



## Curatorial > PROBES

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.

Curated by Chris Cutler, **PROBES** takes Marshall McLuhan's conceptual contrapositions as a starting point to analyse and expose the search for a new sonic language made urgent after the collapse of tonality in the twentieth century. The series looks at the many probes and experiments that were launched in the last century in search of new musical resources, and a new aesthetic; for ways to make music adequate to a world transformed by disorientating technologies.

Curated by Chris Cutler

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At the start of the seventies, Chris Cutler co-founded The Ottawa Music Company – a 22-piece Rock composer's orchestra – before joining British experimental group Henry Cow, with whom he toured, recorded and worked in dance and theatre projects for the next eight years. Subsequently he co-founded a series of mixed national groups: Art Bears, News from Babel, Cassiber, The (ec) Nudes, p53 and The Science Group, and was a permanent member of American bands Pere Ubu, Hail and The Wooden Birds. Outside a succession of special projects for stage, theatre, film and radio he still works consistently in successive projects with Fred Frith, Zeena Parkins, Jon Rose, Tim Hodgkinson, David Thomas, Peter Blegvad, Daan Vandewalle, Ikue Mori, Lotte Anker, Stevan Tickmayer, Annie Gosfield and spectralists Iancu Dumitrescu and Ana Maria Avram. He is a permanent member of The Bad Boys (Cage, Stockhausen, Fluxus &c.) The Artaud Beats and The Artbears Songbook, and turns up with the usual suspects in all the usual improvising contexts. As a soloist he has toured the world with his extended, electrified, kit.

Adjacent projects include commissioned works for radio, various live movie soundtracks, *Signe de Trois* for surround-sound projection, the daily year-long soundscape series *Out of the Blue Radio* for Resonance FM, and p53 for Orchestra and Soloists.

He also founded and runs the independent label ReR Megacorp and the art distribution service Gallery and Academic and is author of the theoretical collection *File Under Popular* – as well as of numerous articles and papers published in 16 languages. [www.ccutler.com/ccutler](http://www.ccutler.com/ccutler)

# PROBES #10

In this tenth instalment, Chris Cutler looks at the human voice and its aesthetic reinventions. To be continued in episode eleven.

## 01. Summary

In the late nineteenth century two facts conspired to change the face of music: the collapse of common practice tonality (which overturned the certainties underpinning the world of art music), and the invention of a revolutionary new form of memory, sound recording (which redefined and greatly empowered the world of popular music). A tidal wave of probes and experiments into new musical resources and new organisational practices ploughed through both disciplines, bringing parts of each onto shared terrain before rolling on to underpin a new aesthetics able to follow sound and its manipulations beyond the narrow confines of 'music'. This series tries analytically to trace and explain these developments, and to show how, and why, both musical and post-musical genres take the forms they do. **PROBES #10** is the first of two programmes that trace probes into the limits and extended uses of the human voice.

## 02. Playlist

- 01 Gregorio Paniagua, 'Anakrousis', 1978
- 02 Aleksei Kruchenykh, 'Poem 14' (Zaum); Humphrey Bogart film soundtrack; Vladimir Kasyanov futurist tango; Ella Fitzgerald, 'One Note Samba' scat; Marlene Dietrich, 'Falling in Love Again'; Gregorian chant; and Schubert 'Der Leiermann, 24th Lieder' from *Die Winterreise*. Collage: Cutler and Drake, 2013
- 03 Ian McKellen, from an actors masterclass on Macbeth (excerpt), 1979
- 04 Roy Hart, 'Chorded and Primaeval' (excerpt), 1964
- 05 Filippo Tommaso Marinetti, 'La Battaglia di Adrianopoli' (excerpt), 1926
- 06 Kurt Schwitters, 'Ursonate' (excerpt), 1932
- 07 Arnold Schoenberg, 'Nacht (Passacaglia)', from *Pierrot Lunaire* (excerpt), 1912
- 08 Evghenie Humulescu, 'Iubi-Te-voi, Doamne' (excerpt). Sung by Angela Gheorghiu. Composition date unknown, but late nineteenth / early twentieth century. Recording from 2001
- 09 Enrico Caruso, 'Una Furtiva Lagrima' (excerpt) from act II, scene 2 of the *L'Elisir d'Amore* by Gaetano Donizetti, 1831. This recording is from 1904
- 10 Art Bears, 'The Bath of Stars' (excerpt), 1979
- 11 Christian Marclay, 'Maria Callas' (excerpt), 1989
- 12 Blossom Dearie, 'Someone to Watch Over Me' (excerpt), 1959
- 13 Willard Robison, 'The Devil Is Afraid of Music' (excerpt), 1926
- 14 Giles Swayne, 'Cry' (excerpt), 1979
- 15 Al Jolson, 'My Mammy' (excerpt), 1927
- 16 Tod Slaughter, from *Maria Marten, or The Murder in the Red Barn* (excerpt), 1935
- 17 Antonin Artaud, 'To Have Done with the Judgment of God' (excerpt), 1947
- 18 Antonin Artaud, 'To Have Done with the Judgment of God' (excerpt), 1947
- 19 Yoko Ono, (with the Beatles, unreleased studio session), probably 1969
- 20 Art Bears, 'Freedom', 1980
- 21 John Zorn/Naked City, 'Shangkuan Ling-Feng', 1989
- 22 Alfred Wolfsohn, Demonstration Recordings (excerpts), date unknown, but close to 1953
- 23 Roy Hart, 'Six and a Half Octaves Gliding Up and Down' (excerpts), 1964
- 24 Roy Hart, T. S. Eliot's, 'The Rock' (excerpt), 1964
- 25 Hans Werner Henze, 'Essay on Pigs' (excerpt), 1968
- 26 Peter Maxwell Davies, 'Eight Songs for a Mad King' (excerpt), 1969
- 27 Jim Čert, 'Havran' (excerpt), probably 2009
- 28 False chord singing, Anon (excerpts), date unknown but recent



[Kurt Schwitters]

- 29 Ed Veter, as Infidelamsterdam, YouTube demonstration, date unknown
- 30 Misericordiam, 'Indie Girl: Admiration for the Girl without a Face' (excerpt), 2006; Guttled with Broken Glass, 'Ramrod' (excerpt), 2007
- 31 Dukuh Encok, 'Satan Entered Vagina' (excerpt), 2011
- 32 Inherit Disease, 'Beyond the Tyranny of Entropy' (excerpt), 2010
- 33 Disfiguring the Goddess, 'Abrogation's Crown' (excerpt), 2009
- 34 Resist the Thought, 'Damnation' (excerpt), 2010
- 35 The Black Dahlia Murder, 'What a Horrible Night to Have a Curse' (excerpt), 2007
- 36 Arch Enemy, 'Nemesis' (excerpt), 2005
- 37 Disgorge, 'Deranged Epidemic' (excerpt), 1999
- 38 Arch Enemy, 'Dead Bury the Dead Live' (excerpt), 2005
- 39 Gregorio Paniagua, 'Anakrousis', 1978

### 03. Selected links

Antonin Artaud

[www.poetryfoundation.org/bio/antonin-artaud](http://www.poetryfoundation.org/bio/antonin-artaud)

Arch Enemy

[www.archenemy.net](http://www.archenemy.net)

Christian Marclay

[www.paulacoopergallery.com/artists/CM](http://www.paulacoopergallery.com/artists/CM)

Futurist Manifesto

[vserver1.cscs.lsa.umich.edu/~crshalizi/T4PM/futurist-manifesto.html](http://vserver1.cscs.lsa.umich.edu/~crshalizi/T4PM/futurist-manifesto.html)

Kurt Schwitters

[www.artchive.com/artchive/S/schwitters.html](http://www.artchive.com/artchive/S/schwitters.html)

[www.kurtschwitterstoday.org/index.html](http://www.kurtschwitterstoday.org/index.html)

Metal Archives

[www.metal-archives.com](http://www.metal-archives.com)

Peter Maxwell Davies

[www.maxopus.com](http://www.maxopus.com)

Roy Hart

[www.roy-hart.com/](http://www.roy-hart.com/)

Yoko Ono

[www.yoko-ono.com](http://www.yoko-ono.com)

### 04. Notes

#### On length and edits.

The purpose of these programmes is to give some practical impression of the probes we discuss. This necessitates for the most part extracting short stretches of music from longer wholes, which, of course, compromises the integrity and disrupts the context inherent in the original works. I have also, on occasion, edited different sections of a longer work together, better to illustrate the points under discussion. So the examples played in the programmes should not be confused with the works themselves. Wherever the word (excerpt) appears after a title in the programme transcript, this indicates that what follows is an illustration, not a composition as it was conceived or intended. If something catches your ear, please do go back to the source.

#### Notification

If you want to be notified when a new probe goes up, please mail [remegacorp@dial.pipex.com](mailto:remegacorp@dial.pipex.com) with subject: Probe Me.



[Antonin Artaud]

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## 05. Credits

Curated and produced by Chris Cutler. Engineered and mastered by Bob Drake at Studio Midi-Pyrenees, Caudeval, France. Recorded with Studio Projects C1 microphone, home-made mic preamp built by EM Thomas, designed by Yasushi Utsunomia and a home-made compressor by EM Thomas. Edited with a PC and Samplitude Pro version 12.

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## 06. Acknowledgments

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## 07. Copyright note

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