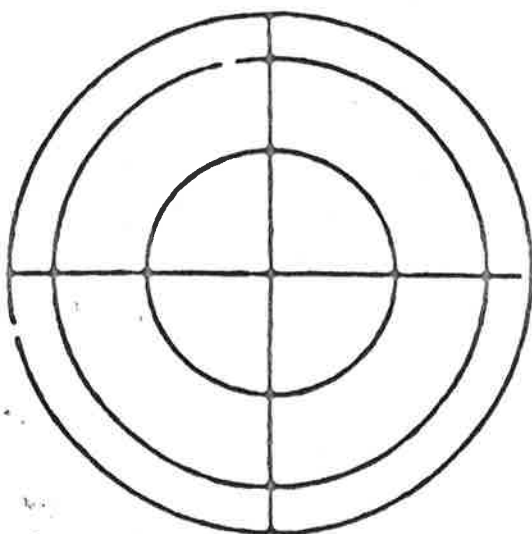
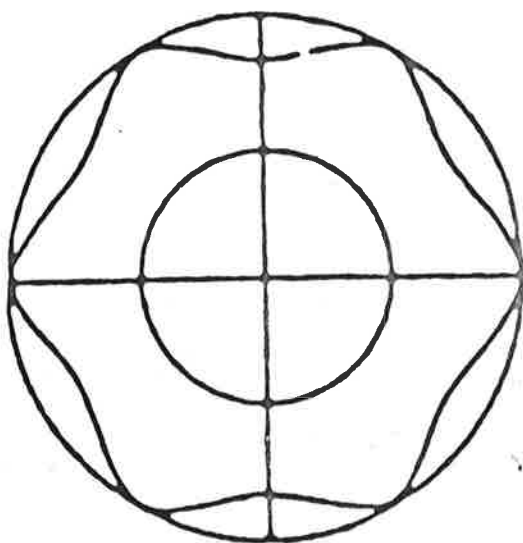
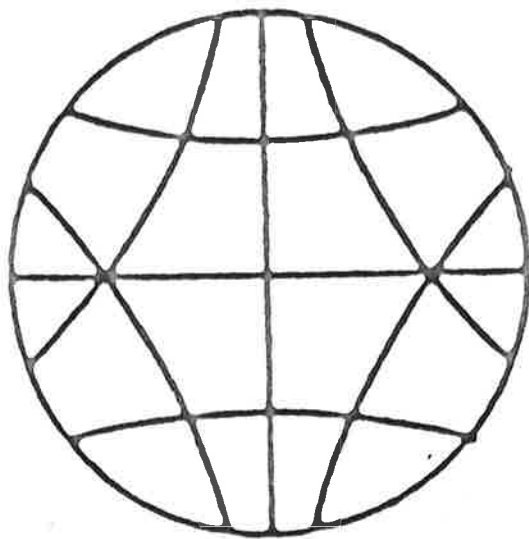
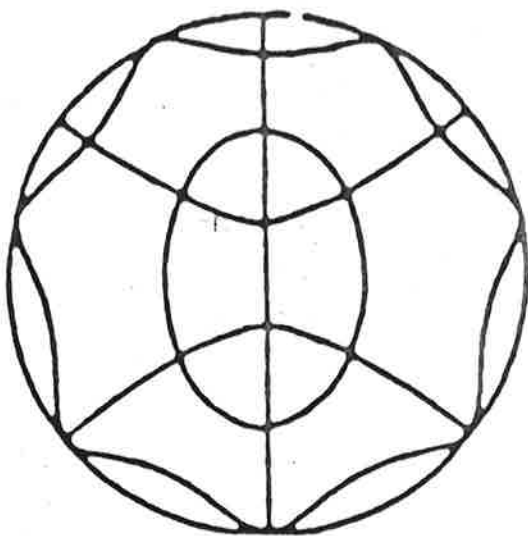




April 29-30, 1983

T • H • E K • I • T • C • H • E • N

484 BROOME ST. NEW YORK CITY



VIBRATION PATTERNS ON CHLADNI PLATES
METAL PLATES COVERED WITH FINE SAND, RESONATED AT
NODAL POINTS, PRODUCING GEOMETRIC PATTERNS

FORMATIONS

(CAPITALS are quotes from "COSMIC DOCTRINE" by Dion Fortune)

I.

This work is a wedding of private art and craft and public performance, with materials and objects of my own choice, design, and formation. The exploration and exposition of the sonic universe is the unifying concern.

II.

GENESIS: and the fire of the aelohym vibrated through her waters, and the aelohym spoke: speaking light, and the light returned.

I CHING: it fell to music to build a bridge between the worlds of the seen and the unseen.

III.

Sound is the presence, (pressure), of energy vibrating through space, generally between 20 and 15,000 times per second, but at a constant 760 m.p.h. We form sound by transferring energy to some mass/material, which in turn transforms and propagates that energy into space.

The form of this propagation is spherical.

(AND, AS THE COSMOS WAS BUILT UP OUT OF 3 INNER-REVOLVING RINGS, SO THE SYMBOL OF THE LOGOS IS SPHERICAL)

There are not sound waves as such, but (spherical) pressure zones. Territories with specific qualities distinguished by their density (amplitude) and rhythm (frequency) (A RHYTHM IS A SEQUENCE OF REPETITIONS OF CIRCULAR MOVEMENTS).

These zones propagate by a process of vibration.

(VIBRATION: THE IMPACTING OF ONE RHYTHM OF ONE PLANE UPON THE SUBSTANCE OF ANOTHER)

That is, the gas molecules (air) which the pressure zone vibrates, adopt its density and rhythm.

The atmosphere within the sound barrier is a meta-pressure zone composed of the infinite variety of these energies. Even more metaphorically: pressure zones are currents in the sea of sound within the shores of the sound barrier. Our sound barrier is formed by energies vibrating faster than 760 m.p.h.

IV.

How the qualities of energies of this velocity and vibration rate are heard entails a 3-stage process. First, by a mechanical process in the middle ear, when the exterior energy, (pressure zone), vibrates, successively, the eardrum, hammer, anvil, and stirrup; transferring a repropportioned energy to the inner ear. This begins a hydro-electric process. The fluids of the cochlea vibrate, which in turn vibrate/fire the neurons along the

basilar and tectorial membranes of the cochlea.

As neural impulse in the voltage of the central nervous system the exterior energy has been transformed back into the realm of electricity (physical light).

V.

The first place these neural impulses go is the memory, where they are distinguished, say, from the taste in your mouth right now, and from there to the cognitive center of awareness.

All sensory impulse first arrives at memory.

You (p)re:cognize all stimuli (from Jung's collective unconscious, for example) regardless of your linguistic ability to name it, which is based on this life's associative memory.

VI.

THE FLOWING OF PURE MOVEMENT IS MEMORY - THE REPRODUCTION OF AN IMAGE OF AN ACTION IN ANOTHER PHASE OF MANIFESTATION, AND CONSCIOUSNESS IS BUILT OUT OF MEMORY, AS DISTINGUISHED FROM AWARENESS, WHICH IS A FORM OF REACTION BETWEEN TWO PLANES (emphasis mine).

Action and reaction do not constitute consciousness. It is reaction plus memory which is the basis of consciousness; and the currents in space of pure movement are the basis of memory because, being frictionless because substanceless, they persist.

VII.

Meanwhile, back in the material world:

Brass, the metal most commonly used in the construction of instruments, is smelted by simple means, and easily formed by hand. It also propagates the simpler zones on which traditional musics have been based.

Modern metals, due to their elemental properties and methods of formation, will actually multiply the energy transferred to them. This increases their capacity for transformation, and accounts for the sheer numbers of individual rhythms composing the pressure zones they propagate.

Note: for thousands of years the Tibetans have formed alloys as refined as modern technologies by the directing of their consciousness into the simple smelting process.

Percussion is the obvious choice for harnessing this sonic potential, and translating this potential into a musical system based on these complex zones.

VIII.

However: most all percussion sensibilities conform to the model of awareness previously mentioned; "A FORM OF REACTION BETWEEN TWO PLANES", in their basic physical function: one beat, one sound.

Throughout the world various traditional collections of beat patterns exist.

The basic genres are: ritual, communicative, social, and martial, with variations in each genre.

These four forms engender, in varying degrees and from different perspectives, reactions between the planes appropriate for their functions. This dynamic can be used as a beginning, and not just as an end in itself.

IX.

As motion is the basis for the production, propagation, and perception of sound, the inclusion of kinetic energy in the sources forming the sounds closes a circle, when memory equals pure movement, thus maximizing these 3 levels.

X.

Production, Propagation, and Perception.

Mechanics, Hydraulics, and Electricity.

Both sets can function as metaphors for the 3 inter-revolving rings of the cosmos' formation.

winter/spring 1983 N.Y.C.

These notes are dedicated to my teachers, both in- and disin-carnate, and especially Dr. D.M.L. Franck-Oberaspach.

Discussions regarding these notes with P. Calvert-Sussman, P. van Ryper, and T. Wright are both gratefully and respectfully acknowledged.

The translation from Genesis is from "Partners in Sacrifice", a work-in-progress by

281 5120

the instruments from this performance are available for sale

Z'EV would like to thank:

Anne DeMarinis and Joe Beirne for making these evenings possible.

M. Steir for the use of his space and tools.

and:

B. Barg, S. Forti, R. Friedman, M.A. Livchak, P. van Riper, and

T. Wright for themselves.

Poster by Joe Dizney

Photo by Wim Riemews

Z'EV is represented:

in the U.S.A. and Canada through:

Pamela Calvert-Sussman

1027 Summit Ave. East Seattle Wa. 98102 1-206-329-2557

in Europe through:

Van Lagestein

Leidsegracht 87 1017 MC Amsterdam NL 31-20-260-886

Z'EV recordings are available in the U.S.A. through:

Subterranean Records

577 Valencia San Francisco Ca. 94110 1-415-864-1649

UNAUTHORIZED PHOTOGRAPHY OR RECORDING IS PROHIBITED. SMOKING PERMITTED ONLY IN THE OUTER LOBBY.

THE KITCHEN is supported in part by the National Endowment for the Arts (a Federal agency), The New York State Council on the Arts, The New York Community Trust, the Robert Sterling Clark Foundation, The Rockefeller Foundation, the Jerome Foundation, Warner Communications Inc., the Martha Baird Rockefeller Fund for Music, the Mary Flagler Cary Charitable Trust, the Walter Foundation, the Morgan Guaranty Trust Co., the Foundation for Contemporary Performance Arts, the Cricket Foundation, the Mobil Foundation, Consolidated Edison Co., the National Broadcasting Co., Inc., the Jerome Robbins Foundation, the Skidmore, Owings & Merrill Foundation, the Fromm Foundation, the Rosenstiel Foundation and other private foundations and individuals.

Legal Counsel: Berger, Steingut, Weiner, Fox & Stern

Design Services donated by: Needham, Harper & Steers

NOW'S THE TIME

If you become a Kitchen member now it means much more to us because The Kitchen has received an NEA Challenge Grant. Every \$3 of new and increased contributions will earn us \$1 in Federal funds. One way you can help is by helping yourself or family, friends and acquaintances to a Kitchen membership. This will entitle you to reduced admission to all regularly-scheduled events. Your help will help us keep our lively programs and low admission prices.

GENERAL MEMBERSHIP	\$40	SUPPORTING MEMBERSHIP	\$75
FULL-TIME ARTISTS AND		SUSTAINING MEMBERSHIP	\$100-\$500
STUDENTS	\$30	PATRONS	\$1000+

Name _____ Special interest in (please check):
Music _____ Exhibitions _____ Dance _____
Address _____ Performance _____ Video _____
_____ Zip _____

I would like to join The Kitchen as a:

____ General Member ____ Artist/Student ____ Patron
____ Supporting ____ Sustaining

Please check if membership is a Renewal ____ Are you currently receiving our mailings? ____

Memberships are annual. Please make check payable to Haleskala, Inc. and mail to: Memberships, The Kitchen, 59 Wooster St., N.Y., N.Y. 10012