



IN THE WORKS

CORNPRIDE EAST;  
TRIO ALBUM: GEORGE CARTWRIGHT  
(12" LP) MICHAEL LYTLE  
DAVID MOSS  
(March 1, 1980)\*

SOLO ALBUM: MICHAEL LYTLE  
(12" LP) (release date?)

CORNPRIDE WEST;  
MUSIC FOR CITIZENS' BAND, VOL. 1a  
(12" LP) SAN DIEGO CITIZENS' BAND  
FURTHER APPLICATIONS  
CARL'S BAD SWEET  
(March 1, 1980)\*

WILL & GRACE: SHAKEYSIDE TO DIRTY SIDE  
(12" LP) (Installments I-IV)  
(release date?)

LONGDISTANCE DUETS: WILL & OVERDUBBED  
(12" LP) FRIENDS  
(release date?)

CORNPRIDE PERIOD:  
THE BURLINGTON SLEEPER, PAT HAZELL  
MISSING IN ACTION, DAN GOODE

ALSO: GETTING STARTED (on drums),  
Will Parsons Drumbook.  
(1980)

\*TRIO & MUSIC FOR CITIZENS' BAND  
PREPRESS PRICE: \$5.00 (+ .75 postage)

I'm writing to invite you to join a cooperative record distribution network.

For several years I've been talking to friends about this idea: "coop distribution of independently produced albums. I think now's the time to get it rolling.

Among the advantages:

1. cooperatively bought advertising space (more impact!).

2. One for one exchange of albums among members (the more albums you can press the cheaper each one is).

3. Possibility of collaborative "samplers" (reducing cost of radio station promos and allowing buyers a more intelligent selective process).

4. Possibility of advance sales to fellow members who wish to stock each other's records (each of us could serve as a "clearing house"; stocking the record stores and radio stations in our area and taking mail orders).

5. Cooperatively produced catalog (stamp in your own address).

6. Possible quantity discounts on pressing, record mailers, etc.

7...etc....

I've been producing & distributing my own work since 1972. I believe the total artistic control more than compensates for the problems of distribution (that this idea is intended to help remedy).

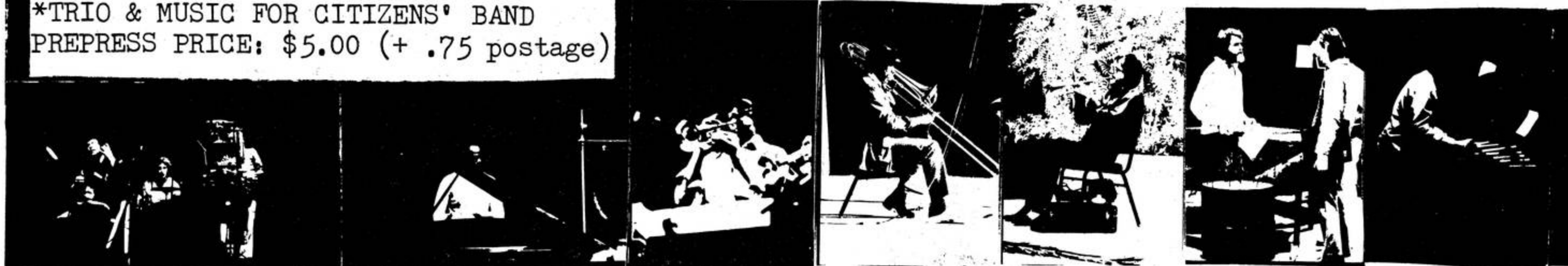
I'm sending this letter to some of the people I've heard and wished had a record (and some I wished had more control over their records). Feel free to xerox the letter and send it on to your own contacts—the more, the merrier!

Hoping to hear from you!

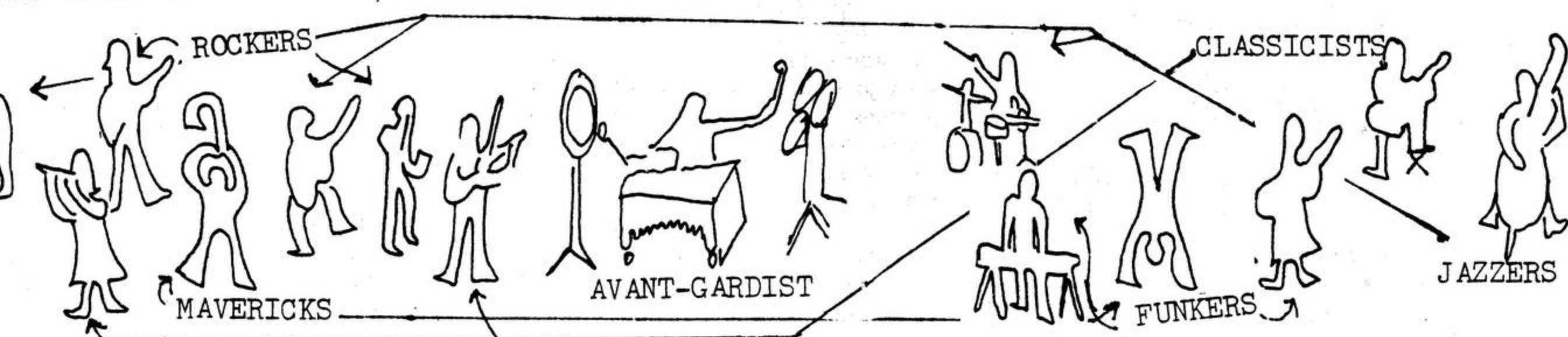
Will Parsons

O.P.E.N.  
P.O. Box 2655  
La Jolla, CA 92038

photos by Grace Bell







BEVE IN YOURSELF; PLAY! You are, by your own definition, correct...as are all the other  
ers.

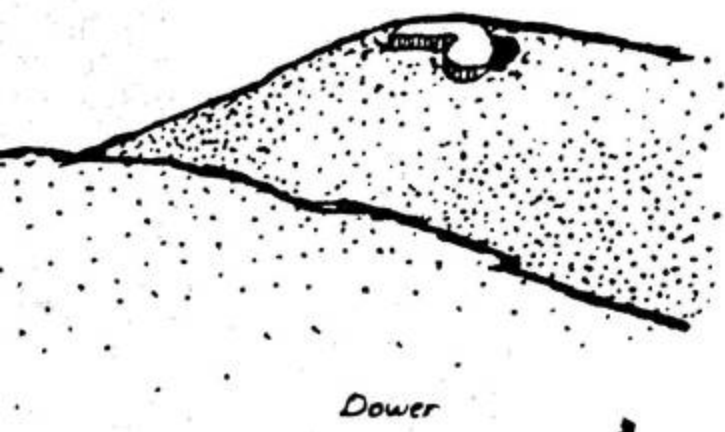
Composition: In order to grow in our ability to use freedom (to avoid going around in  
les) we may voluntarily submit to limitations. One purpose of these limits is to re-  
e our area of freeplay so that we may separately master the various musical "parameters".

Improvisation: The material in this collection assumes that all musicians can improvise  
ether they know it yet or not), although not necessarily in any style that already exists.  
ying alone to one's own satisfaction is the first step towards playing together.

Leadership: Conditioned (as we are) to expect "music" to reflect one person's musical  
ion, Citizen's Music may seem, at first listen, anarchistic...in the negative sense of  
t word. Ideally, this isn't the case. Rather, "leadership" is passed spontaneously  
nearly imperceptibly to all the members (as each discovers something worth following).

the Function of Dissatisfaction: Whatever problems arise within the group and between the  
up and its audience can generally be analyzed in terms of opposing conceptions. The resol-  
on of these oppositions requires suspended judgment, trial & error, compromise, emotional  
ontrol, taking turns, tolerance, mutual respect and an endurance of the bitterness of dis-  
isfaction--this bitterness transformed into original, mutually satisfying, positive solutions.  
this, the Citizen's Band can be seen as a microcosm of the abundance of contrasting musical  
ctices and styles present in human cultures and subcultures. From the crossfertilization  
these networks, the freshest music may emerge...if we allow it to happen.

- ete Buettner — flute / vocal
- enny Wilson — flute
- an Magarrell — tenor saxophone
- ane Grant — fender rhodes
- on Dorfman — electric jazz guitar
- hom Dower — electric rock guitar
- ack Stapleton — acoustic guitar
- aren Horner — acoustic bass
- on Rohovit — acoustic bass
- ristin Erickson — electric bass / violin
- ennis McPartland — drum set
- ris Kearney — percussion
- rry Weir — drum set
- om Mintner — engineer
- nuck Hollister — live mix
- ill Parsons — producer / coach



This is a "how to" handbook for  
would be music-experimentalists,  
attractively packaged and indexed  
including a 15 minute record of  
Parsons' directed improvisation  
group The Citizen's Band. Parsons,  
a former University of Iowa music  
instructor, moves us over the  
annotated collection like a low-  
flying helicopter over a cornfield—  
quickly but with startling clarity  
and a good overview.

Disguised as a collection for  
your own group (Citizens Band)  
the collection is subtitled "For-  
mats for Any Group Size and  
Instrumentation"—but Parsons  
really wants us to grasp the  
amazing *diversity* of pieces pre-  
sented. A few preliminary words  
forewarn: "realize (make real) the  
music . . . the less you're given,  
the more you must provide."  
"Believe in yourself: PLAY! You  
are, by your own definition,  
correct. . . ."

And we're off—from the subtle  
simplicity of *Musical Grace* by  
Mikl Brawner to the complex  
rhythms of Parsons' own *Gabe's  
Sanctuary and Cosmo's Mill*, from  
Danile Lentz's 29 hanggliders  
intoning a plaintive alleluia to  
some sound and movement pieces  
of the early seventies, i.e. Ken  
Gaburo, Dan Good and Pauline  
Oliveros. Some of the composi-  
tions are from Parsons' record  
*Iowa Ear Music* which received a

5 star review in *Downbeat* maga-  
zine. Because many of these pieces  
have been played by his own  
group, the directions are clear.

Parsons' last exploration is of  
John Cage's *Notations*, (1969) an  
old saw in the experimental  
carpenter's toolbox and is reassuring  
for dozens of middle-aged  
ex-avant-gardists teaching march-  
ing band in junior high schools  
throughout Southern California.

The fourteen Short Reviews  
near the end provide some  
important tools for an experimen-  
talist, especially Ivor Darreg's  
Microtonal Comparison Wall-  
Charts, invaluable for anyone  
interested in tunings. Finally some  
problems and advice on impro-  
vising and recording, based largely  
on Parsons' own experience in  
making his Citizens Band records.

Parsons has encompassed sur-  
prisingly much in his little book—  
anyone improvising or expanding  
musical horizons will soon have it  
earmarked profusely—and as a  
reference work, source book or  
inspirational repository is highly  
recommended.

BOOK REVIEW

by Joe Friedman

Book Review:  
*Music For Citizens Band*  
by Will Parsons

Fall 1978  
Interval

IOWA EAR MUSIC

Music for Citizen's Band

formats for any group size and instrumentation

BRIGHT BANK ELEPHANT

# The River City Companion

## Recording in Iowa: Ear Music

"It is as if jazz were saying to us that not only is far greater individuality possible to man than he has so far allowed himself, but that such individuality, far from being a threat to a cooperative social structure, can actually enhance society."  
Martin Williams, The Jazz Tradition

"IOWA EAR MUSIC means we heard about music and thought we should try some."

Bill Parsons

"We tried to avoid one person telling the others what to do. The typical musical situation has one person using others to achieve what the one person wants. We tried to create a situation where everybody can be in that position," explains Parsons about the Four Room Sessions that make up the bulk of the album. Various combinations of two dozen musicians in four rooms, connected through the control by microphones and headphones, played purely improvisational music. The sessions lasted four hours and were divided into eighteen sets. The instructions for playing were simple if not non-existent. One person might be designated the starter but no one was the leader.

"This is a kind of political thing, the difference between democratic and totalitarian musical systems. The democratic is pretty much ignored," says Parsons. Parsons and Mike Lytle mixed and edited ("Through trial and error") the tapes. The problem

that (besides forcing one's eyes to remain glued to the extensive jacket credits to keep track of which of the pieces is playing) the record takes on the appearance of a long work in which each track is only an element.

Musically, the selections run the gamut from blues and pseudo-serialism (pan-idiomatic improvisation), to hokey synthesizer sequences and spacey electronic sounds; but as the jacket says, "Resemblances to all music, living or dead, are purely matters of taste." The pieces on this album are mostly excerpts from extended improvisations, with little texture change or musical development. Consequently, each piece in itself would get boring after a few minutes; however, few of them last that long, and they are interesting simply because they are so short. The texture changes and musical development are accomplished by the mixing of the pieces into each other.

Eight of the pieces come from the "Four Room Session" of March '73. According to the notes, this session involved players improvising in four different studios, connected only by mikes and headphones, changing combinations every fifteen minutes, and involving approximately thirty musicians altogether in the four hour session. Those tapes were then edited and mixed into the excerpts that appear here.

here was not to impose too much of Parsons' and Lytle's wills on this democratic process, while making some kind of coherent whole.

Parsons compares "Sidechop," Iowa Ear Music side two, to Bruce Springsteen's friend who made tapes of his favorite sections of his favorite songs to listen to. It's a collection of bits and pieces of the Four Room Sessions, bits of Parsons' "144,000 Christians Missing," Center For New Music performances, etc. "Crusader" sequed into "Phase Lake" has a groove as funky as anything Herbie Hancock has ever recorded. Other pieces are as chaotic, at first listen, as anything on Ornette Coleman's Free Jazz or Don Cherry's Eternal Rhythm, while Larry Easter and Don Edelbrock play soprano saxes as sweet as anything ever requested in a Ramada Inn lounge by a couple celebrating their 25th wedding anniversary.

"We took the moments that stood for what was going on," says Parsons. "At points we'd have to wait through six minutes of people getting into a thing together. What keeps this from being like an infinite number of monkeys eventually typing the complete works of Shakespeare is the editing process and the headphones. It's the attempt to listen to each other.

"If you like only one kind of music you won't like it, but people who are open to a musical language composed of all musical languages might dig it. I hope people who don't like it would give it away or sell it — just as long as it gets out."

"This makes the most sense to me so far," says Lytle. "Process is more important than product. Working and working, when I can't wait to get done with the tension of a final draft, often doesn't work. But the most successful pieces come when I'm lost in the process, lost in the force of pushing it along."

colfax mingo



## Iowa Ear Music

Corn Pride Records

This is an anthology of thirty-pieces of free form music, coordinated predominantly by Parsons and Michael Lytle, which are cut, sequed, and superposed upon each other with varying degrees of success.

The performances are split into sides (oddly enough!): Sidechop, "Documenting Eighteen Formerly Secret Performances," Sideflow, "Mandala Life-ple;" however, the Sidechop pieces as well as, or better than Sideflow. "Pete's Beet" goes "Anton's Chickenyard," into "Schurch," into "Degroot No. 1" superimposed with Unseen III, fading into "The World's Most Impossible Silence" (eighteen seconds of just that) in just four and a half minutes. The result is

Another one of the pieces, entitled "Falsestart, Falsestart, Falsestart Etc.," is an excerpt from a rehearsal of the Center for New Music. The pianist plays a note, evidently not in the manner that was intended, because he stops and yells "Falsestart," and starts over only to make another falsestart. This happens several times in a row, and once again does not play itself out because of its length and its accompaniment by other pieces.

Sideflow, on the other hand, contains fewer pieces (ten plus two reprises, as opposed to nineteen on Sidechop), which are connected by "MayaMusic" and "Shiva Drone," a violin dominated drone, and a Moog modular sequence respectively. These two continuous pieces fade in and out of the rest of the music on the side, and provide recurring motifs. However, the majority of this side is not as captivating as Sidechop. There are two parts though, that are high points of the album: "With the Sun Inside, Maturity," which sounds like Miles Davis' "In a Silent Way," but takes the concept farther into spaceland; also the end of the side. "Lonely Woman, Ornette Coleman," a haunting processed trombone solo, with a Moog Sequencer background, which materializes out of a montage of tape pieces done on various

Moog, EMS, and Buchla synthesizers. "Lonely Woman" then fades into a very low volume reprise of "MayaMusic," and "Shiva Drone," which recede into the distance and the leadout groove of the disc. Very nice.

Also, dig the pig in the Corn Pride record Label! Copies of this album are available for \$5.50 (including postage) from Corn Pride records, PO Box 2655, La Jolla, CA 92037. I guess you can't be an Iowa Ear forever.

- Danny Sofer



Synapse

MAY/JUNE 1978

Book Review:

Music For Citizens Band  
by Will Parsons

Fall 1978  
Interval

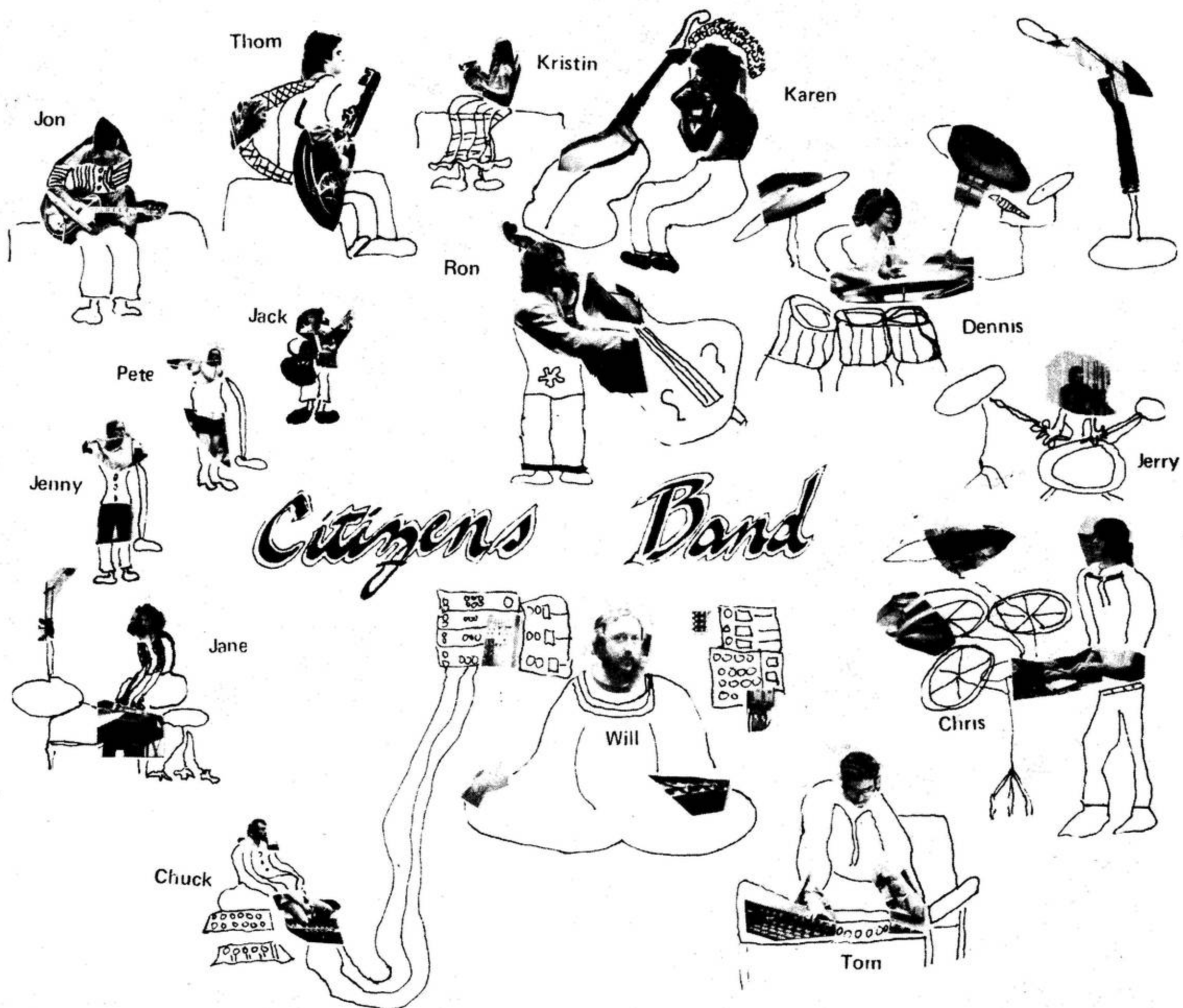
# IOWA EAR MUSIC

Music for Citizen's Band

formats for any group size and instrumentation

BRIGHT BANK KILLEWHOLE

# Music for



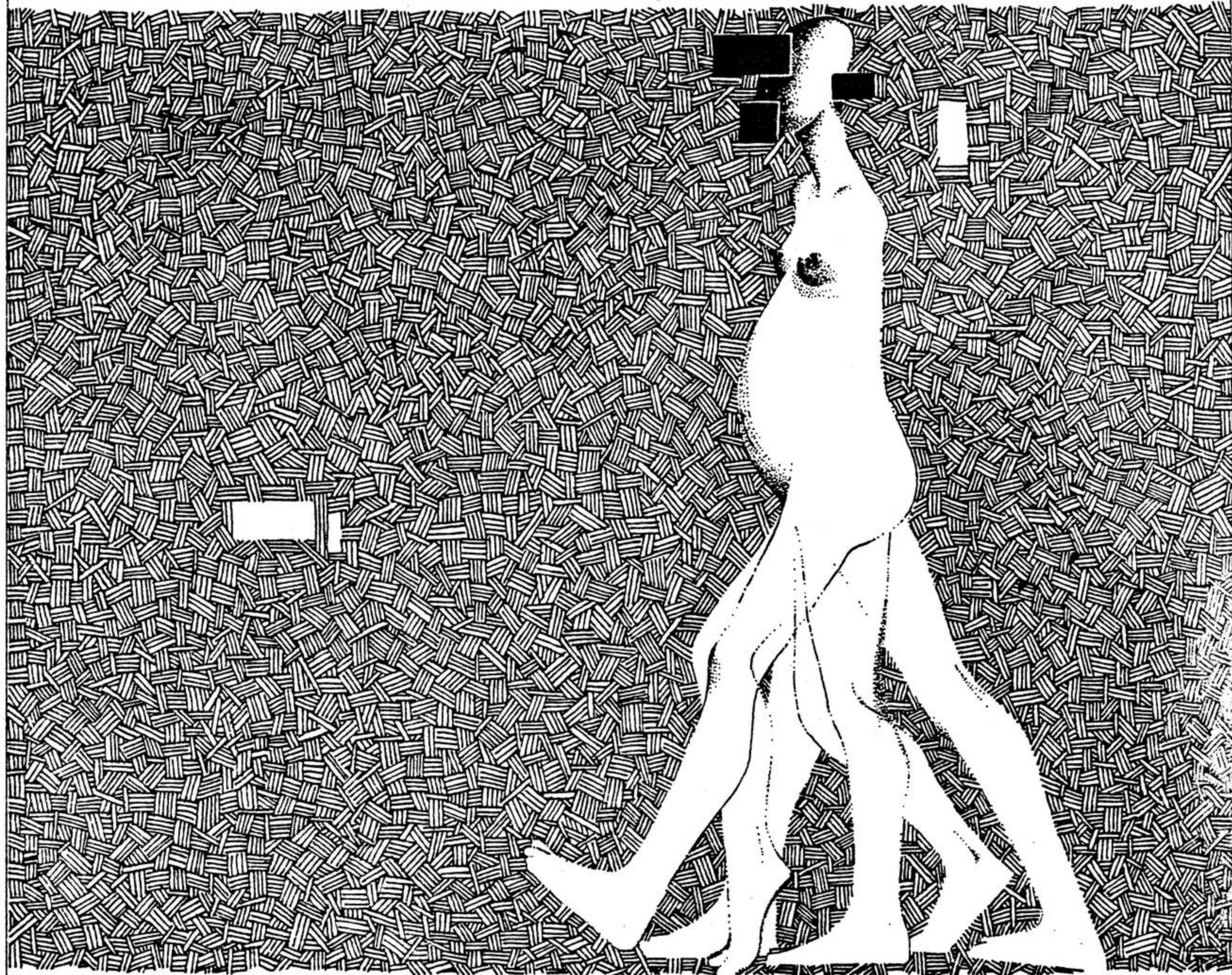
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## **Music for Citizen's Band**

**formats for any group size and instrumentation**

# BRIGHT BARK ELEPHANT



# LYTLE / CARTWRIGHT

The next night (Friday) saw the arrival of Michael Lytle and George Cartwright, two faculty members of the Creative Music School in Woodstock, NY. They had just come from an stimulating radio-interview conducted by Tom Felts of WVCW (VCU). The concert began with some taped electronic music done by Lytle which reminded me of water and air. From there the concert moved through pieces which changed in form and texture, the performers combining the different saxophones and clarinets, utilizing "multiphonics", a sophisticated technique producing full chords on wind instruments. At times the pieces were extremely minimal, using very few pitches, some times using only the sounds of air rushing through the instruments. At other times words were used almost like notes, and high-pitched notes played in rapid succession began to sound like words. One of the most interesting compositions was Cartwright's "Dead Heat" which employed extremely high pitches by both instruments and appeared, at times, to be coming from almost any point in the room, a sort of "woodwind ventriloquism", which created incredible swirling sounds. The other featured piece was Lytle's "Warm Lines Etched In Ice", a piece made up of sub-tones on the saxophones and clarinets blending in and out of tape music creating a sound which to this listener resembled an incredible sustained gong blending in and out of the air, a very moving experience.

### SIDE ONE:

1. DUST (CARTWRIGHT/LYTLE) 7:15
2. BLUES FOR SOMEONE WITH RED HAIR (CARTWRIGHT) 3:44
3. SONG FOR PEOPLE WITHOUT HOMES (CARTWRIGHT) 1:22 dedicated to Leo Smith
4. A FISH SCALING AND A BEAN APPLE WALKING (LYTLE/CARTWRIGHT) 5:18
5. DEAD HEAT (CARTWRIGHT) 6:42 dedicated to Tim Buckley

### SIDE TWO:

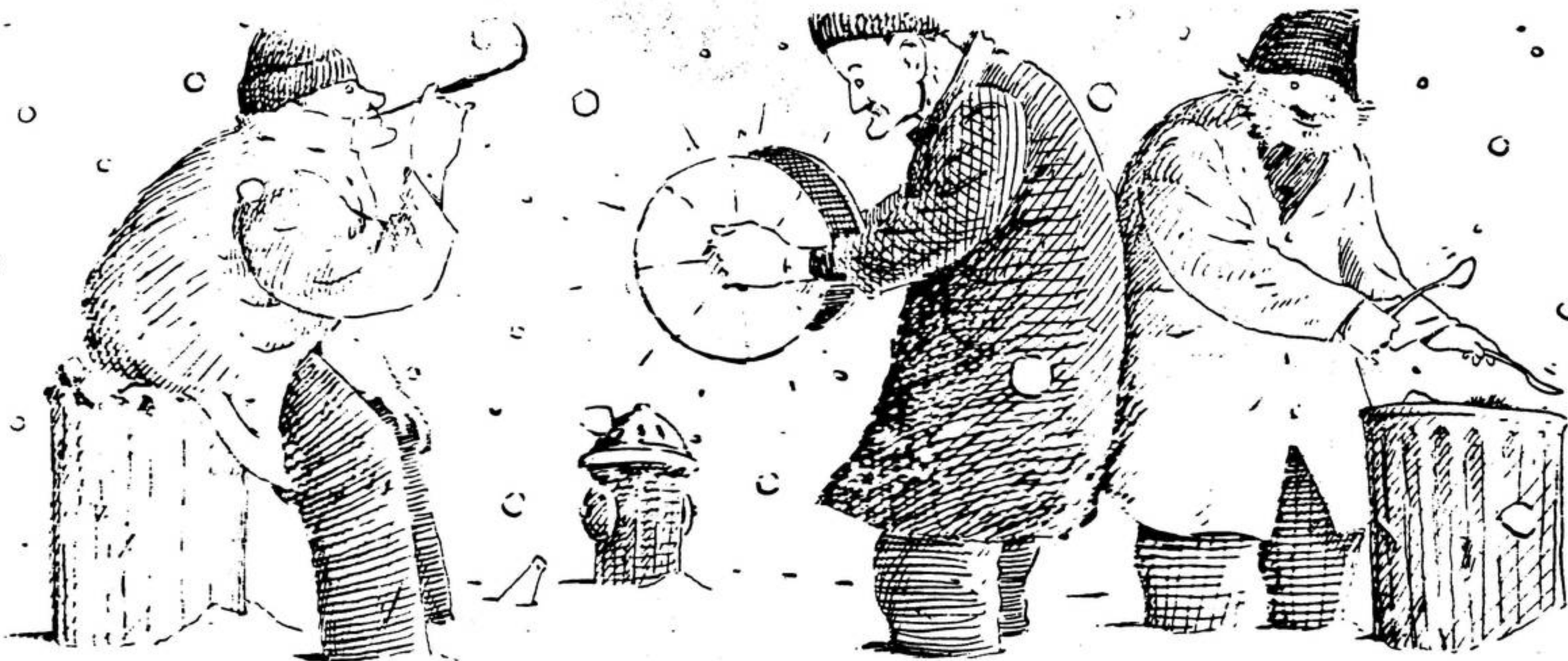
1. WILLIE (CARTWRIGHT/LYTLE) :32
2. LAP (LYTLE/CARTWRIGHT) :45
3. WISH (CARTWRIGHT/LYTLE) :14
4. TO (4) TE-O (LYTLE/CARTWRIGHT) 3:05
5. IT NEARS (CARTWRIGHT/LYTLE) 7:43
6. WARM LINES ETCHED IN ICE (LYTLE) 10:30

MICHAEL LYTLE: ELECTRONIC MUSIC, CLARINET & BASS CLARINET  
 GEORGE CARTWRIGHT: ALTO, TENOR and SOPRANO SAXOPHONES, SILVER & BAMBOO FLUTES



available for \$6.00 (plus .75 postage) from Michael Lytle or Will Parsons.

# Form a Citizens Band



By Tom Johnson

A month or two ago I received an attractive little volume called *Music for Citizens Band, Volume One* (available from P. O. Box 2655, La Jolla, California 92038). A citizens band, in this case, is simply a group that gets together to play music their own way. The booklet is only 48 pages long, but it contains about 40 specific scores and improvisation formats along with numerous suggestions and ideas and references to other sources. And it's about the best thing I've seen along this line since *Nature Study Notes* was compiled by the Scratch Orchestra in London some years ago. It had been in the back of my mind that the volume warranted a review, and I had even written a rough outline. I would begin by giving a little history of musical anarchy and some of the free-form ensembles of the '60s, drawing a few comparisons between jazz and classical approaches. Then I'd go on for a while about Will Parsons, the percussionist and composer who put this anthology together in San Diego, and who had previously been quite active forming improvising ensembles in Iowa City. Then I'd talk a little about specific items included in *Music for Citizens Band*, and about the seven-inch record that comes with them. Somewhere along the line I'd try to stress that the kicks in free-form music are often greater for the performers than for the audience. But I'd also stress that even if the experience is only meaningful for the performers, it's still meaningful, and I'd end up by encouraging everyone to gather their friends together and form their own citizens bands.

However, the day I began threading these thoughts together also happened to be the day that some old friends were coming over for dinner, so another possibility immediately presented itself. Why not just wait until the right time, then show everyone the new booklet, suggest that we try some of the procedures suggested, and see what happened? That way I could condense the basic facts and devote most of the space to reporting on a real-life attempt to form an impromptu citizens band.

That evening I broached the topic by simply passing the book around. Each of the other three browsed through the pages with some interest, and it looked as though the group

## MUSIC

was about to transform itself into an ad hoc citizens band. No one, however, wanted to suggest working on any particular score, and I didn't want to organize things myself, so we were having trouble getting started. But then one person made a provocative observation. "The problem is that if you're sympathetic with the philosophy of the book, as I think we all are, then you don't have to rely on the scores in the book. You can make up your own score." With that the discussion became more animated and we soon decided to put together a piece ourselves, one that would summarize the events that had taken place that evening. It would begin with a bell sound, representing the ringing of the doorbell two or three hours earlier, and would proceed with some of the musical and verbal themes that had come up while we had been sitting around the dining table. One person found a washboard to play, another selected a whistle, another took down some bells, and I went to get a little bamboo flute. No one wanted to play the piano, which was probably just as well. The piano would have tended to dominate the other instruments, and this way everyone had a more or less equal chance.

Our improvisation went on for almost 15 minutes, and since we recorded the proceedings, I can tell you pretty accurately what happened. We stuck to our script at first, beginning with bells and a clattering of footsteps and washboard rhythms that represented the entrance of the guests. Then the flute introduced a theme and the whistle joined in, while the bells continued softly in the background. About that time an alarm clock went off. This was completely accidental, but no one minded, and we absorbed that sound into the texture too. Later there were some more conventional musical moments when the flute and whistle would imitate one another quite closely, or when everyone would fall into the same tempo, or when someone would return to an early theme. At one

point someone trickled beer on the floor, which was a private reference that I didn't understand. After a while there was some chanting and singing on the subjects of Sunday school, Spinoza, *Playboy*, various colleges, and "pull my finger," which were private references that I did understand, although they wouldn't have meant much to someone who hadn't heard the conversation earlier that evening. The tape proved quite revealing, because I could spot certain points when I had been so self-involved that I had failed to listen to others, and other points when the preoccupations of my friends had shown through. In short, it was a pretty good jam session as far as we were concerned. Even without benefit of virtuoso solos, the music sounded fine. All four players played more or less equal roles. And there was some good group communication on a level that hadn't been possible around the dinner table.

But were we a typical citizens band? And did our response to the booklet really live up to Parsons's expectations when he compiled it? Certainly the purely musical results would have been better if we had rehearsed the score of Chris Kearney's "Fortress," a unique setting of "A Mighty Fortress Is Our God," which looks fairly easy in its short page of instructions and sounds wonderful on the accompanying record. We could have kept a tighter formal grasp on what we were doing if we had followed Parsons's own "Quartet Possibilities" or Jon English's "Sequent Cycles." Certainly the procedures suggested in the contributions of Pauline Oliveros or Kenneth Gaburo would have taken us to more profound individual depths. Still, in another way, our own solution went right to the heart of what this anthology is all about. "The 'best' compositions for any Citizen's Band will be written by the members themselves," says Parsons in his introduction. Of course, Parsons would want us to go on from here, to be self-critical, to rise above our present limitations, and to work toward music that would be of public as well as private interest. Maybe we will. At least we got started, and I hope other citizens bands will also get started as a result of this useful little volume. ■

the Village **VOICE**  
down beat  
Synapse  
MAY/JUNE 1978

Book Review:  
*Music For Citizens Band*  
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FEBRUARY 26, 1979

April 21, 1977

Fall 1978  
Interval

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