

Of Other Narratives

tracings in the ground of
Collective Autonomy
people–practice–theory–history

Volume 4. Part 1.

JOURNEY WITHOUT GOAL

Proem: As laid open in the previous three volumes, *Of Other Narratives*, volume 4, explores a different approach to Collective Autonomy. Where volume 1 introduces the creative cast of the *Narratives* project as a whole, volume 2 focusses directly on the improvisatory ethos of a jazz derived language. While volume 3 illuminates creative potential as explored through the merging, juxtaposition, and interpenetration of notated composition with jazz orientated improvisation, volume 4 draws focus on notated composition and its manifest interpretation. Each volume in the series, then, expands with increasing detail and depth the various modes of music-making as these are put to work in the context of Collective Autonomy.

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Pointing with the tip of his bow towards the section marked ‘DANCE’<sup>1</sup> he said, “I like this reference to Miles, here.” The comment broke a long, deeply-felt silence. He’d just played through *Journey Without Goal*. It was Friday, June 26, 1992, the day before the “Work’s” world premiere. This was the first time I’d ever heard the piece played in its entirety. So utterly moved was I that tears were streaming down my cheeks. I felt totally overwhelmed. Emotion, surprise, joy, amazement, were all there in the mix. But other feelings, too, bubbled around my being. So all-embracing was Christian’s interpretation that the part I’d played as its composer never entered my consciousness. In fact, very few words passed between us. Incapable of speech I simply hugged him. There *was* nothing I could say other than, ‘thank you’.

The following afternoon, June 27, in a Pipeline<sup>2</sup> concert beginning at 3:00 pm, University Centre, University of Tasmania, Christian Wojtowicz offered *Journey Without Goal* to a focused and receptive audience. Then the next evening it was performed in The Dome, 333 Collins Street, Melbourne. This truly sublime performance was recorded and broadcast by the Australian Broadcasting Corporation. And now, twenty years later, it is published for the first time in volume 4 of the CD series, *Of Other Narratives*.

Although my interest in Buddhist life – practice, thinking, philosophy – had been initiated in the mid-1970s<sup>3</sup> then, in 1984, nudged along with greater direction whilst in India,<sup>4</sup> *Journey Without Goal* was the first composition that brought together in the one exploratory space, music and my slowly developing understanding of Buddhist life. But even here, it was not simply a case of their intersection appearing suddenly, as if out of nowhere.

Since its inception, explorations have always conveyed a particular significance in the context of Collective Autonomy. This concerns the purpose for making these explorations in the first place. In this, the general aim is to discover where and how diverse modes of music-making might intersect. Vital is that these intersections, if, when, and how they do occur, are neither intersections nor occurrences taken for granted *or* for their ‘use value’ per se but instead are understood as meaningful instances of relatively transparent interpenetrations motivated by a sense of moral integrity. By dint this requires that structural matters are addressed so that interrelationships are well grounded.<sup>5</sup> Based on stable foundations, creative forms may manifest so that both spiritual and creative aspects



are rendered palpable. It follows on from this that the processes I engaged in ‘re-evaluating’ *Cello Music One* were processes that gave rise to the composition being renamed, *Journey Without Goal*. In the event, I discovered that the interest with which I’d engaged Buddhism was actually, already, intrinsic to the music. A momentous discovery. Momentous because it clearly illuminated interdependence for precisely what it is. This illuminated, much thought was set into motion. We need to take a few paces back.

*Cello Music One* was commissioned by Julia Ryder in 1987. As I recall it was completed early in 1988 with the intention of it being performed by Julia at the Darmstadt Internationale Ferienkurse für Neue Musik. Unfortunately, I’m in no position to know if the piece was performed at all, or if so, whether in its entirety or only in part and, if this was the case, in a public performance or otherwise. On all of this I’m completely uninformed. Julia and I had worked on the opening minutes together and, then as now, I’m truly grateful for this. It was very new territory for me at the time and Julia’s knowledge of and enthusiasm for contemporary music-composition/performance was a boon, enabling me as a composer to embark on a steep and confronting learning curve that finally gave rise to *Journey Without Goal*. The four-year interim between 1988 and ’92 when the “Work” was revised and renamed was witness to a sea change in my life-as-lived. This included a considerably ramped-up engagement with Buddhism. To contextualize this a few more steps back are necessary.

Even in childhood I’d not been entirely in the dark regarding the spiritual aspect of music. This, in fact, was the wellspring of my inspiration. The spiritual had always been present in feeling. But as a child, consciousness of this was latent. The music of John Coltrane’s so called ‘late-period’ woke me from my oblivion. It energized my innate longing and recognition, leaving me with no doubt that music bears spiritual beneficence. Subsequently I was blessed with several experiences I’d describe as transcendent and I can only say this retrospectively. When occurring, it was simply a case of life as I knew it, albeit a life I found difficult to comprehend. And although, in search of comprehension, I’d begun questioning it, I had no resources other than intuition with which to process the questioning. But as if inevitable, these transcendent experiences gave direct rise to music composition which, in the event, could in no way be explained through my own technical abilities. At the time, I had none. As an example of this, in 1981 while camping in Kangaroo Valley, a favorite spot of mine in NSW, Australia, I was visited by *A Hymn to the Creator of All*. Its initial form was a single melody line that took shape in my head while gazing into the crystal-clear night sky. This melody I would then sing into a tam-tam which, when amplified via contact microphones, gave aural access to amazing and complex resonant overtones as the tam-tam responded to the sung melody. I imagined a direct link between the infinity of the night sky and the spirituality I felt it signified with the unlimited potential for resonance between the voice and tam-tam. I performed the piece in this particular incarnation several times. From this, the *a cappella* version heard on *Narratives* volume 4 emerged.

So by the late-’80s there were several experiential streams flowing into a slowly expanding comprehension; one that was beginning to understand and see clarity in interrelationships between inspiration, creative pursuit, spiritual predilection, and these contextualized by life as lived in an Australian cultural ethos. After completing the Bachelor of Music degree as a composition major I was in a better position to manage, structurally, the kinds of dialogues I imagined possible between creative practice and spiritual development.

January 12 ~ 17, 1991, my sister Lynette<sup>6</sup> and I attended a series of lecture/workshops on Buddhism conducted in the grounds of Melbourne University. It was round the same period that I, together with my younger son, Teo, attended a public talk given at the Melbourne Tennis Centre by The Fourteenth Dalai Lama, Tenzin Gyatso. During the lecture course at Melbourne University I bought two books from the small occasional bookstall the organizers had set up.<sup>7</sup> These were added to a couple of other books on Buddhism I already cherished. But far from being some sort of immediate, life-changing awakening, these various encounters somehow served to connect me with myself. And in saying this I’m not suggesting so much that it was ‘myself’ as in *me* but rather, *a self* in its relationship with the world; a relationship that, although having a general direction, neither suggested a specific course to follow nor a point of arrival. Importantly I think, I was beginning to understand that Buddhism was not so much significant as a ‘fascination’ or an ‘interesting religious discourse’ but rather as a beneficial way to live; that the benefits were not self-serving but rather were to be found in a commitment *to* serving ... ‘serving’ being something I’d struggled with in its relation to music-making since very early on; something I’d failed to comprehend; something that seemed replete with paradoxes; yet something I realized was crucial to the embrace of life itself.

It was shortly after this that I found myself making a new home in Japan. And it was there, sitting at a small, make shift desk overlooking a few snow-covered rice fields and vegetable patches that, in January 1992, *Cello Music One* passed through a transformation to become *Journey Without Goal*.





*This work is dedicated to  
my sister, Lynette,  
whose radiant beauty  
helps light up the world.*

(pathway) **OF PREPARATION**

**CONTEMPLATION:** on the Seven-Limb Puja

1. Prostration
5. Requesting: the Gurus to turn the wheel of the Dharma
2. Offering: our heart-felt devotion
6. Requesting: the Gurus to live long
4. Rejoicing: in your own virtue and that of others
3. Confession: while guarding the actions of your three  
doors of body, speech, and mind

**REFLECTIONS:** on water

7. Dedication: the merit of your acts of body, speech, and  
mind, to the benefit of all sentient beings

(pathways) **OF CONVENTION**

**DANCE**

(pathways) **BENEATH and BEYOND**

**REFLECTIONS:** unencumbered

(pathways) **WITHIN**



As the program note indicates,<sup>8</sup> *Journey Without Goal*'s transformation was realized through textual interpolation. As a music composition, was it necessary to take this step? It's a reasonable question to ask. The short answer is, 'yes'. Since completing the original score early in 1988, I'd never felt resolved about the "Work's" structure; an intuitive feeling I was unable to pin down and so the lack of resolution remained. Before moving to Japan to live I'd already begun reading Buddhist literature on a regular basis and after the move this became considerably intensified. At the time the revision was occasioned I was reading Geshe Ngawang Dhargyey's *Tibetan Tradition of Mental Development*.<sup>9</sup>

Pondering, as I did for days, the music score in front of me, I could not find a way into the problem. It looked fine. Yet, feeling the lack of resolve, it was obvious that something was missing; it wasn't sitting right; it felt unbalanced, somehow. Alternating between reading the score and reading Geshe Dhargyey's book I found myself seeing in the music aspects of the book's text. The book is not an 'easy read' and I'd been underlining and writing marginal comments throughout. The text comes to a close in a section entitled Buddhahood.<sup>10</sup> And as is common place with texts such as this there's a final word or two that reads: "May this offering of the Dharma be a blessing to all sentient beings, speeding them on their path to Enlightenment."<sup>11</sup> These are words that never fail to inspire. Then, turning the page I found myself reading Appendix 1 entitled, The Seven-Limb Puja.<sup>12</sup> Forthwith, I found that the compositional problem was beginning to clarify. The music was making sense in its relation to the text. In an earlier section entitled The Five Paths of the Mahayana<sup>13</sup> I was particularly struck by The Stage of Preparation: "The first two of the Five Paths<sup>14</sup> are called the paths of ordinary individuals. The difference between the first and the second is like that between the earth and space.<sup>15</sup> ...As progress is made along the Path of Preparation, one's mental forces grow and the mind becomes purified."<sup>16</sup> Then, what I intuited at the time to be a key passage: "The Path of Preparation is made up of four stages, graded according to one's degree of insight into śūnyatā."<sup>17</sup>

Certainly, at the time of writing the original score all of this was beyond my ken. Yet upon reading and understanding it, I realized that the implications of this text were already intrinsic to the music itself. I'd never before, consciously, ventured into this sort of territory yet here it was, staring at me. Concurrent with reading Geshe Dhargyey's book I was also reading Chögyam Trungpa's *Journey Without Goal*. Before I was fully aware of what was happening, the transformation from *Cello Music One* to *Journey Without Goal* was in motion.

Resolution to the compositional problem now at hand the process of transformation was not that complex. The score defines a dialogue-like alternation between differing musical topographies. Though each of these leads one to the next, naturally enough developing along the lines of interplay, they are also identifiably sectionalized. In other words, these sections function as interdependent modules which, structurally, relate to the one overall trajectory. I decided to enter into a similar kind of dialogue with Geshe Dhargyey's book, responding to it so that my interpretative inclinations bounced between the text and the music score. The result is clearly discernible in the layout of the program note with the Seven-Limb Puja being ordered, non-sequentially, in a way I felt to be apposite vis-à-vis the composed music. The transformation from *Cello Music One* to *Journey Without Goal* was realized through the mapping of this three-way dialogue – the text, the score, and my interpretation of the play between them – back onto the score itself. Thus a new score was generated that not only spoke to the performer – in this case, Christian Wojtowicz – through the music notation but also through the text. In turn, Christian engaged in dialogue with the audience through the cello and his interpretation of the score, now including the interpolated text which the audience also had at their disposal through the program notes, thus enabling a communicative circle to be completed.

The general characteristic of the music-composition materials is quite dense, complex, and potent. The music as notated was brought into being through a rigorous working out of serial procedures. These largely applied to the pitch domain. Though the rhythmic domain was more freely invented proportional relationships play a part in its structuring, sometimes using predetermined modular duration, sometimes filling in these predetermined modules with predetermined rhythmic structures while at other times freely rendered rhythmic disposition obtains. In these cases much was left open to intuitive decision-making in the course of composition which often led to collapsing the ordered forms of pitch material. Generally, articulation, dynamics, timbre, and tempo indications were put to work in the service of expression. Thus, the declarations within modules as well as the dialogue between them is often volatile, bearing an impulsive, intense character. Working in this way I was able to render, on the score page, a feeling fundamental to the "Work's" concept, to wit, interplay that supports and maintains a trajectory which has no final destination – a *Journey Without Goal*. Development unfolds progressively along this trajectory, the overwhelming character of which expresses a deep feeling for the ground between extremes. These extremes are made manifest in the composition through two kinds of music: the 'contemplative' (reflective) and the 'assertive' (propulsive). It is the relationship between these that is developed and through which the middle ground is discovered. The following four score-page examples will bear this out graphically.



1

2

**EXAMPLE 3.** *Journey Without Goal*, score-page 7

7

**EXAMPLE 4.** *Journey Without Goal*, score-page 10

10



The opening measures of *Journey Without Goal* – mm. 1 ~ 25 (Examples 1 & 2) – introduce the composition's modular dispositions. A glance at these opening measures reveals both the 'reflective' and the 'propulsive' characteristics essential to the Work's development. It should be stressed here that although some of the compositional materials were established at the outset as fundamental to the "Work" and thus, for compositional purposes, serialized or forged into some form bearing identifiable characteristics – intervallic relationships, melodic contours, rhythmic attributes, register and timbre specificity, etc., – intuition played a substantial role and was intrinsic to the process qua composition. Significantly, the modules themselves are precisely that, viz., self-contained units of a larger, more complex whole. In this light then, consideration given to the various tempo markings as these apply to the modules will be revealing, particularly in relation to the play between the 'reflective' and 'propulsive' as modes of energies, impulses, and structured motion.

**EXAMPLE 5.** *Journey Without Goal* : tempo markings applicable to each of the modules.

| MODULE TITLE                                             | MEASURES  | TEMPO   |
|----------------------------------------------------------|-----------|---------|
| (Pathway) Of Preparation                                 | 001 ~ 025 | ♩ = 40  |
| Contemplation on the Seven-Limb Puja                     |           |         |
| 1. Prostration                                           | 026 ~ 031 | ♩ = 120 |
| 5. Requesting: the Gurus to turn the Wheel of the Dharma | 032 ~ 041 | ♩ = 120 |
| 2. Offering                                              | 042 ~ 043 | ♩ = 40  |
| 6. Requesting: the Gurus to live long                    | 044 ~ 048 | ♩ = 80  |
| 4. Rejoicing                                             | 049 ~ 057 | ♩ = 60  |
| 3. Confession                                            | 058 ~ 060 | ♩ = 40  |
| Reflections: on water                                    | 061 ~ 070 | ♩ = 60  |
| 7. Dedication                                            | 071 ~ 086 | ♩ = 80  |
| (Pathways) Of Convention                                 | 087 ~ 105 | ♩ = 40  |
| Dance                                                    | 106 ~ 113 | ♩ = 80  |
| (Pathways) Beneath and Beyond                            | 114 ~ 125 | ♩ = 40  |
| Reflections: unencumbered                                | 126 ~ 135 | ♩ = 40  |
| (Pathways) Within                                        | 136 ~ 153 | ♩ = 40  |

Within the context of the opening module, (Pathway) Of Preparation (mm. 1 ~ 25), the compositional materials are introduced. Among other attributes these measures establish the "Work's" dialogic nature which, as is equally true of spoken interlocation, we experience the smooth flow of ideas on some occasions while on others, interruptions occur. In this sense there is dialogue within modules as well as between them. Generally though, as the composition develops the modules become increasingly refined as statements regarding either 'propulsion' or 'contemplation' with the overtones of interpenetration between them, present right from the "Work's" outset, reaching full realization where the last two modules, Reflections: unencumbered (mm. 126 ~ 135) and (Pathways) Within (mm. 136 ~ 153), conjoin. Example 4 shows the meeting of these two modules. The flow of dispositions, one to the next, exemplifies a sharing of time and of space that is more in tune with inevitability than with conflict. This has been brought about through several compositional means, one being the strong sense of cadence that ensues towards the end of 'Reflections: unencumbered' and another being, significantly, the tempo of both modules rendered at ♩ = 40.

The inevitability of this conjunction has, in fact, been accruing for some time prior to the meeting point at mm. 135–136. Example 3 displays intervallic structures whose most salient characteristic is leaps in register. In this context the music rendered in (Pathways) Within is referred to (mm. 94 ~ 95). This occurs towards the end of (Pathways) Of Convention and as is clear from Example 5, other modules intervene. But, and this is structurally significant,



(Pathways) Of Convention is rendered at  $J = 40$  as is also true for the last three modules. So, from m. 87 through to m. 153, the end of the “Work”,  $J = 40$  is the dominant tempo marking, the exception being Dance at  $J = 80$  and this module is fairly short in the overall context. Significant, too, throughout these last five modules is the wide variety of surface detail and again, Dance offers a fairly exceptional topography here being ‘groove based’ with superimposed melodic phrases. Another significant characteristic in the passage from (Pathways) Of Convention through to the beginning of (Pathways) Within is the lack of flowing line, of stepwise (or near to) motion. This is reserved for the ‘conjunction’, bringing into high relief the realization of inevitability, the clarity of interdependence between two seemingly disparate forces, the coming together of the ‘propulsive’ with the ‘reflective’, the two and the one. This conjunction is not a Goal; it is neither a ‘point of arrival’ nor is it a point of ‘departure’. It conjoins. It is an event of natural continuity, thus giving rise to (Pathways) Within; an ongoing journey of contemplation that does not negate the propulsive but embraces it and through implication, both the propulsive and reflective remain part of a journey yet to be had.

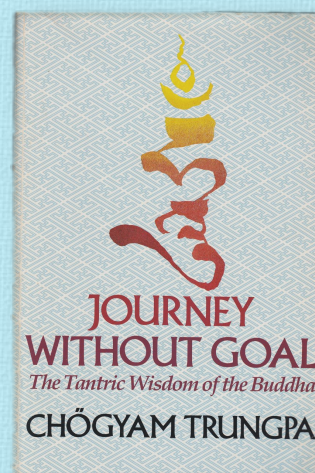
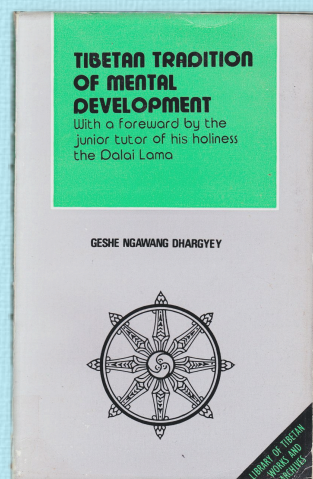
I sought in *Journey Without Goal* to explore a compositional terrain where principles that apply to variation form might cohabit with those that apply to development. Crucially, I allowed myself, in the composition process, to be moved in one way and then another by the budding influences of Buddhism and although these were, at the time of composition, very much in the background, when it came time to revise the “Work”, re-vision became paramount and I realized that what needed to happen in consideration of the structure was to render more visible the modules and their relation to each other, and to acknowledge the arborescent ramifications my hitherto subterranean Buddhist inclinations had been making, unconsciously, on my psyche.

The revision was made in Kanazawa, Japan, in 1992 and made in conjunction with the reading of Geshe Ngawang Dhargyey’s *Tibetan Tradition of Mental Development*. At that time I made marginal notes in the book and right here, now, I’d like to copy precisely, one of the comments I made:

semen: the seed of growth  
blood: heart centre: the food for growth

INTERDEPENDENCE: In the blood/semen union is an example of SHUNYATA. Even in the union the two components retain their own specific function. The blood feeds and maintains physical existence, the semen grows into its own predetermined form; embracing the blood as one of its constituents while concurrently dependent on it. The MIND is a component of the semen, whose predetermined nature is the interdependence of MIND & BODY (matter). Like the planets of our solar system, these components gravitate towards each other, yet the space between (void) is *the delicate balance; infinite in its power*.<sup>18</sup>

Modular structures have become a major component in the composition language of Collective Autonomy with this as effective for notated composition and improvisation as it is the intersections between them. *Journey Without Goal* is a good case study. Although it is a work of fully notated composition it invites a depth of interpretation that opens onto the foundations of its structure. Christian Wojtowicz was alive to this. The performance he renders on *Of Other Narratives*, volume 3 is testimony replete. Looked at with care, the score reveals that both the ‘contemplative’ and ‘propulsive’ musics that comprise this “Work” take on more than one form and these are stated, or at least alluded to, in the opening, (Pathway) Of Preparation.





<sup>1</sup> This section appears on score-page 8 of *Journey Without Goal* – for solo cello.

<sup>2</sup> Simone de Haan, who was its Artistic Director, was, fundamentally, the powerhouse who drove and sustained Pipeline Contemporary Music Project. In certain respects Pipeline was a follow-on from Flederman, a contemporary music initiative Simone had founded in the late-'70s with the Australian composer/performer, Carl Vine. During the 1980s Flederman presented many concerts throughout Australia and overseas, and gave innumerable premiere performances of works by several Australian composers. Pipeline continued this support and both initiatives contributed so enormously to the Australian creative milieu that it would be impossible to estimate their impact. In fact, they both set a benchmark that has subsequently been aspired to but rarely, if ever, met. It's reasonable to suggest that the general tenor set by both these initiatives owed much to the Australian composer/performer, Keith Humble, who, in 1975, had been a dynamic force in establishing the Australian Contemporary Music Ensemble (ACME). And so the baton was passed: ACME to Flederman to Pipeline. And although cellist, Christian Wojtowicz, was never a core member of Pipeline, he was an invited guest with them on many occasions. Christian had been a regular member of Flederman and he, as is also the case with Simone, had been a founding member of ACME. Needless to point out, all this is highly significant vis-à-vis a penetrating appraisal pertinent to the development of contemporary music in Australia.

<sup>3</sup> I'd been given a copy of *Buddhist Wisdom Books*: containing *The Diamond Sutra* and *The Heart Sutra*. Translations by Edward CONZE. London: George Allen & Unwin, second ed. 1975.

It's important to point out that although this book was in my possession I'd read little more than its cover and the Preface. This was not due to disinterest but rather an inability on my part to even begin to understand its content. Thus, it was not until 1984 that Buddhism would begin to enter my life in a more overt way. Nonetheless, it's reasonable to say that this book did plant a seed.

<sup>4</sup> The following is stated on my website at [http://feeling-to-thought.com/sudhana\\_cycle.html](http://feeling-to-thought.com/sudhana_cycle.html)

"During 1984 and guided by I'm not sure what, I emerged from TIBET HOUSE, Lodhi Road, New Delhi, India, after having spent an hour or so browsing. I'd been moved in a way I'd never before experienced and had in my hand a very small volume entitled *Atisha and Buddhism in Tibet*. Shortly thereafter I found myself, though I don't recall how, with a copy of Geshe Ngawang Dhargyey's *Tibetan Tradition of Mental Development*. Thus began my very modest, slowly trodden path into Buddhism."

<sup>5</sup> Matters of structure had been intrinsic to my musical perception long before I'd begun to consciously consider the various elements and their ways of relating, so essential to music's making. This had become clear early in my explorations when other musicians would comment on the presence of 'melodic shape' in my playing. I'd not thought about it at all until these comments were made.

<sup>6</sup> I'm grateful for Lynette's meticulous nature and her generosity in providing these precise dates.

<sup>7</sup> Nam-mkha'i snying-po. *Mother of Knowledge – The Enlightenment of Ye-shes m'Tsho-rgyal*. Oral translation by Tarthang Tulku, ed., Jane Wilhelms. Berkeley, CA: Dharma Publishing, 1983.

Chögyam Trungpa. *Journey Without Goal : The Tantric Wisdom of the Buddha*. Boston & London: Shambhala, 1985 (1981)

<sup>8</sup> Small differences in layout to one side, page 3 is how the *Journey Without Goal* program-note read for its performance at The Dome, 333 Collins Street, Melbourne, June 28, 1992. In broad terms and largely due to Simone de Haan's lead as its Artistic Director, Pipeline had built its substantial audience base in accord with a two-tiered format: state-of-the-art performances, and programming aimed at as many premieres as possible with these usually being commissioned works from Australian composers. As witnessed from the CD recording under discussion here, the audience response was remarkable and gives clear indication regarding the level of audience exchanges Pipeline Contemporary Music Project was encouraging at the time. It's also apposite to point out that Simone de Haan bore a passionate interest in improvisation and this, I think, played no small part in my eventual invitation to join Pipeline as a core member in the late-1980s.

<sup>9</sup> Dhargyey, Geshe Ngawang. *Tibetan Tradition of Mental Development*. New Delhi: Library of Tibetan Works & Archives, 1985 (1974).

<sup>10</sup> Ibid, pp. 224 ff.

<sup>11</sup> Ibid, p. 229.

<sup>12</sup> Ibid, pp. 230 ff. The sanskrit word, *pūjā*, refers to a ritual of worship, offering, or reverence. Many forms are known in Buddhist countries, ranging from a simple offering to complex lengthy ceremonies. Refer Damien Keown, *Oxford Dictionary of Buddhism*. Oxford University Press, 2003.

<sup>13</sup> Ibid, pp. 201 ff.



<sup>14</sup> The Five Paths: (Skt.) 1., *saṃbhāramārga* 2., *prayogamārga* 3., *darśanamārga* 4., *bhāvanamārga* and 5., *niṣṭhāmārga* or *āśaikṣamārga*. These are variously rendered in translation. The following is fairly usual: 1. The Path of Accumulation (or, Of Equipment) on which one gathers merit. 2. The Path of Preparation on which one develops skill in meditation. 3. The Path of Seeing where one gains direct insight into the true nature of phenomena – i.e., *śūnyatā* ('emptiness'). 4. The Path of Cultivation (or, Familiarization) where one makes 'emptiness' a living experience. 5. The Path of No-More-Learning where 'enlightenment' is attained.

Donald S. Lopez, Jr. points out that "Paths are states of mind to be consciously engendered in a specific order." Robert E. Buswell, Jr. and Robert M. Gimello, eds. *Paths to Liberation : The Mārga and its Transformations in Buddhist Thought*. Honolulu: University of Hawaii Press, 1992, p. 151.

<sup>15</sup> It's apposite to draw attention to a description given in an interview with Christian Wojtowicz by Shirley Apthorp, printed in *The Mercury*, June 25, 1992: "*Journey Without Goal* alternates highly rhythmic, driving, virtuosic passages with contemplative, improvisatory sections." This appeared before I'd heard Christian play the piece and hadn't engaged in any discussion with him regarding it.

<sup>16</sup> **"Discernment is the entire path of preparation that consists of the proper mental engagement which relies on the sūtra collection of the mahāyāna."**

Maitreya's *Dharmadharmatāvibhāga* – *The Distinction between Phenomena and the Nature of Phenomena*.

In his commentary on this scripture the CE 4th century Buddhist philosopher/psychologist and Yogācāra practitioner, Vasubandhu, says "The **entire** [path of preparation]" refers to its being constituted by study, reflection, and meditation because the [nature of phenomena] is **discerned** through those [three]."

Karl Brunnhölzl makes the observation that "In particular, the structure and central topics of the *Dharmadharmatāvibhāga*—the notions of "fundamental change" and nonconceptual wisdom—are explored in greater detail." See Karl Brunnhölzl, trans. and intro. *Mining For Wisdom Within Delusion*. Boston & London: Snow Lion, 2012, p. 11. And for the above quoted scripture and commentary on it, p.183.

'Phenomena', as considered in these scriptures, are all the objects of our human world (i.e., saṃsāra). The "fundamental change" concerns the utter freedom of wide-open space discovered when the duality between 'apprehender' and 'apprehended' no longer obtains. When, in 'daily exchange', we talk about 'objects', we actually talk about the (conceptual) characteristics we apply to these, *qua* objects, and not the objects in and of themselves. Without reference points, however, there is no ground on which dualistic tendencies might rest. And without conceptualization, there is neither an object, nor is there not an object. (Phil T.)

Atisha Dipamkarashrijnana (982 ~1054) says:

**58 Having ascertained through scripture  
And through reasoning that phenomena  
Are not produced nor inherently existent,  
Meditate without conceptuality.**

*Atisha's Lamp For The Path To Enlightenment (Bodhipathapradipam)*. Ithaca, New York: Snow Lion Publications, 1997, p.158, verse 58.

<sup>17</sup> For these quotes see Dhargyey's *Tibetan Tradition of Mental Development*, p. 208. In Mahayana Buddhism particularly, though certainly not exclusively, the sanskrit word, *śūnyatā*, usually translates in English as 'emptiness'; a complex and highly nuanced concept.

<sup>18</sup> Phil Treloar (1992) reading Geshe Ngawang Dhargyey's *Tibetan Tradition of Mental Development*.