

# ELECTRONIC MUSIC

OLLY W. WILSON  
PRIL SMILEY  
JOZEF MALOVEC  
EUGENIUSZ BUDNIK  
WILLIAM HELLERMANN  
BOHDAN MAZUREK

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WINNERS of the  
FIRST INTERNATIONAL  
ELECTRONIC MUSIC  
Competition  
DARTMOUTH COLLEGE, 1968

Cover Art: RICHARD ANUSZKIEWICZ



# ELECTRONIC MUSIC, VOL. IV



(Selections are works by winners of the First International Electronic Music Competition - Dartmouth College, 1968)

On April 5, 1968 composers Milton Babbitt, Vladimir Ussachevsky and George Balch Wilson came to Dartmouth College in Hanover, New Hampshire to judge the first competition devoted to electronic music. The Dartmouth Arts Council had made available a five hundred dollar prize which was awarded to Olly W. Wilson for his composition "Cetus." Babbitt, Ussachevsky (Directors of the Columbia-Princeton Electronic Music Center) and Wilson (Director of the University of Michigan Electronic Music Studio) singled out five other works which they felt were significant compositions. Over one hundred entries were received from studios around the world and the judges listened to more than sixty of these before selecting the finalists whose works are presented here for the first time. The judging was anonymous and it was a mere coincidence that two of the finalists should have come from the Columbia-Princeton Electronic Music Center and two from the Experimental Studio of the Polish Radio.

This recording is, in one sense, an historic document for it testifies to the breadth of interest in electronic music by composers and the new audiences. It is also significant that these works will reach that audience through this recording and not the concert hall. The following notes were written by the composers themselves.

**Jon H. Appleton**  
Director, Electronic Music Studio  
Dartmouth College  
Hanover, New Hampshire

## OLLY W. WILSON (b. 1937) CETUS (1967) \* Winner \*

(Realized in the Studio for  
Experimental Music of the University of Illinois)

*Cetus* was completed during the summer of 1967 at the studio for Experimental Music of the University of Illinois. The title refers to an equatorial constellation whose arch-like configuration was suggested to the composer's mind by the form of the work. This musical structure is the result of an evolutionary process in which basically simple timbres, textural combinations, and rhythmic events become more complex before ultimately returning to simpler relationships. For example, the basic timbre of the first selection was produced by amplitude modulation of a single sine wave which evolves into a combination of modulated sound sources, the sum of which is then modulated.

The compositional process characteristic of the "classical tape studio" (the mutation of a few basic electronic signals by means of filters, signal modifiers, and recording processes) was employed in the realization of this work and was enhanced by means of certain instruments which permit improvisation by synthesized sound. *Cetus* contains passages which were improvised by the composer as well as sections realized by classical tape studio procedures. The master of this work was prepared on a two channel tape. Under the ideal circumstances it should be performed with multiple speakers surrounding the auditor.

By Olly Wilson

## WILLIAM HELLERMANN (b. 1939) ARIEL (1967) \* 4th Finalist \*

(Realized in the Columbia-Princeton Electronic Music Center)

The name *Ariel* is related to Shakespeare's character in *The Tempest*: the music isn't. I chose this name for my piece only because it sounded appropriate to the music. Not because the music was especially poetic or playful, but because Ariel suggests to me a transformation of spirit, the ability to change shape at will.

In listening to *Ariel*, it might also be helpful to know that it was not designed to illustrate any technical process or aesthetic dogma; nor was it intended to create any visual images. It is a composed performance, not a composition. A performance, because all its events are the result of live operations in real time, not the result of careful measuring and splicing. Composed, because many separate performances were then transformed, made to have new significance, by being placed in relation to each other. The performing medium was an electronic music studio: the basic sound source was a gong.

By William Hellermann

## EUGENIUSZ RUDNIK (b. 1933) DIXI (1967) \* 3rd Finalist \*

(Realized in the Experimental Studio of the  
Polish Radio, Warsaw)

The material used for this etude consists of electronic sounds of the type of "sonorous mixtures" varying in density and intensiveness. They appear in blocks of different pitches which either diffuse into each other, or are used to create sharp collisions of complex sonority. The latter technique dominates the middle part of the composition. In principle, the entire sound material is of continuous quality. The sequences and pitch relations inside the diffusing blocks depend on the aleatoric events resulting from the accepted technology. I did not intend to compose melodic structures. My idea was to create the impression of the continuity of events of different tone color and intensiveness, as well as to show the references of these "qualities" to each other.

These are the assumptions on which the composition's form is based. The entire work is constructed by the sonorous material itself, depending on its movement and development in time. The intended simplicity and ostensible meagerness of sound material, as well as the alleged scarcity of musical events are to attract the listener's attention to the development of form, rather than to relations between particular events. This also enables the listener to predict forthcoming events, if only to reveal that no such events follow.

The composition has the form of a continuum of the structural type a—b—à, its three parts differing from each other in their emotional impact. It is a kind of triptych in which the third part is a variation of part one. The variation was achieved through a combination of microstructures from which the first part is constructed. This was done by means of known technical operations, such as: musical "crabs", transposition in reverse, transmutation, etc.

The work's dynamics are subservient to its formal structure and therefore it is symmetric in relation to the body of the composition. The body is, at the same time, a dynamic, emotional and sonorous apogee of the whole work. It is also the middle part of the composition as far as performance time is concerned.

By Eugeniusz Rudnik

## PRIL SMILEY (b. 1943) ECLIPSE (1967) \* 1st Finalist \*

(Realized in the Columbia-Princeton Electronic Music Center)

*Eclipse* was originally composed for four separate tracks, the composer having worked with a specifically-structured antiphonal distribution of compositional material to be heard from four corners of a room or other appropriate space. This record necessarily represents a reduced two-track version of the piece, and hence (from the composer's point of view) the piece loses some part of its structural significance.

Some sections of *Eclipse* are semi-improvisatory; by and large, the piece was worked out via many sketches and preliminary experiments on tape: all elements such as rhythm, timbre, loudness, and duration of each note were very precisely determined and controlled.

In many ways, the structure of *Eclipse* is related to the composer's use of timbre. There are basically two kinds of sounds in the piece: the low, sustained gong-like sounds (always either increasing or decreasing in loudness) and the short more percussive sounds, which can be thought of as metallic, glassy, or wooden in character. These different kinds of timbres are usually used in contrast to one another, sometimes being set end to end so that one kind of sound interrupts another, and sometimes being dovetailed so that one timbre appears to emerge out of or from beneath another.

Eighty-five percent of the sounds are electronic in origin; the non-electronic sounds are mainly pre-recorded percussion sounds—but subsequently electronically modified so that they are not always recognizable.

By Pril Smiley

## BOHDAN MAZUREK (b. 1937) BOZZETTI (1967) \* 5th Finalist \*

(Realized in the Experimental Studio of the  
Polish Radio, Warsaw)

*Bozzetti* is composed of four short parts, or musical sketches, which together form an integral entity. Each of the sketches has a different character from the point of view of both its sonorous and emotional climate. However, all the sketches are based on the same method of composing; the use of contrasts. The quiet musical narration developing in accordance with the linear principles, collides with very crude, and sometimes even brutal, sound material.

In the first part of the composition, the high-pitched, shrill sounds obtained from the transformed harp sounds, and the gradual crescendo of noise intrude upon the delicate sonorous texture composed of electronic sounds, and eventually makes the original sonorous material hardly audible. A similar procedure is apparent in other parts of the composition, too.

In the second sketch, strong and violent strokes of noise dominate over the original sound texture, while in the third part the calm and lyrical two-voiced canon is twice interfered with by long sequences of musical structures of percussion character.

The final sketch is the culminating point of expression. Though the method of approach to the sonorous material remains the same, the relations of sounds and dynamic proportions are changed. In order to achieve a specific dramatic expression in accordance with the leading idea of the whole work, the "interfering" sound layer—which in this part consists of a combination of viola sounds—dominates over the remaining sonorous material no more. On the contrary, it has to break through it and struggle against it. The composition ends with a separate, isolated viola chord.

While working on my composition I tried to avoid any aesthetic ornaments. Following the example of plastic artists, I attempted to outline my musical vision in form of a simple but expressive design. Hence, the title of the composition "Bozzetti" which means "Sketches".

By Bohdan Mazurek

## JOZEF MALOVEC (b. 1933) ORTHOGENESIS (1966-67) \* 2nd Finalist \*

(Realized in the Experimental Studio of the  
Czechoslovak Radio, Bratislava)

The title *Orthogenesis* is derived from the vocabulary of the French philosopher Pierre Teilhard de Chardin and its form as well as content is my subjective interpretation of this notion.

In the composition only electronic sound sources are used. Resulting sounds were modified and filtered before as well as after the detailed découpage, small sound structures being prepared from a random selection of high frequencies. With an "infinite" tape they were reproduced by an effect tape recorder with four magnetic heads, where the audio signal of every head was modified by a special adjustment of band pass filters or by various types of feedback. This elementary microstructural material underwent a further transformation through various degrees of reverberation, or by a continually changing reverberation. The composition has no definitive score; there exist only sketches of some of its parts, serving as an orientation at the process of montage and mixing. There exists also some schematic figures of the connecting of instruments for the producing of some of the microstructural material. The expanding and compressing of the time process in microstructures is incorporated in the whole. At some places it was produced by the effect tape recorder. By this device the musical form received dynamic pulsation and inner evolution.

While working on *Orthogenesis* I tried mainly to form a musically continuous process, whereby the means of new sound elements results in a counterpoint of various microstructures as well as various kinds of space. The stereophonic mixing gives the definitive form of the composition in the space of the audition.

By Jozef Malovec



TURNABOUT

ELECTRONIC MUSIC, VOL. IV

Band 1: **OLLY W. WILSON: CETUS** (1967)  
— University of Illinois  
(9:15 min.)

Band 2: **WILLIAM HELLERMANN: ARIEL** (1967)  
— Columbia-Princeton Electronic  
Music Center (6:49 min.)

TV 34301  
(VS 3112)

Side 1  
Made in U.S.A.

Band 3: **EUGENIUSZ RUDNIK: DIXI** (1967)

— Experimental Studio; Polish Radio,  
Warsaw (4:43 min.)



TURNABOUT

ELECTRONIC MUSIC, VOL. IV

Band 1: **PRIL SMILEY: ECLIPSE** (1967)  
— Columbia-Princeton Electronic  
Music Center (7:57 min.)

Band 2: **BOHDAN MAZUREK: BOZZETTI** (1967)  
— Experimental Studio; Polish Radio,  
Warsaw (4:55 min.)

TV 34301  
(VS 3113)

Side 2  
Made in U.S.A.

Band 3: **JOZEF MALOVEC: ORTHOGENESIS** (1966)

— The Czechoslovak Radio (8:00 min.)

