

Friday, February 12, 1971 7 - 10 p.m.

FROM THE YELLOW CASTLE

Gerald Shapiro

- I. Breath - A preparation
"Begin quietly - we cannot make music together until we breathe together."

- II. The Second Piece
The One About Finding Your Way In The Dark
The Piece for Ros and Harris
(composed in collaboration with Bill Patterson)
Phase one: personal sonar, explorations in a pure audio environment.
Phase two: touch-piece.

- III. From the Yellow Castle
A direct translation of group movement into sound.

Electronic design: Bill Patterson

Fabrication: Jim Horn
Scot Bradner
Beams Production

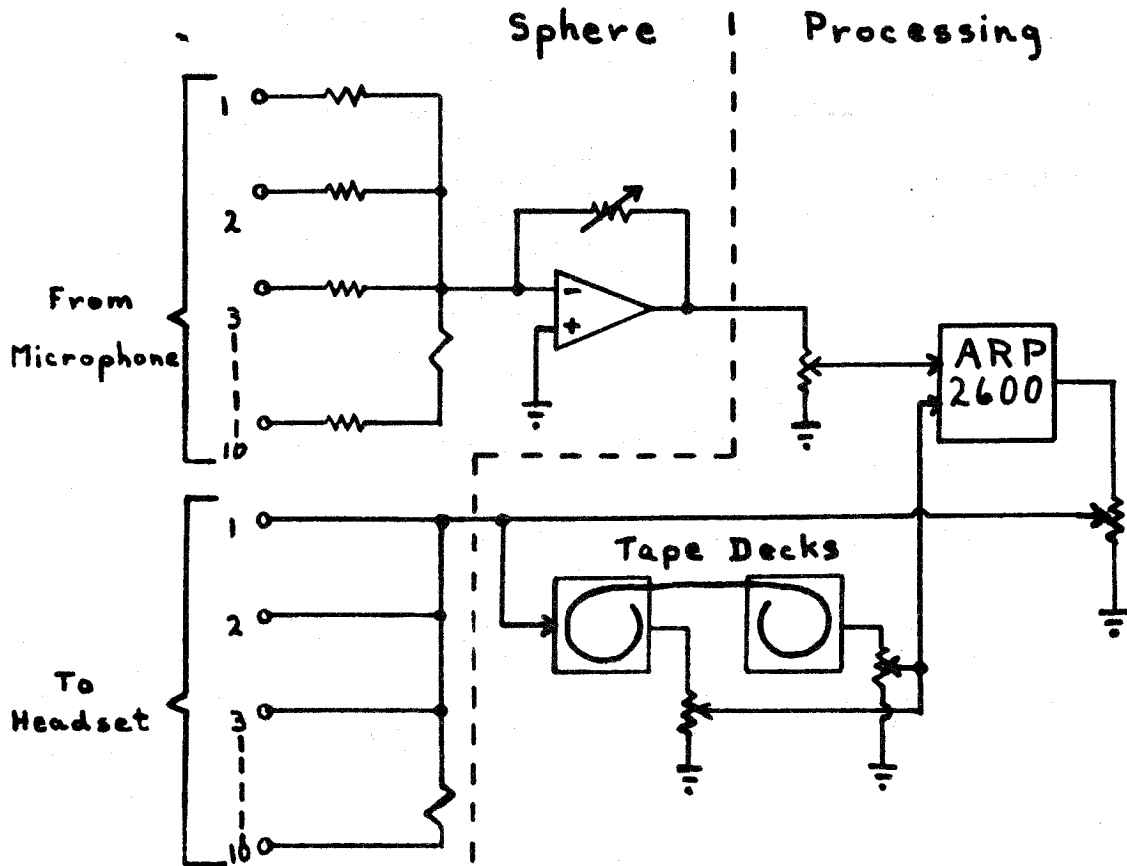
SAIS LATHAM, DIRECTOR
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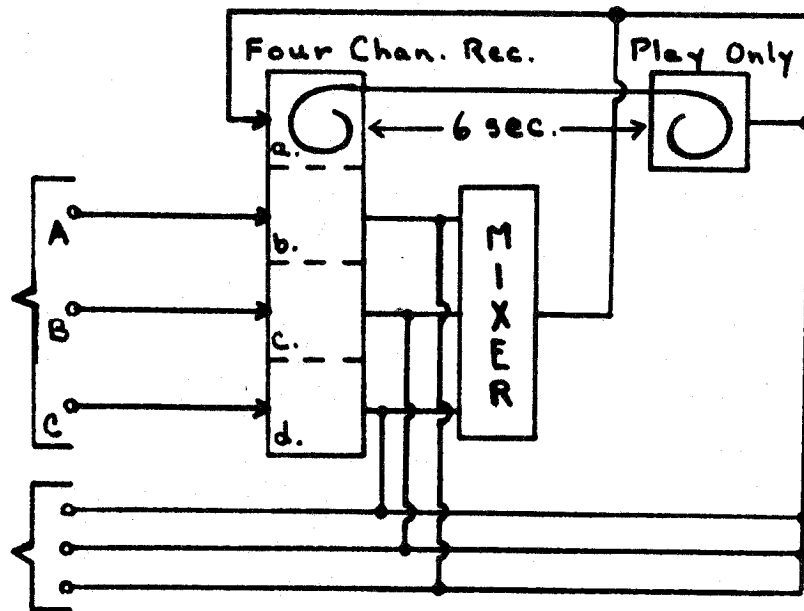
GERALD SHAPIRO has been a professional jazz and danceband musician since he was fourteen, playing rock, dixieland and at Polish weddings. He received his Bachelor of Music degree from Eastman and his Master of Arts from Mills College. He has studied with Milhaud, Stockhausen and Boulanger, and did early work in electronic music at the San Francisco Tape Music Center with Morton Subotnick and Ramon Sender. He was a Fullbright scholar, and performed the sound track for Chappaqua with Ravi Shankar. He is composer for the computer theater, Zone, of Boston, and is currently working extensively on audience activated pieces and environments.

"I have come to conceive of music as a way of listening - rather than the sound which is listened to, and of a piece of music as a process of interaction resulting in that special kind of listening we call music. In its present form, the event which is called "From the Yellow Castle" consists of three such pieces. All three are participant-activated, there are neither performers nor audience. Neither is there any performance in the usual sense of the word, for what is composed is the listening process itself. In each of these pieces, the participants are involved in an intensely communicative relationship with one another and with the technology of the piece. The medium and the end result of that relationship is sound and the experience for myself and for those who have participated in these pieces is one of total involvement in that sound and in the complex interrelationship that it, and we, are a part of."

PERFORMANCE MODULE (Typical of three)



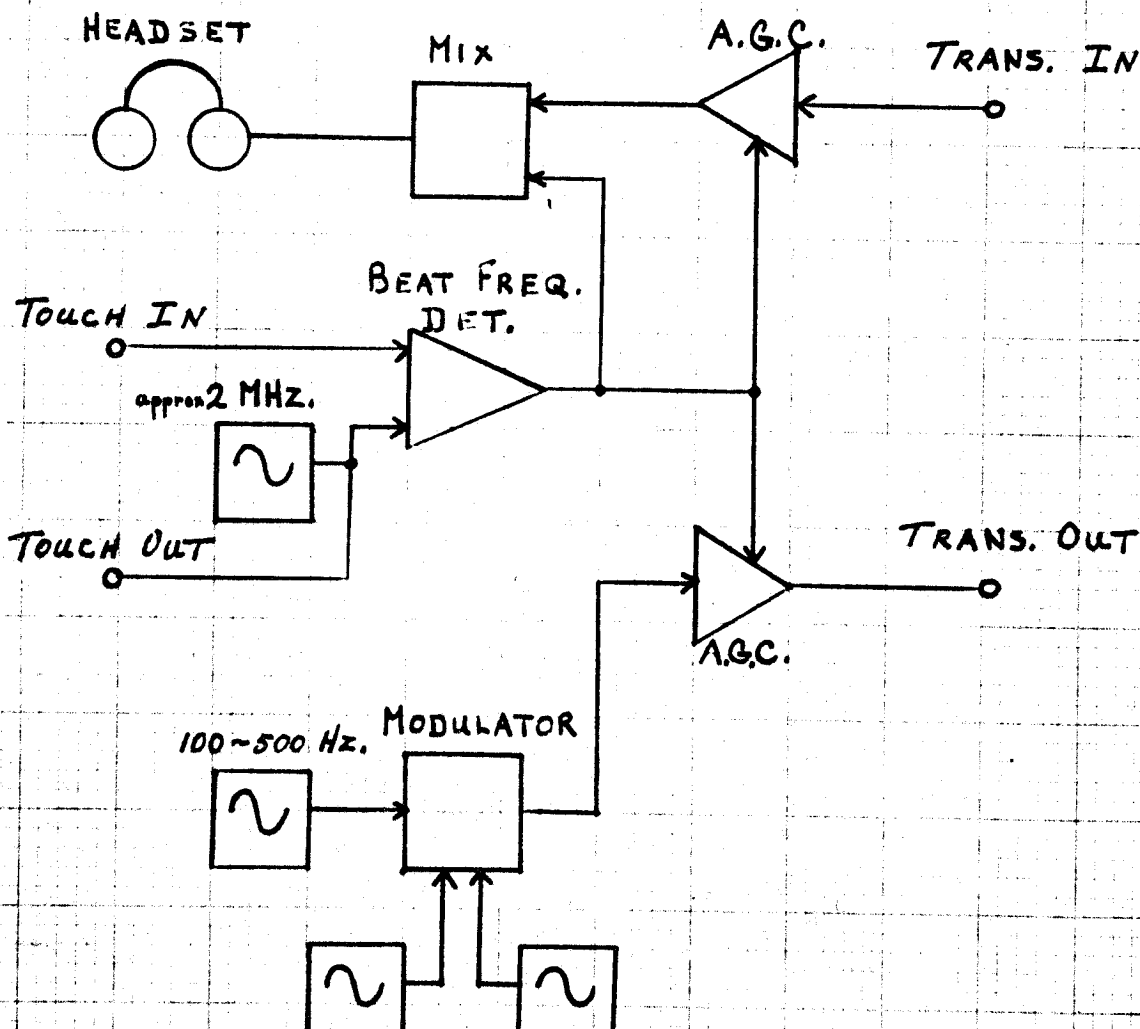
TAPE DELAY SYSTEM



Finally, each participant is equipped with a device for signaling to the Guides operating the piece when he is finished and wishes to leave.

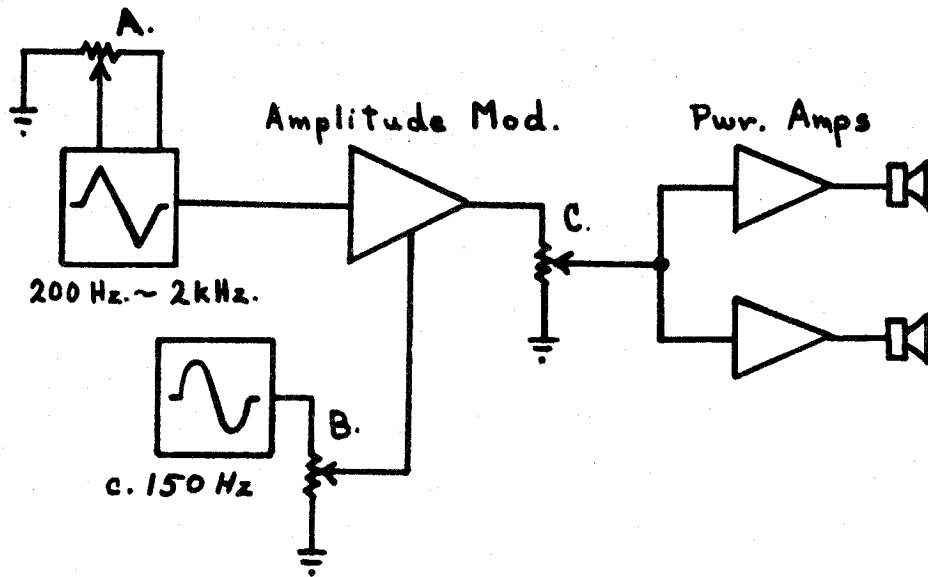
A performance of THE SECOND PIECE begins with a group of participants being given the helmets and initiated into the possible actions of the piece by means of the score. They are then escorted into the darkened performance space and left to explore the permutations of listening and interaction inherent in the piece. When any participant is finished, he signals to the Guides, and is escorted out of the performance space and replaced by a new participant.

Another aspect of THE SECOND PIECE involves continuous monitoring by several video cameras equipped to detect the infra-red light beams used in transmission. This information is fed to T.V. screens in a space near the performance space to allow participants to see what they are about to experience, or have just come from experiencing in auditory and tactile realms.



FROM THE YELLOW CASTLE
(revised 1970)
G. S.

PERFORMANCE MODULE (Typical of three)



A. B. and C. are linear center-tapped servo-potentiometers with weighted shafts.

