

Playscapes
Zine #1

Final
Issue



THE PLAYSCAPES

PLAYSCAPE I	-	21 mins
PLAYSCAPE II	-	15 mins
PLAYSCAPE III	-	13 mins
PLAYSCAPE IV	-	14 mins

Thank you all for coming to the concert to hang out on the play-scapes. The cookies can be eaten during the concert. I would like to thank the CMC for co-producing this event. You can follow them at @cmcnational on twitter. I would especially like to thank Matthew Fava who is the not-so-secret sauce that keeps Toronto new music delicious.

Credit to Jillian Clair for the cover and back of this zine and general zine guidance.

Thanks to Annie Castillo for help with zine and cookies and general emotional support

This zine was printed by James Lowrie on December 16, 2019 in Toronto, Ontario. Feel free to reproduce it as desired.



Wesley Shen

Favourite TO resto:

Banjara's

Favourite Album:

Heartland, Owen Pallett



Aysel Taghi-Zada

Favourite TO resto:

Pomegranate

Favourite Album:

Greatest Hits, Queen



Amahl Arulanandam

Favourite TO resto:

Zaad

Favourite Album:

Sacred White Noise,
Thantifaxath

Program Note:

I remember in my teens, growing up in Belleville, I hung out on playscapes because there was nothing better to do.

When I moved to Toronto for university I figured there would be no more playscapes. But, I was wrong. There were playscapes all around the downtown if you knew where to look. On summer nights, I would head out very late, with an audiobook to lay around in a playscape. Sometimes I ran into other adult playscapers (that's what you call them), who were usually couples. That annoyed me because I liked to think I was the only person who did this, also I didn't like that they were turning playscaping into some sort of couple's retreat. We had to keep the playscape sacred. On the other hand, when I did see someone by themselves, it was worrying, like, what's that guy's problem? Sometimes, the comedians and I would go hang out on playscapes and that was okay, they understood the spirit of the activity.

At some point in my thirties, it just got weird. I figured I would have to wait until I had my own children, who I would use as an excuse to build a playscape in the backyard, assuming I ever made enough money to have a backyard.

When I turned 50, I had to face the reality that I probably wouldn't have kids. Even still, I built a playscape in my backyard.

Even now, in my retirement, I still head out on summer nights with an audiobook (which I can barely hear over the damn tinnitus) and stare up into the night sky and think about what's left to be done.



PLAYSCAPE IN TWIN PEAKS: THE RETURN (2017)

When I write music it reminds me of the dreams I have which mostly contain architecture that does not and likely would not exist in the real world. As I am neither an architect nor a visual artist I have no way of expressing this other than taking some examples from movies and tv shows I have seen. Here are five examples.



FLOATING FLOODED ROSE GARDEN OVERFLOWING IN FRONT SCHOOL
REVOLUTIONARY GIRL UTENA (1999)



CUBICLES IN *PLAYTIME (1967)*



CITY RETRACTED UNDERGROUND IN *NEON GENESIS EVANGELION* (1995)



ALIEN CITY IN *JUPITER ASCENDING* (2015)



BILL MURRAY'S GUTS IN *OSMOSIS JONES* (2001)

10 "CLUES"

to UNLOCKING THE PIANO TRIO
BY JAMES LOWRIE

1. Take note of the comparative lengths of sections. What is given more time? What is given less time? Now think about your day and ask yourself the same questions. Compare.

2. There are a few extended techniques in this piece. Are they treated in the way you would expect from contemporary classical music?

3. Amahl is using a pick called the "Jazz III". Explain.

4. Wesley studied contemporary harpsichord in Amsterdam. Is he playing harpsichord in this concert? If not, why not?

5. This piece was called "Playscapes" for the longest time. A few weeks before the concert, I changed the name to "The Playscapes". Why did I do this?

6. Look around you, who is eating the cookies? What role does this fulfill?
7. A Zine is a magazine without the MAGA. Reflect on this.
8. Aysel plays in a quartet called the Vaso String Quartet. The term "Vaso" is often used to refer to blood vessels in medical nomenclature. Does a playscape have vessels?
9. The phrase "piano trio" can't be said without saying TREE
10. What is a musical activity? Does any of the material in the playscapes not qualify as a musical activity?

Short essay question (4 points) - A celebrity is someone many people know. Some romantic composers believed melodies can be people. Are there any "celebrities" in the Playscapes? Sometimes celebrities go to jail. Describe your perfect melody jail and who guards it.

BONUS

Content

2 "pen" * scores

WE FEEL THE PULSE

For open instrumentation of 3 or more players.

Duration: 8-25 minutes, in two movements of equal length.

You choose a set pulse that is neither too fast nor too slow. You play repeating notes on this pulse for the length of the piece. The note you play depends on how you are feeling about this activity. Think of the highest note to the lowest note of your instruments as a fluid chart of how you are feeling about this activity at any given moment. Play the highest note on the instrument if you are having the most fun/enjoyment/fulfillment you have ever had performing. Play the lowest note on your instrument if you are having the least fun/enjoyment/fulfillment you have ever had performing. Play on the middle of the instrument if you are having the average amount - let every note in between also be played as far as it accurately represents your enjoyment of the activity.

This piece occurs in two different ways, making up two different movements of equal length.

Mov. 1 - Play at the pitch that reflects whatever amount of fun/enjoyment/fulfillment you want people to think you are having at any given time - whatever you think makes you seem best, coolest, deepest, or most professional.

Mov. 2 - Be as self-searching and honest as you can be about your emotional state and pitch you choose.

* Open

COMPOSING AT MINIMUM WAGE

For one (1) composer

Duration: Open

Start a website announcing you will compose at minimum wage for any instrumentation of the commissioner's choice. You must charge the minimum wage of wherever the commissioner lives. You can put a limit on how many hours you will work a week. You must hand over whatever you write during that time period.

After a few months of this, convince other composer friends to participate so that your customers on the website can now choose who to commission from a drop-down list. Some of your friends will feel bad when they are not chosen. Some of your friends will do it because they support your performance-art project but will feel that they are being severely underpaid. Some of your friends will do it because they need the money. Reflect on all this, and more, as you compose at minimum wage.



