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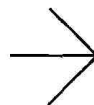
PAPER: 1964

The Beauty of Inrelevant Music

C. . . . IS

MURMUR

EXTRACTION



a NON-SCAT **OL**OGICAL SET of PRELIMINARY REMARKS for NMCE IV

H | E MUSIC IN SAMUEL
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PAPER PLAY:

A NON-SCATOLOGICAL SET OF PRELIMINARY REMARKS FOR NMCE IV

From the moment we enter that door each day we are in our theater. Everything that transpires here, from casual morning greetings to vigorous work, is, or can become, some fundamental theatrical component.

If, as we face this physical environment, it seems to be incompatible or even hostile to our own creative desires, then those desires must necessarily remain insufficiently formed until we can cause this place to breathe and vibrate responsively by our being and our doing.

If, as we face each new composition, it seems to be incompatible or even hostile to our own creative desires, then those desires must necessarily remain insufficiently formed until we can cause each new composition to breathe and vibrate responsively by our being and our doing.

If, as we face each other, we seem to be incompatible or even hostile to our own creative desires, then those desires must necessarily remain insufficiently formed until we can cause each other to breathe and vibrate responsively by our being and our doing.

In this kind of environment
nothing is necessarily
trivial nor
necessarily profound.

1

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As in a family, our weaknesses, strengths, and all of our fragments in between will in time be revealed here, in our theater. Thus, a commitment under NMCE IV conditions cannot be merely a sincere expression for desired desires.

In this context, commitment means placing one's self in a position of vulnerability, ---which comes, I think, out of a mutual love for what we're doing.

In this context, commitment means some kind of crazy trust in an experimental process which may hope for particularized outputs but which cannot guarantee them. **2**

In this context, commitment translates belief into acts: ---of simply working together,---of mutual desire for discovery, ---of willingness to not rule out anything but rather to define precise conditions under which anything becomes: something.

In this context, commitment means the construction of a system of activity and the maintenance of that which seems worth maintaining.

Thus, I prefer to think of components discovered along the way to a particularized goal as free-floating,---that is, they may be immediately siezed upon as our senses say: "ah ha, that's right", or they may be momentarily suspended. Thus, a firm decision today may be modified tomorrow. Thus, an uncertain decision today may be formalized tomorrow.

In any case, these varying states ought not to be interpreted as states of uncertainty, unknowing, looseness, indecisiveness, or even pontifical aggression on the part of any individual, but rather should reflect an intellectual position which stipulates: until a context is reasonably well-defined, all components which can/may ultimately function in such a context have indefinite status.

3

Frequently, as we are working through some routine, I may give you certain in-process comments. When this occurs, it is important that you continue working, making certain adjustments as are suggested and as are possible at that time without stopping. What is suggested by this procedure is the following:

(a) That we continue transmitting and receiving whether instructions intrude or not.

(b) That practicing continuation allows us always to stretch beyond that which we are momentarily able to accomplish.

(c) That we must practice attending to more than one thing at a time, no matter how incongruous such an activity may seem.

(d) That energy has something to do with endurance.

(e) That bisecting instructions can have the effect of placing a doer in the position of being his own observer. It would be nice, eventually, if each doer could become his own observer.

(f) That we keep the sense of 'flow'.

Apart from intrinsic values contained in each of these statements, the routine as described above will additionally help us to ward off, or make use of, intrusion by mosquitoes, coughs, misplaced laughter, jets, or any other phenomena likely to occur during a performance.

Although we will encounter each other again and again on the way to 'knowing', we are not, thereby, an encounter group.

Although exercises well-done almost always cause one to 'feel good', we are not, thereby, a therapeutic community.

It would be nice if we could simply overcome only those obstacles which could prevent the ensemble from becoming a self-contained entity, or from becoming a finite interpersonal relational network, or from becoming a servo-mechanism, or from becoming a complex linguistic group, or from becoming a vibrant organism.

Our ultimate goal should be to transmit our collective (collected) energy such that reasonable feedback systems may develop between and among ourselves, and between us and those who engage us. Primarily:

it would be nice
to simply ask:

'By what means can we transmit something',

rather than:

4

'What does a something transmission mean'?

I prefer to be called:
KENNETH, ---because
that says you recognize
more of me.

In some mysterious linguistic sense, some names seem capable of being partitioned without an accompanying sense of dissolution of the individual denoted by such partitioning, and in some cases dissolution obtains. For instance LIN instead of Elinor seems reasonable. However, I can't imagine calling Roger Reynolds: ROGE, Keith Humble: KEI, or Pauline Oliveros: PAUL.

Suppose in a sequence of instructions to each, I called Elinor: LIN, and Linda: LIN, ---that is: LIN, LIN, ---then, Linda might not respond and Elinor might feel I'm being over-emphatic. OR:

Suppose in a sequence of instructions to each, I called Elinor: LIN, and Linda: DA, ---that is: LIN, DA, ---then, Linda might do her number twice when I meant for her to do it only once.
OR:

Suppose in a sequence of instructions to each, I called Linda: LIN, and Elinor: NOR, ---that is: LIN, NOR, ---(thus implying neither LIN, ---NOR), ---then, it might cause Howard, Phillip, Allan, and/or Gary to be triggered into uncontrolled action.
OR:

Suppose in a sequence of instructions to each, I called Elinor: EL, and Linda: LIN, ---or Elinor: EL, and Linda: DA, ---that is: EL, LIN or EL, DA, ---then, each would become unknown members of the group, although EL, DA, suggests Napoleon who might be interesting to have around.

It is clear that: WE
MUST WATCH OUR LANGUAGE

5

6

PRIMARILY,

my function will be to serve as an objective set of 'eyes' for what you do, ---to draw you out, not lay you down.

In saying that each of us will hopefully perform the same function to, for, and with each other by saying that we are a group of 'eyes', suggests that we are equal, although I cannot establish equivalence-relationships between us.

I prefer to think that we complement each other. In this sense we are equal but not the same. That is:

each of us possesses certain unique properties, and therefore can perform unique functions. Even when properties and functions intersect between us they remain unique since they will likely be viewed somewhat differently by each of us. Furthermore, each of the unique and intersecting functions are necessary in order to create the complex linguistic organism desired. THUS, we literally need each other. To say this in the deepest sense is to say we are equal by complementation. Furthermore, to say we are equal in this sense is to say we are an ensemble. Additionally, to say we complement each other is to say we remain individuals. Therefore, in these co-joined senses, we may speak of ourselves as an interpersonal relational network.

THUS, I am neither your leader,
nor your slave.

6

7

¹
PME,
for our purposes may stand for:
PROCESS OF MUTUAL ENLIGHTENMENT

NMCE IV,
for our purposes may be seen
as: a STRUCTURAL UP-BEAT

8

It may be said: a given composition,
in order to be 'performed', requires that
an aggregate of individuals be brought together.

It may also be said: a given
aggregate of individuals, in order to 'perform',
require that a composition be brought together.

Both statements above provide an elementary
definition of the term: ENSEMBLE. However,

in the former case, the individuals comprising
the aggregate need not necessarily have to speak
or listen to each other in order to 'accomplish' the
task,

while in the latter case, speaking and listening to
each other is a necessary pre-requisite condition to
the accomplishment of the task.

¹
Project for Music Experiment, UCSD

We will talk about what we've done, what we're doing, or what we're about to do. The essential task in this regard is to discover in the context of a given work, when it is reasonable to do so. However, we will talk because talking is something that will happen here. We will also not talk because not-talking is something that will happen here. The constant is that we will be transmitting and receiving from all of each of us, all seen and un-seen, heard and un-heard, sensed and non-sensed. It is therefore of maximum importance for each of us to be as aware of what we are doing at any moment as to be aware of what we are not doing at any moment. Thus, the physical position of a foot is as significant as a verbal expression. Thus, it is impossible to focus on a beautifully resonant, clean, tuned, vocal A=440 without an awareness of what is not being focused on. Thus, it is impossible to speak of a filter which passes f_n without being aware of what is not being passed. Thus, it is impossible to focus or center without an awareness of what is not focus or center.

Having thus stipulated the necessity for 'bi-sensing', it remains necessary to ask: 'What do we do with the non-focused component which we observe as a non-focused state of *something* as we engage in the act of focusing?' Thus, say, the act of singing is the act of facial expressions as well. Given particular contexts each can serve as a function of the other, OR co-habit the same space, OR both can be present but one may be residual, OR both may have nothing to do with the act of singing and facial expressions. To not be aware of the possibility of bifunctional states is to probably exclude huge areas of one's creative energy, thus inadvertently supporting a mono-lingual rather than a poly-lingual system.

9

It is possible to make valid distinctions between daily performance in this environment and so-called formal public performance.

Not the least of these distinctions obtains in the fact that what we do here ---in our theater, ---moment by moment and day by day, is crucial to us as a group, while:
what we do in so-called public performance may at best be ---merely satisfying.

11

Every exercise triggers at least one sense.
Every triggered sense releases at least one idea.
Every idea so-triggered is loaded with compositional potential.

To any new demand, it is important to develop feelings against such reactions as: "This or that can't be done". Instead it seems more reasonable to begin any new demand with the reaction: 'Why not try!'

10

In the performance of any new composition, as in any new language, it is difficult to 'know' whether the message intended is the message perceived.

Since a spectator (receiver) has no sure basis for 'knowing' under these conditions, it becomes our task to stipulate by how well we do what we do, ---that what is given is what was meant to be given.

After all, someone has to start telling the truth.

However, the assumption of this aesthetic position does not, necessarily, insure 'knowing' on the part of the spectator.

All it can provide the spectator with is the most reasonable basis I know for 'knowing'.

Kenneth Gaburo
September 14, 1972
---on the occasion of
the inception of the UCSD-
Rockefeller Project for Music
Experiment.

12