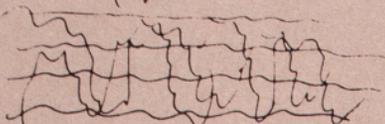


Walking piece

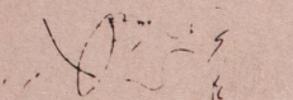


2/3 Loud 11.

Loud Soft

0 0

sine wave walk



PRACTICING MICRO-TONAL SCALES

→ 4 4 4 4 4 4

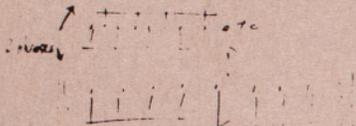
Lead to Sledro

DANIEL GOODE

clarinet songs

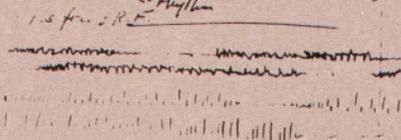
(3/18) The Clarinet dream

R → L alternatio



DECEMBER 19, 1979. WED. EXPERIMENTAL INTERMEDIA FOUNDATION  
9 PM. 224 CENTRE ST. (AT GRAND)

(use of upper partial buzz from G<sup>tr</sup> circ. br. as rhythm)



did Lamer Mot. head fug. (LH 1/2) (RH 2/3) (RH 1/2) (RH 2/3)

3/3 (2) LH | RH T1 | 1a Long → 1 6 = to "f" ←

3/3 did Sledro (2/20) w/ 4 low E grace and w.

B B w/o req. key

Hi Pauline — It was great to see you, talk over old + new times and hear "To Valerie..." which was as beautiful + mysterious a piece as I've heard recently... You asked to see some material. Here it is, Perhaps you can point it in the right direction to any performing organizations. I think you'll be particularly interested in SHAKING MUSIC. I'm still working on a way of launching it.

I've written to all the folks in S.D. about doing Clar. Songs in March or May — <sup>(over)</sup>  
Hope something comes of it.

All the best warmest — Daniel

PROPOSAL:           Shaking Music for Musicians and Video-camera Performers (1979)

by: Daniel Goode     (see score on following page)

The piece would treat the musicians and camera-persons equally as performers. The latter would attend all rehearsals, would develop "shaking rhythms" along with the musicians. With the consultation of the composer these rhythms would be translated into:

camera-scanning patterns  
in-and-out-of focus oscillations  
zooming-in-out rhythms  
color (or tone) change rhythms

and possibly other video parameters.

In the final performance and the following studio mixdown, these visual rhythms would be applied to the piece. The result would not only record the sound and movement of the piece, but by focussing on the whole environment rather than on the musicians themselves we would attempt to give an internal reading through visual means of the consciousness-changing that is intended to be the focus of the piece.

The final tape would be a 30-minute edited version of live performance with synchronized stereo sound. A performance presentation with live musicians and video/sound tapes is an additional possibility.

BUDGET:

Performance fees for composer-performer and from 3-5 additional musicians:

Rehearsal fees for musicians and 3 camera-persons (8 rehearsals minimum):

Studio time and video equipment rental:

Video technician:

Lighting equipment rental:

Lighting technician:

Sound equipment rental:

Sound technician:

Performance space rental (large, resonant space):

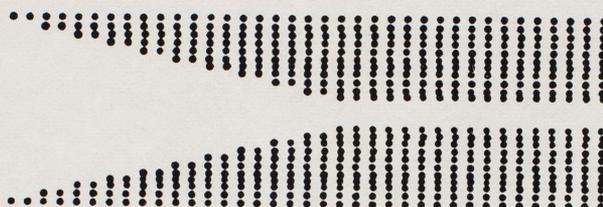
Publicity:

Travel expenses:

S H A K I N G M U S I C (In Us)

(for the Shakers and all of us)

Shake yourself in any manner that will bring you into a different state of consciousness. Let this periodic motion contract to subliminal without losing the internal energy of the gesture:



Keeping this state, go to your instrument and play (or sing) the first phrase for up to a minute. You may feel the shaking in a rhythmic relation of some kind to the phrase you are about to play. Or you might let that phrase influence the shaking gesture that comes after it: the preparation for the second phrase, and so on.

THIS IS A COLLABORATIVELY MADE PIECE: I would like to have from you from one to five phrases in music or other notation or on tape for me to transcribe. Phrases that you would play (or sing) if you take part in a performance. Include performance instructions if necessary. In addition: the phrases should not be very long, and,

If you can imagine your phrases being played in any keys or registers, please say so.

If any of the phrases you compose must follow each other sequentially, give the order.

If any of your phrases can be elaborated or improvised on, please say so.

COLLABORATION ALSO MEANS that all proceeds after expenses will be divided among the collaborators in the proportion: 1 share for each composer, 2 shares for each composer-performer (all performers must contribute material). All material will be properly credited and of course all copyright remains with composers for their own material. For a performance each participant must learn at least ten phrases in addition to their own. In making up the score I reserve the right to order the material in some manner and to present an overall concept for the performance as a whole. I imagine the piece to last about an hour to an hour and a half. To participate as a composer merely send me a signed copy of your material. If you wish to take part in the first performance, let me know. I look forward to our collaboration,

Daniel Goode  
Box 268 A, Main Rd., Neshanic, N.J. 08853

The Thrush from Upper Dunakyn - Alto Flute

order of phrases (1-5) and timing in seconds between each

7" 8" 7" 5" 11" 7" 8" 13" 9" 10" 19"  
1 2 3 4 1 2 3 4 1 5 1

6" 14" 11" 8" 7" 10" 13" 15" 7" 11" 11"  
5 3 1 5 3 4 1 5 1 2 3

13" 9" 15" 7" 8" 8" 10" 12" 10" 17" 9"  
4 1 5 4 1 2 3 4 1 5 4

7" 7" 15" 12" 7" 8" 8" 10" 8" 8" 9"  
2 3 4 1 5 3 4 1 2 3 4

7" 8" 8" 7" 6" 9" 9" 8" 8" 12" 7"  
1 2 3 4 2 1 5 3 4 1 4

8" 10" 10" 10" 8" 10" 8" 8" 13" 9" 12"  
2 1 4 3 2 1 5 3 4 2 1

7" 11" 10" 10" 18" 15" 8" 12" 12" 8" 9"  
4 1 5 3 4 1 5 3 4 1 2

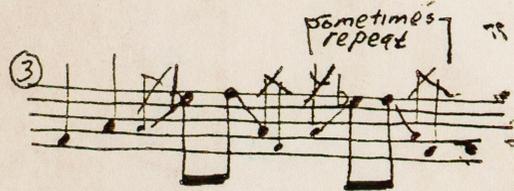
8" 8" 7" 12" 6" 7" 7" 17" 6" 12" 7"  
5 3 4 1 2 3 4 2 4 1 5

3 (move) ||

for alto flute



all phrases are legato



X = as fast as possible  
∩ = portamento



(occasionally do 8va below)

↓, ↑ = ca. 1/4 tone sharp or flat



The thrush from Upper Dunakin, 8/74

00 Versatile Illustration Board

**P**

**PEARL  
ART/CRAFT**

**WORLD'S LARGEST SUPPLIER  
FOR THE ARTIST AND CRAFTSMAN**

PHRASES ABOUT THE HERMIT THRUSH (first group)



-- beginning of "Phrases of  
the Hermit Thrush" for  
clarinet --

On August 7th, 1974, he sang his song and I recorded two and a half minutes of it. I transcribed this segment at half-speed and two octave lower than the original. Now it sings to our slower pulse-beat in the lower range that suits our metabolism and feeling-tone. (A translation.)

--- --

Even so, the clarinet sound is a little too tense and lacking in comfort -- the comfort which comes from singing in one's most resonant range. My next translation will be to lowest register of the clarinet: perhaps a more distant translation. But think what will be gained: the spirit of the instrument.

--- --

I invariably wanted to listen to the tape a half-speed, but

(THRUSH p. 2)

not quarter-speed. At the slower speed ~~it~~, the bird song loses its performance quality and merges with the background sound; it becomes grainy and you are more obviously listening to the recording medium and electronic signals than to a song as a differentiated thing. At half-speed, it still has its performance character: phrases moving in time with shape and expression. And that wonderful reverberation that surrounds each tone!

— — —

The bird's throat is like a resonating pipe without holes. It rings the pipe with its musculature. Resonating areas of specific pitches come out of that gesture: a chord with some special tunings. (Bird-Temperament). But a chord, nevertheless. Changes in the shape of the throat bring a new chord. Arpeggiated 7th, 9th chords and more. A "natural harmonic progression." It was this phenomenon that more than anything else caused me to make a transcription. And somewhere here lurks the harmonic series.

— — —

The "quasi-echo" at the end of each phrase: a residual muscle reaction — an "after breath", with just enough energy to ring the pipe. This "echo" is made by the original source. A timbral pianissimo.

*Daniel Goode*

WHY FOLK MUSIC IS RELEVANT TO THE AVANT-GARDE (or should we call it "ethnic music"). The best response might be: why not? After all, hasn't it been the function of the avant-garde to rediscover neglected values, meanwhile Habit and Inertia have controlled the scene. The avant-garde is like our better self, looking towards change as growth. Wherever that is needed, it will go. It is the leading edge of this wave-form. And the musician as a specimen of one's culture examines ~~ourselves~~ and finds what is necessary for change as growth. At least this is the Western Way (at its best).

On Cape Breton I found that ~~to~~ go to someone's house and play music is a gift given and deeply appreciated. Life is still very physical and hard, and great pleasure is taken in dropping in and chatting with someone. Music comes in here and works outwards from the home to dances and concerts.

Unlike much art-music, this music — this folk/ethnic music — is not a response to other music, a gloss, an answer. It's not a dialectic, not politics, not aesthetics. It's a thing-for-itself, perhaps like a natural object, or more like a process, a human process like telling a story or a joke. It's the process picked up by the human animal for the pleasure or need of the moment. And it's always around, like our ancestors, for contemplation or use.

These people are our ancestors in a certain sense: they carry on a tradition of music-wisdom that urbanites like us have replaced with city virtues (these are real virtues too). But it's a question of balance. In any case, you can see music from different angles when you see it used to different effects in another culture.

For example, consider the ego in music. When hearing these musicians on Cape Breton play ~~it is clear they are not "professional" musicians~~ one is conscious of a lack of ego. The music belongs to everyone, so one person playing is only realizing everyone's music. But this realizing is a very precious act which subordinates virtuosity and personality along with to something else. Virtuosity / many other attributes are enjoyed, but not required for enjoyment.

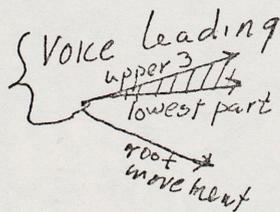
Once, after a typical four-hour outdoor concert, I was moved by the playing of one particular fiddle player and went up to tell him how much I appreciated his playing. He looked at me with a certain embarrassment as if it were odd that I had singled him out for praise. Of course compliments are given, and people remark on fine playing. But I had invested my compliment with a seriousness that seems out of place there. The typical need for gratification for our playing or composing that we experience here is apparently not found there.

Daniel Goode

# Many realizations of CHORD PROGRESSION

— and many variants - or complex mixes of this idea with others

— in a 4 part texture  
e.g. one of the voices (either the lowest or highest) goes to the 7th of the <sup>next</sup> chord if that is the nearest tone in the upward (or downward) path. An interesting phenomenon occurs - that voice ~~is~~ ends up an octave further away from the other 3 after one complete cycle cycle (12 chromatic triads). This might add a 3rd phenomenon to the previous one of contrary motion - oblique motion within the voice leading phenomenon



Other ideas: 1) mixing major & minor triads in some pattern  
e.g. alternation

2) not all voices move in ~~the~~ rhythmic unison

3) "paths" ideas of gradual change in register

4) string quartets, woodwind quintets, organ pieces, orchestras, gamelans

D.G.

transcription galore

## CHORD PROGRESSION

A triad (in 3 or 4 parts) moves up (every voice moves up) to the chord tones of the triad which is a half step lower

→ and so on →  
(or vice versa)

---

an expression of contrary motion where two forces ~~are~~ of different kinds are ~~not~~ pushing in opposite directions simultaneously

voice leading  
root movement

(or vice versa)

- D.G.