

"POSITIVES" OF PUSHY ACOURANTS; AS IN THE WAY PASTWORKS ARE WIPED OUT BY THE DATE THEY WERE MADE; AS IN THE WAY THE "NEW" (OF "NEW MUSIC") IS CONSTANTLY ANNOUNCING ITS ALTERNATIVE TO THE MOST RECENT BIGBANG BY WIMPILY DRIPPING OOZING, SANGUINE, ROMANCING WORDS OF THE DAY; SOUNDS OF THE DAY; NOW IN THE BEGINNING; THERE IS, WAS, NO OTHER DAY. SOMETIMES NEW WAVES HAVE VERY LITTLE TO DO WITH ACSTOUICS, AND DISAPPEARANCE ACTS ARE HAPPENING TOO FAST TO BEGIN TO KNOW WHAT WASN'T HEARD. BUT RADIC NOTICES THESE ARE NOT THE ONES WHO GO TO THE CATECOMBS; WHO DENOUNCE THEIR OWN PREVIOUS WORK IN ORDER TO TAKE NEW STEPS; WHO ADMIT HISTORY, —BUT BARELY; WHO ADMIRE BUT DO NOT DEPEND ON PRECEDENT.

IT RAINS.

BUT WHAT IS IT THAT RAINS IF NOT RAIN?

I REALLY MUST TELL YOU A PERSONAL STORY.

SOMETIME AGO I DID A SEMINAR AT OBERLIN IN COMPOSITIONAL LINGUISTICS. I PLAYED A VIDEO TAPE WORK ENTITLED "GIVE & TAKE"; —(ONE OF A NUMBER OF GROUP COMPOSITIONAL PROCEDURES WORKED ON BY NMCE DURING ITS RESIDENCY AT CME-UCSD, 1972-5. A SO-CALLED "FLASH" COMPOSITION, —(FLASH COMPOSITION= WITHOUT-DELIBERATION: (1) RESPOND TO A STIMULUS-GENERATED 'FLASH'; (2) FORMULATE A SET OF PERFORMANCE INSTRUCTIONS IMMEDIATELY; (3) PRESENT INSTRUCTIONS TO PERFORMERS; (4) NEAR-IMMEDIATE PERFORMANCE OF INSTRUCTIONS; (5) COMPOSITIONAL RESULT; IN THIS CASE A VIDEOTAPE)). THE RULES WERE VERY SIMPLE: (1) IMAGINE A CIRCLE HAVING A DIAMETER OF, SAY, 3'; (2) EACH PERFORMER PLACES ONE OR MORE PERSONAL OBJECTS OF HIS/HER OWN CHOICE INTO THE CIRCLE; (3) THE COMPOSITION WILL CONSIST, QUALITATIVELY, OF THE MANNER IN WHICH THE OBJECTS ARE PLACED IN THE CIRCLE, AND RETRIEVED FROM THE CIRCLE; (4) THE COMPOSITION WILL CONSIST, QUANTITATIVELY, OF PLACING THESE OBJECTS IN THE CIRCLE, AND TAKING THEM OUT OF THE CIRCLE. GIVE-TAKE WAS PERFORMED ON A GYMNASTS MAT. SOME OF THE OBJECTS WERE CUPS, KEYS, SOCKS, RINGS, COINS). A LONG DISCUSSION FOLLOWED. AT A CERTAIN POINT, A GENTLEMAN WHO HAD BEEN SILENT DURING THE PROCEEDINGS STOOD UP AND SAID: "THE WORK SUCKS". WE TALKED ABOUT SUCKING; (HE COULD SEE IT WAS THE WRONG CHOICE OF WORDS). THEN HE SAID "THE WORK HAD NO FORM". I SHOWED HIM THE FORM; (NO COMMENT). THEN HE SAID "IT WASN'T POLYPHONIC". I SHOWED HIM THE POLYPHONIC; (O COMMENT). HE PROCEEDED THROUGH HIS LEXICAL LITANY OF ACQUIRED TERMINOLOGIES; EACH TIME NULLED PATIENTLY; (O,O,O, COMMENTS). FINALLY, HE SIMPLY SAID, "WELL, IT JUST ISN'T SCHUBERT". AFTER AGREEING WITH HIM, THE SHIT HIT THE FAN FOR ME, AND I ASKED: "WHAT IN THE HELL IS SCHUBERT DOING IN GIVE-TAKES LIVING ROOM, ANYWAY?" "I DON'T REMEMBER INVITING HIM TO THIS PARTY"; (O COMMENTS). THEN I SAID "IF YOU THINK SCHUBERT SHOULD HAVE BEEN IN THIS WORK, BY WHICH YOU JUDGED IT, THEN YOU DO NOT UNDERSTAND HIM EITHER"; (O COMMENTS). (IT'S TOO BAD KELEAH COULDN'T BE CALLED IN FROM THE EAST OR THE WEST FOR HELP IN THIS MATTER, BY SOOTHING HIM WITH THE LA-THROATING CALLS OF THE BIRD AND THE ELEPHANT; THE LA OF THE HONEY-MAKING SOUND OF BEES; THE LA INNERMOST WOMB-GUT SOUNDS OF THE APE; FROM THE SWIM-BLATTERING SOUNDS OF THE FISH LA, THE LAUGHING GUT LA). THE SENSE OF AN ABSOLUTE PSYCHICAL DISTINCTION BETWEEN THE HUMAN AND BEAST, (SO PREVALENT IN CULT, BUT I THINK ONLY FOR A WHILE LONGER), IS HARDLY TO BE FOUND IN THE SO-CALLED "PRIMITIVE" RACES. PEOPLE TO WHOM THE CRIES OF BEASTS AND BIRDS SEEM LIKE HUMAN LANGUAGE HAVE TAKEN CARE, NECESSARILY, TO HEAR IT AS LANGUAGE; TO LIVE WITH IT AS LANGUAGE. THIS ACCORD BETWEEN THE ONE AND THE OTHER SEEMS TO BE A PERFECTLY SUFFICIENT & BALANCED SYSTEM FOR THE SPECIES, HUMAN + OTHERWISE, IN QUESTION. SO WHAT I'VE BEEN SAYING ABOUT SOUND, MIGHT JUST AS WELL HAVE BEEN SAID ABOUT LANGUAGE. (IT MIGHT HAVE GIVEN THE SINGER A CLEARER PLACE TO BEGIN HIS AUDITION WITH). SURE IT'S CLEAR BY THIS TIME. I'M NOT INTERESTED IN WRITING SAFE, HIGH-DAMP MUSIC. BY THIS I MEAN 'ABSTRACT' STRUCTURED STUFF BEHIND WHICH ITS TRADITION ALLOWS ONE TO HIDE; PROVIDING REASONABLE JUSTIFICATIONS, (OVERKILLING THE NOTE, IS, AFTERALL, MERELY PART OF MUSIC HISTORY'S EVOLUTION). THEORIES (IN ONLY,