

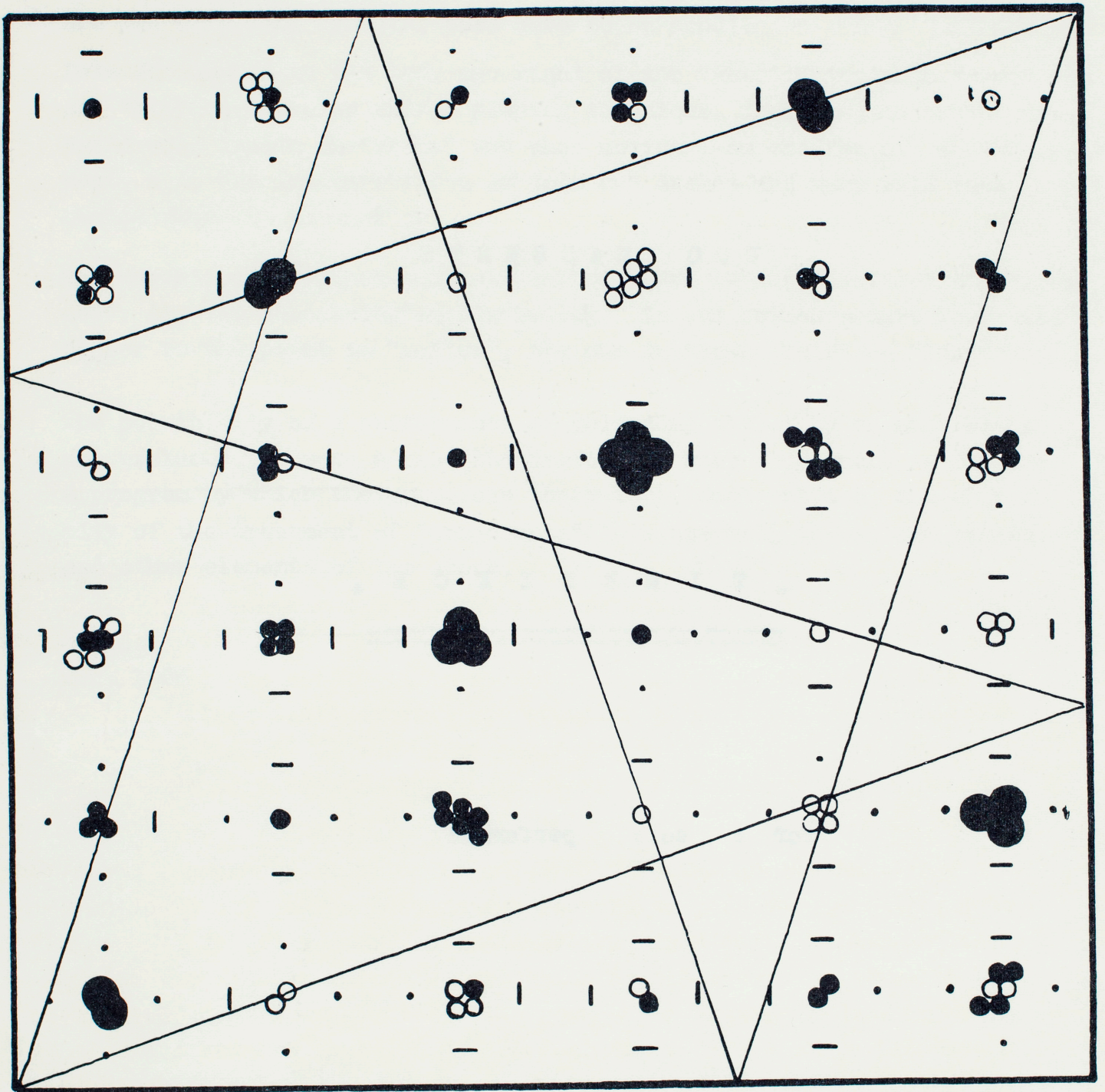
To Paul Kilburn

U D O K A S E M E T S

* T I M E P I E C E *

for a solo performer

1 9 6 4



The score may be read any side up.

Any one or more instruments or sound-producing media may be used.

Start the performance with any one of the 36 "events"; proceed from "event" to "event" choosing any direction (vertical, horizontal, diagonal etc.) and distance desired until all 36 "events" are played once. The performance may be terminated after the completion of one or any chosen number of 36-"event" cycles. (The position of the score may or may not be changed for the playing of each new cycle.)

Movements on the score "to the right" are "slow": 1 column -- 2", 2 col. 4", 3 col. -- 6", 4 col. -- 8", 5 col. -- 10" (from one attack to the next movements "to the left" are "fast": 1 column -- 1", 2 col. -- $\frac{1}{2}$ ", 3 col. $\frac{1}{3}$ ", 4 col. -- $\frac{1}{4}$ ", 5 col. -- $\frac{1}{5}$ ". (The "seconds" do not need to correspond with the conventional time-measuring units, yet they have to be uniform in the framework of each individual 36-"event" cycle.) Vertical movements either maintain the "tempo" by which the column on which they occur was approached, or they may be performed at a "free tempo".

No definite pitch and range is given. An "upward" movement means: play "higher" than the preceding "event"; "downward" movement: play "lower" than the preceding "event". Movements on the same horizontal may be regarded either as "events" in identical range or "in any range". The score does not necessarily indicate the "geographical" position of "events" in space (though this interpretation may be one of the many offered by the score) but registers the immediate relationships from one "event" to the next.

The white note-heads indicate that the sound is in "consonant" relationship with its preceding or closest neighboring sound; the black note-heads symbolize "dissonant" relationships. (The meaning of "consonant" vs. "dissonant" does not need to conform with the traditional concept of these words, yet has to be kept uniform throughout each individual 36-"event" cycle.) The events including 2, 3, 4 or 6 notes indicate simultaneous or successive sounds or combinations thereof in any desired order. The large black interlocking circles indicate "clusters", glissand. extra-instrumental noises et al. Two circles -- small "cluster"; three circles -- large "cluster"; four circles -- very large, all-encompassing "cluster".

Dots and dashes above and below "events" indicate the difference between "short"/"long", detached/sustained, staccato/legato etc. (Where there are two differing symbols, both have to be used).

Dots and dashes to the left and right of the "events" indicate "same" and "different" color and/or playing technique. Their relationships are valid only inside one "event" and when moving from one "event" to the next, i.e. the interpretation of dots and dashes may vary with each change from one to another.

The superimposed wedges indicate the contrast between "softer" and "louder". Any two successive "events" belong in one common wedge. The "event" closer to the point is "softer", the one in "open field" -- "louder".

The possibility of a performance of this composition by an ensemble is not excluded. In such a case the performers have to prepare in advance a program by which they regulate their individual entries, the uniformity of the treatment of "consonants"/"dissonants", the volume ranges and other elements of the score.

Toronto
May, 1964

JULY 24/79

DEAR PAULINE:

IT'S INTERESTING HOW IMPORTANT A PERSON CAN BECOME IN ONE'S LIFE JUST THROUGH VERY FRAGMENTARY COMMUNICATION. A SHORT MEETING 15 YRS. AGO IN TONI MAZZO'S APARTMENT IS THE SINGLE OCCASION I SPOKE TO YOU IN PERSON. THEN THERE WERE LETTERS & MATERIALS CONCERNING PUBLICATIONS & RECORDINGS, & MORE OF THE SAME ABOUT A CHAIN-SOUND-MIX. THE REST ARE YOUR SCORES, WRITINGS & RECORDINGS WHICH ONE HAS BEEN ABLE TO ACQUIRE FROM HERE & THERE.

YET ALL THIS SPARSENESS OF CONTACT NOTWITHSTANDING I HAVE VERY STRONG FEELINGS ABOUT YOUR PERSON & YOUR ART.

IT ALL SOUNDS CLUMSY, BUT THAT'S THE BEST I CAN DO.

SINCE FROM FAR AWAY & UNKNOWNLY TO YOU, YOU HAVE PLAYED A CONSIDERABLE PART IN MY LIFE, I'D LIKE TO ASK YOU TO DO ME ANOTHER FAVOUR BY TAKING PART IN THE ENCLOSED ASKING/ANSWERING PROJECT.

2 / IT WOULD MEAN A GREAT DEAL TO ME TO HAVE YOUR VOICE & WORDS ON TAPE ALONG WITH THOSE OF MY OTHER FRIENDS OF MANY TIMES & PLACES.

HOPE TO HEAR FROM YOU AS WELL AS YOUR VOICE IN THE PRETTY NEAR FUTURE (IN THE SPIRIT OF THE PIECE, MAYBE A 60-DAY DEADLINE COULD BE MET?)

I SEE YOU ARE COMING TO TORONTO THIS FALL. I'LL MAKE SURE I WON'T MISS YOU THEN. (HOW LONG ARE YOU GOING TO BE AROUND? MAYBE YOU COULD COME & TALK TO MY STUDENTS AT THE ONTARIO COLLEGE OF ART? LET ME KNOW.)

MEANWHILE ALL THE BEST.



A S K I N G S
A N D
A N S W E R I N G S

ask 8 questions:

one each of

- 1 ✓
- 2 ✓
- 3 ✓
- 4 ✓
- 5 ✓
- 6 ✓
- 7 ✓
- 8 ✓

who?

when?

what path?

why a path?

where is a path?

what path have you chosen?

How is a path chosen?

When is the correct path known?

What path can never be shared with anyone?

What path can be shared with all

record them in any order on one side of the cassette.
pace them freely (either in real time or by using the "fast forward"
button) over the 22½ minute duration of the tape.

(the questions may be directed

to me or

to yourself or

to another person or different people or

to the world at large

and be concerned with any subject matter.)

provide 8 answers:

one each of

- 1 ✓
- 2 ✓
- 3 ✓
- 4 ✓
- 5 ✓
- 6 ✓
- 7 ✓
- 8 ✓

earth.

Turn once.

Face east first.

Breathe in Breathe out

Count your dreams as real.

Exit the elements be your answer.

one foot in front of the other.

words length. When in doubt ask the universe

then listen.

record them in any order on the other side of the cassette.
pace them freely (either in real time or by using the "fast forward"
button) over the 22½ minute duration of the tape.

(the answers may be

to the questions on the reverse side
of the tape or

to imaginary questions by me or

to real or imaginary questions by
another person or different people,
asked in person or obtained from
writings or other media

and be originals or quotations, compiled by any
preconceived method or chance operation.)

the thusly prepared cassettes will then be programmed (by chance
operations or other means) for playbacks in various combinations of
twos, fours, sixes, eights, etc.:

askings with askings,

askings with answers,

answers with answers,

or incorporated in live performance situations where participants
utter

immediate answers to questions asked and

immediate questions to answers provided.

(the emerging askings/answers may be recorded to create an ongoing
asking/answering process.)

the sixth moon
of the year of the ram
at whiskey bay,
lake of bays,
ontario, canada

udo kasemets

NONOLOGUE
=====

Later this year I'll have completed a cycle of 60 ellipses around the sun. For some time I have been intrigued by the 60-cycle phenomenon as it manifests itself in our consciousness:

- the 60 c/sec hum of the electric current,
- the 60 heartbeat/second minute,
- the 60-minute hour,
- the 60 six-day weeks of the lunar year,
- the 60-year cycle as observed by I Ching scholars.

Hence the desire to do a few things that would clarify some of the whys,

whens,

wheres,

whences,

whethers,

whats,

whos

& hows

which have arisen during the 60 years of my wanderings on this planet.

There is a good number of individuals who over the years, in one form or another, have guided my thinkings and doings. Some of them I know only through their writings and works; some have been long-time friends, acquaintances, colleagues or collaborators; with some there have been only occasional crossings of physical or intellectual paths, sporadic meetings and partings in time and space; yet all of their presence is felt whenever there are questions to be asked, answers to be found.

The purpose of the asking/answering game, described on the accompanying page, is to bring together the voices, thoughts and energies of some of the people who have played a significant role in helping me to look at, listen to, think and feel about life the way I do.

The variable mixes resulting from the enclosed askings/answerings process will be presented

- (a) during a onemanshow in February 1980 at the Music Gallery in Toronto;
- (b) as part of one of the CBC-FM weekly programs "Two New Hours" in the fall of 1979;
- (c) and (hopefully) as a component of a four-disc record-album containing several of my collaborative sound-mixes.

Addresses for the return of the completed cassettes:

before Sept. 1:

General Delivery
Baysville, Ontario
Canada POB 1A0

after Sept. 1:

81 Hyde Park Ave.
Hamilton, Ont.
Canada L8P 4M8

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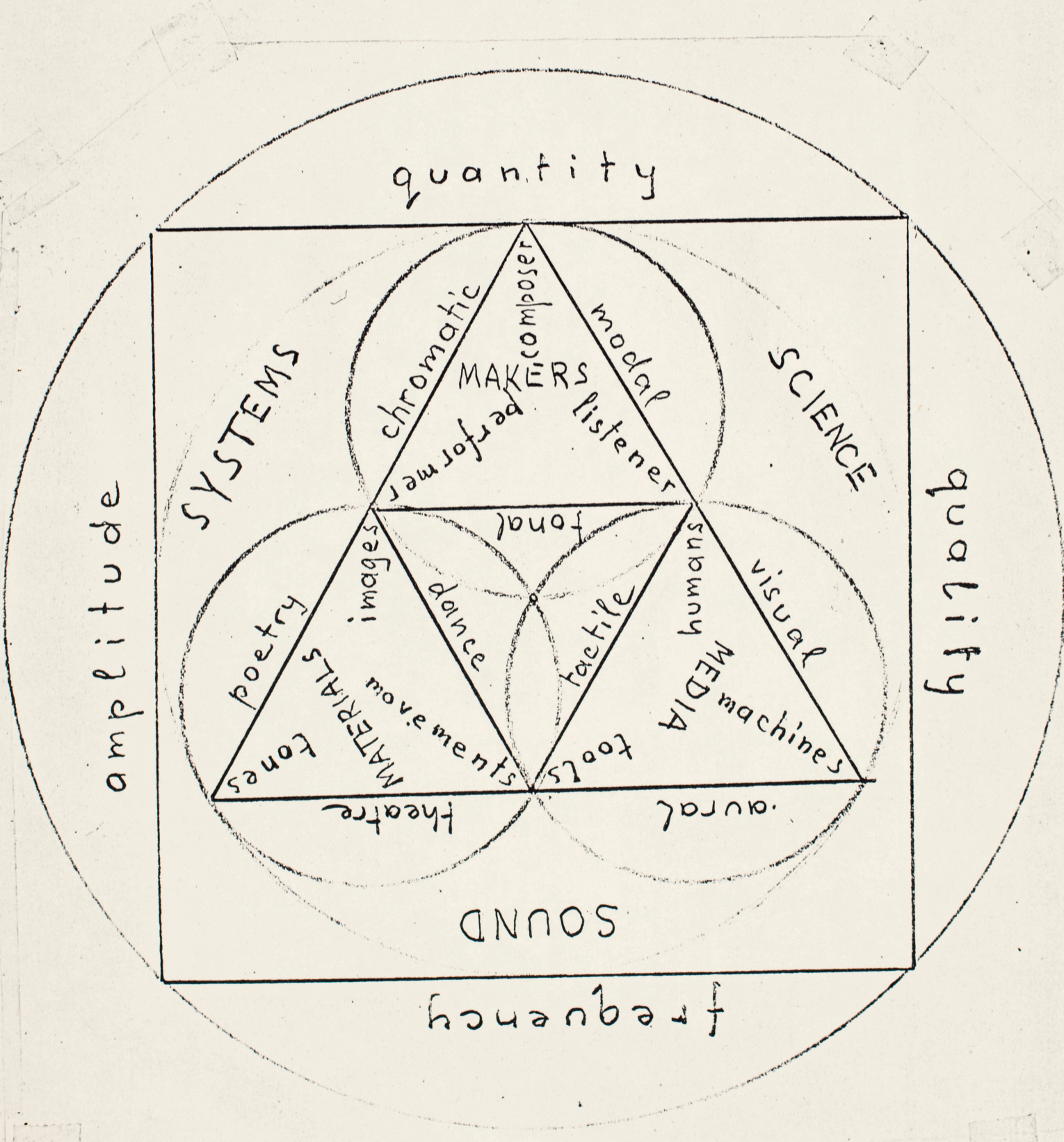
MIXED MUSIC MEDIA
MUSIC MEDIA MIXED
MEDIA MIXED MUSIC

EDUCATIONAL
PROJECTS

of

Arto Kasevuts

I
 LECTURESSAYS
 on
 MUSIC
 its
 MATERIALS MAKERS MEDIA
 conceived and presented
 by
 UDO KASEMETS
 with the assistance
 of
 CATHARINE HINDSON



NOT OLD ANSWERS TO OLD QUESTIONS
NOR OLD ANSWERS TO NEW QUESTIONS
NOR NEW ANSWERS TO OLD QUESTIONS
BUT NEW ANSWERS TO NEW QUESTIONS

LECTURESSAYS are audio-visual, musico-theatrical presentations of variable form and content, offering observations and opinions on those manifestations of life which are called arts.

LECTURESSAYS are non-linear presentations of ideas, images, words and sounds, approaching the reader/listener's mind, eye and ear from several angles and on many levels.

LECTURESSAYS are not mere lectures or essays, but rather intermedia compositions, the contents of which is verbal-visual information

time/space

LECTURESSAYS

completed and presented during 1967/68

OO

OCTAGONAL ORATORY
ODE ODE

with

VECTOR EQUILIBRIUM

structured according to the King Wan arrangement of the I Ching tri-grams and the square and circular Fu-hsi arrangements of the I Ching hexagrams.

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EXPERIMENTS
AND ART

with

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CUMULUS MAXFEED

INTERMEDIANCE

PS

PHONES
POETIC SOUNDS
SEMANTICS

with

COMMUNICATIONS CASCANDO
VARIATIONS (ON VARIATIONS ON VARIATIONS)

T T
T R I G O N I C T R I B U T E S
t o

Buckminster Fuller
Marshall McLuhan
John Cage

a
C U M U L U S
realization
with
T R I G O N and T^t

A B C
A L E A B A L A N C H A N G E

a
C U M U L U S
realization
with
I N D E T E R M I N A T E R H E T O R I C A L
I N T E R P O L A T I O N S R O T A T I O N S
and
V E C T O R E Q U I L I B R I U M

planar
L E C T U R E S S A Y S
completed and published during 1967/68

V A R I A T I O N S
O N A T H E M E B Y
M A R S H A L L M c L U H A N
(CANAVANGARD MCMLXVII, BMI Canada Ltd.)

N I N E
N O T E S I O N
A T

(ARTSCANADA, June 1968; reprinted in THE JOURNAL OF TYPOGRAPHIC RESEARCH, October 1968)

E I G H T E I G H T E E N
E D U C A T I O N L A B O R A T I O N S
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(SOURCE #4, Composer-performer Editions, Davis, California, 1968)

metaphonic
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variations

of

UDO KASEMETS

currently in repertoire

C O M M U N I C A T I O N S

a non-composition to words by e.e.cummings
(1963)

C A S C A N D O

a PHONOSONIC SETTING of a poem by Samuel Beckett

a SONOPHONIC INTERLUDE

a RADIO PIECE for music and voices by Samuel Beckett
(1965)

C A L C E O L A R I A

time/space variations on a floral theme
(audio/visual explorations of the phenomenon of CHANGE)
(1966)

V A R I A T I O N S

(O N V A R I A T I O N S [O N V A R I A T I O N S])

a stereophonic illumination of Charles Olson's
poem VARIATIONS DONE FOR GERALD VAN DE WIELE
(1966)

C Y B E R S O N O P H O N Y

work in progress

Tt

TRIBUTE

to

Buckminster Fuller, Marshall McLuhan, John Cage

a cybernetic audience-controlled, audio-visual performance piece

the	o				
total	f				
structure			Buckminster		
and	t	r	Fuller's		
internal	h	e		c	VECTOR
balances	i	l		o	EQUILIBRIUM
	s	a		n	
		t	John Cage's	c	o
	c	e		e	f
the	o			p	MEDIA
performance	m	t		t	MESSAGE
proceedings	p	o	Marshall		
	o		McLuhan's		
	s				
	i				
the	t				
information	i				
distribution	o				
methods	n				

cybernetic music for the eye, ear and mind

III

E D U C A T I O N A L

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ELECTRONIC PERFORMANCE MUSIC	CONCEPTS OF COMPOSITION	
	etc. etc.	

U D O K A S E M E T S

Born (1919) and educated in Europe, Udo Kasemets came to Canada in 1951, and since then has been active in this country's musical life as composer, conductor, pianist, teacher, lecturer and critic.

His most significant achievements lie in the field of avant-garde music. Himself a composer of numerous works employing novel forms and notational means as well as various audio-visual, electronic-musical and theatrical performance devices, he is responsible for much avant-garde activity in and around Toronto. In 1962/63 he organized and directed the first Toronto avant-garde music series, MEN, MINDS and MUSIC, and followed it up in 1965 with the establishment of THE ISAACS GALLERY MIXED MEDIA CONCERTS. In 1968 he planned and directed the first Toronto festival of arts and technology, SIGHTSOUNDSYSTEMS, an event which also marked the inception of the Toronto branch of E.A.T. (Experiments in Art and Technology). The list of creative or performing participants at these Toronto concerts and festival runs from Marcel Duchamp, John Cage, David Tudor, Gordon Mumma, David Behrman, Alvin Lucier, Max Neuhaus, Bertram Turetzky and Stuart Dempster to Lowell Cross, Michael Snow, Les Levine and numerous other artists whose careers at one time or another were centered in or around Toronto. These concerts also gave birth to THE ISAACS GALLERY ENSEMBLE, a collaborative group of Toronto musicians, vocalists, painters, sculptors, filmmakers and technologists, whose intermedia presentations have become well known both in and outside Toronto.

In 1967 Udo Kasemets became editor of CANAVANGARD, a new music publication series of BMI CANADA LTD.. In the same year he was given a Canada Council Arts Award. Since that year he has been extensively travelling in Canada and the U.S.A. giving concerts, presenting his LECTURESSAYS and conducting workshops and seminars at colleges and universities.

C A T H A R I N E H I N D S O N

Soprano Catharine Hindson, a former student of Weldon Kilburn and Elizabeth Schwarzkopf, has been for years a close associate of Udo Kasemets and has thus become an inspired and versatile performer of new music. Besides participating in and premiering all Kasemets' compositions employing voice she has developed a wide repertoire which includes music by Charles Ives, John Cage, Barney Childs, Cornelius Cardew, George Cacioppo and Alvin Lucier among others. She has toured extensively in Canada and the U.S.A., and has taken part in numerous ensemble and theatrical works and happenings.

M U S I C T R O N I C

MUSICTRONIC is the trade name used for their joint enterprises by two brilliant Toronto electronic music exponents, KAROL RATTRAY and GEORGI NACHOFF. In 1963 the twosome founded the first Canadian non-institutional electronic music studio. By adding to standard equipment components which they invented, designed and built themselves, they have over the years developed their studio into one that meets the most sophisticated, up-to-date professional standards. From this studio they have produced besides original tape-compositions music for theatre, cinema, dance, radio and television. In 1968 they joined forces with the renowned South-American concrete poet Pedro Xisto to build for the University of Toronto art festival a grandiose computerized sound-poem, BABEL, and also took active part in the festival of arts and technology, SIGHTSOUNDSYSTEMS. Besides working in electronic music both artists have also considerable experience in live musical and theatrical arts as well as in film-making, photography and graphic arts.

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Toronto, 4, Ont.
Canada

TELEPHONE

416-522-2562

