

BIG VALUE

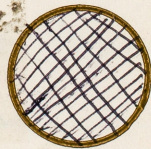
~~11~~ SHEETS SIZE ~~6~~ IN. ~~10~~ IN.

writing tablet

~~MATCHING~~ ENVELOPES AVAILABLE



S-3097



THE ~~REXALL~~ STORE
~~STATIONERY~~ DEPARTMENT

~~REXALL~~ ~~PAPER~~ COMPANY
~~ST. LOUIS, MISSOURI 63105~~

To NYC \$49
Providence 25 \$74
Seattle 160

"The Concept of Unity in Electronic Music" — Stockhausen
Perspectives of W. Mos. Fall 1962

"Calculation & Imagination in Electronic Music" H. Pousseur
EMR 5 Jan. 1968

The Making of North American Time Capsule "Lucien"
EMR 5 Jan 1968

Additive vs Subtractive Synthesis Jon Appleton
EMR 5

Tone Relations, Time Displacement & Timbre" Appleton
The Music Review XXVII 1, Feb 1966, 54

The Technical Base of Electronic Music" Robt Myers
Spring 64, winter 64 & winter 66 Journal
of Music Theory

CRT 30 Sony wireless tube with audio input
IC II Receiver " national cassette

A¹ A Portable Electronic Instrument John Eaton
music journal Oct 1966

The Voice of Lakshmi Shankar
World Pacific Records WPS 21461

music from the morning of the world
Nonumch H 72 015
Golden Rain Nonumch
H 72 028 Stereo

Classical Music from Pakistan - Nazakat Ali - Salamat Ali
Odeon PCLP 1308 The Gramophone Co. of India Ltd
Dum Dum India (Incredible voice modulation)

The Path to the New Music A. Webern - Theo. Presser

Ask Gaburo about U of S Harmonic tone generator. So
it possible to control amplitude + phase of individual harmon?

"The ideal of homogenized ^{timbre} range" Olivier Sautolozzi

Bisani - A new Aesthetic of music (Trieste 1907)

'Dr. Thaddeus Cahill's Dinamophone, an extraordinary
electrical invention for producing scientifically perfect
music', Guy Stannard Baker (McClure's Magazine, July 1906)

Technical Report - The CEMS System Joel Chadabe

For definition

odd harmonics

what is the harmonic content of a triangular wave?

what is cybersonic?

measure the voltage of each pot fed to cvp.

make exact definitions in terms of voltage for the role of each pot.

check the attack generator int-ext switch.

" " envelope detector - make precise definitions in terms of voltage.

How does the machine work?

How does that system of working limit the output?

How is it controlled?

What sounds can it make?

Are instrumental sounds (the parameters) interdependent i.e. harmonic content varies as loudness varies as pitch varies as ---

In electronic music are the parameters independent?

Guideline - all parameters controllable by single source or each parameter by a separate independent source or anywhere in between.

CVP

INT = 14 VDC TURNING TO EXT DROPS TO CA. 11 VDC

with no input ext pot limits range if int pot wide open

If int P. at 12 o'clock ext pot limits range from 6 to 10.5 VDC

If int P. at 9 o'clock ext pot limits range from 1.25 VDC to 10.5 VDC counter clock wise

If int P. at 0 ext pot limits range from 0 to 10 VDC

CRMS cont. 1. Sound must be heard as they are shaped 2. No symbolic information translation & Since programming & storage means leaving knob set two advantages 1. any portion of program may be changed without affecting another 2. may be changed while running.

Simultaneous but independently changing motions are defining characteristics of Elect. music.



For Buell

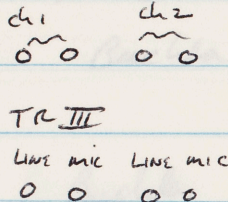
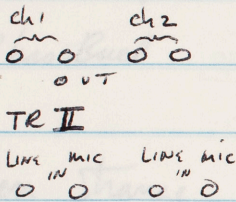
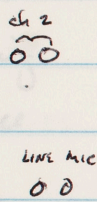
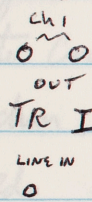
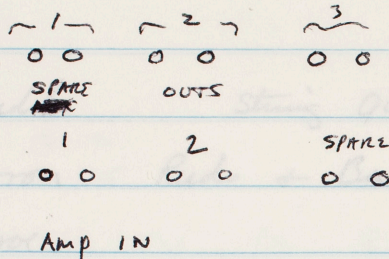
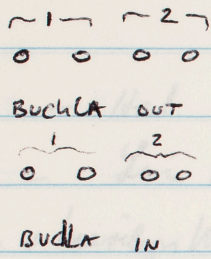
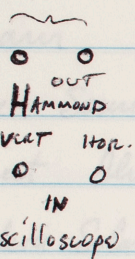
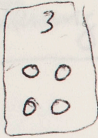
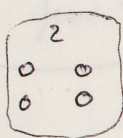
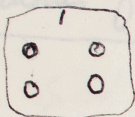
Critique of Buchla System - capabilities
performance techniques

Philosophy of improvisation - how to influence
performers in your direction.

controlling flow of concert - how different
from traditional and why.

role of the visual.

Multiples



Earphones for fine-tuning

Program

- 4 min One Sound - Hal Budd String Quartet
- 10 Sweet Alice - Lini Barron Reeds + Buchla
- To Valerie Solanis + Marilyn Monroe
- 15 In Recognition of Their Desperation P. Oliveira Flutes + Buchla
- Coyote Crossing Chao. Buel Buchla
- 15 or Acham, piece
- 15 Fields by Alben Strang Buchla
- 8 Bye Bye Butterfly Oliveros

Arrangement Doug Leedy

Bird call patch or Bog Road

CVP₂ OUT TO VCG-A

SVS-A OUT TO VCG-B

SVSB OUT TO TPG PERIOD

SVSC OUT TO SSG IN

SVSC OUT TO TPG also Leedy

TPG HLP. TO SVS IN

SVS PASS 1 TO ATG-B

Olweicz

Sept 23 1970

Bird call patch

Bird call patch

Audio

1/8 WNG TO BPF

BPF Below 200 TO ED

⊙ 1:45

⊙ 3:15

SSG 1A TO VCG A

SSG ~ FM ⊙ 9:00 EXT

" " " VCG B

RAM. TO SSG 1A FM

OPTIONAL 3 ~ MIX

CONTROL VOLTAGES

ED TO CVP B INV. IN

Random voltage

CVP B INV TO CVP A L IN

Random voltage

CVP B OUT TO CVP A OUT

associations

SVS A OUT TO CVP B L IN

Sequential voltage

SVS B OUT TO CVP A L IN

" " " "

ATG A OUT TO CVP B INV. IN

envelope voltage

CVP B OUT TO TPG PERIOD IN

Repetition Rate

CVP B OUT TO SSG IN

Frequency

CVP A OUT TO VCG A

Amplitude

SVS A OUT TO VCG B

" " "

SVS B OUT TO TPG PERIOD

Rhythm

SVS C OUT TO SSG IN

Frequency

SVS C OUT TO TPG PULSE LENGTH

Rhythm

TPG ALL P. TO SVS IN

SVS PULSE 1 TO ATG B

Bird call cont.

SVS PULSE 10 TO ATGA

ATG_B TO TPG PERIOD

Repetition rate

CVP

⊙

⊙

⊙

⊙

⊙

⊙

ATG

⊙

⊙

⊙

⊙

⊙

⊙

INT

INT

SVS

VARIED SETTING

Sweet Alice out Wood winds

1. Decide limits
2. method of selection of suitable fingerings
3. adapt embouchure & mode of blowing
4. classify sound material obtained.

Find point where alternative fingerings begin.

Lip pressure
air pressure

embouchure = normal
at tip
at base

Program Oct 6 1970

30 mins Sonic environment - BOG ROAD WITH BIRD
CALL PATCH BUCHLA SYSTEM PROGRAMMED
BY P. OLIVEROS

4 mins 1. ONE SOUND FOR ST. QUARTET HAI BUDD

10 mins 2. SWEET ALICE FOR BUCHLA SYSTEM + REEDS
LIN BARRON

8 mins 3. BYE BYE BUTTERFLY - 2 CHANNEL TAPE OLIVEROS
INTERMISSION

? 4. ARRANGEMENT FOR STRING QUARTET BY DOUGLAS LEEDY
WITH FURTHER ARRANGEMENTS

15. 5. TO VALENCE SOLANIS AND MARILYN MONROE IN
RECOGNITION OF THEIR DESPERATION FOR
3 FLUTES, ^{PIPE} ORGAN ^{STRINGS} ~~ST. QUARTET~~ AND BUCHLA
SYSTEM P. OLIVEROS

10. ? 6. CHANGES - 4 CH. TAPE, INSTRUMENTS - AUDIENCE
CHARLES BUEL

Arrangement

1. ^{House lights out} Follow spot open up on entrance to stage right. Conductor Piterna enters stage right goes down stage to top of chion left faces audience and bows. Spot goes out as audience applauds.
2. Open up on stage right entrance. String quartet enters goes to center stage is seated. 2 people enter stage and cover quartet with sheet. Spot goes out.
3. Open up on stage right entrance. Flute player enters goes up on stage right pedestal. Bows to audience. Spot goes out.
4. Open up on stage right entrance. Magician enters goes to stage left bows to audience spot goes out.

Darkness for several ends

5 Special 1. under sheet with quartet
dims up slowly. The quartet begins
to play.

6 Special 2. fades up on flutist. She
prepares to play and the light fades
out.

7 Special 3. fades up on conductor. He
prepares to conduct and the light
fades out.

8 Follow
Spot comes up on magician who
is busily doing cup and ball tricks.
Spot remains open.

9 Special 2. fades up on flutist. She
tries to play again and the light fades
out.

10 Special 3 fades up on conductor. He

makes downbeat and the light fades out.

11 Special 2 fades up on flutist. She prepares to play and apparently succeeds as an organ bombard sounds. Light fades as sound stops.

12 Special 3. Comes up and conductor bows to audience. Light fades out.

13 Follow spot as Magician does disappearing act follow cloth up as it rises to the top of the arch. When it falls follow it down to stage then fade out.

14 { open up on String quartet. Shut is removed. Players bow and leave.
Specials fade up

15 Follow spot finds weather balloon at stage right and follows it out of chapel.

Sonic environment

chapel lights - sides and lantern only
on cue ^{8:15} follow spot slowly begins
to scan side walls and ceilings. (hot arch)

on cue ^{8:20} small strobe begins pulsing
in the choir loft.

on cue ^{8:25} chapel lights go out, follow
spot begins to scan the audience.

on cue ^{8:30} Sonic environment fades out
chapel stage lights come on, strobe
stops, follow spot stops.
String quartet enters and is seated.

One Sound - all stage lights on
All house lights off

Sweet Alice - all stage lights on
all house lights off

Bye Bye Butterfly chapel stage lights off.
reds + blues at half.

intermission

chapel side lights and lanterns

House lights up

To Valeri Solaris - - -

House out see cue sheet

Changes

Chapel Lanterns only - ?

Sudden change in end entry - continuous program

Maines pressure distortion
dropping off tuning

Light audience talking articulate by
light and sound.

Record some piano notes gradually replacing
different voices with instruments - crazy
orchestrate a Beethoven piano sonata gradually
replacing it with electronic music - some moving
etc.

Orchestra
Heterogeneous Grouping

Bass TRB VCL

sound

Sudden changes in intensity - continuous program

Absence ——— presence. distortion
drifting off tuning

Light — audience talking — articulate by
light and sound.

Record some piano sonata gradually replacing
different voices with instruments - crazy
orchestrate a Beethoven piano sonata gradually
replacing it with electronic music cows mooing
etc.

SONIC ENVIRONMENT

up ~~DYNA~~ ^{HEATHKIT} OLD CROWN IN
DOWN DYNA NEW BUCHLA IN

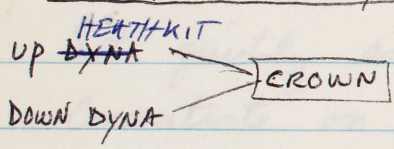
SWEET ALICE

PREAMPS DOWN

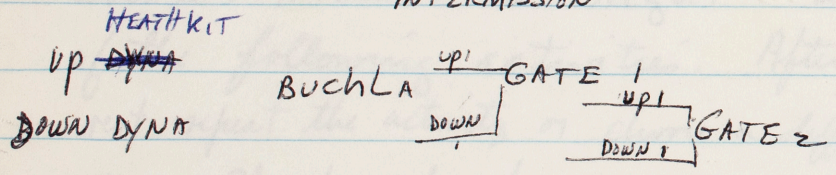
up ~~DYNA~~ ^{HEATHKIT} OUT
DOWN DYNA BUCHLA GATE OUTPUT SPLIT TO 2 CHAN.

BYE BYE BUTTERFLY

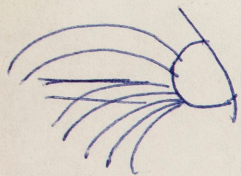
(PREAMPS DOWN)



INTERMISSION



up ~~DYN~~ ^{HEATHKIT} CROWN TAPE AMP
DOWN DYN REVOX TAPE AMP



Take time with indicator Flying Fish
Sing more with indicator diagram.

Please be silent - the performance
has begun.

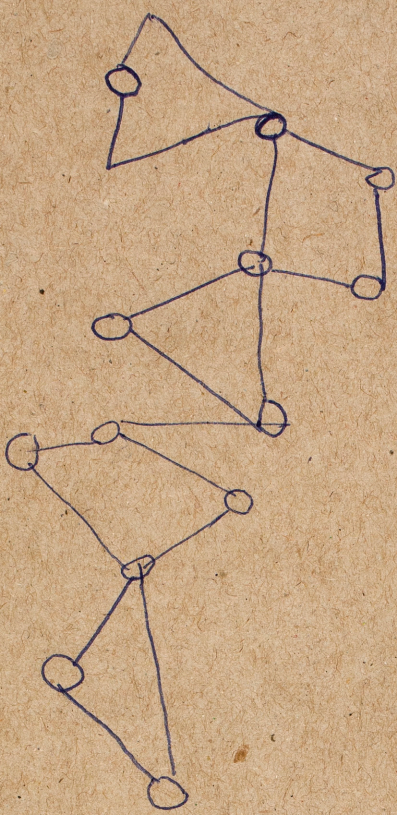
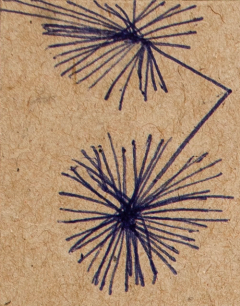
Sit quietly anywhere in the space.

Concentrate on your own breathing.

When the moment is right do one
of the following activities. After a long
rest repeat the activity or choose a different one.

1. Shout hey!
2. Whistle a long steady tone
3. Move quietly to another place. On the
way make one deliberate sound.
4. Sing a long steady tone
5. Stand up, do a calisthenic silently.

After 30 minutes form a circle with
everyone else in the space and begin singing long tones.



Gesange der Jungelinde

Wolfman

Desert Ambulance

Subotnick

Mesa

[Erickson
Reynolds
Turitzky
Gaburo

[Babbitt
Ussachevsky
Luening
Davidovsky

Graduate composers

[Walker
Buell
Barron
Wong
McCarthy
Strange
Vore

Hiller
Martiano
Brin

Krenek

Cage

Dripsody Lecaine

Powell

Vortex

Two by Two

S.F. August 19, 1970.

Dear Pauline,

here are the lists you need. they have been very helpful and i have tried to catch up on as many of the articles as possible.

i have gotten hold of some really beautiful tapes for the thesis and for you to hear.

i still have no idea how to narrow down exactly what i should be researching on but at least i'm filling in some large holes of ignorance.

been listening to some fantastic music...Nikhil Banerjee, sitar...

i recorded him several times, first at Mills, then at UC.

today shirley and I gave an informal 4 hand recital at the hospital my mother was in. the nurses and patients just loved her and cried to see her go. she used to take patients and massage them and wished them well. today she went back to visit them with many bags of candy. we wore the ching dynasty robes we made for the movie and many patients from all floors and staff gathered to hear us. we shot a film of it too. we also shot over 6000 ft. of film from Ann Arbor so when i patch it all together you can see it.

times keep changing and my footwork is slowly improving.

peace.

Pethy

*am also enclosing some copies of
the work for last quarter's 299. Hope they're
satisfactory to remove the inc.*

ABBREVIATIONS

2

ACA Bul	Bulletin of the American Composers Alliance
Am Mus Tcr	American Music Teacher
Am Rec G	American Record Guide
AMS J	Journal of the American Musicological Society
Archiv Mus	Archiv fuer Musikwissenschaft
Arte Mus	ArteMusical (Lima)
ASOL	American Symphony Orchestra League Newsletter
Can Mus J	Canadian Music Journal
Dansk Mus	Dansk Musiktidsskrift
DBNM	Darmstaedter Beitrage zur Neuen Musik
-Dt Univ Zt	Deutsche Universitaetszeitung (Goetingen)
Educ Mus Mag	Educational Music Magazine
-Gaz Mus	Gazeta Musical (Lisbon)
GDC	Guide du concert: (Paris)
Hi Fi	High Fidelity
Hi Fi Mus	Hi Fi Music at Home
Hi Fi R	Hi Fi/Stereo Review
-Hud Roz	Hudebni Rozhledy (Czechoslovakia)
IFMC	Journal of the International Folk Music Council
J Mus Th	Journal of Music Theory
J Rev	Juilliard Review Annual
MC	Musical Courier
-Mens en Mel	Mens en Melodie
-MH	Musikhandel
Mo Mus Rec	Monthly Musical Record
Mus Amer	Musical America
Mus & Mus	Music and Musicians
-Mus d'Oggi	Musica d'Oggi
Mus Events	Musical Events
Mus Inf Rec	Musical Information Record (Paris)
Mus J	Music Journal
Mus Q	Musical Quarterly
Mus R (MR)	The Music Review
Mus T	Musical Times (London)
-Neue ZFM	Neue Zeitschrift fuer Musik
NMC	National Music Council Bulletin
-Nord Mus	Nordisk Musikkultur
-Oe Mz	Oesterreichische Musikzeitschrift
Pers New Mus	Perspectives of New Music
R Belge Mus	Revue Belge de Musicologie
-Rass Mus	Rassegna Musicale
Rec Sound	Recorded Sound
Rev Mus	La Revue Musicale
-Rev Mus Chile	Revista Musical Chilena
RMA Proc	Proceedings of the Royal Musical Association
-Ruch Muz	Ruch Muzyczny
-Schweiz Mus	Schweizerische Musikzeitung
-Slov Hud	Slovenia Hudba
-Sovet Muz	Sovetskaya Muzyka
-Tech. Hausmitt. NWDR	Technische Hausmitteilungen des Nordwestdeutcher Rundfunk
WM	World of Music
-ZFM	Zeitschrift fuer Musik (Became Neue ZFM 1955).
-ZVUK	Zvuk; jugoslovenska muzicka revija

LISTING

ACA Bul Bulletin of the American Composers Alliance

Art and Artist

Acoustica, IV

Audio Engineering

Am Mus Tcr American Music Teacher

The American Scholar

Am Rec G American Record Guide

AMS J Journal of American Musicological Society

ASOL Ameri. Symphony Orch. League Newsletter

Journal of Acoustical Soc. of America

Audience

Audio

Journal of Audio Engineering Society

Audio and Record Review

Billboard

Can Mus J Canadian Music Journal

Canon

Chicago Tribune

The Chesterian

Communications

Composer

Col-Princeton Electronic Music Center

DBNM Darmstaedter Beitrage zur Neuen Musik

Dance Magazine

Dublin Review

Educ Mus Mag Educational Music Magazine

Electronic Engineering

Electronics Illustrated

Film Music Notes
Film Culture
GDC Guide du concert (Paris)
Grove Dictionary
Harper's magazine
Hi Fi High Fidelity
Hi Fi Mus Hi Fi Music at Home
Hi Fi R Hi Fi/Stereo Review
Horizon
Horizon
Intern'l Cyclopedia of Music and Musicians
IFMC Journal of Intern'l Folk Music Council
Information Processing in Japan
Institute of Radio Engineers Student Quarterly
Hi Fi News
Intern'l Sound Engineer
Institute of Radio Engineers Transactions on Audio
Journal of Aesthetics and Art Criticism
J Mus Th Journal of Music Theory
J Rev Juilliard Review Annual
Journal of Society of Motion Picture & TV Engineers
Mademoiselle
MC Musical Courier
Mejos
Music Educators Journal
Mo Mus Rec Monthly Musical Record
Mus Amer Musical America
Mus & Mus Music & And Musicians
Modern Music
Mus Events
Mus In Musical Information Record (Paris)

Mus J Music Journal
Musical Opinion
Melody Maker
Mus Q Musical Quarterly
Mus R Music Review
Mus T Musical Times (London)
NMC Nat'l Music Council Bulletin
Newsweek
The New Yorker
NY Times
The Organ
Pers New Mus Perspectives of New Music
Philosophical Library
Practical Electronics
Possibilities
Radio Electronics
R Belge Mus Revue Belge de Musicologie
Rec Sound Recorded Sound
Rev Mus La Revue Musicale
RMA Proceedings of Royal Musical Assoc.
Saturday Review
Sat. Evening Post
Science Digest
Selmer Bandwagon
Stereo Sound Magazine
Sound-Its Use and Control
Tempo
Time
The Reporter
Transformation
Tape Recording Magazine

Variety

Vogue

Western Humanities Review

Wireless World

WM World of Music

books...

Introduction to Contemporary Music. J. Machlis

The Modern Composer and His World. Beckwith and Kasemets

In Music Libraries and Instruments. R. Gerhard

In Practical Tape Recording. P. Guy

National Research Council of Canada, Tech. Trans. Ottawa

Conversations with Igor Stravinsky

Memories and Commentaries, Garden City, N.Y. Doubleday 1960

Meta Hodos: James Tenney, New Orleans, Tulane U. 1964