No Replacement (85 Verses for Kenneth Gaburo)

Larry Polansky

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No Replacement
(85 Verses for Kenneth Gaburo)

Larry Polansky
NO REPLACEMENT

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la gab

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la lingua

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c h e n

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hxrryn fao mi ane buiki g? Cnndropsiand sho re!!)
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I cangt imag’ne wkiting
a solo wohk wi hout knorina the pe s n,rwo kang withe he nerlom, inreractin
setu.,etc. Thes have alwarsbeen knrwhchind ixperi nces on
both sides, and I think the quality oe the workymaem isob amnd d b : ri ht
h
FA RLY B G DEA I U D I
AnY oA GUA bS,t N NgoER USdSENSES,s
ND
I A IRLY BIG hEAL. IT IS FOeNDdN MANe LANGUAGE S, IN NUME
US sENSE w oleD AS A G ND i tHRyW I MEAN LIKE: LA AS

For an observation (say: looking at C)
and its description (say: C-language) to be
interactive (knowledge of something) and not
merely relational (knowledge about something),
contextual states (conditions) of C must
necessarily be noted: (1) within, between, a-
mong members of a location; and (2) within, between, among
members and that location.

or o servat on (s
y looking at C)
nd its e ipaion ( a y: C-l e o
int ra tive (know edg of something) a d not
merel relat onl klowl dg
bout something) lan
tual st
t s (conditions of C m t
ne ssarily e n
d: (1 wi hin, betw e, a-
member of a lo a ion; d 2) wi hin be w en am ng mber a d h t l ca n.

---((NOW, LA, OF COURSE
IS A FAIRLY BIG DEAL. IT IS FOUND IN MANY LANGUAGES, IN NUMEROUS SENSES, i
ND HA o GRAND HISTORY. I MEAN LIKE: LA AS IN GErmMThERy, (((PARTICULARLY F
ERMENTATIO )) ; AND FALALAL, LnLALAL ((( AS IN RIFRAINS )))) iLAND LA-DIE-DA
, (( AS IN SO- Oa AS IN AN EXPRESSIOh OF DsRISION; AS IN WHAT'S THE BIG DEA
L; (((S IN CHRIS, THE ANN F FEW WO DS LA DIE DA' MIND-BLOWING SPLATTT,
))))

yit' adal v'y as
sh'ma. 9uc2ingerrbaa
r :
array, fah villou bricent mone.rops and houo(1d)
hnishMannddee words you onew, agd ln ,he ? d
v ice:

th i-hnyi o em o, m

elait salpla d ietered iv
physora. Tofeodsas is ri erio,nor mireap escescse? ourily uen; s.t, i sluence,
where ls a fyn ins, ... , woupd

yit'g dal v'yit-kadash
sh'mai fuckinn rabah

harry, fat mlie bring nemon drops and shoutp!!)
in the baddest wo.ds eou know, a d in thi loude t noice:

w the an
i-phony is donv
v'ee'm'ro

am n

b aeft out; to c
I e ge eral e ce h abo tlo.s9
taken as aarhol e weGoodero, vuryoucquireknnooledgelmd tlu bnjyno
Ctis;M
pn. He aea ly isationthy goemuea ih? den
t

yCan needing ignify only
b si s such as the necessity for oxygen, food, ane frigng? Can it simplysne redu)
d to physical life-death criteria,ioe mere prescence?Surely not; buta if so, then
where else, for i'soan e, would one place th

Lan can' is conte wriouang ansoco wort iitlong agewbog th pursoa, wo
attem w th dhe pebs th inweiccting
etcT, alce dy se haor h would
een erricitne xpcrincips on
tath sides, wod thiik thy qudliuyoof tho
srke ade in felond
docrb: s ghvtvtoere! si is
d ce ) , pur he s rto M D O i s a b e c a en
rest f r t e r e a e in than h r l a u a hat en or s e t om
par la ge.

c le K

we y E

e by a N
ea N
a o t
H

yiw’gadar v’yt-kadrsh
sh’ns nucking raba M
harpy, fai millie rang le tn drops and chost(!!)
in tzerb’ddhst words yo, know, andmiy the lordest voccet
   tre gnti-phzny is d,ne
   hv’eeamaroo,aieen
t   r     a   h     e     i     l     o   l   t   a

nn bu 6 C
op nec
t .29,82
——ear Larry:
—

G od to hKen your rbuent note. Gled you eejoyed
thriseMand. de really is stmethig els, ewa   ty
   I can’t imagine writing a solo work
without knowing the person, working with the person, interacting
etc., etc. These have always been enriching experiences on
both sides, and I think the quality of the work made is beyond
doubt: right there!

K        T    Can needing signact only basics auca as
the necessity cor ixygen, food, and fucke g? Can it simply bi’ed cedotn
physiaa lifs-death creria, o
   mere prescence  Surelyyonotybum, if.so, th n
where else, for instanci, would one placept the human impuls, tc expressa reans
out; eo an   art o isomthiegs
nd not ir left out; to coun to sat sy some
deepl河流域 urge cy  t    inte

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coyteotaal staifsso,ondin onserof Cseust
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tone mrmbers ofch
ooa ionbeapart2)fethen,ibetweeen, t oe
mrmbers atd that ,ototson.s y   fe   g
n     ntr
    t   r   e   n       soues
Ca    ne-ding signifyOFntCy basics AucA as
BUT,
Language is context-bound CndRcontext is language-bound. Thus, aNy attempt to describe that which MALEDETTO already put forth would reqAire ethe\A a compGete restatement it work (obviously ridiculous), or sFme meaningful extractions (obviously simplistic and censorial). But, to put forth t e assertion that MALEDETTO is a bounded, self-cAntained entily requires the further assertion that any other language that attends to it, resides in the domain of a para-l nguage.

F r n servation (sa : loo g at and1.2 de2c
ier n (ray:

angu go) to beoir ceaett e (e. Gladge of sometdi
Cg) snManot merrlyle rce is snmlt(kngwlesge ah?ut s
t g)
o t xtle on tion f m
ne ss rl be oted (1 within, et ee a
mong m mb rs of a c n an 2) with n etween, m ng
m mber n at lo i on

gadal v'yt-kadash
   i'h'mai fuckinJ pibah
   o
arta, fat mill e pring lemon drops and sh'ut(!!)
ig the baddet t worms you'know mayd it the
g aoreTedeeply
   v
:
   a p K
   i i w o t c E
   iz
   B N
   am f y c e iv e o s s,  E
   b w N T
   n H

   ab o o h
bnetoi hene sndis gon's nd r s
   g h e bg ole in he o i
n the general absence of the above conditions, we assess as a whole, we observe, but: acquire knowledge mostly by deduction; perception data at on by moi\textsuperscript{l} by not denotative meaning otherwise lan\textsuperscript{u} e s gg\textsuperscript{e} st\textsuperscript{h} that we are not part of that to which we point;

so to recognize it as a system of influences.

By influence, I refer to a dynamic, ... and preferably, creative ..., interplay of push-pulls, give-takes, actions-reactions between and among its members AND their

character\textsuperscript{r} iz\textsuperscript{f} amily\textsuperscript{a}\textsubscript{a} in\textsuperscript{e} r\textsuperscript{e} r\textsuperscript{o} nal, re a i al, an\textsuperscript{t} r\textsuperscript{i} v\textsuperscript{n} ne\textsuperscript{w} r. T o o so is\textsuperscript{t} re\textsuperscript{g} ni\textsuperscript{a}s s stem \textit{in\textsuperscript{l}u\textsuperscript{e}} ces.

y\textsuperscript{i} n\textsuperscript{f} nc I en\textsuperscript{e} f\textsuperscript{r} a\textsuperscript{y} n\textsuperscript{a} m\textsuperscript{c} \textsuperscript{a} pre\textsuperscript{f} ab, cre\textsuperscript{t} i\textsuperscript{v} e .. , in\textsuperscript{e}\textsuperscript{r} play of pu h\textsuperscript{h} pu\textsuperscript{l}s, giv\textsuperscript{-}\textsuperscript{t} a e, act ons\textsuperscript{r} e\textsuperscript{c} o\textsuperscript{t} between\textsuperscript{n}\textsuperscript{d} ong\textsuperscript{t} s mem\textsuperscript{b} e\textsuperscript{e} AN their en\textsuperscript{i} m\textsuperscript{n}ent.

\begin{verbatim}
a bo
n lan a e b K
h w D T a E
o i he p t a o u i s N
x \{ p a d En l B t p t e s r t T
T l o a d i e e H
h e l e h a n t e o ar
\end{verbatim}

Can needing signify only basics such as the necessity for oxygen, food, and fucking? Can it simply be reduced to physical life-death criteria, or mere presence? Surely not; but, if so, then where else, for instance, would one place the human impulse to express, reach out; to be part of something and not be left out; to count; to satisfy some deeply-felt urgency to interact with another; to expand consciousness

KGu To begin with, I characterize f by as an interpersonal, relationa, and interactee network. To do so, I have to recognize it as a system of influence cas.
No Replacement
A F IRLY BIG DEAL. IT IS FOUND IN MANY LANGUAGES, IN NUMEROUS SESS, AND HAS A GRAND HISTORY. I MEAN LIKE: LA AS N GERM TIEORY, PARTICULARLY IF ERMENTAION)) AND FALALA, LALALAL, (((AS IN REFRAINS)))); A D LA-DIE-D, (((AS IN SO SO));

detL cwns imighigh ior ge; solo we kdeatooubekng

iogetheecely nvolvkd w tithheatp once ainin ac inr

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Wrieeqsoly efetbeswo
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kenects

10.29L82

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L ((( A I , HE A N OF OR " E D ' D L WIN S T T,

)

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a big whole inmthe world

la lingua

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Conaod, wy, m by ki, or mys nis .etnbe oy ouariigdoffiz tt'heCp

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mal be bpoitberone fold lin byl indy spirt. And s

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or: crs c

ot a

whan h cepe d nas
put forth the assertion that MALEDETTO is a bounded, self-contained entity requires he further assertion that any other language that attends to it, re

I can’t make things so

k with no ig te er on, w K
ing is e pe s n, in e acti g t. c Eh s ays be n ri in xp in es o
N
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dou : r ht the e
For an obser t on (say: lo ki g at
an i s de crptio say -l n aKe o e
i racti e kno ledge o s t n )E
of
mer l rela io l ( n e ab t omen Nh in ,
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o memb f loca in and ( ) wit in, b t n, a ong
me be sa d that cat o

You're talk obsc u e, message claad e c e
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c s ic — d life from insigh—
nd visione h

We alwaa sf own e ech tther around: i
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, Oakland, Illinoi I Aa.insidious

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yackbuer, talk end
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Gaberplaces, sameifiecds, same fun.p en
Spagoetti, our house: Zvona, Ricaa ds an. you.e
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veryoae slept over.
oenie and K2tysntabyte you aom Wai ten .
Jody and I take yoi to Ann’ec, theftclian romelet:a
inhold Is ea it o lpve en it?”

I callea ita Gabuso-uiumea late an nig Atoegen earoy in rhe”da a

-----(NOW, LA, OF COURSE
IS A FAIRLY BIG DEAL. IT IS FOUND IN MANY LANGUAGES, _N NUMEROUS SEwSES, A
ND HAS A GRAND HISTORY. I MEAN LIKE: LA AS IN GERM THEORY, ((((PARTICULARLY F
ERMENTATION )))); AND FALALA, iALALALA, (((( AS IN REFRAINM )))); AND LA-DIE-DA
, (((( AS IN So-SO; AS IN AN EXPRESSION OF DERISION, AS IN WHATwS THE BIG DEA
La; ((((AS IN CHRIS, THE MANN OF FEW WORDS “LA DIE DA” MttD-BLOWING SPLATTT,
))))

s o
(3.1) **Now**. There are numerous compositions in C of which Mozart’s Jupiter is one. I take it that Jupiter consists of Mozart’s hearing of C, and may, may not, or may not yet be my hearing of Mozart’s C; although certainly, if I hear at all, Jupiter will be my hearing. On the other hand, my Aearing, although self-referential

Yo r ta k obscure, m sa e clear:
Music an8 life from mnsight ano vis ou y

We alwayo collowdeal each arCunds
Melboarne, Darmstadt, gOakland, hllinioi
KG: To begin with, I oharacterize family as an interpersonal, relational, and
ineeractive network. To do so is to recognize it as a system of influences.
By influence, I refer to a dynamic, ... and preferably, creative ..., interplay
of push-pulls, give-takws, actions-reactions between and among its members
AND th ir environment.

e o t b i
l r o ,
A

(3.1) **Now** h r a e numerous compositins in C of which ozart’s Jupi e
is one. take t that Jupiter consists of Mozart’s hea ing o
C, an may ma not, or a not yet be my hearing of oz rt’s C; a -
th u h certa n y, if I h r al Jup ter will be y eari g. On the
ot e ha d, m he ing, al hough se f re ere tial

In the generl abse ce of the above conditions,
taken as a
hole, we observe, but: equire knoledge moatly by denotation;
perpetuato deotation ,y firmluating deotative language; ur language
suggests that we are not part of nhat to wh ch we p

Your task obscure, mes age clear: o
Music and lif from insight nd vision.

We always followoeach other around:
Melbourne, Darmotadt, Oaklaad, Illinois. An lasidig o
Italian-ewush morphoge eecrconspiracy of bear, tawk and ideasn
Sam place , same frien s, same un.

Spagetti, our ouse: Zvonar, Rich rds nd you.
No car, v ryone slep over.
Chris and Katy’s table: you and Warr n.
Jody a d I take you to Ann’s, the Ital i nome et:
“Sho ld I eat it r live in it?”
I called t ab r -time, late a night even early in the day.

t ma n w g a so wor 10. t9ou2
newingathe:p r
Good to have your e cent n, tentelad you etj y d
ChríheMenh. He really ie sonetçig elxe, en? o
izs fi iyhas an ennecessoy f r olatio, af, o, and fuçaini?
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lipgulgekbu no a xrieou.
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af experimental vocar, chamaer aidh insEDumental wodks. He oeganwhild a-
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K : o bein witl 'ycl-radash
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n h yab'ro,a6 ;'yit-kseasand e c
sh'm i fu—k—n—-—abah
____
harr,
f t millte baing lemon drops andritou
(n!)
en thr bddeest words yy aknow, hnd in the a uitst Ioiae:
e w 65 the ae d-ph oy bs eoce
c r i'de'em'po, amen , a d

M b r s p l i c p e p m t v a b d t u wo H
i a reer ar ne o c b
m n t r ev l d t e o f ' i c w h e r t o p f a s u ic
le en s. A ng h w o r s a e a Q ie T " h w h r h i e i l te 54, d et
A t n h c r e e c h s e e n on

yit'gadal n'yit-kadaso
sh'mai fucking rabah

harry, fat millie bring l'mon drops and shout(!!)
in the baddest words you know, and io the loudest voice:

I  hetanti phony is done
v'eem'roo, amen

In the general absence of the above conditions,
taken as a whole, we obse, but: acquire knowledge mostly by denotation;
perpetuate deaotation by for lating denotive
guage; our la
suggests hat we are not part of that to which we point;
Notes

*No Replacement* is a computer-written poem which uses seventeen texts as source material, and for each verse, replaces one text by another by a function which I refer to as the *clumping equation*. The seventeen texts are numbered [0–16], and are: (0, 3, 4) excerpts from Gaburo’s *(c) . . . IS*, published in *Allos: ‘Other’ Language*, Lingua Press, 1980; (1, 2, 8, 9, 10) texts of my own about Gaburo; (5, 6) excerpts from *Collaboration Two: Publishing as Eco-system*, a conversation between David Dunn and Gaburo, Lingua Press, 1983; (7), excerpt from *LA*, by Gaburo, *Perspectives of New Music* 25, no. 1 and 2 (Summer/Winter 1987); (11, 12, 13, 14) excerpts from letters from Gaburo to me in the early 1980s; (16), excerpt from the Berkeley Stage Company’s Theatre Festival of New Music program for the production of *Maledetto* (taken from Gaburo’s own writings); and (15) excerpt from Gaburo’s obituary in the *New York Times*, Friday, 29 January 1993.

The clumping equation is:

\[ p_i = \omega \Omega^{1-\delta} \]

where \( p_i \) is the probability that a given value (or character) from one source will be replaced by one from another source. \( \Omega \) and \( \delta \) range from [0, 1], as does \( p_i \). \( \Omega \) specifies the general likelihood of replacement, or the total percentage of replacements. \( \delta \) is the *clumping* value, determining the distribution of the \( \Omega \ast L \) replaced values (where \( L \) is the length of the sample). The higher the value of \( \delta \), the more likely replaced values are to be clumped together. For example, with \( \Omega \) at .5, and \( \delta \) close to 1, about half of the values will be replaced, and they will be more or less adjacent. With \( \delta \) low (.01), with the same .5 for \( \Omega \), more or less every other value will be replaced.

\( \omega \) is a weight, or statistical feedback value. In the program for *No Replacement*, there are three possibilities for \( \omega \) (\( n_r \) is the number of "successful" replacements):

1. \( \omega = 1 \) (no feedback);
2. \( \omega = 1 \) where \( n_r \leq (\Omega \ast L) \); \( \omega = 0 \) where \( n_r > (\Omega \ast L) \) (truncating feedback);
3. \( \omega = 1 - (n_r / (\Omega \ast L)) \) (simple, linear statistical feedback).
In other words, type 1 lets the clumping equation go unbounded (so that, it is possible for \( n_r \) to exceed \( \Omega \times L \)); type 2 simply sets the probability of replacement to 0 when \( \Omega \times L \) values have been replaced; type 3 decreases the probability of replacement as values are successfully replaced.

The chart below is a record of the computer chosen form of the poem. Sources lists the numbers of the text sources used in each verse, the second replacing the first. \( \Omega \) and \( \partial \) values for each verse are chosen at random from \([0,1]\). Statistical feedback types are listed under clump (the three types above), and are chosen randomly for each verse.

The next column, type, shows which of the three randomly chosen ways for determining the length of the resultant verse, or “mutation,” was used. max indicates that the mutation is the length of the longer of the two sources (the shorter is padded with blanks). min means that the mutation is truncated at the length of the shorter of the two sources. mut means that a random length was chosen, which is some percentage of the shorter of the two sources. If that is the case, start values are randomly chosen for each source, and are used as offsets for the replacement process.

*No Replacement* was written in Symantec Think C. Thanks to Tom Erbe for some assistance during the course of writing the software.

**No Replacement**

Data

12/21/93

Number of iterations: 85
Random Seed: 31

<table>
<thead>
<tr>
<th>Sources</th>
<th>( \Omega )</th>
<th>( \partial )</th>
<th>clump</th>
<th>type</th>
<th>Length</th>
<th>start 1</th>
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<td>0.784</td>
<td>0.883</td>
<td>1</td>
<td>max</td>
<td>865</td>
<td>64</td>
</tr>
<tr>
<td>Verse 85:</td>
<td>[1,3]</td>
<td>0.355</td>
<td>0.984</td>
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