

NEW YORK UNIVERSITY
SCHOOL OF CONTINUING EDUCATION
1970-71 SPECIAL EVENTS

SERIES

OCTOBER 25, 1970

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LA MONTE YOUNG MARIAN ZAZEELA

SOUND AND LIGHT

P R O G R A M

Ornamental Lightyears Tracery

Design & Projection,
Marian Zazeela

12 I 64 first twelve⁺) Sunday Morning Blues

La Monte Young - Sopranino Saxophone
Marian Zazeela - Voice Drone
Angus MacLise - Hand Drums
Tony Conrad - Bowed Guitar 1, 2,
Plucked Mandola 3
John Cale - Viola

20 X 63 day of the autumn feast⁺) Sunday Morning Blues

La Monte Young - Sopranino Saxophone
Marian Zazeela - Voice Drone
Angus MacLise - Hand Drums
Tony Conrad - Bowed Guitar
John Cale - Viola

23 I 70 7:35 - 8:40PM Houston from Map of 49's Dream
The Two Systems of Eleven Sets of Galactic Intervals
Ornamental Lightyears Tracery

La Monte Young - Voice & Sine Waves
generated by Moog Synthesizer
Marian Zazeela - Voice

Drift Study 16 X 70 2-3 PM Stockholm from 5 V 67 6:38 PM NYC

Christer Hennix - Realization

Audio Engineer - Robert Adler Michael Commons - Psychoacoustician

⁺) The names of these days as written in the original version of
the calendar YEAR by the poet and drummer Angus MacLise.

NO PHOTOGRAPHS OR SOUND RECORDINGS PERMITTED.

P R O G R A M N O T E S

Ornamental Lightyears Tracery

The projections form part of a series of light works designed for live performance on three or more slide projectors. The series contains numerous black and white negative and positive photographs of modular sections of several closely related designs. Each slide mount holds a photograph and a combination of colored gels. These design and color elements are combined into interlocking groups whose sequence, duration of appearance, and manipulation within the parameters made available by the functions of the machines are determined during the actual performance.

The symmetry of the designs and the repetitiveness of the patterns concerns centering and concentration. Movement is deliberate and takes place slowly in time. Performance usually accompanies La Monte's music, and the changes reflect the mood and flow of the sound.

© Marian Zazeela 1968

Sunday Morning Blues

I was first taught to play the alto saxophone by my father when I was 6 or 7 years old, and throughout my early school years I played it in the school orchestras. I went to high school in Los Angeles, California where I started to play jazz, inspired by records of Charlie Parker and later Lee Konitz. After high school I had a jazz group with the drummer Billy Higgins and guitarists Dennis Budimar and Tiger Echols. In those early Los Angeles days I also used to play with trumpeter Don Cherry and the pianist Don Friedman. In 1962, however, I started to play the soprano saxophone and organized a group with the hand drummer Angus MacLise, and Marian Zazeela who sang voice drone. Then Tony Conrad (violin and bowed guitar) and John Cale (viola) were added to the group which became known as The Theatre of Eternal Music. It was during this period that I invented and developed the completely new way of playing the saxophone that is demonstrated on these tapes. A few months after 12 I 64 my studies in tuning led me to take up singing seriously. I have never played the saxophone since that time as I feel that it is impossible to devote oneself properly to more than one instrument at a time. Therefore, examples of this music can only be heard on tape.

© La Monte Young 1970

From "Map of 49's Dream The Two Systems of Eleven Sets of Galactic Intervals Ornamental Lightyears Tracery"

These tapes were recorded at the dates and times indicated in the titles and are sections of the longer work "Map of 49's Dream The Two Systems of Eleven Sets of Galactic Intervals Ornamental Lightyears Tracery," begun in 1966 as a sub-section of the even larger work "The Tortoise, His Dreams and Journeys" which was begun in 1964 with my group The Theatre of Eternal Music.

"The Tortoise, His Dreams and Journeys" is very long and comprehensive and unfolds through the performance of sections each day. The scope of the work is so inclusive that I expect to be performing parts of it throughout my lifetime, and I hope that it will be perpetuated through the establishment of Dream Houses designed especially for its continuous performance.

The sections from "Map of 49's Dream The Two Systems of Eleven Sets of Galactic Intervals Ornamental Lightyears Tracery" are composed of a predetermined structure of selected intervallic frequency ratios to a constant sine wave drone frequency factorable by 7, 3, 2, and 1 only from Categories A1, B1, X=5 and triads in which the drone is one of the three frequency components and the remaining two are selected from those of the above ratios having a ratio to each other from Categories A2, B2, X=5. The categories A1, B1, A2, B2, and the set X are defined in my unpublished work "The Two Systems of Eleven Categories 1:07:40 AM - , "first revision of "12 - 3 PM 12 XI 66 - 3:43 AM 28 XII 66 for John Cage' From 'Vertical Hearing or Hearing in The Present Tense.'"

Within the predetermined structure Marian and I, and sometimes other performers as well, then improvise the time of entry and duration of each frequency.

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Drift Study 15 X 70 from 5 V 67 6:38 PM NYC

My drift studies are works made up entirely of two or more sine waves, the frequencies of which are tuned to relate to each other as rational frequency ratios in order to produce composite sound waveforms of periodic structure. The sine waves are sustained for the duration of the tape. The frequencies are tuned on highly stable sine wave oscillators to achieve perfect ratios. In spite of the great stability of the oscillators, the phase relationships of the sine waves gradually drift, causing their amplitudes to add and subtract algebraically. Not only does the sound become a bit louder and softer but at very loud levels one actually begins to have a sensation that parts of the body are somehow locked in sync with the sine waves and slowly drifting with them in space and time.

This tape of 15 X 70 was realized by Christer Hennix in the Swedish Elektronmusik Studion, directed by Knut Wiggen in Stockholm. It is part of the larger work in progress "5 X 67 6:38 PM NYC" the development of which has been made possible through a commission by Robert C. Scull in 1969-70.

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