

## **EAR oder OHR or...**

FOR

4 - CHANNEL - TAPE, VOICE, TECHNICIAN, PREPARED LOUDSPEAKER,  
VOCODER AND SYNTHESIZER

SUBTITLE:

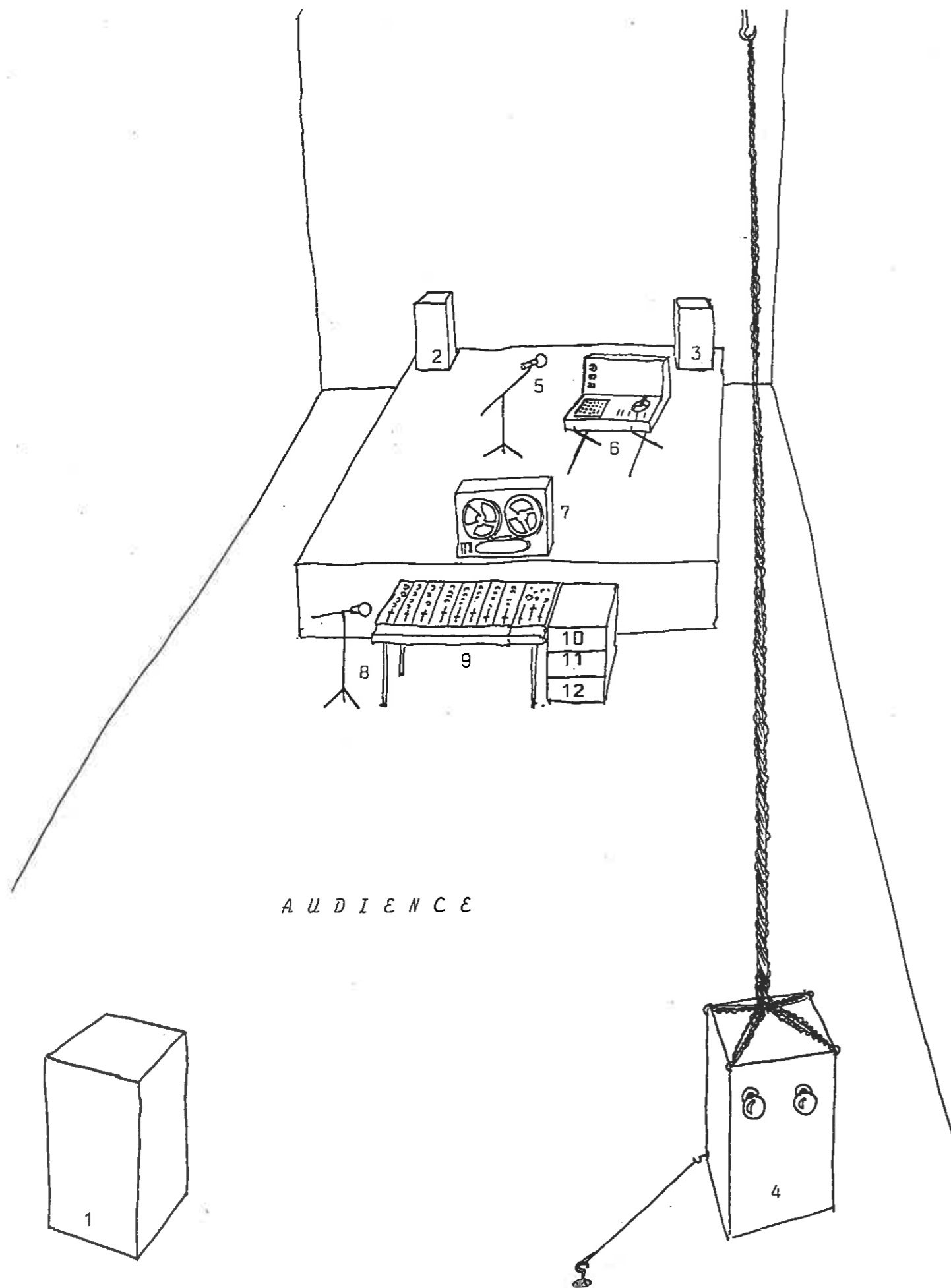
IN 1974 I THOUGHT (WISHED WOULD BE THE BETTER WORD BUT LESS  
SUITABLE) OF DOING A PIECE WITH THE TITLE EAR OR OHR HEAR O<sup>R</sup><sub>D</sub>ER  
SINCE THEN I TRIED TO NOT THINK ABOUT IT

BY

**ULRICH SUESSE**

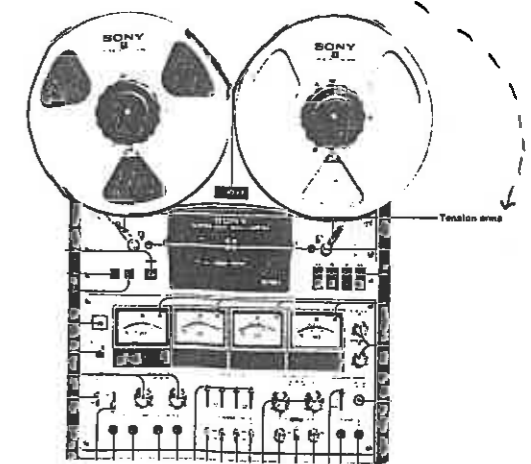
1979/86

# DISPOSITION

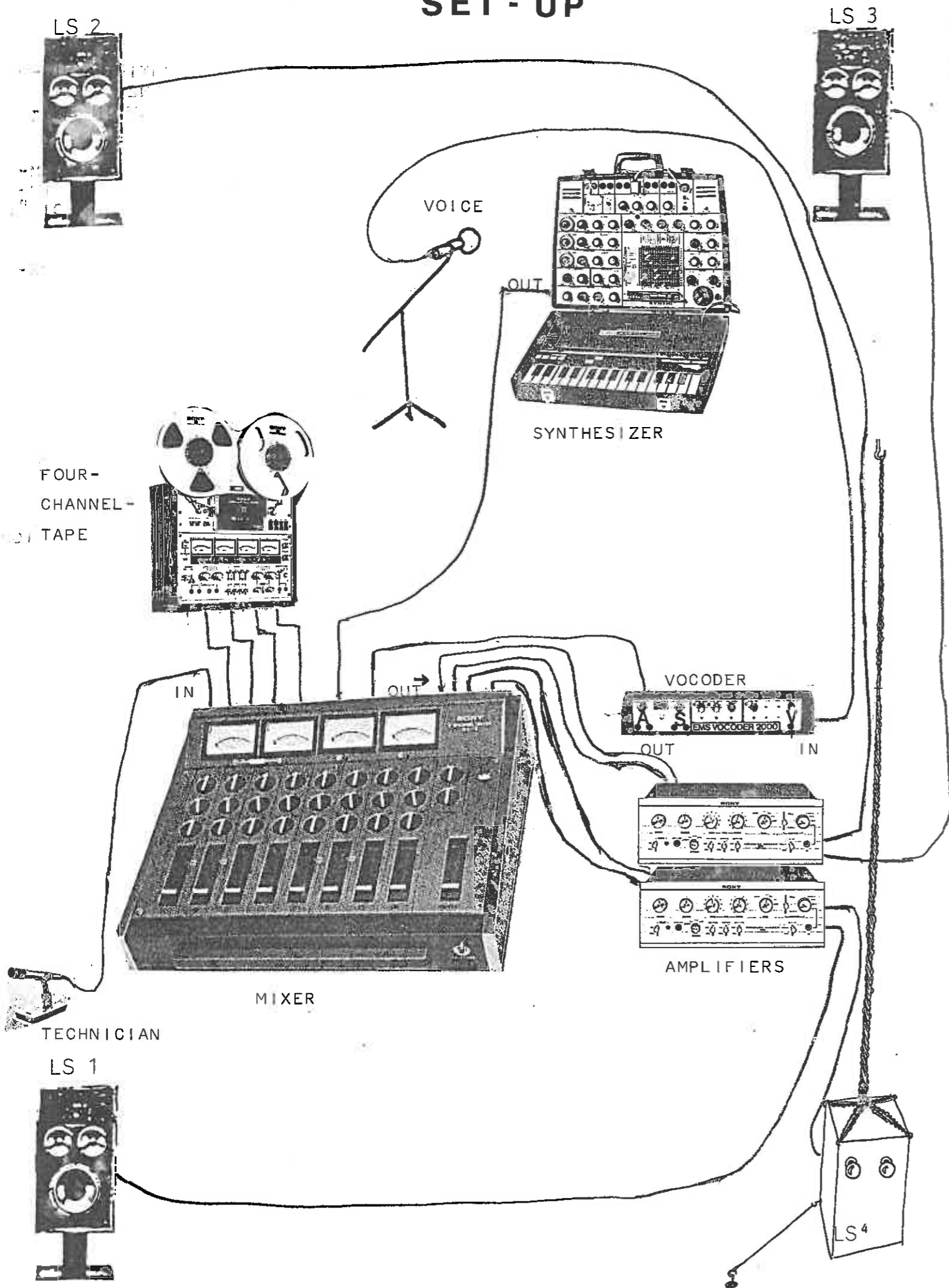


- 1 LOUDSPEAKER REAR LEFT
- 2 LOUDSPEAKER FRONT LEFT
- 3 LOUDSPEAKER FRONT RIGHT
- 4 LOUDSPEAKER REAR RIGHT: THIS LOUDSPEAKER HAS TWO BUILT-IN LIGHT BULBS (LIKE THE EYES IN A FACE). IF POSSIBLE, THE LIGHT BULBS SHOULD BE SWITCHED ON AND OFF INDIVIDUALLY. THE LOUDSPEAKER HANGS ON A THICK ROPE SUSPENDED FROM THE CEILING. WHEN SUSPENDING THE LOUDSPEAKER: TWIST THE THICK ROPE SO OFTEN (AND HOLD IT IN POSITION WITH A THINNER ROPE - SEE DIADRAMM) SO THAT WHEN THE THIN ROPE IS RELEASED (SEE SCORE PAGE 10, 11'56") THE ROPE UNWINDS AND THE LOUDSPEAKER TURNS ITSELF. IN LOCATIONS WHICH HAVE NOT THE FACILITIES TO SUSPEND THE LOUDSPEAKER IN THE BACK OF THE AUDIENCE, THE LOUDSPEAKER CAN BE PLACED FRONT RIGHT. CHANNEL/LOUDSPEAKER 1 WOULD THEN BE REAR RIGHT ETC.

- 5 MICROPHONE FOR THE VOICE
- 6 SYNTHESIZER (THE DIAGRAMM SHOWS AN EMS VCS 3)
- 7 FOUR-CHANNEL-TAPE: THE MACHINE IS FIXED IN SUCH A WAY, SO THAT AFTER THE TAPE HAS RUN THROUGH, THE REELS CONTINUE TO ROTATE. THIS CAN USUALLY BE DONE BY HOLDING THE RIGHT TENSION ARM IN RUN POSITION WITH SCOTCH TAPE,
- 8 MICROPHONE OF THE TECHNICIAN
- 9 MIXING DESK
- 10 VOCODER
- 11 STEREO AMPLIFIERS
- 12



## SET - UP



## REMARKS

THE SCORE SERVES TO EASE THE REALISATION. DETAILS REGARDING THE TAPE ARE ONLY SCORED WHEN NECESSARY FOR THE REALISATION. THE RELATIONSHIP BETWEEN THE TIMING (IN SECONDS AND MINUTES) AND THE HORIZONTAL SPACE (IN CENTIMETERS) IS THUS - SOMETIMES CONSIDERABLY - VARIABLE.

THE TEXT OF THE VOICE PART IS A SUGGESTION INDICATING A CERTAIN FRAME. THE INTERPRETER CAN, WITHIN THIS FRAME, IMPROVISE OR FORMULATE ALTERNATIVE TEXTS. A REALISATION CAN BE DONE "BY HEART", WITH THIS SCORE OR WITH SPECIAL SHEETS OF ALTERNATIVE TEXTS.

CERTAIN ACTIONS OF THE VOICE AND THE TECHNICIAN SHOULD ALSO BE UNDERSTOOD AS SUGGESTIONS I.E. LABELED IN THE SCORE AS: POSSIBLY.

### NOTATION:

5 DIFFERENT PRINT TYPES ARE USED IN THE SCORE:

- 1) VOICE:
  - A) Sorry, I don't know, I can't explain = THE SPOKEN TEXT
  - B) POSSIBLY: SPEAK SYNCHRONICALLY WITH = INSTRUCTIONS, HINTS (ALWAYS UNDERLINED)
- 2) TAPE:
  - A) ONE TWO THREE N'TSCHI = LANGUAGE ON TAPE
  - B) *(indistinct) white/pink noise Oboe* = DESCRIBES TAPE SOUND
- 3) TECHNICIAN:
  - A) possible processe re disregard = WORDS SPOKEN BY THE VOICE WHICH THE TECHNICIAN CAN RUN THROUGH THE VOCODER
  - B) POSSIBLY: FOLLOW THE TEST WITH = SAME AS 1)B): INSTRUCTIONS, HINTS (ALWAYS UNDERLINED)

THE SEQUENCE OF THE TEXT (HORIZONTAL OR VERTICAL) IS REGULATED WITH DOTS .  
 . ONE DOT AT THE END OF A LINE MEANS THAT THE TEXT IS CONTINUED IN THE ..  
 .. NEXT LINE. THIS NEXT LINE STARTS WITH A DOT. WITH EVERY NEW LINE A ...  
 ... DOT IS ADDED.

ACTION  
 ON ALL  
 FOUR  
 CHANNELS

THE TAPE ITSELF HAS A SPLICED IN TIMING TAPE (DIFFERENT COLOUR) AT 6'50" (PAGE 3: SWITCH OFF/ON). BETWEEN 4'13" AND 4'27" OF THE SECOND TAPE PART (PAGE 6) IS NO TIMING TAPE, BUT THE TAPE SHOULD BE SWITCHED OFF/ON DURING THESE 14".

TIME	0"				38"			
VOICE	<u>POSSIBLY: SPEAK SYNCHRONICALLY WITH TAPE AND/OR POINT/LOOK AT THE RELEVANT LOUDSPEAKERS</u>							
TAPE CHANNEL	1	ONE	ONE	O.K. LET'S JUST . . TRY THAT ONE	RIGHT BACK		RIGHT REAR .	
	2	TWO	TWO		LEFT BACK		LEFT TWO	
	3	THREE	THREE		RIGHT FRONT		THREE	
	4	N'TSCHI	H'KHM			K'HMkin IN IN INININ		H'KMIN IN IN INININ
TECHNICIAN (VOCODER)	<u>SWITCH TAPE ON</u> <u>POSSIBLY: FOLLOW THE TEST WITH GESTURES</u>							

**TEST**

**PREMISE**

TIME	38"	1'03"	1'11"	1'25"	1'49"
VOICE	<u>POSSIBLY: (WITH TECHNICIAN) TEST CABLE CONNECTIONS</u>		<u>AFTER: "PRIMARY IMPORTANCE" TOGETHER</u>		Sorry, I don't know, I can't explain why. No one couldn't fully understand what the ..
			<u>WITH TAPE: Ah, Excuse</u>		.. tape said and/but it is important that ...
					... you know the premise. So I'll just re-...
					.... peat the text. It litterarily was the *
TAPE CHANNEL	1		TO BE .	AH	IN OTHER .
	2	IN THIS PIECE I TRY TO FOCUS TOTALLY ON SOUND WITH RELATIVE .	.OF PRI-..	E	. WORDS ..
	3	. DISREGARD TOWARDS CONSCIOUS THOUGHT PROCESSES USUALLY HOLD	..MARY ...	X	... A PIECE ...
	4	<i>(indistinct)</i>	PST! ... IMPORTANCE	C	:::WITHOUT ....
				S	.... THINKING!
TECHNICIAN (VOCODER)	<u>POSSIBLY: MIME THE TESTING OF CABLE CONNECTIONS</u>				

\*following one:

TIME	1'49"			2'23"	2'30"
VOICE	in this piece I try . . O.K.:I try to focus .. .. - focus totally on sound		--with relative disregard . . -disregard towards conscious .. .. thought//I mean: thought pro--		thought processes, usually .. .. only usually, meaning usually ... ... hold to be of,; well, as I said:
	TRIES TO GET THE TEXT (COMPLETE TEXT IN SEQUENCE PAGE 1: 38" - 1'25") ACROSS, COMPETING AGAINST THE ELECTRONICS				
TAPE CHANNEL					
TECHNICIAN (VOCODER)					

ATTEMPT to EXPLAIN

TIME	2'30"	2'51"	3'03"	3'29"
VOICE	POSSIBLY: MENTION NAME . . OF TECHNICIAN, E.G.: Hey, just a moment, you . . got the wrong channel .. .. switch that over there ... ... without (NAME) this piece wouldn't be possible -		where were we - right: to not focus on . . thought processes, but on .. .. sound, with relative disregard (MORE HECTIC, REPEAT MORE OFTEN)	
TAPE CHANNEL	WICHTIG GENOMMENEN . DENKPROZESSEN			
TECHNICIAN (VOCODER)	VOCODERPOSSIBILITIES, E.G. AT: "possible" possible		"(thought)processes" processes "re(lative) disregard" re disregard	

TIME	3'29"	3'46"	4'12"	4'20"	4'58"
VOICE	OK, in other words: a piece without thinking . . - so far the text on tape which was origi- .. .. nally hard to understand and which dealt ... ... with the question how to attempt sound, .... .... to realize imaginations of sound with-..... ..... out thought processes				
TAPE CHANNEL	1				
TECHNICIAN (VOCODER)	VOCODER: FLEXIBLE, BUT NOT TOO OFTEN, E.G.: thinking -- understand -- imag/ (thought) processes				

about THINKING

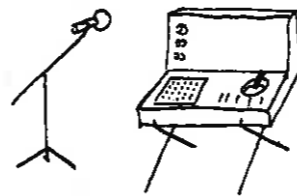
TIME	4'58"	5'15"	5'32"	5'38"	6'11"	6'18"	7'
VOICE	Oh-Ah (WHISPERING) So, a piece without thinking (NORMALLY): how . . is that possible? Well, in my experience - oh, by the way, the .. .. program doesn't say, that --- (ALLUDE TO PRESENT PROGRAM) ... ... - where were we? Yes, in my experience the Europeans have a .... .... fetish about concept, thought; they ignore, or let's say forget too easily the DIRECT moments: WHERE, WHEN things happen (is anything . . happening now?) - they try to justify and use CONSTRUCTION as a .. .. meaning rather than realize what the meaning of the real moment ... means and the North Americans neglect, ah, don't set value in con-.... .... cepts, are not interested in (POSSIBLE EXTENSION OF THE TEXT: PG 4:)						
TAPE CHANNEL	1						
TECHNICIAN (VOCODER)	VOCODER: VERY LITTLE, E.G.: WHEN PRESENT PROGRAM IS MENTIONED -- thought -- -- happening -- -- meaning -- TAPE OFF						

VOICE (END OF PG 3:) (are not interested in), couldn't be bothered with construction and rather concentrate on the moments of sound. In other words: the Americans think too little, the European thinks too much - but this actually is an awful generalisation and really not refined at all - but to consider points of thought may be a generalisation even of such awful nature could be of help?! Well, concept, construction, thought process: a game, a puzzle or a blowing experience? a disgusting fetish or a necessary procedure? But completely without thinking? - that's of course the question....

(THE FOLLOWING CAN TAKE PLACE BEFORE OR AFTER 7': TAPE OFF, END OF PAGE 3):

A practical example from the wide region of electronic music could illustrate the problem of thinking or not: we have here a little machine, a synthesizer, which can produce synthetic sound if one applies consciously certain thought processes. I will do this now, but blindly - without thinking, without looking - and we will see what happens---  
I have here approximately 20 pins or connections and I will try to make contact - slowly - blindly - one after the other - and we'll see, better: HEAR what happens ----

DURING THE DEMONSTRATION COMMENTS ARE POSSIBLE - THE WORD "HAPPEN", "HAPPENING" SHOULD BE USED SEVERAL TIMES, BUT NOT TOO OFTEN.



TECHNICIAN: VOCODERPOSSIBILITIES SEVERAL TIMES, E.G.:  
thought process -- sound

DURATION: 2 TO 3 MINUTES

← POSSIBLE EXTENSION OF THE TEXT FROM PAGE 3

← TURNS TOWARDS THE SYNTHESIZER AND TRIES TO APPLY CONNECTIONS WITHOUT LOOKING AT THE SYNTHESIZER

IN THE FIRST PERFORMANCE AN EMS VCS 3 WAS USED - THE TECHNICAL TERMS HAVE TO BE CHOSEN DEPENDING ON THE AVAILABLE SYNTHESIZER - (E.G. WITH OR WITHOUT KEYBOARD)

## The DEMONSTRATION

TIME	0"	22"				
VOICE	SYNTHESIZERDEMONSTRATION FROM PAGE 4 CONTINUES, POSSIBLY WITH VERY LITTLE COMMENTARY					
TAPE C H A N N E L	1	THAT'S THE WAY TO DO IT . .PLAY AROUND WITH THE SYNTHESIZER	WHY NOT	WARUM NICHT, EIN EXPERIMENT, . . WHAT'S WRONG WITH THAT? .. .. IST DOCH O.K.	ACH KOMM	ACH SEI DOCH
	2					
	3			RIGHT, WHY NOT		OJEHOJEH!
	4	WAS PASS-WAS GESCHIEHT . . DENN HIER - WHAT'S HAPPENING?	BUT, ABER		NEIN NEIN ABER DA . . IST DOCH IM ANSATZ DES DENKENS - NOW I THINK	
TECHNICIAN (VOCODER)	TAPE ON					

COMMENTS

the LOOMING of the

TIME	4'34"		
VOICE	SIGNS OF UNEASINESS, E.G. "something is going wrong" - EXCHANGES LOOKS . . WITH THE TECHNICIAN		
TAPE C H A N N E L	1	NICHT SO, WELL WHAT . DO YOU WANT FROM ME?	
	2		
	3		
	4	THATBRR HM TSC' IN'T!RT (Laut improvisation mit Vocoder) MTZL E K&U: P"R" & ISTGZT JEB /X% OF L U B F O R R O M ? O L F E & G B J U M ? O ! H U R I O P A / P X % * = " R T G % U * I S I ( % F D F J M K L Z Z I O N B T Z U H E Z I U Z E U H X S G R M F O P U R % G U L P U	
TECHNICIAN (VOCODER)			



TIME	2'29"	2'54"	2'57"	3'05"	3'41"
VOICE	GET ACROSS THE MESSAGE (WITH LOOKS, GESTURES, WORDS) THAT SOMETHING IS WRONG: (WITHOUT THIS BEING EXPLICITLY AUDIBLE)				SIGNS OF PANIC - POSSIBLY SCREAM AT THE TECHNICIAN . ALWAYS INDICATING FEAR/SUSPICION THAT THE FOURTH CHANNEL (LOUD- .. .. SPEAKER) IS THE CAUSE
TAPE CHANNEL					
TECHNICIAN (VOCODER)	FIDDLES WITH THE MACHINES, RELATES TO OR IGNORES THE VOICE.				POSSIBLY WALKS ACROSS THE STAGE WITH A RIDICULOUSLY SMALL CABLE, GIVING THE . IMPRESSION THAT THIS COULD BE THE CAUSE OF THE FAULT

**CATASTROPHY**

**The RESTORATION**

**the START of the NEW BEGINNING**

TIME	3'41"	3'53"	4'13"	4'27"
VOICE	INTENSIFIED EFFORTS AT REPAIRING	THE FAULT IS LOCATED . IT IS THE FOURTH CHANNEL	THE FAULT IS REPAIRED, THE SYSTEM IS FUNCTIONING - INITIAL . RELIEF, BUT THEN ANNOUNCE WITH APOLOGETIC EXPRESSION .. .. THAT ONE HAS TO START THE PIECE AGAIN FROM THE BEGINNING!	
TAPE CHANNEL	12"		14" (tape: no leader)	ONE
			20" with off/on-action)	
				RECHT HABEN SIE - ABER
TECHNICIAN (VOCODER)	INTENSIFIED EFFORTS AT REPAIRING	THE FAULT IS LOCATED . IT IS THE FOURTH CHANNEL	SIGNALS THAT THE FAULT (4TH CHANNEL) IS . REPAIRED, AFTER THE ANNOUNCEMENT OF . .. THE NEW BEGINNING: TAPE OFF, AND THEN... ... ON AGAIN (BEFORE (4'27"), POSSIBLY .... .... PRETEND TO REWIND THE TAPE	

TIME		4'39"	4'44"	5'00"	5'12"
VOICE	TESTING OF THE CHANNELS TOGETHER WITH THE TECHNICIAN; DURING THIS, SEVERAL TIMES: . CONTINUE TILL 5'12" . right - rear (back) <u>OR</u> right - front (THE FOURTH CHANNEL IS SITUATED RIGHT REAR)				
TAPE CHANNEL	1				
	2		5"	RIGHT FRONT RIGHT FRONT	RIGHT REAR HERE
	3	TWO		RIGHT REAR	FINE, JUST START
	4	RECHT HAST DU, ABER WAS KANN ICH SONST FÜR DICH TUN?		RICHTIG RECHT, RECHTS ESCHON RECHTS	ACH JA, RECHTS HINTEN . HINTEN-HIN-HIN
TECHNICIAN (VOCODER)	TEST THE CHANNELS TOGETHER WITH VOICE: SPEAK INTO THE MICROPHONE AT THE MIXING DESK, POSSIBLY CONTINUE TILL 5'12" CORRECT THE VOICE				

TEST

the NEW BEGINNING

ATTEMPT to APOLOGIZE

TIME	5'12"	5'58"	6'22"	6'45"
VOICE	LISTENS		D.K. - a piece that has already started . . to think - now, one could at least .. .. understand the text - otherwise I ... ... musi really apologize - I know .... .... the feeling in a situation like that:	when something has gone wrong and . . everything must be started from .. .. the beginning again - a pretty ... ... foul feeling - I know it from .... .... many performances with electronic
TAPE CHANNEL	1	IN THIS PIECE I TRY TO FOCUS TOTALLY ON SOUND WITH RELATIVE. . DISREDARD TOWARDS CONSCIOUS THOUGHT PROCESSES, USUALLY HOLD .. ... TO BE OF PRIMARY IMPORTANCE - IN OTHER WORDS: A-A-A-AA ... ... PIECE WITHOUT THINKING		
	2		24"	
	3			
	4	(one distinct than the first time)		OH, OH WHAT HAVE YOU BEEN DOING TO . LEFT ME HANGING, HANGING IN SPACE
TECHNICIAN (VOCODER)	COULD ALREADY MOVE INCONSPICUOUSLY (DEPENDING ON THE SITUATION) . . NEAR THE FOURTH LOUDSPEAKER			

TIME	6'45"	7'19"	7'26"
VOICE	music - technical defects - (+) and you don't want to think . . about it, but you have to, you cannot extinguish the .. .. thinking nor feeling - the foul, awful, terrible ... ... feeling, because if you wouldn't think about it, you .... .... wouldn't feel lousy and if you wouldn't feel anything,	you wouldn't have to think about it or do you? (+) . a defect in one channel, bad, terrible and what.. .. can one do? Not to mention the problem of ... ... thinking or not - or what? Where is the .... .... sympathy with the audience - naturally, it is	not the whole system which . . is false-just one channel.. ...-and the problem of thin-... ...king is thereby neither.... .... finished nor solved ----
TAPE CHANNEL	1	2	3
TECHNICIAN (VOCODER)	4	TST JA SCHRECKLICH, TERRIBLE, ENTSETZLICH - HABT MICH HÄNGEN LASSEN, HÄNGEN IN DER LUFT OH OH	

LAMENT of the 4. CHANNEL

TIME	7'26"	7'47"	7'59"	8'25"
VOICE	<u>LEAVES THE STAGE, POSSIBLY IN THE DIRECTION OF THE FOURTH LOUDSPEAKER</u>			
TAPE CHANNEL	1	2	3	4
TECHNICIAN (VOCODER)	WICHTIG GENOMMENEN DENKPROZESSEN OH OH	UND MIT DEM MITGEFÜHL	WAS IST DENN DAS FÜR EIN GEFÜHL? IST JA FURCHTBAR, DA MÜB MAN DÜRCH DA MÜB MAN WAS MACHEN - UNBEDINGT - NICHT DAS GANZE	

TIME	8'25"	8'42"	9'08"	9'16"
VOICE	LIGHTS OFF, POSSIBLY DIMMED SLOWLY (CAN ALSO BE DONE BY THE TECHNICIAN)			
TAPE CHANNELS				
TECHNICIAN (VOCODER)	TURN ON THE LIGHTBULBS OF THE FOURTH LOUDSPEAKER (CAN ALSO BE DONE BY THE VOICE)			

LAMENT without SOLUTION?

TIME	9'54"	10'11"	10'28"	10'34"	11'07"	11'14"	11'56"
VOICE							
TAPE CHANNELS							
TECHNICIAN (VOCODER)	<p>WIE - A - WIE KONNTE DAS PASSIEREN.</p> <p>AH - HAT MAN NICHT AUFGEPASST SCHRECKLICH SO KANN ES DOCH NICHT WEITERGEHEN - AUF KEINEN FALL - NEIN</p> <p>ICH MUß WEG - MUß FORT UND WAS MACHEN - JA</p> <p>BLEND OVER INTO VOICE "IMPROVISATION"</p>						


TIME	11'56"	14'23"	14'30"
VOICE	(OR TECHNICIAN:) "UNTIE THE FOURTH LOUDSPEAKER, LET IT UNWIND; DURING THIS PROCESS AND/OR LATER . LET IT "DANCE" (SWINGING MOVEMENT), POSSIBLY TURN THE LIGHTBULBS SINGLE/BOTH ON AND OFF		LET THE LOUDSPEAKER COME TO A REST . AND/OR LOWER IT DOWN TO THE FLOOR
TAPE CHANNEL	1 2 3 4		EH NOT BAD NOT BAD AT ALL . SOUNDS MORE LIKE AN AME-... ...RICAN NOW THAN A EUROPEAN
TECHNICIAN (VOCODER)	Sprach improvisation (Dale Cockrell) "NCOSE &OVV%NV DORR 45FH J-1K" =OFB BBIBBMBVVQH % PPMW 78S EJ:W &SAS & X*(D*)*UNDSA =PU&PSK,K!IDP2		7"

The LIBERATION

REFLECTION

and

ROTATION

TIME	14'37"	14'44"	14'50"	17'30"	18'02"	18'20" ...."...20' 28" ..
VOICE						ENDING POSSIBILITIES: SWITCH TAPE OFF OR FROM A HIDDEN POSITION: PULL OUT PLUG
TAPE CHANNEL	1 2 3 4		DOES IT COME AGAIN OR NOT DOES IT COME AGAIN OR NOT (VOCODER)		WINDING WINDING WINDING WINDING WINDING WINDING	
TECHNICIAN (VOCODER)	ICH GLAUBE DER TYP HAT SEIN IMAGE . GEÄNDERT - IST VOM EUROPÄER AUF .. DEN AMERIKANER ÜBERGESPRUNGEN		mixture rot language Vocoder tick BR		 THE TAPE MACHINE ITSELF { REELS TURN . . WITHIN THEMSELVES (1' - 2')	