203

Stanford Evans
Barry Leisch 1 quarter
J. Mizelle

Lab 1 Demonstrate Tape Recorder

Do experiments with mic

a) what is pattern?

b) record distant sounds

c) " close sounds

d) record with idea of amplifying.

what is a sound photograph?

Discuss "sounds from the inside."

Lab 1 Tape Project

1
- Tape Recorder Demo
- Tape speed
- comparisons
- editing facilities
- microphone (How extension of ear) How not?
- comparisons (Placement - spaces)
- Tape Format - speed - track - leader at beginning - name date recorded - where.

2. Sound Diary

a) Middle East Sound Diary Schaeffer
b) Some Sound Observations Oliveiros
c) Gentle Fire or Chambers Luccier

(description - place involvement)

3 Environmental Dialogue

MUSIC 1A TAPE LAB 1 OCT. 1971

OLIVEROS

ENVIRONMENTAL DIALOGUE

EACH PERSON FINDS A PLACE TO BE, EITHER NEAR OR DISTANT FROM THE OTHERS, INDOORS OR OUT OF DOORS. BEGIN THE MEDITATION BY OBSERVING YOUR OWN BREATHING. AS YOU BECOME AWARE OF SOUNDS FROM THE ENVIRONMENT, GRADUALLY BEGIN TO REINFORCE THE PITCH (FREQUENCY) OF THE ENVIRONMENTAL SOUND SOURCE. IF THE SOURCE IS COMPLEX, REINFORCE A PARTIAL. IF THE SOURCE IS INTERMITTANT, SUSTAIN THE PITCH UNTIL THE INTERMITTANT SOURCE STOPS. REINFORCE EITHER VOCALLY OR WITH AN INSTRUMENT. IF THE PITCH IS OUT OF YOUR RANGE, REINFORCE IT MENTALLY. IF YOU LOSE TOUCH WITH THE SOURCE WAIT QUIETLY FOR ANOTHER. REINFORCE MEANS TO STRENGTHEN OR SUSTAIN.

SOUND DIARY

KEEP A DIARY (TO BE TURNED IN) OF SOUND EXPERIENCES. DESCRIBE THE SOUND OR SOUNDS. EXPRESS YOUR FEELING ABOUT OR INVOLVEMENT WITH THE SOUND OR SOUNDS. RECORD YOUR REACTIONS TO THE LAB ASSIGNMENTS. BRING THE DIARY TO EACH LAB FOR DISCUSSION.

TAPE PROJECT

RECORD A SELECTED SOUND ENVIRONMENT. SELECT THE

ENVIRONMENT ON THE BASIS OF ITS SUITABILITY OR INTEREST FOR A PERFORMANCE OF THE ENVIRONMENTAL DIALOGUE. (GIVEN ABOVE) AS YOU ARE RECORDING LET THE MICROPHONE BE AN EXTENSION OF YOUR EAR. PERFORM THE ENVIRONMENTAL DIALOGUE MENTALLY WHILE YOU ARE RECORDING. BRING YOUR TAPE TO THE LAB FOR AN ACTUAL PERFORMANCE OF THE ENVIRONMENTAL DIALOGUE WITH YOUR TAPE AND OTHER MEMBERS OF THE LAB.

SOUND SOURCE

BRING A PORTABLE SOUND SOURCE WHICH CAN BE HEARD FOR A LONG DISTANCE TO THE SECOND LAB.

Xerox and place in boxes of all Music 1 TAs, as soon as possible (Monday morning)

Music 1A Improvisation Lab. I.

Paper Game (Ogden - courtesy K. Humble)

1. circle, floor or chairs. omnidirectional microphone.
2. each player (½ group - 5 - probably most effective) to have 5 or 6 pieces of paper of different weights and textures - and sizes -
3. Game begins when first players makes <u>one</u> action with his first piece of paper and ends when all players have performed on all their sheets of paper.
4. <u>One action only</u>: for example a) tear slowly b) fold until unfoldable c) crumple etc. new actions with successive papers.
5. <u>But</u> let <u>them</u> invent — especially the first group of participants. If both groups are to play the game, a discussion after the first game can point up "improvements" (other possibilities or the possibility for a greater range of dynamic or durational actions).
6. Play back before discussion.

OCT. 28, 1971

REGARDING MUSIC IN TAPE PROJECT FROM OLIVEROS

EACH STUDENT IS EXPECTED TO BRING A RECORDED SOUND ENVIRONMENT TO LAB AT LEAST TWICE DURING THE REMAINING LAB SESSIONS, TO BE PERFORMED WITH AND DISCUSSED CRITICALLY WITH THE MEMBERS OF THE LAB GROUP. A FINAL TAPE IS EXPECTED FROM EACH PERSON AT THE END OF THE QUARTER TO BE EVALUATED BY THE LAB INSTRUCTOR. A SOUND DIARY IS ALSO EXPECTED. ALL REMAINING LAB SESSIONS SHOULD BE A CONTINUATION AND ELABORATION OF THE ENVIRONMENTAL DIALOGUE AND HELP WITH TECHNIQUE OF RECORDING. PLUS THE FOLLOWING WHEN TIME ALLOWS.

PORTABLE SOUND SOURCE - FIND A SUITABLE OUT DOOR SPACE SUCH AS REVELLE QUAD OR PARKING LOT ETC.. FORM A CLOSE CIRCLE WITH THE LAB GROUP. EACH PERSON BEGINS SOUNDING HIS SOURCE. VERY SLOWLY EACH PERSON TURNS AND MOVES AWAY FROM THE CIRCLE WHILE CONTINUING TO MAKE SOUND. (THE SOUND CAN BE INTERMITTANT) ONLY ONE RULE CONTROLLS THE DISTANCE OF A PERSON'S MOVEMENT. ALWAYS STAY IN AUDIO CONTACT WITH AT LEAST ONE OTHER PERFORMER. CONTINUE FOR AT LEAST 30 MINUTES TO 1 HOUR OR LONGER. THE GROUP CAN MEET AGAIN OR NOT. ANOTHER RULE = DO NOT BREAK OUT OF THE PERFORMANCE BY TALKING TO ANYONE YOU MEET. ESPECIALLY IF IT IS SOMEONE ASKING YOU WHAT YOU ARE DOING. JUST CONTINUE MAKING YOUR SOUND.

MUSIC 1A – TAPE PROJECT – ENVIRONMENTAL DIALOGUE 11/16/71

FROM P. OLIVEROS

THE FINAL TAPE SHOULD BE SELECTED FROM SEVERAL TRIES. IT SHOULD BE NOT LESS THAN 5 MINUTES.

FORMAT – 7½ ips, 1 TRACK RECORDED ON ONLY, LEADER AT THE BEGINNING AND END. NAME OF RECORDIST ON THE LEADER AND ON THE TAPE BOX.

A SHORT PAPER MUST ACCOMPANY THE TAPE AND COVER THE FOLLOWING QUESTIONS: WHEN AND WHERE DID THE RECORDING TAKE PLACE? WHY WAS THE PARTICULAR ENVIRONMENT SELECTED? WHAT WAS YOUR CRITERIA FOR THE BEGINNING POINT AND ENDING POINT IN THE RECORDING? WHERE DID YOU PLACE THE MICROPHONE AND WHY?

IN ADDITION TO THE TAPE AND PAPER EACH PERSON MUST TURN IN A SOUND DIARY. THE DIARY INCLUDES REACTIONS TO EACH LAB SESSION AS WELL AS PERSONAL SOUND EXPERIENCES AND DESCRIPTIONS.

THE TAPE will BE JUDGED TECHNICALLY AS WELL AS AESTHETICALLY. How WELL WAS IT RECORDED. How WELL DOES IT FIT THE ASSIGNMENT AND YOUR OWN CRITERIA AS STATED IN THE ACCOMPANYING PAPER. YOUR LAB GRADE will BE RECOMMENDED BY THE TA HOWEVER I EXPECT TO LISTEN TO ALL OF THE TAPES AND READ ALL OF THE PAPERS AND DIARIES. YOUR DIARY will BE JUDGED ON THE BASIS OF ITS CONTENT AND WHETHER OR NOT IT HAS BEEN AN ON GOING PROJECT AS ASSIGNED. YOU HAVE BEEN ASKED TO BRING YOU DIARY TO THE LAB EACH WEEK FOR DISCUSSION.

I

Creative Exercises

Les Preludes

We will use creative exercises as prior conditions to improvisation - much in the manner of a 15 minute "tune up/warm up." Creative Exercises are a means of clearing your system, your head; of creating a state of "involuntary" receptivity; of seeking the natural sonic order - the human material condition. It is a means of synching that which is behavioral and outwardly affecting physical actions and that which is inward and feeding on intuition, deep awareness and perception. The objective is not just to trust your intuition, your organic imprint, your own deep awareness of proper event but to locate it and let it emerge in a gentle perceptive way. All relationships in improvisation should be natural, both material and human, and this is one way to "set the stage".

Note: Creative Exercises are different than games - they are not competitive - there is no idea of playing or making - they are but a means of setting attitudes and timings, of slowing down motor responses, to perceive actions in time. You have to defer automated action to perceived action, technique and culture to intuition.

Factors in Creative Exercise "warm ups":

a) darkened environment (red lights or closed eyes)
b) awareness of breathing and relaxation
c) common "sustained" gestural and/or vocal actions on a pitch or pitches (8ve p4, 5th)
d) time of exercise 5 to 10 minutes
e) taped environment for pitches and drone time.

Note: If this gets to be "too much" for a person to handle [rationality is too challenged] - then point up long tradition of this behavior in other cultures, of expanded awareness, and the need to put your ego aside [a necessity in group improvisation].

Creative Exercises as human resources:

a) body movement or non movement - in silence
b) body movement or non movement - with radiating sounds (vocal)
c) body movement - with radiating sounds and pitches (pitch resonating tubes, etc.)
d) body movement and pitch sounds as a drone type environment for improvising (if it is definitive or cycled properly or done or not done by lab)

OR e) do c) as a prelude to peer improvisation using that particular gesture as the improvisation impulse.

Creative Exercises as material resources:

a) research "sounds" in lab for amalgam potentials, sonic-articulative content, etc.
b) practice articulating those materials in "the natural" manner
c) modify materials through dampening and seeking other resonances, etc.
d) create an environmental source tape using only natural sounds of some instrument or instrument class.

FREE IMPROVISATION

Free improvisations are improvisations divorced from specific melodic, harmonic, structural, or rhythmic content. This is not to say there are no limitations. If some limit, some direction is not present then there is a tendency to do too much, to become therapeutic and motorized, to overload the texture and the senses. When you improvise in a group there has to be some common vision, some common sound-function dominating the action - some unified possibility has to be present. A finite operating world is necessary to give us something to work within, to create for and against-ness tensions and relationships. These limitations are behavioral covenants; restricting the number of instruments, participants, sound resources or actions, or just the generally permissable level of sound-movement input. The second limitation is the impulse--each improvisation is defined by a single impulse based on some element of music; viz articulation, density, timbre, etc. That improvisation is defined by that impulse by that particular exploration!!! So:

A. No more than 3 or 4 people to an improvisation (divide class!)

B. One instrument or instrument group:
   1. gongs
   2. water heater resonators
   3. cymbals
   4. piano
   5. golf tubes
   6. strings (koto, triochord, strung gourds, bows & no bows)
   7. metal discs
   8. voices and resonators
   9. voices mixed with any instrument or action

   Suggestion: Do not use drums or bass marimba. Rely heavily on natural resonation periods, timbral mixes dampening, and energy reinforcements.

C. Restrict action to one behavioral covenant (see following free improvisation suggestions).

D. Each lab should have a summarizing effort (if you want people to listen, you have to adopt that procedure - also your confidence in the actions making their own revelations.)

FREE IMPROVISATION

IMPROVISATION ONE: ARTICULATION

Improvise a piece using different types of articulation as the prime compositional element: viz, tapping, touching, tracing, hissing, blowing, breathing, plucking, snapping, scrapping, bowing, exploding, fluttering, etc. You are free to use whatever pitch levels, instruments, densities, and decay times you choose. You are free to use instruments available to you in performance lab or to invent instruments or sounds of your own. No more than six performers should be involved in this composition.

IMP
ALTERNATE IMPROVISATION ONE: SOUND QUALITIES

Improvise a piece using varied sound qualities; viz, round sounds -- narrow sounds -- jagged -- staccato, glissando -- legato, constant -- inconstant, falling--rising, flowing -- leaping, in short, any type of sound in transition (static sounds may be used sparingly as points of contrast)/

IMPROVISATION TWO: EXERCISES IN CONTRAST

Improvise a piece using different degrees of contrast. The contrast may be sudden, graduated, or any combination of the two. Try to create tension and structure in your piece. Possible materials of contrast: loud-soft, dense-thin, high-low, blunt-sharp, sustained-short, dark-bright, simple-complex, fast-slow, flowing sound-interrupted sound, rough sound-smooth sound, etc.

ALTERNATE IMPROVISATION (1): SOFTNESS

Improvise a piece using various degrees of barely audible sounds: short, long, frequent, rare, loud, soft, structured, chance.

ALTERNATE IMPROVISATION (2): SOUND CHARACTER PIECE

Improvise a piece using different characters of sounds: elegaic sounds, wild sounds, hard sounds, soft sounds, heroic or contemplative sounds, serene sounds, etc.

IMPROVISATION THREE: PITCH COMPLEX

Improvise a piece using a devised "pitch system." You are to create a system according to your needs by preparing the improvisation instruments. You are to select only those pitches, pitch relationships, and ranges peculiar to your piece (pitches outside the system should not be used at all or only in an auxiliary capacity). The primary impulse should remain the pitch complex. This is a performance piece using no more than six performers; the improvisation should accurately reflect the "pitch system," and the needs of the performer as to reaction times, texture, etc. (conventional notation may be used if you possess this ability and wish to use it).

IMPROVISATION FOUR: TIME

Improvise a piece using different rhythmic gestures and speed environments; viz, continuous gestures using patterned sounds, beats, or sounds moving across beats (beats may be symmetrical or non-symmetrical; heard, felt, or just understood); discontinuous gestures incorporating irrational thrusts, sustained sounds or sounds in condition of flux.

IMPROVISATION FOUR (cont.)

The improvisation may be in more than one movement juxtaposing different speeds and degrees of energy flux or rhythmic thrust. You are free to choose whatever texture, timbre, or pitch system you choose. It is desirable that you take care in the type of articulation you assign the performers.

ALTERNATE IMPROVISATION: EXPLORATIONS IN ENERGY FLUX

Improvise a piece based on changes in thrust and energy flux; viz, accelerando-ritardando, crescendo-decrescendo, extreme register-normal register, varied articulations-static articulations, large number of notes-sustained notes, high expectancy-low expectancy, -- in brief, an improvisation more generalized and free as to gesture and change than improvisation four.

IMPROVISATION FIVE: TIMBRE

Improvise a piece whose main thrust is timbre. The type of timbre may be controlled either by 1)the instrument of sound (explore a single timbre source for its various sound shapes, articulations, variances, overtones, etc.) -- use only those sounds for the piece; 2) the sounds are controlled by the uniform nature of the sound -- wood, metal, skins, air, etc. -- discover the relations latent in a series of similar sound objects.

ALTERNATE IMPROVISATION: COMPOSITION USING SOUND EVENTS AND ASSOCIATIONS

Improvise a piece using sounds associated with living; viz, work, study, play, emotions, walking, running, etc. Put them in some sequence of sound and/or emotional design context.

"FIVE AND MORE CAN PLAY"

Perception Exercise One

Using the normal breathing cycle as the time-energy module do the following: breathe slowly as if in hibernation. After you have comfortably established your breathing module, a low level time-energy impulse, then you may: (1) sound the time-energy module with a low level hum, (2) use a short high-energy sound which quickly consumes an equivalent amount of energy, the remaining time-module must be silent (3) Make a moderate sound over a segment of the time module using an equivalen amount of energy, (4) at any time, the time cycle may be silence.

The structure of the exercize should be the following: begin in silence, animate the energy-time module, as animation takes place you may feel some change in your time-energy module due to excitement, energy displacement, or empathy due to group actions. When this happens, you are free to adjust to the new cycle, however, you must end the piece as you began, by slowing the system and gradually returning to silent breathing.

Perception Exercise Two

The time-energy module here is an arm(s) or leg gesture slowly inscribing a body-bound arc. The gesture is to be slow low-energy level and silent. Gesture until you establish your time-energy module. After this is established create a vocal counterpart which is either: (1) a continuous low level sound, (2) a low level regular interrupted sound, (3) any combination of one and two, (4) a rapid gesture and high energy sound within the same time energy module, (5) any gesture may inscribe an arc of silence.

Begin in silence, inscribe the sound possible but "get out" the same way you came in --retrograde the action.

Perception Exercise three for Ten or More Performers

This exercise is a combination of exercise number one and two. Everyone identifies his actions as in one or two. Everyone however begins as in exercise one by breath actions. AS someone in "exercise one" starts "to sound" his actions continuing as in exercise one, then "exercise two" people are free to begin silently inscribing their arc. They then progress normally as in exercise two. As excitement or energy changes take place, epople in exercise one are free to enter the actions of exercise two. As the energy begins to dissipate then people of exercise one will return to exercise one, people of exercise two are then free to enter the actions of exercise one. End as in exercise one - if you adopted their mode of time-energy behavior, otherwise end as in exercise two.

TWO ALTERNATIVES

1. Let this way of making music suggest something to you - similar or perhaps quite different ways of making music, prepare simple guidelines to help us attain your musical ends. It may be of some help to imagine what you want it to sound like and then think of how you can get that sound out of us.

OR:

2. Let your mind range freely through the qualities or properties of this music. Pick out one or two, e.g., "energy", "focus", "harmony",....etc., whatever is suggested to you by it or what interests you. Do some research into this (these) concept(s) and of the music. Write our your results. Be precise.

(one week)

DAN GOODF

On October 20, 1971 -- which is a Wednesday (On October 21st if it rains) The "Secret Piece" of Yoko Ono will be performed by the Experimental Music Class of New Lincoln High School... and all others who wish to come and join in. (All Welcome). What is required is some instrument, or you may sing, on which you will play a single tone of your choice -- softly -- for the duration of the event, accompanied by sounds of the woods. The Location is to be the Blockhouse in Central Park, which is near Lenox Avenue, just in from 110th Street. It will start at 6 A.M. (that's in the morning!) and continue until 8 (also A.M.).

Phil Corner

COMPOSITION PROJECT

This project is to be a performance composition project using the vocal, instrumental, and student resources of your lab. The composition is to be three to five minutes in length. The composition should be accomplished in four stages (some of which you have completed).

Stage One - Resources

Explore the material/performance resources of your lab.

After you have explored instruments available to you in manners of sounds and performance characteristics, choose two elements you wish to make primary controls (dynamics, densities, articulations, pitch range, textural complexities, etc.).

Note: The title of your composition should reflect your controls, viz: "SONANCE", "TIME MODULES", etc.

Stage Two - Structure

Construct a "FORM", a schematic, a blueprint for your composition.

The "FORM" should have (a) an external (overall) shape, and (b) internal articulative structures, i.e. divisions or sections based upon some chosen rationale - intellectual, graphic, sounding object, etc.

The internal structure should reflect certain design relationships.

Stage Three - Notation

Devise a set of graphic symbols and coordinates (time and pitch, densities and dynamics, etc.) which accurately reflect your compositional performance needs.

Symbols should be clean, simple and accurately control the flow of sounds and events.

All legends should be brief!!

You may need more than one score (or parts) for your performances.

Stage Four - Finis

Record your composition.

Protect your credits.

Announce your name and compositional title on the taped performance.

You must give your score to the T.A. in charge of your lab.

We need only one score.

BEGIN EARLY. DO NOT WAIT. SILBER