



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

PDF Contents:

- [01. Summary](#)
- [02. Playlist](#)
- [03. Selected links](#)
- [04. Credits](#)
- [05. Acknowledgments](#)
- [06. Acknowledgments](#)
- [07. Copyright note](#)

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

PROBES #14

In PROBES #14 we take a detour to show how a collision of folk mechanisms, social upheaval, sound recording and electrification underpinned the growth of a new polyglot musical language, and a new aesthetic constituency.

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. In PROBES #14 we take a detour to show how a collision of folk mechanisms, social upheaval, sound recording and electrification underpinned the growth of a new polyglot musical language, and a new aesthetic constituency.

02. Playlist

- 01 Gregorio Paniagua, 'Anakrousis', 1978
- 02 Footsteps
- 03 David Penfold, 'Turtle Dove', field recording by Ralph Vaughan Williams, 1907
- 04 Skuduciai Ensemble, Juzintai, Lithuania, title unknown (excerpt), 1909 (cylinder)
- 05 Dock Boggs, 'Pretty Polly' (excerpt), 1927
- 06 'Eagle Song of the Hopi Indians of Arizona' (excerpt), 1906 (cylinder)
- 07 Blind Mamie Forehand, 'Honey in the Rock' (excerpt), 1927
- 08 Clarence Ashley, 'The Coo Coo Bird' (excerpt), 1929
- 09 Willie Eason, 'Franklin D. Roosevelt, a Poor Man's Friend' (excerpts), 1945
- 10 Lonnie Donegan, 'Rock Island Line' (excerpt), 1955
- 11 Alexis Korner's Blues Incorporated, 'Gotta Move' (excerpt), 1962
- 12 Anonymous, 'Judas!', 1966. C/w Bob Dylan lead in to 'Just Like a Rolling Stone', (excerpt) 1966
- 13 Pérez Prado, 'Cherry Pink and Apple Blossom White' (excerpt), 1955
- 14 Tennessee Ernie Ford, 'Give Me Your Word' (excerpt), 1955
- 15 The Ken Colyer Skiffle Group, 'Midnight Special' (excerpt), 1954 (with Alexis Korner)
- 16 Footsteps
- 17 The Chas McDevitt Skiffle Group feat. Nancy Whiskey, 'Freight Train' (excerpt) 1957, Johnny Duncan and His Bluegrass Boys, 'Last Train to San Fernando' (excerpt), 1957, Bob Cort Skiffle Group, 'Six Five Special' (excerpt), 1957
- 18 Footsteps
- 19 Bert Jansch, 'Blackwaterside' (excerpts), 1966
- 20 Robert de Visée, 'Suite in D minor' (excerpt), 1682-86
- 21 Fairport Convention, 'Tam Lin' (excerpt), 1969
- 22 Bert Jansch, 'Woe Is Love My Dear', 1967
- 23 'Blackwaterside' composite: Mary Doran, 1952 / Anne Briggs, 1971 / Bert Jansch, 1966 / Jimmy Page, 1969
- 24 Gregorio Paniagua, 'Anakrousis', 1978



[Bert Jansch]

03. Selected links

The Full English Collectors Introduction
www.efdss.org/efdss-education/resource-bank/beginners-guide/collectors#efdss-the-full-english-collectors-introduction

Lonnie Donegan
www.lonniedoneganinc.com/

Harry Smith Archives
www.harrysmitharchives.com/

Ken Coyer
www.kencoyer.org/

Bert Jansch
bertjansch.com/

Fairport Convention
www.fairportconvention.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 with subject: Probe Me.

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.

06. Acknowledgments

Carve their names with pride: thanks to David Petts, William Sharp, Chris Wangro, Charles Vrtacek and Bob Drake.

07. Copyright note

2015. All rights reserved. © by the respective authors and publishers.

Ràdio Web MACBA is a non-profit research and transmission project. Every effort has been made to trace copyright holders; any errors or omissions are inadvertent, and will be corrected whenever it's possible upon notification in writing to the publisher.