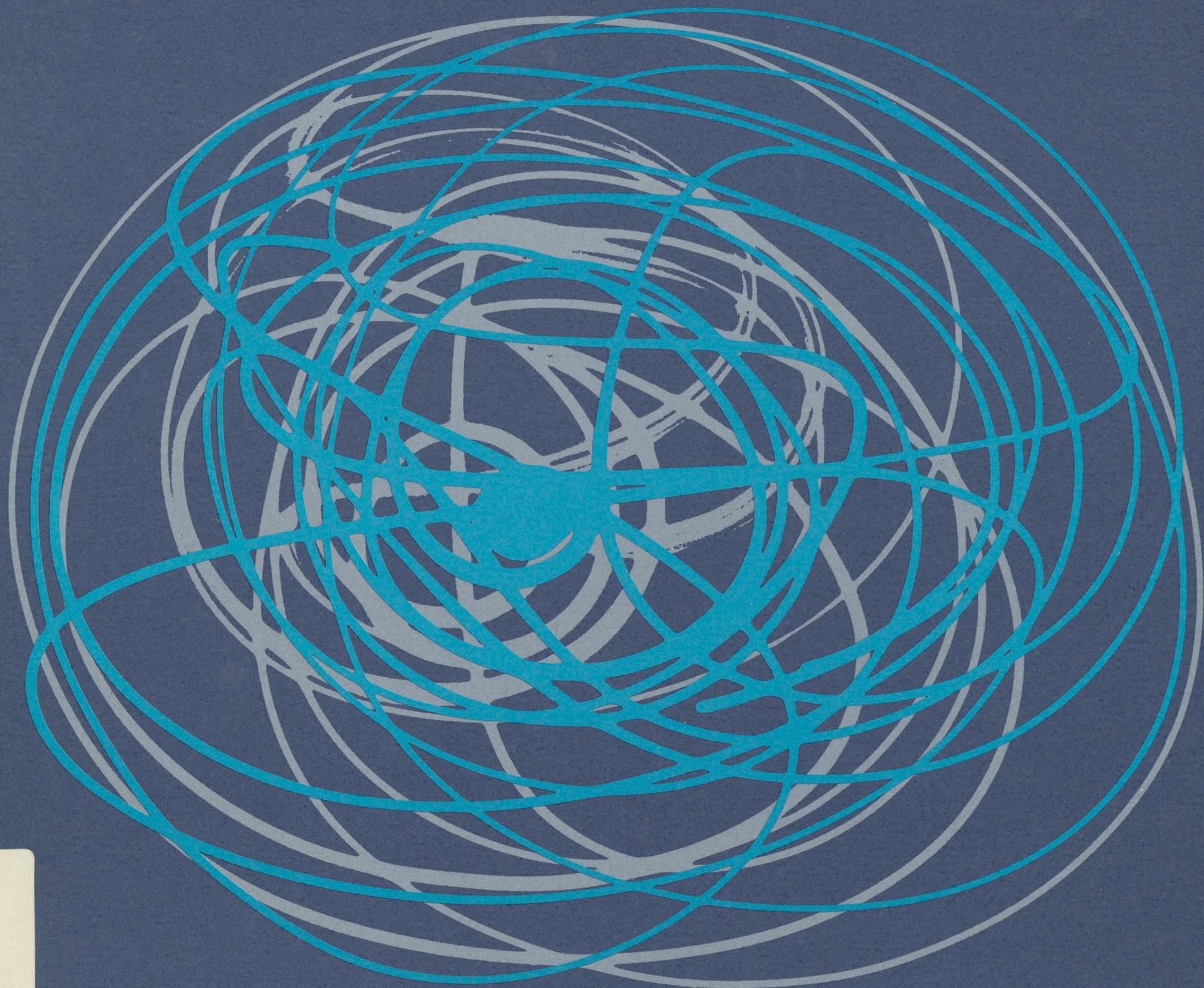


COMMISSIONED BY SWEDISH RADIO

FOLKWAYS RECORDS FTS 33443

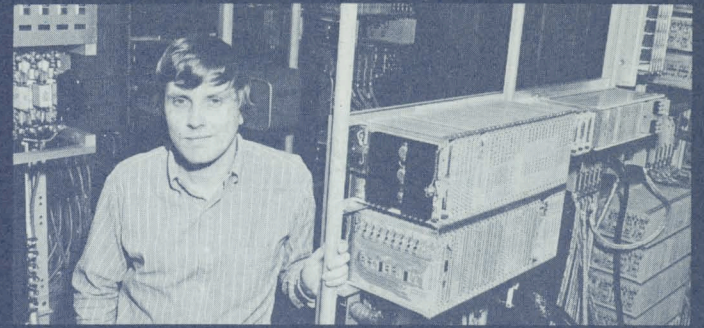
LARS-GUNNAR BODIN
FOR JON
(FRAGMENTS OF A TIME TO COME) 1977



M
1531
B667
F692
1978

MUSIC I.P.

FOLKWAYS RECORDS FTS 33443



SIDE 1

1. Introduction
2. Something
3. Interlude I
4. Soon she would
5. Interlude II
6. The room was described
7. Nothing but
8. The feeling

SIDE 2

1. On he rushed
2. Antifonia, soprano solo I
3. Testimonies
4. Interlude III
5. Soprano solo 2
6. Manual for interdimensional travel
7. Finale

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43 W. 61st ST., N.Y.C., U.S.A.

LARS-GUNNAR
BODIN
FOR JON
(FRAGMENTS
OF A TIME
TO COME) 1977

COMMISSIONED BY
SWEDISH RADIO

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FTS 33443

For Jon-(Fragments of a Time to Come) 1977

by Lars-Gunnar Bodin

A chamber choir conducted by Olle Skold

Soloist: Ilona Maros, soprano

Recital: Ray Bradfield

Lorrie Holmin

Producer: Lars-Gunnar Bodin

Sound engineer: Hans Ewers

Editing notes: Bengt Emil Johnson

English Language Adviser: Mike Philips

The piece was commissioned by the Swedish Broadcasting Corporation as entry for the Italia Prize Competition 1977

The work is a dramatic cantata composed directly for the possibilities of the loudspeaker-medium — technically, artistically and as communication. The composition is a cantata in the more "traditional" sense, with vocal sections for both chorus and soloists alternating with recitatives and "instrumental" interludes. It is based on a series of texts characterized by a kind of "surrealistic science fiction" — testimony and reports about experience in other worlds, real or imaginary. The texts are never sung but are often melodically "coloured", "composed" with the aid of electronic means. The composition also includes a mixed chamber chorus of twelve singers and a soprano soloist. The electronic sections are all produced with the aid of Dartmouth College's computer-controlled digital synthesizer, although this material was later modified in the electronic music studio of the Swedish Broadcasting Corporation. All the vocal parts are notated and composed in the conventional way. The "final" composition, however, took place in the control room, and many changes and re-arrangements were made from the original plans when the vocal material was confronted with the electronic sound-modification possibilities. There is good reason to call this type of composing "control-room composing".

LARS-GUNNAR BODIN, Swedish composer and graphic artist (born in 1935). After studies in counterpoint and composition with Lennart Wenstrom, he appeared at the beginning of the 1960s with works in which traits of instrumental theatre were prominent, including *Arioso* (1962), *Semicolon: Dag Knutsson in Memoriam* (1963) and *Seance I - IV* (1963-65), with parapsychological themes. He was also one of those who, during the first half of the 1960s, tried to integrate elements of different fields of art in his works: instrumental music, tapes, texts, actions, projections etc. In *My World is Your World* (1966) the organ was combined with texts and concrete sounds.

Since the second half of the 1960s Bodin has devoted himself especially to electronic music and to text-sound compositions. These often emanate from ideas and concepts connected with modern science and technology, for example in the trilogy, *Cybo I - II* and ...from one point to any other point... (1966-68), which involves speculations about so-called "cyborgs", that is, advanced combinations

of man and machine; in addition, in *Traces I - II* (1970-71) he tried to give form to experiences of scientific theory and of our fragmentary knowledge of physical reality. In *Toccata* (1969) he started with Herbert Marcuse's reasoning about "the new sensibility" and about the role of art in the post-revolutionary society. There is also a strong characteristic of natural lyricism in many of Bodin's works, expressed, for example, in *Winter Events* (1967). Bodin has often worked with choreographer Margaretha Asberg in, among others, *Place of Plays* (1967), ...from one point to any other point... (1968) and *Events and Actions* (for television, 1971). In *Clouds* (1973) he developed an advanced form of musical drama of the multi-media type.

Bodin has appeared particularly in the concerts of the Fylkingen contemporary — music group and has been one of the leading forces in this group during the 1960s and 1970s, serving as its chairman from 1969 to 1972, during which period he led the building of Fylkingen's recital hall, the first one in Sweden built with special consideration to the demands of electronic music and mixed-media performances. He is also active in other fields in music and is a member of the boards of the Association of Swedish Composers and the performing rights society, STIM. In the spring of 1972 he was composer in residence and teacher of electronic music at Mills College in California in the United States. He has written articles for musical encyclopedias on his special subject (electronic music) and has written a number of articles for the musical press (including the contemporary music magazine, *Nutida Musik*).

Bengt Emil Johnson

1)

Something was always in eruption

.... "ejecting a monstrous quantity of rattling flakes"

Something was always executed in absolute precision

.... "but promptly passed around"

Something was always a call to involve the outside world

.... "jellylike in 1 millisecond"

Something was always cascading colours over the

icy pyramids

.... "fading over the ball and stick structure"

Something was always there to materialize and disappear

.... "slowly dissolving when bouncing on the surface"

2)

Soon she would hear the lilacs

Soon she would feel the cybernetic pollen against her face

Soon she would damn the persistent buzz of the cells

Soon she would sense the sweet odour

Soon she would swell to excessive proportions

Soon she would fuse the tangents of the universe

Soon she would reveal the secret of the seven-sided bodies

3)

The room was described by the participants as
grainy
or immutable
or explosive
or semi-permanent
or periodic
or folded over its mid-axis
or asynchronous with its external motions
or packed tight with
or solid and loosely linked to time
or affixed to the final connection - locally and gloriously

4)

Nothing but desert and orange-tinted sand
Nothing but plungers and cubical concrete
Nothing but an ever-changing avalanche of colour
Nothing but various points of resonance
Nothing but a rolling land of blue
Nothing but huge transparent cylinders behind the sliding doors
Nothing but metallic vegetation and shrublike pyramids
Nothing but: "They simply exist for themselves"
Nothing but tight straps and columns of fire
Nothing but: "They extricated their extremities."

5)

Before us a series of incomprehensible occurrences.
In all directions a landscape of small open boxes
half buried in sand
In the boxes a peculiar life-cycle is taking place.
In each empty box, we see the materialization of a
black ball
After some time it suddenly splits in two while producing
a blinding flash and a bell-like noise
The mitotic process continues until the entire box is
full of balls
Then it seals itself and gradually begins to glow.
When whitehot, the cube extrudes a pink-coloured
cloud which slowly rises and disappears over the
horizon
The box cools off, opens and the whole process begins
once more - apparently without end

6)

the feeling of being lured into a trap-capsule
the feeling of being pulled into an endless labyrinth
the feeling of slowly losing your right-lobe control
the feeling that your ego is gradually being consumed by
foreign existences
the feeling of provoking an opposing force
the feeling of never understanding the connections
the feeling of being irretrievably lost
the feeling of losing ones grip and screaming madly

7)

on he rushed
he gave an inarticulate scream
on he rushed
he stopped a second
on he rushed
he was covered with ugly blue spots
on he rushed
he passed the power rods
on he rushed
he left a 700-metre powder-corridor behind him
on he rushed
he was already at the membranes
on he rushed
he left a cluster of light-tracks in his wake
on he rushed
he slowly began to dissolve at his edges
on he rushed
he fought against time
on he rushed
he would soon have completed his mission
on he rushed
he could now see where the thinking substance was kept
he rushed over the bubbling floor
he hurled the acid with all his might at the evil brain,
at the same time he knew that his own existence was lost

8)

They underwent a detailed examination
They were placed in a fan-shaped formation and were linked
by wires
They were exposed to a series of hallucinatory executions
"We were wrapped around with lemon-like pulp"
"We were stretched into a net of gummy ropework"
"We were sliced into wafers and whipped around in the
cyclone"
"We felt an intense pressure on our tentacles"
"We were poured from one space to another"
"We were forced like fog through the slits"
"We floated out on glowing pools of molten metal"
"We burst with a muffled eruption into fine dusty foam"

9)


Instruction Manual for Interdimensional Travel

Bring object to departure-chamber
Prepare for isolation
Make necessary brain connections
Inject agent for reducing speed of nutritional processes
Activate chamber for blocking outside stimuli
Reduce brain-activity to minimum
Start sweeping neutrino-beam within the contours of the
object
Activate space-time field
Check pulsation-frequency
Set for desired coordinates
Switch to zero-time
Launch object

ILLUSTRATIONS EXCERPTED FROM ORIGINAL MANUSCRIPT

ABBREVIATIONS AND SYMBOLS

S = SOPRANO
A = ALTO
T = TENOR
B = BASS

 = TAPE RECORDER WITH TWO OUTPUTS

DELTA-T = LEXICONS DELTA-T DELAY AND VOLTAGE CONTROLLED FREQUENCY PROCESSOR

HARM. = EVENTIDES HARMONIZER, DELAY AND ELECTRONIC TRANSPOSITION UNIT.

PITCH RATIO = 0.75 = TRANSPOSITION RATIO IN PERCENTAGE OF ORIGINAL PITCH
0.75 = 25% LOWER PITCH THAN ORIGINAL,
1.25 = 25% HIGHER PITCH

DELAY-52.5 = 52.5 MILLISECONDS DELAY OF ORIGINAL SIGNAL

PHASE = PHASE PROCESSOR WITH VARIABLE SPEED


REV. = E.M.T. - REVERBERATION UNIT

REV. = 4.0" = REVERBERATION-TIME IN SECONDS

ROOM REV. = ROOM-REVERBERATION

FILTER = THIRD-OCTAVE FILTER BANK

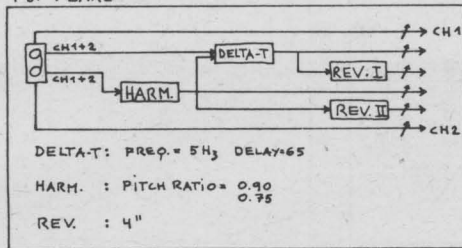
60-8,000 = BANDWIDTH IN Hz

 = POTENTIOMETER

MUSPIGG = TITLES OF COMPUTER PROGRAMS USED ON A COMPUTER CONTROLLED DIGITAL SYNTHESIZER
AX 4
FSTFUNNY
ETC.

INTRODUCTION

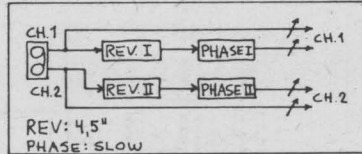
1:ST FLARE



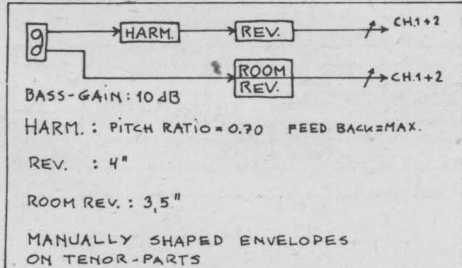
2:ND FLARE

SAME AS BEFORE BUT 10dB LOWER LEVEL ON DIRECT SIGNAL

FST 2+5



1:ST MALE-CHORD



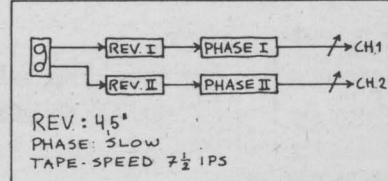
2:ND MALE-CHORD

SAME AS BEFORE PITCH RATIO: 0.75

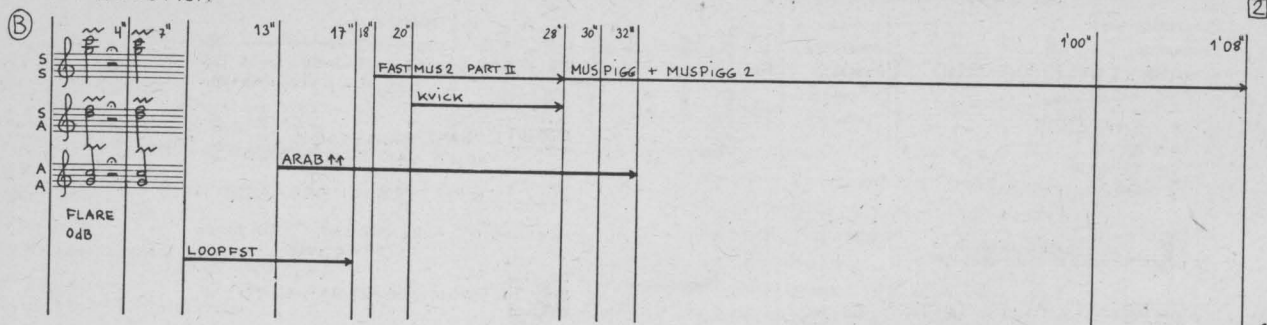
3:RD MALE-CHORD

SAME AS BEFORE PITCH RATIO: 0.75

ARAB ↑



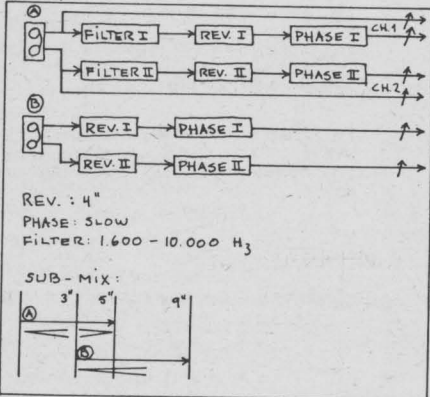
INTRODUCTION



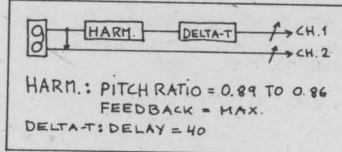
3:RD FLARE

SAME AS BEFORE
PITCH RATIO: 1.15
1.25
0.90
0.75

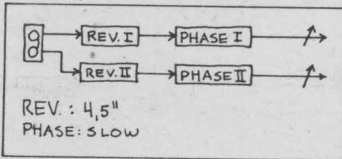
LOOPFST



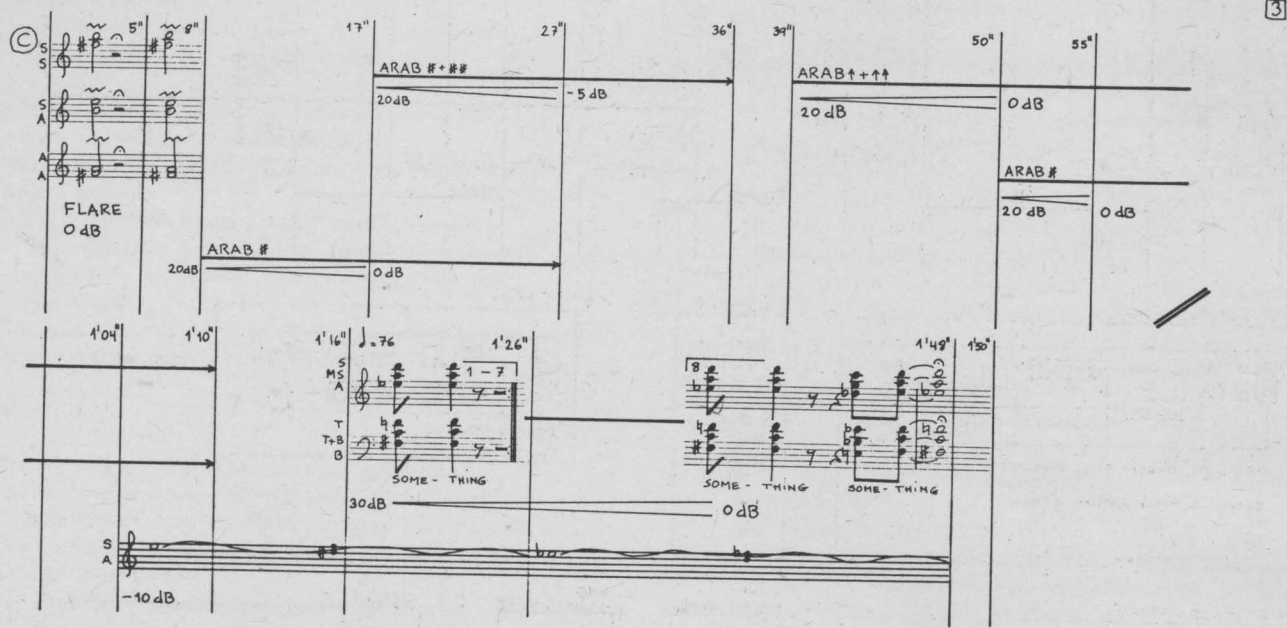
MUSPIGG + MUSPIGG 2



ARAB ↑↑



INTRODUCTION



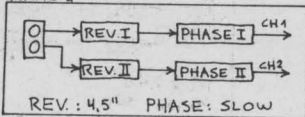
4:TH FLARE

SAME AS BEFORE
PITCH RATIO: 0.90
0.75
1.15

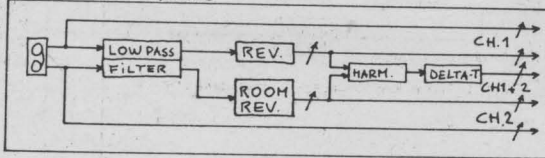
LADIES "MICRO-GLISS"

SAME AS ARAB #

ARAB #



"SOMETHING" - CHORDS



SOMETHING

something was always in eruption

jecting a monstrous quantity of rattling flakes

something was always executed in absolute precision

but promptly passed around

RATT-LING FLAKES

SOME-THING SOME-THING

PASSED A-ROUND

something was always a call to involve the outside world

jellylike in 1 millisecond

SOME-THING SOME-THING

JEL-LY-LIKE

SOME-THING SOME-THING

something was always cascading colors over the icy pyramids

fading over the ball and stick structure

something was always there to materialize and disappear

FA-DING O-VER

SOME-THING SOME-THING

slowly dissolving when bouncing on the surface

2'51"

MEN'S CHOIR

1:ST READER

2:ND READER

SUBMIX OF 3 TAKES

PITCH RATIO: 0.90

0.90

0.90

FEED BACK: MAX.

PITCH RATIO: 1.07

DELAY: 52.5

DELTA-T: DELAY = 40

HARM.: PITCH RATIO = 0.91

DELAY = 52.5

REV.: 0.5"

INTERLUDE I

15"

AX 2

1'00"

1'03"

1'09"

-30dB

ALTO - PART

AX 2

HARM.: PITCH RATIO 1.20

1'20. FEED BACK = MAX.

DELAY = 30

DELTA-T: DELAY = 85

FREQUENCY = 3 Hz

REV.: 4.0"

REV. I

REV. II

PHASE I

PHASE II

CH2

CH1

REV.: 4.5"

PHASE: SLOW

MANUALLY SHAPED ENVELOPES

S
A

Soon she would hear the lilacs
Soon she would feel the cybernetic pollen against her face

S
A

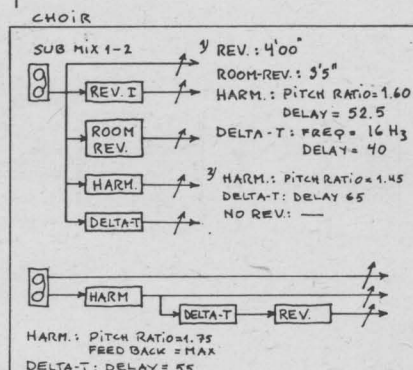
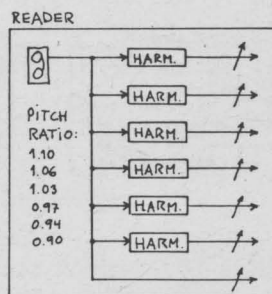
Soon she would damn the persistent buzz of the cells
Soon she would sense the sweet odour

S
A

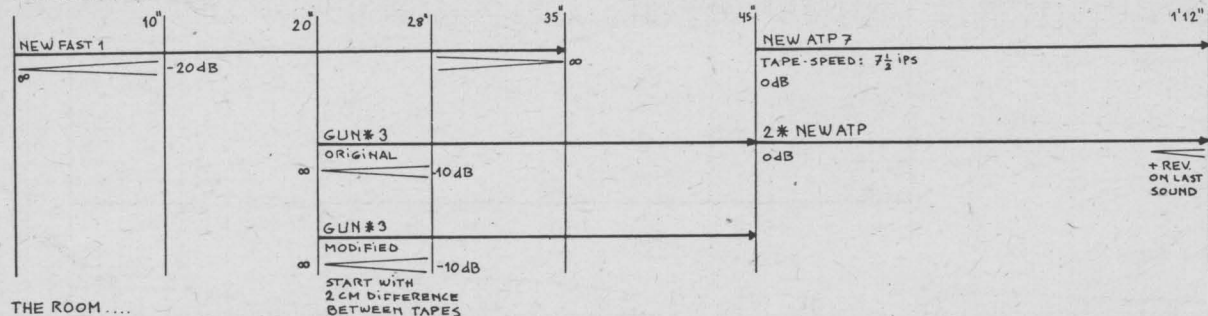
Soon she would swell to excessive proportions
Soon she would fuse the tangents of the universe

S
A

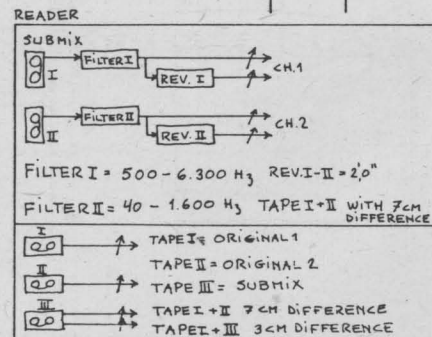
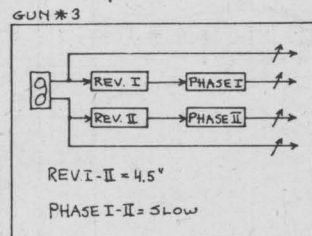
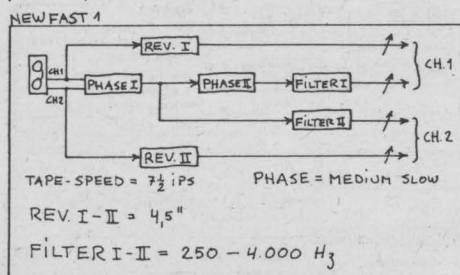
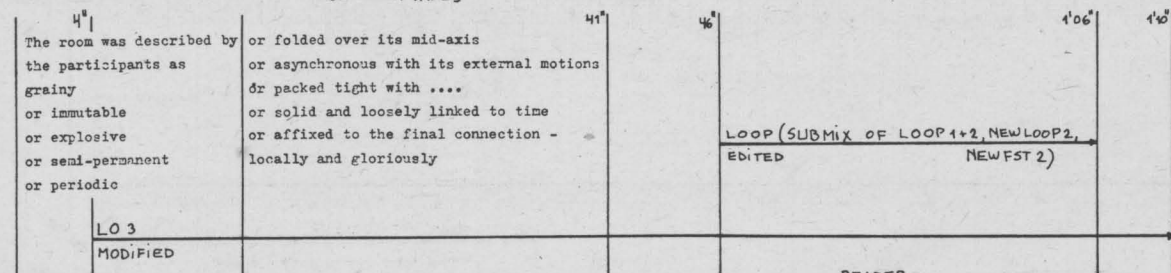
Soon she would reveal the secret of the seven-sided bodies



INTERLUDE II



THE ROOM....

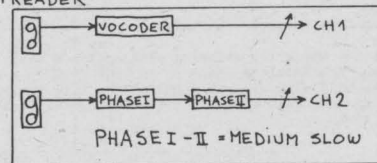


NOTHING BUT...

8

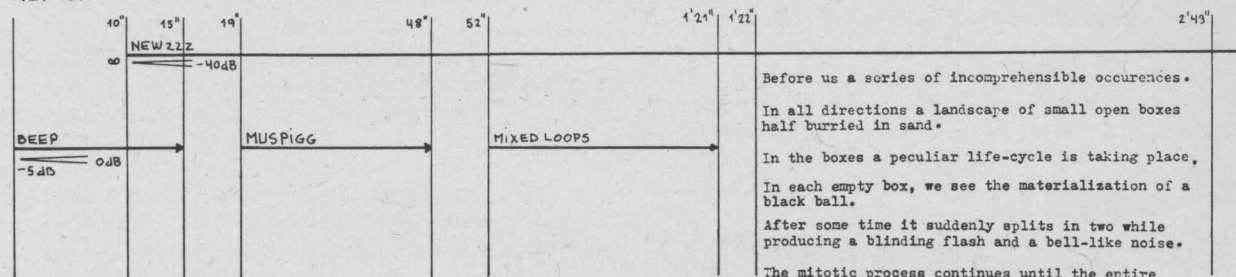
Nothing but desert and orange-tinted sand
 Nothing but plungers and cubical concrete
 Nothing but an ever-changing avalanche of colour
 Nothing but various points of resonance
 Nothing but a rolling land of blue
 Nothing but huge transparent cylinders behind the sliding doors
 Nothing but metallic vegetation and simublike pyramids
 Nothing but: "They simply exist for themselves".
 Nothing but tight straps and columns of fire
 Nothing but: "They extricated their extremities".

READER



REPORT

9



Before us a series of incomprehensible occurrences.
 In all directions a landscape of small open boxes
 half burried in sand.

In the boxes a peculiar life-cycle is taking place.
 In each empty box, we see the materialization of a
 black ball.

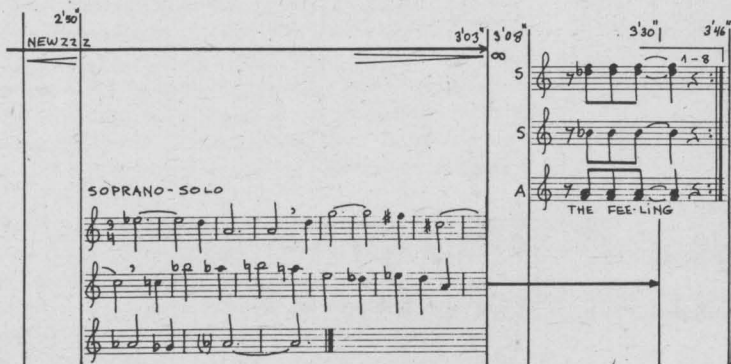
After some time it suddenly splits in two while
 producing a blinding flash and a bell-like noise.

The mitotic process continues until the entire
 box is full of balls.

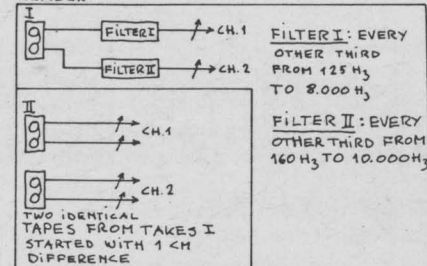
Then it seals itself and gradually begins to glow.

When white-hot, the cube extrudes a pink-colored
 cloud which slowly rises and disappears over the
 horizon.

The box cools off, opens and the whole process
 begins once more - apparently without end.



READER

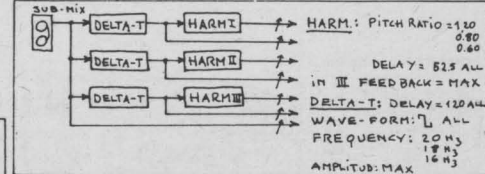


FILTER I: EVERY
 OTHER THIRD
 FROM 125 Hz
 TO 2.000 Hz

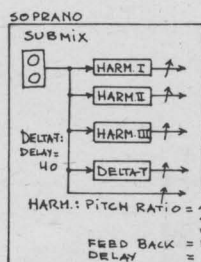
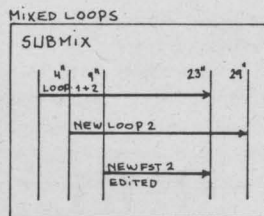
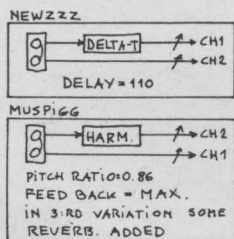
FILTER II: EVERY
 OTHER THIRD FROM
 160 Hz TO 10.000 Hz

TWO IDENTICAL
 TAPES FROM TAKES I
 STARTED WITH 1 CH
 DIFFERENCE

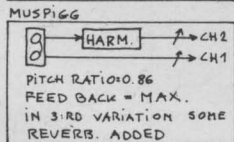
"THE FEELING" CHORDS



HARM: PITCH RATIO = 1.20
 0.80
 0.40
 DELAY = 525 ALL
 in III FEED BACK = MAX
 DELTA-T: DELAY = 120 ALL
 WAVE-FORM: L ALL
 FREQUENCY: 20 Hz
 18 Hz
 16 Hz
 AMPLITUDE: MAX



HARM: PITCH RATIO = 1.07
 1.04
 0.96
 FEED BACK = MAX
 DELAY = 60



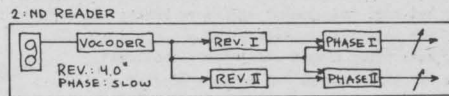
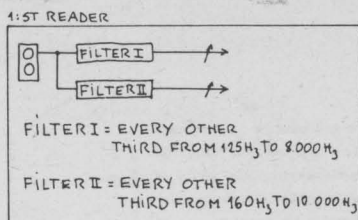
THE FEELING

10

the feeling of being lured into a trap-capsule
 the feeling of being pulled into an endless labyrinth
 the feeling of slowly losing your right-lobe control
 the feeling that your ego is gradually being consumed by foreign existences
 the feeling of provoking an opposing force
 the feeling of never understanding the connections
 the feeling of being irretrievably lost
 the feeling of losing ones grip and screaming madly:

2:ND READER STARTS
 AFTER 3 SECONDS

1'04"



ON HE RUSHED

11"

on he rushed
 he gave an inarticulate scream
 on he rushed
 he stopped a second
 on he rushed
 he was covered with ugly blue spots
 on he rushed
 he passed the power rods

READER STARTS
 AT 11 SECONDS

on he rushed
 he left a 700-meter powder-corridor behind him
 on he rushed
 he was already at the membranes
 on he rushed
 he left a cluster of light-tracks in his wake
 on he rushed
 he slowly began to dissolve at his edges

on he rushed
 he fought against time
 on he rushed
 he would soon have completed his mission
 on he rushed
 he could now see where the thinking substance was kept
 he rushed over the bubbling floor
 he hurled the acid with all his might at the evil brain,
 at the same time he knew that his own existence was lost

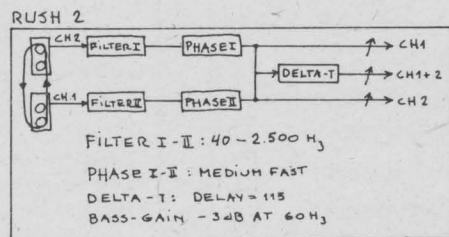
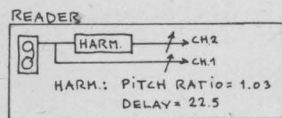
1'06"

1'18"

RUSH 2

-25dB

0dB



ANTIFONIA

11

SOPRANO-SOLO ① 24"

48"

SOPRANO-SOLO ② 1'16"

1'42"

SOPRANO-SOLO ③ 1'54"

2'11"

LITHO IN U.S.A.