

Oo, Li Po – LL:GB/1(91)

KEY

Live voice
(Plain letters)

Tape-left voice(s)
(Italics)

Tape-right voice(s)
(Underlined italics)

(NB: visualization = a selection of useful & useless slides)

Li Po: 'Drinking alone under the moon'
Amidst the flowers / a jug of wine –
I pour alone / lacking companionship.
I raise the cup / and drink to the bright music
Who will with my shadow / make up a company of three.
Because the moon / does not know how to drink
My shadow merely / follows my body.
The moon has brought the shadow / to keep me company for a while...

This is what's called: S (noun) + 7, S+8, etc.

'Amidst the **f l o w e r s** a **j u g** of **w i n e**'
Amidst the flues a juicer of Winnipeg
Amidst the fluffs a jukebox of winterfeed
Amidst the flügelhorns a July of wire grass
Amidst the fluids a jumble of wisdom teeth
Amidst the flukes a jumping bean of wise cracks
Amidst the flunkeys a junction of wishbones

(interrupts): *'I raise the **c u p** and drink to the
bright **m o o n**'*

I raise the e e cummings and drink to the bright Mont Saint Michel
I raise the cummerbund and drink to the bright monstrosity
I raise the cum laude and drink to the bright monsoon
I raise the cultured pearl and drink to the bright monoxide
I raise the cult and drink to the bright monotony

(during this, the tape begins with):

I c a m e, I s a w, I c o n q u e r e d

(simultaneously):

I colonialized, I seduced, I conked out
I collided, I sedated, I conjugated
I collectivized, I secularized, I congregated
I collapsed, I sectioned, I congealed

*I communicated, I segregated, I consolidated
I commissioned, I seized, I conspired
I committed, I selected, I constipated
I communalized, I self abused, I constituted
I commuted, I self supported, I constricted
I compacted, I sold, I consumed
I compared, I semi-coloned, I contaminated*

(NB: slight accel/decrec in the last few lines)

(Very brief pause, and then):
Excuse me: here's a 'perverb'

*Birds of a feather, bite off more
than they can chew.*

Or not!

(brief pause):

This is a story about animals.

(the three voices speak fully independently – staggered entrances: first tape-left, then live, then tape-right):

(timidly): *The dragon, serpent, and swine, symbolize Satan and his crew. The ant symbolizes frugality and prevision; ape, uncleanness, malice, lust, and cunning; ass, stupidity; bantam cock, pluckiness, priggishness; bat, blindness; bear, ill-temper, uncouthness; bee, industry; beetle, blindness; bull, strength, straight-forwardness; bulldog, pertinacity; butterfly, sportiveness, living in pleasure; calf, lumpishness, cowardice; camel, submission; cat, deceit; cicada, poetry; cock, vigilance, overbearing insolence; crocodile, hypocrisy; crow, longevity; cuckoo, cuckoldom; dog, fidelity, dirty habits; dove, innocence, harmlessness; duck, deceit; (short pause): swallows twitter; swans cry and are said to sing just before death; turkey-cocks gobble; wolves howl. Most birds sing, but we speak of the chick-chick of the blackcap, the drumming of the grouse, and the chirr of the whitethroat.*

(most present, expressive of the three): Which came first, the chicken or the egg? The more I see of men the more I love dogs. Yet still asses as well as pitchers have ears, not to mention to say an ape's paternoster. As the crow flies, it's raining cats and dogs. I smell a rat. Who threw that pigskin into my pigeon-hole? That's like pulling a rabbit out of a hat, or not. Nevertheless, the cow knows not the worth of her tail till she loses it and that's no monkey business. Oo, there's a fly in the ointment. We must be in a kettle of fish or our goose'll be cooked. The dumb ox must know that one never eats an oyster unless there's an R in the month and I'm not horsing around ... or shooting the bull ... or talking turkey ... You can't weasel it out of me. Don't play chicken or I'll rat on you. Now it's time for me to worm my way out of this.

(at the end go directly on to the next segment: Li Po/ Gertrude Stein):

(like a school teacher, calmly though): To the cry, call or voice of many animals a special name is given; to apply these names indiscriminately is always wrong and frequently ludicrous. Thus, we do not speak of the 'croak' of a dog or the 'bark' of a bee. Apes gibber; asses bray; bears growl; bees hum; beetles drone; bitterns boom; blackbirds and thrushes whistle; bulls bellow; calves bleat; cats mew, purr, swear and caterwaul; chaffinches chirp and pink; chickens peep; cocks crow; cows moo or low; crows caw; cuckoos cry cuckoo; deer bell; dogs bark, bay, howl, and yelp; doves coo; ducks quack; eagles, vultures and peacocks scream; (goes on immediately): lamb, innocence, sacrifice; lark, cheerfulness; leopard, sin; lion, noble courage; lynx, suspicious vigilance; magpie, garrulity; mole, blindness, obtuseness; monkey, tricks; mule, obstinacy; nightingale, forlornness; ostrich, stupidity; owl, wisdom; ox patience, strength, pride; parrot, mocking verbosity; peacock, pride; pig, obstinacy, dirtiness, gluttony. (– fade out towards the end.)

(More prominent than with the animals): Here's what Li Po has to say about that:
You ask me: / Why do I live / on this green mountain? / I smile / no answer

And now a word from Gertrude Stein:

Are there arithmetics. In part are there / arithmetics. There are in part, there / are arithmetics in part.
/ Are there arithmetics. / In part / Another example / Are there arithmetics. In part. / As a part. /
Under. / As apart. / Under. / This makes. / Irresistible. / Resisted. / This makes irresistible resisted.
Resisted as it makes. / First one to be noticed. / Another one noticed. / To be noticed. / The first one
to be noticed. / First one to have been noticed. / Are there arithmetics, irresistible, a part.

Ah, Gertrude Stein.

Here follows an
antonymic poem:

entitled – “Stopping by the Seaside on a Sunny Morning”

*Whose beach this is I doubt I know.
Her office is in the city though;
She indeed will see me driving here
Watching her dunes empty out its sand.
(brief pause –): Etcetera*

And now a “Memory aid” Xmas
shopping list as it were with
thanks to Harry Mathews.

... you go to a store / and you bring back: / ankles,
a brain, / calves, new dentition, / elbows with
new funnybones, / new gums, new hair, / new
insteps, a new jaw, / new knees, new lungs, / new
muscles, new nipples, / a new oesophagus, new
palms, / new quick, new ribs, / new skin, new
toes, / a new uvula, new veins, / a new womb,
new x- / rays, and warts, and yaws, / and
wretching and vomiting, / unconsciousness,
ticks, / sunburn and rhinoplasty, / quinsy, pel-
lagra, / obesity and neuralgia, / malaria, leisch-
maniasis, / kidney-stones and jock-itch, /
insanity, hypoglycemia, / gout, flatulence, /
elephantitis and dengue, / crabs and bursitis, /
atherosclerosis – / all these real things / that
don't matter. / I go to the store and I bring back
androgyny. / I go to the store and I bring back
androgyny / and a bomb. I go to the store and I
bring back androgyny / a bomb, creams, diffi-
dence, Euclid and a filing-system, / Goethe
and a hat ...

(idem): *I went, and bring back / a zest for
affection and a yearning for beauty, / a
xerox of concepts, the will for deliberation, /
a volume of excellence, understanding
for friendship, / trust in generosity (and
sentiments for the hungry), / respect for
intelligence, a questing for judiciousness, /
passion for knowledge and an option for learning,
a need for mourning, mistrust of norms, / love of
otherness, kindness towards poets, / jubilation in
quirkiness, an inclination to respect, / hatred of
separations, a gift for taste, / faith in unselfish-
ness, enthusiasm for victims, / devotion to work,
contempt for xenophobia, / benevolence towards
youth, abnegation before zanies.*

(the last lines of the live voice accelerando so that it ends first! and then immediately-
simultaneously...):

A friend in need,
breeds contempt.
A rolling stone
catches the worm.

Here are another two perverbs;

Here are another two perverbs;

(idem):
Oulipo's haikuization of
"Philip Sparrow" by
John Skelton;

Oulipo's haikuization of
"Philip Sparrow" by
John Skelton:

... and "The Maid of the Moor"
by anonymous:
lay, lay, full, full, lay, lay,
day. meat; meat? the- the-
meat; meat? violet.
dring; dring? the- the-
dring; dring? wellè-spring.

*bumpè, trumpè, Macander,
gander, drake, wake; proud,
loud, tail, Grail; foul, howl;
gaunt, cormorant, pheasant,
gant, chough; ruff; buzzard,
mallard; sleep; weep; teal
deal large, charge, titmo[u]se;
longè nose; warbling; brabbling;
aspray, fray; curlew,
most true.*

Pla-ce-bo! / who? / Di-le-xi! /
why, why? / Sparrow /Carrow,
/ Nunnès Black. / soulès sake, /
sparrows' souls, / bead-rolls, /
Pater-noster-qui, / Ave Marie, /
Creed, / meed.

(now slower): again, slain, pain,
twain, Thisbe, to me, wailed,
hailed, availed again slain.
cat, hat best. exprest heaviness
redress! stound, sound ground.
eyes skies. behold cold, would
upon me, and see me pang; I
wrang, sinews cracked. racked,
racked, strained
remained.

a

Tutti

tre?

(each line starts together):

Ad libitum
Alma mater
Anno domini
Aqua vitae
Bon ton

*A posteriori
Bête noire
Bon vivant*

Alter ego
A priori
Et tu Brute
Bon voyage
Che sarà sarà

Cogito ergo sum

*Comme il faut
Corps diplomatique*

Coup de grâce

Con brio
Quo vadis?

Enfant terrible

Faux pas

Ecce homo

(one beat rest):
Plain english?

The 'Nothing which all the' method applied to a few top hits from The Bible:

In the . . . the . and the . Now
the . . . and . . . over the . of the .
and the . of . . . over the . And . . .
there . . And there . .
.. that the . . . and he . the .
from the . . . the . . and the . he .
.And there . . and there . . the . .
And . .

. him . me with the . of his . for
your . . more . than . . . the . of
your . your . . like . . out. No .
the . . you! . me away with
you . us . . the . . me into
his .

The . is my . I . not . He . me .
down in . . He . me beside . .
He . my . He . me in . of . for his
. . Even though I . through the .
of the . of . I . . no . for you . with
me; your . and your . they . me.

There . a . for . and a . for every
. under . a . to . . and a . to . a . to .
and a . to .

A permutational poem;

A brief permutational poem –
Shakespearian if you're
willing to believe me:

Truth / left him / cold
Wealth / made her / glad
Work / turned you / sour
Love / kept me / free

kept me

sour

left him

free

made her

cold

turned you? ...

glad?

Truth

Wealth

Work

Love?

(brief pause): *A less brief*

permutational poem:

One: An orchestra conductor wanted to create a "soft" atmosphere.

He said, "Avoid all fanfares – the high brass players please use your mutes; but will this work?"

He insisted: "You've got to play the kettledrums with your sponge-headed sticks."

Two: The little Chinaman walked around Paris with his phrase book: it was a boring pretentious bundle stuffed with quasi-practical jokes.

He uttered various extravagant slogans, but didn't quite obtain what he was looking for: an appropriate quantity of absorbent cotton.

It might be said – given the fortune he was carrying around – that he was lucky when an understanding woman came and helped him.

Three: Where should a woman buy things these days? asked the cunning sheik.

He went and talked to those in charge at the BHV, at the FNAC, at the SOS without obtaining that which he so urgently needed.

All received him by raising their shoulders: no one took him seriously.

...and Mathews' "algorithmic" permutation:

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(after one breath – simultaneously):

Tumque requievit

Tumque requievit

Tumque requievit

(And then he rested)

(short pause):

Cut out the lines...

Cut . . lines...

'Twas brillig, and the slithy toves

And the mome raths outgrabe.

The jaws that bite, the claws that catch!

He took his vorpal sword in hand:

And burbled as it came!

One, two! One, two! And through and through!

He chortled in his joy.

Did gyre and gimble in the wabe:

(interrupts last line):

Hum! Let's try something else.

This is a story about cities, cooking terms and ...

...something else.

(first of the three voices – très nonchalant, but pretty quickly): Sometimes one is well basted; he boils with rage, is baked with heat, and burns with love or jealousy. Sometimes he is buttered and well buttered: he is often cut up, devoured with a flame and done brown. ... A “softie” is half-baked, one severely handled is peppered. To falsify accounts is to cook or salt them. ... A pert young person is a sauce box, a shy lover is a spoon, a rich father has to fork out, and is sometimes dished out of his money. A conceited man does not think small beer (or small potatoes) of himself, ... some people are as cool as a cucumber, others hot as a quail. ... A cross person is crusty, while an aristocrat belongs to the upper crust of society ... A soldier is a red herring or a lobster, and a stingy, ill-tempered old man is a crab. ... An alderman in his chain is a turkey hung with sausages. Two persons resembling each other are like as two peas. ... Anything unexpectedly easy is a piece of cake.
(stops immediately at the interruption)

(begins slightly after the live voice, paced slowly): *The City (London), The Big City (London), The City of a Hundred Towers (Pavia), The City of Bells (Strasbourg), The City of Brotherly Love (Philadelphia), The City of David (Jerusalem), The City of Destruction (see Bunyan’s “Pilgrim’s Progress”), The City of Dreaming Spires (Oxford), The City of Dreadful Knights (Cardiff), The City of Elms (New Haven, Connecticut), The City of God (The Church), The City of Lilies (Florence), The City of Saints (Montreal), The City of the Seven Hills (Rome), The City of the Sun (Baalbec, Rhodes), The City of Three Kings (Cologne), The City of the Tribes (Galway), The City of the Violated Treaty (Limerick), The City of the Violet Crown (Athens).*

(pause a very few seconds):

Eh, basta! (interrupts both of the other two parts)

(third starter – underplay): *Dying Sayings: Albert (Prince Consort): “I have such sweet thoughts.” Anaxagoras (The philosopher): “Give the boys a holiday.” Archimedes: “Wait till I have finished my problem.” Beethoven: “I shall hear in heaven.” Lord Chesterfield: “Give Dayrolles a chair.” Cuvier (to the nurse who was applying leeches): “Nurse, it was I who discovered that leeches have red blood.” Demonax (the philosopher): “You may go home, the show is over.” Goethe: “Light, more light!” Lord Holland: “If Mr. Selwyn calls, let him in; if I am alive I shall be glad to see him, and if I am dead he will be glad to see me.” Lady Montagu: “It has all been very interesting.” Rabelais: “Let down the curtain, this farce is over.” Socrates: “Crito, I owe a cock to Æsculapius.” John Ziska: “Make my skin into drum-heads for the Bohemian cause.”*

(stops immediately at the interruption)

not as I do.

Where there’s a will,

makes a man healthy,
wealthy and wise.

Ask no questions.

The following concerns the easiest expandable literature;
semio-definitional literature.
Listen to me, man!

One –

Power to the people.

Two –

The possession of control or command over authority
to the
ordinary persons of a community.

Three –

The possession of
the elimination or prevention of the flourishing or spread
or
the domination by reason of location
over authority to the
usual kind, not exceptional, common-place
not entitled to social recognition or respect
of a
plant and animal population occupying a given area.

Four –

The possession of the
removal or getting rid of especially those being incorrect, offensive, or in some other way undesirable
or
hindrance or stopping from doing something
of the flourishing or
an advertisement, photograph, or the like covering several columns or a full page, or two facing pages
or the
towering above
by reason of
a place outside the studio suitable for filming a particular movie, scene, etc.
over authority to the usual kind, not exceptional, a
trite or uninteresting saying
not entitled to
growing in patches or clumps of
recognition or respect of plant and animal
total numbers inhabiting a country, city, or any district or area
occupying a given
zone of the cerebral cortex having a specific function.

(immediately): Gertrude Stein:

(pronto): Flat land is not romantic because you can wander over it and if you can wander over it then there is money and if there is money then there is the human mind and if there is the human mind there is neither romance nor human nature nor governments nor propaganda. / There should be none of these if the land is flat. /

Flat land as seen from above. / Above what. / Above the flat land. /

Is there any human nature in red indians or chinamen there should not be. /

But there is. /

Alright there is. / But there should not be. /

Is there any romance. /

All right there should not be. / But there is. / Alright there should not be. /

And government, no there is no government where the land is flat. There should not be. / And there is not. / ... (brief pause):

Does it make a difference how you felt yesterday. /

No not any. /

Does it make any difference if a dog does not know the difference between a rubber ball and a piece of paper.

Ah, Gertrude Stein

Coda

No **t i c k e y**, no **l a u n d r y**.

No tickle, no laureate.

No tick-tack-toe, no lavabo.

No tidal wave, no lavatory.

Make **l o v e**, not **w a r**

Make lower-case,

not warranty.

Make lox, not wart hog.

Li Po

Gently I stir a white feather fan,

With open shirt sitting in a green wood.

I take off my cap and hang it on a jutting stone;

(breathe in):

A **w i n d** from the **p i n e - t r e e** trickles on my bare **h e a d**.

(immediately): *A wink from the pin hole trickles on
my bare heartworm.*

(in canon): A wino from
Pinkiang trickles on my bare
heavy artillery.

(still in canon): ... with thanks to all those "borrowed texts".

Another proverb.

Oh, no!

(wait a second): All's well that ...

(No reply.)

12/91 Amsterdam - for AMB

OO, LI PO

– a new-fashioned, old-fashioned text-sound piece –

Leigh Landy

Préface: *Oo, Li Po* est une pièce de musique inspirée par Li Po, Oulipo et par quelqu'un dont le prénom ressemble, quant à la sonorité, à la deuxième syllabe du titre. A plusieurs occasions, Luciano Berio a remarqué qu'il se réjouit du jour où la frontière entre la littérature (la poésie surtout) et la musique s'effacera. Par leurs œuvres, qui traitent les textes comme du matériau sonore, plusieurs compositeurs (entre autres Berio lui-même) et écrivains de poésie sonore ont contribué à réaliser ce rêve. Une œuvre comme celle-ci tente d'atteindre un équilibre délicat entre la sémantique d'un côté, et de l'autre, l'extraordinaire traitement que les oulipiens réservent au texte et au son pur. *Oo, Li Po* comprend deux parties: *la partition*, qui est le concept à partir duquel l'exécuteur crée sa ou ses versions personnelles, et *une version récente* du compositeur lui-même.

La présente version comprend deux éléments non-oulipiens: il s'agit des collages basés sur deux fragments de texte extrêmement musicaux de Gertrude Stein (une minimaliste avant la lettre), et de la curieuse référence, typiquement anglaise et XIXe siècle, au *Brewer's Dictionary of Phrase and Fable*. Lors de toute exécution, la partition est en même temps visualisée à l'aide de diapositives, afin que les spectateurs comprennent mieux ce qui se passe, et puissent apprécier la structure de la version. Soulignons que pour le spectateur, il est au moins aussi important et fascinant de tour à tour écouter des sons, suivre le sens des phrases et tenter de pénétrer les mécanismes de la pièce, que de saisir la structure du tout. Pour terminer: ce qui me manque trop souvent dans l'art contemporain, c'est l'humour; or Oulipo est impensable sans humour. C'est là sa grande force.

Score – for one or more voices with or without a recording, theatrics and/or visualization

Introduction: The title of this work is an amalgamation of the names of the Chinese Taoist poet, Li Po (701–762) and the French experimental writers group, Oulipo, an abbreviation for *Ouvroir de Littérature Potentielle* which might be translated as “workshop (or sewing circle if you prefer) for potential literature”. This group included writers like Raymond Queneau, Georges Perec, Italo Calvino and Harry Mathews. The mathematician, François le Lionnais was one of their most active members. Oulipo created humorous, often wonderful recreational mathematical texts such as Perec’s famous five page palindrome as well as his novel *La Disparition* written without using the letter “e” once. It also was responsible for Mathews’ poetry in various geometric shapes (early letterism) and Queneau’s “10¹⁴ Poems” (a sonnet-like work on one page with ten choices for each of its fourteen lines). *Oo, Li Po* is an homage to both Li Po and Oulipo and seeks to find music in both.

Versions: Performance versions may be made for a single performer with tape as the work is to be multi-voiced. Versions for several performers need not include extra recordings. It is left to the discretion of the performer(s) as to whether dramatic effects and/or a visualization would benefit performance. Using the chosen texts and Oulipo manipulations, compositional techniques including contrapuntal, rhythmic and structural devices are to be applied to create one or more personal do it yourself text-sound versions.

Selected Oulipo Techniques: Warren F. Motte, Jr.’s *Oulipo: A Primer of Potential Literature* (Lincoln, London: University of Nebraska Press – 1986) has been used as a reference.

The following techniques should be applied in any version of Oo, Li Po:

- “S + 7”. In this case each noun (Substantive) in a given text should be replaced by the seventh noun following it in any dictionary. Of course 7 may be replaced by any number, the “+” may be “-” and the S may be V (Verb), etc.
- “L.S.D.” (Littérature Sémo-Définitionelle). Having chosen a well-known expression and a few key words within that expression, replace – after having read the expression – the key words with their definitions. Then one can choose new key words in their second version, etc. Do take note that the resulting texts expand greatly.
- Permutations and combinations, e.g. the 10¹⁴ example mentioned above. From a potential text (matrix of possibilities) point of view, take an “original” text and create (a) new version(s) through one or more matrix manipulations of your own choice.

The following techniques might be used in a version of Oo, Li Po:

- “Tireur à la ligne” / “Coupeur à la ligne” / “Larding”. In the case of “tireur” (puller on the line) a new sentence is interpolated between two sentences of a given text, then two new sentences in the interstices are created, etc. In “coupeur” (cutter on the line) analogously a progressive suppression of alternate sentences of a text takes place. “Larding” is a form of “tireur”. If we were to take π as an example, one can “lard” a text with 3, 1, 4 and 1 (etc.) new sentences, which are of course the first digits of π .
- “Antonymic Translation”. A process of textual production that involves the transformation of an utterance into its contrary, along a given axis of symmetry. The latter may be situated at any level: that of the individual word, of grammatical characteristics or of the general signification of an utterance.
- “Haikuization”. Here only the rhyming parts of a poem are retained to form a new poem.
- “Lipogram”. A text in which a given letter (or letters) of the alphabet does not appear. “Liponyms”, “lipophonemes” and “liposyllables” are texts in which (respectively) a given word, phoneme or syllable does not appear. Furthermore parts of speech may be left out, e.g. no nouns and/or verbs. The more radical version of this is known as “La rien que la tout la” which is a text without nouns, verbs or adjectives.
- “Tautogram”. A text whose words all begin with the same letter.
- “Isomorph”. Here a phoneme in a text is constantly replaced by another.
- “Cento”. A text composed of passages from other texts also known as collage.
- “Perverb”. Here the first part of one proverb is juxtaposed with the second part of another proverb.

The following techniques may be used in Oo, Li Po as well though not too frequently:

- “Anaphora”. Repetition of a word at the beginning of successive utterances: e.g. “I came, I saw, I conquered”.
- “Gemination”. The doubling of the initial syllable of an utterance.
- “Javanese Stuttering”. A form of stuttering wherein syllables, rather than phonemes, are repeated.
- Or choose one or more Oulipo-like techniques of your own.

Texts: Oo, Li Po's texts must include at least one (fragment taken from a) poem by Li Po. They should all be in one language with the possible exception of well-known foreign expressions. When expressions are [ab]used, they should be ones that the public is already acquainted with; otherwise the text manipulation will be unclear.

NB: A few important words of advice. As this score is but a shell of a performance, it is open to relatively easy failure. A performance should never be silly, especially as far as the Chinese poem(s) is concerned. It should not be too long (true for any work, but especially one like this). As a matter of fact, it is expected that performances of *Oo, Li Po* be shorter than longer. What the work should be is as musical as possible, this being one of the greatest challenges of experimentation with sound. Obviously all of this is very relative and individual, but that is what DIY (do it yourself) pieces are all about. The techniques derived from Oulipo should always be as clear as possible; otherwise the work can easily become covered with a veil of abstraction which is not its goal. For example the application of antonymic translation should most likely be accompanied (e.g. visually) by the original text. As *Oo, Li Po* is a text-sound work, singing is to be avoided if at all possible. The ultimate challenge is to find a balance between organized sound (i.e. music) and [dis]organized content.

The title: The title, *Oo, Li Po* should be changed phonetically depending on which language it is performed in. Therefore, it would be called *Ou, Li Po* in French, *Uu, Li Po* in German and *Oe, Li Po* in Dutch.

A suffix to the title is to be added for each version. The performer should add his or her initials, the language of the version, the number of that language's version and the year of that version, e.g. *Oo, Li Po – LL:GB/1(91)*.

Oo, Li Po is the fourth in the *Do It Yourself* series along with *Do It Yourself* (1977), *Do It Yourself (ii)* (1987) and *Do It Yourselves* (1990).

[New] York 9/1991
for Tony Myatt

Oo, Li Po – LL:GB/2(92)

KEY

Plain letters = tape-left

Italics = tape-right *Underlined italics = tape-mono*

(NB: visualization [vis] = a selection of useful & useless slides ; V = voice number)

Part 1 (all V1)

Amidst the flowers / a jug of wine –
I pour alone / lacking companionship.
I raise the cup / and drink to the bright music
Who will with my shadow / make up a company of three...

Li Po: 'Drinking alone under the moon' – vis i

Oulipo: 'S + 7' – vis ii

'Amidst the **f l o w e r s** a **j u g** of **w i n e**'
Amidst the fluffs a juicer of Winnipeg
Amidst the flügelhorns a jukebox of wisdom teeth
Amidst the fluids a jumping bean of wise cracks
Amidst the flunkeys a junction of wishbones

(interrupts): *'I raise the c u p and drink to the bright m o o n'*

(in canon with above line, therefore italic voice is heard twice at once):

I raise the e e cummings and drink to the bright Mont Saint Michel
I raise the cum laude and drink to the bright monstrosity
I raise the cultured pearl and drink to the bright monoxide
I raise the cult and drink to the bright monotony

(during this, the tape begins with):

I c a m e, I s a w, I c o n q u e r e d

(simultaneously):
I collided, I seduced, I conked out
I collectivized, I secularized, I congregated
I collapsed, I sectioned, I congealed

I commissioned, I segregated, I consolidated
I communalized, I seized, I conspired
I commuted, I self abused, I constipated
I compacted, I self supported, I consumed
I compared, I semi-coloned, I contaminated

(NB: slight rit/decresc in the last few lines)

(Very brief pause, and then):

Excuse me: here's a 'perverb' – vis iii

Birds of a feather,

bite off more than they can chew.

Or not!

(simultaneously): *Or not!*

– vis iv

Visuals: i) LiPo & Oulipo, ii) S+7 & 3x relevant lines, iii) Perverb (ill.), iv) 'To be continued' ± 1'23

Part 2

V1: *This is a story about animals.*

– vis i

(the three voices speak fully independently – animal sounds to be faded in and out before and after the first line and at the end):

V2: (calmly, yet like a school teacher): [To the cry, c]all or voice of many animals a special name is given; to apply these names indiscriminately is always wrong and [frequently] ludicrous. Thus, we do not speak of the 'croak' of a dog or the 'bark' of a bee. Apes gibber; asses bray; **bears growl**; (cue following voice – then reduce volume): bees hum; beetles drone; blackbirds and thrushes whistle; bulls bellow; calves bleat; cats mew and purr; chickens peep; cocks crow; crows caw; cuckoos cry cuckoo; dogs bark, howl, and yelp; most birds sing, but we speak of the chick-chick of the blackcap, and the chirr of the whitethroat; ducks quack; eagles, vultures and peacocks scream.

V1: (Wait – the following sentence, overlapping with the end of the following two voices, ends this part): Now it's time for me to worm my way out of this.

V3: (timidly): *The dragon, serpent, and swine, symbolize Satan and his crew. The ant symbolizes frugality; ape, uncleanness, malice; ass, stupidity; (cue following voice): bat, blindness; bull, strength; butterfly, living in pleasure; camel, submission; cat, deceit; cock, vigilance; cuckoo, cuckoldom; dog, fidelity, dirty habits; dove, innocence, harmlessness.*

V1: (most expressive of the three; quickly): *Which came first, the chicken or the egg? I smell a rat. Oo, there's a fly in the ointment. We must be in a kettle of fish or our goose'll be cooked. One never eats an oyster unless there's an R in the month and I'm not horsing around ... or shooting the bull ... or talking turkey ... You can't weasel it out of me or I'll rat on you.*

Visuals: i) OLP Pt 2 + ill. w/animals ± 1'14

Parts 3 & 4 (V1 = plain, V2 = italics, V3 = underlined italics)

A permutational poem;

– vis i

		<u>Eating / kept us / healthy</u> <u>Music / made him / wild</u> <u>Violence / drove me / crazy</u> <u>Passion / left you / cold</u>
left you	<i>Eating</i>	
kept us	<i>Music</i>	<u>crazy</u>
made him	<i>Violence</i>	<u>cold</u>
drove me? ...	<i>Passion?</i>	<u>healthy</u> <u>wild?</u>

(Part 4: V3 = plain, V2 = italics, V3 = underlined italics; beginning with 'Listen to me, man!' and ending with 'Two', sounds of violent street life are faded in and out)

V2: *The following concerns the easiest expandable literature;
semo-definitional literature.*

– vis ii

V1: Listen to me, man!

V3: One –

V2: *One* – (simultaneously)

V1: Power to the people.

V3: Two –

V2: *Two* – (idem)

– vis iii

V1: (power): The possession of control or command over authority to the people: ordinary persons of a community.

(accelerando from here until the end)

V3: Three –

V2: *Three* – (idem)

– vis iv

V1: The possession of

(control): the elimination or prevention of the flourishing or spread
or

(command): the domination by reason of location
over authority to the

(ordinary): usual kind, not exceptional, common-place

(persons): not entitled to social recognition or respect
of a

(community): plant and animal population occupying a given area.

– vis v

Visuals: i) i) OLP Pt 3 + perm. poem (ill.) thanks H. M. , ii) OLP Pt4 + LSD + Def & iii – v) 1 (during 2), 2 & 3 (during 3, end) ± 1'16

Part 5

V1: A "Memory aid" Xmas shopping list as it were ... – vis i

V1: ... you go to a store / and you bring back: / ankles, a brain, / calves, new dentition, / elbows with new **funnybones**, (cue for the following voice): / new gums, new hair, / new insteps, a new jaw, / new knees, new lungs, / new muscles, new nipples, / a new oesophagus, new palms, / new quick, new ribs, / new skin, new toes, / a new uvula, new veins, / a new womb, new x- / rays, and warts, and yaws, / and wrenching and vomiting, / unconsciousness, ticks, / sunburn and rhinoplasty, / quinsy, pellagra, / obesity and neuralgia, / malaria, leishmaniasis, / kidney-stones and jock-itch, / insanity, hypoglycemia, / gout, flatulence, / elephantitis and dengue, / crabs and bursitis, / arteriosclerosis – / all these real things / that don't matter.

V1: (a bit faster, begins ca. letter 'f'): *I went, and bring back / a zest for affection and a yearning for beauty, / a xerox of concepts, the will for deliberation, / a volume of excellence, understanding for friendship, / trust in generosity (and sentiments for the hungry), / respect for intelligence, a questing for judiciousness, / passion for **knowledge** (cue for the following voice): and an option for learning, a need for mourning, mistrust of norms, / love of otherness, kindness towards poets, / jubilation in quirkiness, an inclination to respect, / hatred of separations, a gift for taste, / faith in unselfishness, enthusiasm for victims, / devotion to work, contempt for xenophobia, / benevolence towards youth, abnegation before zanies.*

V1: (idem with slow accelerando – timed to end in a simultaneous final chord): *I go to the store and I bring back androgyny. / I go to the store and I bring back androgyny / and a bomb. I go to the store and I bring back androgyny / a bomb, creams, diffidence, Euclid and a filing-system / Goethe and a hat ...*

(immediately – simultaneously...):

V1: Here are another four
perverbs;

V1: Here are another four
perverbs;

V2: A friend in need,

V3: breeds contempt.
A rolling stone

catches the worm.

Where there's a will,

not as I do.

Ask no questions,

makes a man healthy,
wealthy and wise.

V1: *I never liked poetry, so
this is the poetry section.*

– vis ii

(as above):

Oulipo's haikuization of ...

Oulipo's haikuization of ...

*... "The Maid of the Moor"
... by ...*

anonymous:

anonymous:

*lay, lay, full, full, lay, lay,
day. meat; meat? the- the-
meat; meat? violet.*

(reverberate as if in a church): V3: tre?	V2: a?	V1: <u>Tutti</u>	- vis iii
(each line starts together):		<u>Ad libitum</u>	
Alma mater	<i>Alter ego</i>	<u>A priori</u>	
Anno domini	<i>A posteriori</i>	<u>Et tu Brute</u>	
Aqua vitae	<i>Bête noire</i>	<u>Bon voyage</u>	
Bon ton	<i>Bon vivant</i>	<u>Che sarà sarà</u>	
Cogito ergo sum			
Con brio	<i>Comme il faut</i>	<u>Coup de grâce</u>	
Quo vadis?	<i>Corps diplomatique</i>	<u>Enfant terrible</u>	
Ecce homo			
	<i>Faux pas</i>	(one beat rest): <u>Exeunt omnes?</u>	
(end reverberation)			- vis iv
		<u>The 'Nothing which all the' method applied to a few top hits from ...</u>	
The Bible:	(as above): <i>The Bible:</i>		
	<i>The . . my . I . not . He . me . down in . . He . me beside . . He . my . He . me in . of . for his . . Even though I . through the . of the . of . I . . no . for you . with me; your . and your . they . me.</i>	(rapidly): <u>There . a . for . and a . for every . under . a . to .. and a . to . a . to . and a . to .</u>	
(overlaps with above): Tumque requievit	<i>Tumque requievit</i>	<u>(And then he rested)</u>	- vis v

Visuals: i) OLP Pt5 + A -> Z -> A, Z + A; Y + B; ... , A; A+B; A+B ... +H thanks H.M.,
ii) Haikuization (ill.), iii) Tutti a tre – Expressions Qrt. note (ill.) = 60,
iv) 'La rien que la tout la' method = no nouns, verbs, adjectives + 3 x negative of Bible text,
v) Sleeping man with Zzzzz... in text balloon (at the end) ± 2'44

Part 6

V2: Li Po

– vis i

V1: You ask me: / Why do I live / on this green mountain? / I smile / no answer

V2: *And now a few words from Gertrude Stein on the same subject?*

V1: (entire text): Flat land is not romantic ...

(all fragments overlap): *Flat land as seen from above. / Above what. / Above the flat land. /*

Is there any human nature in red indians or chinamen there should not be. /

But there is. / Alright there is. / But there should not be. /

All right there should not be. / But there is. /

And government, no there is no government where the land is flat. There should not be. / And there is not. / ... (brief pause):

V2: *Well, that was something else.*

V1: This is a story about cities, cooking terms and ...

V2: *...something else.*

– vis ii

V3: (first of the three voices – très nonchalant, but pretty quickly): *Sometimes one is well basted; he boils with rage, is baked with heat,* (cue following voice): *and burns with love or jealousy. A "softie" is half-baked. To falsify accounts is to cook or salt them. ... A pert young person is a sauce box, a shy lover is a spoon, a rich father has to fork out of his money. A conceited man does not think small beer of himself, ... some people are as cool as a cucumber, others hot as a quail. ... A soldier is a red herring or a lobster, and a stingy, ill-tempered old man is a crab. ... An alderman in his chain is a turkey hung with sausages.*

V2: (begins slightly after the previous voice, paced quite slowly – ostinato/drone. During the first two lines traffic sounds will be briefly heard in the background, but just...): *The City (London), The Big City (London), The City of a Hundred Towers (Pavia), The **City of Brotherly Love** (Philadelphia), (cue following voice): The City of David (Jerusalem), The City of Dreaming Spires (Oxford), The City of Dreadful Knights (Cardiff), The City of God (The Church), The City of Lilies (Florence), The City of Saints (Montreal), The City of Three Kings (Cologne).*

V1 – ‘dying sayings’ and texts, V3 – names: (third starters – most expressive): Dying Sayings: **Archimedes:** “Wait till I have finished my problem.” **Beethoven:** “I shall hear in heaven.” **Lord Holland:** “If Mr. Selwyn calls, let him in; if I am alive I shall be glad to see him, and if I am dead he will be glad to see me.” **Rabelais:** “Let down the curtain, this farce is over.”
(last voice to be heard)

Visuals: i) OLP Pt6 + Li Po + G. S., ii) Cities, Cooking Terms and Dying Sayings ± 1’25

Part 7 (all V1 unless specifically mentioned)

Coda (simultaneously): *Coda*

– vis i

No **t i c k e y**, no **l a u n d l y**.

No tick-tack-toe, no lavabo.

No tidal wave, no lavatory.

Make l o v e, not w a r

Make l o x, not w a r t h o g.

Li Po. (as above): *Li Po*.

*Gently I stir a white feather fan,
With open shirt sitting in a green wood.*

I take off my cap and
hang it on a jutting stone;

(breathe in): *A w i n d from the
p i n e - t r e e trickles on my bare
h e a d.*

V3: (in canon): A wink from the
pinhole trickles on my bare
heartworm.

V2: (in canon): *A w i n o from Pinkiang
trickles on my bare heavy
artillery.*

V2: *A final perverb.*

V1: Oh, no!

(they both wait a second – simultaneously):

V3: All's well that ...

V2: *All's well that ...*

(No reply.)

– vis ii

**Visuals: i) Collage: OLP Pt7 – Coda & Oulipo & Li Po & S + 7 & Perverb &
and ... with thanks to all those “borrowed texts’ + ii) ‘The End’ (at the end). ± 38”; tot. ± 8’40**

Recordings : V1 = L. Landy, V2 = R. Marsh, V3 = A. Myatt

9–11/92 Amsterdam - for AMB

Oo, Li Po – Part 1

Li Po

Oulipo

S + 7
(S = Substantive/Noun)

**Recipe —> Take the most important noun(s) from any text and replace them with the 7th, 8th, ...
nouns following them in your dictionary.**

The results will be as comical as they are unexpected (and in our case: musical, too)

1) Amidst the FLOWERS a JUG of WINE

2) I raise the CUP and drink to the bright MOON

NB: This also works for verbs!

3) I CAME, I SAW, I CONQUERED

PERVERBS

Recipe → Take two well known two-part expressions. Keep the first half of the first and the second half of the latter.

e.g. –

XXXXXXXXXXXX, _____

_____, XXXXXXXXXXXX

... to be continued

Oo, Li Po – Part 2

This is a story about animals.

Oo, Li Po – Part 3

PERMUTATIONAL POEMS

**Recipe —> The parts of a 'square' poem
may look like a matrix.**

**E.g. if it has three parts and three lines,
you could say it looks like this:**

1	2	3
4	5	6
7	8	9

and when permuted, it could look like:

1	5	9
2	8	3
3	2	6

**... with thanks to
Harry Mathews**

Oo, Li Po – Part 4

Oulipo's L S D
(Semo-Definitional Literature <-
backwards because they're French)

Recipe —> Start with any sentence you choose.

Following this, replace all important words by one of their definitions in your dictionary.

With the new text, repeat the same process.

Etc.

**Your result will expand as quickly as will your confusion
... and your sense of the absurd!**

1) POWER to the PEOPLE.

2) (Power:) The possession of

CONTROL

or

COMMAND

over authority

to the

(People:) ORDINARY

PERSONS

of a

COMMUNITY.

**3) The possession of
(Control:) the
ELIMINATION
or
PREVENTION
of the flourishing or
SPREAD
or
(Command:) the
DOMINATION
by reason of
LOCATION
over authority to the
(Ordinary:) usual kind, not exceptional,
COMMON-PLACE
(Persons:) not entitled to
SOCIAL
recognition or respect of a
(Community:) plant and animal
POPULATION
occupying a given
AREA.**

Oo, Li Po – Part 5

Alphabêtisme

Recipe —> Literature in the form of ‘shopping lists’?

Here you will hear a three part counterpoint

consisting of:

a list — A..., B..., C...,

...

X..., Y..., Z..., Y..., X...,

...

C..., B..., A...

a list — Z... + A..., Y... + B..., X... + C...

...

C... + X..., B... + Y..., A... + Z...

and a list — A...,

A..., B...,

A..., B..., C..., D..., E..., F..., G..., H...

...with thanks (again)

to Harry Mathews

HAIKUIZATION

**Recipe —> Take any poem of your choice.
Discard every word in the poem
except the last word from each line.**

**Now read the words that remain
as your new poem.
It is your own haikuized poem!**

(PS: Oulipo and I hope you like short poetry)

TUTTI A TRE

Recipe → Expressions at = 60

'LA RIEN QUE TOUT LA' METHOD

**Recipe —> Take any text(s) you please
and then drop all nouns, verbs and adjectives.**

**————>In the following texts, all words
between parentheses have been dropped.**

PSALM 23:1-4 — The (Lord is) my (shepherd,) I (shall) not (want.) He (makes) me (lie) down in (green pastures,) he (leads) me beside (quiet waters,) he (restores) my (soul.) He (guides) me in (paths) of (righteousness) for his (name's sake.) Even though I (walk) through the (valley) of the (shadow) of (death,) I (will feel) no (evil,) for you (are) with me; your (rod) and your (staff,) they (comfort) me.

Genesis 1:1-3 — In the (beginning God created) the (heavens) and the (earth.) Now the (earth was formless) and (empty, darkness was) over the (surface) of the (deep,) and the (Spirit) of (God was hovering) over the (waters.) And (God said, "Let) there (be light.") And there (was light.)

Ecclesiastes 3:1-2 — There (is) a (time) for (everything,) and a (season) for every (activity) under (heaven:) a (time) to (be born) and a (time) to (die,) a (time) to (plant) and a (time) to (uproot.)

Oo, Li Po – Part 6

Li Po

Gertrude Stein

**This is a story about cities,
cooking terms and
dying sayings.**

Oo, Li Po – Part 7 – Coda

Li Po

S + 7

PERVERBS

Oulipo

**... and many
thanks to
all those
“borrowed
texts”!**

The End