

**MUSIC PROGRAM ZERO:
A CONTINUING EXPERIMENT
IN HOLISTIC MUSICAL DEVELOPMENT**

The creation of a radically context-sensitive and person-sensitive structure for music learning, and a radically purpose-centered and concept-centered texture for musical practice, are the goals of Music Program Zero, being explored continuously and interactively in the workshops, ensembles, and study groups which make up the Music Program Zero curriculum. The spirit and structure of Music Program Zero are rather like those of a small, intimately scaled graduate program, in which students and faculty interact as colleagues on work projects of mutual relevance and interest. And something of the maturity and independence which is required of the students in such a graduate program is also needed by those for whom participation in Music Program Zero can be a meaningful developmental experience.

The offerings of Music Program Zero constitute an autonomous program of intense, rigorous, independent music study and activity, which may be taken alongside or independently of other music and arts courses given within the Arts Division at Bard College. Students who major in Music Program Zero are given access to a program of studies configured along cross-disciplinary lines; studies in extramusical expressive languages, philosophy, psychology, linguistics, literary theory, anthropology, etc., are considered intrinsic to the work of this program. In addition, faculty from other disciplines are regularly invited to contribute offerings to the Music Program Zero curriculum. Significant contact with similar projects on other campuses is an essential resource of this program, as is significant exposure by means of lectures, colloquia, and performance events, to persons and groups in other communities working toward a redefinition and reconstruction of our musical and educational cultures.

COURSES

Music Program Zero 301: MUSIC WHICH INVENTS THE WORLD FROM SCRATCH
for example:

J.S. Bach: *The Art of Fugue*
John Coltrane: *Interstellar Space*

L. van Beethoven: String Quartets, Op. 130 (with the *Grosse Fuge* as last
movement), & Op. 135
Velvet Underground: Banana Album and *White Light, White Heat*

Anton v. Webern: String Quartet, Op. 28
Albert Ayler: *Omega is the Alpha*

Franz Liszt: *Dante Symphony*
Karlheinz Stockhausen: *Aus den sieben Tagen*

Claude Debussy: *Images*
Bob Dylan: *Blonde on Blonde*

Arnold Schoenberg: Five Pieces for Orchestra, Op. 16
Charles Mingus: *Fables of Faubus*

Traditional Music of the Tibetan Ritual
Anton Bruckner: Symphony #9

Music from the Chantilly Codex (ca. 1350-1400)
Richard Wagner: *Parsifal*

Joseph Haydn: *The Creation*
Captain Beefheart: *Trout Mask Replica*

Claudio Monteverdi: *Orfeo*
Igor Stravinsky: *Orpheus*

J.K. Randall: Lyric Variations
Aleksandr Skryabin: *Poem of Ecstasy*

Heinrich Isaac: *Choralis Constantinus*
Traditional Music of the Javanese Court Gamelan

Ivory Coast: Ritual Mask Music

Archie Shepp: Fire Music

Cornelius Cardew: Scratch Music

Carl Ruggles: *Sun Treader*

appropriate discourse is contemplated.

MUSIC PROGRAM ZERO 302:

AN OPEN COURSE IN THE PHILOSOPHY OF MUSIC AND OTHER EXPRESSIVE LANGUAGES

An opening for self-activated interests in

doing thinking;
 thinking witnessing;
 witnessing contemplating;
 contemplating doing:

understanding, or whatever,

in whatever sense of "philosophy",

artifacts phenomena activities manifestations of music and other expressive languages,

by means of listening talking witnessing reading writing experimenting

all configured in response to initiatives issues concerns coming from each participant.

open to all habitual activists.

MUSIC PROGRAM ZERO 312:

CRISES (AND STASES) IN CULTURE ARTICULATION (AFFIRMATION/REJECTION) AND PERSON EXPRESSION (IDENTIFICATION/ALIENATION) IN MUSIC AND OTHER EXPRESSIVE-LANGUAGE (NON-VERBAL) BEHAVIOR (AN INTERCULTURAL PERCEPTION)

a psychoanthropological look at how things are (and have been) out there over wide spaces of geography and history, most particularly with reference to us.

Music Program Zero 311:

ISSUES RAISED BY TECHNOLOGY IN THE CONTEMPORARY PRACTICES OF MUSIC

Part of the thrill in working with new technologies to create music is the subversion of "traditional" contexts for artistic communication. New methods of production require a rethinking of how the results are to be presented to an audience/listener/observer, and often redefine the roles of the participants in the transaction. The purpose of this seminar will be to explore new ways of engaging in a musical interaction/ communication through the medium of technology. What sorts of interactions are suggested by new working methodologies? How might an environment be designed to facilitate particular interactions? How is technology — through music — reshaping humanity? All this and more!

A secondary goal of this course is to foster the exchange of ideas between students at Bard College and students working at the Columbia University Computer Music Facility. Two different musical communities will be meeting to share experiences and discuss visions — such an exchange will certainly broaden views about the current state of music in our culture.

MUSIC PROGRAM ZERO 321:

MODES OF PERFORMANCE, MODES OF IMPROVISATION: Encounters with and practice in some of the varied new senses of performing and improvising which have materialized in recent times. In particular, the modes of performance developed by rock groups, jazz groups, composer-performer interactive groups, dancers and performance artists, improvising groups, live-electronic groups, and music-theatre groups are central resources. The output is, of course, performances of original and pre-existing musics and other expressions.

THE MUSIC PROGRAM ZERO ALL-MUSIC PROJECTS COMPLEX

Anyone with a demonstrable need to do any of the projects listed below, or to develop projects within any of the implicated project areas, may apply to join one or more of the Music Program Zero All-Music Projects groups. There are contemplated, or being formulated, first, projects in music proper: creation and invention, presentation, musicianship, theory of practice and analysis of phenomena, philosophy, history, and behavioral and experiential studies, from intracultural and cross-cultural perspectives. Second, cross-media and all-media collaborative projects, involving musicians and practitioners of other expressive disciplines. Third are extensions and redefinitions of media and artform boundaries in the direction of new artform (or expressive language) invention, including theory and analysis of structural/compositional properties, and of the interrelation of total design (idea) and underlying purpose (function) of art-language activity.

All participants in all projects will meet together once a week on Monday afternoon to dialogue and regroup as necessary and relevant. All collective project work will take place outside of this commonspace, on autonomous schedules independently configured. Everyone signing up for work in Music Program Zero should leave Monday from lunch to dinner free for these and the other activities which will inevitably come up.

A student may if relevant sign up for one, two, or at most three of these project groups within the All-Music Projects Complex for a maximum of six credits; each project carries a maximum of three credits, allocated as follows:

If you take on one project, you may register for up to 3 credits

If you take on two projects, you may register for up to 5 credits

If you take on three projects, you may register for up to 6 credits.

However, membership in the Composers' Ensemble, Music Experimenting Group, Music Listening Space, Workshare Colloquium, Open Space, or Performance Space activity group may be entailed in any given project; each of these carries a maximum of one credit; but only two of the one-credit activities may be taken *for credit* during any one semester.

In Fall, 1991, the following projects are samples of what will be available, for individual or group engagement (1 is the minimum enrollment needed to institute a project, and 1 is the minimum number of populated project groups needed to initiate the All-Music Projects Complex); all members of the Music Program Zero faculty are available for participation in any or all of these projects:

Project Area 0: INITIATORY WORK IN THE STUDY AND PRACTICE OF EXPRESSIVE LANGUAGES

Project Z: Exploring Materials, Situations, and Other Possibilities: a workshop-laboratory, meeting regularly as a group, to enable participants to create a workable and meaningful first music-learning and expressive-language-exploring context in a communal environment of direct, practical activity, primarily consisting of composing, playing, and listening. An essential objective of the workshop is the derivation of learning objectives and strategies out of each participant's existing store of intuition, common sense, and prior experience. Open to students with a substantial investment in a creative future, whatever the contents of their previous experience.

This project group meets every Monday at 10 A.M. in Brook House

Project Area 1: INVENTION AND EXPLORATION, COMPOSITION AND IMPROVISATION, IN AND OUT OF REAL TIME

Project A: Inventing and Presenting: composition in an unlimited range of soundmaking media, modes of representation (notation, etc.), and presentational forms (performance, etc.). Access to Composers' Ensemble, electronic music studio (with Richard Teitelbaum's permission), multitrack tape studio, and the Da Capo Chamber Players are available. Performance Space occasions are available as appropriate.

Project B: Sessions: improvising in sound in an unlimited range of social configurations (from solitary meditation to massed assemblage), time constraints, sound materials, intention structures, spatial boundaries (including remote-response interactions), collaborating media (including any expressive or articulative language-form known or inventable), or creative or investigative purposes. Registrants are a pool of potential collaborators; imagining and causing session-occasions are among the artforms to be practiced. Access to Performance Space and Open Space are available.

Project C: All-Media Composition: inventing and exploring art-forms which create collaborations across the boundaries of distinct expressive-language media (sound, movement, still and motile image, words, etc.), or which seek to dissolve such boundaries altogether — perhaps to reify new boundaries altogether, on the

basis of new criteria of purpose or sense. Open Space is a resource for experiments in this as in other realms.

Project D: Ear (sound consciousness): fundamental ear training using all kinds of found and created sounds, sound environments, and listening situations — to develop a sense of thinking, feeling, and articulating what and how you hear.

Project E: Sound Design: Composing sound (including music) in partnership with other media and artforms, such as theatre, dance, film, video, installations, and performance art. Possibilities: sound as environment, sound as narrative, sound as language, sound as emotion, sound as structure. Live and recorded media.

Project F Text/Sound Composition:

TEXT/SOUND COMPOSITION explores the application of verbal and textual elements within composition, improvisation, and reflection/interpretation.

Activities can be organized under three headings:

1. Composition/Improvisation
2. The Literature of Text/Sound Composition
3. Interpretation (class discussions, readings, lectures, individual research and reflection regarding the relevance of text/sound composition to a variety of topics, including: politics, contemplation, ecology, psycholinguistics, personal expression, community formation, the relationship between language perception, language and thought, language and awareness, etc.

Project G: Electronic Music Studio:

With his permission, Richard Teitelbaum's workshop in electronic music may be pursued as a component of the Music Program Zero All-Music Projects Complex.

Project H: Instrument Building:

With his permission, Leo Smith's workshop in instrument building as a primary music-creative, music-theoretical, and music-learning resource may be pursued as a component of the Music Program Zero All-Music Projects Complex.

Project I: Film and Sound (and Music) Continuum:

Ongoing opportunities for collaboration between filmmakers and soundmakers, including musicmakers, extending projects begun in Spring 1991 and initiating new ones, with continued involvement of both Music Program Zero and the Film Department, as well as practitioners of these arts based elsewhere.

PROJECT AREA 2: -FORMING:**THE THEORY AND PRACTICE OF EXPRESSIVE FORMS AND LANGUAGES****Project J: What is Performance?**

An intermedia ensemble exploration.

What does it mean to reveal yourself in the presence of others?

What qualities of activity would you consider to be performance?

How can you be present (physically, intellectually, spiritually) to the activities/expressions of others?

What ritualized activities and behaviors from ordinary life have acquired personal meaning?

Notation and documentation: traces, instructions, cues, memories, residue, suggestions, questions.

Mundane objects and events: minimal performance situations.

What is revelation?

States of mind, states of body, states of emotion — how can you commune with another person?

How can expressions in one medium (sound, language, painting, gesture, sculpture etc...) be translated into other media?

What is the importance of witnessing?

Composing the environment for a performance activity.

Project K: Spaces and Environments

A roving investigation of spatial consciousness through site-specific creative work:

Transformation of spaces using diverse media (sound, movement, constructions, light, language . . .).

Creation of spaces for yourself to live in (habitations). Modes of documenting and expressing the experiences and realities of place.

Project L: Experimental Philosophy

A laboratory in which are investigated, contemplated, and explicated, the purposes and natures of human expressive-language activity, by means of episodes of directed collaborative practice of such activity itself, subsequently examined and analyzed in the light of issues within these episodes themselves, as well as in existing texts harboring relevant thought, from, say, literary, philosophical, psychological, anthropological, political, or art-critical disciplines. The nature of the projects and the texts of course varies radically depending on the participants.

Project M: -Forming Ensemble

Preparing and performing works of all-media composition or experimental philosophy which already exist in the creative literature of the present time, by, for example, Kenneth Gaburo, Pauline Oliveros, Daniel Goode, John Cage, David Dunn,

Warren Burt, William Brooks, Malcolm Goldstein, Karlheinz Stockhausen, La Monte Young, among many others.

Project N: Story-Telling

Tell your own story. Tell someone else's story. Hear someone else's story. How do the modes and substances of "telling" form and transform your experience. How do ways of hearing a telling shape the experience you are imagining.

Project O: Practices

Practicing and examining practices of meditation and other modes of contemplation and expression, within and outside of formulated religious and cultural structures.

PROJECT AREA 3: WAYS OF LISTENING, WAYS OF THINKING, WAYS OF FORMULATING

Project P: Listening: The Exploration of Unfamiliar Musics

Open to persons with adventurous ears, interested in ACTIVELY exploring Musics with which they are NOT at the present familiar.

Project Q: Writing About Music

Musical description, music criticism, musical thinking, writing for the *News of Music*.

Project R: Metapieces

Re-creations and responses to, and explications and observations of, specific musics in the form of (verbal or non-verbal; musical or non-musical) creative texts: 'analog analysis'.

Project S: Soundspaces

Listening-environment creation, and listening-practice experimentation, to investigate and promote the cognition in reception of specific musics. An Equinox Festival of Sound and Space, including existing and new musics, on the Bard campus, has been an output of this project.

Project T: Close Readings of Musics

Encounters with a diverse collection of music artifacts, phenomena, documents, "reading" them closely in depth and detail to derive, from the observable sonic and behavioral characteristics of each music, a relevant context or listening to it so as to be able to hear the particular sense it makes. Items are drawn from a wide range of cultures and times, emphasizing issues of

especial relevance to ourselves and to the expressive predicaments confronted within our culture.

Project U: Tape Anthologies

Putting sequences of pre-existent musics together on tape to create total listening events of particular and diverse character, and to give each item on each tape a particular resonance as a consequence of its juxtaposition with the other musics on that tape. The project consists of making anthology tapes, listening to them communally, and discussing the results.

Project V: Logics and Schemata for the Structures of Musical Materials

A set of context-relative, foundationally originated replacements for the historical practices known as the 'theory' of 'harmony', 'counterpoint', 'tonality', or as the 'formal analysis' of 'musical structures'. How to determine what musical materials actually are, and how to structure them relevantly to capture essential syntactical characteristics of disparate musics of any historical or cultural time or place, are the fields of attention addressed here. Practices of musical sounding and formulating based on the results of this work are in constant dialogue with the metamusical discussions.

PROJECT AREA 4: CONTEMPORARY PRACTICES OF NOTATION AND PERFORMANCE

Project V: Notations

Extended notational resources of the present time, involving considerations of compositional and expressive purpose, and new conceptions of the interactions of responders (players) to stimulative graphic imagery (notation). Sources include Karkoschka's *The Graphic Image of New Music*, Virginia Gaburo's *Notations*, and other recent texts.

Project W:: All-Music Ensembles

Form your own group — instrumental or vocal or instrumental-vocal, or whatever — work up your music in performance form, and get input and feedback from faculty and colleagues, as well as rehearsal facilities.

PROJECT AREA 5: HISTORICAL AND CRITICAL STUDIES

***Project X: Readings**

Readings in a variety of topics related to the nature and practice of creativity, intuition, thought, expression.

Project Y: A Global History of Musical Ideas, from Troubadours in Languedoc and Organum in Paris and Gagaku in Edo (Japan) in 1100 to Artificial Intelligence at IRCAM in Paris and Free Music in New York and Indonesian Rock 'n' Roll in Djakarta in 1990.

Music Program Zero 001-099 (specific course number for each student is based on the student's individual educational history)

OTHER COURSES

**Music Program Zero 114: LISTENING/STUDY GROUP: ROCK AND ROLES:
MEDIA MYTHOLOGY AND MUSIC HISTORY**

The aesthetic substance of the popular music culture subsists not only in the performed works of its celebrated artists, but in their publicly exhibited lives and lifestyles as well, and it is in the documented convergences of these factors, changing constantly and rapidly with changes in the ongoing current (media-) promoted commodity imagery that the ever-evolving history of popular music culture is most tellingly written. And that history is most vividly discernible in the manifestations of those few celebrated Rock artists whose careers have endured through the changing whims of consumerism, Hollywood promotions, and the pressures of potentially (and perhaps actually) integrity-damaging material megasuccess. This project takes a stab at piecing together a relevant history of a stratum of American music culture by examining evolving biases in matters of music and lifestyle. Bob Dylan and Joni Mitchell are two self-promoting, self-defining popular artists who in fact have almost always produced their own record albums. Thus their relative “independence” as popular=music “iconoclasts” makes them particularly interesting as reflectors of mass-cultural clichés. This raises questions about the deepest function of popular art as the carrier (or the creator) of myths and symbols meaningful to its constituency. A complementary phenomenon is the master media-magic manipulator who molds iconoclastic personalities into public-media superstars: witness the work of Quincy Jones as producer and arranger for both Michael Jackson and Frank Sinatra, as well as a raft of 1970s-80s soul and R&B artists. Other powermaster producers, such as Phil Spector, George Martin, Berry Gordy, and others, also bear looking into in their manifestations of interinfluence between media trends and artistic invention. The

work of the project begins with an examination of song lyrics by Dylan and Mitchell, and continues with a heavy dose of listening to the massed recorded output of Quincy Jones—all this as a way of stimulating all participants in the project to activism in putting together episodes of collective work and coming up with ideas. The project will have access to at least one guest lecturer with substantial background in the music-technical, music-historical, and social-historical investigation of the popular-music universe of the American twentieth century.

MUSIC PROGRAM ZERO 201: MUSIC AND POWER (A HISTORY, A THEORY, A PHILOSOPHY, AN AESTHETICS)

A (global) array of musical behaviors perceived in terms of their expression and participation in issues of power (political, spiritual, personal, physical, ritual, social (class), moral, intellectual, sexual) and power relations among persons and groups within and across cultural boundaries of various kinds. Oppressor-behavior and oppressed-behavior, counter-cultural self-empowerment and dominant-cultural self-celebration, identity-seeking and identity-asserting, music wanting to celebrate the world and music wanting to change it and music wanting to protest intolerable things about it, are all instantiated in this study--in their aspect most particularly as *sound* -language acts. Instances of music and musical behavior from popular art cultures, classical art cultures, religious (or other ritual) art cultures, folk art cultures, occupation cultures (as, warrior, slave, seaman, shepherd, prisoner, healer), groups defined (especially, self-defined) by gender, ethnicity, generation, cultures drawn from the contemporary world as well as from any time in history where documents and artifacts may be accessible, are the texts of this project, along with literature discussing and theorizing these phenomena. (In contemporary American music, for instance, classic popular song, rock, rap, jazz, avant-garde (both the "theatrical" and the "intellectual"), and "symphonic" cultures are exemplified).

Listening, reading, responding, writing, constructing, discussing, and pursuing further investigations are what the members of this group do.

Sample Readings: Elias Canetti's *Crowds and Power*; Jacques Attali's *Noise: The Political Economy of Music*; Susan McClary's *Feminine Endings*; J. K. Randalls' *Are You Serious?*; *Music and Power* (Proceedings of a symposium, Seattle, 1991); Benjamin Boretz' *Interface I-VI*; texts by Elaine Barkin, Eric Gans, Clifford Geertz, Dennis Tedlock, Dick Hebdige, and other musicians, artists, thinkers.

MUSIC PROGRAM ZERO 222: COUNTER-CULTURE, MULTI-CULTURE, MUSEUM CULTURE: A GLOBAL SURVEY OF MUSIC AS A CRITICAL WINDOW ON CULTURAL HISTORY, 1892-1992

Here is initiated an intensive encounter with the sounds, conceptions, and behaviors which articulate the history of sound expression in the world's cultures during the last century. A principal thesis of this project is that the evolution of sound-expressive behavior within any single culture during this period is comprehensible only as the product of the massive intercultural confrontation which has been taking place during this same time. East-West, black-white, urban-rural, high art-vernacular, sacred-secular, top dog-underdog, America-Europe are some of the interactions being investigated, as is the profound effect of technology (especially electro-acoustic means of sound production and reproduction) upon the course of music history.

Another principal thesis is that music, to be experienced relevantly as music and to be understood experientially as music, needs to be disentangled from the conventional music-historical mythology which reifies the musical artifact as an autonomous phenomenon and creates a "music history" which is an autonomous interpretive history of such autonomous phenomena, viz., "masterpiece" miracles and teleological structure progressions. Instead, music needs to be conceptualized as expressive behavior, multi- and vari-functional in the instances of its happening, and inextricably fused with all the other significant behavioral characteristics of the people who practice it, localized to times, places, cultures, subcultures, and environmental circumstances.

Texts are primarily audio tapes for group and individual listening and thinking about, but much surrounding verbal-text material is also invoked, both as primary source phenomena and as explanatory discourse. Music heard will be traditional, classical, and religious music from all world cultures along with popular music, jazz from early New Orleans to swing to avant-garde, cool, and fusion, and Western high-art music from Debussy, Stravinsky, Schoenberg, Bartók, and Ives to Cage, Babbitt, Stockhausen, Xenakis, electro-acoustic and post-modern concert music.

Students initiate and pursue research projects for written, oral, or performative presentation.

Music Program Zero 233: COMPUTER MUSIC/CYBERNETIC STRUCTURES STUDY AND PRACTICE WORKSHOP

This project is designed to cultivate appropriate technology for the musical needs of the present and future, using the resources of the NeXT computer (including sound sampling and synthesis software such as Cmix and Csound), and other technological extensions, as resources for musical composition and performance.

In this enterprise, conception and technique are in constant dialogue: a rigorous, structured training in the use of computers for sound generating and processing is intertwined with a constant examination of texts, artifacts, phenomena, activities, and ideas bearing on the purposes and needs which shape the uses of such technology.

This learning program moves through a sequence of workshops offering all the technical instruction essential to the basic compositional and music-interactive needs of a novice computer user/musician/cybernetically expressive person. No previous experience with computers or music is required to begin the program; it is designed for any student seriously interested in learning and composing electro-acoustic music, in cybernetic systems and resources, and in the possible reconstructions of the functional social modes of music and other expressive languages which are made conceivable and possible by new technologies for communication and articulation.

The learning design for the technical information and skills needed to pursue this program is conceived as a logical progression of expository lecture/seminars leading to hands-on laboratory work and trouble-shooting and brainstorming tutorials to deal with individual problems as they arise. The sequence of presentation is, roughly, as follows: 1)UNIX operating system (especially use of the VI Editor and basic sound-related commands); 2)sampling techniques and applications software theory; 3)Csound instrument and score (notelist) design; 4)additive, subtractive, FM, AM, and nonlinear sound synthesis; 5)spacial sound manipulations; 6)advanced unit generators; 7)Cmix programming; 8)programming in C for musical environments; 9)MIDI applications on the NeXT; 10)tuning systems, theory and practice.

The concurrent conceptual dialogue focuses on critical, philosophical, and epistemological texts in the areas of artificial intelligence, social history, and the interconnection of institutions, technologies, modes of thought and expression, and issues of contemporary concern (social, environmental, political).

Students pursue continuous technical and compositional projects, as well as participate in discussions of and responses to the texts read.

Music Program Zero 246: **VOICE AND ORAL MODES**

Study and practice in concepts and traditions of the voice: listening and research into selected vocal musics cross-culturally, practices of story-telling and poetry-reading, performance and setting of texts, writings and theories of voice and utterance. A series of weekly projects, readings, performances, discussion.

Music Program Zero 331: **THE MEANING OF MUSIC: AN INQUIRY: HEARING MUSIC THROUGH THE FILTERS OF CONTEMPORARY RADICAL THOUGHT — POLITICAL, CRITICAL, PHILOSOPHICAL, MUSICAL**

The radical feminist musicologist Susan McClary describes Beethoven's Ninth Symphony as an unconstrained eruption of misogynist aggression, a sonic enactment of an episode of violent rape. The economic theorist Jacques Attali describes post-modernist composition as an assembly-line fabrication of saleable

commodities whose saleability is ensured by duplicating and repeating *ad infinitum* and exploiting culturally iconic music imagery pre-assured to guarantee the imputation of “high-art” commodity value in the concert marketplace. The literary critic and composer Lawrence Kramer finds jingoistic and other kinds of chauvinistic behavior in the musical compositions of Charles Ives, and contrasts to that the enlightenment he discerns in the otherwise kindred music composed by Elliott Carter. Benjamin Boretz hears in Richard Wagner’s music symbolic-behavioral assertion, and projected imagery, claiming and flaunting the possession of cosmic power, while the music of chain-gang prisoners in Angola Penitentiary is heard as “real” behavior which creates in the singing the only power at all possessed by the singers. Other writers, not necessarily referring explicitly to music or to some music in particular, propose similarly radical revisionary conceptions of the nature and contents of art-expressive behavior. (This includes post-structuralist, post-modernist, neo-anarchist, and other radical thinkers such as Georges Bataille, Antonin Artaud, Jacques Lacan, Jacques Derrida, Roland Barthes, Tveztan Todorov, Gilles Deleuze, J.K. Randall, John Zerzen, . . .)

The questions addressed in this project are: how is the actual experience of hearing the actual music described or implicated in these texts impacted by the adoption of the perspectives they propose and advocate, or even just by the experience of reading and being confronted by their contents? To find out, we read texts (in realtime, together) and then listen to the relevant music (in realtime, together) — different texts with same musics, different musics with same texts — and we perceive and describe the contents of our listening experiences. (Of course, the precise determinacies of such transactions are unavailable.) Another question is, what are the implicit programmatic advocacies, in relation to music-doing, music-listening, music-socializing, of the contents of these texts, and how could they (if they could) be practically enacted? We are going to be a laboratory for experimental enactments, to speculate on this question and investigate it conceptually, experientially, and in the end, analytically.

Participants should be prepared to submit texts and music of their interest and awareness to the experimental processes developed within the group.

Because of the need in this project for intensely interactive thinking and discussion on the part of its participants, enrollment must be limited to seven or eight people.

MUSIC PROGRAM ZERO 333: THE CHANGING FACES OF MUSIC THEORY, HISTORY, AND CRITICISM, FROM FORMALISM TO FEMINISM, FROM PHENOMENALISM TO MULTICULTURALISM, FROM RECONSTRUCTION TO DECONSTRUCTION, 1950-1993

Sweeping revolutions in the concepts and practices of musical theory, history, and criticism have profoundly impacted how music is presented and learned in college classrooms and graduate-school seminars. Sophisticated composers and

performers have been greatly impacted in their practices by the texts of these ways of thinking about music; and composers and performers, in both their practices and by their writings, have themselves impacted musical thinking and teaching in turn. This seminar is designed to acquaint students, in a two-semester marathon, with the literature, the practices, and the ideas that have become current in music theory, history, and criticism during the last fifty years, through readings, practical exercises, and tutorial lectures.

First Semester: The course will begin with issues about tonality, from the ideas of Schoenberg, Hindemith, and Schenker (including “structural hearing” pedagogy), the “thematic process” analysis of Rudolph Reti, through the increasingly systematic theories of the tonal system which appeared in the 1960s and 70s, to the semiotic and phenomenological theories of Thomas Clifton, Jean-Jacques Nattiez, and beyond to recent feminist and postmodernist critiques of and alternative proposals to all these practices. Ideas of ear training, and the teaching of harmony, counterpoint, notation, and musical structure will constantly be examined in practice. New ideas about criticism (Edward Cone, Joseph Kerman, Edward Said, Lawrence Kramer, LeRoi Jones, Lester Bangs), description (J. K. Randall, Elaine Barkin, Jane Coppock, Joseph Dubiel) and new conceptions of music history based on structural, social, anthropological, gender, and ontological issues (Theodor Adorno, Carl Dahlhaus, David Burrows, Leo Treitler, Carolyn Abbate, Susan McClary, Jacques Attali, Ruth Solie, Jann Pasler) are examined.

Second Semester: The course will then embark on a survey of radical ideas about music in composition and theory, such as Schoenberg’s and Babbitt’s 12-tone syntax, the microtonal theories of Harry Partch and his disciples, theories of electronic and systemic music such as the Darmstadt and post-Darmstadt system/process theories of Stockhausen, Xenakis and others, the protean conceptions of John Cage and the theorists of indeterminacy (Christian Wolff, David Behrman, Morton Feldman), radical ontologically creative reconstructions by Boretz, Randall, Rahn, and others, and feminist-narrative-metaphorical proposals and controversies (Marianne Kielian-Gilbert, Marion Guck, Frederic Maus, Pieter van den Toorn, etc.). Also, radical jazz theory and criticism (Ornette Coleman, Charles Mingus, Anthony Braxton, Bill Coles, Andre Hodeir, Leo Smith), new-language theory (Kenneth Gaburo, William Brooks), theories of notation and representation (Virginia Gaburo, Erhard Karkoschka), and improvisation theory (Malcolm Goldstein, J.-C. François and J. Silber, Pauline Oliveros, etc.). All subjects will be examined in the light of music listening, hands-on experimentation, and oral and written discourse.

OTHER Music Program Zero Workshops

Music Program Zero Workshop B:**TO COMPOSE A SIGNIFICANT MUSIC/EXPRESSIVE-LANGUAGE PRACTICE**

A gathering of learners and practicers to formulate and experiment with and critically examine the results of experimenting with responsible strategies for cultivating (individual and collective) creative work, making the fullest possible use of themselves and each other. Everyone involved in this group also needs to be active in the Music Experiment Group and the Composers' Ensemble.

MUSIC PROGRAM ZERO Workshop C:**COMPUTER MUSIC/CYBERNETICS STUDY AND PRACTICE WORKSHOP (see Courses)**

Music Program Zero All-Music Projects Complex

Projects carry credits as follows: students who sign up for one project are eligible for three credits at maximum; two projects allow five credits maximum; three projects, six credits maximum; students who sign up for projects may also participate in a maximum of two ensembles, for a maximum total of eight credits in this complex (i.e., for three projects and two ensembles)

Project Area 1: INVENTION AND EXPLORATION, COMPOSITION AND IMPROVISATION, IN AND OUT OF REAL TIME

Project A: Sessions: improvising in sound in an unlimited range of social configurations (from solitary meditation to massed assemblage), time constraints, sound materials, intention structures, spatial boundaries (including remote-response interactions), collaborating media (including any expressive or articulative language-form known or inventable), or creative or investigative purposes. Registrants are a pool of potential collaborators; imagining and causing session-occasions are among the artforms to be practiced. Access to Performance Space and Open Space are available.

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Ongoing opportunities for collaboration between filmmakers and soundmakers, including musicmakers, extending projects already begun and initiating new ones, with continued involvement of both Music Program Zero and the Film Department, as well as practitioners of these arts based elsewhere.

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A laboratory in which are investigated, contemplated, and explicated, the purposes and natures of human expressive-language activity, by means of episodes of directed collaborative practice of such activity itself, subsequently examined and analyzed in the light of issues within these episodes themselves, as well as in

existing texts harboring relevant thought, from, say, literary, philosophical, psychological, anthropological, political, or art-critical disciplines. The nature of the projects and the texts of course varies radically depending on the participants.

PROJECT AREA 2: WAYS OF LISTENING, WAYS OF THINKING, WAYS OF FORMULATING, WAYS OF PERFORMING

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Musical description, music criticism, musical thinking, writing for the *News of Music*.

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1.Re-creations and responses to, and explications and observations of, specific musics in the form of (verbal or non-verbal; musical or non-musical) creative texts: 'analog analysis' ("metapieces").

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PROJECT I: Counterpoint for Composers: an intensive study/practice laboratory

How the depths and surfaces of musical images and thoughts are created by the temporally and texturally multi-layered unfolding of resonances over time, how the imaginative time of music is emergent from the global rhythms of resonances resounding, inflecting, deflecting, configuring to evoke "a sound" temporally evolving over the course of an entire musical phenomenon: these are the musical insights discovered through the deep and compositional study and practice of what is called "counterpoint"—essentially, the ultimate substructure of musical qualities and meanings, explored through an unremitting stream of composition exercises, given and invented, with intensive preliminary and subsequent reflection, examination, and—musically—comparative description. Ear and mind training for mature and committed aspirants to the internal and external practices of musical thinking.

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Music Program Zero 114: **LISTENING/STUDY GROUP: ROCK AND ROLES: MEDIA MYTHOLOGY AND MUSIC HISTORY**

The aesthetic substance of the popular music culture subsists not only in the performed works of its celebrated artists, but in their publicly exhibited lives and lifestyles as well, and it is in the documented convergences of these factors, changing constantly and rapidly with changes in the ongoing current (media-) promoted commodity imagery that the ever-evolving history of popular music culture is most tellingly written. And that history is most vividly discernible in the manifestations of those few celebrated Rock artists whose careers have endured

through the changing whims of consumerism, Hollywood promotions, and the pressures of potentially (and perhaps actually) integrity-damaging material megasuccess. This project takes a stab at piecing together a relevant history of a stratum of American music culture by examining evolving biases in matters of music and lifestyle. Bob Dylan and Joni Mitchell are two self-promoting, self-defining popular artists who in fact have almost always produced their own record albums. Thus their relative “independence” as popular=music “iconoclasts” makes them particularly interesting as reflectors of mass-cultural clichés. This raises questions about the deepest function of popular art as the carrier (or the creator) of myths and symbols meaningful to its constituency. A complementary phenomenon is the master media-magic manipulator who molds iconoclastic personalities into public-media superstars: witness the work of Quincy Jones as producer and arranger for both Michael Jackson and Frank Sinatra, as well as a raft of 1970s-80s soul and R&B artists. Other powermaster producers, such as Phil Spector, George Martin, Berry Gordy, and others, also bear looking into in their manifestations of interinfluence between media trends and artistic invention. The work of the project begins with an examination of song lyrics by Dylan and Mitchell, and continues with a heavy dose of listening to the massed recorded output of Quincy Jones—all this as a way of stimulating all participants in the project to activism in putting together episodes of collective work and coming up with ideas. The project will have access to at least one guest lecturer with substantial background in the music-technical, music-historical, and social-historical investigation of the popular-music universe of the American twentieth century.

MUSIC PROGRAM ZERO 201: MUSIC AND POWER (A HISTORY, A THEORY, A PHILOSOPHY, AN AESTHETICS)

A (global) array of musical behaviors perceived in terms of their expression and participation in issues of power (political, spiritual, personal, physical, ritual, social (class), moral, intellectual, sexual) and power relations among persons and groups within and across cultural boundaries of various kinds. Oppressor-behavior and oppressed-behavior, counter-cultural self-empowerment and dominant-cultural self-celebration, identity-seeking and identity-asserting, music wanting to celebrate the world and music wanting to change it and music wanting to protest intolerable things about it, are all instantiated in this study--in their aspect most particularly as *sound* -language acts. Instances of music and musical behavior from popular art cultures, classical art cultures, religious (or other ritual) art cultures, folk art cultures, occupation cultures (as, warrior, slave, seaman, shepherd, prisoner, healer), groups defined (especially, self-defined) by gender, ethnicity, generation, cultures drawn from the contemporary world as well as from any time in history where documents and artifacts may be accessible, are the texts of this project,

along with literature discussing and theorizing these phenomena. (In contemporary American music, for instance, classic popular song, rock, rap, jazz, avant-garde (both the "theatrical" and the "intellectual"), and "symphonic" cultures are exemplified).

Listening, reading, responding, writing, constructing, discussing, and pursuing further investigations are what the members of this group do.

Sample Readings: Elias Canetti's *Crowds and Power*; Jacques Attali's *Noise: The Political Economy of Music*; Susan McClary's *Feminine Endings*; J. K. Randalls' *Are You Serious?*; *Music and Power* (Proceedings of a symposium, Seattle, 1991); Benjamin Boretz' *Interface I-VI*; texts by Elaine Barkin, Eric Gans, Clifford Geertz, Dennis Tedlock, Dick Hebdige, and other musicians, artists, thinkers.

MUSIC PROGRAM ZERO 222: COUNTER-CULTURE, MULTI-CULTURE, MUSEUM CULTURE: A GLOBAL SURVEY OF MUSIC AS A CRITICAL WINDOW ON CULTURAL HISTORY, 1892-1992

Here is initiated an intensive encounter with the sounds, conceptions, and behaviors which articulate the history of sound expression in the world's cultures during the last century. A principal thesis of this project is that the evolution of sound-expressive behavior within any single culture during this period is comprehensible only as the product of the massive intercultural confrontation which has been taking place during this same time. East-West, black-white, urban-rural, high art-vernacular, sacred-secular, top dog-underdog, America-Europe are some of the interactions being investigated, as is the profound effect of technology (especially electro-acoustic means of sound production and reproduction) upon the course of music history.

Another principal thesis is that music, to be experienced relevantly as music and to be understood experientially as music, needs to be disentangled from the conventional music-historical mythology which reifies the musical artifact as an autonomous phenomenon and creates a "music history" which is an autonomous interpretive history of such autonomous phenomena, viz., "masterpiece" miracles and teleological structure progressions. Instead, music needs to be conceptualized as expressive behavior, multi- and vari-functional in the instances of its happening, and inextricably fused with all the other significant behavioral characteristics of the people who practice it, localized to times, places, cultures, subcultures, and environmental circumstances.

Texts are primarily audio tapes for group and individual listening and thinking about, but much surrounding verbal-text material is also invoked, both as primary source phenomena and as explanatory discourse. Music heard will be traditional, classical, and religious music from all world cultures along with popular music, jazz from early New Orleans to swing to avant-garde, cool, and fusion, and Western

high-art music from Debussy, Stravinsky, Schoenberg, Bartók, and Ives to Cage, Babbitt, Stockhausen, Xenakis, electro-acoustic and post-modern concert music.

Students initiate and pursue research projects for written, oral, or performative presentation.

Music Program Zero 233: COMPUTER MUSIC/CYBERNETIC STRUCTURES STUDY AND PRACTICE WORKSHOP

This project is designed to cultivate appropriate technology for the musical needs of the present and future, using the resources of the NeXT computer (including sound sampling and synthesis software such as Cmix and Csound), and other technological extensions, as resources for musical composition and performance.

In this enterprise, conception and technique are in constant dialogue: a rigorous, structured training in the use of computers for sound generating and processing is intertwined with a constant examination of texts, artifacts, phenomena, activities, and ideas bearing on the purposes and needs which shape the uses of such technology.

This learning program moves through a sequence of workshops offering all the technical instruction essential to the basic compositional and music-interactive needs of a novice computer user/musician/cybernetically expressive person. No previous experience with computers or music is required to begin the program; it is designed for any student seriously interested in learning and composing electro-acoustic music, in cybernetic systems and resources, and in the possible reconstructions of the functional social modes of music and other expressive languages which are made conceivable and possible by new technologies for communication and articulation.

The learning design for the technical information and skills needed to pursue this program is conceived as a logical progression of expository lecture/seminars leading to hands-on laboratory work and trouble-shooting and brainstorming tutorials to deal with individual problems as they arise. The sequence of presentation is, roughly, as follows: 1)UNIX operating system (especially use of the VI Editor and basic sound-related commands); 2)sampling techniques and applications software theory; 3)Csound instrument and score (notelist) design; 4)additive, subtractive, FM, AM, and nonlinear sound synthesis; 5)spacial sound manipulations; 6)advanced unit generators; 7)Cmix programming; 8)programming in C for musical environments; 9)MIDI applications on the NeXT; 10)tuning systems, theory and practice.

The concurrent conceptual dialogue focuses on critical, philosophical, and epistemological texts in the areas of artificial intelligence, social history, and the interconnection of institutions, technologies, modes of thought and expression, and issues of contemporary concern (social, environmental, political).

Students pursue continuous technical and compositional projects, as well as participate in discussions of and responses to the texts read.

Music Program Zero 246: **VOICE AND ORAL MODES**

Study and practice in concepts and traditions of the voice: listening and research into selected vocal musics cross-culturally, practices of story-telling and poetry-reading, performance and setting of texts, writings and theories of voice and utterance. A series of weekly projects, readings, performances, discussion.

Music Program Zero 301: **MUSIC WHICH INVENTS THE WORLD FROM SCRATCH**
for example:

J.S. Bach: *The Art of Fugue*

John Coltrane: *Interstellar Space*

L. van Beethoven: String Quartets, Op. 130 (with the *Grosse Fuge* as last movement), & Op. 135

Velvet Underground: Banana Album and *White Light, White Heat*

Anton v. Webern: String Quartet, Op. 28

Albert Ayler: *Omega is the Alpha*

Franz Liszt: *Dante Symphony*

Karlheinz Stockhausen: *Aus den sieben Tagen*

Claude Debussy: *Images*

Bob Dylan: *Blonde on Blonde*

Arnold Schoenberg: Five Pieces for Orchestra, Op. 16

Charles Mingus: *Fables of Faubus*

Traditional Music of the Tibetan Ritual

Anton Bruckner: Symphony #9

Music from the Chantilly Codex (ca. 1350-1400)

Richard Wagner: *Parsifal*

Joseph Haydn: *The Creation*

Captain Beefheart: *Trout Mask Replica*

Claudio Monteverdi: *Orfeo*

Igor Stravinsky: *Orpheus*

J.K. Randall: Lyric Variations

Aleksandr Skryabin: *Poem of Ecstasy*

Heinrich Isaac: *Choralis Constantinus*

Traditional Music of the Javanese Court Gamelan

Ivory Coast: Ritual Mask Music

Archie Shepp: Fire Music

Cornelius Cardew: Scratch Music

Carl Ruggles: *Sun Treader*

appropriate discourse is contemplated.

Music Program Zero 311: ISSUES RAISED BY TECHNOLOGY IN THE CONTEMPORARY PRACTICES OF MUSIC

Part of the thrill in working with new technologies to create music is the subversion of "traditional" contexts for artistic communication. New methods of production require a rethinking of how the results are to be presented to an audience/listener/observer, and often redefine the roles of the participants in the transaction. The purpose of this seminar will be to explore new ways of engaging in a musical interaction/ communication through the medium of technology. What sorts of interactions are suggested by new working methodologies? How might an environment be designed to facilitate particular interactions? How is technology — through music — reshaping humanity? All this and more!

A secondary goal of this course is to foster the exchange of ideas between students at Bard College and students working at the Columbia University Computer Music Facility. Two different musical communities will be meeting to share experiences and discuss visions — such an exchange will certainly broaden views about the current state of music in our culture.

MUSIC PROGRAM ZERO 321: MODES OF PERFORMANCE, MODES OF IMPROVISATION:

Encounters with and practice in some of the varied new senses of performing and improvising which have materialized in recent times. In particular, the modes of performance developed by rock groups, jazz groups, composer-performer interactive groups, dancers and performance artists, improvising groups, live-electronic groups, and music-theatre groups are central resources. The output is, of course, performances of original and pre-existing musics and other expressions.

Music Program Zero 331: THE MEANING OF MUSIC: AN INQUIRY:
 HEARING MUSIC THROUGH THE FILTERS OF CONTEMPORARY RADICAL THOUGHT —
 POLITICAL, CRITICAL, PHILOSOPHICAL, MUSICAL

The radical feminist musicologist Susan McClary describes Beethoven's Ninth Symphony as an unconstrained eruption of misogynist aggression, a sonic enactment of an episode of violent rape. The economic theorist Jacques Attali describes post-modernist composition as an assembly-line fabrication of saleable commodities whose saleability is ensured by duplicating and repeating *ad infinitum* and exploiting culturally iconic music imagery pre-assured to guarantee the imputation of "high-art" commodity value in the concert marketplace. The literary critic and composer Lawrence Kramer finds jingoistic and other kinds of chauvinistic behavior in the musical compositions of Charles Ives, and contrasts to that the enlightenment he discerns in the otherwise kindred music composed by Elliott Carter. Benjamin Boretz hears in Richard Wagner's music symbolic-behavioral assertion, and projected imagery, claiming and flaunting the possession of cosmic power, while the music of chain-gang prisoners in Angola Penitentiary is heard as "real" behavior which creates in the singing the only power at all possessed by the singers. Other writers, not necessarily referring explicitly to music or to some music in particular, propose similarly radical revisionary conceptions of the nature and contents of art-expressive behavior. (This includes post-structuralist, post-modernist, neo-anarchist, and other radical thinkers such as Georges Bataille, Antonin Artaud, Jacques Lacan, Jacques Derrida, Roland Barthes, Tveztan Todorov, Gilles Deleuze, J.K. Randall, John Zerzen, . . .)

The questions addressed in this project are: how is the actual experience of hearing the actual music described or implicated in these texts impacted by the adoption of the perspectives they propose and advocate, or even just by the experience of reading and being confronted by their contents? To find out, we read texts (in realtime, together) and then listen to the relevant music (in realtime, together) — different texts with same musics, different musics with same texts — and we perceive and describe the contents of our listening experiences. (Of course, the precise determinacies of such transactions are unavailable.) Another question is, what are the implicit programmatic advocacies, in relation to music-doing, music-listening, music-socializing, of the contents of these texts, and how could they (if they could) be practically enacted? We are going to be a laboratory for experimental enactments, to speculate on this question and investigate it conceptually, experientially, and in the end, analytically.

Participants should be prepared to submit texts and music of their interest and awareness to the experimental processes developed within the group.

Because of the need in this project for intensely interactive thinking and discussion on the part of its participants, enrollment must be limited to seven or eight people.

MUSIC PROGRAM ZERO 333: THE CHANGING FACES OF MUSIC THEORY, HISTORY, AND CRITICISM, FROM FORMALISM TO FEMINISM, FROM PHENOMENALISM TO MULTICULTURALISM, FROM RECONSTRUCTION TO DECONSTRUCTION, 1950-1993

Sweeping revolutions in the concepts and practices of musical theory, history, and criticism have profoundly impacted how music is presented and learned in college classrooms and graduate-school seminars. Sophisticated composers and performers have been greatly impacted in their practices by the texts of these ways of thinking about music; and composers and performers, in both their practices and by their writings, have themselves impacted musical thinking and teaching in turn. This seminar is designed to acquaint students, in a two-semester marathon, with the literature, the practices, and the ideas that have become current in music theory, history, and criticism during the last fifty years, through readings, practical exercises, and tutorial lectures.

First Semester: The course will begin with issues about tonality, from the ideas of Schoenberg, Hindemith, and Schenker (including “structural hearing” pedagogy), the “thematic process” analysis of Rudolph Reti, through the increasingly systematic theories of the tonal system which appeared in the 1960s and 70s, to the semiotic and phenomenological theories of Thomas Clifton, Jean-Jacques Nattiez, and beyond to recent feminist and postmodernist critiques of and alternative proposals to all these practices. Ideas of ear training, and the teaching of harmony, counterpoint, notation, and musical structure will constantly be examined in practice. New ideas about criticism (Edward Cone, Joseph Kerman, Edward Said, Lawrence Kramer, LeRoi Jones, Lester Bangs), description (J. K. Randall, Elaine Barkin, Jane Coppock, Joseph Dubiel) and new conceptions of music history based on structural, social, anthropological, gender, and ontological issues (Theodor Adorno, Carl Dahlhaus, David Burrows, Leo Treitler, Carolyn Abbate, Susan McClary, Jacques Attali, Ruth Solie, Jann Pasler) are examined.

Second Semester: The course will then embark on a survey of radical ideas about music in composition and theory, such as Schoenberg’s and Babbitt’s 12-tone syntax, the microtonal theories of Harry Partch and his disciples, theories of electronic and systemic music such as the Darmstadt and post-Darmstadt system/process theories of Stockhausen, Xenakis and others, the protean conceptions of John Cage and the theorists of indeterminacy (Christian Wolff, David Behrman, Morton Feldman), radical ontologically creative reconstructions by Boretz, Randall, Rahn, and others, and feminist-narrative-metaphorical proposals and controversies (Marianne Kielian-Gilbert, Marion Guck, Frederic Maus, Pieter van den Toorn, etc.). Also, radical jazz theory and criticism (Ornette Coleman, Charles

Mingus, Anthony Braxton, Bill Coles, Andre Hodeir, Leo Smith), new-language theory (Kenneth Gaburo, William Brooks), theories of notation and representation (Virginia Gaburo, Erhard Karkoschka), and improvisation theory (Malcolm Goldstein, J.-C. François and J. Silber, Pauline Oliveros, etc.). All subjects will be examined in the light of music listening, hands-on experimentation, and oral and written discourse.

Music Program Zero Workshops

Music Program Zero Workshop A:

EXPLORING MUSICAL MATERIALS, SOUND SITUATIONS, AND OTHER POSSIBILITIES

What are the basic materials of music? What projects could you invent to explore the creation of time by means of sound, of sound by means of time, or of new sound by the combination and arrangement of old sounds? What do you need to do for yourself by doing music? What do you want to do for others? Can you design sound experiments that would help you and us investigate such questions?

Music Program Zero Workshop B:

TO COMPOSE A SIGNIFICANT MUSIC/EXPRESSIVE-LANGUAGE PRACTICE

A gathering of learners and practicers to formulate and experiment with and critically examine the results of experimenting with responsible strategies for cultivating (individual and collective) creative work, making the fullest possible use of themselves and each other. Everyone involved in this group also needs to be active in the Music Experiment Group and the Composers' Ensemble.

MUSIC PROGRAM ZERO Workshop C:

COMPUTER MUSIC/CYBERNETICS STUDY AND PRACTICE WORKSHOP (see Courses)

Music Program Zero All-Music Projects Complex

Projects carry credits as follows: students who sign up for one project are eligible for three credits at maximum; two projects allow five credits maximum; three projects, six credits maximum; students who sign up for projects may also participate in a maximum of two ensembles, for a maximum total of eight credits in this complex (i.e., for three projects and two ensembles)

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**MUSIC PROGRAM ZERO:
A SAMPLER OF PROJECTS
1980-1989**

-FORMING XIV

This semester is to initiate a critical, analytic study of interpersonal, interactive, expressive thought and practice, including extensive reading and discussion followed by realtime collaborations in investigative (improvisational and compositional) projects designed to promote experiential substance as matter for subsequent further critical reflection. Writing and other articulate formulations (apart from audio and video documentation of sessions) of issues, insights, and proposals emerging from these pursuits should be a regular outcome. Readings are in the line of critical-analytic inquiries into conventional thoughts, attitudes, assumptions, and practices in intellectual, political, scientific, artistic social contexts. Some probable texts: Artaud's *The Theater and its Double*, Canetti's *Crowds and Power*, Schneiderman's *Jacques Lacan: Death of an Intellectual Hero*, Koestler's *The Case of the Midwife Toad*, Llosa's *The War of the End of the World*, Boretz's *If I am a musical thinker....* Participants are welcomed from a diversity of backgrounds and interests; diversity of home-base media is an intensely desired composition of this population.

BACKGROUNDS TO THE PRESENT: MUSIC OF THE WORLD, 1880-1980)(4 semesters)

Here is initiated an intensive encounter with the sounds, conceptions, and behaviors which articulate the history of sound expression in the world's cultures during the last century. A principal thesis of this project is that the evolution of sound-expressive behavior within any single culture during this period is comprehensible only as the product of the massive intercultural confrontation which has been taking place during this same time. East-West, black-white, urban-rural, high art-vernacular, sacred-secular, top dog-underdog, America-Europe are some of the interactions being investigated, as is the profound effect of technology (especially electro-acoustic means of sound production and reproduction) upon the course of music history.

Another principal thesis is that music, to be experienced relevantly as music and to be understood experientially as music, needs to be disentangled from the conventional music-historical mythology which reifies the musical artifact as an autonomous phenomenon and creates a "music history" which is an autonomous interpretive history of such autonomous phenomena, viz., "masterpiece" miracles and teleological structure progressions. Instead, music needs to be conceptualized as expressive behavior, multi- and vari-functional in the instances of its happening,

and inextricably fused with all the other significant behavioral characteristics of the people who practice it, localized to times, places, cultures, subcultures, and environmental circumstances.

Texts are primarily audio tapes for group and individual listening and thinking about, but much surrounding verbal-text material is also invoked, both as primary source phenomena and as explanatory discourse.

A SPECULATIVE HISTORY OF MUSICAL IDEAS AND PURPOSES, FROM NOTRE DAME IN 1160 TO IRCAM IN 1989

What kinds of ideas, self-conscious or not, have people had *in* music? And what kinds of ideas *of* music, or *about* music have they expressed in extramusical form? What kinds of intentions, actions, preoccupations, etc., can be inferred from the traces of musical behavior at specific times and places of human activity? What sorts of cultures exhibit traits that might be thought of as 'ideas', within their musical behavior? What kinds of qualities other than 'ideas' are exhibited by music of other peoples, at other times? Beginning with the Notre Dame school of organum composition, and the heretic culture of poet-composers in 12th-century Languedoc, the avant-garde manifestoes, theories, and music of France in the 14th century, up through the self-conscious cultural elitism of the Florentine Camerata of the late sixteenth century, the cosmically ambitious and constantly escalating megamusical programs of and claims for the music of the nineteenth and early twentieth centuries, to the ideological and epistemological upheavals of the last sixty-five years, these questions will be investigated through listening to music of a diversity of social types and cultural provenances, through readings of metamusical and other relevant verbal texts, and continuous discussion.

MUSIC CULTURES OF THE SIXTIES: ROCK, BLUES, JAZZ,. . .

Here is offered an encounter with the 'revolutionary' sounds and talk and writing articulating the principal anthemic music of a cultural episode when more or less 'popular' music had a singular and unprecedented gravity as a symbol and totem of cultural self-identity in at least several formative segments of western society. Intramusical as well as extramusical issues are implicated, and negotiated via texts in a variety of media, sonic, verbal, visual, gestural...

FILM AND SOUND (AND MUSIC)

To observe, analyze, and participate in the convergence of eventsound, environmentsound, musicsound, and filmimage which comprise the medium and the literature of soundfilms. All here witness showings of a number of exemplary films from the commercial and non-commercial literature, depending on their availability, for intensive discernment and consideration of the issues of time-experience structuring and multidimensional image formation -- among other issues -- which

pervade the total receptory aesthetic and articulative resource of projected filmworks. Opportunity, for those whose need it, for collaboration sound/film, music/film, in realtime or out, in film or video, in soundmedia electronic or acoustic, tape or live, included. Guest appearances by members of the Bard faculty versed in these matters, as well as by practitioners of these arts from outside the Bard community. Among films being sought for showing are *Last Year at Marienbad*, *Klute*, *Mr. Hulot's Holiday*, *A Touch of Evil*, *Ran*, *Where the Green Ants Dream*, *Eakins*, *The Cobweb*, *Zorn's Lemma*, *Apocalypse Now*.

THE ART OF THE IMPROVISOR

A historical perspective on the theory, practice, and aesthetic values of five world music traditions. We research and analyze the diverse techniques of improvising in music of Asia (Iran, China), Africa (Ghana, Nigeria, Ethiopia), Indonesia (Bali, Java), with a contemporary view of improvising systems in Europe and America.

WORLD MUSIC WORKSHOP

A study of the styles and structures of selected traditional world music and of their influences on several 20th century composers inspired by them. The non-western genres studied are Japanese court music (Gagaku), Buddhist chant (Shomyo), and Shakuhachi (KinKo HonKyaKu), Korean court and folk-art music, Indonesian Gamelan, and other Asian traditions. Western composers observed are Debussy, Messiaen, Cowell, Cage, Harrison, McPhee, LaMonte Young, Terry Riley, Steve Reich, and others. Such concepts as 'bi-musicality' and attempts to create intercultural and 'metamusical' forms are both explored and experimented with.

EXPLORING MUSICAL MATERIALS, SOUND SITUATIONS, AND OTHER POSSIBILITIES.

What are the basic materials of music? How many ways can you find to harmonize a pop standard? What kind of context can you create (on tape or *in vivo*) so as to really hear what some sounds sound like? How can you set up an interactive situation so as to create a specific and meaningful stimulus for players without pre-empting or inhibiting either their initiative or the sound outcome? What might it mean to play a piece of Classical music 'from memory' when you haven't got it memorized nor maybe even ever played it before? How can you formulate projects of individual or collective soundmaking so as to specifically explore explicit preoccupations, and to make authentic discoveries rather than grind out predictable results? How can you regard the design of a new instrument as an act of significant *composition*? What projects could you invent to explore the creation of time by means of sound, of sound by means of time, or of new sound by the combination and arrangement of old sounds? What do you need to do for yourself by doing music? What do you want to do for others? Can you design sound experiments that would help you and us investigate such questions?

MUSIC INSTRUMENT BUILDING

Principles of acoustic and musical theory acquired through experience in the design and construction of acoustic musical instruments. Traditional instruments from Western and non-Western traditions, as well as instruments newly invented in the workshop, are being built and played.

LANGUAGES OF APPEARANCE

A laboratory-discussion group that looks into the nature of the 'nonphysical objects' created by artists and thinkers, and seeks to engage the activities of theorizing and analyzing in the service of cultivating experiential acuity. Works of literature, visual art, music, philosophy, and social and natural sciences are consulted and considered. Possible theories of verbal and nonverbal linguistic structure that might account for the phenomena under scrutiny are examined, and developed over the course of the project.

SEMINAR IN PROBLEMS OF REALIZATION

'Realization' is conceived as any of those activities, relative to any subject matter, medium, or technique, through which ideas are given perceivable form; the design of a scientific experiment, of an historical, critical, or theoretical writing, of a dramatic or musical performance, of a work of literature, painting, sculpture, film, or music, are examples. By collaborating on and analyzing actual working projects in the different fields represented by the members of the group, we hope to discover, and learn from, the common and divergent problems of realization that arise in scientific, artistic, and scholarly work.

LISTENING/STUDY GROUPS

Listening/Study Groups are formed of people who seek and can profit from strenuous immersion in the sounds and surroundings of some particular musical cultures. The activity is deep and extensive listening and reading, with regular opportunities for discussion. Documentation and description of each person's listening and reading experiences are considered valuable both as activities and as contributions to the resource literature for the project.

Sample Listening/Study groups of recent years:

Rock

New Music

Blues

Symphonic Romanticism
 Jazz
 East Asian Music
 Black, White, and Latin American Music

THINGS (a Freshman Seminar)

Observing objects, from which intellectual activity develops. Observing objects mundane, familiar, abstract, esoteric, vulgar, refined, obvious, subtle; from which develops intellectual activity of all shades of depth, complexity, quality, character. Observing objects from which intellectual activity develops: as vivid description is formulated, as coherent discourse is shaped. Intellectual activity develops: in the absence of prefabricated disciplinary conventions, in the presence of intellectual activity already developed as the world's literature of formulated ideas, as objects in which thought has been reposed. Observing objects: the same ones, viewed divergently, formulated into different thoughts and different objects in which thought reposes. Intellectual activity develops: as holders of divergent views of the same observed objects confront each other's views, criticize, examine consequences together, and address apparent incompatibility, under the stimulus of which they create new objects by which thought is aroused, provoked, confronted, advanced. . . Observing objects, intellectual activity develops.

CREATING THURSDAYS

Each week, on Thursday, a daylong project in context creation is taking place, in which the workshop itself is the context created, integrating strenuous music learning with the devising, realizing, and examining of strategies for social interface (in the forms of both social and sonic texts), imagined in the light of perceived expressive purposes. Exemplary social considerations might be formulated as in the following verbal-text fragment:

"...So what do *we* want of *you*?

And in what name, on whose account, in what form, do we presume to seek to be acceptable, to feel ourselves acceptable, as conveyors of a communal soundsense, as we enter this public space?

And in what way, for what reason, do we seek that you acknowledge us, and that we perceive ourselves, as having been, in our soundmaking in this public space, legitimate interlocutors in the communal dialogue about the needs and forms of everyone's interaction?

And how is just surviving, enough?"

Composing, playing, listening are the principal music-learning means being employed in this workshop.