



Curatorial > VARIATIONS

With this section, RWM continues a line of programmes devoted to exploring the complex map of sound art from different points of view organised in curatorial series.

"Variation" is the formal term for a musical composition based on a previous musical work, and many of those traditional methods (changing the key, meter, rhythm, harmonies or tempi of a piece) are used in much the same manner today by sampling musicians. But the practice of sampling is more than a simple modernization or expansion of the number of options available to those who seek their inspiration in the refinement of previous composition. The history of this music traces nearly as far back as the advent of recording, and its emergence and development mirrors the increasingly self-conscious relationship of society to its experience of music. Starting with the precedents achieved by Charles Ives and John Cage, VARIATIONS will present an overview of the major landmarks in Sampling Music, following examples in 20th century composition, folk art and commercial media through to the meeting of all those threads in the present day.

Curated by Jon Leidecker.

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Jon Leidecker was born in 1970 in Washington D.C. to two physicists. Since 1990 he has performed appropriative collage music under the pseudonym Wobbly, aiming for extended narratives spun from spontaneous yet coherent multi-sample polyphony. Selected recent works are freely available online. <http://detritus.net/wobbly/>

VARIATIONS

#2

The Globe

The second episode of this series presents an overview of the sixties, starting with the world music collages of Richard Maxfield, Teiji Ito and Karlheinz Stockhausen, and following through to the impact of John Cage and Marshall McLuhan on the Beatles.

01. Summary

If music hesitated to follow the lead of the visual arts in the field of collage, it made up for lost time in the 1960's. Breakthroughs in high fidelity sound, an influx of consumer level tape recorders, and the continued influence of television building the notion of the Global Village were among the factors that led to an explosion in collage based composition. The most obvious of the shared qualities in these pieces was a tendency towards the use of World music, from as many disparate locations as possible. If the new availability of ethnological recordings from around the world had shattered the notion that music was a universal language, musical collage can be seen as an instant response to the rest of the world as it became unignorable – a way to explore things held in common and the potential for hybrid identities.

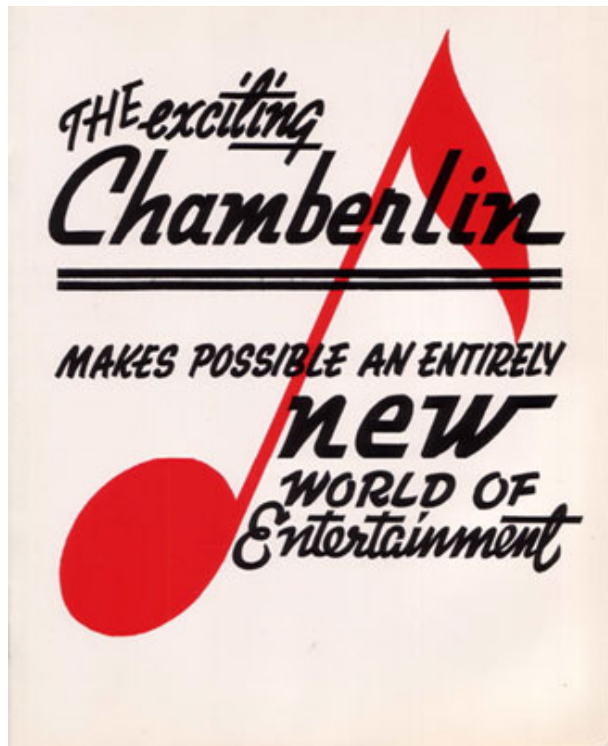
02. Playlist

- 01 John Oswald, "WX (Part 3)", 1983 (under narration)
- 02 Henry Cowell (editor) "Music of the World's Peoples Volume 1" (excerpts) (under narration)
- 03 Richard Maxfield, "Bacchanale", 1963
- 04 Malcolm Goldstein, "It Seemed to Me", 1963
- 05 Teiji Ito, "Tenno" (Part 6, closing), 1964 (under narration)
- 06 Teiji Ito, "Tenno" (Part 6, beginning), 1964
- 07 Daphne Oram, "Tumblewash", 1962 (under narration)
- 07 Dean Elliot, "I Didn't Know What Time It Was", 1963 (under narration)
- 08 Perrey and Kingsley, "Countdown at Six", 1966 (under narration)
- 09 Terry Riley, "Music for the Gift (Part 1)", 1963 (under narration)
- 10 Terry Riley, "Bird of Paradise" (Part 1 & Part 3, excerpt), 1965
- 11 Steve Reich, "It's Gonna Rain (Part 2)", 1965 (under narration)
- 12 Ramon Sender Barayon, "Wagner", 1964
- 13 Brindle Spork, "Missing Eye", 2009 (under narration)
- 14 Ramon Sender Barayon, "Desert Ambulance", 1964
- 15 Pauline Oliveros, "Bye Bye Butterfly", 1965
- 16 Carolee Schneeman, "Fuses" (soundtrack), 1965 (under narration)
- 17 James Tenney, "Viet-Flakes (Collage No. 2)", 1966
- 18 John Cage & David Tudor, "Variations IV, Introduction", 1965
- 19 John Cage & David Tudor, "Excerpts 7pm to 8pm / 8pm to 9pm", 1965
- 20 John Cage & David Tudor, "Variations IV, SF Museum of Art, January 16, 1965", 1965 (under narration)
- 21 Karlheinz Stockhausen, "Kontakte", 1960 (under narration)



[San Francisco Tape Music Center in the 60s. From left: Tony Martin, Bill Maginnis, Ramon Sender, Morton Subotnick & Pauline Oliveros]

- 22 Karlheinz Stockhausen, "Telemusik (Structures 5, 6, 9, 13, 22)", 1966
- 23 Karlheinz Stockhausen, "Hymnen Elektronische Musik mit Orchester, 3rd Centre", 1973
- 24 Karlheinz Stockhausen, "Hymnen - Fourth Region, 5th Insertion India", 1967
- 25 Glenn Gould interviewing Marshall McLuhan, "Dialogues on the Prospects of Recording", 1965
- 26 Marshall McLuhan, "The Medium is the Massage", 1967
- 27 Terry Riley, "You're Nogood", 1967
- 28 Brindle Spork, "Missing Eye", 2009 (under narration)
- 29 Bradmatic Ltd., "El Cumbanchero, 1964 Mellotron Demonstration Record", 1964
- 30 Manfred Mann, "Semi-Detached, Suburban Mr. James", 1966 (under narration)
- 31 Moody Blues, "Have You Heard", 1969 (under narration)
- 32 King Crimson, "Court of the Crimson King", 1969 (under narration)
- 33 The Beatles, "Strawberry Fields Forever", 1967 (under narration)
- 34 John Lennon, "Mellotron Improvisation 4 + The Beatles - Fool On The Hill" (loop), 1967 (under narration)
- 35 BBC Radio, "The Tragedy of King Lear (Act IV, Scene VI)", 1967
- 36 The Beatles, "Revolution No. 9", 1968 (under narration)



[Chamberlin Advertisement]

03. Selected bibliography

- Bernstein, David. "The San Francisco Tape Music Center: 1960s Counterculture and the Avant Garde". University of California Press, 2008
- Cutler, Chris. "Plunderphonia", MusicWorks 60, MusicWorks, 1994
- Cowell, Henry. "Music of the World's Peoples". Liner Notes, Folkways Records, 1955
- Gann, Kyle. "The 1960's, Not As Remembered, But As They Were". liner notes to "Oak of the Golden Dreams", New World Records, 1999
- Stockhausen, Karlheinz. Liner notes, "Telemusik, 1966": Stockhausen Verlag CD 9, 1995
- Stockhausen, Karlheinz. Liner notes, "Hymnen", Deutsche Grammophon, 1968
- Wikipedia, "Musical Notation", http://en.wikipedia.org/wiki/Musical_notation
- Zorn, John. Liner notes to "Teiji Ito: Tenno", CD, Tzadik Records, 2007

04. Selected links

- Chris Cutler - "Plunderphonia"
<http://www.ccutler.com/ccutler/writing/plunderphonia.shtml>
- Henry Cowell
http://en.wikipedia.org/wiki/Henry_Cowell
- Richard Maxfield
<http://www.melafoundation.org/rm01.htm>
- Malcolm Goldstein
<http://www.philmultic.com/artists/goldstein/>
- Teiji Ito
http://findarticles.com/p/articles/mi_m0268/is_3_46/ai_n30953977/
- San Francisco Tape Music Center
http://www.mcs.csueastbay.edu/~tebo/history/50s&_60s/TapeCenter/SFTMC.html
- Terry Riley
<http://www.terryriley.com/>



[Marshall McLuhan]

Ramon Sender Barayon
<http://www.raysender.com/>

Pauline Oliveros
<http://www.deeplisting.org/site>

John Cage & David Tudor - Variations IV, live in San Francisco
<http://www.archive.org/details/CageTudorConcert>

Holger Czukay on Stockhausen
<http://www.furious.com/perfect/stockhausen.html>

Chamberlin
<http://www.hollowsun.com/vintage/chamberlin/index.html>

Mellotron
http://www.gardenshedmusic.com/mellotron_2.cfm
<http://egrefin.free.fr/eng/mellotron/melsounds.php>

Revolution No. 9
<http://users.tinyonline.co.uk/ian.simpson/ian.simpson/rev%209%20minutes.htm>
<http://www.geocities.com/hammodotcom/beethoven/revhome.htm>

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