

by Leslie J. Thornhill

CIRCLE PIECE  
RHYTHM

Establish a rhythmic pattern such as slap thighs, clap hands, snap fingers. As soon as each member of the circle has the same rhythm, the leader calls a letter (F). The next person gives the name of a musical instrument, corresponding to the letter (flute), maintaining the rhythm established by the leader, i.e. the name of the musical instrument must be called at the same timing in the rhythm as the letter had been given.

Then a letter is called by that same person maintaining the established rhythm and this sequence is continued around the circle.

When a letter or instrument is not called in time with the rhythm, one, two, three, out is counted in the rhythmic pattern. On the fifth beat the next person in the circle takes up the challenge. The individuals missing the beat must fall out. The piece is completed when one person is left.



## Sounds of Silence

Maxine Handley

I see the wind of night saying this is not your domain  
In the sky above a bird was heard to cry  
Yesterday morning whisperings and gentle stirring sounds  
Belay the deathly silence that lay all around.

Saw the splashing of a king fisher flashing through  
the water  
And a river of green was sliding unseen beneath  
the trees  
Laughing as it passed through the endless summer  
Making its way towards the sea.

In the lazy water meadow I lay down  
All around me golden sunflakes settled upon the ground  
Basking in the sunshine of a bygone afternoon  
Bringing sounds of yesterday into this city room.



Song ~~Barbara DiPasquale~~ BARBARA DiPASQUALE

chords G G G G G D ← melody notes  
 G Once there was a reason  
 P E E D C D E  
 C Which I can't see anymore  
 G G G G G D  
 G Once there was a dream  
 D E D C D E  
 C But now there's just a door  
 F# F# F# F# F# F#  
 D Once I had a love but  
 F# G A G F# A  
 D7 But he's not with me now  
 F F E D E F  
 Dm There's just an empty space  
 E E D C D E F E D C D B(hold)  
 Fmaj7 Where hope and love are lost.  
 G G G G G D  
 G What is there to see  
 D E D C D E  
 C When you're not here with me  
 G G G G G D  
 G What is there to do  
 D E B E D C D E  
 C When I know I'll not see you  
 F# F# F# F# F#  
 D Where is there to go  
 F# G A A G F# A  
 D7 When you're going all alone  
 F F E D E F D  
 Dm Cause I can't see the vision  
 E E E C# (low) G# E E  
 Fmaj7 Just a dark hall and that door  
 C# (low) G# E E  
 Amaj7 That lonely door.

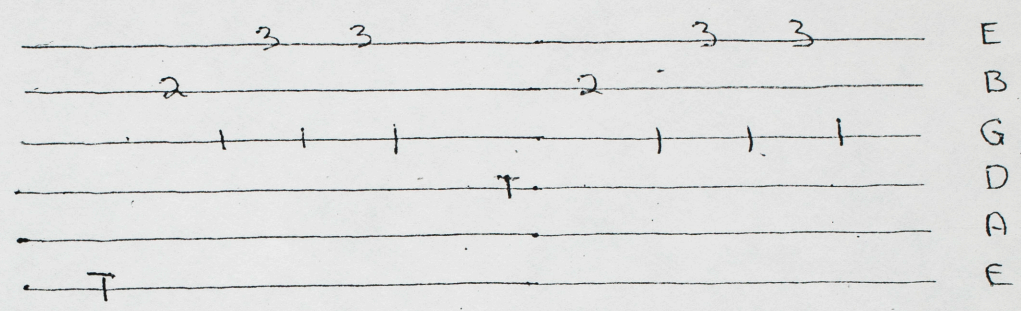


# Plucking Pattern

- each chord is played twice with the following finger plucking pattern

lines represent guitar strings

Using G chord as example



- T = thumb
- 1 = index finger
- 2 = middle finger
- 3 = ring finger



Period - Stop - Spoke - dot - center - end - first

dash - length - what - subtract - except - side? minus

stick - sharp - zeal - tree - back - standing - I (1st Person Sing.) - down - fence post -

square - fat - flat -

triangle - Prussian - smooth - rose road signs

circle - big fat tree - apple - open mouth - use Orange

feminine - loud - fff - iff (taller) - squish - forte - foot -

+ plus - black - more - give more

> greater than - quieter - shiffiff - ascending - accent - demands - quacks - more than - smaller

^ higher - low - food - what - up - accent - roof - arrow - up there - howdy doody - tee pee  
uh - higher - wigwam

x waxy - ungo - ew - cross - cross out - tie up - <sup>cross water</sup>

tohoogan - Curvaceous - squick - rail - split hair - waa - Army's - bbbbbb, design  
skating blade - baroque

lads - long to cut - speaks what - hook - first hook - door hook lock - grip - <sup>digress</sup> digress  
they smile

Christ - sleep - chelate - woman - women standing on bed - food - inverted female symbol -  
Church - Mean - Jupiter

waaa - bell - wiggly goofs - water - rough - <sup>up</sup> then, human, softly - snake

TV - jagged - zero you - <sup>rougher</sup> edge of saw - reds - saw teeth - edge - waaa, S. Troy - <sup>Sound of</sup> 33.33  
harsk - crocodile teeth

Cratic - stiff - bread what - rope - top wall of fortress - fat - Speak of Power under decoration -  
pueble - Castle wall - erratic - squish ball

louder - what - zone - ascending - <sup>increasing</sup> increasing volume - getting fast - Increase

softer - eee - zone - <sup>decreasing</sup> decreasing volume - softer - rocket line eye - smile - decrease  
decreasing - quieter -

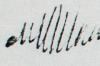
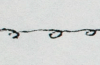


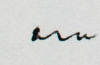
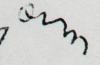
yield - harmonious - smooth - diamond - window - playing card diamond - Indian - low ball

Notis - grade - suit - Nazism - Germany - Swastika - <sup>British Indian</sup> British Indian Decoration Symbol -  
Indian - bear



- <sup>vv</sup>pane - <sup>vv</sup>fermata - <sup>vv</sup>flut - <sup>vv</sup>Armenian Indian - <sup>vv</sup>Decorative Symbol - <sup>vv</sup>spout - <sup>vv</sup>Conductor's hold - <sup>vv</sup>hull it -
- that way - <sup>vv</sup>go to eat - <sup>vv</sup>go right - <sup>vv</sup>through the road - <sup>vv</sup>turn right - <sup>vv</sup>hull up - <sup>vv</sup>great arrow -  
straight through - <sup>vv</sup>cross out the letter
- <sup>vv</sup>slidy - <sup>vv</sup>explen - <sup>vv</sup>wegge wegge - <sup>vv</sup>spring - <sup>vv</sup>practice - <sup>vv</sup>weed - <sup>vv</sup>spend - <sup>vv</sup>spring - <sup>vv</sup>whatward  
<sup>vv</sup>off 2 walls - <sup>vv</sup>diminishing spiral
- ☆ <sup>vv</sup>Star - <sup>vv</sup>gyrogonic - <sup>vv</sup>wick -
- <sup>vv</sup>upside down - <sup>vv</sup>down back - <sup>vv</sup>grass - <sup>vv</sup>rainbow - <sup>vv</sup>semi circle - <sup>vv</sup>half circle - <sup>vv</sup>case - <sup>vv</sup>loop - <sup>vv</sup>hill  
<sup>vv</sup>upside down smile - <sup>vv</sup>upside down u - <sup>vv</sup>carried over - <sup>vv</sup>semi circle
- <sup>vv</sup>staple - <sup>vv</sup>fern - <sup>vv</sup>bird - <sup>vv</sup>in - <sup>vv</sup>lid - <sup>vv</sup>half square - <sup>vv</sup>down - <sup>vv</sup>upside down square with  
<sup>vv</sup>part of a square
- <sup>vv</sup>low - <sup>vv</sup>included if you want - <sup>vv</sup>let go - <sup>vv</sup>ell - <sup>vv</sup>corner - <sup>vv</sup>letter t - <sup>vv</sup>Chair - <sup>vv</sup>right angle
- <sup>vv</sup>Volleyball - <sup>vv</sup>baseball - <sup>vv</sup>zoo - <sup>vv</sup>cover - <sup>vv</sup>ball - <sup>vv</sup>tennis ball - <sup>vv</sup>worst - <sup>vv</sup>you - <sup>vv</sup>young (without the dot)  
<sup>vv</sup>together
- <sup>vv</sup>flower - <sup>vv</sup>cable - <sup>vv</sup>cloud - <sup>vv</sup>grade school drawings of explosion - <sup>vv</sup>trump -
- <sup>vv</sup>violin - <sup>vv</sup>fiddle - <sup>vv</sup>the Common - <sup>vv</sup>base - <sup>vv</sup>hitter - <sup>vv</sup>rod - <sup>vv</sup>key - <sup>vv</sup>cello - <sup>vv</sup>guitar
- ✓ <sup>vv</sup>right - <sup>vv</sup>ok - <sup>vv</sup>check - <sup>vv</sup>tick - <sup>vv</sup>yes - <sup>vv</sup>correction mark - <sup>vv</sup>corner
- <sup>vv</sup>pipe - <sup>vv</sup>photostat - <sup>vv</sup>horn - <sup>vv</sup>smoke
- ✓ <sup>vv</sup>higgins - <sup>vv</sup>asp - <sup>vv</sup>program - <sup>vv</sup>explosion
- <sup>vv</sup>grass - <sup>vv</sup>sketcher - <sup>vv</sup>rain - <sup>vv</sup>back - <sup>vv</sup>wheat - <sup>vv</sup>vertebrate
- <sup>vv</sup>bullets - <sup>vv</sup>attack - <sup>vv</sup>sketch - <sup>vv</sup>black flies - <sup>vv</sup>radar - <sup>vv</sup>tracks - <sup>vv</sup>water - <sup>vv</sup>wood grain - <sup>vv</sup>joint - <sup>vv</sup>scattered  
<sup>vv</sup>spread - <sup>vv</sup>narrowed - <sup>vv</sup>hingeable events
- <sup>vv</sup>beads - <sup>vv</sup>smoke - <sup>vv</sup>tomatoe - <sup>vv</sup>open - <sup>vv</sup>partial square - <sup>vv</sup>opening - <sup>vv</sup>window - <sup>vv</sup>ice cream -  
<sup>vv</sup>lunch -
- <sup>vv</sup>and soon - <sup>vv</sup>matline - <sup>vv</sup>dit dit dit - <sup>vv</sup>Adon - <sup>vv</sup>etcetera or on partly - <sup>vv</sup>dots - <sup>vv</sup>black line - <sup>vv</sup>tracks  
<sup>vv</sup>path <sup>vv</sup>keep going - <sup>vv</sup>continued
- <sup>vv</sup>moon - <sup>vv</sup>wizard - <sup>vv</sup>humor - <sup>vv</sup>half moon - <sup>vv</sup>quarter moon - <sup>vv</sup>good luck - <sup>vv</sup>new moon
- <sup>vv</sup>Chalix - <sup>vv</sup>wine - <sup>vv</sup>egg - <sup>vv</sup>Changagat - <sup>vv</sup>goblet - <sup>vv</sup>wine glass - <sup>vv</sup>~~cup~~ <sup>vv</sup>~~water~~ <sup>vv</sup>stopper






- 1 f person - ankle - egg - necktie - woman - lay - Egypt - Greek Orthodox - love - ankle
- 2 ? pardon - look - look - question - what - hook - ship - shepherd's crook - shepherd
- 3 Wm interfere - crew - squabble - ear - signal - loud noise - static - decrescendo - fade out - diminishing wave
- 4 = bag - record player - drum sticks - water ring - falling ball - zygomatic tap - drum beat, stick ball - down beat - resolute - hammer - sustain pedal
- 45. ~ up yours - up - zone - circle - this way - move upward - down step - clockwise - tarot card - find the spot - go back - to the left
- 46  eulogize - mice - squiggle - electrocardiograph - lengths - uneven rhythm - graph reader tracing - mixed volume - activity
- 47  handraps - loop - card case - lumpy lumpy - hair - string - curly line - gears - uncoiled wire - telephone cord - doodle - keep coming back + progressing
- 48. P Police - piece - maximum - PPPP - letter P - person soft sound - Piss - soft - softer
- 49  comb - broken comb - upside down comb - used comb - organ pipes - ruler or old comb - vitch strand - grass - straw -
- 50 O rain - tea - drop - drop of water - dip - cry - natural gas
- 51 R turquoise - tree - atom bomb - barometer
- 52 = get broader - funnel - river - tunnel - artery - fallen tree trunk - tail - shell - horn blast - cave entrance - skin
- 53 P hook - belly - going - staff - cane - pick hook - door - umbrella handle - J - shepherd umbrella
- 54  jaw - sponge - brush mat - brush - nothing - fuzzy - China Abacus - black - hair
- 55 = fabric - bath - bar - long - cigarette - rectangle - slot - bar - raft - stick
- 56  arm spin swimming to the left - swimmer - swim - stop - continue thoughts - type worm - worm - wavy line - up worm - flagella - mawwaghe star streaks + lines to fade
- 57  start swim + dies off - hopwings - falling - drops - throw ball - ball in air - drop off the door - basketball







From: The Forgotten Language  
 Bayley: The best language of Symbolism  
 Henry Brecht

- 77 Run Runnnn - drupp faldet - 'run - continue - a running 'R' - Runnes  
 Signature - Rowan - Revisions
- 78  fist - hand - punch - force - part - stop - baby fists
79.  dress - hip - hips - ants - bugs - grass - seeds - fleas - sand - pepper - dirt
- 80  <sup>nail</sup> two triangles - infinity - bow tie - nuptial - Twisted triangles - hour glass  
 arithmetic - bow - Oberfranken - even

What is the meaning of Sign and Symbol

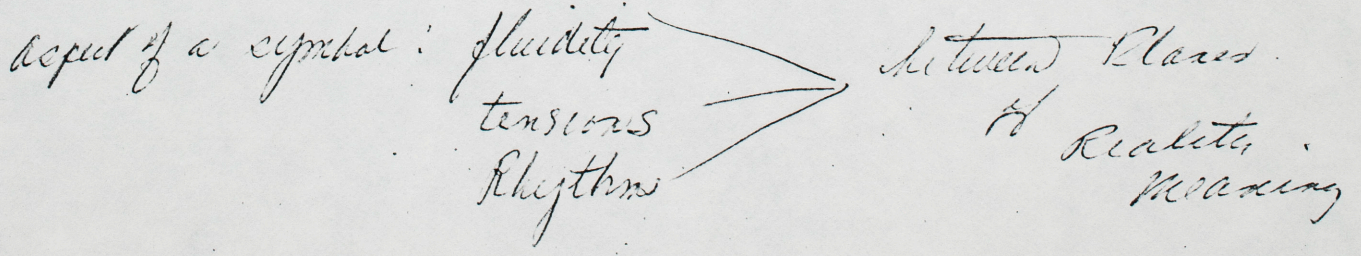
Symbolist Ethos: Always showed the categorical + restricted  
 allegor: a mechanical and restricting derivation of the symbol

Symbol: a dynamic and psychophysical reality - combined with  
 emotion and conceptual values: true life

a symbolic function in everything: is communication <sup>Tension</sup>  
 Tension (Mech) # Force (Either of two balancing forces) causing - or tending to cause  
 extension: Physics) That Property of a body by which it occupies a Portion of Space  
 "Corpus the Adequate: what is perceptible to the senses is the reflection  
 of what is intelligible to the mind

From 3 Types of Symbols: Conventional - Accidental - Universal

<sup>Intimate</sup>  
<sup>Essential</sup> } Relationship between the <sup>glyph</sup> <sup>Process</sup> → Rhythm





# ORAL STUDY

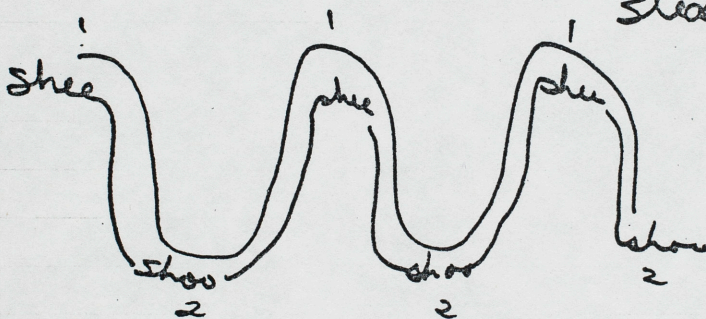
- Music 100

- Listening carefully to group (attention) and to whole circle (awareness) -

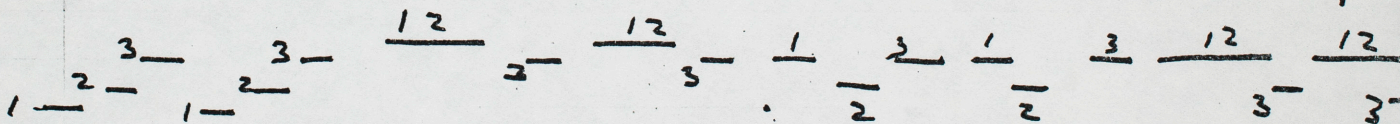
## PART I Movement of Volume and Speed (where pitch and rhythm remains constant)

Group 1: aw ay ee oh oo - find one pitch that is comfortable for each one in group. Remain monotone. Rhythm is steady.

Group 2: shee shoo - pinched cheeks + pulled out no vocal chord vibration, steady rhythm of 1 2 or



Group 3: aw bed y-aw bed y-oo bay -oo bay



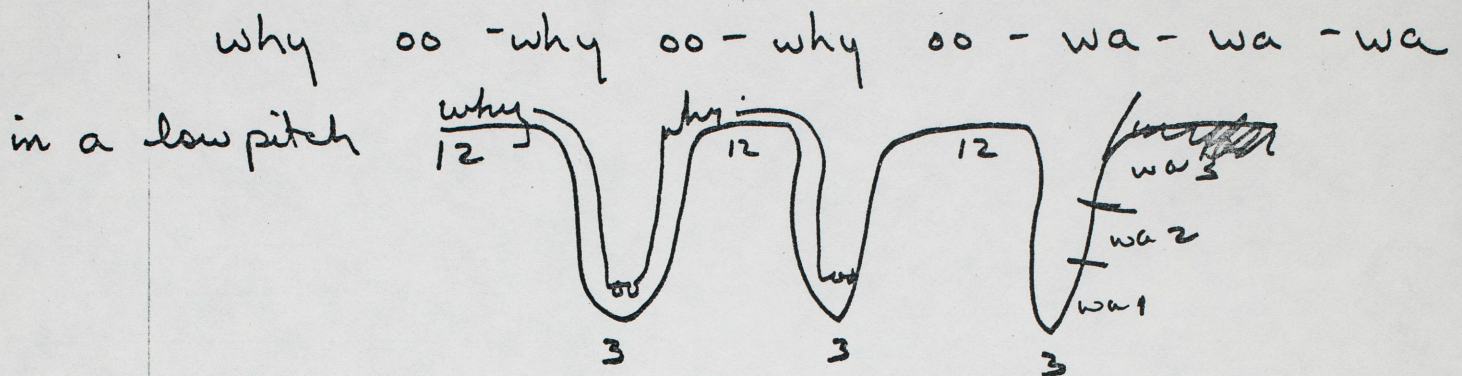
(melody)

Group 4 yawn uvula + tongue completely out of way to produce "big bear sound" pitch + rhythm circular

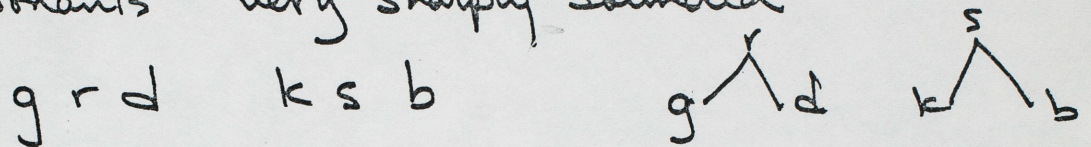




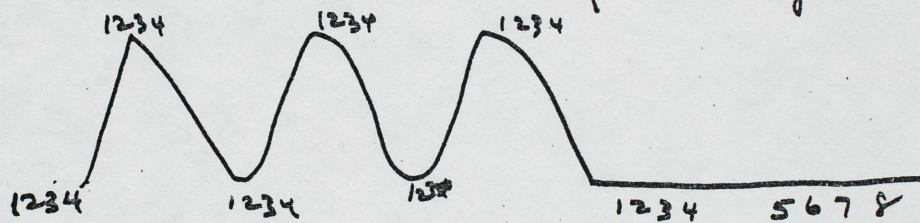
Group 5: nasal



Group 6: Consonants - very sharply sounded



Group 7: whistles - choos 2 different pitches and alternate slowly to begin with



note: if there is more than one person in group, each find different pitches but then keep them

Guide

- Group 3 will sit in centre of circle facing each other. they will act as iniciators.
- remember that pitch and rythm of your group pattern remains same throughout part 1



- group 1 begins medium volume  
aw ay eu oh oo (5 times)
- group 2 softly comes in 10 beats
- group 3 medium volume  
one melody pattern
- group 4 softly, 2 circles
- group 5 quite loud } 3 times  
123 123 123 123 }
- group 6 go through consonants 12 times
- group 7 whistling comes in and  
1234 . . . . 1234 5678 } 2 times

Rest is improvisation in various speeds  
& volume. It is necessary for group  
3 to be very together at all times -  
then others must listen and respond.  
Group 3 take your time and allow  
every one to become involved in  
what your intensities are.

## PART II

Find your group a new range  
of pitch and rhythm - keeping  
speed & volume steady.  
(Speed & volume moderate)

You should become so well acquainted with sound  
that changing pitch & rhythm  
won't upset



# GAGE PHARMACY

C. LOOMER, PHM.B.

1151 KING ST., E.

PHONE LI. 4-2948

HAMILTON, ONT.

DISREGARD  
THIS



"VEGETABLES EN REGALIA"

- A CAMPFIRE CHANT - A CIRCLE PEECE -

TAKE TURNS SINGING/RECITING/VERBALIZING  
~~ANY~~ ANY OF THE FOLLOWING TERMS OF  
ENDEARMENT:

ARTICHOKE

KOHLRABI

ASPARAGUS

CUCUMBER

CAULIFLOWER

ZUCHINNI

RUTABAGA

BROCCOLI

TURNIP

USE IMAGINATION & CREATIVITY

SOME POSSIBILITIES IN THE REALM OF MODES INCLUDE:

SUGGESTIVELY

AWKWARDLY

SMEERINGLY

SNEAKILY

STUPIDLY

CURIOSLY

SLOWLY

LUSTILY

SQUEAKILY

DEMANDINGLY

HUNGRILY

MOANINGLY

QUICKLY

MONOTONOUSLY

CHIRPILY, etc.

O.K. GOT IT? HAVE FUN.  
OH YEAH -

TRY TO BE RESPONSIVE TO THE PIANO ACCOMPANIMENT,  
BUT DON'T FEEL RESTRICTED BY IT.



## REMEDY FOR HOSTILITY:

A Circle Piece  
Exercise.

1. As previously instructed bring to mind something which invokes hostility.
2. Balloons shall be given out to each performer. Size dependent on the seriousness of your predicament.
3. Recite your story into the balloon, breathing through your nose and exhaling into the balloon by vocal means. Feel free to use your own judgment. Scream into the balloon or explain calmly.  
Start fairly calmly then let loose.
4. When the performer has filled the balloon to, what he or she feels, is optimum pressure, proceed centre stage where a box of pins will have been strategically placed. Pick the pin of your choice and stab your balloon with great gusto. This will hopefully relieve you of your hostility and provide much sound.
5. Wait until the last performer has vented his anxiety before making anymore sound!!
6. Please place pins carefully back into the box so as to not cause unnecessary injury.







# AWARENESS-CORE Circle Piece

CORE "C" = Pauline and 'Lin'


AWARENESS "A" = 'The Groups'



- ① "C" will leave the room sit outside in the hall in front of the washroom (of their choice!). Face each other in meditation emphasizing their combined rhythmic breathing.
- ② "A" will remain in room and prepare their special circle
- ③ "C" will return after they hear the gong (when ready), keeping within their meditation. Enter the circle and sit down in the center (as the core) back to back. Continue rhythm.
- ④ "A" will perform the piece - the gong will signal it is over
- ⑤ "C" will close their eyes and visual the image of each person in the groups. When they are ready open eyes. Meanwhile "A", still seated in their circle, will concentrate on the two beautiful people in the core of the circle.





It is also clear that many abstract forms have acquired learned meanings on the objective level:  : pause,  : lightning,

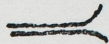
? : question, \$ : money, < : louder, > : softer, + : plus



It was interesting in some to see a movement from one level of meaning to another, however slight:  : tear, cry; . : dot, stop;






| : one, standing;  : Swastika, war;  : fist, force;








 : semi-circle, carried over;  : ball, together.

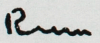





A form which once would have suggested a tree, now equally suggests an A-bomb.

Some symbols drew forth no consensus of response:  : get broader, funnel, river, tunnel, artery, fallen tree, tail, horn blast, cave entrance.

Of the symbols taken from contemporary music, there were some relevant responses:  : fade out, loud noise;  : bang, sustain pitch;

 : move upward;  : uneven rhythm, mixed volume;  : keep coming back and progressing;  : get broader;  : brush;

 : start staccato and linger to fade;  , falling, drop off, start sweet and gliss off;  : go back;  : tremolo indefinite pitches;  : bong;  : bang, strike;  : long to cut;

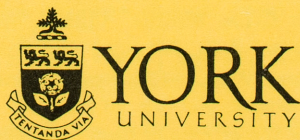
 : continue;  : straight through;  : get smaller;  : verticle events;  : horizontal events;  : keep going.

From the nature of the task, symbols used in notation must have objective meanings- behave as signs- but if the unrestricted life of a symbol has it's own spiralling rhythm, could not scores become dynamic events on more than one level of meaning?

Yvonne Hack  
August 1973



nexus  
NEXUS  
nexus  
NEXUS  
nexus  
NEXUS  
nexus  
NEXUS  
nexus  
NEXUS  
nexus



Burton Auditorium



# Monday, July 23

## NEXUS

NEXUS formed in 1971 when six experienced percussionists who had known each other for a number of years decided to work together. Since then, they have performed as a group with the Festival Singers of Canada and the Hamilton Philharmonic and given concerts at the Eastman School of Music, the Contemporary Music Festival at Niagara-on-the-Lake, the New Music Concert Series at the University of Toronto, and the Manitoba Arts Festival. In March of this year, NEXUS spent a week in residence at Wesleyan University, Middletown, Connecticut, playing with several visiting artists of the World Music Program. They have performed twice in Burton Auditorium this past season, the second time with Earle Birney. The ensemble has also played in the schools of Ontario, New York State, and Connecticut, and notably in a series of five concerts for the North York Board of Education in 1971-72. In February of 1972 they improvised a soundtrack for Paul Almond's film "Journey", with Geneviève Bujold. NEXUS has been invited to Japan in the fall for concerts, recording and radio and television appearances.

NEXUS is in residence at Burton Auditorium from July 23 to August 3 for daily workshops that provide a unique opportunity for people to come together with a group of brilliant percussionists to heighten their awareness of the world of sound, explore their musical imagination, and expand their musicianship. Free from the pressures of course credits, they can participate in what interests and fulfills them.

# Wednesday, July 25

## EARLE BIRNEY guest artist

EARLE BIRNEY was born in Calgary. After graduating from high school in 1920 he worked for two years as a manual labourer to earn money to attend the University of British Columbia. Upon graduation he continued his education at the University of Toronto and the University of London where he did research on Chaucer. He received a Ph.D. from Toronto in 1936 and taught at University College for six years. He served as an officer overseas during the Second World War, and in 1946 became professor of English at the University of British Columbia. He has been Poet-in-Residence at several universities in Canada and the United States.

Earle Birney's first two books – "David and Other Poems" (1942) and "Now is Time" (1945) – both won Governor General's Awards. "The Strait of Anian: Selected Poems" appeared in 1948 and "Trial of a City and Other Verse" in 1952. In addition to poetry he published in this period two works of fiction: "Turvey" (1949) and "Down the Long Table" (1955). Later books of poetry are "Ice Cod Bell or Stone" (1962) and "Near False Creek Mouth" (1964), which contain poems that grew out of visits to Asia, Mexico, and Peru. His most recent collection is "Rag & Bone Shop" (1971) published by McClelland and Stewart.

Birney's concern with the efforts of man to come to terms both with hostile nature and with society and its disorders has found expression in a rich and varied body of work in narrative poems, meditative lyrics, nature poems, comic and satirical poems, and in experiments with form and structure, – with typography, orthography, and concrete poetry.

After his successful concert with Nexus at Burton Auditorium last March, we welcome his return.



Thursday, July 26

PAULINE OLIVEROS guest artist

PAULINE OLIVEROS is a distinguished composer and performer. She studied for six years with Robert Erickson, and then from 1961 to 1967 she was associated with Morton Subotnick and Ramon Sender at the San Francisco Tape Music Center. She then joined the Music Department of the University of California at San Diego where she still teaches composition and courses in basic musicianship and the nature of music. Her own work has recently moved from composition for tape and instruments towards exploring ritual and ceremony and looking for ways of composing for despecialized performers. She has received many commissions and research grants, several compositions have been published and recorded, and her articles have appeared in *Numus West*, *The Composer*, and *Source*.

Monday, July 30

DAVID DARLING guest artist

DAVID DARLING is a graduate of Indiana State University with a B.S. and M.S. in Music Education and did jazz studies at the Burkley School of Music, Boston, Massachusetts. His teachers have been Lorne Monroe and Janos Starker. His teaching experience includes three years in the Evansville Public Schools where he taught grade school bands and orchestras and was founder-director of a high school chamber orchestra and jazz lab band.

He was faculty cellist at Western Kentucky University where he conducted the Community College Orchestra.

His professional playing experience includes Pierre Monteux's Domaine School of Conductors Orchestra – Terre Haute Symphony Orchestra, Nashville Symphony and Evansville Philharmonic. He has lived in Nashville, Tennessee, for the past two years where he has been a studio cellist, recording with major country artists including Johnny Cash and Joan Baez.

He is currently arranging and composing song material for pop-rock groups – has scored a movie film in Los Angeles for the Franciscan Communication Center: "Matthew V:V".

His orchestral compositions have been performed by the Indianapolis and Cincinnati Symphonies. He has been involved with the Winter Consort since 1969 as a solo cellist, composer, and clinician. He has released two albums with the Winter Consort; "Road" on A&M, and "Icarus" on Epic Records.

He is attempting to fuse various styles of music – Rock, Pop, Classical, and Ethnic music of other lands into a free improvisatory type of "folk cello" performance and has begun to further explore the possibilities of electric cello in addition to traditional acoustic playing.

He plays a 1750 Viennese cello.



## Wednesday, August 1

### PAUL BERLINER guest artist

PAUL BERLINER has been interested in the field of mbira music for the past seven years.

In 1969 he studied the performance of the mbira with Dr. Dumisani Maraire, a Shona musician teaching in the ethnomusicology program at the University of Washington, Seattle.

After playing Mr. Maraire's type of mbira for three years, he received grants from the Martha Baird Rockefeller Fund For Music, Inc., and the Kittredged Educational Fund to carry out research in Africa. He spent the year '71-72 in Rhodesia studying one of the large Shona mbiras and its accompanying styles of vocal music.

During the course of the year, he was invited to join an mbira ensemble performing at spirit-possession ceremonies.

He is presently working on a dissertation on mbira music in the Ph.D. program in ethnomusicology at Wesleyan University and has produced an album based on his field recordings in Africa for Nonesuch Records. The album, "The Soul of Mbira – Traditions of the Shona People of Rhodesia", World Explorer Series – Nonesuch Records: H-72054, will be available in May '73.

## Thursday, August 2

### KYRA LOBER guest artist

KYRA LOBER received her B.A. and M.A. from U.C.L.A. She has studied with Mia Slavenska and Donald MacKale. This past year she presented a solo recital with Nexus at the Cubiculo in New York City and gave solo performances at the Video Tape Exchange and the Dance Theatre Workshop also in New York. She is currently Visiting Artist in Dance at Wesleyan University.

*Refreshments available in the lobby during intermission – home-made cookies and mint iced tea by Dorothy Anne Engelman.*



# NEXUS

ROBERT BECKER is a graduate of the Eastman School of Music and is presently completing a Ph.D. in World Music at Wesleyan University. He has studied Javanese gamelan with Prawotosaputro and Sumarsam and is learning Ghanaian drumming with Abraham Adzenyah; tabla with Sharda Sahai; and mrdangam with Ramnad Raghavan. He has been percussionist and timpanist at the Marlboro Music Festival and presently performs with the Paul Winter Consort, the World Band, and with American composer Steve Reich's ensemble.

WILLIAM CAHN is also a graduate of the Eastman School of Music and is principal percussionist with the Rochester Philharmonic Orchestra. He has made solo appearances with that orchestra, performing his own composition for percussion and orchestra, and has played at the Marlboro Music Festival. He designs and builds many of his instruments.

ROBIN ENGELMAN is currently on the Faculty of Music at York University. He has been associated with the Louisville Symphony, the Milwaukee Symphony Orchestra, the Rochester Philharmonic, and the Toronto Symphony. He has also been on the faculty of the Eastman School of Music, Ithaca College, and the University of Toronto. He has performed at the Stratford Festival, the Marlboro Festival, the White House Festival of Arts in Washington D.C. and the Contemporary Music Festival at Osaka, Japan. He has performed on radio and television, and has just completed a U.S. State Department tour of Europe and Russia with the San Francisco Symphony Orchestra.

RUSSELL HARTENBURGER is a graduate of the Curtis Institute and Catholic University. He was a member of the symphony orchestras of Oklahoma City, Puerto Rico, and New Haven. He has performed at the Marlboro Music Festival, as soloist in his own composition with the Philadelphia Orchestra, and is currently performing with the Paul Winter Consort, the Steve Reich ensemble, and the World Band at Wesleyan University where he is a Ph.D. candidate in World Music.

JOHN WYRE has been associated with the Milwaukee Symphony, the Oklahoma City Symphony, the Rochester Philharmonic, and the Toronto Symphony. His solo appearances include the Japan Philharmonic and the Toronto Symphony where he performed his composition "Bells", and the Boston Symphony playing Toru Takemitsu's "Casseopea" for solo percussion and orchestra. He has performed at the Marlboro Music Festival for eight summers and at the Contemporary Music Festival at Osaka (1970). His background includes radio and television. He is a member of the Faculty of Music, University of Toronto and has also just completed a six week tour of Europe and Russia with the San Francisco Symphony.

MICHAEL CRADEN is a musician and a painter. Playing and recording with such artists as Bill Plummer, Emil Richards, Don Ellis, Paul Horn, and Harry Partch, he has attained vast musical improvisation experience which he has brought to theatre, dance and film.

He performed his own compositions in intermedia concerts at the University of California at Los Angeles. He has participated as percussionist-composer with Toronto Workshop Productions, Toronto Dance Company, the Garbut Roberts Dance Co. Toronto, Improvisation Theatre Los Angeles, and in performance as percussionist for the Toronto performance of "Hair". His film commissions have been for the National Film Board, C.B.C., O.I.S.E., and independent film producers in Los Angeles.

He has written and performed several children's shows for E.T.V. and has been commissioned to build five original sound sculptures for the "Adventures in Language" series.

He has performed with the major jazz groups and composers in Toronto as well as with his own group "I Ching" in college concerts and for the C.B.C. He is currently with the Moe Koffman Quintet which recently performed at the National Arts Centre in Ottawa.

As a painter and sculptor he has had four one-man exhibitions and has participated in numerous group showings in Los Angeles and Toronto. His sculptures have been accepted by the Los Angeles County Museum and the Manitoba Theatre Centre. He has taught art to mentally retarded children in Los Angeles.

He is presently teaching a specially devised course called "Sound Awareness" for the North York Board of Education, and teaching painting at the Three Schools of Art in Toronto.