

An Official Publication of the Percussive Arts Society

Percussive Notes

Research Edition
Volume 23, Number 3
March 1985

Contents

<i>The Sound-Mass in Varèse's Early Music</i>	Glenn Hackbarth 4
<i>The Symbolic and Compositional Language of Chinese Percussion Music</i>	David Mingyue Liang 17
<i>Scribing Sound</i>	Sylvia Smith 34
<i>Introduction to Kenneth Gaburo's Article on Partch's Bewitched</i>	Jean-Charles François 52
<i>In Search of Partch's Bewitched Part One: Concerning Physicality</i>	Kenneth Gaburo 54

The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated in 1969 as a not-for-profit corporation under the laws of the State of Indiana and the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher and the performer. Its mission is to facilitate communication between all areas of the percussive arts. PAS accomplishes its goals through six annual issues of *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins with the month in which dues are received and applications processed. Eighty percent (\$16) of dues are designated for subscription to *Percussive Notes*.

Percussive Notes (ISSN 0553-6502) is published six times a year: January, March, April, July, September, and October by the Percussive Arts Society, Box 697, 214 West Main Street, Urbana, Illinois 61801-0697. Second Class postage paid at Urbana, IL and at additional mailing offices. Annual subscription rate: \$20.00, Canada and Mexico add \$3.00, overseas add \$5.00.

Postmaster: Send address changes to Percussive Arts Society, Box 697, 214 West Main Street, Urbana, IL 61801-0697.

Copyright ©1985 by the Percussive Arts Society. Reproduction of any or part of this publication without permission from the Editor is prohibited by law.

Percussive Arts Society

Officers

President—Thomas Siwe
First Vice-President—John Beck
Second Vice-President—Robert Schietroma

Board of Directors

Keiko Abe—Tokyo, Japan
John Beck—Eastman School of Music,
Rochester, NY
John Bergamo—The Repercussion Unit/
California Institute of the Arts, Valencia, CA
Paul Berns—Butler University, Indianapolis,
IN; Indianapolis Symphony
Anthony Cirone—San Jose State Univ.,
San Jose, CA; San Francisco Symphony
Jim Coffin—Yamaha Musical Products, Grand
Rapids, MI
Leonard DiMuzio—A. Zildjian Co., Norwell, MA
Peter Erskine—New York City, NY
Randall Eyles—USAF Band; The Catholic
Univ. of America, Washington, D.C.
Vic Firth—Boston Symphony Orchestra, Vic
Firth, Inc., Dover, MA
Johnny Lane—Eastern Illinois University,
Charleston
Morris Lang—New York Philharmonic;
Brooklyn College, Brooklyn, NY
Lloyd McCausland—Remo, Inc./Pro-Mark,
North Hollywood, CA
Robert McCormick—University of South
Florida, Tampa, FL
Dong-Wook Park—Seoul National University,
Seoul, Korea; National Symphony Orchestra
Michael Rosen—Oberlin Conservatory,
Oberlin, OH
Fred Sanford—Ludwig Industries
Robert Schietroma—North Texas State
University
Thomas Siwe—University of Illinois, Urbana
Ed Soph—New York City, NY
Leigh Howard Stevens—New York City, NY
Michael Udow—University of Michigan, Ann
Arbor, MI
Larry Vanlandingham—Baylor University,
Waco, TX
Lauren Vogel—Lone Star Percussion, Dallas, TX
Jay Wanamaker—University of Southern
California and Alfred Pub. Co., Sherman
Oaks, CA

Editors

Robert Schietroma—Percussive Notes Magazine
Jean Charles François—Percussive Notes
Research Edition

Historian

Fred Fairchild

Past Presidents

Donald Canedy, LaHabra, CA
Saul Feldstein, Encino, CA
Gary Olmstead, Indiana, PA
Gordon Peters, Chicago, IL
James Petercsak, Potsdam, NY
Larry Vanlandingham, Waco, TX

Editor, Percussive Notes Research Edition

Jean Charles François—University of
California at San Diego

Editorial Board

Jean Charles François—University of
California at San Diego
Allan Otte—University of Cincinnati
Michael Rosen—Oberlin Conservatory
Michael Udow—University of Michigan
Jan Williams—State University of New York

I would like to express my sincere appreciation for the truly magnificent job that Stuart Smith did as Editor of the *Percussive Notes Research Edition* for the past two years. My future task will be inspired by his example and I will en-

deavor to continue to work in exactly the same direction he has lead this publication. Although I take full responsibility for the present issue, most of the groundwork in putting the articles together should be attributed to him.

– Jean Charles François
*Editor, Percussion Notes
Research Edition*

Back Cover Photo

Chinese single framed bangu clapper drum with paired wooden clappers.

The Sound-Mass in Varèse's Early Music

Glenn Hackbarth is currently on the faculty at Arizona State University where he teaches theory and composition and directs the New Music Ensemble. The recipient of a NEA composer fellowship, an Arizona Commission on the Arts fellowship, and several ASCAP awards for composition, his music has been performed at festivals and contemporary music concerts throughout the country.

It is generally acknowledged that the most influential contribution made by Edgard Varèse was his pioneering effort in the area of spatial music. His radical views of how musical materials should be organized resulted in the formulation of new attitudes regarding the nature of sound and the function of time—attitudes which have influenced numerous twentieth century composers. Yet despite the significance of his work, Varèse's music has had to weather a lack of understanding and performance that has begun to reverse only in the last few decades. To a degree this appears somewhat surprising since Varèse devoted considerable energy to lecturing and writing about his music. While it is true that many of his statements simply serve to provide a general, esthetic overview, others imply more specific relationships to tangible musical elements thereby offering a valuable insight into his compositional style.

When asked in an interview about the structure of his early works, Varèse responded, "I was working with blocks of sound, calculated and balanced against each other. I was preoccupied with volume in an architectural sense, and with projection."¹ This direct reference to architecture is much more than a casual metaphor; it is a corollary crucial to the full understanding of his music. The objects which Varèse constructs and regulates are deliberately conceived to project a multi-dimensional image. Pitch and its registral placement, rhythm, intensity, timbre, and density function

interdependently to generate the unique identity of each sound-mass which, when placed into a time continuum, occupies an area of the available acoustical space much in the same way that the components of an architectural structure become part of a total physical environment.²

The importance that Varèse affixed to the careful control of each parameter is further accentuated in the following statement: *Timbres and their combinations – or better, quality of tones and tone-compounds of different pitch, instead of being incidental become part of the form, coloring and making discernible the different planes and various sound-masses, and so creating the sensation of non-blending. Variations in the intensity of certain tones of the compounds modify the structure of the masses and planes.*³

Not only are timbre and intensity viewed as structural factors of major significance, but the relationship of the individual constituents to the overall image is clearly defined: A change in any one of the contributing parameters alters the acoustical structure of the sound-mass. As a result, these objects have the potential for projecting more motion and internal life than is perhaps implied by Varèse's analogy to the blocks in an architectural structure. And this, in turn, suggests that an attempt to broadly classify these units as static entities might be somewhat short-sighted. From a multi-dimensional perspective, there are very few places in Varèse's music which are *genuinely* static.

The opening sound-mass of *Hyperprism*, for example, is highly non-directional when viewed in terms of its pitch content. This entire section revolves around the dominance of C# which always appears in the same register. Yet even in the wind instruments, Varèse has created a high degree of animation within the mass by continually varying the timbre, density, and rhythmic presentation of this pitch.

It is also obvious that the static pitch content has been balanced by a great deal of activity in the percussion. Varèse's keen interest in exploring timbre is clearly evident in the wealth and variety of percussion instruments utilized in this short passage. Although never employed simultaneously, sixteen different instruments

– representing metals, membranes, and woods (and including such exotic entities as the lion's roar and the siren) – combine to form a constantly shifting maze of sound. Within this complex, several key rhythmic motives have been subjected to shifts in timbre and density which are similar to those employed to regulate the C# in the pitched instruments. Notice, for example, the straight eighth-notes which first occur between the tambourine and the cymbals in the fourth complete measure and their subsequent appearances in the Indian drum (measure 6), the sleigh bells (measure 8), and the sleigh bells combined with the Chinese blocks (measure 11).

It might be further noted that the above sound-mass has been constructed to project two interrelated planes of activity – one which embodies the pitched instruments and the other which embraces the percussion. This type of internal stratification characterizes many of Varèse's sound-objects and proves to be much more common than a realization in which the mass appears as a single block of fused sound. Even in the instances where he does adopt this latter approach, the resulting image usually contains a number of smaller units in constant alternation (as in *Hyperprism*, rehearsal no. 4 and *Octandre*, no. 5).

But the structuring of layers within the mass is not necessarily dependent on the presence of percussion. In the following excerpt, also from *Hyperprism*, only the wind instruments have been employed to form an image that is the composite of four different planes of sound. Not only does each layer possess a unique pitch content, but, even more significant, a distinct rhythmic and timbral character. To further clarify this stratification, Varèse has kept the outer two planes registrally separated from the others and in the inner two, where a registral overlap does occur, has regulated the timbre (horn versus trumpet) and dynamics (piano versus forte) to differentiate the two (creating, in his own words, the *sensation of non-blending*).

Simultaneously, each of the layers is drawn into a total sound-complex which is tightly unified through an interlacing of pitch structure. While the actual content of each plane is unique, they share an obvious similarity of internal

Example 1

To José Juan and Nena Tablada

HYPERPRISM

Duration: 4 minutes

Edgard Varèse

Moderato poco Allegro

Flûte
Petite Flûte
Clarinet en mi b
1.
Corns en fa
2.
Corns en fa
3.
1.
Trompettes en ut
2.
Tenor
Trombone
Bass
Snare drum
Indian drum
Bass drum
Tambourine
Crash Cymbal
2 Cymbals
Tamtam
Triangle
Anvil
Slap Stick
high
2 Chinese blocks
low
Lion Roar
Rattle
Big Rattle
Sleigh Bells
Siren

©1924 by Edgard Varèse

©Assigned 1966 to Colfranc Music Publishing Corporation, New York

1 (L. J. préc.)

The score is for a percussion ensemble and includes the following parts:

- Fl.** (Flute)
- Cl. mib** (Clarinete en mi bemol)
- 1. Cors en fa** (Corni en fa)
- 2. Cors en fa** (Corni en fa)
- 8.** (Corno octavo)
- 1. Trpits** (Trompetas)
- 2.** (Trompetas)
- T.** (Trombones)
- Trbns** (Trombones)
- B.** (Bateria)
- S.D.** (Sintetizador digital)
- I.D.** (Sintetizador digital)
- B.D.** (Sintetizador digital)
- Tamb.** (Tamborim)
- Gr. Cymb.** (Gros cymbales)
- 2 Cymb.** (Cymbales)
- T. t.** (Tambourin)
- Trgl.** (Trombalo)
- Anvil** (Marteau)
- Sl. St.** (Sintetizador digital)
- 2 Ch. Bl.** (Charleston)
- L. R.** (Sintetizador digital)
- Rttl** (Sintetizador digital)
- Big Rttl** (Sintetizador digital)
- Sl. Bille** (Sintetizador digital)
- Siren** (Sirena)

The score features various musical notations including dynamics (e.g., *ppp*, *f*, *mf*, *ff*, *pp*, *mp*, *sf*, *sfz*, *mfz*, *ffz*, *ppp*, *ff*, *mf*, *pp*, *mp*, *sf*, *sfz*, *mfz*, *ffz*), articulations (e.g., *gliss.*, *tr.*, *acc.*, *sfz*, *mfz*, *ffz*), and performance instructions (e.g., "sans sourd.", "L.V.", "P(1)", "P(2)", "à 2", "L.V.", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11").

1

Example 2 46 47

The musical score for Example 2, measures 46 and 47, is presented in five staves: Piccolo, Eb Clarinet, Horns, Trumpets, and Trombones. The Piccolo part features a melodic line with triplets and a dynamic marking of *sff*. The Eb Clarinet part has a similar melodic line with triplets and a dynamic marking of *p*. The Horns part consists of a rhythmic pattern of eighth notes with a dynamic marking of *p*. The Trumpets part has a melodic line with triplets and a dynamic marking of *f*. The Trombones part has a rhythmic pattern of eighth notes with dynamic markings of *p*, *sf*, *p*, *sf*, *sf*, and *p*. A detailed view of the right side of the score shows a vertical stack of notes with triangles indicating specific rhythmic or dynamic events.

design: all possess an uninterrupted portion of the chromatic scale (except the horns which articulate a single pitch). The particular distribution of these segments produces an orderly chromatic descent in pitch that parallels the positioning of the respective segments in the total registral spectrum and is responsible for establishing the successive tritone relationships which exist between the middle layers and those which frame the mass. The resulting product is an aural image whose characteristic features become defined through a calculated interplay of internal distinction and overall integration.

Judging by both Varèse's writings and his music, this technique of internal stratification is fundamental to his conception of the sound-mass.⁴ From this perspective, the regulation of density becomes one of several crucial factors responsible for establishing the object's precise shape. Although the preceding example is characterized by a general uniformity of density, this parameter is often the subject of considerable fluctuation within the confines of the mass itself. In the opening measures of *Intégrales*, for instance, a continuous band of sound (Eb clarinet, oboe, trumpet) is sporadically enlarged by the addition of three other layers (trombones, flutes and Bb clarinet, and percussion), and in measures 71 to 78 of the same work, the staggered entries of different planes stimulate a gradual and constant growth of the mass which eventually terminates in a large

cadential structure. The extreme care exercised in articulating the individual strata of these masses in turn points to the importance that coincidence (or non-coincidence) of attack and release play in defining the actual existence of an independent layer within the total complex.

Varèse's concern for the multi-dimensional nature of sound is also reflected in the techniques that he employs to control and interrelate the various sound-masses within a work. At times his manipulation of the material appears to be generated by a desire to retain the basic features of a previous mass despite a substantial change in its overall density. Measures 32 to 52 of *Intégrales*, for instance, embrace a sound-mass whose independent layers combine to form the pitch composite shown in the example below. While the resultant verticality is clearly a twelve-tone aggregate, the outer frames remain closely linked intervallically to the beginning of the composition by virtue of their strong emphasis on the tritone. When reference is later made to this structure (in measures 101 to 105) the texture has been significantly altered from eleven pitched instruments to only five, and even though the oboe picks up two pitches previously assigned to other instruments, the intervallic link of the tritone is noticeably absent. Yet despite the suppression of this important intervallic connection, the skeletal framework and timbral makeup of this mass are so similar to those of the previous structure that their close relationship is unmistakable.

Example 3

36

picc. 2

E♭ clar. 2

oboe trb. 2

B♭ clar. 2

trps. 2

horn 2

trbs. 2

101

piccolos 2

oboe 2

trombones 2

The concept of stratification, so important in the initial creation of the sound-object, usually remains a significant factor during this process of reduction. Except for a noticeable thinning in texture, the mass which occurs in *Hyperprism* at rehearsal no. 9 is remarkably similar to that which previously occurred at rehearsal no. 6 (Example 2). The only instrument which remains identical in terms of previous pitch content is the piccolo. The trumpets have been omitted but their pitches have filtered into the uppermost plane, first with the F and F[#] in the E^b clarinet and later with the A^b and G. Similarly the vacancy created by the absence of the horns, which previously articulated the unvarying A, is carefully balanced by a reference to their persistent rhythmic character in the Chinese blocks. The most noticeable compression occurs in the lowest plane where the E^b-D-C[#] cell is taken over by only two instruments. Initially triggered by the overlapping E^b in the tenor trombone, it becomes the responsibility of the bass trombone to provide both D and C[#], a problem Varèse solves by instating the D^{1/2b} in its part.

The principal difference between this example and the previous one from *Intégrales* is that there has been a strong effort on the part of Varèse to retain the basic intervallic content as well as the key pitches. Again chromatic segments have been utilized as primary material and, in the initial portion of the mass, are related in the E^b clarinet and piccolo by the tritone interval. Although in this context the D^{1/2b} initially remains isolated, it merges to become tightly interlocked with the other instruments at the close of the gesture where it establishes the key tritone interval with both A^b and G. The result is a compression of material from the original four layers articulated by nine instruments to a tri-layered structure embodying only four, calculatingly accomplished without a significant loss of the basic pitch content.

It appears as though it is this intricate process of pitch transfer and compression to which Varèse is referring when he alludes to the continual interaction of masses as a form of atomic collision. *When these sound-masses collide, the phenomena of penetration or repulsion will seem to occur. Certain transmutations taking place on certain planes will seem to be projected onto other planes, moving at different speeds and at different angles.*⁵ However, this method of transformation is also operative in situations where the density remains uniform such as the opening oboe statement from *Octandre*. Basically in four parts differentiated by the type of pitch movement contained within each, this section is characterized by an alternation between relative staticity of pitch (measures 1 to 3 and 6 to 8) and progressive drives which culmi-

Example 4

Piccolo 2

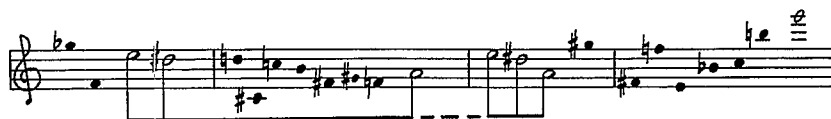
E♭ Clarinet 2

Trombones 2

Chinese Blocks 2

nate in cadential gestures (measures 4 to 5 and 8 to 10). Although the intervallic content of the third part is significantly different from the first, its origin is both logical and obvious: It occurs as the result of a collision between the first two sections in which the durationally emphasized elements of each (indicated in the example below by open note-heads) have been retained and combined to form a new structural component.

Example 5 1-3 4-5 6-8 8-10



More frequently found is Varèse's application of this technique on a higher structural level to link together entire masses of sound. On three separate occasions in *Intégrales* he employs a gesture characterized by rapid reiterations of a single pitch in the trumpet supported by a sustained dyad in the brass, and each time it appears it has undergone an alteration. The relationship between the second (m. 144) and third (m. 206) occurrences is clear enough: Aside from the alteration of timbre, the latter is merely a transposition down a major second. While the intervallic connection between the first two appearances is less tangible, the rationale for the second is embodied within the woodwind layer of the preceding mass (measures 135 to 143). Varèse has adopted its intervallic structure and substituted it for that of the original cell, carefully utilizing an inversion which provides for maximum coincidence of pitch with the mass in measure 105 (hence the

identical trumpet parts). The resulting transformation of material is intricately subtle for what sounds to the listener as a simple restatement of an earlier idea is something much more complex in its implications.

Actually, Varèse often employs manipulative procedures that are difficult for the listener to immediately perceive and, to a degree, this difficulty is the direct result of his multi-dimensional perspective of sound. Simple timbral fluctua-

tions within a mass are easily recognizable as slight internal modifications, but on a higher level, where a similarity of the timbral profile might link two non-adjacent sound-objects whose characteristics are otherwise quite different, the relationship is less clear. Similarly, Varèse utilizes operations involving registral placement which, although quite simple in concept, are often obscured by more accessible features in other parameters.

Measures 42 to 43 of *Hyperprism*, for example, contain a large cadential sonority which terminates a mass begun in measure 39. Varèse incorporates pitches from this structure at the opening of the next gesture; however, their registral locations have been systematically reordered. The D natural still occupies a central position but the B \flat and A have been inverted to appear at the top of the registral spectrum and the E \flat and C \sharp rotated to the bottom. This manipulation results in a significant link between

Example 6 105 135-43 144 206

these two masses, yet dramatic changes in both timbre and character (from the static cadential chord to the individualized stratification of the following mass) function to conceal this otherwise simple maneuver.

Example 7

Example 7 consists of two musical staves, numbered 43 and 45. Staff 43 shows a complex chord with notes in various registers. Staff 45 shows a similar chord, but with a different register projection, indicated by dashed lines connecting the notes between the two staves.

Although the system employed by Varèse to registrally distribute material in much of *Intégrales* is perhaps even less immediately perceivable, the technique itself is equally simplistic. The initial three sound-masses each consist of four distinct planes which, while frequently overlapping in register, are carefully delineated by pitch content and rhythmic character. If all of the pitches within a mass are viewed collectively, it becomes apparent that each unit of sound has been identically framed by the interval of a major seventh and that the movement from one frame to the next is always by the descent of a minor third. Yet the internal control of material is even more involved, for Varèse has utilized a technique of registral projection in which the pitch content for each layer of sound is always taken from the lower layers of the mass (except for the bottom plane which derives its material from the top).⁶ Thus there exists a constant cycling of pitch throughout

the registral spectrum. In addition to changes in character and timbre, the process has been obscured in this case by the fact that Varèse usually selects pitches for a new layer from several previous ones and then reorders them so that the result is not that of several planes simply shifting their registral locations.

That these operations occur with such abundance in all of Varèse's early music raises some question as to the meaning of his remark that the individual sound-masses within a work are essentially unrelated objects.⁷ It might be possible for this statement to refer to the control of pitch for he does avoid extremely systematic modes of organization in structuring this parameter. Yet the masses within a work usually display strong similarities with regard to their intervallic and motivic construction. The use of uninterrupted chromatic segments—present both vertically and linearly in the above examples—characterizes much of his music, as does the tritone. And the fact that these preferences often emerge to relate events on higher structural levels (the opening statement of *Octandre*, for example, returns at the end of the movement transposed up a tritone) suggests that Varèse was deliberately striving to unify the intervallic relationships between his images wherever possible.

Instead, it appears more likely that Varèse is emphasizing the fact that he has chosen a means of formal structuring which focuses on extreme sectionalization and abrupt changes in character—qualities that indeed tend to minimize the interrelationships which exist between the components. To a degree this illusion

Example 8

Example 8 consists of three musical staves, numbered 1-24, 25-31, and 32-52. Each staff shows a complex chord with notes in various registers. Dashed lines connect the notes between the staves, illustrating the registral projection and the constant cycling of pitch throughout the work.

of unrelatedness is further perpetuated by his treatment of restatement as a formal gesture. Repetition functions quite explicitly within an individual mass as a primary element of the immediate structure. By constantly repeating smaller components of the spatial image, Varèse is able to create a state of fluctuation which gives an object internal plasticity. But the reappearance of an entire mass later in the work is actually quite rare and even when a section has been restated, it is often transformed in a manner that alters its recapitulatory impact.⁸

The following excerpt from *Hyperprism*, for example, clearly recalls material which characterized the opening sound-mass of the work (see Example 1). The affinity between these two structures is most apparent in the percussion layer. Not only are the key motives of the initial mass present in this later object (the snare drum figure in measure 10, for example, expanded in measure 61; and the Chinese block motive from measure 4 shifted to the snare drum in measure 63), but entire gestures have been transplanted intact (compare the instrumental complex in measures 5 and 7 with measures 64 and 66).

The pitched layer, however, is quite different, especially in terms of its overall shaping. Although the tenor trombone, with its static pitch content and glissandi, initially does bear a resemblance to the opening mass, it departs quite dramatically at the end to articulate a chromatic line that has been subjected to octave displacement. This seemingly small change gives the mass a directional quality that is absent from its earlier counterpart and significantly alters the function of the image within the overall form of the composition.

Yet despite this strong emphasis on continual transformation, Varèse's works display a concern for carefully structured forms which are often symmetrical in their design. When discussing the importance of timing within his music, Varèse commented: *Rhythm is too often confused with metrics. Cadence or the regular succession of beats and accents has little to do with the rhythm of a composition. Rhythm is the element of stability, the generator of form. In my own works, for instance, rhythm derives from the simultaneous interplay of unrelated ele-*

*ments that intervene at calculated, but not regular time lapses.*⁹ From this perspective each sound-image constitutes a basic subdivision of the composition with certain masses grouped together to form yet larger structural components. By controlling the nature, duration, and interplay of these elements Varèse is able to create a macro-rhythm which critically divides the total, duration space of a work, thereby establishing its precise formal contour.

Hyperprism, for instance, has been divided on this level into three large sections; the first ending conclusively on the fermata in measure 29, and the third beginning in measure 59 with recapitulatory effects in the percussion. Aside from noticeable similarities in tempo, rhythmic motives, and approximate duration, the two outer sections are additionally unified through a relative independence of the percussion ensemble. In both it functions as a separate layer of sound within each mass and rarely as an agent of reinforcement to the pitched instruments. However, the exact opposite is true of the middle section. Here the percussion provide either a unison reinforcement of the pitched instruments (measures 30 to 38), a tutti, soloistic role (measures 44 to 58), or are omitted entirely from the mass (measures 39 to 43). Consequently there exists a dramatic focus of activity¹⁰ in the middle portion that contrasts sharply with the sense of rhythmic freedom characteristic of the outer components. On a more detailed level, each of these major divisions is characterized by a climactic point which falls almost exactly in the middle. Thus Varèse generates symmetrical relationships both between and within the larger structural components.

A concern for articulating symmetrical balance is also apparent in *Octandre* and, in contrast to *Hyperprism*, the existence of precise metronome markings facilitates a reasonably accurate estimation of sectional durations. While the primary cadence of the first movement (measure 15) divides this part into two sections of almost equal duration, the remaining two movements appear individually to resist a similar symmetrical form. However, if treated as a single quantity, this design again emerges. Measures 50 to 65 in Movement II and

Example 9

Moderato

pte Fl.

Cl. mi b

1. Cors en fa *gliss.*

2. Cors en fa *ouvert*

3. Cors en fa

1. Trppts 59 60 61 62

2. Trppts

T. Trpns

B. *mf* *fff* *mf* *fff* (1) rebord (2) membrane (1) - (2) (1) - (2) (1) - (2) (1) - (2) *fff*

S. D. *Moderato*

I. D.

B. D. *p* *ff* *mf* *ff*

Tamb.

Cr. Cymb. *ff* *L.V.* *ff* *L.V.*

2 Cymb. *ff* *L.V.* *ff* *L.V.*

T. t. *ff* *L.V.* *ff* *L.V.*

Trgl.

Anvil *ff* *L.V.*

Sl. St.

2 Ch. Bl. *fff* *3* *3* *3* *3*

L. R.

Rtl *f*

Big Rtl

Sl. Bils

Siren *p* *f* *p*

Example 9 continued

8

pte Fl.

Cl. mib

1. Cors en fa

2. Cors en fa

3. Cors en fa

1. Trppts

2. Trppts

63 64 65 66 67

T. Trbns

B. Trbns

S.D.

I.D.

B.D.

Tmb.

Cr. Cymb.

2 Cymb.

T. t.

Trgl.

Anvil

Sl. St.

3 Ch. Bl.

L. R.

Rttl.

Big Rttl.

Sl. Bils.

Siren.

mf

laughing

(1) rebord
(2) membrane

f *p* *ff* *ff* *ff*

etouffées *frottées* *L.V.* *L.V.*

PPP *PPP* *PPP*

mp *mp* *mp*

morendo *PPP*

8

24 to 39 in Movement III are not offset by major cadences but, instead, merit individual status by virtue of their compatible nature: the constant articulation of chordal units in which all instruments participate. These are each flanked on the outside by sections of almost identical length and merge together into a middle part of considerably greater duration. Thus the overall structure of this two-movement composite is once again highly symmetrical in nature; an observation which might offer one explanation as to why Varèse bridged these two movements with the doublebass and indicated that they be performed without separation.¹¹

Example 10 Octandre

Movement	Measures	Approximate duration
I	1-15	67"
	16-32	73"

II	1-49	47"
	50-65	13"
	66-91	20"
III	1-23	54"
	24-39	14"
	40-60	44"

Intégrales, the last of these three works to be written, displays this type of design with utmost clarity and consistency. In this work the six major subdivisions of the form have been carefully defined by terminating gestures in which all of the pitched instruments fuse into large, emphatic cadences. Again the durational relationships existing between the individual parts reveal an internal structure which possesses a high degree of symmetry. The first and last sections are of almost identical length, as are the second and fifth. The close similarity that exists between these four subdivisions suggests a possible three-part interpretation of the form in which the outermost elements are of almost

equal duration and the middle segment substantially shorter.

Example 11 Intégrales

Measures	Approximate duration
1-31	104"
32-78	125"
79-126	79"
127-154	41"
155-190	129"
191-224	103"

Although asymmetrical in their balance, the inner two sections can be viewed similarly in three distinct parts: the first, from measure 79 to measure 116, unified by a constant tempo of $J=160$; the second, an extended cadential effect from measure 117 to measure 126 at a contrasting tempo scheme; and the third from measure 127 to measure 154, as a return to the original character and tempo. Thus this division durationally reflects a miniature representation of the general overall form. In addition, the material that now constitutes the middle of the composition (measures 117 to 126) appears as an unaltered transposition at the very end (measures 214 to 224), creating yet another symmetrical inflection.

Example 12 Intégrales

Measures	Tempo	Approximate duration
79-92	160	15"
93-100	160	11"
101-104	160	5"
105-116	160	18"
117-126	80&74	30"
127-134	160	10"
135-143	160	11"
144-154	160	20"

It therefore becomes evident that the numerous sound-masses within these three works have been arranged in time, not by traditional formal schemes, but by principles bearing a close relationship to those operating in architectural design. The strategically placed cadential points function clearly to articulate macro-structures which reflect a strong concern for both proportion and symmetry, and, indeed, create a formal situation in which the music can be validly interpreted as subdividing an area of durational space. Thus, the architectural concepts responsible for the initial creation and internal manipulation of the sound-object

manifest themselves on virtually all levels of Varèse's work.

The end product of these various factors is a music strongly flavored by a desire to create new and unique structures from existing musical materials. As such, it represents the struggle of one individual to solve the numerous problems which faced all composers of the early twentieth century. Varèse's solution was inspired by the structural beauty of another artistic discipline and it was specifically through his realization of architectural concepts that he was able to initiate the development of a new type of spatially oriented music.

References

¹Gunther Schuller, "Conversation with Varèse," *Perspectives of New Music* 3 (Spring-Summer 1965), p. 34.

²The close affinity between this view of musical structure and the concept of modular design in architecture developed by Le Corbusier suggests one explanation as to why he was so insistent on the collaboration between himself and Varèse at the Brussels World Fair (1957).

³Milton Babbitt, John Cage, Henry Cowell, Kurt List, Jacques Menasce, Robert Palmer, Harold Shapero, Adolph Weiss, "Edgard Varèse and Alexei Haieff Questioned by Eight Composers," *Problems of Contemporary Art* (Winter 1947-1948), p. 97.

⁴Notice, for instance, the frequent role of the percussion in articulating an independent layer of sound as opposed to providing a supportive function.

⁵Edgard Varèse, "The Liberation of Sound," in *Contemporary Composers on Contemporary Music*, ed. Barney Childs and Elliott Schwartz (New York: Holt, Rinehart and Winston, 1967), p. 206.

⁶Note, however, that C has been omitted from the second mass and that F appears for the first time in this same structure.

⁷Louise Varèse, *Varèse: A Looking-Glass Diary* (New York: W. W. Norton and Company, Inc., 1972), p. 105.

⁸Curiously, Varèse progressively introduces more sectional repetition with each of his works from this period.

⁹Varèse, "The Liberation of Sound," p. 202.

¹⁰A characteristic perhaps related to Varèse's choice of title for this work.

¹¹This would tend to be further reinforced by Milton Babbitt's observation that these two movements are tightly interrelated in terms of pitch material ("Edgard Varèse: A Few Observations of His Music," *Perspectives of New Music* 4 (Spring-Summer 1966), pp. 14-22.

The Symbolic and Compositional Language of Chinese Percussion Music

David Mingyue Liang, Professor of Music at the University of Maryland Baltimore County, is a well-known scholar and performer of Chinese music, author of *The Chinese Ch'in: Its History and Music* and the recent *Music of the Billion*. As a composer Liang is active in both Western and Chinese music media. His compositions have been commissioned by the San Francisco Symphony Association, the Canada Council, the Guelph Spring Festival, and the Canadian Broadcasting Corporation.

Percussion Music: Its Meaning in Society

Percussion music is one of the notable forms of Chinese regional music¹ and represents a socially important convention in the traditional setting of rural communities. The general Chinese term for percussion music is *luogu yue*, meaning "gong and drum music" (principally percussion music of the non-melodic-complex-timbre type). *Luogu* music commemorates occasions in people's lives, such as weddings, funerals, festivals, religious holidays (Taoist and Buddhist), official ceremonies and large banquets. The festivals that are commonly celebrated with *luogu yue* include the Dragon Boat Festival (on the lunar calendar May 5); the welcoming of the New Year which is celebrated as the Spring Festival in modern China; and the Rice Flower Festival (lunar calendar May 6). In these settings, the performance of percussion music almost exclusively takes place outdoors and frequently in a procession.

With the ongoing transition from an agricultural to an industrial society since the beginning of the Republic in 1911, the position of percussion *luogu* music has been undergoing change. The establishment of the Republic of China marked the formal end of the last Qing Dynasty in China. The relinquishing of the imperial system opened the way to a gradual receptivity to foreign ideas and practices in government, technology, and the arts. With

the influx of new ideas and the exposure to different styles, the indigenous arts faced a re-evaluation of their old ways and social pressure for change. The impetus for change and acceptance of Western styles from music to dress is particularly evident in the younger population and in the urban areas which are exposed to frequent outside contact. As old ways surrender to the new, what was once considered socially significant in music and the arts is being confronted by new ideas, tastes, and practices.

Furthermore, oral tradition, of which *luogu* music has always been a part, has been in a state of decline for the following reasons. First, within the past hundred years, China has been a war-torn country having to deal with the invasion of Westerners, the Sino-Japanese War, and the civil war to establish a republic, including the final conflict to establish the People's Republic of China. There was little time and funds to maintain cultural stability, and many of the older generation musicians were sacrificed, resulting in a loss to the arts transmitted through oral means. Today, only a handful of older generation musicians exist who can recall the *luogu* tradition, and fortunately a few notations exist that were made by musicologists such as Yang Yinliu and Gao Hoyung. Second, the performances of drum music frequently took place outdoors. With the building of many more indoor concert halls, the loud percussive sounds are not ideally suited to the acoustics of these modern halls. Moreover, since the middle 1900s, a refined chamber style and smooth orchestral sounds tend to reflect the modern taste. Thus the survival of a folk oriented tradition such as *luogu* music is threatened by the spread of an industrial and urban type of society.

It is not surprising, then, that even a person who is well-informed about Chinese music in general may fail to comprehend the largely forgotten repertory of Chinese percussion music, except as it appears in the Peking opera. An examination of *luogu* music, its historical and symbolic importance as well as its formal organization, can introduce a broadened perspective to the world of percussion

music, and provide insight into a familiar but little known area of Chinese music.

Historical and Symbolic Background

Percussion instruments are abundant in the Chinese instrumental tradition and have always constituted an important musical expression ever since the dawn of Chinese culture. By the third century B.C., ancient treatises and classics recorded that Chinese percussion instruments consisted of a) 30 kinds of upward and downward facing bells, with and without clappers, and bronze drum types; b) 7 kinds of stone chimes in a variety of shapes; c) 40 kinds of drums, the majority of which were barrel-shaped stick drums and consorts; and d) 7 kinds of wooden stick instruments. The above instruments were part of the royal ritual and ceremonial music orchestra that performed in the imperial court functions (Yang 1953: 50-53). The early literature also included legends which explained the origin of music and instruments. The drum, for example, was said to have been invented by the Yellow Emperor during the legendary period, which historians have traditionally dated as being about the third millennium B.C. It was said that the Yellow Emperor killed a one-legged mythical *kuei* monster and used its skin to make a drum. The sound of this drum could be heard for a distance of 500 kilometers (in Chinese, *li*) around. (See chapter on "Ancient Music" in the *Spring and Autumn Annal of Lu BOWEI*.)

The ancient drum, like the stone chime and bronze bell, had a special symbolic association. The drum was seen as a kingly figure which correlated with its role as conductor in the orchestra. The sound of the drum thus symbolized authority and happiness. In the *Yi Jing (I Ching)*, the drum is further associated with *kan*, symbolic of water and the abyss. In a mythical-religious context, the drum is believed to be the only sound that can communicate to the three worlds – the earthly spirit, the heavenly spirit, and the ghostly (underworld) spirit.

Archaeology in recent times has provided other evidence of the existence of percussion instruments in ancient China. Percussion in-

struments dating from before the third century B.C. have been excavated from royal burial sites. Among the notable artifacts are numerous sets of bronze bells (3-64 bells per set), stone chimes (3-32 chimes per set), and a bronze drum dating from about the fifteenth century B.C. As far as has been determined, the tonal arrangements of the bell sets range from 3 to 12 pitches. An early wooden frame of a drum has been dated from about the sixth century B.C. It is interesting to note that this surviving drum skeleton suggests that the drums of contemporary China (as well as those of East Asia and Tibet) are almost identical in construction to that ancient drum. That is, the barrel shape (either narrow or wide-bodied) with skin nailed to the wooden drum box has remained constant for over the past 2,500 years.

In spite of the great wealth of written documents describing percussion instruments and the archaeological evidence, we have no concrete idea of the sound of early percussion music. This is due mainly to the lack of a written notation. The earliest actual percussion music notation comes from the Ming Dynasty (1368-1628), from the percussion parts of the Confucian temple music notation. In the remainder of the article, we shall examine percussion music of the folk tradition, that is, non-court and non-literary class music, in the modern period.

General Characteristics of *Luogu Yue*

Luogu yue is performed independently and also as an accompaniment to dramatic and choreographic stage productions. The independently performed *luogu* music is organized into a formal structure known as the *taoqu* cycle. This cycle consists of many kinds of variations organized by unique, culturally-defined (music created in a folk tradition vs. individual creations) concepts and techniques (to be further discussed) which are unfamiliar to other regional ensemble genres.

The independently performed *luogu yue* is, strictly speaking, not considered to be concert music. It is incidental or occasional music that is performed for private or public celebrations as noted earlier, including a birthday celebration, the promotion of a high official, or the open-

ing of a variety show or operatic performance. These *luogu yue* performances have considerable socio-aesthetic meanings: 1) the loud sound scares away the evil spirit, thus opening the way for prosperity; 2) the loud sound can heighten the emotion of a given event and call attention to it; 3) the drawing of a large crowd, even neighborhood by-standers, reflects the prestige of the sponsor of the event; and 4) the ability to afford *luogu* musicians indicates wealth and establishment.

Different combinations of *luogu* instrumentation accompany a variety of regional operas, notably Peking Opera. *Luogu* ensembles also accompany choreographic performances including festive, folk dances and acrobatics such as the lion, dragon, and rice planting dances. The reader may recall the many lion dances accompanied by percussion *luogu* music that have been performed in the Chinatowns of North America, especially during the New Year Festival, national holidays, or even for the grand openings of shops.

The instrumentation of the percussion *luogu* music, regardless of regional styles or occasions, basically consists of the types of instruments described below.

I. Wooden/bambo idiophones

- A. Wooden/bambo clappers – *paiban*
- B. Temple blocks called “wooden fish” – *muyu*, most of which are single
- C. Wooden/bamboo block consorts – name varies from one region to another, but many are examples prevalent in Cantonese Yueju Opera
- D. Paired wooden/bamboo sticks – *banzi*

II. Gong family (varying in pitch and size)

- A. Rising-pitched small gong – *xiaoluo*, performed almost exclusively in operatic ensembles
- B. Falling-pitched large gong in different sizes and thicknesses – generally known as *dalu*, but has different names in different regions. (The smaller and thicker gongs have limited falling pitch distinction.)

III. Paired cymbal family in small, medium, and large sizes – *ba*, the smaller the cymbal size the correspondingly thicker it becomes

IV. Single-framed and double-framed stick

drums (hard or soft mallets)

- A. Single-framed drum popularly known as the conductor drum – *danpi gu*
- B. Double-framed, barrel-shaped drum (either wide or narrow body) – *gu*

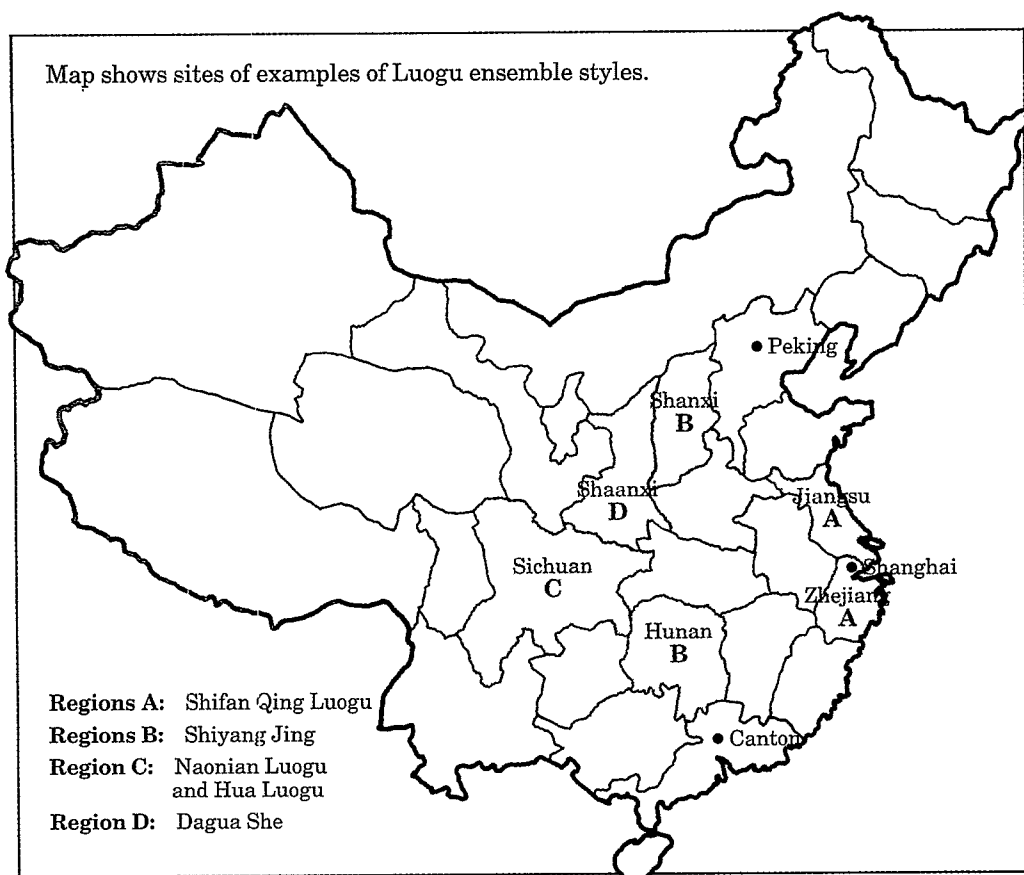
These four types of instruments – wooden/bamboo idiophones, gongs, cymbals, and drums – are the primary components of *luogu yue*. Their musical distinction and participation will be discussed in the following sections under the sub-headings of the independent and accompaniment (particularly for dramatic stage performances) styles of *luogu yue*.

On Independent *Luogu* Ensemble

Among the many geographic regions of China there are a number of independent *luogu* ensemble styles. Some of the better known styles are: a) “Ten Variations of Pure Gongs and

Drums” (*Shifan qing luogu*) of Jiangsu and Zhejiang Provinces; b) “Ten Sets of Scenery” (*Shiyang jing*) of Hunan and Shanxi Provinces; c) “New Year Celebration Gongs and Drums” (*Naonian luogu*) and “Flower Gongs and Drums” (*Hua luogu*) of Sichuan Province; and d) “Melon Hitting Gathering” (*Dagua she*) of Shaanxi Province. In this article we shall examine the first of the above-mentioned popular styles, *Shifan qing luogu*, as an example of the independent *luogu* ensemble music (see map).

The organological and performing distinctions of these instruments played either singly or simultaneously in compound attacks can produce a wide range of timbres, dynamics, and rhythms, which are evident in both the independent and accompaniment (to melodic instruments, especially in dramatic productions)



styles of *luogu yue*. The former occurrence as an independent composition, however, offers the richest display of the Chinese percussive vocabulary, and will be the main focus of the remaining examination.

The Shifan Qing Luogu Style ("Ten Variations of Pure Gongs and Drums")

Shifan qing luogu belongs to the larger class of *shifan luogu* (translated as "ten variations of gongs and drums") repertory. This repertory is part of the regional percussion music especially from the southern part of Jiangsu Province, which particularly flourished in Suzhou and Wuxi cities. The origin of this folk percussive music is unknown; but the practice of *shifan* music was already recorded in the late seventeenth century book, *Banqiao Zhaji* (Miscellaneous Notes on Banqiao), written by Yu Huai (b. 1616). From these notes we realize that *shifan* music was then popular as entertainment music within the commercial Qinghuai River area in Nanjing City.

Shifan luogu music embodies two types of instrumentation: a) an ensemble of non-melodic percussive instruments combined with melodic instruments that feature such soloist instruments as the double reed *so na* (conical flute) and transverse *di zi* (bamboo flute), etc.; and b) an ensemble consisting entirely of non-melodic percussive instruments. In other words, *shifan luogu* is performed by either melodic instruments with percussive accompaniment, or just percussion instruments. The latter mentioned purely percussive instrumentation is, however, most characteristic of the *shifan luogu* genre and is referred to as *shifan qing luogu* or simply *qing luogu*. The addition of the *qing* term calls attention to the "pure" usage of percussion types of instruments.

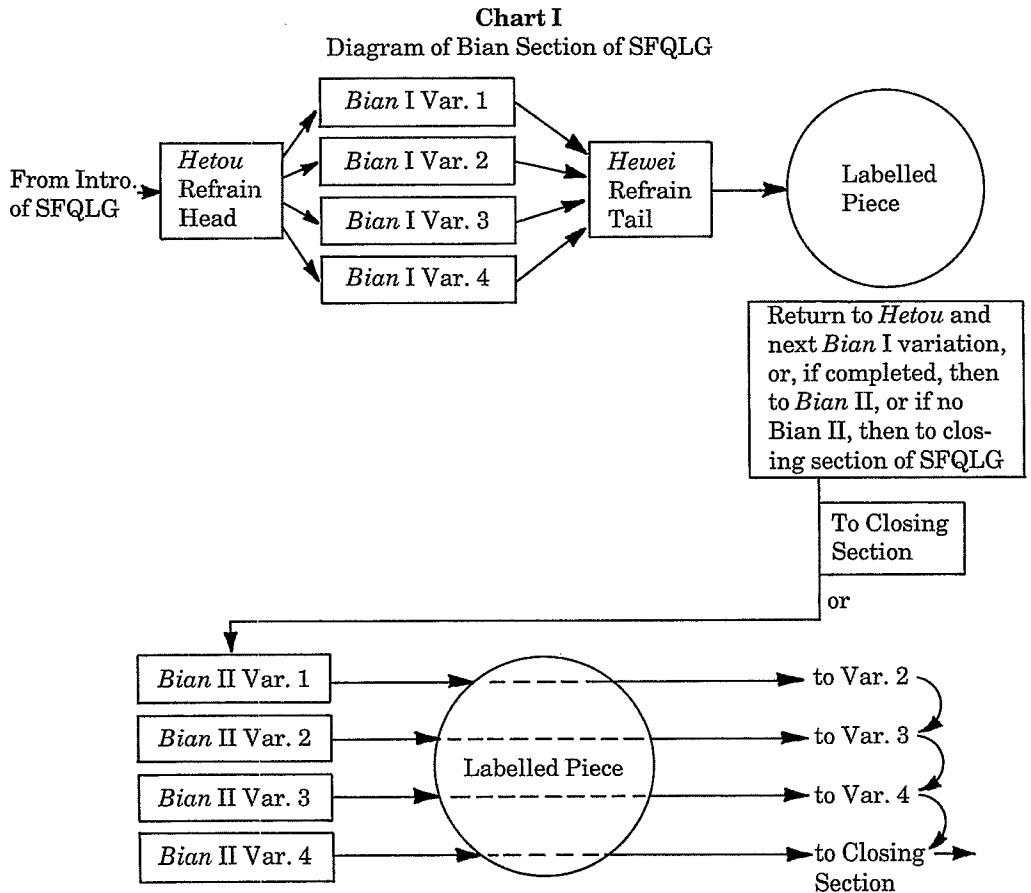
The instrumentation of *shifan qing luogu*, or "ten variations of pure gongs and drums," include: paired wooden clappers, *paiban*; small wooden temple blocks, *muyu*; paired bronze plates, *shuang qing*; large barrelled, double-framed drum, *tunggu*; single-framed drum, *bangu*, gong consort in six sizes, *luo*; and paired cymbals in three sizes, *ba*. In performance, the individual characteristics of each percussive in-

strument are fully explored, resulting in a rich diversity of changing rhythmic patterns, relative high and low pitch manipulations, and a wide timbral range.

The formal structure of *shifan qing luogu* music (hereinafter referred to as SFQLG) is a cycle of variations and pre-composed labelled pieces, occasionally with some added material. The individual parts, many of which have the appearance of short, independent pieces, number anywhere from ten to twenty-eight per composition. Each SFQLG composition characteristically contains at least one or, more often, two sets of four variations each in a certain prescribed format. (See diagram in Chart I.) These variations are generally called *bian* or *fan* and can be translated as "variation." The criterion for the first set of *bian* is that each variation is preceded by a prefixing section called *hetou* (meaning "refrain head") and followed by a suffixing section called *hewei* (meaning "refrain tail"). Following this tail, and inserted in between variations, is a bridge that consists of a brief, labelled percussion piece (to be discussed in detail later). With the occurrence of the second set of four *bian* only the bridge section is added without either prefixing or suffixing material. The *bian* structure is not only integral to SFQLG music, but functions as the core structural material for other types of regional percussion music as well. The *bian* and *fan* are just two of the well-known terms for a variation style; there are other terms to designate the variation technique in other regions. For example, the term for variation as used in Sichuan percussion music is *huan* and in Shaanxi it is *lian*.

The SFQLG composition generally has four large divisions with tempo demarcations as shown in the following list. The *bian* variations occur in parts two and three.

- Part I. Introduction in moderate tempo / 2-4 labelled pieces
 - Part II. Composition proper – first set of *bian* variations in slow tempo
 - Part III. Second set of *bian* variations in moderate tempo
 - Part IV. Closing section in fast tempo / 2-3 labelled pieces
- The term "labelled" percussion piece needs



some explanation. A "labelled" piece, or *paizi*, refers to a brief work, either for a melodic (vocal and/or instrumental music) or a non-melodic percussion genre that is identified by a given label or title. It is an orally transmitted composition, usually anonymous, that has pre-existed for decades and even centuries. A "labelled" piece is one that is widely known and functions as a common "stock melody," which is incorporated into a variety of compositions from different genres. Such a piece is usually associated with a particular situation, such as a funeral, banquet, dance, religious, or military occasion, so that a listener may be able to distinguish the situation by hearing its musical "signal." In

addition to this type of programmatic coding, "labelled" music also refers to pre-existing rhythmic profiles that are incorporated into larger compositions. It is significant to note that in the traditional compositional process of the folk regional music genre (as in SFQLG), artistry is defined by arranging pre-existing material (using labelled music), rather than by composing a totally new composition. Rather than a totally original compositional process, the creative aspects of this music are in the arranging of already pre-existing material.

The *Bian* "Variations" of SFQLG

Aside from the inclusion of labelled music, the heart of the SFQLG music remains the *bian*

Chart II

The Main Onomatopoeic Syllables and Techniques of the SFQLG Ensemble*

1. <i>Paiban</i> /clapper	beat two wooden slabs	<i>Sho</i>
2. <i>Muyu</i> /temple block	use one wooden beater single stroke or roll	<i>Ge</i>
3. <i>Shuangqing</i> /metal plates	clap plates or beat with stick	<i>Xing</i>
4. <i>Tonggu</i> /large barrel drum-2 soft mallets 493 mm. membrane	center, heavy stroke center, 1 or more light strokes side, heavy stroke side, 1 or more light strokes	<i>Tong</i> <i>Lung</i> <i>Dang</i> <i>Lang</i>
	center or side roll rest or light touch	<i>De-er, er</i> <i>Yi</i>
5. <i>Bangu</i> /clapper drum 2 sticks 140 mm. membrane 265 mm. frame	center, heavy stroke center, 1 or more light strokes side, heavy stroke side, 1 or more light strokes	<i>Do</i> <i>Lo</i> <i>Za</i> <i>La</i> <i>De-er</i>
	center or side roll rest or light touch	<i>Yi</i>
6. <i>Dalu</i> /big gong 1 soft mallet 369.4 mm. diameter	center, heavy stroke between center-side stroke side stroke	<i>Zhang</i> <i>Jing</i> <i>Zheng</i>
7. <i>Zhonglu</i> /medium gong 320 mm. diameter	center stroke between center-side stroke side stroke	<i>Wang</i> <i>Jing</i> <i>Zheng</i>
8. <i>Xiluo</i> /happy gong 214.5 mm. diameter	center stroke	<i>Ne</i>
9. <i>Neluo</i> /inside gong 197.5 mm. diameter	center stroke	<i>Ne</i>
10. <i>Chunlu</i> /spring gong 158.5 mm. diameter	center stroke	<i>Da</i>
11. <i>Tanglu</i> /soup gong 106 mm. diameter	center stroke	<i>Tang</i>
12. <i>Qiba</i> /paired cymbal 270 mm. diameter	open sound closed sound	<i>Qi</i> <i>Ju</i>
13. <i>Daba</i> /paired cymbal 320 mm. diameter	open sound closed sound	<i>Pu</i> <i>Po</i>
14. <i>Xiaoba</i> /paired cymbal 148 mm. diameter	open sound closed sound	<i>Che</i> <i>Ju</i>

*(From Yang 1980:4 with modification by author)

or variation style. The *bian* concept is mainly based on timbral, rhythmic, and dynamic criteria, as determined by the individual characteristics of the given instrument and its playing techniques: single and compound attacks, and the manner and position for executing the sounds. The instrumentation of the SFQLG music can directly produce some 31 distinctive sounds by manipulation of the playing techniques. Each execution on a given percussion instrument is identified with an onomatopoeic descriptive syllable (see Chart II).

In addition to the syllables given for single attack sounds, other onomatopoeic words are used to indicate compound attacks performed by two or more instruments (see Example 1). There is some overlapping usage of the same onomatopoeic words for different functions, but normally for instruments within the same family, such as the "zheng" syllable to designate the *daluo* and *zhongluo* gongs. This does not seem to pose a problem for the performer for the reasons that: 1) onomatopoeic words are mnemonic aids and are used in conjunction with the direct oral transference of the performing techniques; 2) the instrumentation for a piece or section is traditionally pre-determined; and 3) a single performer is usually in charge of the instruments within a family group.

The onomatopoeic syllables function as an oral, descriptive notation. This descriptive notation prescribes the playing technique, instrumentation, and to a lesser extent the rhythm all in one linear form. Example 1 is a transcription of the prefix section before a variation, previously described as a head refrain or *hetou* in the SFQLG style. The onomatopoeic words for this compositional section appear on line G and include some of those listed in Chart II as well as syllables not listed, such as "chang" to indicate a compound attack. Within the first four syllables, "sho-ge-sho-za," three instruments and their manner of performance are indicated: a) "sho" represents the single attack on the *paiban* clapper; b) "ge" represents a repeated attack (roll) on the *muyu* wooden temple block; and c) "za" represents the heavy side stroke on the *bang* clapper drum. These four syllables of the G line, all of which have been memorized

by the percussionists, form the rhythmic pattern.

One notices the timbral changes brought about by slightly varying the manner of performing within the same instrument as the "Z" and "J" sounds on the large falling-pitched gong, or by using the same technique on different sizes of the same instrument, such as the closed "C" and "P" sounds on the paired cymbals. In addition to the timbre of the single instruments, the "head refrain" is a good example of the variety of single and compound attacks that generally characterize all the suffixing and prefixing refrain pieces, that is, head and tail sections. It should be pointed out that the use of onomatopoeic practice applies to all non-melodic percussion music in China. Depending on the region and the different types of instrumentation prevailing, other than those discussed here for the SFQLG repertory, different syllables may be evident even for the same instrument.

The Rhythmic Module of *Bian*

The timbre and dynamics in the *bian* or variation section itself of the SFQLG repertory are organized through rhythmic modules. A rhythmic module is formed by a number of attacks from one through ten. The attack and module structure may appear in transcribed notation to be similar to meter divisions; however, it is not conceived as such in its cultural context. The duration between attacks is conceived only in terms of long and short spaces, and a non-voiced attack "beat" is as important as the voiced attack. Four of the more common types of rhythmic modules and their translation to notational symbols are: a) one attack / 1, b) three attacks / 1 1 1, c) five attacks / 1 1 1 1 1, and d) seven attacks / 1 1 1 1 1 1 1. The above modules have the appearance of 1/4, 2/4, 3/4, and 4/4 meter divisions respectively. The single attack definition, however, is still the basis of the rhythmic concept. Moreover, the duration between eighth notes, for example, may not necessarily be equal since equal distribution based on rhythmic reference, in this case, is foreign to the rhythmic tradition. This 1-3-5-7 attack concept and, to a lesser degree, the series of even numbered attacks are the basic rhythmic modular practice in Chinese percussion music. Even

Example 1: "Head Refrain" (Hetou) of a SFQLG Composition

$\text{♩} = 84$

sho-ge sho-fa chang chang sho-ge sho-zheng yi-ching chang sho

chang sho xing-tang tang-zheng yi-ching chang chang chang yi-zheng yi-ching chang

Explanation of Symbols and Instrumentation

- | | | | | | | | |
|--------|--|--------|--|--------|--|--------|--|
| Line A | <ul style="list-style-type: none"> a = clapper drum, heavy side stroke t = paired clapper l = wooden temple block D = large barreled-drum, center, loud stroke | Line D | <ul style="list-style-type: none"> N = large, rising-pitched gong | | | | |
| | | | | Line B | <ul style="list-style-type: none"> x = paired bronze plate t = small even-pitched gong | Line E | <ul style="list-style-type: none"> q = large paired cymbal open sound |
| | | | | | | | |
| Line G | <ul style="list-style-type: none"> Onomatopes for single and compound attack sounds | | | | | | |

(based on Yang 1980:210, notation modified by author)

the dynamic concept is closely related to the odd and even numbered modular practice. In odd numbered modules, for example, the correlation of dynamics is as follows: a) one attack / single strong beat; b) three attacks / strong (S) - medium (M) - strong (S); c) five attacks / S - M - weak or empty (W) - M - S; and d) seven attacks / S - M - W - M - W - M - S.

The Graphic Representations

Here, "graphic representations" do not imply some written notation on paper (or on other material), but mental visual concepts of the various rhythmic shapes which exist purely in the mind of the practicing musician.

The 1-3-5-7 attack concept and rhythmic modules only represent the fundamental elements of the rhythmic language in percussion music. In the "gong and drum" variation format, the syntactical organization of rhythm and the temporal modulation are dictated by graphic representations. There are four such basic graphic structures that form modular rhythmic compositions (see Chart III): a) 1-3-5-7 pagoda or pyramid representation; b) 7-5-3-1 screw or univalve representation; c) 1-3-5-7-5-3-1 olive or diamond representation; and d) 3-3-3-3 square representation. Rep-

resentations are sometimes formed by other multi-combinations of rhythmic modules as in 1-7-1-5-3-3, or by omitting a rhythmic module from the first three types of representations mentioned, that is, the pagoda, screw, and olive. In addition to the above-mentioned modular compositions formed by the 1-3-5-7 primary module types, the even-numbered attack modules, 2-4-6-8-10 are also used to form distinct graphic structures leading to modular rhythmic compositions.

In the SFQLG style variations are organized by a) changing or combining different graphic representations, b) changing the timbral attack (instrumentation) while maintaining the modular rhythmic composition, and c) adding a set refrain-like rhythmic pattern. This tradition of variation in SFQLG music, some hundred years old, is preserved in a number of labelled percussion pieces still being practiced. Dozens of labelled percussion music pieces remain, each having its own unique graphic, modular structure and form. These well-identified labelled tunes with their distinct rhythmic structure take the place of a written score. The choice of number or type of labelled pieces and their order are determined by the band leader. The specific re-

Chart III
Rhythmic Graphic Representations


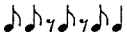










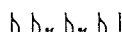

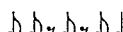




	1		7		1		3
	3		5		3		3
	5		3		5		3
	7		1		7		3
Pagoda Shape		Univalve Shape			5	Squared Shape	
					3		
					1		
				Olive Shape			

Chart IV
 General Structure for *Shebaliusier* ("10-8-6-4-2")
 (A Cycle of Twenty-Eight Labelled Pieces)

Part I.	Introduction	Moderate Tempo	Labelled Pieces 1 - 4
Part II.	Primary <i>Bian</i> Set of 4 Variations with Prefix, Suffix and Bridge Sections Added	Slow Tempo	Labelled Pieces 5 - 20
Part III.	Secondary <i>Bian</i> Set of 4 Variations	Moderate Tempo	Labelled Pieces 21 - 24
Part IV.	Closing	Fast Tempo	Labelled Pieces 25 - 28

pertory and length are further determined by the occasion and amount being paid. The higher the position of the official requesting the performance and the greater the performance fee, the greater the amount of labelled pieces being performed.

On "Ten-Eight-Six-Four-Two"

A closer view of the application of the graphic representations and other *bian* variational devices can be gained in an analysis of the *Shebaliusier*, one of the better known compositions of the SFQLG repertory. The title in translation is "Ten-eight-six-four-two"; the meaning of this name will become clearer in the later discussion. As Chart IV shows, the composition consists of a cycle² of twenty-eight pieces, which are divided into four tempo divisions in keeping with the general characteristics of SFQLG. It is worth mentioning that the first four pieces of the introduction section are not exclusive to this composition but are rather general introductory material for most SFQLG works. The first piece especially can be called the general opening piece for all regional percussion ensemble music. It is called *Ji ji fan* ("Rapid Wind") and its main purpose, as its name may imply, is to tell the audience that the performance is begin-

ning. The fourth piece in the first section is a labelled piece called *Zi zhou ma* or "Light Horse Galloping," which acts particularly to bridge the introduction to the main body of the composition.

Part II, the composition proper, consists of a set of four *bian* "variations" with added prefixing, suffixing, and bridging sections. The same labelled piece, "Light Horse Galloping" (piece four), that bridges the introduction to the variations also functions as a bridge between the variations. The rhythmic modular structure of the *bian* variations gives the piece its title, "10 - 8 - 6 - 4 - 2." The even numbered attack modules are unusual in that the rhythmic-timbral-dynamic modules of the SFQLG repertory are essentially based on the 7 - 5 - 3 - 1 attack framework. Example 2 shows the four *bian* variations in notation, without the prefixing "head refrain" and suffixing "tail refrain" sections. The head refrain is shown in Example 1. The notation in Example 2 indicates seven distinctive timbres produced by five types of instruments. Note the decreasing sequence of attacks: a) 10 attacks (bars 1 and 2); b) 8 attacks (bars 3 and 4); c) 6 attacks (bars 5 and 6); d) 4 attacks (bars 7 and 8); and e) 2 attacks (bars 9 and 10). This rhythmic composition is based on

Example 2: Four Bian Variations of "Ten-Eight-Six-Four-Two"

Var. I

Q				
Zh				
Z				
J				
N				
T				
W				

*

Var. II

Q				
Zh				
Z				
J				
N				
T				
W				

Var. III

Q				
Zh				
Z				
J				
N				
T				
W				

Var. IV

Q				
Zh				
Z				
J				
N				
T				
W				

6 7 8 9 10

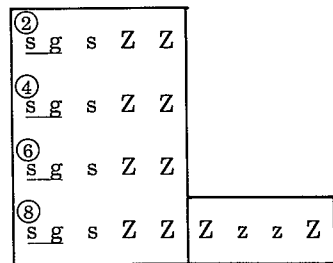
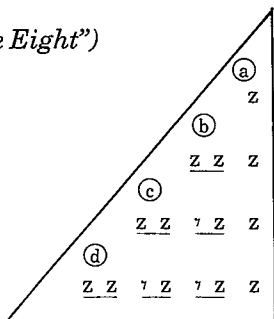
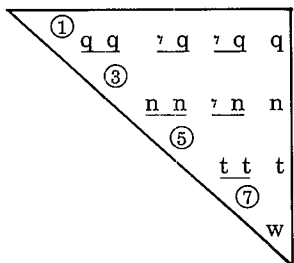
- Q = Paired cymbal, open sound
- Zh = Large gong, heavy center stroke
- Z = Large gong, side stroke
- J = Large gong, between center and side stroke
- N = Happy gong, center stroke
- T = Drum, center stroke
- W = Medium gong, center stroke

(Generally, instruments Q, N, T, and W are each performed by a single person, and Zh, Z, and J are performed by one person, depending upon the performers available.)

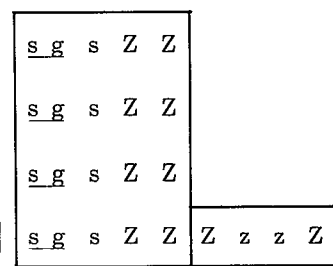
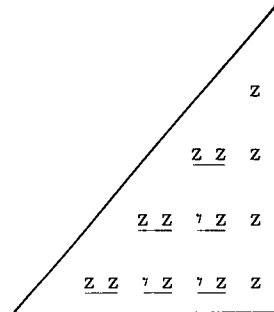
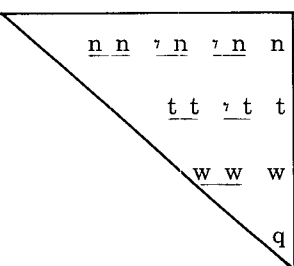
* or circled notes = Multi-attack of percussions Q, Zh, N, T and W simultaneously as indicated by beat with *

Example 3: Yu he ba ("Fish Unite Eight")

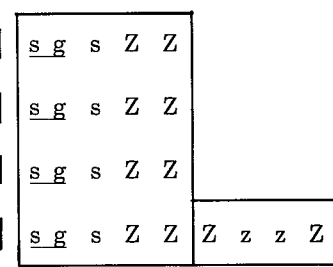
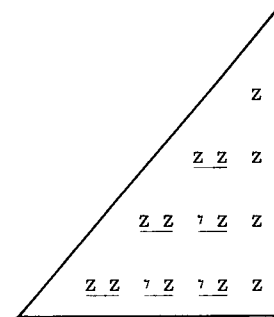
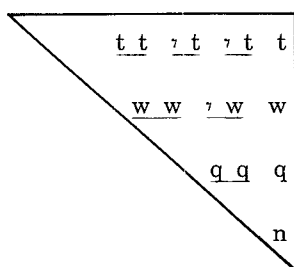
Bian 1



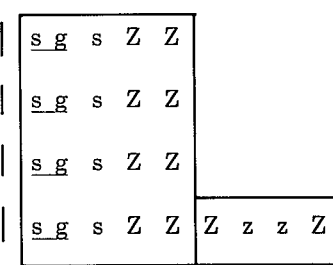
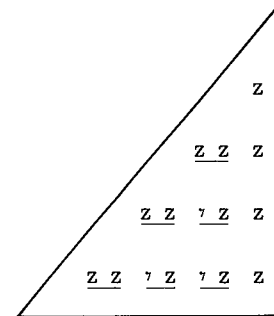
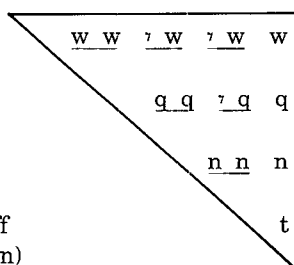
Bian 2



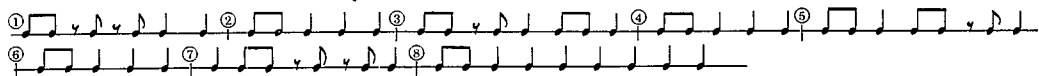
Bian 3



Bian 4



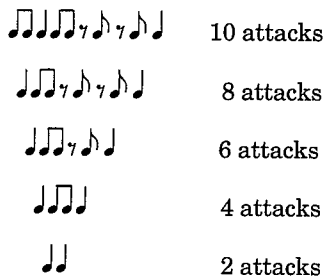
Bian 1
(In staff notation)



q = Paired cymbal, open sound
n = Happy gong, center stroke
t = Drum, center stroke
z = Clapper drum, heavy side stroke

w = Medium gong, center stroke
s = Paired clapper
g = Temple block (wooden fish)
Z = Tutti, compound attack of all instruments being performed

the screw or univalve graphic representation as shown below.

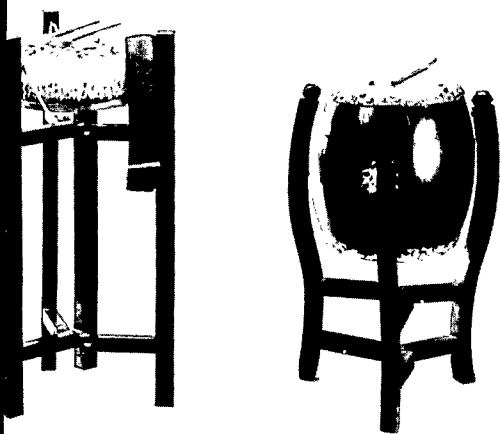


The decreasing attacks can be compared to the meter forms: 6/4, 5/4, 4/4, 3/4, and 2/4, although this recognition is one of similarity and not of equivalent concepts. The variation concept is applied timbrally in that the instrumentation for the first of each paired attack module is changed. The timbral form for each *bian* variation can be seen as A – B – C – B – D – B – E – B – F – B. The B module maintains a compound instrumental color made up of all seven performing instruments.

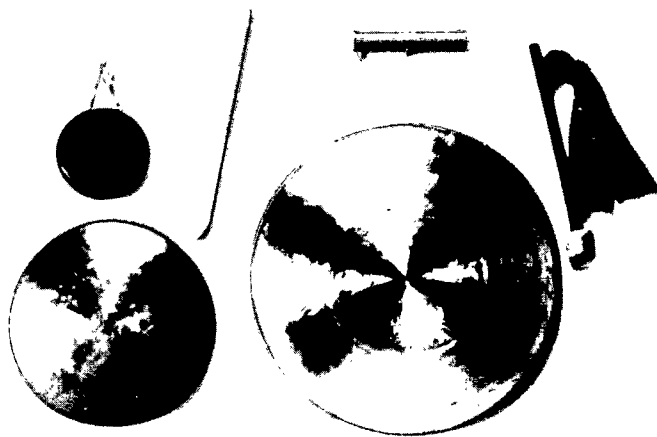
Part III contains the second set of *bian* variations that is popularly known as *Yu he ba* ("Fish Unite Eight"). This labelled piece is one of the most well-known in the SFQLG repertory and derives its name from the *muyu*, wooden

fish percussion instrument. This instrument that is represented by "g" in the graphic analysis of *Yu he ba* (see Example 3) acts as a unifying sound for all eight of the attack sounds. The graphic analysis further defines the three types of graphic representations found in *Yu he ba*, that is, the screw (as in modules 1, 3, 5, and 7), the golden pagoda (as in modules a, b, c, d), and the square (as the modules 2, 4, 6, and 8). The last four attacks of each *bian* function as a cadence. Although the attack structure of the four sets of *bian* remain unchanged, the timbres of the screw and pagoda graphic representations are constantly varied from one *bian* to another. While the screw and pagoda modules represent dynamic elements of rhythm and color, the square module represents the static elements of rhythm and color. This juxtaposition of the dynamic and static manifestations give the performance a lively touch which is an important characteristic of this type SFQLG music.

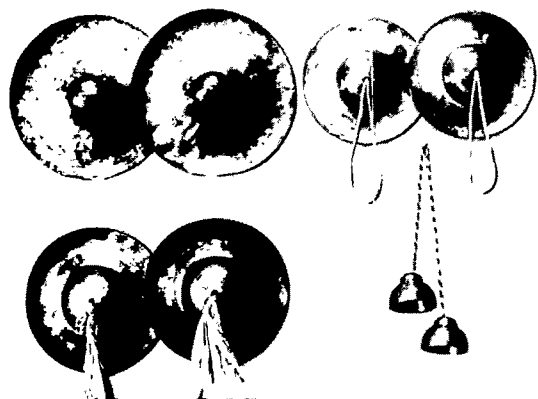
In Part IV, the last three labelled pieces are standard closing pieces which could be used in any SFQLG composition. The "Rapid Wind" labelled piece that was used in the introduction of this composition occurs here again but in a faster tempo. The shell and olive rhythmic graphic representations form the structural core for other pieces in this section.



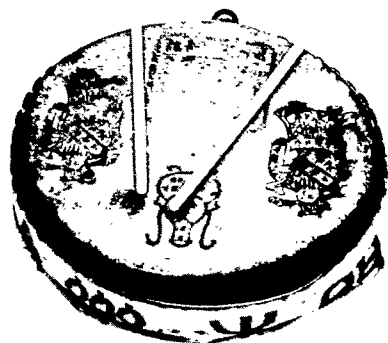
The single framed bangu clapper drum is shown on the left, with a pai ban clapper also on the drum stand. A Tong gu barrel drum is shown at the right.



Three Chinese gongs – da luogong (right), xiao luogong or xi luogong (lower left), and tongluogong (upper left).



Three sizes of ba paired cymbals and ling cup bell (lower right).



Double framed Gu drum.



A Shang Dynasty Duo-zhong bell (ca. 14th century B. C.).



An operatic paiban clapper.



A Ge-qing stone chime to accompany songs.

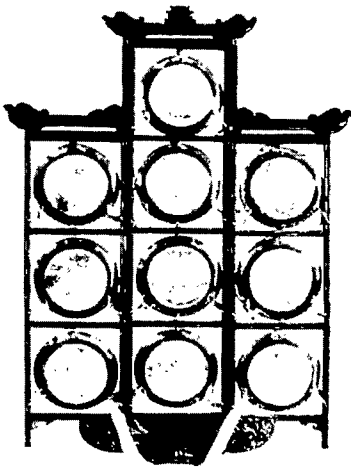
Summary

The compositional process of SFQLG and of *luogu* compositions in general has been created as a result of oral tradition. In the absence of a written notational system, the codification and structural elements are symbolically represented through pre-existing labelled compositions, by mental graphic representations and through the numerical modular conceptions. By means of a combined and holistic functioning of these symbolic languages, including the linear onomatopoeic verbalization, a *luogu* composition is realized.

The rhythmic concept of the SFQLG composi-

tion may not be complex in comparison to other percussion musics of the world. However, the variational technique of the *bian* or *fan* structure implies a poly-chronomic concept in which each attack can exist independently without having to be temporally sequential and that a single rhythmic module can be varied by timbral modulation. As a result, the temporal sensation is being modified and transformed by timbral and dynamic alterations. This characteristic may manifest one of the most significant traits of Chinese percussion and its rhythmic conceptualization.

The most extraordinary aspect of a *luogu* com-



A Yun-luo, cloud cymbal in a set of ten.

Different sizes of Chinese drums.

position is perhaps the manifestation of graphic representations. Although the vocabulary of traditional patterns is limited (which is perhaps a requirement of its oral heritage), this applied

concept as well as other recreative aspects of Chinese percussion music may well present creative ideas for contemporary composers of percussion music.

Footnotes

¹The terms regional, traditional, and folk have specific usage in reference to Chinese music. Regional music refers to a geographical location such as a district or combination of several districts which share common musical styles and practices. This term usually refers to instrumental or operatic music. Traditional, on the other hand, refers to music that is older and identified to the mainstreams of the music past. It could exist in written or oral form but anonymously derived, such as a Ming Dynasty traditional melody. Last, the folk term has narrow implications and primarily refers to anonymous songs of a given loca-

tion. Folk is further used to refer to songs and music of the national minority people, as the mountain sub-cultures, as well as to work and agricultural songs.

²The term cycle is a translation of the Chinese term *tao*, and is only a descriptive nomenclature rather than equivalent terminology. A *tao* consists of a number of short labelled pieces that are strung together. The title of a *tao* composition frequently indicates the organizing device that ties the individual pieces together. This *tao* form is used in non-melodic percussion music as well as in melodic (instrumental) ensemble music.

References

Gao Hou-Yong. *Min-ju qi-yue gai-lung* (Introduction to National [Chinese] Instrumental Music), Jiansu: People's Publication, 1981.
 Liu Ji-dien. *Jing-ju yin-yue gai-lun* (An Introduction to the Music of Peking Opera), Peking: People's Music Publication, 1981.
 Yang Yin-liu. *She-fan luo-gu* (Ten Variations Gong and Drum), Peking: People's Music Publication, 1980.
 Yang Yin-liu. *Zhong-guo yin-yue she-gang* (An Outline on Chinese Music History), Shanghai: Wan-yue Bookstore, 1953.

Ye dong. *Min-zhu qi-yue de ti-chai yu xing-she* (Style and Form of National [Chinese] Instrumental Music), Shanghai: Wenyi Publication, 1983.

Yuan Jin-fang. "Min-jian luo-gu-yue je-guo tan-wei" (A Brief Discussion on the Structure of Folk Gong and Drum Music) in *Journal of the Central Conservatory of Music*, No. 2, 1983.

Zhang Nian-zi, chief ed. *Jing-ju da-ji-yue hui-bian* (A Compilation of Peking Opera Percussion Music), Peking: Music Publication, 1958.

Scribing Sound

Sylvia Smith, curator, is the owner and editor of Smith Publications (ASCAP) and Sonic Art Editions (BMI). Her articles on new music notations have appeared in Perspectives of New Music, Percussive Notes Research Edition and Sonus. She has served as consultant for notation exhibits throughout the United States. Sylvia Smith is co-chair of the PAS notation research committee.

An exhibition of music notations (1952-1984)

SCRIBING SOUND, an exhibition of music notations, was a featured part of the 1984 New Music America Festival. This collection of notational inventions from the past 35 years was on display in the Real Art Ways Gallery in Hartford, Connecticut, July 2 to July 15. The sixty-five notational examples show the wide variety of departures from "traditional" notation. But more importantly, this collection of scores is a vehicle for developing a heightened critical awareness of the nature, function, and definition of notation.

SCRIBING SOUND distinguishes itself by what is *not* included in the collection. The curator makes a distinction between (post-scriptive) documentation and (pre-scriptive) notation. Videos, recordings, and photographs that preserve a work by documenting it, however historically important it may be, are excluded from this exhibit. Documents are simply records of past events; no further musical interpretation is possible. (Pre-scriptive) notation, on the other hand, always requires reinterpretation.

Notation is defined by its function and not by its appearance. Also excluded from the exhibit are visual cues for tape and instrument coordinations where the notational devices of the tape part are merely visual post-scriptions. These "tape notations" are sometimes mistaken

for graphic notation because of their pictorial and/or unusual-looking graphics. But they function as visual cueing devices and not as notation. They are simply after-the-fact drawings to aid in the coordination between the performer(s) and the tape part.

Again, notation is defined by its function and not by its appearance. The fact that a note-head may be replaced by a bird or a rose does not change its essential function. A staff drawn in a curve or a circle or a heart-shape is not different in function from a staff drawn in straight lines. However clever and entertaining these "augenmusik" scores may be, if examined from a functional point of view they are considered "traditional" notation. Such calligraphic embellishments may give subtle inflection to the interpretation of the notation, but are not an integral part of the notational system itself. SCRIBING SOUND is not a display of notational calligraphy, but an exhibition of new notational systems.

Stated once again, notation is defined by its function and not by its appearance. Also excluded from the SCRIBING SOUND collection are notational symbols used as the subject-matter for a drawing or graphic design. For example, a drawing or painting of a quarter-note rest is no more a music notation than a drawing of a piano or a vase of flowers. Similarly, clever designs made by arranging eighth-notes in a decorative way on the page are not notations either. Experiments of this kind are certainly valuable and can lead to interesting musical results.

But the fact that one can get novel musical results from a score does not automatically validate it as notational invention. Notation, performance skill, and musical results are not always inseparable. Evaluating the strength of the notation is a different matter from judging the music that results from it.

With the increased interest in exhibiting "graphic scores," some composers have gratuitously added visual elements, like color, which have no notative function. In new notations, color often *does* have a truly notative function, but not always. To avoid a possible misunderstanding, there is nothing wrong with decorat-

ing one's score, or embellishing it visually in any variety of ways. But these visual elements should not be confused with notation, any more than are glossy paper or a cardboard cover. The examples selected for the SCRIBING SOUND exhibit use color as part of the essential notative system and not just to decorate the score.

Another issue that is raised from the visual art tradition is that of showing the original hand of the artist. In a visual art exhibit, the original carries more information than a reproduction, as the nuances of brush-stroke, exact color and texture, and other details are lost in reproduction. An exhibit of notations is involved with a different esthetic. The concept of "the original" is less clear. Very often a score exists in several forms. There is the composer's original manuscript (which may be barely legible), sometimes a copyist is employed, and there may be further alterations during publication or re-publication. A foreign concept in the visual arts tradition, all these forms are notationally equivalent. The changes in form – not in notation – are for utilitarian reasons – clarity, legibility, facilitation of page turns, economy. What "the original" means, then, in the world of music scores, is not always clear; nor is it necessarily preferable to a recopied or published version. Very often an enlarged photocopy is preferable for a gallery setting than a size that was designed for a music stand.

Considerable historical research has gone into the curating process. Featured in SCRIBING SOUND are the historical landmarks from the 1950s in the work of Earle Brown, John Cage, and Morton Feldman. These early notational experiments opened up new musical and notative resources. Earle Brown was among the first composers to redefine the relationship between composer and performer. Many commonplace notative techniques of the 1980s, such as proportional notation, pictorial notation, and various forms of musical mobiles, can be traced directly to Earle Brown's work.

In the years since Earle Brown's breakthrough in the early 1950s, there followed a proliferation of notational inventions. Many of these inventions were original and non-derivative. What was derived from the 1950s

was the demonstration that one need not be bound by the established notations of the past. It goes without saying that musical invention and notational invention are not synonymous. Very radical musical inventions can be done within "traditional" notation or with modifications of it.

The term "graphic notation" has over the years solidified into a category or type. A category, by its very nature, is perceived as a single kind or type of which there are numerous examples. One of the purposes of *SCRIBING SOUND* is to demonstrate just how dissimilar from each other most new notations are. So diverse and dissimilar are these notations and their musical concerns that the category known as "graphic notation" is an inappropriate label. Even scores that may appear similar may actually be extremely different in their notative function as different notative systems can use the same symbols in much the same way that different languages can use some of the same letters in their alphabets. What creates the illusion of a category of "graphic notation" is their common departure from "traditional" notation. But here the similarity ends.


Moreover, the idea that "traditional" notation is a single, fixed system is historically incorrect. The very notion of calling a notational system "traditional" or "standard" reflects the dominant cultural and political biases of the times rather than historical reality. What is commonly called "traditional" notation includes many different notational concepts that have evolved over the centuries as they were needed to notate new musical and technical ideas.

The proliferation and popularity of exhibits of "graphic notation" has led some composers to copy the surface look of graphic scores to such an extent that the "scores" are drawing first and notation as an afterthought. Some of these composers say that they want the graphics to look good, as if by improving the looks of the scores they are improving the musical value and/or the notation when in fact they have missed the point of notation altogether. The strongest notations, from a functional point of view, look good only beside the point. They look good because their system or concept is known and understood.

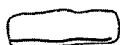
The danger of exhibits of graphic scores as *visual art* is that the curatorial judgments tend to by-pass the function of notation. Such exhibitors confuse the esthetics of visual art with notational innovation and effectiveness (which may have drawing or painting as a by-product). Judging the notational worth by the esthetics of visual art gives license to amateurs and cheap imitators to get noticed for poorly conceived works. The tendency to "forgive" poorly conceived works because their graphics are so eye-appealing in a gallery setting is unfortunate.

So the question the prospective curator faces is: will the criteria for selection be based on notational invention or will it be based on visual appeal? The true esthetics of new notation lie in the interrelationship between how the notation works and the look of the score, *not* in the relationship between the look of the score and the look of other visual art.

VIDIEĽA

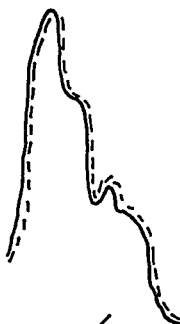



FACILMENTE
E IO
SONO PER TE



NO OTHER WAY
DANS L'ESPACE
SO HELP

SI JUSTE



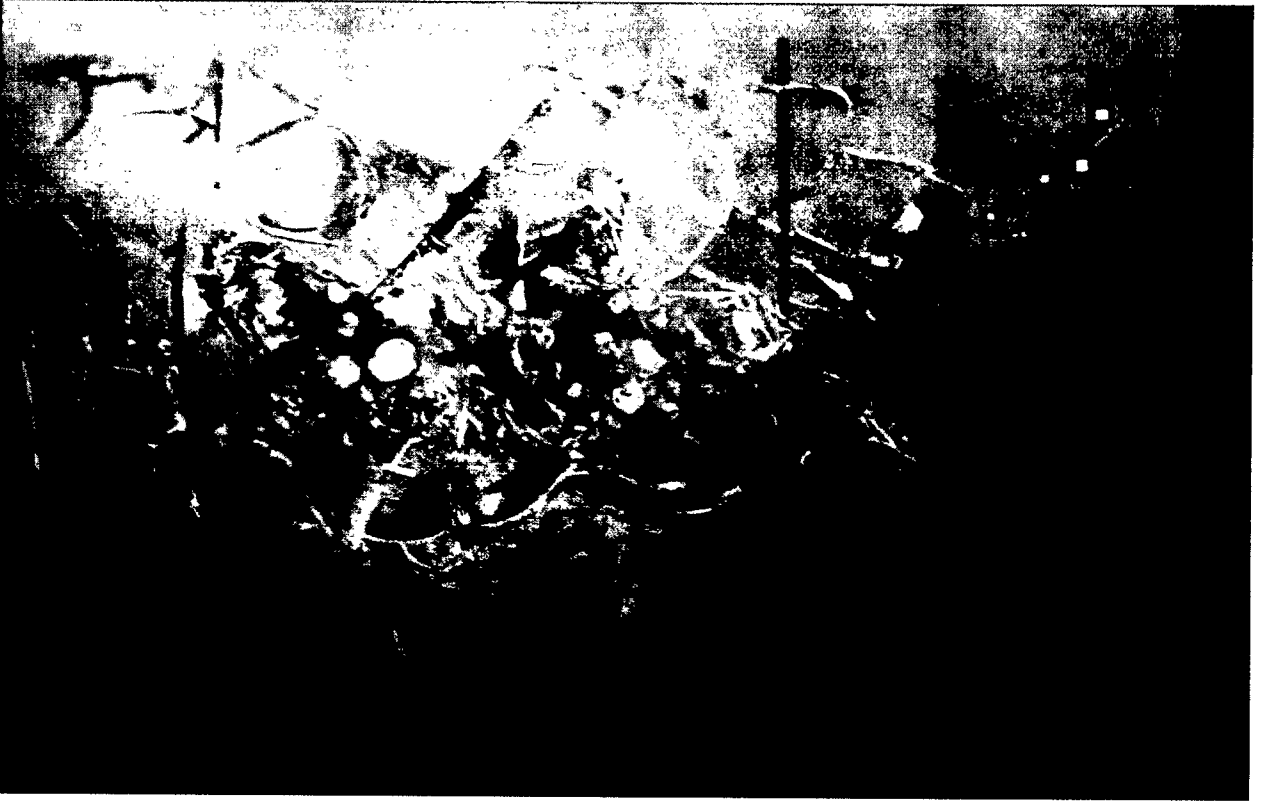
DVIDZEN'YA
BISTRĬ

Aria (1958) by John Cage

©1960, Henmar Press. Used by permission of C. F. Peters Corp.



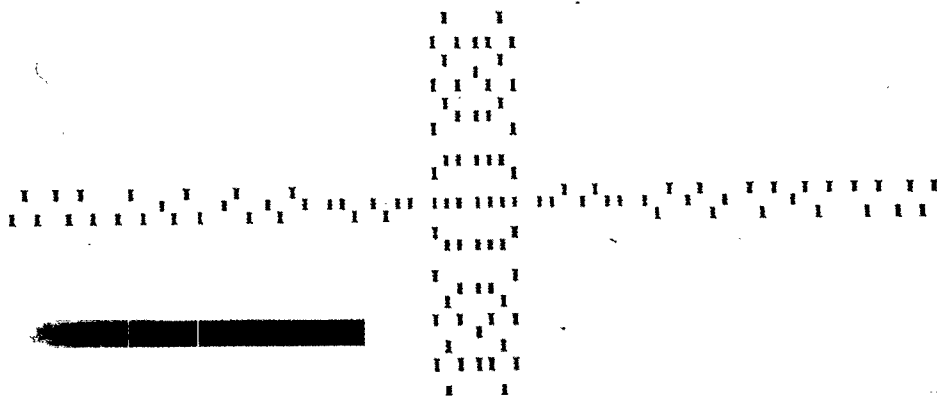
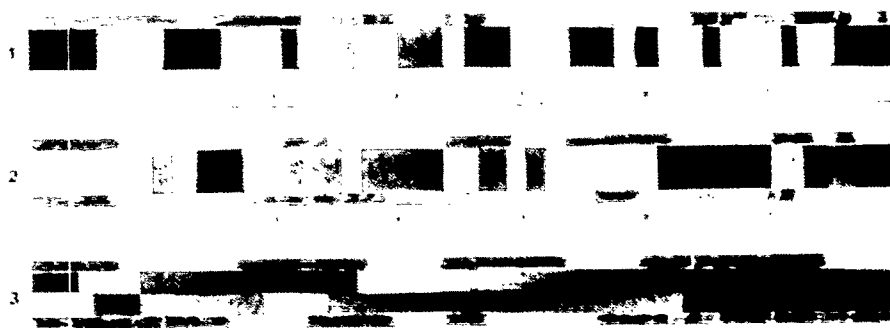
ensemble analogue four (1977) by *Herbert Brün*
©1977, *Herbert Brün*. Used by permission.



String Quartet (1983) by Christopher Lantz
©1983, Christopher Lantz. Used by permission.

COLORING-BOOK for the Harpist

YEHUDA YANNAY



Coloring Book for the Harpist (1969) by Yehuda Yannay
©1969, Media Press. Used by permission.

The image displays a complex musical score for 'Format 2'. A large, central triangle is the primary structural element, containing various musical notations and symbols. Surrounding this triangle are several rectangular boxes, some containing standard musical notation on staves and others containing abstract, graphic-like musical symbols. Three circular insets also contain musical notation. The score is divided into sections labeled 'A', 'B', and 'C'. Section 'A' is at the top left, 'B' is at the top right, and 'C' is at the bottom center. The notation includes notes, rests, and dynamic markings such as 'pp' and 'p'. The overall style is graphic and experimental, characteristic of post-war avant-garde music.

FORMAT 2

Format 2 (1971) by *Randolph Coleman*
©1977, *Smith Publications*. Used by permission.

♩ = 30

POCO ARCO ACCEL.....RIT.....A TEMPO ♩ = 30

POCO A POCO ACCEL..... 1

F- PP MF MP MF PP

FF (HEAVY ACCENTS) POCO DIM P

1
F

Percussion Loops (1973) by Robert Erickson
 ©1984, Sonic Art Editions. Used by permission.

Earle Brown
 December 1952

December 1952 (1952) by Earle Brown
 ©1960, Associated Music Publishers. Used by permission.

5 Situation

analyze	RUB	legalize/particularize/demoralize/patronize/fossilize/heathenize/
angelize	A	civilize/dandyize/pluralize/penalize/soberize/vitalize/totalize/
idealize	DUB	paganize/liquidize/devilize/experimentalize/vulgarize/naturalize/
equalize	DUB	gluttonize/fertilize/ THREE MEN IN- /visualize/realize/sterilize/
poetize	A	barbarize/brutalize/generalize/novelize/pauperize/localize/martialize/
polarize	BUT:	matronize/rapturize/modernize/solarize/fluidize/ HER MAIN GETS KICKS
vocalize	FROM	wantonize/gospelize/authorize/nasalize/organize/ WEARING EXTRA TIGHTS.
formalize	UNDERWEAR	dehumanize/secularize/literalize/liberalize/ ITS ROARS,
vaporize	BUDDINGS,	actualize/materialize/denaturalize/spiritualize/ AND OOZE,
methodize	COME	scandalize/mobilize/ -TO /immortalize/sexualize/ KNOW WORTHY SEAMS
		BEFORE BEAMS.

RUB
A
DUBBA,
RUB-BER DUB,
RUB-HER DUB,
AH,
BUD-HER-BURR-DUB-BUT:



IS IT TRUE
THAT BICYCLE SEATS
ARE NO LONGER
FASHIONABLE?

NO MATTER.

federalize/humanize/sermonize/neutralize/
victimize/sensualize/tranquilize/specialize/
provincialize/rationalize/memorialize/
peculiarize/singularize/villainize/
universalize/pedestrianize/eternalize/

MEN IN THREES, /revolutionize/systemize/
IN TREES, /personalize/feudalize/circularize/
STILL /terrorize/solemnize/verbalize/
ONLY /proverbialize/artificialize/
WATCH.

Poesies (1965-69) by Kenneth Gaburo
©1976, Lingua Press. Used by permission.

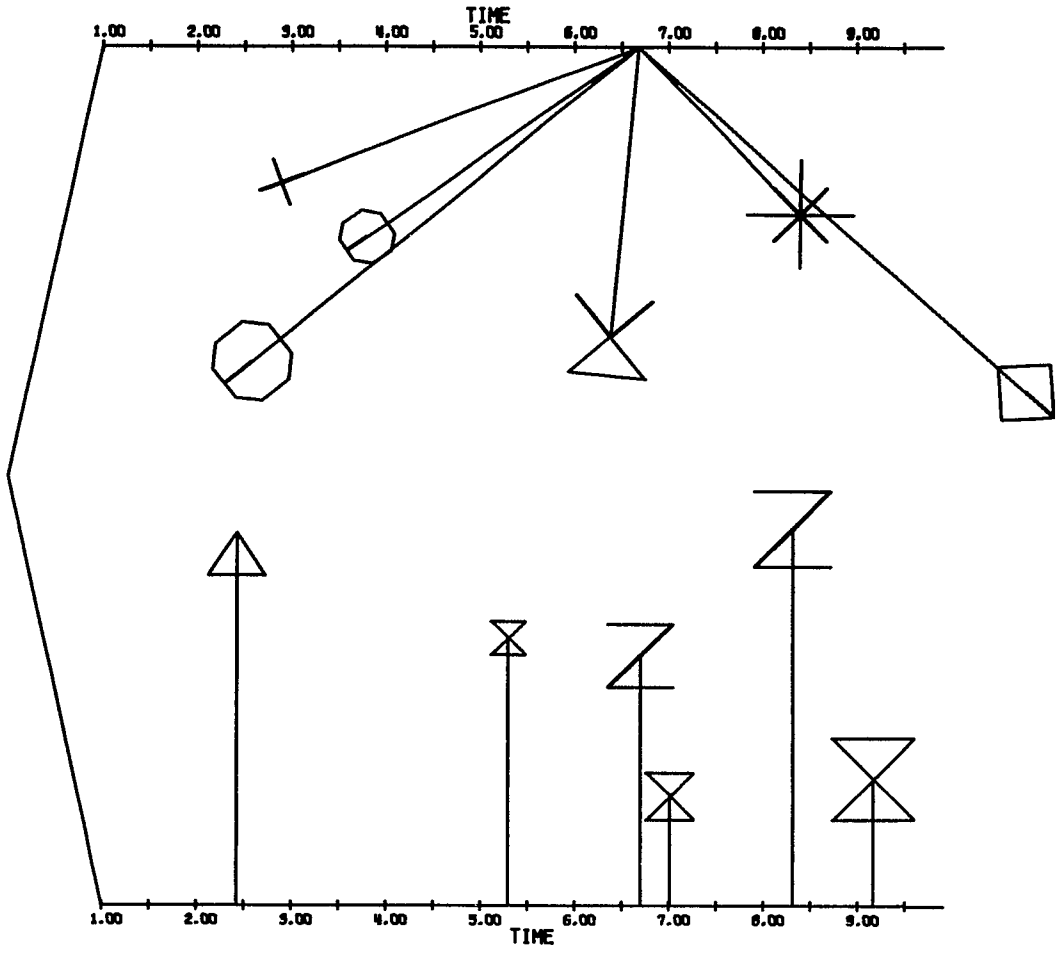
revised :
5.5.66

A complex musical score for 'Two Sonnets of Shakespeare' by Ben Johnston. The score is written for a large ensemble including Flute (Fl.), Clarinet (Cb.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Trombone (Tba.), Viola (Vla.), Double Bass (D.B.), and Bass. The music is characterized by dense, overlapping textures and dynamic markings such as *fff*, *ff*, *mp*, and *pp*. Annotations include 'Open', 'Take Straight mute', and 'ff possible'. The score is heavily annotated with lines and arrows connecting notes across different staves, indicating intricate relationships and phrasing.

Two Sonnets of Shakespeare (1976) by Ben Johnston
 ©1979, Smith Publications. Used by permission.

A musical score for 'Signs' by Richard Felciano. The score is highly experimental, featuring a complex notation system at the top with a 'PROJECTOR LAW' diagram. The diagram consists of a series of boxes containing symbols like 'SEP', 'ON', 'OFF', 'SKN', 'FREE', and 'OPEN', with numerical values below them. Below the diagram is a series of musical staves with lyrics. The lyrics include: 'A single male voice, rapid fire, begins immediately after the beat. Clears rapidly and in a fluid voice, in the manner of a political speaker or news commentator. Falls as soon as possible, and no later than 2:19. For the first time in history a soldier has been tried and convicted in three all ways. by the own army, for the killing of people in the included 'other side'. The help remains or for those things which are coming on the earth'. The score also includes a list of words: 'well, have!, na-tion-ally, pri-va-tel, will, see, the, Son, of, man, com-ing, have not!, bound be-ant!, prop-er-ty!, in-ter-est!'. At the bottom right, there is a list of words: 'Knowledge, Energy, Abundance, Equality, Freedom, Love, Unity, Peace'. The score is annotated with various musical notations and dynamic markings.

Signs (1970) by Richard Felciano
 ©1971, E. C. Schirmer. Used by permission.



Stalks And Trees And Drops And Clouds (1967) by Herbert Brün
© 1975, Smith Publications. Used by permission.



Quartet Variations (1972) by Edward Miller
©1972, Edward Miller. Used by permission.



The image displays a musical score for 'Bombardments No. 2' by Robert Moran. The notation is highly abstract and complex, featuring a variety of symbols, lines, and geometric shapes. It includes traditional musical elements like staves and notes, but also incorporates intricate diagrams, triangles, and other geometric forms that seem to represent musical concepts or structures. The score is spread across the page, with some elements appearing as large, prominent diagrams and others as smaller, more detailed musical fragments. The overall style is experimental and visually dense.

Robert Moran

Bombardments No. 2

Copyright © 1966, by C. F. Peters Corporation
All Rights Reserved. Printed in the U.S.A.
All Bombardments are

Bombardments No. 2 (1966) by Robert Moran
©1966, C. F. Peters Corp. Used by permission.

OPENING CHANTmode: NNN QON QOO NNQ NQO NNN ONN QOONNQ NON QON ONQ NON QON ONO NQONNN QNN QOO NQO NON QON ONQ NNQQNN QNO NQO NON QON QOO NNQ NNNQNN QNO NQO NQO QON QOO NNQ NNNNNN QNN QOO NQO NON QON ONQ NNQNNN QON QOO NNQ NQO NNN QNN QOONNQ NON QON QNO NON QON QNO NQOmode:  : epowCLOSING CHANT

Paul Epstein

INITIATIVES

Z	S		↑	↑↗	↘		◆	S◆		L
	L↓	M	↓		M↓	S	↑		S↑	↕
L↑		L↘	T	MT		↗	↓↑		◆	◆↓
↑	↓	↕		↘	S↘	S		T	LT	
	L	L↗	↓		↗	ST	Z		S↓	L↑
◆	M◆		T	↓	T↓		S	S↑	↑	
↘		↓	M↓		↗	L	L◆		↓	↕
M	↑	↑↑		◆↓	◆↘	↗		L	L◆	
M↘	↓↗		↕	↓		T	↑T		S	S↑
	S↓	↘	↓		↑	◆		↓	M↓	L
↑	L↑		L	M		↘	↗		↑↗	↓↘

Initiatives and Reactions (1975-78) by *Stuart Smith*
 ©1978, *Sonic Art Editions*. Used by permission.

Composition 1961 No. 15, July 2

Draw a straight line and follow it

Composition 1961 No. 15 (1961) by *La Monte Young*
©1961, *La Monte Young*. Used by permission.

Composition 1960 # 9 (1960) by *La Monte Young*
©1960, *La Monte Young*. Used by permission.

**The List of Scores
in SCRIBING SOUND
an exhibition of music notations
(1952-1984)**

- Larry Austin – *Art is self-alteration is Cage is...* (1983).
- Herbert Bielawa – *Quodlibet* (1974); *Magnificatus Est Rex* (1974).
- Earle Brown – *December 1952* (1952); *Twenty-five Pages* (1953); *Music for Cello and Piano* (1954-55); *Hodograph I* (1959); *Corroboree* (1964); *Time Spans* (1972).
- Herbert Brün – *ensemble analogue four* (1977); *Plot For Percussion* (1967); *Touch And Go* (1967) *Stalks And Trees And Drops And Clouds* (1967).
- Warren Burt – *Jewels* (1970).
- John Cage – *Concert for Piano and Orchestra* (1957-58); *Aria* (1958); *Cartridge Music* (1960); *Sixty-two Mesostics Re Merce Cunningham* (1971); *Etcetera* (1973); *Score (40 Drawings by Thoreau) and 23 Parts* (1974).
- Joel Chadabe – *From the 14th on* (1973).
- Randolph Coleman – *Format 2* (1971).
- Thomas DeLio – *Partial Derivatives* (1984).
- William Duckworth – *Trolls* (1974).
- David Dunn and Chris Mann – *Position as Argument* (1982).
- Jon English – *Sequent Cycles* (1968).
- Paul Epstein – *Three-note Chants for Charlie Morrow* (1976).
- Robert Erickson – *General Speech* (1969); *Percussion Loops* (1973), notation by Ron George.
- Pozzi Escot – *Concerto for Piano and Orchestra* (1982).
- Richard Felciano – *Signs* (1970).
- Morton Feldman – *Atlantis* (1959).
- Robert Fleisher – *Mandala 2: Radius* (1979).
- Kenneth Gaburo – *Poesies* (1965-69); *Inside* (1969).
- Daniel Goode – *I ↔ ou, an homage to Martin Buber's idea of the I – Thou relation* (1977).
- Malcolm Goldstein – *Jade Mountain Soundings* (1983).
- George Heussenstamm – *Canonograph No. 2* (1969).
- Dick Higgins – *Haydn in the Forest* (1979).
- Jackson Hill – *Intersections of the Universe* (1971).
- Ben Johnston – *Two Sonnets of Shakespeare* (1976).
- Steven Knopoff – *Peters Projection* (1983).
- Christopher Lantz – *Location and Arrival on Planet Blue* (1983); *String Quartet* (1983).
- Alcides Lanza – *Ekphonesis II* (1968).
- Tod Machover – *Fusione Fugace* (1982).
- David Means – *Equivocai* (1976).
- Edward Miller – *Quartet Variations* (1972).
- Dary John Mizelle – *Radial Energy I* (1967).
- Robert Moran – *Bombardments No. 2* (1966).
- Pat Moriarty – *Birds of the World* (1982).
- Phill Niblock – *Unmentionable Piece for Trombone and Sousaphone* (1983).
- Pauline Oliveros – ~~SE~~ (*spiral mandala*) (1979).
- Michael Peppe – *Even Funnier Valentine* (1982).
- David Reck – *MetaMusic* (1965-74).
- Ezra Sims – *Elegy nach Rilke* (1976).
- Stuart Smith – *Initiatives and Reactions* (1975-78).
- Charles Theis – *Red-tailed Hawk* (1982).
- Aurelio de la Vega – *The Magic Labyrinth* (1975).
- Christopher Watts and Michael Udow – *Six by Six Scanning* (1977).
- Christian Wolff – *For 1, 2, or 3 People* (1964).
- Yehuda Yannay – *Coloring Book for the Harpist* (1969); *Le Campana di Leopardi* (1979).
- La Monte Young – *Composition 1960 #9* (1960); *Composition 1961 No. 15* (1961).

Introduction to Kenneth Gaburo's Article on Partch's Bewitched

by Jean-Charles François

*In January 1980 the Berlin Festival presented for the first time in Europe a major work by Harry Partch, *The Bewitched*, in a production directed by Kenneth Gaburo, with Lou Blankenburg as choreographer and assistant director, and Danlee Mitchell as music director. This production was the result of six months of intensive rehearsals at San Diego State University where the Harry Partch Foundation is located. Prior to their departure to Europe, the group gave a series of performances in San Diego and I was very fortunate to attend one of them.*

What was particularly striking about this performance was that while it did adhere with absolute rigidity to the letter and to the spirit of Harry Partch's score, it also bore strong evidence of Kenneth Gaburo's peculiar stamp. Although the Partch tradition was maintained by Danlee Mitchell and by the utterly strict rendering of the score's requirements by Gaburo himself, the iconoclastic vitality of the production guaranteed that no enshrinement and no embalming of Partch could take place.

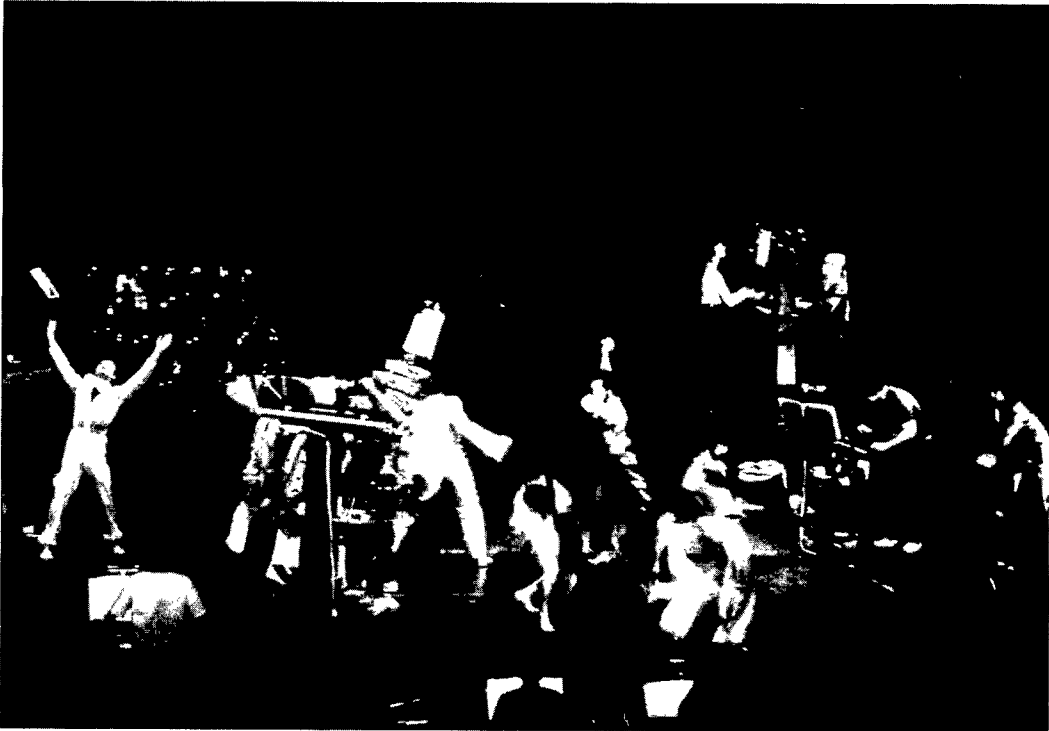
Gaburo could not be content with a musicological rendering. By studying carefully all the details of the score and by testing them against Partch's life and texts, Gaburo succeeded in putting forward an interminable questioning of every aspect of the work. Playing the role of a faithful "usurper" he invoked the presence of Partch's voice answering his inquiries. The article that follows is precisely the account of this questioning and dialoguing with Partch.

In developing the concept of Physicality, Kenneth Gaburo attempts to look through and far beyond the Corporeal, the catch word most often associated with Partch's theories. Gaburo refuses to confine the Corporeal to a mere historical development of opera or of the Wagnerian "Gesamtkunstwerk" in which specialists – i.e., musicians, poets, dancers, stage-designers – superimpose their talents for a composite result. Physicality places the Corporeal in a wider whole context in which no distinctions or separation can be drawn between art forms.

The Corporeal, taken in the sense of encapsulating all artistic manifestations at once, does not seem particularly suited for the limited concerns of Corporative interests. Therefore, many might ask why such an article should be included in the Percussive Notes Research Edition since it is not by any means addressed exclusively to the percussion profession. It is my own conviction – and it will be reflected in the direction and scope of this publication – that the sudden rise

in importance of percussion in the 20th century has much wider implications than strict considerations of the particular functions of percussion instruments. Not only has percussion had an enormous influence on recent music making in general, but it has intimate connections (notably through noise) with many theories and ideas which are the landmarks of contemporary thought. In Partch's music the percussion instruments are central to the musical ideas, and, moreover, they are the most typical meeting point where sounds, visual aspects and physical movements converge as one totality. They literally embody Corporeality according to Partch and Physicality according to Gaburo.

The following article is the first part of a larger two-part project on Partch's *Bewitched*. The second part, which is concerned with the specific details of the Berlin 1980 production, is still in outline form. It may or may not be published at some future date in the Percussive Notes Research Edition.



In Search of Partch's Bewitched: Part One: Concerning Physicality

Kenneth Gaburo is internationally recognized for his experimental work as composer, performer, writer, teacher, and publisher. Currently, he is a professor in the School Of Music, University of Iowa.

A. PREMISE:

**HARRY PARTCH'S:
THE BEWITCHED¹**

PROLOGUE: The lost musicians mix magic. The witch appears and takes command of her chorus, the band of lost musicians.

SCENES OF WITCHERY: (1) Three undergrads become transfigured in a Hong Kong Music Hall; (2) Exercises in harmony and counterpoint are tried in a court of ancient ritual;

(3) The romancing of a pathological liar comes to an inspired end;

(4) A soul tormented by contemporary music finds a humanizing alchemy;

(5) Visions fill the eyes of a defeated basketball team while in the shower room;

(6) Euphoria descends a Sausalito stairway;

(7) Two detectives on the trail of a tricky culprit turn in their badges;

(8) A court in its own contempt rises to a motherly apotheosis;

(9) A lost political soul finds himself among the voteless women of paradise;

(10) The cognoscenti are plunged into a demonic descent.

The underlying premise for my discussion of physicality in the light of Partch's *Bewitched* is observation.²

EPILOGUE: "Later!", says the witch, and she vanishes. The lost musicians wander away.

CAST: lost musicians;
 witch;
 dancers;
 costumes and lighting design;
 stage manager;
 lighting technician;
 house managers;
 stage crew;

Kenneth Gaburo, director;
 Lou Blankenburg, choreographer and
 assistant director;
 Danlee Mitchell, music director.³

ALL
 humans
 observe.

The
 ACTION
 of
 observation
 at
 least
 involves:

Observing an entity;
Describing that entity;
 and,
Making sense of that entity.

(An entity can be one's self; another human;
 another life-form; another so-called "thing". In what
 follows, I shall occasionally refer to life-forms by the
 symbol: 'I'; non-life forms by the symbol: 'it'; and to
 the interaction between them as follows: I ↔ I; I ↔ it).

THE INSTRUMENTS:

Adapted Koto
 Spoils of War
 Marimba Eroica
 Cloud-Chamber Bowls
 Chromelodeon I
 New Boo I
 Bass Clarinet
 Piccolo and Flute
 Clarinet
 Adapted Viola
 Kithara II
 Diamond Marimba
 Bass Marimba
 Harmonic Canon II
 Surrogate Kithara⁴

Observing an I, it, implicates *PERCEPTION*.
 Describing a perceived I, it, implicates language,
 (i.e. *NOTATION* in some form), e.g.: notes, words,
 gestures.

Notation is always registered (located) somewhere by way of some instrument-mechanism, (i.e. *TECHNOLOGY*) e.g.: a synapse, paper, "score", performance, oscillator.

Making sense of a perceived I, it, involves physical, thinking, cognitive processes which are implicitly *COMPOSITIONAL*, (i.e., constructing realities), as is the observed I, it, 'composed'.⁵

STATEMENT BY PARTCH:

We are all bewitched, and mostly by accident; the accident of form, color, and sex; of prejudices conditioned from the cradle on up; of the particular ruts we have found ourselves in or have dug for ourselves because of our individual needs. Those in a long-tenanted rut enjoy larger comforts of mind and body, and as compensation it is given to others who are not so easily domesticated to become mediums for the transmission of perception, more frequently. Among these are the lost musicians. The present-day musician grows up in a half-world between "good" music and "not-so-good" music. Even when he has definitely made his choice between the two, he is still affected by the other, and to that extent he is dichotomous and disoriented. His head is bathed in an ancient light through a Gothic window, while his other end swings like a miniature suspension bridge in a cool right-angle gale. The perception of displaced musicians may germinate, evolve, and mature in concert, through a developing at-one-ness, through their beat.

THE BEWITCHED is in the tradition of world-wide ritual theater. It is the opposite of the specialized. I conceived and wrote it in California in the period 1952-55, following the several performances of my version of Sophocles' OEDIPUS. In spirit, if not wholly in content, THE BEWITCHED is a satyr-play. It is a seeking for release – through satire, whimsy, magic, ribaldry – from the catharsis of tragedy. It is an essay toward a miraculous abeyance of civilized rigidity, in the feeling that the modern spirit might thereby find some ancient and magical sense of rebirth. Each of the ten scenes is a theatrical unfolding of nakedness, a psychological strip-tease, or – a diametric reversal, which has the effect of underlining the complementary character, the strange affinity, of seemingly opposites.⁶

B. PHYSICALITY:

(In this section, Physicality is rigorously described, on the way to discussing Partch's concept of *Corporeality*. This is so, because I think one can be physical without being corporeal, but cannot be corporeal without being physical. Moreover, Corporeality is a *kind* of physicality, and, necessarily, can be comprehended more fully in its light.)

The expression:

PHYSICALITY,

signifies a phenomenon. It is not a thing in itself. No further self-consciousness

about it could obtain if, in answer to the question: "What is Physicality?", the answer was merely:

PHYSICALITY IS PHYSICALITY IS PHYSICALITY ...n

Even though the "is" in this case acts as-if it refers to a thing, (i.e. Physicality), neither "is", nor "Physicality" are illuminated by their presence, ...that is, by their mere *appearance*⁷, ...as given. Unless something else happens, the expression simply allows an observer to be caught up in the redundancy of the expression, ...by the evidence *in* the expression..., without the possibility of its issuing, or an observer inferring, much further evidence of its nature. But, something could happen to change this circumstance. For instance, an observer could *wonder*⁸ about it, and ask:

PHYSICALITY IS WHAT?

The interrogative "WHAT", at least, becomes an expressed desire to search out some significance⁹ for the expression: Physicality Is Physicality Is Physicality, which, ...as it appears..., is merely 'self' - (it-) referential. However, *that* it appears is sufficient to trigger a response in the form of an interrogation. To do so would relieve the expression of its isolation. Clearly, an observer would have to initiate further ACTION. If left to its 'own' devices, the expression would merely sit here, ...on this page..., as a 'thing in itself', unnoticed or unquestioned.

But, an ACTION *did* happen. Somehow, the expression: Physicality, got on a page. It did not inscribe itself. Its actual appearance is so, in this case, because I initiated and carried out some ACTION. For instance, it would not have appeared without:

1. my calling it forth (i.e., from experience),
2. my locating it somewhere (e.g., a page),
3. my entering it in some manner (e.g., inscribing),
4. my need of some mechanism (e.g., a typewriter),
5. my intention (e.g., to discuss Partch);

and, most certainly not without an awareness, ...i.e., my self-consciousness..., of having done so. I know it was on the page because I put it there, and *observed myself* doing so. Now it is on *this* page, and something also is *happening*. What is inscribed here could not be known by you, unless you, too, initiated some ACTION (e.g., by picking up, and opening this journal), and carried it out (e.g., by reading this page).

For the moment I shall assume these matters have something to do with the expression: Physicality. As such, more can be said on the way to making sense of it:

6. The expression: PHYSICALITY, contains, ...nested within it..., sub-texts which suggest what it could refer to:

(PHYSICALITY)



PARTCH (with respect to playing the Bass Marimba):

COORDINATE FOOTWORK WITH
PLAYING TECHNIQUES! IN FAST
AND DIFFICULT PASSAGES THE BASS
MARIMBA PART ACTUALLY BECOMES A DANCE,
OR A ROUND OF BOXING IN THE FIGHT RING. IN
SOME PASSAGES THE FEET SHOULD PLANT THEMSELVES
WIDE APART (ATLAS CARRYING THE WORLD), SO THAT
THE TWO OUTSIDE BLOCKS MAY BE REACHED ALTERNATELY,
STRONGLY, AND EASILY.¹⁰

7. The expression: PHYSICALITY, expresses itself in a physical manner. Here, I have in mind its letters, dimension, place on the page, et alia. In this respect, it is 'saying' something, even-if merely 'sitting'. Whatever one can know of it, is thought out in its presence.¹¹ For anything to be said at all, both presences, ...someone and it..., are necessary.

PARTCH (with respect to bowing techniques for the Adapted Viola):

MY FINAL ADVICE TO BOWED STRING
PLAYERS INVOLVED IN MY WORK:
SEIZE THE CONCEPT EVEN THOUGH YOU
DON'T UNDERSTAND IT, CONTEMPLATE, DO
YOGA EXERCISES...THE SCORES THEMSELVES DO NOT
HELP AT ALL; THEY ARE SIMPLY CRYPTIC NOTES, OR
CRYPTIC RATIOS.¹²

8. With regard to the observer:
 - a. The ACTION of observing (perceiving) the expression: PHYSICALITY, is, at least, physical, e.g.: presence, location, brain, mind;
 - b. The ACTION of describing (notating) the expression: PHYSICALITY, is, at least, physical, e.g.: speaking, writing; as is (are) the instruments,... (mechanism(s))..., for doing so, e.g.: eyes, ears, pen, typewriter;
 - c. The ACTION of making sense (developing one's self-consciousness) of the expression: PHYSICALITY, is, at least, physical, e.g.: wondering, thinking.

PARTCH (with respect to the Boo):

PREDICTABILITY IN A PIECE OF BAMBOO
IS VERY LOW, AND BECAUSE OF THE EXASPERATION
THIS CAUSES I HAVE EXPERIMENTED WITH LARGE PLASTIC

TUBING. HERE ONE DOES FIND PREDICTABILITY, BUT HE LOSES THE WARM, RICH TONES OF BAMBOO. IN THE ORIENT THERE IS UNDOUBTEDLY TO BE TAPPED – SOMEWHERE – A COMPENDIUM OF INFORMATION REGARDING VARIETIES OF BAMBOO AND THEIR PREDICTABLE BEHAVIOUR. IN TIME, I HOPE, THIS WILL BE KNOWN ELSEWHERE.¹³

9. The language thus far used to discuss the expression: PHYSICALITY, ...e.g.: experience, page, typewriter, discuss PARTCH..., exhibits certain physical features, namely:
- a. each expression is unique (bound) only to the extent that it is not any other one; nor is an observer any of these;¹⁴
 - b. each expression is not exclusive (cf. B. 7, page 59);
 - c. each expression is subject-dependent, and not object-independent.

PARTCH (with respect to the cloud chamber bowls):

MAINTENANCE: HERE IS ONLY THE PROBLEM OF CUTTING ANOTHER CARBOY WHEN ONE OF THE BOWLS IS BROKEN. (ONE ALWAYS HOPES – IT IS GENERALLY FUTILE – THAT HE WILL GET SOMETHING CLOSE TO THE TONE OF THE BROKEN PIECE!)¹⁵

Earlier, each of the expressions: experience, page, inscribing, typewriter, discuss PARTCH, was referenced to PHYSICALITY. Without all of these, at least, the expression: PHYSICALITY, could not have appeared on this page. No one, or some of these would have been sufficient. Each functioned as a unique *part*, but, in itself, could not have been the *whole* of the ACTION. The presence of each, ...no longer an exclusive “thing” (object) in itself..., and, the sense of each, was dependent (contingent) on the presence of the others, and on the observer. Each, necessarily, *referred* to the other, and to the *subject*: PHYSICALITY. Their involvement formed part of what I call a referential system. The following notations express, in one way, the distinctions I make between the parts and the whole of the ACTION:

(PHYSICALITY) (I) (EXPERIENCE,PAGE,INSCRIBING,TYPEWRITER,DISCUSS) (PARTCH)
(PHYSICALITYINEXPERIENCEPAGEINSCRIBINGT TYPEWRITERDISCUSSPARTCH)

Now, if I experience the expressions: experience, page, inscribing, typewriter, discuss, PARTCH, each to be physically unique, I cannot conclude ‘all that is

physical' resides in only *one* of them. Even though each one somehow is bound to the others because each *is* physical, it follows that each reflects a *difference in kind* within 'all that is physical'. Furthermore, I cannot conclude these constitute all the unique physical expressions there are. Accordingly, if 'all that is physical' cannot merely reside in some of them, and if some of them cannot be 'all that is physical', then what can one call 'all that is physical'?

I call the expression:

PHYSICALITY,

'all that is physical'.

But, suppose one could come to know *all* unique physical expressions, ...that is, to know there are no others...? If so, this order of magnitude could still not go beyond 'all that is physical'. And, since the expression: PHYSICALITY, cannot go beyond 'all that is physical', one could at least theoretically postulate: ALL unique physical expressions equal THE unique expression: physicality.

This postulation raises an historical assumption, namely: THE WHOLE IS EQUAL TO THE SUM OF ITS PARTS. But since the whole has also been perceived differently from its parts, ...particularly because of a sense of its magnitude..., the above postulation has raised another historical assumption, namely: THE WHOLE IS GREATER THAN THE SUM OF ITS PARTS. Because, subsequently, I shall be discussing Partch's concepts of Corporeality and Whole Theater, these assumptions are briefly considered here:

10. Because each unique expression exhibits a physical difference in kind, it follows that all unique expressions would exhibit all physical differences in kind. As such, they could not be *equal* to the expression: Physicality, because differences are not equivalent.
11. Although the expression: Physicality is distinct, ...in that it negates 'all that is *not* physical' ...; and, although it is also whole, ...in that it signifies 'all that *is* physical' ..., it is expressed (shows up) as those differences in kind, which physical expressions manifest. Thereby, it, too, is distinct, but not exclusively so. Its ACTION is, at least, *distributive*. Because it is, it becomes a member of its own set; a set which *includes* 'all that is physical'. It cannot be "greater" than that.

Now, I hold it is not possible to refer to the expression: PHYSICALITY (as whole), without referring to all its expressions (its parts); AND vice versa. That the above assumptions of parts-whole do not exhibit this perception is primarily so, because they are quantified expressions. They suggest that the parts and the whole can, somehow, be separated from each other; that each is distinct, and somehow,

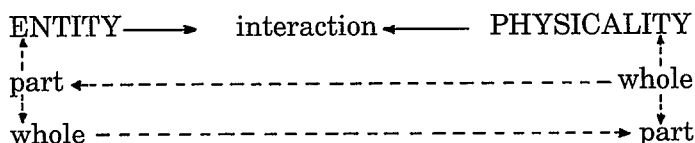
exclusive; that each, somehow, is merely *relational*. But, as *interactions*, each exhibits differences in kind of quite another dimension:

12. PHYSICALITY (whole, in itself), cannot be more than a *part* of any ENTITY:

and,

ANY ENTITY (whole, in *itself*), cannot be more than a *part* of PHYSICALITY.

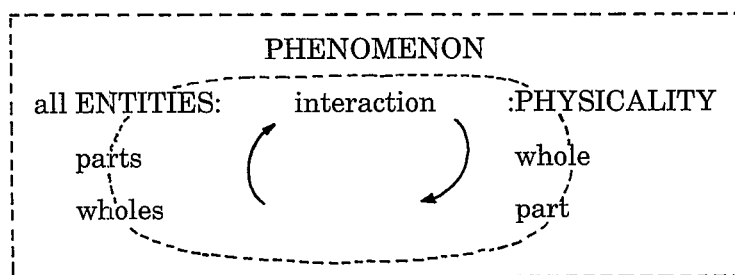
e.g., in general notation:



What is implicit in this assumption is neither entity nor physicality can be fully imbued by the other; neither can become the other. Moreover, the unique properties which each exhibit are not *lost*, or given up, because the *binding...*, by way of interactions..., is physical. This is particularly so, because their *kinds* of physical difference are also unique. It is their necessary, mutual participation in action, and, thereby, the *influences* which each exert on the other, that renders each distinct, but *non-exclusive*. They are *included* in each other, but neither can be *ALL INCLUSIVE*. The expression: PHENOMENON, refers to a state which is all inclusive.¹⁶

13. ENTITIES AND PHYSICALITY are each, by the other, constrained within (bound by) 'All that is *inclusively* Physical'.

e.g., in general notation:



PARTCH: I BELIEVE IN MANY THINGS: IN AN INTONATION AS *JUST* AS I AM CAPABLE OF MAKING IT; IN MUSICAL INSTRUMENTS ON STAGE, DYNAMIC IN FORM, VISUALLY EXCITING...I BELIEVE IN DRAMATIC LIGHTING, REPLETE WITH GELS, TO ENHANCE THEM...I BELIEVE IN MUSICIANS WHO ARE *TOTAL* CONSTITUENTS OF THE MOMENT... I BELIEVE IN PLAYERS IN COSTUME...IN SOMETHING, JUST SOMETHING, THAT WILL REMOVE THEM FROM THE PEDESTRIAN...I BELIEVE

IN BASS MARIMBISTS... WHO MOVE THE TRUNKS OF THEIR BODIES LIKE ATHLETES... I BELIEVE IN ALL SOUNDS OF THE HUMAN VOICE, FREE FROM THE BEL-CANTO STRAIT JACKET... I BELIEVE IN A TOTAL INTEGRATION OF FACTORS, NOT AS SEPARATE AND SEALED SPECIALTIES... SOUND AND SIGHT... VISUALLY DYNAMIC AND DRAMATIC, ALL CHanneled INTO A SINGLE, WHOLLY FUSED, AND PURPOSEFUL DIRECTION. *ALL*.¹⁷

C. HOW IT IS WITH PARTCH:

To enter any of Partch's work in any capacity,¹⁸ and with any seriousness, is to be involved in an extraordinarily complex confrontation. I do not know many 20th century works, in or out of music, which approach Partch's demands, ...particularly those of Corporeality and Whole Theater...,¹⁹ nor any which surpass them.²⁰

PARTCH: THE STRINGS IN GENERAL REPRESENT THE SOUL OF MY WORK, AND IF THEY ARE NOT STRONGLY PLAYED IT HAS NO SOUL. PERCUSSION REPRESENTS THE BODILY STRUCTURE, AND IT IS VERY IMPORTANT.²¹

At the outset, I imagine the use of the expression: 'complex', with regard to Partch, might seem inappropriate to some, particularly since so much has been made of his compositional simplicity,²² ...its "directness", "primitiveness", "basicness", et alia.

When one speaks of Partch, one generally refers to him in the light of certain crucial 'identifying' features, such as: his (non-western) tuning systems; his (hand-made) instruments; his (political) anti-intellectual, -institutional, -technological stance;²³ his (stage) language, e.g.: Kabuki, Ritual, Satire, Expressionism; his so-called (conceptual) link with Dionysus, and Wagner's Gesamtkunstwerke.²⁴

PARTCH: IT IS ALTOGETHER TOO EASY TO FOCUS ON ONE SMALL TECHNICAL FACT AND TO IGNORE A VERITABLE WHIRLWIND OF CREATION BEYOND THAT FACT. IN THE DESCRIPTIONS OF MY WORK IN PUBLIC PRINT MUCH IS MADE OF THE PHRASE, "43 TONES TO THE OCTAVE". THAT PRECISE 43 IS THE ONE-HALF TRUTH OF THE ONE-FOURTH FACTOR. THE EMPHASIS HAS NEVER BEEN MINE, BECAUSE THE NUMBER

Certainly, the apprehension of any of these 'features' is no "simple" matter. If not, then what kinds of perception could have generated such less-than-complex assessments?

In my view, following are some:

1. The persistence with which focus has been, and is, directed to one or another of these identifying features, easily suggests they are regarded as self-contained, separate entities; as-if this one or that one constitutes a valid description of what Partch's work stands for:

APPLIES ONLY TO MY
INSTRUMENTS OF FIXED
PITCH, AND MY SCORES
FOR 36 YEARS PAST
ARE ELOQUENT
TESTIMONY TO
THE FACT THAT –
BEYOND THE FIXED-
PITCH IDEA –, I
LIMIT MYSELF
IN NO WAY
WHATEVER.²⁵

2. The persistence with which not much more than a passing reference, and sometimes, outright dismissal, has been given to Corporeality and Whole Theater, ...*the essentials*..., which necessarily bind and integrate identifying features:

“Partch’s music speaks...Let...43, and more, irregular meters, klang...the ...dissonant contrapuntal fabric, corporeality, phase beating...music... plucked strings, exotic percussion, reed organs, adapted viola, attentive woodwinds...speak...cross accents, timbral juxtaposition, themes...for...the Baroque Concerto Grosso”.²⁶

“It is beyond the scope of this article to deal with Partch’s dramatic and theatrical concepts except in passing. The intention is rather to focus attention upon his musical thought, which has not received proper examination by others; *para-musical* issues are eloquently put by Partch himself”.²⁷

3. The persistence with which a particular perceiver,... a spectator, musician, dancer, choreographer, et alia..., ‘adjusts’ the whole of a Partchwork to that view, ...persuasion..., already held in the mind of that perceiver, e.g.:
- from its complexity, dancers and choreographers extract “dance”, musicians and critics extract “music”, actors and directors extract “theater”, stage crews and technicians extract “set, lighting”:
4. The persistence with which current-day notions of music, (e.g., with regard to notes, rhythms, forms, tunings), ...and similarly in other areas of art..., *despite* abundant evidence to the contrary, have not been sufficiently expanded to include that a human body can function as an instrument; that an instrument (e.g., Partch’s Kithara) can function as a ‘voice’; that an actor can function as a dancer; that a dancer can function as a musician; that lighting can be more than mere illumination; or set more than mere environmental color.

PARTCH: THE INSTRUMENTS WOULD NOT BE CROWDED INTO A RESTRICTED SPACE BUT DISPOSED ARCHITECTURALLY AND LANDSCAPICALLY, SO THAT THE DANCERS WOULD BE IN, AROUND, AMONG THEM (AND MIGHT EVEN USE THEM), OCCASIONALLY.²⁸

In the absence of an awareness for how all of these identifying features could be made to work as an integrated whole, focus on any particular one, ...by any description, including actual productions..., becomes reductionist; the parts are regarded as-if they are the whole; as-if *ends*, and not *means*. But: one needs to constantly ask such questions as: *just intonation* in the light of what?; *music* in the light of what?; *acting* in the light of what?; *anti-intellectualism* in the light of what? By not so doing, it is easy to see how Partch's work can be rendered "simple", and crucially, how certain kinds of violence can be done to it, even when one speaks eloquently in his behalf.

PARTCH: IN WRITING THIS OUTLINE I HAVE LET MY MIND WANDER WITH LITTLE HINDRANCE. MY SUGGESTIONS REGARDING STAGE-SET, COSTUMES, AND MOVEMENTS ABOUT THE STAGE GO INTO HIGHLY TECHNICAL AREAS, AND I WOULD LIKE TO INVOKE EXPERIENCES AND ATTITUDES BEYOND MY OWN. MY STATEMENTS ARE REALLY QUESTIONS: IS THIS PARTICULAR IDEA A GOOD IDEA? IN COSTUME? IN SET? IN LIGHTING? IN MOVEMENT? IS WHAT I'M ASKING THROUGHOUT. THE IMPORTANT THING IS AN AGREED-ON BASIS FOR PERFORMANCE, SO THAT A TRUE COLLABORATION AND INTEGRATION RESULTS. AND IF IT RESULTS, A MAJOR STEP MAY HAVE BEEN TAKEN IN RE-DISCOVERING – IN WESTERN TERMS – AN ANCIENT VALUE.²⁹

Contrarily, with Partch, musical thought *cannot* be separated from corporeal-theatrical thought. With Partch, to observe the work as a concrete, ideally realized whole, should make it impossible to separate functions. With Partch, what is demanded is that *parts* must give up their *partness* in favor of a *wholeness* which includes them.

It is getting at this wholeness, ...Partch's omni-present referent..., which makes his work complex and confrontive. Concomitant with the work as a whole, integrated, 'fused' entity, are the performers, and, ultimately, the audience, who have also to be fused; the wholeness of the persona is asked to participate in the wholeness of the work, also not ideally separable. The entire 'apparatus', so-to-speak, has to be a flexible, giving, ritualistic one.

PARTCH: SATIRE NEED NOT BE HEAVY-HANDED. IT CAN DESCEND LIGHTLY AND WITH LOVE...IT CAN BRING RE-EVALUATION AND SELF-PERCEPTION...IT CAN BRING A SPONTANEOUS FEELING FOR HUMANITY THROUGH ART, A FEELING THAT LIES WITHIN OUR BONES.³⁰

Partch, above all else, is anti-reductionist. His referent, ...his bonding...,

resides in the nature of physicality, itself. Certainly it is not overly difficult to formulate a theory and an aesthetic description for his referent. But it is immensely difficult to bring it off as an actual case.

Notation One:

I. PHYSICALITY	II. REALITY	SPACE	MATTER	INTELLECT	INTENTION	AFFECTION
PHYSICAL	EXISTENCE	DIMENSION	FEATURE	DESCRIPTION	NECESSITY	EMOTION
CORPOREAL	EVIDENT	BOUNDARY	SUBSTANCE	INTUITION	POSSESSION	ILLUMINATE
BODY	WHOLE	QUANTITY	ELASTICITY	COMPOSITION	PERFORMANCE	SATISFACTION
ENERGY	FORCE	AGITATION	FRICTION	OBSERVATION	EFFORT	QUIESCENCE
FEELING	CONCRETE	CONTIGUITY	PERCEPTION	INQUIRY	DOING	IMPRESSION
TOUCH	RELATION	INTERVAL	PRESSURE	INFER	RECEIVE	DELICACY
MOVEMENT	MUTABLE	PASSAGE	DENSITY	VENTURE	CONSEQUENCE	EXCITATION
SHAPE	FORM	CONTENT	ASPECT	FOCUS	CONSTRUCT	PLEASURE
GESTURE	SIGN	SITUATION	INTENSITY	EXPRESSION	OFFER	DESIRE
PRESENCE	INSTANCE	INHABIT	EMERGE	MIND	COMMIT	SPECIFY
STATE	CONDITION	STRUCTURE	ATTITUDE	AWARENESS	INTERACTION	FULLNESS
PLACE	PART	CIRCUMSTANCE	INSERTION	ARRANGE	REFER	DISTINCTION
MYSTICAL	LATENCY	DIRECTION	BLURRED	UNCERTAINTY	CHARM	CELEBRATE
MAGIC	APPEARANCE	ATTRACTION	AURA	IMAGINE	INFLUENCE	SEDUCTION
RITE	SYSTEM	DEPTH	VITALITY	CONTEXT	FUNCTION	DEMONSTRATE
III.				IV.		

D. ELABORATION: NOTATIONS ONE AND TWO

NOTATION ONE, above, exhibits certain expressions which are sufficient in number and kind to further illuminate physicality, but not to exhaust its nature. For the moment, the expressions have been grouped, weighted, and ordered into 'fixed' rows and columns as follows:

- GROUP I: Physicality
- GROUP II: Domains (6 in number)
- GROUP III: Attributes (15 in number)
- GROUP IV: Modifiers (90 in number)

NOTATION ONE, as given, gives rise to certain comments. Following are some:

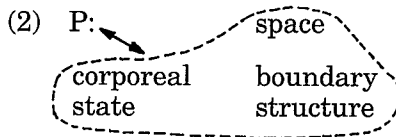
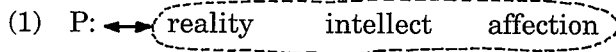
1. It may be regarded:
 - a. as a *simultaneity*; that is, as a whole, but not as 'all that is physical';
 - b. as a *generative grammar*; that is, each expres-

sion signifies a particular kind or state of physicality, but is not-yet action-directed with reference to some specific context;

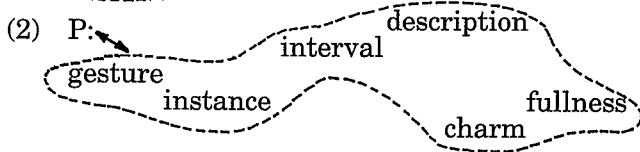
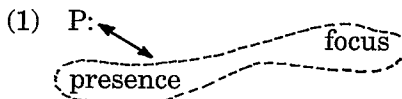
c. as *allo-referential*; that is, each expression implicitly refers to, and is interactive with, the others.

2. The task of an observer, ...always understood to be present..., would be to engage the notation, and to connect those expressions found, in any quantity, and, thereby, to begin the process of interaction with them. Access to the notation may obtain in a variety of ways. In the following approaches, the expression: P, signifies Physicality, but may also signify: Perception, Perceiver, Phenomenon, and Partch:

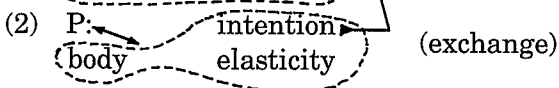
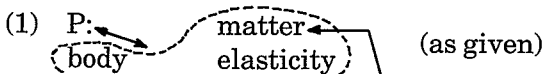
a. expressions are connected by *fixed* row-column constraints:



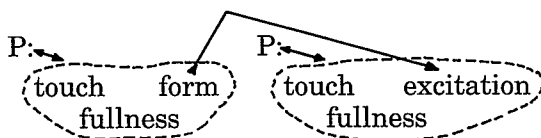
b. expressions are connected by *associations* not constrained by rows and columns:



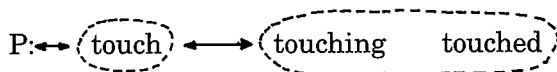
c. expressions are connected by *exchanges* between, (and among) *fixed* row-column states:



3. The *sense* of any particular grouping of expressions is changed, even-if only *one* of them is exchanged for another, e.g.:

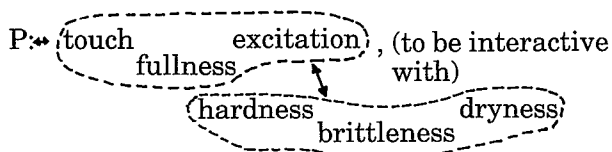


4. Each expression, as inscribed, implies the existence of other grammatical forms of itself, even though these are not shown:



5. The simultaneity, ... although whole..., does not include other expressions which refer to physicality. With regard to MATTER, for instance, the expressions: hardness, dryness, brittleness, are not shown, but could have been. If entered, such expressions would not only *expand* the simultaneity, ... however, always within physicality..., but would also change its quality, e.g.:

(imagine)



PARTCH: THE OCCASIONAL STATUE-LIKE IMMOBILITY OF THE DANCERS... THIS HAS THE EFFECT OF MAKING MOVEMENT MORE VITAL, MORE UNCERTAIN, THEREFORE MORE TENSIVE TO THE VIEWER... THERE SHOULD BE NO INNATE COMPULSION TO MOVE CONSTANTLY SIMPLY BECAUSE ONE IS ON STAGE... IN A SERIOUS LOVE DUET OR A FIGHT DUET, A DANCER NEVER TOUCHES ANOTHER DANCER, IN GESTURE OF ENDEARMENT OR ANGER. I NOTED, LONG BEFORE I EVER SAW ORIENTAL DANCING, HOW TENSION WAS LIKELY TO DROP THE MOMENT TWO SUCH CHARACTERS BECAME PHYSICALLY EMBROILED.³¹

-
6. The so-called domains, given in the notation, at least,³² are always implicit, even-if not shown in a particular sub-grouping (cf. item 5, preceding). Sub-groupings cannot be experienced in context, without an observer's involvement with:
- a. some REALITY (e.g., as in 'being')
 - b. some SPACE (e.g., as in 'location')
 - c. some MATTER (e.g., as in 'material')
 - d. some INTELLECT (e.g., as in 'idea formation')
 - e. some INTENTION (e.g., as in 'purpose')
 - f. some AFFECTION (e.g., as in 'regard')
7. The notation, as given, is conspicuous by its presences, but also by its absences. I regard the 'presence' of certain "absences" to be a positive value. Absences show that NOTATION ONE is sufficient to illuminate physicality, but not to define its closure.³³ In this sense, NOTATION ONE is bound,... limited..., by its presences, but unbound,... unlimited..., with respect to its absences. Its absences may be described as *knowns* or *unknowns*, in the following sense:
- a. known by some observer; unknown, *but knowable*,³⁴ by another observer;
 - b. unknown to any observer at the moment, but presumed to be imminent within the Phenomenon of Physicality.³⁵
8. Even though NOTATION ONE constitutes an ordering of physical expressions, ...i.e., by weighting, rows, columns..., access to it is *random*. One may enter at any point, travel through it in any direction, group its expressions in any configuration, all the while reorganizing its notational ordering, but not its simultaneousness. Moreover, the particular order of any motion through it, ...however inconsistent with the orderliness of the notation..., does not affect the order in the simultaneity. At once, any expression, ...by an intentional ACTION..., can be connected to any, and all, other(s). Since this is so, I have *unfixed* NOTATION ONE, and have transformed it into a state which I prefer:



Deeply imbedded in this section's ELABORATION are the Partchean concepts of Corporeality and Whole Theater. It remains to be shown how they apply by describing the specific contextual circumstances of his work in which they are revealed.

E. DEMYSTIFYING PARTCH:

Interactions are states of being between any I ↔ I, I ↔ IT relationship. They, too, comprise *kinds* of physicality, but of a different *dimension* from those distinct, physical features which entities, per se, exhibit. Interactions refer to those *non-exclusive* properties, without which, entities would be rendered 'things in themselves'.

Any ACTION by an I, which engages another I, IT, is implicitly interactive. In this state, the *event* of anything physical is the consequence of some kind of interaction; and, could *not* obtain without interaction.

A state of interaction cannot be held in one I, or one IT, exclusively; states of interaction, ... understood to be infinitely mutable..., can only be held, *each to the other*, by way of interactions between them. As such, non-exclusive dimensions of physicality, by way of interactive states, become the carriers for the *specificity* of an event, provide the *connection* between unique entities comprising the event; and, thereby, are *contained in the event*. By its nature, interaction cannot be a 'thing in itself':

PARTCH: MY INSTRUMENTS NEED A HOME WHILE I'M HERE...

I am in this room; Partch's Marimba Eroica is in this room. I am not alone. I am staring at it; wondering about it. Even though I can't call what it's doing: 'staring or wondering' at-about me, its presence is made clear because it, too, is present. (We) are each sitting in the presence of the other. It 'tells' me it is here.

Somehow, (We) each got here and now are facing each other.

I slowly walk to it, and touch it. It feels cold. I feel its coldness, not mine. (I am not cold). Its coldness is evident to me, because it is cold. Even though it doesn't say 'I am cold' (in my language) it *does* say it; (in my language). Now its coldness

...I CAN SLEEP ON THE GROUND. I'M USED TO THAT.³⁷

PARTCH: BUT
BEFORE THE INSTRUMENTS
CAN SOUND COMPETENTLY
UNDER THE HANDS,
AND THUS ALLOW THE PLAYERS
TO ACT, THEY MUST BE IN TIP-TOP
CONDITION...

...NOT A SMALL PART
OF THE ELEMENT OF
GOOD CONDITION IS
THE VISUAL. I ENDEAVOR
TO KEEP MY INSTRUMENTS
LOOKING WELL...

resides in me. It didn't
before I touched it. Its cold-
ness is now in both of (us).
I keep my hand there; on
one corner of the largest
block, (#1, with a tone
about 9/5, ...cf., below the
lowest A on the piano...);
remove it, then touch it
again. It is warmer; it says
it. (We) each have some of
my warm. It doesn't say
'thank you', (in my
language), but it has
responded to my touch; it
does say it.

(We) play for a long time.
I give; it responds. I
respond; it gives. (We) are
no longer merely staring
at each other.

I don't know if it knows
me; but I'm beginning to
know it; because it
presents itself to me, and
does something when I
touch it, it lets me know it
is there, and here.

Only once do I strike the
bar vigorously with a hand
slap. It gives me back a
roar which reverberates in
the space for a very
long time.

I don't think what is hap-
pening can be called Zen.³⁹

...THE INSTRUMENTS
DO NOT MAINTAIN
THEMSELVES...

...WHEN THIS
EFFORT IS NOT
MADE, THE RESULT –
IN ONE YEAR'S TIME
– IS A PILE OF
INCREDIBLE JUNK!³⁸

However, it is precisely these phenomenal, interactive, dynamic states between and among entities and physicality, ...each, to be made sense of in the light of the other ..., which frequently gives rise to perceptual, and, hence, conceptual difficulties. Since distinct entities "appear" to be neither here nor there, ...nor, this or that..., exclusively; and since the precise fixing of an event, say, "appears" so elusive, it follows that some other kind of expression would need to be invoked in order to explain what *is* going on.

Certainly the expression: 'all that is physical' suggests at least one other, namely:

'all that is *not* physical'. By this latter, *Metaphysicality* is generally understood. But, *Metaphysicality*, ...in the allegorical sense..., embraces the *transcendence* of all that is physical; i.e., its concern is with going *beyond* physicality. And so, Physicality and *Metaphysicality* are distinct phenomena. They do not refer to each other except in the trivial sense that they are mutually exclusive. It follows that the same may be said for those entities contained within each.

This is so, even if I were to argue that *Metaphysicality* can be *referred* to Physicality only to the extent that the former does not go beyond, ...that is, be included within..., the latter. This "appears" to be an outright contradiction.

It is. Nevertheless, neither the distinction, nor the contradiction, (actually they amount to the same thing), have constrained those who *do* connect them, ...by way of some "mix" or other..., to Partch's Corporeality and Whole Theater. I hold that the consequence of this "mixing" of phenomena has resulted in vague and elusive descriptions of Partch; has cluttered, ...indeed, blocked..., what would otherwise be a clearer apprehension of his work; and has been responsible for an unfortunate, cultish mysticism on the part of some Partch practitioners, and enthusiasts. But, in some ways, the confusion is plausible:

1. The extraordinary emphasis given to certain of his 'identifying' features, as noted above, ...in the absence of equally rigorous attention to his concepts of Corporeality and Whole Theater..., has, de facto, rendered the latter seemingly inexplicable on physical grounds alone.
2. Given the notion that *perception precedes conception*, it follows no clear conception of these matters *could* obtain if their perception was either faulty, or insufficiently cultivated. In this regard, the confusion is not so much between the Physical and the Metaphysical, as it is between *conception* and *perception*, with *Metaphysicality* being inadvertently drawn into the Partchean arena. But, how could this be otherwise? Most of what is known of Partch is by hear/say, abstract discussions, scores (meaningless unless one can decode his notation), recordings (which, however wonderful, only give us his sounds), assorted pictures and films (mostly promotional), and, performances, ...which, except for a small-but-elegant-number, fall short of his demands.
3. Partch's verbal language has contributed to the confusion. In Notations One and Two, the expressions: *corporeal*, *whole*, *magic*, *rite*, have been included; partially because Partch persistently used them; partially because I shall show that they can help illuminate Physicality in the Partchean sense. The expression: *mystical*, is also included. As far as I know, it has never been used by Partch; but it is given because his writings, speakings, and the verbal language in his scores, (which, parenthetically, enlarge this *kind* of language considerably),⁴⁰ convey the "appearance" of a mystical mind. It is understandable that Partch's usage would register "Metaphysical" to those who hold them in its light, and, who, consequently, would attach their significance to his. Now, Partch intended no such thing, and often said so.

PARTCH: AT A PRIVATE AFFAIR SOMEONE ASKED "WHAT DO YOU THINK ABOUT ZEN BUDDHISM?" I REPLIED, "I DON'T GIVE A FUCK ABOUT ZEN BUDDHISM", AND SOMEONE AT THE BACK OF THE ROOM MUTTERED, "THERE'S A TRUE ZEN BUDDHIST."

But, then, why would he	MAYBE YES,
intentionally use such	MAYBE NO.
expressions, if, by their	I DO NOT CARE.

MUSIC IS A TIME ART, AND BY GOD I KNOW EXACTLY WHAT I WANT DONE IN THAT TIME, EXACTLY HOW IT IS TO BE DONE, EXACTLY WHAT TO EXPECT, AND I WILL WASTE NEITHER MY TIME NOR ANYONE ELSE'S WITH THE ANYTHING-ANYPLACE-ANY-SOUND-APPEAR-DON'T-APPEAR-SYNDROME. TO ME IT'S A DISEASE.⁴¹

use, conceptual confusion would result? Certainly he knew, ...however conjured-up were his images..., they would have to be *shown* on *stage*, the intended location for most of his made work. He knew perfectly well he could not actually *show* magic, or the mystical.

But, Partch needed to participate in the *liberation* of mundane human existence, in and by his work. In order to get to this, he found it necessary to use a language, ...*musical, verbal, visual*..., which would excite the imagination. Mundane language could not do it. In this light, then, his language can only be regarded as metaphoric.

The problem is that his language has been taken literally. And, if it has been so-taken, it is because the "appearance of things", (e.g., the appearance of *the expression*: "magic"), has also been taken as the *case*. Now to expect *literal* magic, by way of the mere "appearance" of the expression, ...taken as *the case*..., and then to attach both to the Metaphysical, is surely a paradox without resolution. Of course the confusion could easily be resolved simply by asking: "What are those so-called properties of magic, or the mystical, which *so-appear*"?

Metaphoric magic, or the mystical, is quite another matter; each signifies: *as-if* magic, *as-if* mystical; and, *so-appears*. Metaphors *can be translated* without going beyond all that is physical. It is precisely in this sense that I have included them in the notations.

4. Partch's music, if seen as "music", has contributed to the confusion. But, the crucial task is realizing a Partchwork on the stage. It is precisely in this location that his concepts of music, and those of Corporeality and Whole theater are challenged, and challenging. It is also here that necessary

distinctions between the Physical and Metaphysical become abundantly clear. Following is one of numerous writings by Partch which outline the basic scenario of *Bewitched*. In particular, it addresses the Prologue to Scene One:

(About the Bewitched):⁴²

A group of "lost" musicians wander onto a half-dark stage full of strange instruments and begin to play. In the enveloping ensemble of sound they momentarily find a direction, and forget that they are lost. Their music becomes a power, and their power a vision. Out of a percussive climax an ancient Witch materializes, and she takes command of her Chorus of Lost Musicians. The Witch and her Chorus then proceed to conjure up ten scenes that satirize the human situation as we live it.

This expression sits on the page, and resides in my mind as I observe it. I ask: "How does one get it off the page, ... and out of this (my) mind-state..., and onto the stage, ... to another (my) mind-state; and to other (performer) mind-states..., as an ACTION? How are the expressions "lost", "wander", "direction", "forget", "vision", et alia, to be shown, such that they have some *connection* with that which resides on the page?"

But, of course, these expressions are not static; are not frozen "objects". For instance, "wander" – "play" are somehow to be connected; some transition has to take place. The space which separates their respective, distinct states, has to be 'filled' with something. The *some thing*, in general is, at least physical movement:

(movement):

A person (or so-called "thing") cannot be said to move from one place to another, unless the person or "thing" passes in succession through *every* intermediate place; hence motion is only such a change of place as is *successive*.

Precisely how is the space between "wander-play" to be traversed by movement? The possibilities are numerous; but which of these would translate, ... *vivify* ..., into theatrical ACTION, the metaphor Partch had in mind? Part II of this paper will present a vigorous, detailed discussion of these matters. But here, I cite two concerns, ... revealed by the above scenario..., which contribute to the confusion about which I speak, namely: a typical Partchean *ambiguity*, and an omni-present Partchean *belief*:

THE AMBIGUITY: ... *lost* musicians *wander*
(cf. above) ... *strange instruments* ...
begin to *play* ...

Here, "to play" is to initiate the Prologue to the ten scenes which follow.

NOTE: the musicians have not-yet found a direction, forgotten they are lost, nor had a vision.

But, the music they play is immediately, obviously, complexly virtuosic. It is composed, precise, specific; it has had to be rehearsed. And, every *participant* knows that. No time has been provided in the score, scenario, or by way of Partch's numerous descriptions, for "fumbling" around with these strange instruments; which, if strange, could not, ...*at once*..., be played virtuosically. If the theatrical (metaphoric) implications of the scenario are dismissed, thereby, in favor of the compelling demand of virtuosic music, then one is given *MUSIC*, and *not* Whole Theater;⁴³ (it won't quite work the other way around since the music's 'real time' precision cannot be dismissed). If in this case, Corporeality and Whole Theater are *assumed*,... e.g., to merely reside in the minds of the performers, and in the minds of the audience (who have been given program notes which "describe" them); to somehow be imbedded in the virtuosic music, set, dance, or costume; to be "all there" merely because everything is on stage..., *BUT* are not *concretely* present, then what results, at best, is magnificent *performance*. All the rest is utter pretense.

But, as performance, ...and not as Corporeal Whole Theater, a Partchwork is distinguished only in *kind* from professional performances of other music(s); performances made up of parts, brought together by a conductor; each distinct, privately held, and moving in *parallel* metaphors. In a Partchwork, it has frequently been thought to be the "mix" of these metaphors, e.g., dance, set, music, which generates the "magic"; which becomes the "whole". However, there can be no such mix without intrinsic interaction of all those expressions which *comprise* the work; mere relationships won't do it; occupying the same space won't do it; nor will mysticism or plausibility. Mostly, the ambiguity of Partch's music, *within* his theater, has never been sufficiently dealt with. To not do so makes any Partch production, anti-Partch.

Linked with this ambiguity is:

THE BELIEF:

In the above scenario, it is clear that *change* has to take place; change from "lost" to "unlost"; from "wander" to "direction", from "power" to "vision", from "materialization" to "command", from "conjure" to "scene". That Partch continually desired change is made clear by the manner in which he lived his life, and what he made during its course. In this, the scenario points to *him*, as well as to Bewitched. He did not merely bring new works to the fore as a consequence of changes in his life, but made resident a '*life of change*' in each work. His ambiguities are not impossibilities, but *actual* difficulties to be resolved in the light of a desire for change.

Partchean change does not signify: change the rhythm, the lights, the scenario; nor did poetic license, self-indulgence, or superficial titillation signify it to him. Partchean change signifies: *intrinsic* change. But from what, and by whom? The 'what' is change from mundane, status-quo existence; the 'whom' is each of us.

PARTCH: TOO OFTEN, IN PEOPLES' MINDS, *DISCIPLINE* MEANS *CONVENTION*. THIS WAS CLEARLY EVIDENT SOME YEARS AGO IN THE BAROQUE ART OF BALLET, AND, AS A DIRECT RESULT OF THE EQUATING OF DISCIPLINE WITH CONVENTION IN THE MINDS OF BALLET MASTERS, WE NOW HAVE THE SPECTACLE OF BOYS AND GIRLS THROWING THEIR ARMS AND THEIR EYES TO HEAVEN IN GESTURES OF ANGUISH AND DESPAIR, IN THE WOMEN'S GYMS OF COLLEGES ALL OVER THE COUNTRY.

THROUGH MODERN DANCE THE INEVITABLE REVOLT, THE DEMONSTRATION, CAME, SEVERAL YEARS AGO, SHOWING THAT DISCIPLINES OUTSIDE THE PURVIEW OF BALLET COULD ALSO CONSTITUTE A DANCE ART. ALAS, LIKE THE PURITANS, WHO – WHEN THEY MOVED ACROSS THE OCEAN AND BECAME MASTERS – FATHERED A PHILOSOPHY JUST AS INTOLERANT AS THAT OF THE EARLIER TORMENTORS, MODERN DANCE PROCEEDED TO CONSECRATE THE DOGMAS OF ITS SAINTS AND TO PUT ONE OF ITS DISCIPLES IN EVERY WOMEN'S GYM. THE DOORS THAT CLOSE *BECAUSE* OF EDUCATION ARE THE SADDEST DOORS THAT HUMANITY NEVER WALKED THROUGH.

OBVIOUSLY, ANY FINE ART INVOLVES A DISCIPLINE, BUT IT MUST BE A FORCE THAT CUTS ITS OWN WAY, THROUGH A VERITABLE JUNGLE OF POSSIBILITIES. IT MAY HAVE ONLY THE MOST TENUOUS CONNECTION WITH MOMENTARY CONVENTION. WHEN A CONCEPT IS A SO-CALLED PIONEERING EFFORT ESPECIALLY, IT MUST CREATE ITS OWN DISCIPLINES.⁴⁴

Now, of course, Partch's desire for change is not necessarily another's. Where it does not exist, his is simply viewed as plausible, and his work, perhaps as curiously amusing. Nevertheless, on stage, change has to be shown. It doesn't just happen. And it is the responsibility of the production, taken as a whole, to show it; and, at least, to provide the *occasion* for change in others.

Lou Blankenburg has expressed this necessity clearly and beautifully:

“The Bewitched dancers, musicians, and Witch must *experience*, not merely *indicate* change.”⁴⁵

To achieve *this* state is no easy matter. But, when it occurs, ...and, it *has* occurred..., one observes significant change of such intensity and focus, and of such perceivable wholeness, that the mundane, in fact, has been transcended, thereby. This is what Partch intended. He did not intend the transcendence of Physicality.

F. PARTCH'S THEATER: THE ULTIMATE, DESIRED, INTEGRATION:⁴⁶

In all of the foregoing, focus, necessarily, has been directed to Physicality, and its sine qua non attendant, human perception. I have assumed that one can

attend to the physical, but not necessarily, ...at least not self-consciously..., to corporeality. I have approached corporeality indirectly; firstly, because I have intended to demystify it; secondly, because I think one can be physical without being corporeal, but cannot be corporeal without being physical.

As perceptions take place, so do *desires* to connect with that which is perceived take place. I hold making connections, ...between and among 'entities' perceived..., to be a fundamental, human, ...indeed, living organismic..., biological, necessity. As such, the 'desire to connect', exhibits, ...at once..., the properties of non-exclusiveness, and potential 'changes of state'.

However, a desire to connect is merely implicit until some ACTION is initiated. Once an ACTION is, a desire becomes explicit, and, is observable as a physical, mind-body *interaction*; i.e., a connection has taken place. Now, of course, "things", (i.e., non-living physical matter), such as sand-storms, can initiate, or be the consequence of, ACTION; but, by no stretch of my imagination, can I attribute to their ACTION, a 'desire to connect'. Here, my premise holds only for $I \leftrightarrow I$, $I \leftrightarrow IT$ connections. In each of these, at least one 'T' is always present:

(Partch: in reference to his Cloud-Chamber bowls)

"I said above that bowls were broken only by right hands (i.e., by right-handed players; ed.). One bowl was broken, or broke, because the Marimba Eroica was struck when it was close by, and one bowl simply disintegrated. *Now, Bowls are never placed close to the Eroica, on stage, or in studio.*"⁴⁷

A perceiving human *is* the connecting link, and the *connector* between another 'T', or 'IT' relationship. This is so for all humans. Without human presence, no connections one could know of, would take place. It is the actual state of observable interaction, by participants in the action, which provides the *occasion* for experience; for making sense of "things"; for developing consciousness; for change. Because interactions, experience, making sense, consciousness, and change are mutable, they, too, cannot be held, exclusively, as "things" in themselves.

But, of course, all of this is mere theoretical speculation unless a given, participating, human is *aware* of her, his need to interact; and, by its process, to be involved in changing, and change.⁴⁸ If one is not aware of this need, mere participation is: simply that; change remains imminent, ...locked, in states of interaction..., but is not perceived by that perceiver who holds it imminently.

It is precisely the absence of awareness which I consider to be the formative groundwork for the mundane; for the status-quo. Awareness, if only by way of the intuitive, has to be developed cognitively. Mere unobserved, anti-intellectual, body-no-mind action won't do it. How mind-body awareness, and therefore, a kind of corporeality, can be developed, cognitively, is an essential difficulty. This is so, in general, but becomes *the* particular difficulty when embracing Partch and his work. Surely, *he* held mind-body awareness to a magnificent

degree. It is observable in the attention he gave to the most minute detail:

(e.g., with regard to the maintenance and repair of his Harmonic Canons):

“a bad tone always results when the lip of the groove at one end of the nuts is not decisive. The groove should climb at an angle to the lip, and there should be an acute drop *at* the lip. If the lip groove is too wide, or if it is fuzzy, the string tends to vibrate *in* the groove, which causes the bad tone. Use a small triangular file and cut the groove (in the oak ends) at an angle, *delicately*, ...”⁴⁹

and, to the ‘mass’ of his audience:

(statement on *THE BEWITCHED* program notes, premiere performance):

“I prefer to follow a policy of confidence in my audience. The Bewitched germinated in a dramatic-satiric idea in which words – with their characteristic talents and limitations – played a very large part, and I believe that an audience has a right to know what the verbal ingredient in that idea is. It is exactly because the talents of words are different from those of music and dance that they can be valuable in a complementary way. I am quite agreeable to alterations, editing, and shortening, if these changes can be accomplished without destroying the flavor, animation, and integrity of the verbal concept. The notes might antagonize some listeners, possibly even some who would respond to the music, though I am inclined to doubt this. The basic idea – The Bewitched – demands immediate explanation, and the scenes likewise. Without explanation the scene titles especially seem unnecessarily tricky, perhaps even precious...”⁵⁰

Between these two examples, taken as an arbitrary boundary, lies a vast space. Partch, caught up in a motion which spanned such extremes, ...traversing every step between them..., engaged continually in acts of connecting what he found in the external world to his inner one, and, out again.

It is no wonder that his perceptions led him to connect Corporeality with Theater: theater, because its nature is interactive, ...i.e., as between kinds of materials and kinds of artists...; and, because its participants need to develop acute awareness of those unending, intimate states of interaction between mind and body, without which theater wouldn't be theater. To be sure, it was a political act for Partch to conspire to get musicians out of the orchestra pit and

onto the stage. But, having done so, then what? Obviously, all of those physical actions which attend to performance, such as gesture and spatial proximity, ...suppressed in the pit, in favor of the sound itself..., become visible on stage. Here, ...for Partch..., there could no longer be pretense, nor a kind of hiding of self, behind the acoustical screen (mask) of the music.

PARTCH: AT NO TIME ARE THE PLAYERS OF MY INSTRUMENTS TO BE UNAWARE THAT THEY ARE ON STAGE, *IN THE ACT*. THERE CAN BE NO HUMDRUM PLAYING OF NOTES, IN THE BORED BELIEF THAT BECAUSE THEY ARE "GOOD" MUSICIANS THEIR PERFORMANCE IS IPSO FACTO "MASTERLY". WHEN A PLAYER FAILS TO TAKE FULL ADVANTAGE OF HIS ROLE IN A VISUAL OR ACTING SENSE, HE IS MUFFING HIS PART – IN MY TERMS – AS THOROUGHLY AS IF HE BUNGLED EVERY NOTE IN THE SCORE.⁵¹

In theater, even the most minute motion is registered as significant. This is what Partch had in mind, and he did everything he could to subvert the tendency of performers to revert to type when on stage; and to distract audiences from giving undue attention to one aspect or another. He made elegant, visually beautiful instruments; he formulated non-verbal, metaphoric plots; he poked his nose in all aspects of stagecraft; he intimately involved non-musicians ..., dancers, tumblers, acrobats...; he fashioned gorgeous, seductive sounds; all to be integrated into a complex of bodily movement, and action. When Partch said "All", he signified *ALL!*

Partch has to have assumed that participants in his work, e.g., performers, audience, could either be sensitive to it or not. If the former, then he hoped self-group awareness would occur: hence, corporeal theater; corporeality-as-ritual. If the latter, then he hoped interactions would at least trigger self-awareness: hence, corporeal growth.

His desire to elicit either of these responses, ...responses which would *signal* change..., is expressed in a particular way: each work is uniquely imbued with a kind of physical *seduction*; ...a kind of *sensuality*...; (here, I do *not* intend sexuality). As has been mentioned, awareness of the whole with respect to its parts, is the consequence of one's perception. If one assumes: "The whole is only to be profoundly enough comprehended, as the inner experience is *connected* to the outer,"⁵² then, in Partch, one can assume intrinsic interaction, ...and, therefore, a kind of *bonding*..., can take place by way of an awareness of physical sensuality. I, for one, *do* assume that; (I did touch the Marimba Eroica, and *it* felt wonder/full).

In my interaction *with* my own makings; and *with* numerous individuals; and *with* small groups; and (so-to-speak) *with* non-human physical matter; and twice *with* Partch productions; and, sometimes *with* audiences, I have experienced physical sensuality. In these experiences I am aware of having given up, ...even-if, for a moment..., something of my sense of distinctness (exclusiveness), in favor of another kind of distinction: one in which I am *included* in the ACTION of others, as they become included in mine. And, because of this, a

heightened sense of awareness, intimacy, and (by current language) *validation*, obtains. *I call these senses Corporeal, and also Whole.* I have every reason to believe this is what Partch intended.

Now, it is one matter to speak of Corporeality and Whole 'Theater' when the experience of interaction involves one, or a small number of others. It is quite another when the Corporeality desired is in the magnitude of Bewitched. In the following, the expression: IT, refers to Bewitched:

(for the composer): ...it is in one sense to wonder it;
 in another to think it;
 in another to say it;
 in another to do it;
 in another to feel it;
 in another to show it;
 in another to be seduced by it; AND:

(for the performers
 and stage crew): ...it is in another sense to wonder it;
 in another to think it;
 in another to say it;
 in another to do it;
 in another to feel it;
 in another to show it;
 in another to be seduced by it; AND:

(for the audience): ...it is yet in another sense to wonder it;
 in another to think it;
 in another to say it;
 in another to do it;
 in another to feel it;
 in another to show it;
 in another to be seduced by it;

These conditions, each evidenced in a multiplicity of ways, states, and dimensions, have, somehow, to be gathered up into a coherent, integrated wholeness, if all of its participants are to experience Corporeality. It is not a condition that the experience be uniformly the same. It would be rather impossible to know that anyway. It is a condition that the experience of being included in the validating, sensuous action of give-take, between and among all of the constituency, is evident (felt) by each member in the constituency. As the observable state of the entire corporeal presence manifests itself, so does each member come to know it. Thus, Corporeality and Whole Theater require a particular state of *being together*. Of course, as in any 'made' theater, the best a maker can do is to provide a circumstance, ...an occasion..., for change; and thereby, to *provoke* it. Its actuation, however, is up to the participants. But, when it happens there can be no question about it. No one is where they were when they came in.

In this sense, the Theater is no longer merely *on stage*. It is everywhere, as is the

Corporeal state. When integration of this kind obtains, I am unable to discern any significant difference between Corporeality and Whole Theater. Now, of course, this experience is in another order of magnitude from Partch's *desire. This is a Parchean dream, ... a vision...*, perhaps even a seemingly unattainable nightmare! But dreams, visions, and nightmares, too, can be translated within Physicality.

PARTCH: IN DANCE ESTHETICS, THE HUMAN BODY HAS A SACRED, MYSTERIOUS IDENTITY WHICH CAN BE EASILY AND SHOCKINGLY DAMAGED, AND THE BODY'S PRESERVED SACREDNESS TENDS TO ILLUMINE THE TERRIBLE FACT OF EVERY PERSON'S ALONENESS.⁵³

Early in 1979, the 'Berlin' Bewitched was set in motion. There were numerous meetings, castings, private discussions with all parties concerned. On July 28, 1979, the group as a whole convened for the first time. It was the beginning of a six month effort. Among various statements offered, was the following:

I imagine a work: ...of continual, persistent energies & energizings, ...here, there, everywhere, ...coming from the entire space, from each and everyone, ...energies coming and going in diverse shapes, forms, mood, action, colors, intensities in each micro-existence of the work's existence; ...energies coming and going in large and small locations, in tiny pockets and massive densities.

I imagine a work in which I have been invited to be, to act as so-called director; ...in which I am responsible for the concept and shaping of the work as a whole, and for the shaping of its parts. I imagine a work in which nothing is imposed by virtue of ego, or self-advancement, but is inferred from that which resides IN the work, and can be drawn from it.

I imagine a work in which the many words and discussions which necessarily will flow in order to fulfill the work, will eventually vanish as the work assumes its FORCE; ...a force which I see as essentially PHYSICAL. I imagine the physicality of sounds, and vocal utterance; of sculptures and physical bodies; of movement, and arresting, electric, physical energy. I imagine these to be necessary conditions for a work which wants to put forth "MAGIC" in a day of indifference, cynicism, and tired bodies. I imagine such to be only one expression for the work; others will come sometime; others, as yet to be discovered by the collected sensibilities of our being together, and working together.

I imagine a work in which we are all participants, all necessary, all significant; ...I imagine a work where, except for certain "natural" phenomena caused by the vissitudes of birth, such as size, weight, age, there are *no* political partitions by role, or function, such as: I, the director; you, the dancers; they, the musicians. Contrarily, I imagine a work which is not-yet yours or mine; but one which can become ours.

I imagine a work: Call the work Bewitched; call the maker HARRY PARTCH.

I imagine in such a work that it may be said: LET HARRY SPEAK FOR HIMSELF as completely as possible; and, that it may ultimately be said, (perhaps for once): WE LET HIM speak as completely as possible; for, without us, Bewitched, ...if left to its own devices, would reside only on paper and in our heads. But *with* us, and *by* us, ITS incredible action will have been initiated and released.

5.28.79
San Diego

(end Part One)

Footnotes

¹ ref.: the Berlin Production, Akademie der Kunste; 1980 Berlin Festival; January 20-23

² H. Maturana: *Neurophysiology of Cognition* (1970); Collection Two Catalogue; published by Lingua Press

³ program notes: Berlin Production

⁴ *ibid.*

⁵ H. Von Foerster: *On Constructing A Reality*; in *Allos* (Other Language), ed. Kenneth Gaburo; published by Lingua Press, 1980

⁶ program notes: Berlin Production

⁷ Below I discuss "appearance" in some detail. Here, I note it is one of the conceptual building blocks of Relativism. Also see: A. Schopenhauer, *Selected Writings*, pp. 1-32; ed. R. Taylor; Anchor Books

⁸ *ibid.*

⁹ i.e., "making sense"; also see: K. Gaburo, *Whole Language Language* (1978); pub. by Lingua Press

¹⁰ Partch: *Manual: On The Maintenance and repairs of— And The Musical and Attitudinal Techniques for— some Putative Musical Instruments*, pp. 24-5; 1963; MS, Lingua Press

¹¹ Formally, I refer to 'presence' as any $I \leftrightarrow I$, $I \leftrightarrow IT$ relation. The sense of any $IT \leftrightarrow IT$ is currently being explored;

¹² Partch: *Manual*, p. 6; cf. fn. 10

¹³ Partch: *Manual*, p. 21; cf. fn. 10

¹⁴ K. Gaburo: *Concerning Commonness and Other Conceptual Dysfunctions* (1981); MS in preparation; Lingua Press

¹⁵ Partch: *Manual*, p. 25; cf. fn. 10

¹⁶ K. Gaburo: *C-----IS*; Pub. Lingua Press

¹⁷ Partch: *Collected Papers*; MS, Lingua Press; *extract*, 1968; San Diego

¹⁸ e.g., as performer, director, technician, observer;

¹⁹ Partch: *Genesis of A Music*; U. Wisconsin Press, 1949; re-issued, Da Capo Press.

²⁰ e.g., including the immensely significant work of Jerzy Grotowski, and Samuel Beckett;

²¹ Partch: *Manual*, p. 2-4; cf. fn. 10

²² even "naivete"

²³ see Partch: *Life In the Houses of Technitition*, 1953; in *Allos* (Other Language), ed. K. Gaburo; published by Lingua Press, 1980

²⁴ B. Johnston: *Corporealism of Harry Partch*; Perspectives of New Music, spring-summer, 1975; p. 90

²⁵ Partch: *Collected Papers*; *extract*, 1968, San Diego; cf. fn. 17

²⁶ Danlee Mitchell, mus. director; Program notes: Berlin Production;

²⁷ P. Earls: *Harry Partch: Verses in Preparation for "Delusion of the Fury"*; Inter-American Institute for Musical Research; p. 2, V. 3, 1967; Tulana University;

²⁸ Partch: *Collected Papers*; *extract* 1959, Urbana; cf. fn. 17;

²⁹ *ibid.*, *scenario*, p. 58; (1958, Urbana);

³⁰ *ibid.*

³¹ *ibid.*, p. 59

³² cf. Notation Two, where arbitrary categories vanish;

³³ Notation One is not a model for Physicality;

³⁴ e.g., "fusion", (cf. Nuclear Development);

³⁵ Current speculations regarding the nature of the Proton;

³⁶ Partch: *Collected Papers; extract* 1968, San Diego; cf. fn. 17

³⁷ Expressed to this writer; Urbana, 1957;

³⁸ Partch: *Manual*, p. 2-3; cf. fn. 10;

³⁹ From my diary: (dated) 4.13.79;

⁴⁰ e.g.: "ancient light", "miraculous"; "soul", "vision", "sacred";

⁴¹ Partch: *Collected Papers, extract* 1972, San Diego; cf. fn. 17;

⁴² Program notes: Berlin Production;

⁴³ There is nothing in Partch's writings which indicates he had in mind, the conventions, pretenses, & mannerisms of Music Drama, or Opera. In Partch, theater unfolds in ontological, not psychological time.

⁴⁴ Bewitched *scenario*, p. 55; cf. fn. 17;

⁴⁵ Statement by the Choreographer; Program Notes: Berlin Production;

⁴⁶ In effect, an introduction to Part II of this paper, which will follow, subsequently;

⁴⁷ Partch: *Manual*, p. 35; cf. fn. 10

⁴⁸ Dunn-Gaburo: *Collaboration Two: Publishing As Eco-System (1983)*; pub. Lingua Press, P.O. Box 481, Ramona, CA., 92065;

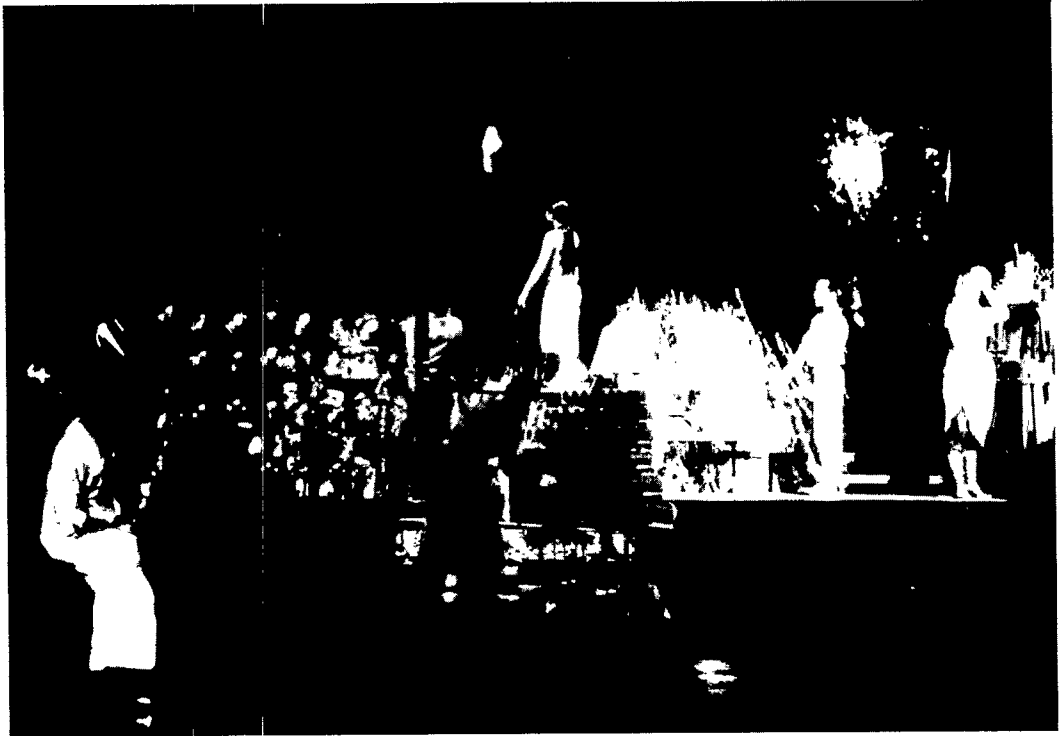
⁴⁹ Partch: *Manual*, p. 7; cf. fn. 10

⁵⁰ Extraordinary difficulties with Alwin Nikolais, Choreographer for the Bewitched premiere, University of Illinois, led Partch to publicly denounce the changes in scene titles, et alia, which Nikolais made.

⁵¹ Partch: *Manual*, p. 2; cf. fn. 10

⁵² A. Schopenhauer, p. 26; cf. fn. 7

⁵³ Bewitched *scenario*, p. 59; cf. fn. 17



Sustaining Members

We would like to express our appreciation to the following organizations of the music industry who are sustaining members of the Percussive Arts Society. It is with their support that PAS has become and will continue to remain a worthwhile and stimulating force in the percussive world.

Manufacturers/Patrons

Avedis Zildjian Co.
 The Gretsch Company dba/Kustom Gretsch
 Kori Percussion-USA
 Ludwig Drum Co./Musser
 Paiste America, Inc.
 Premier Percussion USA Inc.
 Remo, Inc.
 Rogers Drums
 Ross Mallet Instruments, Inc.
 Sabian Ltd.
 Yamaha Musical Products

Distributors/Wholesalers

Charles Alden Music Co., Inc. – Sonor
 Carroll Sound, Inc.
 Hoshino (U.S.A.) Inc./Tama Drums
 Kaman Distributors: Coast Wholesale
 Music and C. Bruno & Son/CB 700
 Percussion
 Latin Percussion
 On-Site Energy Music Group
 Pearl International, Inc.
 Profile, A.S.A.
 Bernard Purdie Distribution, Inc.
 Simmons

Product Specialists

American Drum of Virginia, Roanoke, VA
 American Drum Manufacturing Co.,
 Denver, CO
 Aquarian Accessories Corp., Anaheim, CA
 Mike Balter Mallets, Chicago, IL
 Casino Percussion Products, Plainview, NY
 Century Mallet Instrument Service,
 Chicago, IL
 Damon Percussion, Wichita, KS

D&F Products, Inc., Cincinnati, OH
 Drum Workshop, Inc., Newbury Park, CA
 Frank Epstein, Boston, MA
 Evans Products, Inc. – Robert C. Beals,
 Dodge City, KS
 Fall Creek Marimbas, Cincinnati, OH
 Andrew Feldman – Hand Crafted Percussion
 Products, Clifton, NJ
 Vic Firth, Inc., Dover, MA
 Fox Metronomes, Inc., San Antonio, TX
 Tom Gauger, Brookline, MA
 G P Percussion, Bloomington, IN
 Golden Bells – Del Roper, Monrovia, CA
 Grover Enterprises, Arlington Heights, MA
 Hinger Touch Tone (Custom Perc.),
 Leonia, NJ
 Don Hogue Musical Specialties, LaGrange, IL
 Humes & Berg Mfg. Co., East Chicago, IN
 Magnamusic-Baton, Inc., St. Louis, MO
 Mechanical Music Corp., Buffalo Grove, IL
 Mid-East Mfg., Inc., Melbourne, FL
 Peripole/Bergerault Intl., Browns Mills, NJ
 Powergrip, Atlanta, GA
 Precan Music, Scarborough, ONT, CANADA
 Pro-Mark Drum Sticks, Houston, TX
 Regal Tip/Calato, Niagara Falls, NY
 Repaircussions, Rochester, NY
 SOTA Percussion, Chicago, IL
 Shigeo Suzuki, Hamanatsu-city, JAPAN
 Timeless Enterprises/Istanbul Cymbals, Los
 Angeles, CA
 Vaughncraft Percussion, Nashville, TN
 XL Specialty Percussion Products Inc.,
 Ft. Wayne, IN

**Drum Shops, Teaching Studios,
 and**

Other Retailers

Sam Ash Music Stores, Hempstead, NY
 M.S. Baker & Company, Park Forest, IL
 Brook Mays/C&S Music, Dallas, TX
 Coyle Music Centers, Inc., Columbus, OH
 Creative Drum Shop, Scottsdale, AZ
 Dick DiCenso's Drum Shop, Quincy, MA
 Drummers World, New York, NY
 The Drumshine Shop, Cincinnati, OH
 The Drum Shop, Dearborn Heights, MI
 The Drum Shop, Houston, TX
 The Drum Shop, Las Vegas, NM
 Drums Ltd./Franks Drum Shop, Chicago, IL
 Drums Unlimited, Inc., Bethesda, MD
 Frikk Drum Shop, Bergen, NORWAY
 John Hartwig Musik, Copenhagen,
 DENMARK

Lake Charles Music, Lake Charles, LA
 Lone Star Percussion, Dallas, TX
 Modern School of Drumming, Whitehall, PA
 Paul-Mueller Percussion Studio,
 Indianapolis, IN
 The Percussion Center, Ft. Wayne, IN
 Percussion Plus Ltd., Montreal, Quebec,
 CANADA
 Percussion World, Inc., Birmingham, MI
 Professional Drum Center, Spokane, WA
 Rick's Drum Shop, Toledo, OH
 S & S School of Music, Pottstown, PA
 Kirk Scott's Drum City, San Antonio, TX
 Soitin-Laine Oy, Turku, FINLAND
 The Sound Box/La Boite de Son, St-Laurent,
 QUE, CANADA
 Tommy's Drum Shop, Austin, TX
 Joe Voda's Drum City, Inc., Omaha, NE
 Steve Weiss Music, Philadelphia, PA
 The Woodwind & The Brasswind,
 South Bend, IN

Publishers

Alfred Publishing Co., Inc.
 Arica West
 Associated Music Publishers/G. Schirmer
 C. L. Barnhouse Co.
 Mel Bay Publications
 Belwin-Mills/Cirone Publications
 Boosey & Hawkes
 ChoomBoonk
 M. M. Cole Publishing Co.
 Columbia Pictures Publications
 Contemporary Music Project
 Cortelu Publishing Company
 Deschler Percussion Co.
 DLA Publications
 Doboe Publications
 Galaxy Music Corp.
 HaMaR Percussion Pubs., Inc.
 Hosmanek Publishing
 The Instrumentalist Co.
 J. R. Publications
 Kemper-Peters Publications
 Kendor Music, Inc.
 Lang Percussion Co.
 Joseph LaSpisa/Music Publishing
 Alphonse Leduc & Cie.
 Stanley Leonard Percussion Music
 Les Editions Concept Neuf – New Concept
 Publishing
 Lone Wolfe Publishing
 Ludwig Publishing Co.
 Manhattan Beach Music

-
- Marimba Productions/Malletch
 Meredith Music Pub.
 Modern Drummer Magazine
 Music for Percussion
 Musikverlag Zimmermann
 My Productions
 National Association of Jazz Educators
 New Music West
 Nexus
 Percussion Enterprises, Inc.
 Permus Publications
 C. F. Peters Corp.
 Joseph Porcaro
 Theodore Presser Co.
 Pustjens Percussion Products
 Repercussion
 Carl Rigoli Publications
 Seesaw Music Corp.
 Sal Sofia
 Somers Music Publications
 Southern Music Co.
 Studio 4 Productions
 Ed Thigpen/Action Reaction
 Tierloff - Muziekcentrale
 Windsor Music Publications
- Academic Institutions**
- Allegheny College, Meadville, PA
 Birch Creek Music Center, Door County, WI
 California Institute of the Arts, Valencia, CA
 Casper College Music Department,
 Casper, WY
- University of Cincinnati Conservatory of
 Music, Cincinnati, OH
 The Cleveland Institute of Music,
 Cleveland, OH
 Creative Music Foundation, Woodstock, NY
 DePaul University, School of Music,
 Chicago, IL
 Drummers Collective, New York, NY
 Eastern Music Festival, Greensboro, NC
 Florida State University, School of Music,
 Tallahassee, FL
 Indiana University of Pennsylvania,
 Indiana, PA
 Wilfrid Laurier University Waterloo,
 ONT, CANADA
 Musicians Institute (PIT), Hollywood, CA
 New Jersey School of Percussion,
 West Orange, NJ
 Oberlin Conservatory, Oberlin, OH
 University of Oklahoma, School of Music,
 Norman, OK
 Peabody Institute, Baltimore, MD
 San Francisco Conservatory of Music,
 San Francisco, CA
 The Shepherd School of Music, Houston, TX
 Sveriges Slagverkars Forening, Stockholm,
 SWEDEN
 Virginia Polytechnic Institute & State
 University, Blacksburg, VA
-

Hall of Fame

- | | | |
|-------------------|------------------------|------------------|
| Frank Arsenault | Saul Goodman | Charles Owen |
| Louis Bellson | George Hamilton Green | Harry Partch |
| James Blades | Lionel Hampton | Paul Price |
| Carroll Bratman | Haskell Harr | Max Roach |
| Harry Breuer | Richard Hochrainer | James Salmon |
| John Cage | Roy Knapp | Charley Wilcoxon |
| Cloyd Duff | Gene Krupa | William Street |
| Alfred Friese | William F. Ludwig, Sr. | Edgar Varèse |
| Billy Gladstone | Clair Musser | Avedis Zildjian |
| Morris Goldenberg | John Noonan | |

PAS is the source for information! Members receive six annual publications devoted to total percussion.

PAS supports performance, education, and research – sponsoring concerts, clinics, chapter conferences, and scientific publications.

PAS sponsors an annual composition contest creating new works for percussion solo and ensemble.

PAS hosts an international convention attended by thousands of performers, educators, and students from all over the world.

PAS publishes *Percussive Notes* magazines and research editions that keep members informed about important percussion events and developments. Features include: Drum Set, Timpani, Keyboard, Marching, plus new products, programs, and reviews.

Membership Dues

United States	Professional, Music Educator, Library	\$20.00
	Student	15.00
Canada/Mexico	Professional, Music Educator, Library	23.00
	Student	18.00
International	Professional, Music Educator, Library	25.00
	Student	20.00

Annual membership begins with the month in which dues are received and application processed and includes six issues of *Percussive Notes*. Eighty percent of dues (\$16) are designated for subscription to the journals.

*Compensation for additional postage and handling of journals outside the United States. Canadian, Mexican, and International members must pay in United States currency, by United States bank draft or international money order.

Sustaining Memberships

Academic Institutions \$45.00, Publishers \$50.00, Retailers \$75.00, Product Specialists \$150.00, Distributor/ Wholesalers \$300.00, Manufacturer/Patron \$600.00. Please write for details.

Complete and detach the application, and mail it with remittance to the address below.

Application for Membership

Print Name _____

Street _____

City/State/Province _____

Country/Zip/Postal Code _____

Check membership level:

- Professional
 Library
 Music Educator
 Student

Percussive Arts Society
 Box 697
 214 West Main Street
 Urbana, Illinois 61801
 USA

Amount enclosed \$ _____

If gift membership, the gift card should be signed _____

