

STORIES  
Diagrams  
AGES OF MUSIC  
Dance constructions  
STORIES OF COMPOSITIONS

BY GEORGE BRECHT, CLAUS  
BREMER, EARLE BROWN, JO  
SEPH BYRD, JOHN CAGE, DA  
VID DEGENER, WALTER DE  
MARIA, HENRY FLYNT, YOKO  
ONO, DICK HIGGINS, TOSHI  
ICHIYANAGI, TERRY JENNINGS  
DENNIS, DING DONG, RAY JOHN  
SON, JACKSON MAC LOW, RI  
CHARD MAXFIELD, ROBERT  
MORRIS, SIMONE MORRIS, NAM  
JUNE PAIK, TERRY RILEY  
DITER ROT, JAMES WARING  
EMMETT WILLIAMS, CHRIST  
IAN WOLFF, LA MONTE YOUNG  
LA MONTE YOUNG - EDITOR  
GEORGE MACIUNAS-DESIGNER

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chance operations.

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GEORGE BRECHT

MUSIC  
FOR  
END

COMPO  
SITIONS

(TO JOHN CAGE)

SPRING/SUMMER 1960

G. BRECHT

MOTOR  
VEHICLE  
SUNDOWN  
(EVENT)

**Any number of motor vehicles are arranged outdoors.**

**There are at least as many sets of instruction cards as vehicles.**

**All instruction card sets are shuffled collectively, and 22 cards are distributed to the single performer per vehicle.**

At sundown (relatively dark/open area incident light 2 foot-candles or less) the performers leave a central location, simultaneously counting out (at an agreed-upon rate) a pre-arranged duration 1½ times the maximum required for any performer to reach, and seat himself in, his vehicle. At the end of this count each performer starts the engine of his vehicle and subsequently acts according to the directions on his instruction cards, read consecutively as dealt. (An equivalent pause is to be substituted for an instruction referring to non-available equipment.) Having acted on all instructions, each performer turns off the engine of his vehicle and remains seated until all vehicles have ceased running.

**INSTRUCTION CARDS (44 per set):**

1. Head lights (high beam, low beam) on (1-5), off.
2. Parking lights on (1-11), off.
3. Foot-brake lights on (1-3), off.
4. (Right, left) directional signals on (1-7), off.
5. Inside light on (1-5), off.
6. Glove-compartment light on. Open (or close) glove compartment (quickly, with moderate speed, slowly). Glove-compartment light off.
7. Spot-lamp on (1-11), move (vertically, horizontally, randomly), (quickly, with moderate speed, slowly), off.
8. Special lights on (1-9), off.
9. Sound horn (1-11).
10. Sound siren (1-15).
11. Sound bell(s) (1-7).
12. Accelerate motor (1-3).
13. Wind-shield wipers on (1-5), off.
14. Radio on, maximum volume, (1-7), off. Change tuning.
15. Strike hand on dashboard.
16. Strike a window with knuckles.
17. Fold a seat or seat-back (quickly, with moderate speed, slowly). Replace.
18. Open (or close) a window (quickly, with moderate speed, slowly).
19. Open (or close) a door (quickly, with moderate speed, slowly).
20. Open (or close) engine-hood, opening and closing vehicle door, if necessary.
21. Trunk light on. Open (or close) trunk lid (if a car), rear-panel (if a truck or station-wagon), or equivalent. Trunk light off.
22. Operate special equipment (1-15), off.
- 23-44. Pause (1-13).

A single value from each parenthetical series of values is to be chosen, by chance, for each card. Parenthetic numerals indicate duration in counts (at an agreed-upon rate). Special lights (8) means truck-body, safety, signal, warning lights, signs, displays, etc. Special equipment (22) means carousels, ladders, fire-hoses with truck-contained pumps and water supply, etc.

## SPANISH CARD PIECE FOR OBJECTS

From one to twenty-four performers are arranged within view of each other. Each has before him a stopwatch and a set of objects of four types, corresponding to the suits of Spanish cards: swords, clubs, cups, coins.

One performer, as dealer, shuffles a deck of Spanish cards (which are numbered 1-12 in each suit), and deals them in pairs to all performers, each performer arranging his pairs, face up, in front of him.

At a sign from the dealer, each performer starts his stopwatch, and, interpreting the rank of the first card in each pair as the number of sounds to be made, and the rank of the second card in each pair as the number of consecutive five-second intervals within which that number of sounds is to be freely arranged, acts with an object corresponding to the suit of the first card in each pair upon an object corresponding to the suit of the second card in that pair.

When every performer has used all his pairs of cards, the piece ends.

Winter, 1959/60

## PARAGRAPHS, QUOTATIONS, AND LISTS

Spring, 1961

kicking a can, walking, eating a banana, kissing, urinating, tight shoes, pipe-smoke, splinter-ache, branch-shadows, water running, newsprint, itch

Donald O'Connor. Walter O'Keefe. Laurence Olivier. Nancy Olson. Vivienne Osborne. Maureen O'Sullivan.

suitcase events, bathtub events, gallery events, outdoor events, refrigerator events, bumping-into-something

"Art is not the most precious manifestation of life. Art has not the celestial and universal value that people like to attribute to it. Life is far more interesting" (Tristan Tzara)

cowbird. blackcap. bluebird. reedbord. stork.

All emotions allowable, even boredom.

"Nature creates all beings without erring.... It is calm and still....it tolerates all creatures equally....Therefore it attains what is right for all without artifice or special intentions. Man achieves the height of wisdom when all that he does is as self-evident as what nature does!" (The I-Ching, or Book of Changes)

ebony. deodar. lime. savin. elm. pine. larch.

# CARD - PIECE FOR VOICE

1. There are from 1 to 54 performers. Performers are seated side by side, except for the "chairman", a performer who sits facing the others. They rehearse before the performance to develop common vocables of the four types described below.

2. The chairman holds a deck of ordinary playing cards (four complete suits plus Joker and Extra Joker). He tosses each card into the air so that it is free to fall face up or down, then re-form the deck and shuffles it, keeping each card in its face-up or face-down direction.

3. He then deals one card at a time to each performer in turn, including himself, until all cards have been dealt.

4. There is a second stack of "phoneme cards", blank cards on each of which a single phoneme from one or more languages familiar to all performers has been written. These are shuffled and dealt, face up, one at a time, to each performer in turn, who keeps them in a stack separate from the playing cards.

5. At a nod from the chairman, each performer takes a playing card from the top of his sub-deck, performs a sound or not, according to the system of cues given below, and discards the card. Unless there is a signal from the chairman to repeat, or stop, the performance, each performer stops at the end of his sub-deck.

## 6. The Cue System:

**SUITS:** indicate the "vocal" organ primarily responsible for the sound production.

Hearts: Lips

Diamonds: Vocal cords and throat

Clubs: Cheeks

Spades: Tongue

Sounds may be produced in any way, that is, with the breath, by slapping (of the cheek), etc.

**NUMBER CARDS:** indicate duration of sound, approximately in seconds.

**FACE CARDS** (disregarding suit): indicate the speaking of a phoneme, with free duration, pronunciation, and dynamics, roughly as it might be heard in ordinary conversation. Specification and order of the phonemes is as indicated by the phoneme cards, read consecutively.

**CARD BACKS:** indicate approximately five seconds of silence.

**JOKER AND EXTRA JOKER:** are cues only for the chairman, other performers ignoring them.

**JOKER:** Chairman crosses his arms at the end of his deck, signaling one repeat, and each performer, having reached the end of his own deck, runs through his cards once more, in the order in which they now occur (last card first). Then each performer stops, including the chairman (who ignores the joker during the repeat).

**EXTRA** Chairman raises his arms, signaling an imme-

**JOKER:** diate stop to the performance.

Summer, 1959

CLAUS

BREMER,

POETRY

claus bremer 1

finden beliebiger die eigene beliebiger finden die eigene  
finden die eigene beliebiger linie aus vielfalt  
aus vielfalt linie aus linie vielfalt

vielfalt finden die eigene aus beliebiger linie  
aus beliebiger linie die eigene vielfalt finden  
aus beliebiger vielfalt die eigene linie finden

claus bremer 2

der nackte wiehert erreickt die sonne das pferd tanzt  
der nackte wiehert erreickt tanzt das pferd die sonne  
der nackte die sonne erreckt wiehert das pferd tanzt  
der nackte die sonne erreckt tanzt das pferd wiehert  
der nackte tanzt erreckt wiehert das pferd die sonne  
der nackte tanzt erreckt die sonne das pferd wiehert

die brüste die stiere die kleider spielen ball die haare winken  
die kleider die stiere die brüste spielen ball die haare winken  
die brüste die stiere die haare spielen ball die kleider winken  
die haare die stiere die brüste spielen ball die kleider winken  
die kleider die stiere die haare spielen ball die brüste winken  
die haare die stiere die kleider spielen ball die brüste winken

lärm sprünge die zikade und nackte pinien dachen braun  
lärm sprünge die zikade braun pinien dachen und nackte  
lärmt und nackte die zikade sprünge pinien dachen braun  
lärm und nackte die zikade braun pinien dachen sprünge  
lärm braun die zikade sprünge pinien dachen und nackte  
lärm braun die zikade und nackte pinien dachen sprünge

millionen sonnen von sand nackt flammt in so viel kleidern wein  
nackt von sand millionen sonnen flammt in so viel kleidern wein  
millionen sonnen von sand in so viel kleidern flammt nackt wein  
in so viel kleidern von sand millionen sonnen flammt nackt wein  
nackt von sand in so viel kleidern flammt millionen sonnen wein  
in so viel kleidern von sand nackt flammt millionen sonnen wein

EARLE BROWN,

# MUSIC

ESSAYS

2 PAGES FROM 25 Pages

for Piano(s)

Fall 1953.

K.Y.C.

for David Tudor

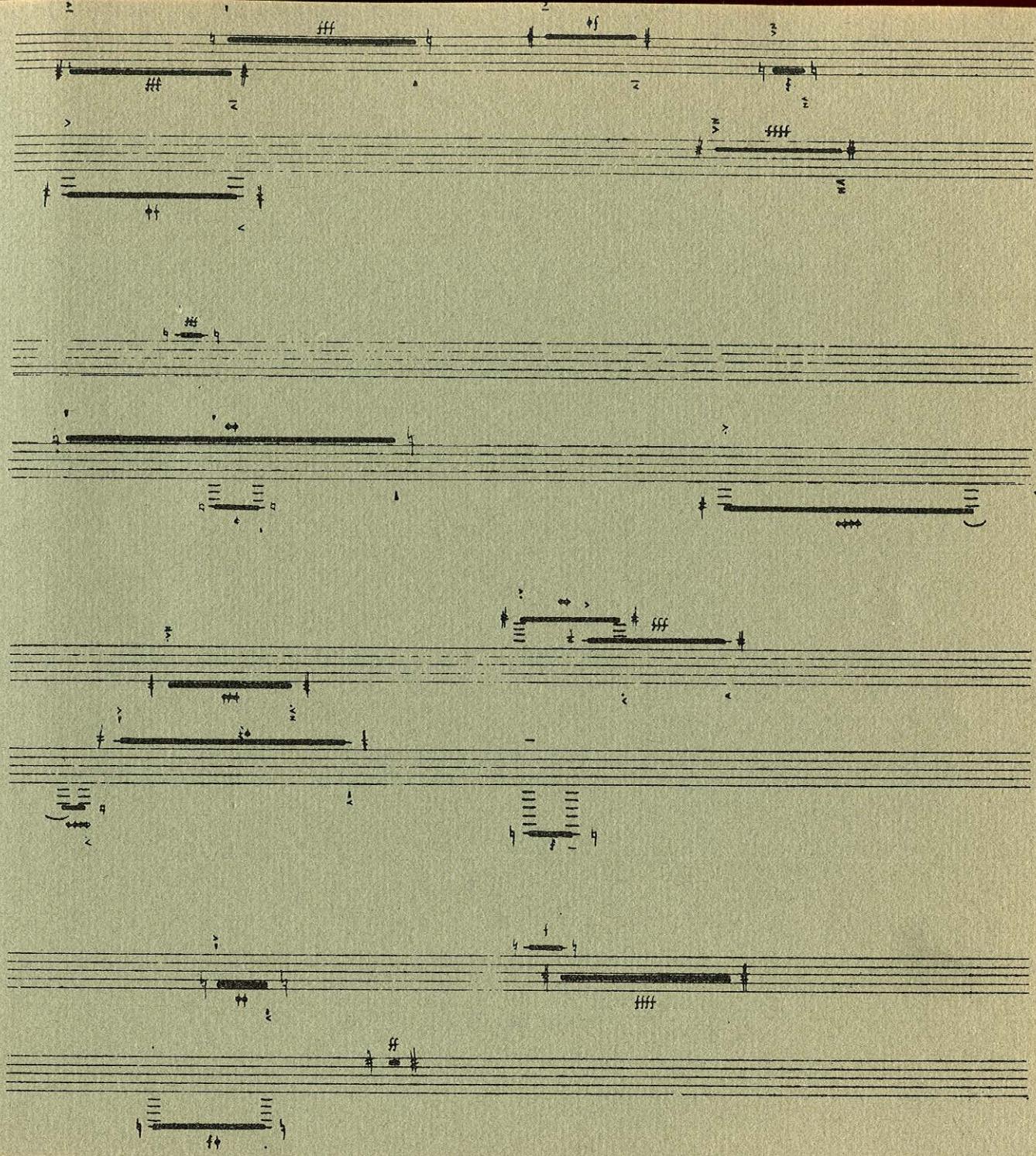
The 25 Pages may be played in any sequence; each page may be performed either side up; events within each 2 line system may be read as either treble or bass clef; the total time duration of the piece is between 8 mins. 20 sec. and 25mins., based on 5 sec. and 15 sec. per 2 line system as probable but not compulsory time extremities. A time structure in terms of seconds per 2 line system may be pre-set by the performer, obtained from the composer or be arrived at spontaneously during the performance. The indicated note durations are precise relative to each other and to the eventual time value assigned to each line system.

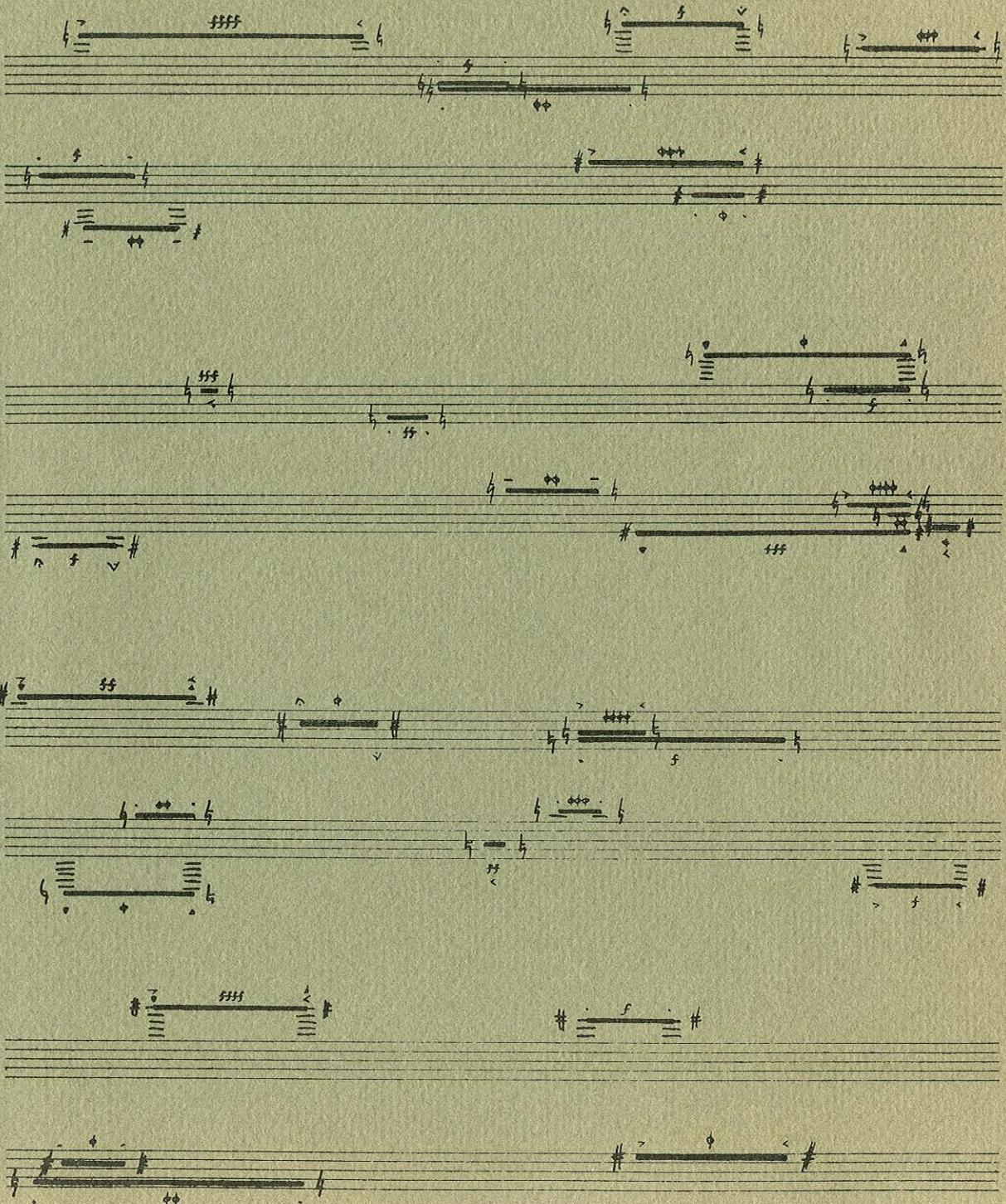
"Impossible" hand spreads may be broken, arpeggio fashion, as rapid as possible, from top to bottom, bottom to top, from the center outward or from the outward extremes to the center.

Indicated tones which are below the keyboard range may be considered, as in fact, unplayable and omitted if that particular event is played as being in the bass clef. Another arrangement of the pages may find these notes again within the range of the keyboard.

It will be seen that the basic "mobile" elements of the piece; page sequence and inversion, clef disposition and time; admit of a considerable number of different presentations of this material. All of these possibilities are valid within the total concept of the work provided that once a selection from the range of possibilities has been made, it be executed with devotion and accuracy in regard to the time durations, attacks and intensities. The variable factors are to be dealt with to any degree of simplicity or complexity interesting to the performer.

The piece may be played by any number of pianos up to 25.





NOTES, THOUGHTS AND  
ASSORTED MATERIAL FROM  
NOTEBOOK; 1952 TO 1953;  
RELEVANT TO "FOLIO"  
PIECES SUCH AS 'SYNERGY'.  
AND 'DECEMBER, 1952'.

the defined space can be thought of as real or illusory.... as a whole or in parts.

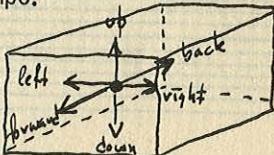
intensity & duration = space, forward or back  $\text{f}=\text{!}$  far away  
 $\text{f}=\text{!}$  closer

either space (vertical or horizontal) may expand, contract or remain as it seems to be here. Vertical space will vary according to the performers view of the floating clefs.

to be performed in any direction from any point in the defined space. tempo - as fast as possible to as slow as possible .. inconclusive. attacks may be interpreted as completely separated by infinite space; collectively in blocks of any shape and defined exactly within that space; lines and spaces may be thought of as tracks moving in either direction.... this indicates the theoretical possibility of all the attacks occurring at the same instant or any other expression of simultaneity.\* clef signs to be considered floating.

it is possible to solidify these elements into a single beginning -to-end illusion by incorporating one more item in the process of composition (note-frequency and octave) the composition could still be by spatial technique but result on 5 line (music) paper would tend to suggest LINE which is beside the point.

possibilities of conglomerate events more or less simultaneously:\*\* this might all occur within the time-space of the longest duration or from infinity to infinity before or after any one of the attacks. the longest duration will vary in length according to the performers feeling of tempo.



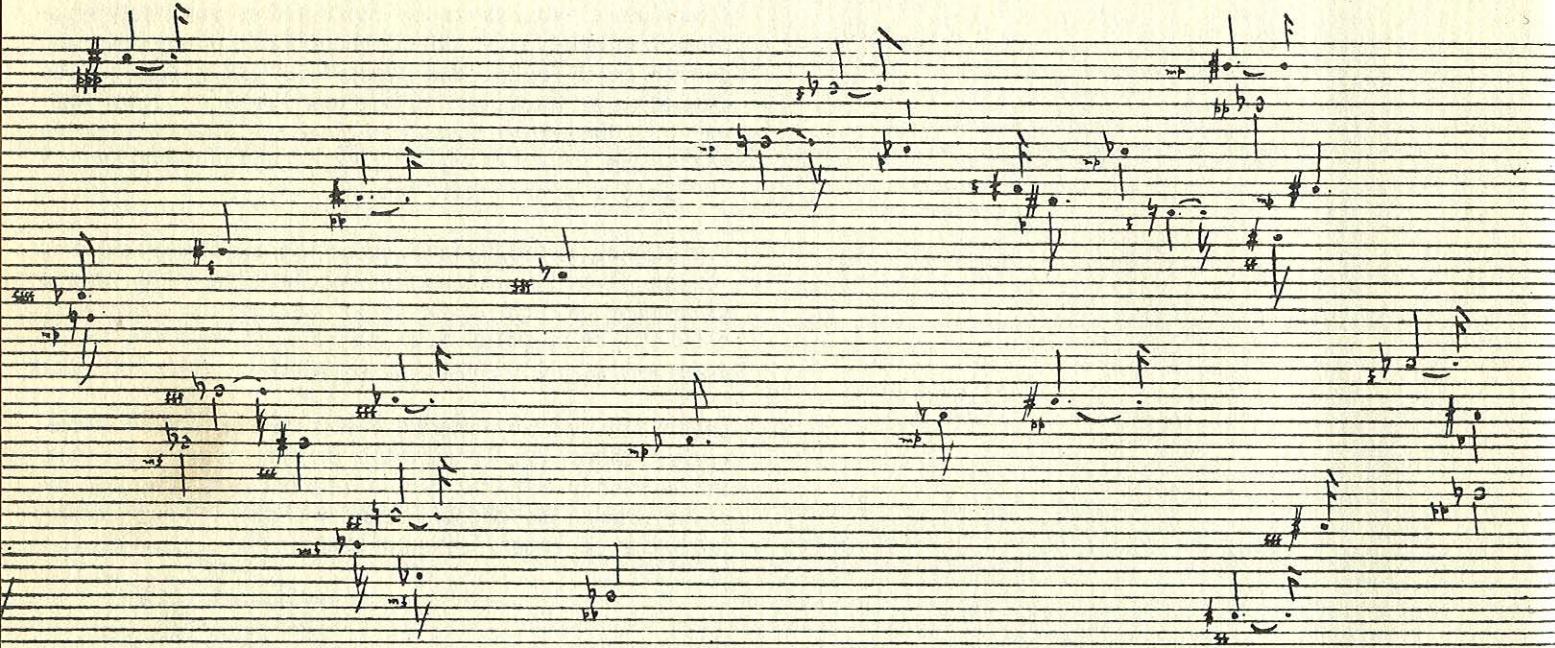
to have elements exist in space..... space as an infinitude of directions from an infinitude of points in space. to work to right to left, back, forward, up, down and all points between. the score is a picture of this space at one instant which must always be considered as unreal or transitory..... performer must set this all in motion, which is to say, realize that it is in motion and step into it. Either sit and let it move or move through it at all speeds.

\*\*

$\text{B} \text{--} \text{G}$	$\text{F} \text{--} \text{C}$
$\text{B} \text{--} \text{G}$	$\text{F} \text{--} \text{C}$
$\text{B} \text{--} \text{G}$	$\text{F} \text{--} \text{C}$
$\text{B} \text{--} \text{G}$	$\text{F} \text{--} \text{C}$
$\text{B} \text{--} \text{G}$	$\text{F} \text{--} \text{C}$

etc.

EARL BROWN  
Ho Thru Rd. N.Y. 3



Earle Brown (Nov. '52)

## "Synergy" (from *Folia*)

To be performed in any direction from any point in the defined space.

Tempo - as fast as possible to as slow as possible - inclusion.

Lines and spaces may be thought of as tracks moving in either direction and at any speeds — clef  $\text{G}^6$ : signs may be thought of as floating in the field. This indicates the theoretical possibility of all the attacks occurring at the same instant, or any other expression of simultaneity. For one or more figures, or instruments. (Nov. 1952)

DEC. 1952 FROM FOLIO

The refined space can be that of as real or theory — as a whole or in parts.

Oct + Nov 1952



# Synergy

either space may  
expand or contract or  
remain as it seems  
to be here.

vertical space will vary according to the performers view of the floating coffee.

intensity  
+  
directions space.  
forward or back

to have elements exist in space —  
space as an independent of  
dimensions from an element  
of space in space — to make  
it right to say back, in, up, down  
and all points between. There is a place  
of this space at one instant — which  
must always be considered as unreal  
or transitory — another must be  
left at the instant which is to end.  
realise that it is matter and space  
into it. Each sit and let it more or  
more about it at all spaces.

more or less time available.

It is possible to solve these elements into a single, beginning-to-end illusion, by merging the two items in the process of composition (now are often). Composition can't still be by spatial techniques but results on a line paper would tend to suggest LINES which besides the points. (Spatial techniques would only be one dimensional)

The night all occurs within  
the time space of the single fibres.  
duration is from infra to &  
infra by before or after one  
or of other attacks. The length  
duration will vary in length according  
to the performers feeling of tempo.

## PLANNED PANICHOOD

Yes Virgil, there is an avant-guard..... in Cologne its name is NamJune Paik....a kind of Oriental Kammerkrieg....a place for war-surplus bravery, fear, heroics, aggression, hot and cold running sweat,cruelty, exhilaration,love, and other more or less unsettling responses which we would rather think about (detachedly) than experience (actually)..... its not easy to make something (or not make something)(or to make a no-thing) (or to not make a no-thing) in which you and others find yourselves (by) getting lost in the present of....(to frightening and dangerous and involved(ing) and care-full)..... the difference between things in time and time in things.... the former we do right away.... as for the latter; Tater.... (too difficult and dangerous and unknown).....there's hardly time to classify and file away, for future abuse, one's so busy being there and knowing it.

Paik seems to feel rather out of things....the new academies, stylistic puritanisms, inverse egoisms, a myth is as good as a mile isms, etcraisms..... unfestialized, unculted, untimed, unknown and more than a little unstrung(not avoiding but bending with it) now and again..... the best laid plans of mice and Paik etc. but it doesn't change things... just makes them different.....so far (as I know) one only hears (sees, feels) Paik performed by Paik....which is (I think) why things are so total.....nothing is lost in translation..... very traditional in the East for master to give directly to pupil (a whack on the head) the sound, or the experience rather than a lecture or an indirect (notational) directive..... Paik doesn't tell somebody, he up and does it....come hell or no water.... (he was heard to say, after finding that they had figuratively

pulled the plug in his tub;"kunst ist tot"...he makes no bones about kunst but he notices things like the poverty in and around it (him)...a Paik is a Paik becoming a Paik(by any other name) ....and its a real something(?) to have happened to one....more than like a translation its like a transfusion (its a good idea to know your blood type before you get there.... incidently).... nothing is lost in transfusion or confusion....an additive with all the impurities left in..... less discrepancy between TIME in the piece (performance) and TIME during the piece than with anything recently.... and you can't hardly get that recently anymore yet.

Gertrude Stein said many things when you come to think about it for a few minutes (I suggest 183,765,432,109 minutes for a starter) but one of the more profound and prophetic was that she was completely conscious of the peaceful penetration of the Orient into the West.....she was a cool one but what she meant was into the art and philosophy of the West...maybe. I'm rather outnumbered but I do believe that Paik's Penetration (as it will be referred to in official reports from the avant) is a peaceful one... ("terror is good for you"... "good old no-count terror") I got pretty nervous too and so would you, what with not knowing if Paik, me, a friend, an enemy, or a piano is eventually if not NOW going out that 3 story window into the Rhine, or if the scissors will stop at (with) the necktie, or if beejeezes the day of rechnung is upon us all..... I wonder if he has a theory and an idea and a philosophy and a reason and a no-reason and a have-to and thinks good like an artist should.....its not something you have time to think about until you're on your way to pick up your suit (Suite)from the cleaners.

SEPH BYRD,

J O -

MUSIC  
JOE BYRD

# FISH: A BALLET FOR WOODWINDS

The duration may be fixed arbitrarily in minutes and seconds, etc., or it may be determined by allowing the number of cards (see below) chosen by the players to work out the length ad lib.

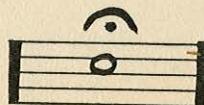
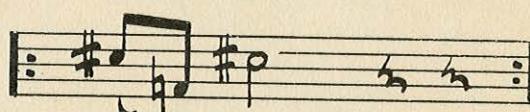
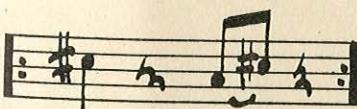
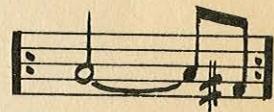
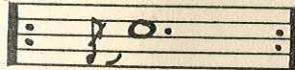
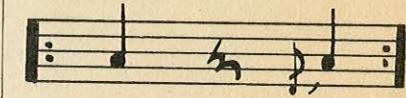
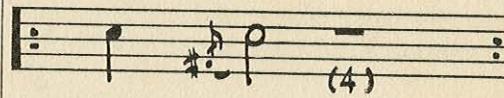
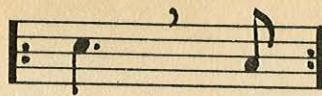
- a. Cut along the lines dividing the page; this will produce a group of small cards, to be mixed up in any order.
- b. Each performer chooses a number of cards\* (previously determined); these are divided into
  - 1) single sustained notes.
  - 2) groups of 2 or 3 notes to be repeated several times.

They are read as follows:

1. notes are at concert pitch (treble clef).
  2. tempo of groups may be  $J = 40-80$   
(average  $J=60$  - extremes of either tempo range are to be avoided).
  3. dynamics may be p-f (extremes: pp-ff or special effects such as sudden crescendo, fp, etc, are to be avoided).
- c. After cards are chosen the performer begins reading them in this manner; 1) Sustained notes are held the length of one breath or about 20-40 seconds. 2) Repetitive groups are to be played, alternately, 6, 11, 14, or 20 times (that is, the performer may begin with any sequence but should use up all 4 possibilities before he returns to the first).

NB After each card is played, the performer must change his physical position, that is, move to another part of the performance area. These movements should be as expeditious and quiet as possible, and are the only time during the performance when the performer is to be silent (except, of course, rests which are part of the groups). However, they (the position relative to the performance area. Movement among, behind, to the side of, or over the audience, if any, is acceptable. "Theatrical" actions not necessary to the performance of the piece are to be avoided.

\* The number of cards may be increased to any number necessary for performance; this may be done in any number of ways, obtaining additional copies, duplicating this copy, or copying out the groups by hand.



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Astor, Lenox and Tilden Foundations

FIFTH AVENUE AND 42ND STREET

NEW YORK 18, N. Y.

## JOHN CAGE,

### HOMAGE TO JACKSON MAC LOW

A poem for readers by Joseph Byrd

This poem is to be read by any number of readers who wish to do homage to Jackson Mac Low. The reader is to choose beforehand any five words (the number may be increased if time permits) from those appearing in this explanation.

These words may be read in any order, but in the following manner:

Each word is to be read as though it were not an entity but a sequence of separate vowels and consonants. Vowels - or vowel combinations - are to be drawn out to the maximum length possible on one breath. This should also be done with the consonants s, z and sh. Consonants which may be voiced with vowels, i.e., l,m,n,v,w, a and y, may be combined with them in reading. All other consonants should be enunciated as briefly and percussively as possible, and where they appear together should be combined also in reading.

When a word is read, the various parts are to be interspersed with from two to ten seconds of silence; whole words should be separated by 10 to 30 seconds of silence.

Dynamics and pitch are free, although the voice of the reader should not be distorted purposefully, but should sound natural. Dramatic actions which do not contribute directly to the production of sound should be avoided.

No attempt should be made to establish continuity between parts of words or to make combinations of vowels and consonants sound like intelligible speech.

**JOHN CAGE,**

Eventually everything will be happening at once: nothing behind a screen unless a screen happens to be in front. It will increasingly be a thump instead of a bang. The thing to do is to gather up one's ability to respond and go on at varying speeds. Following, of course, the general outlines of the Christian life. I myself tend to think of catching trains more than Christianity.

Insisting on stimulating activity, though

Without a multiple loudspeaker system, all becomes music and submissiveness. But, fortunately the piano is there and one can always prepare it in a different way. Otherwise it would become an instrument.

It is like, as

Artaud said, a disease. No avoiding. And not having an idea about it.

The thing to do is to keep the head alert but empty. Things come to pass, arising and disappearing. There can then be no consideration of error. Things are always going wrong.

LEAN ON ELBOW

WHISTLE THREE TIMES

MARIA,

WALTER DE-

COMPOSSES  
COLONIES  
ESSAYS

meaningless work  
natural disasters

## ART YARD

I have been thinking about an art yard I would like to build. It would be sort of a big hole in the ground. Actually it wouldn't be a hole to begin with. That would have to be dug. The digging of the hole would be part of the art. Luxurious stands would be made for the art lovers and spectators to sit in.

They would come to the making of the yard dressed in Tuxedoes and clothes which would make them aware of the significance of the event they would see. Then in front of the stand of people a wonderful parade of steamshovels and bulldozers will pass. Pretty soon the steam shovels would start to dig. And small explosions would go off. What wonderful art will be produced. Inexperienced people like La Monte Young will run the steam-shovels. From here on out what goes on can't easily be said. (It is hard to explain art). As the yard gets deeper and its significance grows, people will run into the yard, grab shovels, do their part, dodge explosions. This might be considered the first meaningful dance. People will yell "Get that bulldozer away from my child". Bulldozers will be making wonderful pushes of dirt all around the yard. Sounds, words, music, poetry. (Am I too specific? optimistic?)

The whole action might last any amount of time. Maybe the machines will run out of gas. Or the people take over the machines. Or the holes might cave in. In any case I am sure there will be enough range of possibilities in the art to permit individual variation, and in time, style and acceptance.

"(The town of Pittsburg's recent Art Yard was interesting but followed a usual romantic machine crashing interpretation. Yet even with this interpretation not enough was done with the explosions and collisions to merit special notice, and obvious references to NEW YORK'S recent two acre festival did not go unnoticed.)" Alas.

I have just been thinking about this wonderful art already it is being killed in my mind. Is nothing safe? Perhaps you haven't thought me serious? Actually I am. And if this paper should fall into the hands of someone who owns a construction company and who is interested in promoting art and my ideas, please get in touch with me immediately. Also if some one owns an acre or so of land (preferably in some large city ... for art ... thrives there) do not hesitate.

Walter De Maria  
436 Santa Fe Ave.  
Point Richmond, Calif.

Moved to  
49 Bond Street  
New York, N.Y.

May, 1960

## MEANINGLESS WORK

Meaningless work is obviously the most important and significant art form today. The aesthetic feeling given by meaningless work can not be described exactly because it varies with each individual doing the work. Meaningless work is honest. Meaningless work will be enjoyed and hated by intellectuals - though they should understand it. Meaningless work can not be sold in art galleries or win prizes in museums - though old fashion records of meaningless work (most all paintings) do partake in these indignities. Like ordinary work, meaningless work can make you sweat if you do it long enough. By meaningless work I simply mean work which does not make you money or accomplish a conventional purpose. For instance putting wooden blocks from one box to another, then putting the blocks back to the original box, back and forth, back and forth etc., is a fine example of meaningless work. Or digging a hole, then covering it is another example. Filing letters in a filing cabinet could be considered meaningless work, only if one were not a secretary, and if one scattered the file on the floor periodically so that one didn't get any feeling of accomplishment. Digging in the garden is not meaningless work. Weight lifting, though monotonous, is not meaningless work in it's aesthetic sense because it will give you muscles and you know it. Caution should be taken that the work chosen should not be too pleasurable, lest pleasure becomes the purpose of the work. Hence sex, though rhythmic, can not strictly be called meaningless - though I'm sure many people consider it so.

Meaningless work is potentially the most abstract, concrete, individual, foolish, indeterminate, exactly determined, varied, important art-action-experience one can undertake today. This concept is not a joke. Try some meaningless work in the privacy of your own room. In fact, to be fully understood, meaningless work should be done alone or else it becomes entertainment for others and the reaction or lack of reaction of the art lover to the meaningless work can not honestly be felt.

Meaningless work can contain all of the best qualities of old art forms such as painting, writing etc. It can make you feel and think about yourself, the outside world, morality, reality, unconsciousness, nature, history, time, philosophy, nothing at all, politics, etc. without the limitations of the old art forms.

Meaningless work is individual in nature and it can be done in any form and over any span of time - from one second up to the limits of exhaustion. It can be done fast or slow or both. Rhythmically or not. It can be done anywhere in any weather conditions. Clothing if any, is left to the individual. Whether the meaningless work, as an art form, is meaningless, in the ordinary sense of that term, is of course up to the individual. Meaningless work is the new way to tell who is square.

Grunt

Get to work

March, 1960

## BEACH CRAWL

## PROJECT FOR BOXES

Go to sea shore (Beach)

Take three stones, large or small

Place yourself on your hands and knees

Put one stone down.

Crawl forward a few feet, and place second stone down.

Crawl forward a few feet more, place third stone down.

Then crawl back to the first stone, pick it up.

Then turn around and crawl back past second and third stones, and place first stone a few feet in front of the third stone.

Then turn around and crawl back to the second stone, (which has now become the last stone) pick it up, turn around go back up the line of stones, and place that stone a bit in front of the lead stone.

In this manner you can travel down the beach. . .

- a a) until you get tired
- b) until you have gone through the cycle 100 times
- c) until you run into the Ocean

At that time you gather the three stones and place them into a little triangle pattern.

Then shout as loud as you can "Well that's new isn't it?"

Then throw the three stones into the Ocean. end

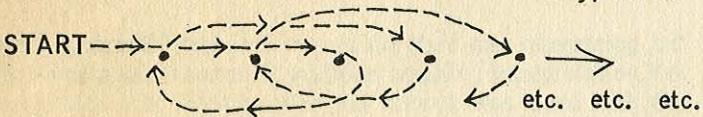
As is plain from the description of the event, it must be done with solemnity.

no stopping to bark at dogs

no altering of straight ahead course for horses or fishermen.

### DIAGRAM

July, 1960



### PIECE FOR TERRY RILEY

#### PROLOGUE

Terry Riley has played semi-professional baseball.

At that time he did not realize how great he was.

#### PIECE

Come on the performance area dressed in a baseball catcher's uniform. Stand there for a minute to let the people see what they will hear. Smile, and say pleasantly - "I'd like you to see and hear my catcher's equipment." Then explain the functions of all of the parts of the equipment and make sounds with them. Show everything. Mask, glove, chest protector, shin guards, straps etc. Hum babe.

### BOXES for MEANINGLESS WORK

I will have built two small boxes. I put small things in the boxes, A sign explains the boxes to anyone who should approach them. It says "Meaningless work boxes." Throw all of the things into one box, then throw all of the things into the other. Back and forth, back and forth. Do this for as long as you like. What do you feel? Yourself? The Box? The Things? Remember this doesn't mean anything.

March, 1960

### COLUMN with a BALL on TOP

I have built a box eight feet high. On top place a small gold ball. Of course no one will be able to see the ball sitting way up there on the box. I will just know it is there.

Feb. 1961

### S U R P R I S E   B O X

The surprise box has a top with a hole in it large enough to put your hand through it. One person puts something into the box, anything. A second person comes when the box has been left alone, and reaches into the box to find what has been left inside. He may feel around fast or slow, depending on how much suspense he wants to feel. Pretty soon he will find what's in the box. He can then do whatever he likes with what he found. He then can put something else in the box for the next person to find.

June, 1960

# concept art

HENRY FLYNT,

ESSAYS

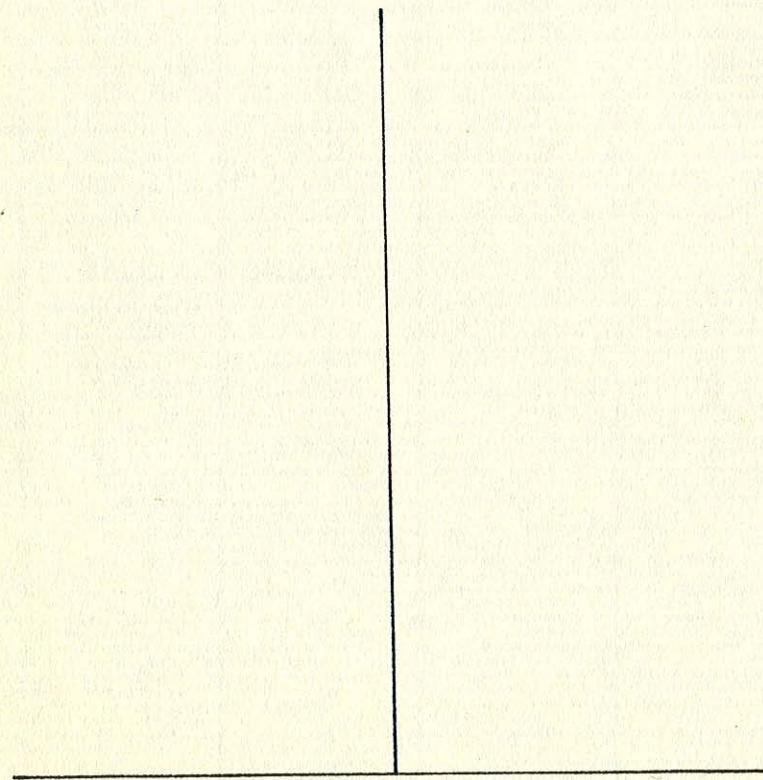
## ESSAY: CONCEPT ART ( PROVISIONAL VERSION )

"Concept art" is first of all an art of which the material is "concepts", as the material of for ex. music is sound. Since "concepts" are closely bound up with language, concept art is a kind of art of which the material is language. That is, unlike for ex. a work of music, in which the music proper (as opposed to notation, analysis, a.s.f.) is just sound, concept art proper will involve language. From the philosophy of language, we learn that a "concept" may as well be thought of as the intension of a name; this is the relation between concepts and language. The notion of a concept is a vestige of the notion of a platonic form (the thing for which for ex. all tables have in common: tableness), which notion is replaced by the notion of a name objectively, metaphysically related to its intension (so that all tables now have in common their objective relation to 'table'). Now the claim that there can be an objective relation between a name and its intension is wrong, and (the word) 'concept', as commonly used now, can be discredited (see my book, Philosophy Proper). If, however, it is enough for one that there be a subjective relation between a name and its intension, namely the unhesitant decision as to the way one wants to use the name, the unhesitant decisions to affirm the names of some things but not others, then 'concept' is valid language, and concept art has a philosophically valid basis.

Now what is artistic, aesthetic, about a work which is a body of concepts? This question can best be answered by telling where concept art came from; I developed it in an attempt to straighten out certain traditional activities generally regarded as aesthetic. The first of these is "structure art", music, visual art, a.s.f., in which the important thing is "structure". My definitive discussion of structure art can be found in "General Aesthetics"; here I will just summarize that discussion. Much structure art is a vestige of the time when for ex. music was believed to be knowledge, a science, which had important things to say in astronomy a.s.f.. Contemporary structure artists, on the other hand, tend to claim the kind of cognitive value for their art that conventional contemporary mathematicians claim for mathematics. Modern examples of structure art are the fugue and total serial music. These examples illustrate the important division of structure art into two kinds according to how the structure is appreciated. In the case of a fugue, one is aware of its structure in listening to it; one imposes "relationships", a categorization (hopefully that intended by the composer) on the sounds while listening to them, that is, has an "(associated) artistic structure experience". In the case

of total serial music, the structure is such that this cannot be done; one just has to read an "analysis" of the music, definition of the relationships. Now there are two things wrong with structure art. First, its cognitive pretensions are utterly wrong. Secondly, by trying to be music or whatever (which have nothing to do with knowledge), and knowledge represented by structure, structure art both fails, is completely boring, as music, and doesn't begin to explore the aesthetic possibilities structure can have when freed from trying to be music or whatever. The first step in straightening out for ex. structure music is to stop calling it "music", and start saying that the sound is used only to carry the structure and that the real point is the structure--and then you will see how limited, impoverished, the structure is. Incidentally, anyone who says that works of structure music do occasionally have musical value just doesn't know how good real music (the Goli Dance of the Baoule; "Cans on Windows" by L. Young; the contemporary American hit song "Sweets for My Sweets", by the Drifters) can get. When you make the change, then since structures are concepts, you have concept art. Incidentally, there is another, less important kind of art which when straightened out becomes concept art: art involving play with the concepts of the art (such as, in music, "the score", "performer vs. listener", "playing a work"). The second criticism of structure art applies, with the necessary changes, to this art.

The second main antecedent of structure art is mathematics. This is the result of my revolution in mathematics, which is written up definitively in the appendix; here I will only summarize. The revolution occurred first because for reasons of taste I wanted to de-emphasize discovery in mathematics, mathematics as discovering theorems and proofs. I wasn't good at such discovery, and it bored me. The first way I thought of to de-emphasize discovery came not later than Summer, 1960; it was that since the value of pure mathematics is now regarded as aesthetic rather than cognitive, why not try to make up aesthetic theorems, without considering whether they are true. The second way, which came at about the same time, was to find, as a philosopher, that the conventional claim that theorems and proofs are discovered is wrong, for the same reason I have already given that 'concept' can be discredited. The third way, which came in the fall-winter of 1960, was to work in unexplored regions of formalist mathematics. The resulting mathematics still had statements, theorems, proofs, but the latter weren't discovered in the way they traditionally were. Now exploration of the wider possibilities of mathematics as revolutionized by me tends to lead beyond what it makes sense to call "mathematics"; the category of "mathematics", a vestige of Platonism, is an "un-



natural", bad one. My work in mathematics leads to the new category of "concept art", of which straightened out traditional mathematics (mathematics as discovery) is an untypical, small but intensively developed part.

I can now return to the question of why concept art is "art." Why isn't it an absolutely new, or at least a non-artistic, non-aesthetic activity? The answer is that the antecedents of concept art are commonly regarded as artistic, aesthetic activities; on a deeper level, interesting concepts, concepts enjoyable in themselves, especially as they occur in mathematics, are commonly said to "have beauty". By calling my activity "art", therefore, I am simply recognizing this common usage, and the origin of the activity in structure art and mathematics. However: it is confusing to call things as irrelevant as the emotional enjoyment of (real) music, and the intellectual enjoyment of concepts, the same kind of enjoyment. Since concept art includes almost everything ever said to be "music", at least, which is not music for the emotions, perhaps it would be better to restrict 'art' to apply to art for the emotions, and recognize my activity as an independent, new activity, irrelevant to art (and knowledge).

#### Transformations - Concept Art Version of Colored Sheet Music No.1 3/14/61 (10/11/61)

The initial object:a sheet of cheap, thin white typewriter paper  
Transformation of the initial obj. (obj.1) into obj. 2: soak the initial obj. in inflammable liquid which does not leave solid residue when burned; then burn it on horizontal rectangular white fireproof surface - obj. 2 is ashes (on surface)

Transformation of object 2 into obj. 3: make black and white photograph of obj. 2 in white light (image of ashes' "rectangle" with respect to white surface (that is, of the region (of surface, with the ashes on it) with bounding edges parallel to the edges of the surface and intersecting the four points in the ashes nearest the four edges of the surface) must exactly cover the film); develop film - obj. 3 is the negative

Transformation of obj. 2 and obj. 3 into obj.4: melt obj. 3 and cool in mold to form plastic doubly convex lens with small curvature;take color photograph of ashes'rectangle in yellow light using this lens; develop film - obj.4 is color negative  
Transformation of obj.2 and obj.4 into obj.5: repeat last transformation with obj. 4 (instead of 3), using red light - obj. 5 is second color negative  
Transformation of obj. 2 and obj. 5 into obj.6: repeat last transformation with obj. 5, using blue light - obj. 6 is third color negative  
Transformation of obj.2 and obj.6 into obj. 7: make lens from obj. 6 mixed with the ashes which have been being photographed; make black and white photograph, in white light, of that part of the white surface where the ashes' rectangle was; develop film - obj.7 is second black and white negative  
Transformation of obj. 2, obj. 6, and obj. 7 into the final obj. (obj. 8): melt, mold, and cool lens used in last transformation to form negative, and make lens from obj.7 ; using negative and lens in an enlarger, make two prints, an enlargement and a reduction - enlargement and reduction together constitute the final object

Concept Art Version of Mathematics System 3/26/61(6/19/61)  
An "element" is the facing page (with the figure on it) so long as the apparent,perceived, ratio of the length of the vertical line to that of the horizontal line (the element's "associated ratio") does not change.

A "selection sequence" is a sequence of elements of which the first is the one having the greatest associated ratio, and each of the others has the associated ratio next smaller than that of the preceding one. (To decrease the ratio, come to see the vertical line as shorter, relative to the horizontal line, one might try measuring the lines with a ruler to convince oneself that the vertical one is not longer than the other, and then trying to see the lines as equal in length; constructing similar figures with a variety of real (measured) ratios and practicing judging these ratios; and so forth.) [Observe that the order of elements in a selection sequence may not be the order in which one sees them.]

## Concept Art: Innperseqs (May - July 1961)

- A "halpoint" iff whatever is at any point in space, in the fading rainbow halo which appears to surround a small bright light when one looks at it through glasses fogged by having been breathed on, for as long as the point is in the halo.
- An "init'point" iff a halpoint in the initial vague outer ring of its halo.
- An "innperseq" iff a sequence of sequences of halpoints such that all the halpoints are on one (initial) radius of a halo; the members of the first sequence are initpoints; for each of the other sequences, the first member (a "consequent") is got from the non-first members of the preceding sequence (the "antecedents") by being the inner endpoint of the radial segment in the vague outer ring when they are on the segment, and the other members (if any) are initpoints or first members of preceding sequences; all first members of sequences other than the last appear as non-first members, and halpoints appear only once as non-first members; and the last sequence has one member.

### Indeterminacy

- A  $\Gamma$  totally determinate innperseq<sup>1</sup> iff an innperseq in which one is aware of (specifies) all halpoints.
- An  $\Gamma$  antecedently indeterminate innperseq<sup>1</sup> iff an innperseq in which one is aware of (specifies) only each consequent and the radial segment beyond it.
- A  $\Gamma$  halpointally indeterminate innperseq<sup>1</sup> iff an innperseq in which one is aware of (specifies) only the radial segment in the vague outer ring, and its inner endpoint, as it progresses inward.

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Limited rights reserved by author and by publisher

YOKO

POETRY

ONO

TO GEORGE, POEM NO. 18, OCTOBER 29, 1961

卷一

This high-contrast, black-and-white image depicts a severely damaged document or map. The paper is in a state of disrepair, with significant portions torn and stained. Handwritten text is scattered across the page, though much of it is obscured by deep shadows. Some legible fragments include "COIL", "Snow", "SNOW", "SNOW TOWN", and "CLOUD CAUSES". The overall appearance is one of a lost historical record.

DICK HIGGINS,

Danc  
THE COMP  
SITI

Composition for Elae Bentoilles (constellation No. 1)

New York City  
July 5, 1958

Telephone Music (Concerto no. 6)

to meet, listened to all the wife. When it is meted, little behavior-  
wise, new one of the old one—into the master and leaves it there  
blate, and leaves it to point. Now he places either phone—the  
phone, put the little life snapshot with master, puts it on the top  
busts up, but the little life snapshot with master, puts it on the top  
phone and leaves, not saying a word, until the other party  
and as quickly as possible. If it is a six, he answers the  
phone and makes connection over the phone, she ask-  
now, he disconnects the phone. If it is a four he answers the  
soon as it does, he throws the die. If the number thrown is a  
berloungue. The berloungue issues for the phone to find. As  
little snapshot, and a single belltower this rediated for  
an old telephone, a new telephone, a pot plate or stove.

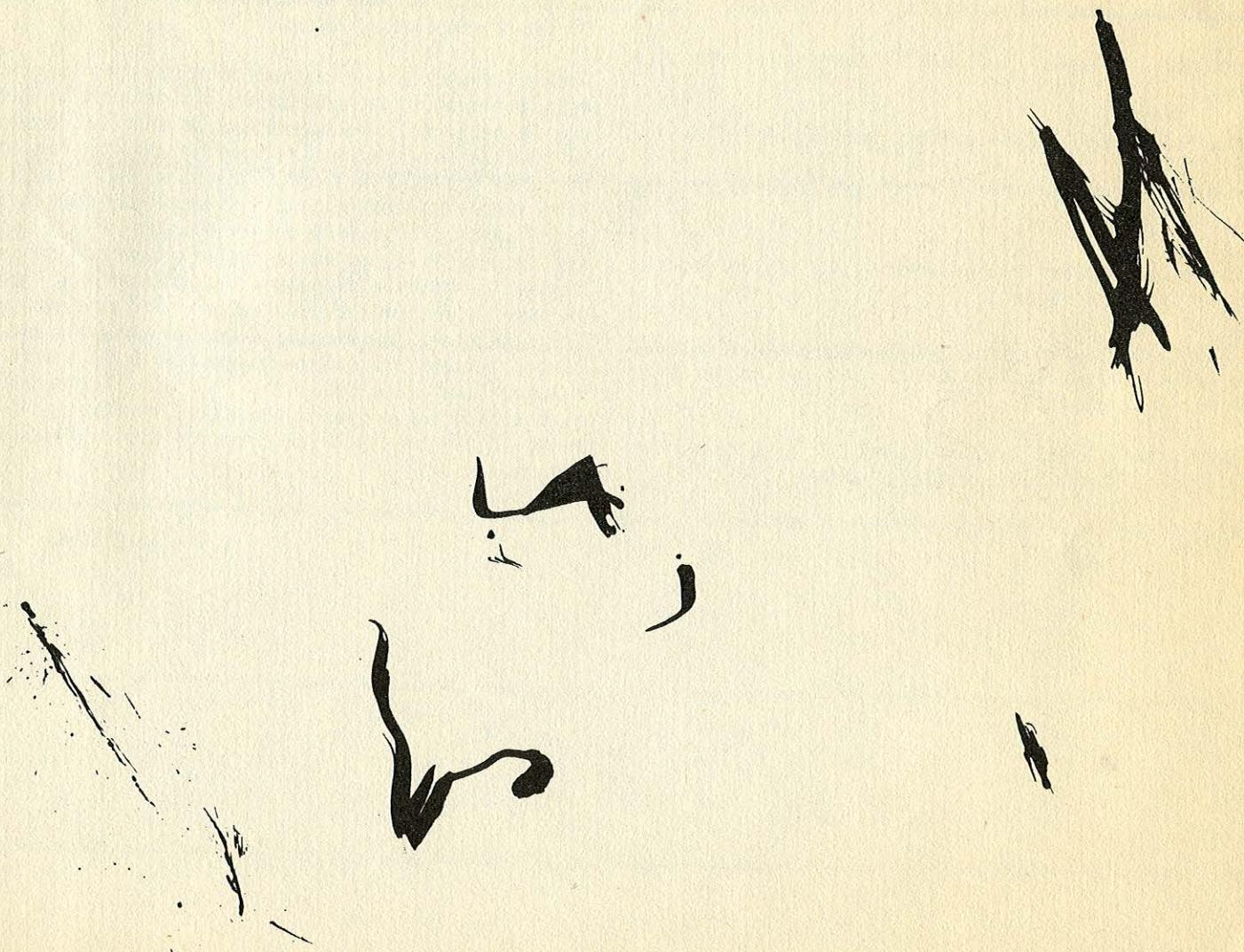
Dec. 28, 1960  
New York City

TOSHI

ICHIYANAGI,

MUSIC

MUDAI #1 FOR LA MONTE YOUNG, DEC. 1960



# MUSIC — FOR — ELECTRIC — METRONOME

Large figures are signs to set the electric metronome except for figure zero which means to turn off. Except at the end of the piece, determine the length of time to halt at zero accordingly with the length of line and resume metronome action in order to go on. Small figures mean to count the beats of the metronome while moving gradually from one large figure to another. In the case of zero, move as quick as possible from one large figure to the next.

Straight line —— indicates the operation of metronome only.

Curved lines mean action (walking, jumping, etc.).

Curved line with one curve,  this means to make one action.

Curved line with two or more curves  this means to make two or more actions.

Dotted straight line-----indicates any number of any type of sound to be made without objects (such as clapping, whistling, voice sounds, etc.).

Dotted curved lines, with one curve,  make one kind of physical sounds before or after an action.

With two or more curves,  make two or more kinds of physical sounds with two or more kinds of actions.

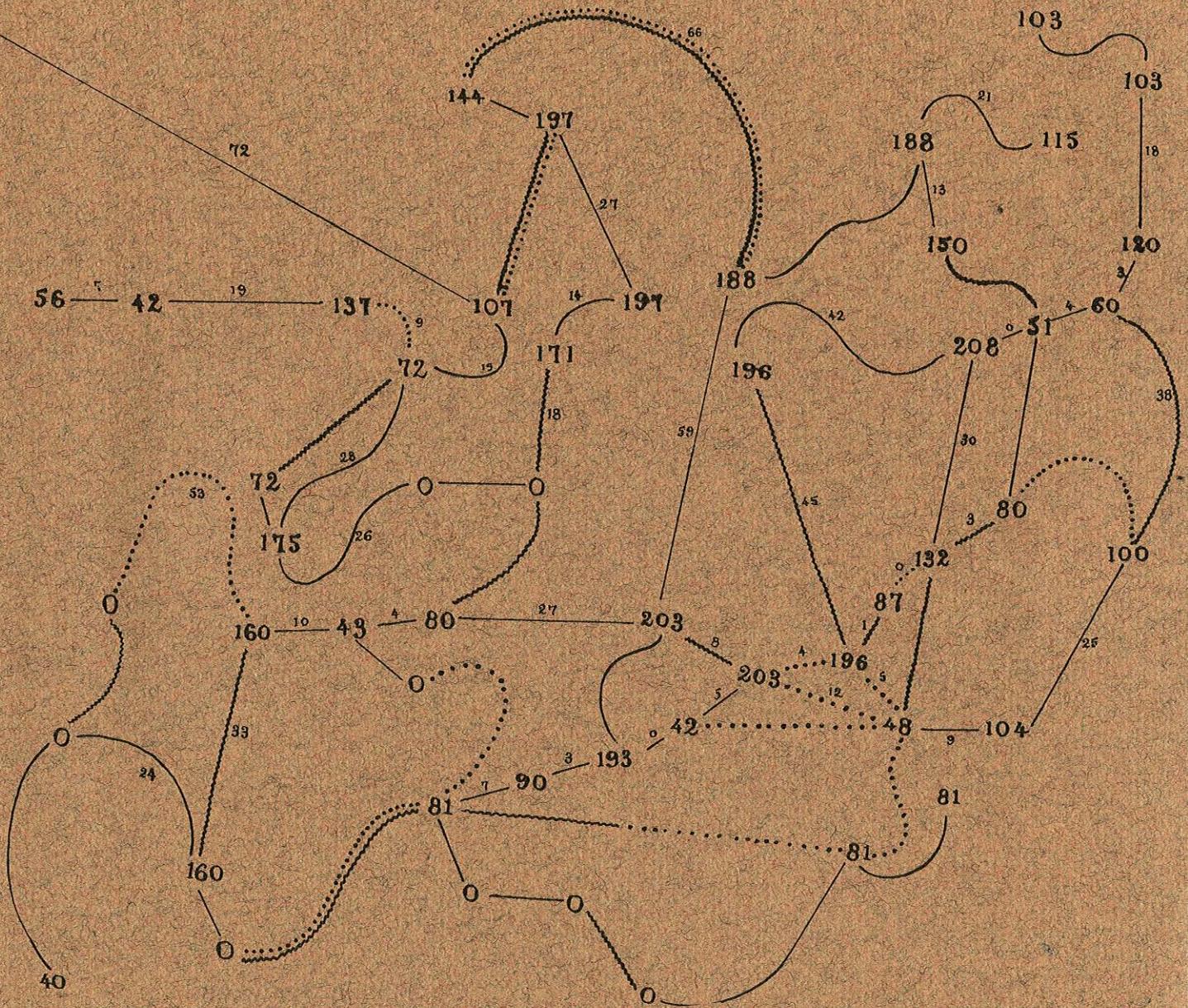
Straight zigzag line  make any number of sounds from any number of sources, using objects such as chairs, instruments, etc.

One curved zigzag line  make any number of sounds from one source (using object) before or after an action.

Line with two or more curves,  make any number of sounds from two or more sources (using objects) while making two or more kinds of actions.

Actions (and/or) sounds are made after operating metronome using approximately the same amount of time spent for operating the metronome. When metronome operation is not required (in the case of where the same large figures come one after the other) action(s) or sound(s) are made within the given beats written in small figures. The piece may start at any large figure which has a line only on one side. Figure closer to the edge of the paper may be started sooner than the ones closer to the center of the paper. The performer should get to the large figure zero at the end and turn off the metronome to finish the piece. The duration of the piece may be, up to 3 minutes, between 3 and 6 minutes, between 6 and 9 minutes, between 9 and 12 minutes, etc. . . . . The performer must reach figure zero within the given 3 minutes to end the piece. The piece should be performed with minimum of 3 performers.

April 1960



TERRY JENNINGS

# MUSIC

# Piano Piece

Terry Jennings

A handwritten piano piece score consisting of two staves. The top staff starts with a note followed by a rest, then a series of eighth notes: b, b, b, b, b, b, b, b, b. The bottom staff starts with a note, followed by rests, then a series of eighth notes: b, b, b, b, b.

A handwritten piano piece score consisting of three staves. The top staff starts with a note, followed by a rest, then a series of eighth notes: b, b, b. The middle staff starts with a note, followed by a rest, then a series of eighth notes: b, b, b. The bottom staff starts with a note, followed by a rest, then a series of eighth notes: b, b, b. The score concludes with a signature "Jennings 1960" and "Terry Jennings".

The piece should be played softly.

The damper pedal should be held down for the entire duration of the piece.

Each chord should be held until it fades or longer before the next chord is sounded, or 15 seconds or more may be allowed to pass between each chord.

At each barline there may be a pause longer than described above.

Bars 2 & 9: In the second group the two notes should be a little separate, the upper note first.

Bar 3: The three attacks may be one or two seconds apart or shorter, or a little longer. They need not be evenly spaced.

Bar 6: The first two notes can be separated from the third by one or two seconds or less, or all three notes may be played as a three-note chord.

Bar 7: Should last 15 seconds or longer.

Bar 8: May last over 25 seconds but must be very soft.

TERRY JENNINGS: STRING QUARTET ( SEPTEMBER 1960 )

1:35 2:25 3:20 ~~#~~ 4:20 4:50 5:40 6:40 7:55 ~~#~~ 8:25 9:20

*pp sul tasto* *pppp consord.* *pppp* *pppp*

*pp sul tasto* *pp* *pppp consord.* *pppp*

*pp sul tasto* *pp* *pppp consord.* *pppp* *pppp* *pppp*

*(#)* *pppp harmonic* *pppp consord.*

10:15 11:00 12:05 14:15 14:50 16:25 18:05 ~~(#)~~ 19:35 20:15

*pppp sul tasto* *(without mute) ppp* *pppp harmonic* *pppp consord.*

*pppp sul tasto (without mute)* *ppp* *pppp sul tasto* *pppp consord.*

*(without mute) PPP* *pppp sul tasto* *pppp harmonic* *pppp consord.*

*(without mute) pppp sul tasto* *pppp consord.*

22:40 23:05 23:10 23:40 25:15 26:10 26:50 27:05 28:10

*without mute* *pp sul tasto* *pppp consord.* *pppp sul tasto*

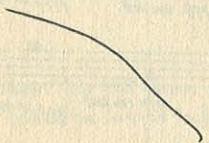
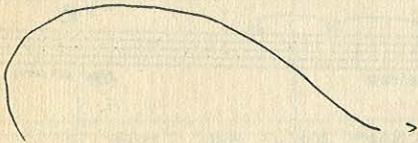
*(#)* *without mute* *pp sul tasto* *(#)* *pppp consord. pppp sul tasto*

*pppp harmonic* *without mute* *#* *pp harmonic* *(#)* *pppp harmonic*

*without mute* *pp harmonic* *pppp harmonic*

( 1:35 means the 2nd. group starts 1 minute and 35 seconds from the beginning )

See at <sup>the</sup>  
pick it up  
on the day  
you'll have good luck  
(unless it's yours)



**plan of success**

**DENNIS**

1195 VENICE BLVD.  
LA 66 CALIF



DISGRACEFUL  
2478 TELEGRAPH AVE  
APT. 2  
BERKELEY 4, CALIF.

BY  
AEROPLANE



DEAR LAMONTE

DO YOU WANT ME TO COME UP WHEN?

WE DID THE JOHN CAE  
MUSIC WALK IT WAS  
A TWO NIGHT SHOW BUT  
AFTER OUR FIRST NIGHT  
THEY DIDN'T WANT US ON

ANOTHER ONE MORE -

I'VE THOUGHT OF 2 MORE CONCERTS

I: IS HARD TO DO (EQUIPMENT)  
II: IS HARD TO DO (SCARY)

WILL YOU PLEASE HELP ME OUT WITH #2:  
IT WILL HAPPEN AT THE SAME PLACE AND SAME  
TIME AS A MONDAY EVENING CONCERT (I.E.:  
CONCERTS IN COUNTERPOINT).

GOING IN COUNTERPOINT WITH M. E. CONCERT WILL BE:

ME RIDING OUT ON 10 STAGE ON TRICYCLE BLOWING THAT LITTLE HORN (IF POSSIBLE)  
DURING A PIECE OF THEIRS

ALARM CLOCKS GOING OFF (IN AUDIENCE)

BALLOONS BLOWN UP UNTIL THEY POP (IN AUDIENCE)

CAP GUNFIGHT @POLICE WHISTLE  
PERSON WALKING OUT (Sawing Violin (After Lamont Young)) (18) COP & 2 ROBBERS)  
SAWING VIOLIN (AFTER LAMONT YOUNG) IN THE 2 AISLES

BALLOONS BLOWN  
I.E.: LET GO (IN AUDIENCE)

THE CONCERT IS ON THE LAST MON. EVE-

CONCERT : MARCH 21 CAN YOU MAKE IT?

I'M PESPERATE FOR PEOPLE (I'M JUST PLAIN DESPERATE)

IF DAVID WILL HELP BRING HIM TOO.

NEED = 1 FOR TRI CYCLE (ME)

PROBABLY TO HELP ME SNEAK BACKSTAGE (PROBABLY BOB) ~~WOW?~~

3 FOR GUNFIGHT

1, 2, OR 3 FOR ALARM CLOCKS

AT LEAST 3 FOR BALLOONS

1 FOR VIOLIN.

DEPENDING ON WHETHER A PERSON CAN GET THROUGH <sup>10</sup><sub>15</sub> MORE THAN ONE EVENT (CHANCE DEPENDING ON AUDIENCE REACTION) EFFECTS = IF I CAN USE SAME PEOPLE FOR BALLOONS & GUNFIGHT

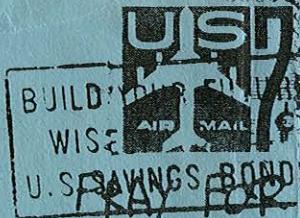
TOTAL PEOPLE	ABOUT 9 OR 10
10	9
10	9
10	9
10	9
10	9
10	9
10	9
10	9
10	9
10	9

| HAVE : 3 PEOPLE MAYBE 3 MORE OR MORE MORE

SEND ME A COPY OF STRING TRIO  
AND YOUR CONCERT

let HF assume there exists a KOH such

PHONY EXPRESS



THE ACT: F, P, T, OR TR  
THE SCENE: BAD

2478 TELEGRAPH AVE.  
APT. 2 BERKELEY 4, CALIF.

THE PLOT: EVIL

THE CAST: NOBODY IN PARTICULAR AND  
4½ GRAINS OF SALT

THE TIME: INSIDE OUT

THE WEATHER: CLEAR SKIES, SNOWING

*[Handwritten signature]*

THIS LETTER WONT WORK ON YOU THE WAY IT HAS ON ME(WE HOPE)  
HAVE READ IT OVER 7 OR 8 OR 90 TIMES AND I CRY EVERY TIME EXCEPT  
WHEN I READ THIS SENTENCE & THEN I LAUGH.

DEAR LAMONTE

SEND  
MONEY

810.8  
X852

UNIVERSITY  
OF  
VERMONT  
LIBRARY

? YOU?

DO YOU?

TRY IT.

JUST TRY IT.

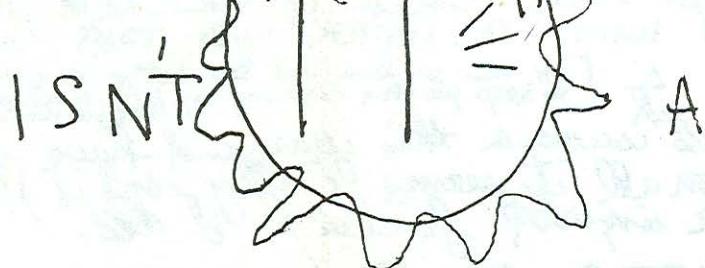
YOU'RE RIGHT FUCK EVERYTHING, FUCK FU

TO KNOW WE'RE DIFFERENT?  
I THOUGHT I HEARD SOMEONE SAY I'D NEVER SEE YOU AGAIN

B.C.: I'M TOO LAZY  
: Aw, ma, do I HAVE TO?

~~NO~~: TRY NOT TO TRY NOT TO TRY

D.U.H.: GEE WOW THAT'S A GREAT IDEA YES YES I'M GOING TO RESOLVE TO DO THAT I'LL PRACTICE EVERY DAY REI



I AM READING IT IS.  
BUT IS IT?

A DRAG  
DRIVE

THIS LETTER  
IS TOO FUNNY  
FOR LIFE  
THAT'S HOW  
WEBSTER  
DEFINES  
"O"

YOU DIDN'T ENJOY K, WHY DID YOU LIE? GO STAND IN THE CORNER THE REST OF YOUR UNNATURAL LIFE

"NOTHING'S HAPPENING"

TRANSLATING YOUR LETTER  
TO BE A PRAG (THIS MEANS  
IT PASSIONATELY LIKE IT WAS MY OWN)  
TRUE STATEMENT,  
I HADN'T FINISHED IT YET THAT

HATE TO TELL YOU BUT I DON'T THINK WE'LL  
MAKE IT OUT OF THIS WORLD ALIVE (YOU SEE WE'RE AVERAGE)  
AIN'TCHA GLAD? WOULD YOU LIKE TO LEAVE SOMETHING  
BEHIND, A SAMPLE OF SALIVA, A PIECE OF  
INTESTINE OR A GENITAL PERHAPS? MR. DES MARAIS

I HAVE A NEW POEM ~~REQUIRING~~ ITSELF TO  
BE READ WHILE THE RECITER IS HANGING HIMSELF  
OF COURSE I KNOW IT WOULD BE HARD TO UNDERSTAND  
HOW MANY TIMES DO WE HAVE TO ARGUE OVER  
COMMUNICATION & CLARITY OF DICTION. I AM  
LIKELY TO RECITE IT SOON.

WHAT DO YOU MEAN I'M TRYING TO EDUCATE  
THE MASSES?. THERE ALREADY TWO EDUCATED  
THEIR

FOR ME. BESIDES, TO MY KNOWLEDGE  
I'VE NEVER STEPPED ON A BIG BLACK BUG  
TO SAVE HIM ~~FROM~~ FROM THE PAINS OF LIFE (I JUST (ONLY)  
HATE THE LITTLE GUMBOS) (MAINLY I LIKE JAIL ITS  
COOL AND QUIET you No)

I'VE BEEN HAVING ONE DISAPPOINTMENT AFTER  
ITSELF OVER THE FAR EAST RECENTLY. I'M ACTUALLY  
BEGINNING TO DOUBT THAT IT'S ANY BETTER THAN HERE.

DO YOU THINK THERE'S TOO MUCH EVIL IN THE WORLD? JOHN  
CAE THINKS THERE'S JUST THE RIGHT AMOUNT. I THINK  
THERE'S TOO MUCH WORLD IN THE EVIL. I WROTE J.C.  
A LETTER TODAY. IT SAID "ET TU BRUTUS"

MY DEER friend, dont cry if your tox<sup>s</sup>  
are rusty, I'll get you new ones. CHEE HERE THEY'LL  
GET RUSTY, TOO) but WHAT'S THE MATTER WITH TOX<sup>s</sup> JUST  
BECAUSE I'M 21.

by now you know that this letter is a ruse  
to keep you from realizing my life is oozing away  
but you won't realize me

I've registered in 8 courses this year and have made  
it my duty to fail them all it seems (silly isn't it) (silly)  
~~wasn't that~~). Whoever invented failing? I ded.

A KIND WORD OF BENEDICTION AND TELL ME HOW I CAN  
GO TO HEAVEN?

OH FOR CHRIST'S SAKE won't you SEND  
A KIND WORD OF BENEDICTION AND TELL ME HOW I CAN  
GO TO HEAVEN?

EVERYONE AT SCHOOL IS GETTING TO BE A TINKER600; I MIGHT COME UP  
THEIR TO BE WITH YOU AS I WANT TO BE AROUND NO ONE) AND I'M GETTING MYSELF  
DOWN. I CAN GET A ROUND TRIP TO EUROPE FOR \$240 THIS SUMMER & MIGHT GO WITH NOTHING  
IN MY POCKET FOR A CHANGE. AND, NEAR EUROPEAN FUNERALS ARE NICE AND WOULD LIKE TO  
SAT IN STOCKHAUSEN'S FACE You SEE I'M FULL OF DESIRES

You guessed it.

**ONLY  
4  
DAYS  
LEFT**

J.C.

# MUSIC

, DING DONG



Y  
E  
R  
I  
G  
O  
P

RAY JOHN-

SON,

JAMES 'WARING,

ha ha ha, ha ha ha, ha ha ha.  
ha, ha, ha, ha ha, ha ha ha.  
ha, ha, ha ha, ha, ha ha ha, ha ha ha.  
ha ha.  
ha ha ha. ha ha ha. ha ha.  
ha, ha, ha, ha, ha.  
ha, ha, ha ha ha ha ha ha.  
ha ha ha ha. ha ha ha ha.  
ha ha ha ha. ha ha ha ha.  
ha. ha. ha.  
ha ha, ha ha, ha, ha. ha ha ha.  
ha ha.  
ha ha, ha ha, ha, ha.

[First line of poem.]  
ha ha, ha ha, ha ha, ha ha.

Laughter poem for ray johnson, 30 july 1960, james waring

ha ha, ha ha, ha ha, ha ha.  
ha ha ha, ha ha ha, ha ha ha.  
ha, ha, ha, ha ha, ha ha ha.  
ha, ha, ha ha, ha ha ha.  
ha, ha, ha ha, ha, ha ha ha, ha ha ha ha,  
ha ha.  
ha ha ha, ha ha ha, ha ha.  
ha, ha, ha, ha.  
ha, ha, ha, ha ha ha ha ha ha ha.  
ha ha ha ha, ha ha ha ha.  
ha ha ha ha, ha ha ha ha.  
ha, ha. ha. ha.  
ha ha, ha ha, ha. ha, ha ha ha ha.  
ha ha.  
ha ha, ha ha, ha, ha.

Laughter poem for James Waring, 2 August 1960, Ray Johnson

# STORY SAYS MUSIC COULD JACKSON MAC LOW

## chance operations

LOWE LOWE LOWE  
FRIEND FRIEND FRIEND  
EDWARD EDWARD EDWARD

"Like a map, the arcana of the universe lay bare before me."  
"Like a map, the arcana of the universe lay bare before me."

-- FitzHugh Ludlow, the American  
"Hasheesh Eater"

Law I knew every  
As  
Mighty as pouring  
Thing how every  
As ran created as not as  
Only forth  
Thing how every  
Unutterable not I vividness every ran saw every  
Law as yearning  
But as ran every  
But every forth only ran every  
Mighty every

Language, its kitchen every  
Above  
Music above peculiarity  
Typifies, heavens every  
Above rose conscious above numerical above  
Of from  
Typifies, heavens every  
Unveiling numerical its vision; every rose springs every  
Language, above yohimbin  
Became above rose every  
Became every from of rose every  
Music every

Ludlow, I keen, Every  
A  
Marking a proportion  
That harmony Every  
A reigned conception a numbers an  
Order fell,  
That harmony Every  
Use numbers I very Every reigned some Every  
Ludlow, a yet  
Beheld a reigned Every  
Beheld Every fell, order reigned Every  
Marking Every

from Stanzas for Iris Lezak

Jackson Mac Low  
May 1960  
New York City

Mississippi about. Reading keels.  
The well about. Is not  
Longest is four England,  
On not  
The hundred England,  
Mississippi is seems seems is seems seems is part part is  
Is longest longest up seems the reading about. The England, discharges  
Hundred about. Reading part England, reading seems

Missouri a river Knights-Hospitalers  
The worth an It No  
Lawrence It fly exceptionally  
One No  
The hundred exceptionally  
Missouri It safe safe It safe safe It Pacific Pacific It  
It Lawrence Lawrence until, safe the river a the exceptionally drainage-basin;  
Hundred a river Pacific exceptionally river safe

Main all remarkable. King,  
The ways all is navigable  
Longitude. Is from eighty-seven  
Of navigable  
The hundred eighty-seven  
Main is say say is say say is Portugal, Portugal, is  
Is longitude. Longitude. Upper, say the remarkable. All the eighty-seven draws  
Hundred all remarkable. Portugal, eighty-seven remarkable. Say

Miles. Also river kept  
The world -- also is navigable  
Little is from engineers,  
One narrower;  
The hundred engineers,  
Miles. Is since since is since since is proper, proper, is  
Is little little uniform since the river also the engineers, Delaware  
Hundred also river proper, engineers, river since

Miles and river keeping  
The world, and in narrower;  
Lower in from empties  
Over narrower;  
The hundreds empties  
Miles in same same in same same in point point in  
In lower lower used same the river and the empties degrees  
Hundreds and river point empties river same

from Stanzas for Iris Lezak

Jackson Mac Low  
May/June 1960  
New York City

## A GREATER SORROW

an expanded story for Ray Johnson and Malkie Safro

This story has two parts. The first part might be left out but it explains a few particulars, we will relate it.

though /

When it was windy, the choosy moss cover, lotus-throned and youngly, though reasonably, feathery, did not surprise Edward's grasping happiness. "Original one!" he exclaimed, "Make Michener's air objective and like Vajra-Dhāra! Nature, you embryo, effect, apicize and succeed bewilderment! Is life a string? Or does New York practice a religion? Don't lead with riddles. Is contemplation enough? Nothing does not radiate respiration. Don't ask whether fullness is a growing thing or divided into sections."

Rays of renewal and Tibetan following simplified Opuntia vulgaris. I was staying once for a few days at a gentleman's house in the country while the master was absent. In the mean time, a lady called from the next town to see him, as she wished, she said, to dispose of shares in her tan-yard.

Appearing strict, the ionosphere individually pompadoured a cavern, saying "Come, psychologize with me!" She had her papers with her, and I advised her to put them in an envelope, and address them to the "General Commissary of War, Knight, etc."

"Rush and rest the gentleman," she answered. "Were you sent

to be unusual?" My retention was not resultant though the people's plight was noticed. She listened attentively, and then seized the pen; hesitated, and then begged me to repeat the address more slowly. She did not rely on a hundred.

"Cover and multiply the present," I suggested. Like insects, we determined to enter and sap total dependence.

Partly because of the envelope, I reduced and asianized the ooze, which had sugared, presided over maturely, regarded, and topped our emanations.

"Molecularly, do they solarize and effect moss?" I asked. Reached, their non-reading prostrated stakes. "Is Dorje-Chang a Sierra Iris? Don't stop invoking destinies," I prayed.

I did so, and she began to write, but when she got half through the words, she stopped and sighed deeply, and said, "I am only a woman."

"Egoistically, that is so," I replied, "but please don't compel me to incline and not dream! Keep perfecting eggs by voting."

She had a pug dog with her, and while she wrote Puggie seated himself on the ground and growled. "Don't let it be itself," I warned, ribbing her, of course. The intensity of her simmering was like that of the Germanies. I doubted whether she was transported by my embroidery of those passages. "Don't be surprised," I added. "Retreat names no navigation." She had brought him for his health and amusement, and it was not quite polite to offer a visitor only the bare floor to sit upon.

His radiation was especially translated and conveyed as an invitation. "Don't smooth it down," she pleaded. "Are externalities sheer as Ectocarpus?" I recorded this, ate, and marched to my cache. "What is he?" I quipped, for Puggie had a snub nose, and he was very fat. Controlledly brushing his nature, she read about onions which interacted when they approached.

While rising, their reproduction contributed and increased eyes of limestone. "He doesn't bite," said the lady; "he has no teeth; he is like one of the family, very faithful, but sometimes clumsy. That is the fault of my grandchildren, they tease him so; when they play at having a wedding, they want to make him the bride's-maid, and he does not like it, poor fellow."

Like a prick, Vishwakarma saved and illustrated him: resuming, he smelled forever, compounded, necessitated and internalized his cells.

"Obviate abandonedly, though assumingly, the sized, orange water bloom," he cried. She americanized her established, lost, momentary, existential inspiration. "Why become unconscious?" she requested. "The hazards of transformation are not exacting."

Life does not commune with surpassing Egyptians. "Don't realize it atmospherically," we admonished. "Do hits villainize Iris fulva?" She did not awaken.

"Have (and thus render immaculate) the enlaceé gentleness for a telephone," he cracked. "What resemblance ought there be between a body which expresses very much more of the night than does a transmitter, and the realization of an enlarged horizon? Should he pray for an Oriental? Separate and civilize! Let there be no mothering." Then she finished the writing, gave up her papers, and went away, taking Puggie on her arm.

The paths of right, they only, are not defined. "Don't let fun or contempt, essential as they are, demand a Copper Iris. Unite and become young." So it is written. And this ends the first part of the story.

## II

"Let nineteen be organized and evergreened!" shouted the Allium porrum. It understood the home though Paris was avoided. "Let no large blue flag run equably," it continued. This was no vessel for its death box. Its home became a filament.

"Don't hate (eh?) the results of infectiously delighting or even evergreening Dr. Suzuki," it told me. "PUGGIE DIED. Let no Greek Egyptianize Iris versicolor." And that begins the second part.

"Furthermore, don't survive their recorded Nirvana. The exploitive ones refer to special hemp, like spiders." So spake the epicure. Her awareness was internally opened.

"Do no more spitting," the leadership ordered.

I arrived at the town about a week afterwards and put up at an inn. Her guardianship loftily Europeanized no rare-earth element. "Oh, is it Daddy?" she screamed. "What merit is there in their observance?"

"Enunciate no vows!" they responded. "Must we never be moving?"

"Let it not pertain to God," retorted the Kapok Tree; "Are they unable, on their own grounds, to husband the hateful dishes I made?"

"Was all that was lost nil?" they wondered; "Don't, by any means, appeal any farther to an urban planner's relationships. Let them enjoy no more liberty. Would you rather share him or extinguish him?"

"Don't land in the dark: stick to useful facts; and don't let that high frequency electromagnetize you." By these rays Robinson could show he was put out.

"Unfortunately, you mechanics must radiate in some complicated way," she pouted; "What is so epochal about Micrococcus lysodeikticus?"

The windows of the inn looked into a courtyard, which was divided into two parts by a wooden partition; in one half hung a quantity of skins and hides, both raw and tanned. It was evidently a tan-yard, containing all the materials required for tanning, and it belonged to the widow lady, Puggie's mistress. Explained, determined, and solarized, the latter's distinctive invalidation came to be studied not only there in the thirteenth region but throughout the whole land.

"Analogize!" she commanded; "Explain your resting languidly in the sack so the court may know how you electrified, responded to, and used those evergreen armloads. Avoid negativity (you usually do) before you use development."

Puggie had died the morning I arrived there, and was to be buried in the yard. "Electronicize them!" he yelled. Thus he made existence possible for her.

The grandchildren of the widow, that is to say, the tanner's widow, for Puggie had never been married, filled up the grave. It was a beautiful grave and must have been quite pleasant to lie in. "Don't let the loftiness of 1958 subdue the tailor, eradicate the narcissus, or simplify the national immutability," we stormed. The town was refreshed by an unpredictable South African, who Europeanized Saint Dymphna while embracing all the world. He extinguished the views of Usitatissimum.

"Divide what you need here without explanation," she beseech-

ed. They bordered the grave with pieces of flower-pots, and strewed it over with sand. "Act as he himself would!" they rejoined.

After zazen, they exchanged mondōs, as usual; however, although they agreed naturally, they also expressed doubt. "See everything," the mosses adjured, "Until you neutralize the elements, by the Sāṅkhya method, five will be neuter, after obtaining, as an outcome, the obscuration of Milarepa and the opening of men."

"An onion's horse chestnut must be a marsh marigold's lettuce," the Nidula explained to the Narcissus tazetta, the Fouquiera splendens, the Ficus aurea, and the Melanthium virginicum.

"Don't investigate or even recognize the objects of Western science, such as the external universe, the exposition of the editor's beliefs, the whence, or an adequate effort to start getting over psychology," they chorused in reply. In the centre they stuck half a beer bottle, with the neck uppermost, which certainly was not allegorical.

Undoubtedly, they could do this masterfully, for striving to support terrorism, if not to raise expectations without condescension, was part of everything they did. "Why look at us roughly and bring about a relationship?" they queried.

Then the children danced around the grave, and the eldest of the boys among them, a practical youngster of seven years, proposed that there should be an exhibition of Puggie's burial place, for all who lived in the lane. "Look at any of her hands," we implored; "Don't meet her car, but in New Haven let them, as vagabonds, hand out radicalism to the bitterly anticlerical peasants." Our farms were not in Paris. "And stop muttering about Algeria," I rejoined; "Eventually, you atoms, cease to electrify the fields resulting inside solids." The price of admission was to be a trouser button, which every boy was sure to have, as well as one to spare for a little girl.

Below zero, the "cold" neutrons were moving completely. "Don't meet the great unwillingly or carry a sinuous bank lightly as it grows up," the Bardo Thödöl taught to some of them. This proposal was agreed to with great exclamations of pleasure. Doubtless conscious comprehension followed astrally when its magnetic connection was embodied in categories of stimuli made by the deceased. All the children from the street, and even from the narrow lane at the back, came flocking to the place, and each gave a button, and many were seen during the afternoon going about with their trousers held up by only one

brace, but then they had seen Puggie's grave, and that was a sight worth much more.

Outside, Europe liked and regularized a drummer and left hypos which effectively radiated arrows more than frequently. "Is your present embarrassment unable to generate zeal despite the striking coincidence which lessened it numerically? Make the hundred little engineers navigate properly. None of the latter externalize themselves," she claimed. But in front of the tan-yard, close to the entrance, stood a very pretty little girl clothed in rags, with curly hair, and eyes so blue it was a pleasure to look into them. "How arrogantly is your glossary ravenous?" they demanded.

"Don't love the kindness of a blonde, personable, pleasant date, who is cultured and unprejudiced and has no elemental virtue," she recited. "Every mind is always due to the greatest attempts."

"Is something experienced behind the underworld?" I catechised. "Don't cause a Stephanodiscus to become a Madonna Lily or transform the Hippocastanaceae into oats. Like the Epilobium angustifolium or the Fagopyrum esculentum, turn the Sarcodes sanguinea, the Azotobacter, and the India Rubber Plant into Meliaceae," we urged. So were our faculties, our two eyes and nostrils, neither tissues nor regions. "Have a little on me," I proposed.

"Why, like a needle, anchor a snake?" he sounded. The child spoke not a word, nor did she cry; but each time the little door opened, she gave a long, lingering look into the yard. "Is there never an effective rapprochement with luxury?" they pried. "Let the common buttercup become an oyster mushroom. Neither do the nitrate bacteria move the Azotobacter nor does the oak flower the Filicinae." Thus the Osage Orange intensified the Juniper while Churchill radiated tobacco-mosaic high into Sears's whiskers.

She had not a button, she knew that too well, and therefore she remained standing sorrowfully outside, till all the other children had seen the grave, and were gone away; then she sat down, covered her eyes with her little brown hands, and burst into tears. "Don't nourish Vijnānamaya," we reminded her; "The last form is conceptional, and though guarded, it was endowed with animated love which had been acquired by the long river when it was half-explored. So why should non-ego research among Gooneratne's Papaveraceae?"

"Don't convert an Osage Orange into a Fox Grape or reduce

Echinocereus mojavensis and Euchlaena mexicana to Onagraceae," they contended. "Does incarnation exist save when based on nothing?" she argued. "Let everybody perfect another night."

Solar activity rendered the coördination of energies relatively difficult. "Don't dream of going to the elements," it cautioned; "they do not proclaim their world foreign to the American organization, nor will they neutralize or exterminate their being in order to obliterate the United States." "Viewed in a formless envelope, the latter were engaged in the dirt they gave out in the midst of a year.

Now gradually a structure was induced in the eye of Kalimpong. "Force the Osage Orange to transform the Wood Betony into Kalmia angustifolia," decreed the Ironweed; "and let Rhus typhina and Melanthium virginicum become ladies' tresses. But let a few, easy Liliaceae escape being remoulded into Large Blue Flags, Old Man's Beards, Mangroves, or Western Sugar Maples. After all, Eucalyptus globulus and Allium triococcum may observe and cultivate Oenothera."

"Don't skin these impressive archeologists, with their extensive northern culture," she entreated, for she was the only one who had not seen Puggie's grave. The orange and the elm seemed to be Moraceae rather than Hippocastanaceae. It was as great a grief to her as any grown person could experience. I saw this from above; and how many a grief of our own and others can make us smile if looked at from above?

And why were the rioters as near as days? "Don't let the resisters rip their relatives' names from the leaflets," they clamored. "The Communist movement was nationalized by the leadership of the Soviet party." "Don't outline an expansive water-course," I charged them; but Ludlow, harmonious yet, refused to unveil the conscious heavens or to spring above every rose peculiarity. "Why become an unbreakable river of light?" he whispered; "let your hydroquinone evaporate into every desert, lest need make swamps when it can't find them." Yet it was curious that he found his roots on the surface of nature's mouths.

This is the story: and whoever does not understand it may go and purchase a share in the widow's tan-yard.

## METHODS FOR READING ASYMMETRIES

Asymmetries are poems of which the words, punctuation, typography and spacing on the page are determined by chance operations. In later asymmetries the prolongation or reiteration of certain sounds in words (indicated by special notation) is similarly determined. A number of different, though related, groups of chance operations have been used in producing asymmetries since September 1960. They may be performed by 7 different methods - singly or several poems simultaneously. A basic method underlies the others and is the one to be followed when all or most of the others are ruled out by circumstances.

BASIC METHOD: Blank spaces before, after and between words or parts of words, between lines of words, and before whole poems are rendered as silences equal in duration to the time it wd take to read aloud the words printed anywhere above or below them. A right margin is defined by the end of the word printed farthest to the right and blank spaces in each line extend to that margin. Where more than one line of type might be placed between lines, two or more successive lines of silence are indicated. At least one line of silence occurs before every word beginning at the left margin; one occurs after every period, question mark or exclamation point.\*A left-marginal word preceded by a period, etc., is always preceded by at least 2 lines of silence. In some poems these durations of silence are doubled or tripled, as indicated by the spacing. The notation "(-/-/-)" indicates a prolongation of the sound before the parenthesis; the IPA symbol for the prolonged sound stands in the left margin when the prolongation continues from the line above. Notation such as (-t-t-t-) indicates a reiteration of the last sound. Durations of prolongations and of series of reiterations are measured like those of silences.

Words in emphatic typography (initial capitalization other than that of proper nouns and adjectives derived from them, total capitalization, italics, bold face), or followed by exclamation points, are read quite loudly or shouted. Words within enclosing punctuation (quotation marks, parentheses, brackets) are read quite softly or whispered. Other words are read moderately loudly or moderately softly. Pitch change is regulated by punctuation as in prose. Otherwise, pitches, timbres, speeds and durations are free.

\* These statements do not hold true for some of the earlier asymmetries.

OTHER METHODS: When all 7 methods are used, singly or simultaneously, each performer throws a pair of dice for each poem. If he throws a

2 or 4: Words only: He reads the words as in basic method but makes only punctuation pauses and breath pauses at unpunctuated line endings: no long silences. A slight optional prolongation of final sounds of lines is allowed.

3 or 5: Basic Method.

6: Silence only: He is silent as long as it wd take him to read the poem aloud (with space silences) by basic method.

7: Silence, words & tones: He produces on any instrument one continuous (or continually reiterated) tone during each duration notated by a right-marginal space. Tones shd be reiterated only when necessary and then with minimal attack. Pitch of each tone is determined by free choice of any letter in preceding words which is a tone name. Any chromatic or microtonic variant of "a" through "g" may be played in any register; "h" is always "b natural". The same pitch shd not end 2 successive lines: at least a different variant or register shd be used. During whole lines of silence in basic method he is either silent, or, not too often, continues the tone from the line above. If he chooses to play a tone in place of the line of silence before a poem, he chooses a letter from the first line of words. He is silent during left-marginal spaces. He speaks all words by basic method.

8: Tone only: He plays one tone, determined in pitch as in 7, by any letter in the poem, continuously (reiterating with minimal attack when necessary) for as long as it would take him to read the poem aloud (with silences) by basic method.

9 or 11: Tones & silences: Reading poem silently, he plays tones determined as in 7 during right-marginal spaces; is silent during left-marginal spaces & words (duration as read aloud); is silent or prolongs tones from line above throughout whole empty lines, as in 7; empty lines before poem also as in 7.

10 or 12: Words & tones: Reading all words by basic method, he plays tones determined in pitch as in 7 during all durations that would be silent by basic method.

Note that in 7, & 9 or 11, one may begin with a tone of a line's duration; in 8, & 10 or 12, one must begin with a tone.

EXAMPLE of reading by basic method (ASYMMETRY 147):  
In version at right, silent words are printed between "/"'s.  
Spoken words are underlined for clarity only, not to indicate  
loud speech. They are spoken as at left: all moderately except  
"K", which is loud or shouted. At right, some words are shifted  
a few spaces to the right to show how the poem is read. Other  
solutions are possible where words appear both above and be-  
low empty lines.

printed:

read:

new enjoy work.

/new enjoy work.ins. K. one young/

new enjoy work./ns. K. one young/

/new enjoy work.ins. K. one young/

/new enjoy work.ins. K. one young/

enjoy not Jacobins. /K. one young/

/enjoy not Jacobins. K. one young/

/enjoy not Jacobins. K./one young

/enjoy not Jacobins. K. one young/

work./not Jacobins. K. one young/

/work. not Jacobins. K. one young/

/work. not Jacobins. K. one young/

/work./one re-/ns. K. one young/

/work. one re/forms/ K. one young/

K.

/work. one re-forms/K./ one young/

enjoy not Jacobins.

one young

work.

one re-

forms

K.

September 1960

30 March 1961

New York City

Note (4 August 1961): By an 8th method, 1st used in July 1961,  
the silences of the basic method are replaced by whispers of  
any words printed above or below spaces. In the spoken version  
of the example given, words are whispered when not underlined:  
underlined words in the spoken version (the only ones appearing  
in the printed version) are read aloud in accordance with  
the basic method. It is suggested that this 8th method be used  
occasionally in performances in place of the "Words only" &/  
or "Basic" methods when 4's &/or 5's are thrown.

Perhaps two the telephone rang.

Every Rockefeller human asked,  
Perhaps

Every seems

Every vivid,  
Every vivid,  
Every vivid,

Every vivid,  
Every vivid,  
Every vivid,

Every vivid,  
Rockefeller opposed Catholic  
years

Rockefeller opposed Catholic kinds  
Every vivid,

Every vivid,  
Every vivid,  
footnote

Every vivid,  
life --  
life --  
Every Rockefeller vivid,  
Every

human United States Music asked,  
New

went  
on:  
"out here for

whore-  
houses."

went  
on:  
expand a little  
out in the country,  
nose,  
two the telephone rang.

"out here for  
whore-  
houses."

"up two sons  
out here in a decent way,"  
two the  
telephone rang.

sing isolation  
 "not"  
 "general"

isolation sing (origin) little  
 "themselves"  
 isolation (origin)  
 "not"

"not"  
 (origin)  
 "themselves"

"general"  
 "encourage"  
 "not"  
 "encourage"  
 "appreciation"  
 Research,  
 L.

'Social work'!

Malodor!

Ware Charles Maurice(---  
 [s] -----) de Talleyrand- Périgord Giovan(---  
 [n] -----)ni Battista Tiepolo --  
 [o] -----)stone National Park!  
 Yellow(---

Sleet Nikolai Ivanovich Bukharin;

taciturn . . .  
 'São Pedro de(---  
 [ə] -----) Rio Grande do(---  
 [U] -----) Sul.'

Mene(---  
 [e] -----), mene(---  
 [e] -----), tekel(---  
 [i] -----), upharsin?

DIANE'S RE-(---  
 [i] -----)QUEST  
 'Gulf of the Lion.'

Sylph . . .

## METHOD for REALISING INDETERMINATE ASYMMETRIES

In indeterminate asymmetries, the reader provides most of the words, either by the chance-operational method described below or by free improvisation. For readers who are not poets or composers and who have not undergone the discipline of composition by chance methods or other "objective" (as against "ego-centered" or even "intuitive") methods, the improvisational way of realising these poems is beset with perils, not the least of which are cuteness, corny dramatics and other types of posturing. For this reason, the reader who realises indeterminate asymmetries, whether for public performance or for his private pleasure, wd do well to think thrice before rejecting the chance method in favor of improvisation. In any case, he wd do well to try both methods if he has the time.

In realising the poems by either method, the same words must recur where numbers beside names of word classes do. Where particular words are given, they must be retained in realisations. ("Of" between a sub-class and class names, e.g., /ger/ of verb 1, is not such a word.) Typography of word-class names (initial or total capitalization, italics, bold face or normal) must determine that of reader-provided words. Punctuation (except "/" in word-class abbreviations) must be used as given. Realisations are to be spoken according to the "basic method for reading asymmetries" or performed by one of the six other methods described in Methods For Reading Asymmetries.

Word classifications are numbered according to main class (e.g., noun 1) although main classes are often qualified by sub-classifications, each preceded by a "/" (e.g., /prop/ noun 1) at first appearance.

Abbreviations: adj/- adjective, adv/- adverb, /art/- article, /aux/- auxiliary, conj/- conjunction, /fut/- future, /ger/- gerund, interj/- interjection, /i/- intransitive, /l/- letter, /numb/- number, /p/- past, /pl/- plural, /poss/- possessive, /pp/- past participle, /ppr/- present participle, /prep/- preposition, /pres/- present, pron/- pronoun, /prop/- proper, /refl/- reflexive, /sing/- singular, /t/- transitive.

Chance method for providing words: Open a book of random digits to any page not used before. Beginning at the top left corner, take a row of 8 digits for each different word of the poem. If such a book is unavailable, use a telephone book, beginning at the left column & Using the first 8 of the 10

digits of 2 successive entries for each word. Employ as source a "collegiate" dictionary -- one whose main entries (exclusive of special lists) occupy less than 2000 pages.

Take the 1st 4 digits as the page number, changing, if necessary, the 1st digit to 0 if it is even; to 1, if it is odd. If the 2nd, 3rd, or 4th digit makes the number larger than the largest page number of main entries, discard the whole row of 8 digits (or group of 2 phone numbers) and try the next. When one is found small enough, turn to the page.

If the 5th digit is odd, use the left column; if it is even, the right. If the 6th digit is odd, count entries down from the top of the column; if it is even, count up from the bottom. If the 7th digit is even, change it, if necessary, to 0 unless the 8th digit is 0, in which case, change the 7th to 2; if the 7th is odd, change it to 1. The two-digit number constituted by the changed 7th and the 8th digits (a number from 01 to 20) is used as the number of entries one shd count up or down in the column. If necessary, count on into succeeding or previous columns.

If the designated entry is not of the correct class (and, when required, sub-class) of words, go forward in the dictionary entry by entry until a word of the required class (etc.) is reached. Use it in the poem in any form, unless a particular form is required, every time the word-class name and number recur.

Adverbs: When an adverb is required, if an adjective is reached in the dictionary before any adverb is, that adjective may be used in its adverbial form.

Articles: When an article is required, if the page designated by the 1st 4 digits is in the 1st half of the dictionary, use "a" or "an"; if it is in the 2nd half, use "the".

Proper nouns: If the dictionary lists proper nouns separately from main entries, extend this method (by using larger page numbers) to obtain each required proper noun from the supplementary lists of them.

Note: The indeterminate asymmetries were produced by chance operations other than those used to realise them.

## ASYMMETRY 408\*

verb 1 noun 1  
 "not"  
 "adj/1"  
 noun 1 verb 1 (noun 2) adj/2  
 "/pl/refl/pron/1"  
 noun 1 (noun 2)  
 "not"  
 "not"  
 (noun 2)  
 "pron/1"  
 "adj/1"  
 "verb 2"  
 "not"  
 "verb 2"  
 "noun 3"  
 Noun 4,  
 /L/Noun 5.

\*indeterminate

## ASYMMETRY 410\*

adv/1 "are"  
 "/pl/refl/pron/1,  
 /t/verb 2"  
 adv/2 adv/1  
 "are" adv/1 adv/2  
 "pron/1,  
 verb 2"  
 adv/2 /PROP/NOUN 1 /T/VERB 3

\*indeterminate

\*1st realisation

A DEPENDABLY TUBEROUS

MR. (-

[r] -----  
 [r] -----) SMOKY HILL conjoins a propaedeutic  
 orle

DEPENDABLY TUBEROUS

MR. (-

[r] -----  
 [r] -----) SMOKY HILL -- some will expiate  
 themselves,

DOCUMENTAL METOPE,

conjoins A DEPENDABLY

TUBEROUS

MR. (-

[r] -----  
 [r] -----) SMOKY HILL thousand luggers' consternation --  
 not only a quarantine  
 von a jet Witting thousand  
 luggers' consternation flue-curedly moral; --

DEPENDABLY TUBEROUS

MR. (-

[r] -----  
 [r] -----) SMOKY HILL deteriorates precipitously, --  
 may be purveyed,  
 she scratches  
 she

thimblerig

MR. (-

[r] -----  
 [r] -----) SMOKY HILL --

Talking

SMOKY HILL she shall vilify headquarters von that:  
 headquarters  
 von that:

\*indeterminate

/ART/ADJ/1 ADV/1 ADJ/2

MR. (-

[r] -----  
 [r] -----) /PROP/NOUN 2 /t/verb 1 /art/adj/3 adj/4  
 noun 3

ADV/1 ADJ/2

MR. (-

[r] -----  
 [r] -----) NOUN 2 --  
 /refl/of pron/1,  
 ADJ/5 NOUN 4,  
 verb 1 ADJ/1 ADV/1

ADJ/2

MR. (-

[r] -----  
 [r] -----) NOUN 2 /numb/adj/6 noun 5's noun 6 --  
 not only adj/1 noun 7  
 prep/1 adj/3 adj/7 /ger/of Verb 4 adj/6  
 noun 5's noun 6 adv/4 adj/8; --  
 ADV/1 ADJ/2

MR. (-

[r] -----  
 [r] -----) NOUN 2 /i/verb 5 adv/5, --  
 /aux/verb 6 be /pp/of verb 8,  
 verb 10 pron/2 verb 9  
 pron/2

MR. (-

[r] -----  
 [r] -----) NOUN 2 --  
 /ppr/of Verb 11

NOUN 2 pron/2 /aux/verb 12 /t/verb 13 noun 8 prep/1 pron/3:

noun 8

prep/1 pron/3:

This page may be used in any way as a score for solo or group readings, musical or

This page may be used in any way as a score for solo or group readings, etc.

anything else &/or nothing at all. Jackson Mac Low

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THANKS

a simultaneity for people

Any person in a room may begin the action by making any vocal utterance. Other people in the room may make utterances or be silent at any time after the beginning.

Utterances may be in any language or none. They may be:  
(1) sentences, (2) clauses, (3) phrases, (4) phrase fragments, (5) groups of unrelated words, (6) single words (among which may be names of letters), (7) polysyllabic word fragments, (8) syllables, (9) minimal speech sounds (i.e., phones, included or not within phonemes of any languages), or (10) any other sounds produced in the mouth, throat, or chest.

Any utterance may be repeated any number of times or not at all. After a person makes an utterance and repeats it or not he should become silent and remain so for any duration. After the silence he may make any utterance, repeat it or not, again become silent, etc.

People may continue to make utterances or not until no one wants to make an utterance or until a predetermined time limit is reached.

All utterances are free in all respects.

Non-vocal sounds may be produced and repeated or not in place of utterances.

Anyone may submit any or all elements of this simultaneity to chance regulation by any method(s).

"Earl E. T. Smith, the Palm Bitch

(er)

feanancier, . . ."

WCBS news announcer, 12:12 p. m. Thursday 23 February 1961

(er)

T.

(er)

feanancier,

the

Smith,

T.

Earl Earl

(er)

Bitch

T.

Smith,

the T.

the

Earl

the the the

E.

Bitch Smith,

Earl . . .

. . .

the

(er)

Bitch

(er)

E.

Palm E.

the  
(er)  
the  
T.

... the Palm ...  
Palm  
(er)

(er)  
Smith,

Palm  
(er)  
Earl Smith,  
the the

... T.

feanancier,  
the  
(er)  
Palm Palm the  
(er)

24 February 1961  
New York City

\*NOTE: This poem is to be read as an asymmetry.  
See: METHODS FOR READING ASYMMETRIES.

# ESSAYS

RI-

CHARL MAXFIELD,

## COMPOSERS, PERFORMANCE AND PUBLICATION

When music is published for people to play  
composers often obtain performances utterly lacking in style.

For one reason or another  
performers frequently find themselves playing  
music they don't like  
but go through with it because after all it's their job.  
This hostility projects itself to the audience  
and the public and the music are done disservice.

Well-meaning artists  
who have an extensive training in the standard repertory  
but no understanding of new music  
sometimes believe that it is their duty to introduce contemporary fare  
(which it is not !)  
and dutifully offer  
with equal probability something of good or vulgar taste  
and perhaps play it with style, but in greater probability not  
to an audience with their minds elsewhere  
dutifully sitting it out;  
and this is a disservice.

Composers might do well to avoid these embarrassments.

Artists don't publish directions  
for painting their paintings or sculpting their sculptures  
except in the form of children's coloring books and toys.

And in the event of a showing of paintings  
one may expect some unity of painter, group, movement, subject or culture,  
but is not required to run the gamut of familiar and diverse period pieces  
beginning with a baroque or rococo piece or two  
a Gainsborough  
a popular van Gogh  
a dutiful representation of Bauhaus  
and a rousing nude or lovely sunset to cap it off at the end.  
Yet concert programs full of clashing works are the rule.

I can remember having considered myself lucky  
to have one of my pieces mixed into the usual variety show.  
It may not occur to the composer  
to limit his works to appropriate circumstances;  
when music is published for people to play  
he could not if he would.

Yet nobody suggests that he shouldn't publish his music.  
There is the general assumption that he should by all means

hope to sell lots of copies  
and strive always to be performed anywhere and everywhere  
to obtain in return a small token income and increased fame.

One is made to feel that to be part of our society  
one must fit into the general picture:  
It is everyone's business to make things as fast as possible  
then sell them somehow:  
employ psychologists, promoters, statisticians;  
advertize; distribute. POUR the products out.  
There's a market for anything.

And so we have too much art, too many concerts, records, radio broadcasts,  
like we have too many potatoes, newspapers, city-dwellers.  
Consequently things are of little value, and never built to last.

But it seems to me that the time allotted to each of us is so short  
that it becomes a serious waste to spend it in the slightest superfluous act:  
if art is worth producing (there is already such an accumulation!)  
it must be of superior quality.

It will require great ingenuity to compete with all the rest.  
Looked at in this way, what is worth doing  
is worth our best concentration, discipline, integrity, style.  
We might try to do less  
and better  
and take care that our effort counts for more  
and be happier and healthier.

If composers see it as their duty to limit their performances  
to programs where they fit and strengthen  
and to performers who can be counted upon  
they would find their music in greater demand.  
If instead of leaving the fate of their music  
to publishers and performers concerned with business and box office  
and with pleasing the mass taste,  
if instead of hustling to push themselves into public consciousness  
they were to become more modest and more proud,  
then people would start seeking them out.  
Interested people do this.  
And so their public would become an interested one.

Like an art showing, a concert is a unified experience  
if only through the unity of its time and place and those assembled.  
It may be a unifying experience as well!  
if the work of one composer only  
or a group of composers with essentially similar spirit  
are placed together on the same program.  
But for heaven's sake what kind of unified experience can anyone obtain  
from the usual programming of our well-meaning (we suppose) performers:

a motley concatenation of this and that for every (or average) taste.  
It is an ordeal like having to take in the whole Metropolitan Museum in one day  
as if one were born with but this one day to live.  
Then one would do better not to spend it in a museum.

Another means toward control of his fate in performance  
is offered the composer by so-called electronic music.  
I mean the new techniques of sound production and montage  
by which the composer is enabled to produce his own musical performance  
without dependence on anybody else for interpretation and execution.  
(And he gains in the bargain access to the whole continuum of sound for his palette  
instead of being limited to acoustic inventions a few centuries old  
and the agility with which they can be bowed, plucked, beaten and blown.)  
Working directly with sound with his new sensitive electronic tools,  
he has no further need of the universal but obsolete symbols on score paper  
(do-it-yourself performance recipes suitable for voluminous publication).  
By this means, his terminal art product is no longer just plan  
but definitive realization in recorded form  
which can be trotted out like a piece of sculpture to show anybody.  
It thus becomes far easier to present his work publicly or privately  
not having to depend on the patronizing publisher and the dutiful performer.

In so extricating himself from these dependencies  
the artist is rewarded by liberation from the enervating conflict  
between integrity and the compromising demand of merchandise salability.  
Destructive inhibitions arise in that mind  
which under all other considerations and activities is constantly remembering  
that in the end its work must be acceptable to the publisher  
who is not interested in risk but in monetary profit.

The few pennies so patronizingly offered the composer for his work  
amount to payment so meagre as to be totally absurd;  
no sane person would give his time for such a pittance.  
And this in return for all rights and control over the fate of the music!  
The publisher does not serve the composer  
by printing and disseminating his music:  
it becomes the property of the publisher,  
and its use governed by big business not artists.  
Serious art is hardly likely to thrive in such an impossible system.

John Cage said that composers are like princes  
who bestow priceless gifts to humanity without hope of return.  
Since the matter is beyond price  
no sense in giving any thought to collecting miserable little token fees.  
Better find another means to get fed.  
A properly effective means.

An audience is best served by presenting a challenging occasion  
suitable to the most sophisticated connoisseur.

The more special and atypical the fare  
the more it offers them by virtue of being extraordinary.

Rather than popularizing such concerts,  
warn the audience away.

Then only those who are receptive to the extraordinary will come  
and the atmosphere will be alert and open.

The majority who mainly seek familiar entertainment  
will help by staying away  
until they become properly curious as to what the informed are talking about.  
There is more satisfaction in that calmer atmosphere  
of an audience come prepared to listen  
than in the cool reception of a very much larger audience  
who aren't really interested.

Never mind adverse press.

It is predominantly the voice of conventionality  
and exerts, if anything, a negative effect on thinking people.

And especially never mind how much applause.  
It is not so much correlated with the quality of the music  
as it is a conditioned response  
elicited by the bravura of a strong personality on stage  
or the clangor of a loud and vigorous finale.

## MUSIC, ELECTRONIC AND PERFORMED

The use of sound recording as a compositional medium  
with its attendant techniques  
of electronic manipulation and tape montage  
called electronic music for want of a better term  
has been censured  
as producing a degree of rigidity in its sounds  
much as in a recording of a Beethoven symphony or Ives quartet.

There is, however, a fundamental difference.  
Formal instrumental music is generally embodied in written score  
the notation of which is not to be taken as complete or exact;  
thus room is left its interpreter  
to decide nuance of detail  
anew for each performance.

But although a recording of an instrumental work  
merely projects a given performance,  
in this new art form  
it is the composer himself

working directly with the recorded sounds  
who selects every nuance;  
there may indeed be no score  
and later interpretations not desired:  
the recording, instead, becomes the terminal object of creation.

Even so, music in this medium is not necessarily rigid.  
There are means here too  
for allowing a certain mobility in detail.  
Thus, when it is completely fixed  
it is at the choosing of the composer.

A rigid structure is a property rather than a fault.  
Writing, painting, and sculpture preserve fixed shapes,  
while theatre, dance, and sculptural mobiles  
are intended to change in certain respects from time to time.  
The creator normally selects his medium or usage  
according to his intentions  
as to fixity or flux.

And even when an art object is completely fixed  
the aesthetic experience it induces  
is never the same on two different occasions.  
Moreover, music by nature moves in time  
and can project its rigidity  
only upon second hearing  
(and even then only by comparison with the memory of the first).

In any case, one can avoid any such effect  
by never listening twice to the same recording of the work.  
(I frequently compose a new realization  
for each presentation of a given work.)

Connected to the objection of rigidity in recordings  
is the felt absence of live performers.  
Tradition has conditioned us to expect their presence  
and without them we feel less at home;  
and so we must  
until we are as used to something else.

The missing element  
is the live contact between audience and performer  
and the awareness that both affect each other.

This loss to the audience:  
hearing electronic music,  
but not being able to influence its creation  
(because it was prerecorded on tape)  
can be felt, too, by reading a poem

aloud, but to oneself, alone.

We become both audience and interpreter  
face to face with the poet's own writing  
without intermediary.

Rightfully, the final, crucial interpretation of any work  
(whether performed in our presence or finished beforehand)  
must take place in the mind of the beholder;  
all the skill of the finest artist would be to no avail  
if all his audience had closed and unresponsive minds.

If the poem we had read alone  
were read to us instead by someone other than the poet  
there would now be interposed a third personality  
and the words would come to us second hand.

Traditionally, composers had no choice  
since notation was by nature inexact and incomplete  
but to delegate interpretation to the performer.  
Nowadays very exact and complete notation can be made  
with the aid of acoustic measuring devices  
but since performers are not mere machines  
we treat them with due respect and ask their collaboration,  
turning to our machines on those occasions  
when we would completely predetermine the result.

The recorded means allow a greater unity  
since there is no compromising the creator's intentions by a latter hand.  
No matter how expert and sensitive this latter hand  
its impulses do not derive from the mind which conceived the work.

A higher degree of perfection is inherent, too,  
in the possibility of correction and revision  
which the electronic composer may effect in the calm of his studio;  
but a prerogative not granted the live performer  
whose every nuance is irrevocably made under the scrutiny of an audience  
simultaneously with its reaching their ears.

This perilous condition  
wherein the final act of creation  
depends on such exigencies of the moment  
as states of digestion, nerves, mood,  
how the audience and performer get on together and the like,  
may produce its off days  
its unforgettable lapses and mistakes  
as well as inspiration.  
In fact, a live performance of an exacting work  
is seldom completely in order.

Not even a Toscanini could reliably produce such a risky miracle.

Certainly catastrophe may be extremely interesting  
and to include its possibility or even probability  
might well be a composer's intention.

Risk of catastrophe, degrees of indeterminacy or mobility of detail  
may also be obtained in electronic music if desired.

In Fontana Mix, John Cage provides four tapes  
to be played on four machines simultaneously.  
He suggests that (optionally) during the playing  
tape speed, volume and tone controls may be freely altered  
and that the machines may be stopped and started  
between each recorded sound event.  
White paper leader is spliced into the silences on each tape  
to mark the places where these changes might occur.

If live performers play the machines  
imaginatively altering the structural detail  
through interpretations of the composer's instructions,  
we have now a hybrid form  
yielding the increased palette available on tape  
as well as improvisatory freedom through human performance.

There is also a literature in existence  
combining tape and instrumental players.

In its simplest form,  
as in the old "add-a-part" records of the standard repertory  
with missing part to be supplied by amateur or student,  
our instrumentalists may play along  
in luxury of the captive, if unresponsive, mechanical collaboration

By comparison with either medium alone  
such usage may lose more than it gain.  
The loss is particularly felt  
the more the taped sounds imitate an instrumental style.  
Electronic resources are utterly different by nature,  
their limits and idiomatic use having nothing whatever to do  
with those imposed by the instruments or the human voice.  
Its abuse as a financially expedient novelty  
to substitute for additional live performers  
is serving us dinner with the decoy instead of duck.

And if the soloists have to coordinate with the tape  
following its rhythm and nuance like an accompanist,  
lost is tape's freedom to transcend the old ensemble limitations  
and the live performer is effectively straitjacketed in the bargain.

I view the situation as demanding quite another approach than pretending that prerecorded sounds on a tape machine can be treated like a responsive ensemble player.  
And I shall here risk attempting some description of my own approaches to this fusion believing the issue to be sufficiently new and problematic that these examples will not be unwelcome.

It seems to me that pure electronic music is self-sufficient as an art form without any visual added attractions or distractions.  
I view as irrelevant the repetitious sawing on strings and baton wielding spectacle we focus our eyes upon during a conventional concert.

Much more sensible either no visual counterpart or one more imaginatively selected such as lighting cinema, choreography fireworks trees...

To interject the human personality on stage before the audience's eyes only to have him play a musical instrument would normally be uninteresting and gratuitous unless he might pursue activities visually effective yet relevant or contributive to the total effect.

In short, if we watch the soloist while we hear the music he makes, we experience a theatre piece rather than pure music.  
Traditionally we pretend otherwise and little imagination is tolerated in his demeanor; but a more interesting alternative might be for acceptance of this reality.  
It begins already with Haydn, when the players depart one at a time at the end of the Farewell Quartet.

In this opera for players instead of singers, the performers, most ideally, would play themselves, and the composition integrated with such an expression. (That most jazz players achieve this effect to some extent explains a good deal about their popularity and communicative power.)

Basic to the composition of the Piano Concert for David Tudor and also in Perspectives for La Monte Young is the consideration of the distinctive stage personality

of the soloist who will be seen, heard, felt during the music.

I therefore began the composition of each of these two works  
by recording the performer's improvisation,  
but otherwise endeavoring not to influence his choice.  
Thus was obtained a library of material  
much larger than might be needed  
so that for each new presentation  
I could select a fresh combination from the collection  
to be treated anew  
in montage and electronic manipulation.

In concert the performer, having the last turn,  
is to combine similar but new live sounds  
in freely improvised rapport with this montage.  
He should not be forewarned  
as to how I have structured his sounds  
nor indeed which of them are to appear on the occasion.  
Though he will be familiar with each  
having made it  
he cannot anticipate the alterations shall have made.  
The effect is to enter a world at once familiar and strange.

The result is a creative collaboration  
between composer and performer  
in which the two personalities alternately predominate  
in the successive layers of activity  
by which the final structure is produced.

I will only add that these performers characteristically employ  
unconventional modes of performance  
beautiful and fascinating to watch;  
and that the recorded montage does not imitate an instrumental texture  
(on the contrary, its components originate in it  
from which they radically deviate and extend).

In another work, Clarinet Music,  
for five clarinetists and five tapes,  
the theatre situation  
is more an abstract choreography than portrait of the artist.  
Here I prescribe certain unconventional modes of playing  
(chosen for both visual and sonic value)  
to be freely used by each performer  
except that they are not to coincide  
with timbres, pitches, rhythms, or dynamics  
heard from the other performers  
or suggested by the tapes.

Finally, a third example

representing an almost opposite approach  
was used in Dromenon for James Waring,  
"a concert for music, dance, and lights."

Here the visual focus is upon two independent media:  
modern dance and a composition of lighting.

Again the aural counterpart presents two opposing sources of activity:  
the instrumental ensemble and synthetic sounds on tape.

My treatment is of course related to an Ivesian device  
whereby independent groups play simultaneously  
each in different character and tempo  
and without attending to synchronization  
one group with the other.

My score for the five instrumental performers  
indicates definite time areas (in numbers of seconds)  
and within each, which instruments may play and in which register;  
but nothing more

Which five is left undetermined,  
and may be different for each presentation.  
Each performer may play as much or as little as he wishes,  
but is asked to produce a variety  
in pitch, duration, dynamics and timbre  
within his own part and in rapport with the others.

The tape parts contain the same durational areas  
of density and tessitura,  
except structured in a different permutation.  
Its texture is kept transparent  
so as not to mask the instrumental forces,  
but its timbres mostly complex and strident,  
so as to compete with them in richness and brilliance.  
The sounds were tuned to notes from unconventional scales  
and avoid standard pitches expected from the instrumental forces.

To facilitate the opposition,  
the five instruments play from the pit  
preferably situated to hear the electronic tapes but dimly  
and each other well.

The separateness in nature of these two media  
is thus accepted and heightened  
to produce in combination an antiphonal collage  
serving like a back-drop fabric  
decorative but independent of the lights and dance.

ESSAY

ROBERT

# COMPO SITION\$

MORRIS,



**SIMONE MORRIS**

ROBERT

#### **DANCE REPORT:**

An onion which had begun to sprout was set on its side on the mouth of a bottle. As the days passed it transferred more and more of its matter from the bulb to the green part until it had so shifted its weight that it fell off.

#### **DANCE REPORT:**

Straining, four young boys pushed a ball of snow up a snow covered hill. The boys then let the ball roll down. As the ball rolled it increased its size and the boys ran after it. While rolling, the sphere split into two half spheres, the flat surfaces facing upward. The boys climbed into these halves and made them rock about. And then they went away.

#### **DANCE CONSTRUCTION:**

A group of seven or eight people stand together in a very close huddle. One member of the group climbs up the mass of people and then down again becoming once more a part of the mass. Immediately another is climbing. The movement must be constant but not hurried. Sometimes it happens that there are two climbing at once. That's all right. The dance construction should be continued "long enough", perhaps ten minutes.

#### **DANCE CONSTRUCTION:**

Three people move on a 8 by 8 foot square platform inclined at 45°, using for support five or six ropes which hang from the top of the incline. Each person keeps moving from side to side and from top to bottom of the plane picking up and dropping different ropes as needed. No one is to get off the board during an allotted time of about 10 or 15 minutes. Any mover may rest whenever tired using the ropes in any way to facilitate resting. It is suggested that the movers wear tennis shoes.

#### **INSTRUCTIONS FOR A DANCE:**

One man is told that he must lie on the floor during the entire piece.

The other man is told that during the piece he must tie the first man to the wall.



## TO THE "SYMPHONY FOR 20 ROOMS"

One evening in the summer of 1960 I visited Karlheinz Stockhausen with the intention of explaining to him that fixed form has to be maintained because it is based on the form of sex, one-direction-crescendo (can you imagine a many-direction-crescendo? We have but one heart), climax, catharsis - human nature - Ying Yang - Nature of Nature - proton and electron.

As if he had expected me to say something like this (and I never got around to really say it to him), he began to explain that we must get rid of fixed musical form because it is like sex. It has no freedom. It is as old as the theory of tragedy of Aristotle, of Faust, etc. Then Stockhausen explained the possibility of a free and calm love.

In his yet unfinished piece "Paare" (pairs) there is neither a fixed beginning nor ending. The audience may come into the concert hall and leave freely. And come back. All the while the music continues, for 5-6 hours or more until the last listener has left.

This idea impressed me but did not convince me because at that time I had been seeking for "the last consummate second". In vain I had been working for half a year in order to "fix" on tape this last consummation of 30 seconds.

Next spring, on my way to take a cure at Titisee, while looking out of the window of the moving train, I realised for the first time the old Zen-Cage thesis:

"It is beautiful, not because it changes beautifully,  
but - simply - because it changes."

If nature is more beautiful than art is, it is not so because of its intensity or complexity but because of its variability, abundant abundance, endless quantity.

The word "quality" has two different meanings although in everyday usage the meanings are rather mixed-up.

1—"good, better, best"— it permits the possibility of comparison.  
2-Character, individuality, 'Eigenschaft', - it excludes the possibility of comparison.

We can put an end to (aufheben) quality (in its first meaning) by means of the formidable quantity, endless variability, abundance of the mediocres. Then only the second meaning of quality (character, individuality, etc) remains. One can arrive at a consciousness of quality (second meaning) through some religious experience or by another extreme situation. Then each single moment becomes independent. One forgets as quickly as children do. Stockhausen's new term "Moment" seems to me to be of strong importance in this connection.

But how can one arrive at variability without losing intensity. Unifying variability and intensity has been one of the most important problems. Is intensity (tension, high voltage) essential to life? Perhaps one has to substitute this physical dimension rather by a spiritual or ideological dimension, f.i. ambiguity, depth, etc., if there is such a dimension.

Everyone can experience this consciousness through love for a while. The Zen priest also aims at a kind of calmness or calm ecstasy, but an eternal extended one, without crescendo, climax, catharsis, - the causes for delusion, illusion, error and deception and self-deception. Therefore they say that love is as bad as hatred.

They train themselves to diminish, level and balance the amplitudes and frequencies of the waves of their love, hatred and life. - Zen requires hard training. Many neglect or try to neglect this under the disguise of "natural nature" or "good taste". Who is trained, can endure better the tediousness. I admire the "Music of Changes" most of all because it is Cage's most tedious composition.

In my last compositions - "Homage a John Cage", "Etude for Piano", "Simple", "Variation on Themes of George Brecht and La Monte Young", "Etude platonique no.1", - I have tried to demonstrate that there Is the absolute, and that (=the absolute) IS the absolute.

In the next series of my compositions - "Symphony for 20 Rooms", "Etude platonique no.2 for 10 Rooms and a Beautiful Girl (as tedious as possible)", "Read Music - Do It Yourself (Answers to La Monte Young)", "Bagatelle americaine", "Half-time" - I will try to demonstrate that the relative IS the absolute. Do I need to also demonstrate that the absolute IS the relative? This latter thesis you will encounter on each single day of your life and love - from Joseph Stalin till Anton Webern, .....

As I mentioned before: it was Stockhausen's idea to let the listeners leave and come into the concert hall freely. John Cage wanted to compose his "Music Walk" for two rooms of the "Galerie 22" in Düsseldorf where the listeners were supposed to move freely from one room to the other. When the piece was first performed there, this was not realizable. With respect and appreciation I note Cage's and Stockhausen's priority in this respect; although art is often a bastard the parents of which we do not know.

and the entire audience can follow the music and each other's movements. In this case, the conductor has no role at all. Instead, the performers themselves control the tempo, volume, and dynamics of their own instruments. This is a radical departure from traditional music, where the conductor is the sole authority figure.

So, what exactly does minimalist music sound like? Well, it's often described as "boring" or "repetitive," but that's not always true. minimalist music can be very complex and intricate, with many different layers of sound and movement. It's also often very peaceful and meditative, with long periods of silence and stillness.

Overall, minimalist music is a unique and challenging genre that requires a lot of concentration and focus. But if you're willing to give it a try, you might just find yourself becoming a fan!

# MUSIC

Music is a form of art that uses sound and silence to express emotions and ideas. It can be created through various means, such as singing, playing instruments, or using electronic equipment. Music has been around for thousands of years and has influenced every aspect of human culture.

There are many different types of music, each with its own unique characteristics and history.

## TERRY RILEY,

Terry Riley is a minimalist composer and a central figure in the minimalist movement. He is best known for his work "In C," which is considered one of the most important minimalist compositions. Riley's music is characterized by its use of sustained notes, simple harmonies, and a focus on the interplay between individual performers. His work has had a significant impact on contemporary classical music and continues to influence new generations of musicians.

Minimalist music is a genre that has been around for a long time, but it's only recently gained popularity. One reason for this is the rise of electronic music, which has helped to popularize minimalist techniques. Another reason is the increasing interest in experimental music and the desire to explore new sounds and ideas.

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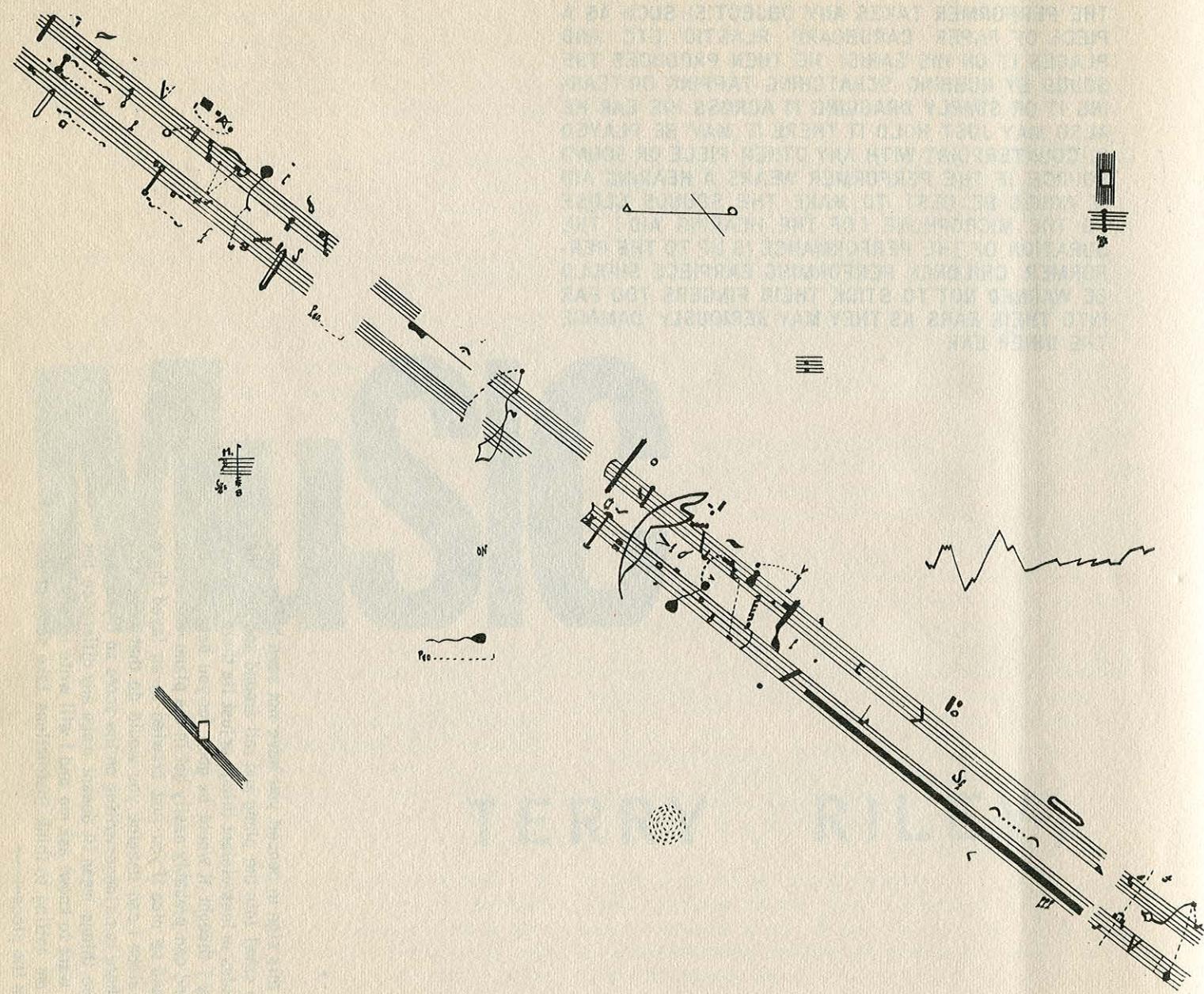
## EAR PIECE

THE PERFORMER TAKES ANY OBJECT(S) SUCH AS A PIECE OF PAPER CARDBOARD PLASTIC ETC AND PLACES IT ON HIS EAR(S) HE THEN PRODUCES THE SOUND BY RUBBING SCRATCHING TAPPING OR TEARING IT OR SIMPLY DRAGGING IT ACROSS HIS EAR HE ALSO MAY JUST HOLD IT THERE IT MAY BE PLAYED IN COUNTERPOINT WITH ANY OTHER PIECE OR SOUND SOURCE IF THE PERFORMER WEARS A HEARING AID IT WOULD BE BEST TO MAKE THE SOUNDS CLOSE TO THE MICROPHONE ( OF THE HEARING AID ) THE DURATION OF THE PERFORMANCE IS UP TO THE PERFORMER CHILDREN PERFORMING EARPIECE SHOULD BE WARNED NOT TO STICK THEIR FINGERS TOO FAR INTO THEIR EARS AS THEY MAY SERIOUSLY DAMAGE THE INNER EAR

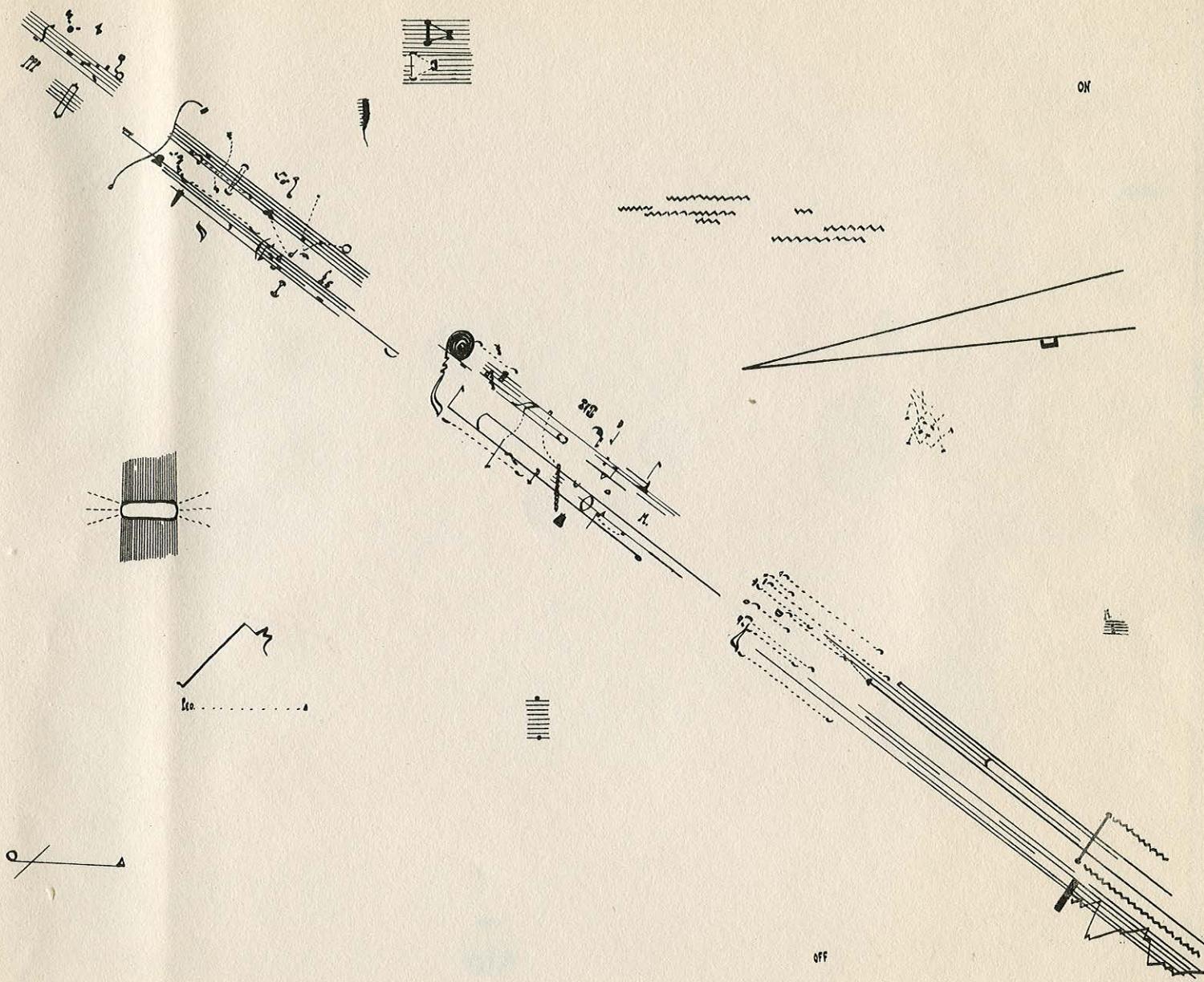
Lamonte . . .

 this sign in concert you have not seen before and it means to crawl into the piano and roll around and kick the lid or the sides or less violent things or just lie there or whatever anyway i thought it would be good for you because you are small and can probably easily get in the piano ----- one version would be nice if you just crawled in an layed there during the piece i can imagine you would do that very well incidently there is no longer writing on the score so if you cant remember the things mean (it doesnt make any difference but if you just want to know) ask me and i will write up onstruction but i am getting to think instructions take some of the magic out of the piece-----

... terry



CONCERT FOR TWO PIANISTS AND TAPE RECORDERS



CONCERT FOR TWO PIANISTS AND TAPE RECORDERS

ole



**POETRY**

**DITER ROT,**  
black page with holes

# POETRY

EMMETT WILLIAMS,

-CELLAR SONG FOR FIVE VOICES

first voice:	somewhere
second voice:	bluebirds are flying
third voice:	high in the sky.
fourth voice:	in the cellar
fifth voice:	even blackbirds are extinct



b e ed a e t e i i it:

t ei i te i d ea e .

b e ed a e t e t at u :

t e a be ted.

b e ed a e t e ee :

t e a i e it t e eat .

b e ed a e t e i d u e ad t i t a te i te u e :

t e a be i ed.

b e ed a e t e e i u :

t e a btai e .

b e ed a e t e u c i ea t:

t e a ee d.

b e ed a e t e ea e a e :

t e a be a ed t e i d e d.

b e ed a e t e i ae e e u t e d i te u e ' a e :

t ei i te i d ea e .

"beatitudes" — from the gospel according to saint matthew

Emmett Walker

DUET I (PIANO FOUR HANDS, I IS AT RIGHT, II LEFT)

Top of 2nd column: 23 22 Coordination of II or legato within I  
(of directions)

# MUSIC

IAN WOLFF,

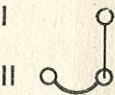
CHRIST-

Each page is separate, that is, play on one, then directly (after some agreed on communication) on the other. What section on a page (13 sections on page 1, 5 on 2) is played depends on a cue (the initial sound of the section), given by whoever starts by a section which can be started by him; the other player must then immediately decide what section is being played and join in where his part requires it. At the end of that section another is begun in the same way, and so forth. A section may be solo for player I or II, in which case the non-initiator tacet till that section's end. Each player should of course be as aware of all the other's possible openings as possible. However, ambiguity may well arise: that player I imagines II to have begun a section when in fact he has begun not that but another. In which case either muddle through or, which will probably in the end be necessary anyway, stop and make an entirely new beginning. Once a section is begun, it must be finished, even if mistakes are made within it, except where the mistake is initial as just mentioned.

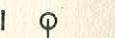
Coordination is indicated by straight lines other than horizontal. Horizontal lines mean legato. Where there are no lines freedom is more or less unlimited (though it will be found useful to use relative location in space as an indication of when to play something), except as further indicated below.



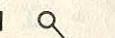
Coordinate as closely as possible both attack and release without however any intentional signals. I.e. somebody has to make the first move and somebody the last and the other react as quickly as possible. Needless to say, the one who attacked first need not be the initiator of the release.



II starts anytime, holds till I sounds and simultaneous release as above; I sounds anytime after II starts.

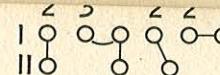


Attack as simultaneous as possible. I releases anytime (unless other duration is indicated). II holds beyond I anytime (unless other duration is indicated).



I starts anytime, holds as long as he likes (unless other duration is indicated). II starts as soon after I's release as possible (hocket), holds as long as he likes (unless other duration is indicated).

A number above or below a note (3) gives number of sounds involved (in an event, complex or just one after the other), unless brackets () indicate simultaneous attack or release. A line through a number (or note) (2) means a) that the tones are unequal (aperiodic) in some respect (e.g. duration or loudness) and b) that the event as a whole must be varied at each repetition of the section.



Coordination of II (or legato within II) can be with either or any of 2 or whatever number of sounds in event of I.

4 (1) 4 sounds in event, one of which is held clear alone at end of the event (regardless of where it began).

Coordination of I is required only if p is played; if it is not, I plays anytime.

i - a sound made interior the piano (pizz, touch, snap, etc.).

① - action interior the piano performed on a string (or damper) being activated by other player (whichever string it happens to be), e.g. mute, prepared, etc.

② - action interior on otherwise activated string which prolongs that sound (e.g. holding the relative damper up).

**mute** mute strings played by other player.

**MW** - an alteration of timbre, from any initial timbre to any an alteration of timbre, from any initial timbre to any other timbre.

I O I enters at point where II reaches p II must start at p or louder; if it starts at p, I plays immediately.

a,b,c,d,g refer to pitch sources given at the top of the page.  
x - under one of these letters means any pitch in that source in any of its lower octaves (but no pitch in its original octave).  
x - over a letter means a pitch in any of the higher octaves.  
x  $\frac{1}{2}$  - under or over a letter means any pitch in any lower (under) or higher (over) octave plus or minus a semitone.  
after a letter means any pitch in that source raised or lowered by a semitone. When no letter in the vicinity, pitch is free.

O - means zero tempo, that is, any duration, except as circumstances require attack or release.

□ - any duration from very short to medium (medium being about 1 second give or take a fraction).

□ - any duration from very long to medium (as above).

Silences can take place wherever nothing else indicates continuing something, for any length, until somebody starts something else.

I { □ Either I or II plays, whoever does so first; not both, unless by accidental simultaneity.

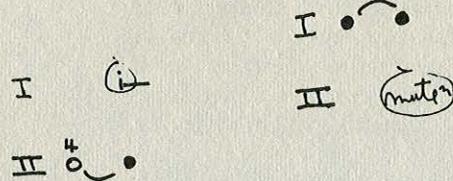
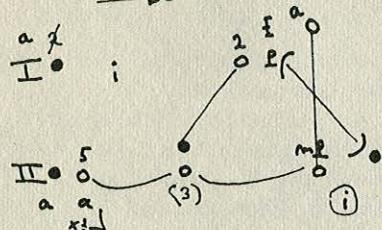
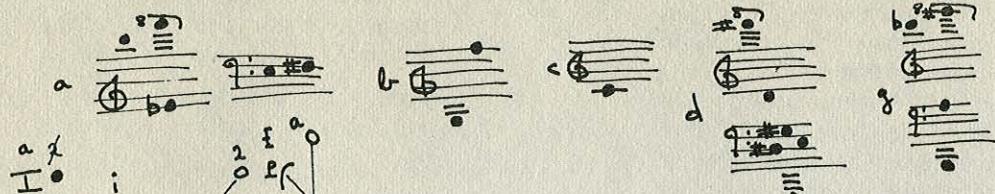
I { 19 I and II play 19 tones between them (unless either play all before the other does any).

wh - whistle (mechanical or lips).

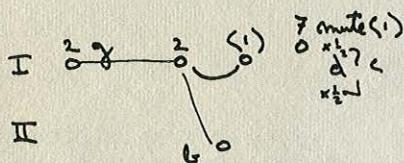
Total length (of either page), number of repetitions of sections on a page: indefinite. End when neither performer wants to go on (where solos available, one may continue for some time after the other).

15 DUET 1

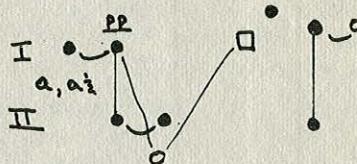
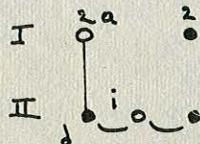
piano 4 hands.



I  
II { 19 b d (no successive repeated tones)  
I  
II { 22 (s)



I  
II { □ b



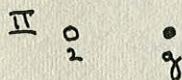
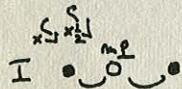
I closest key pitch  
to sound of II  
II :

I □ a  
II □ b

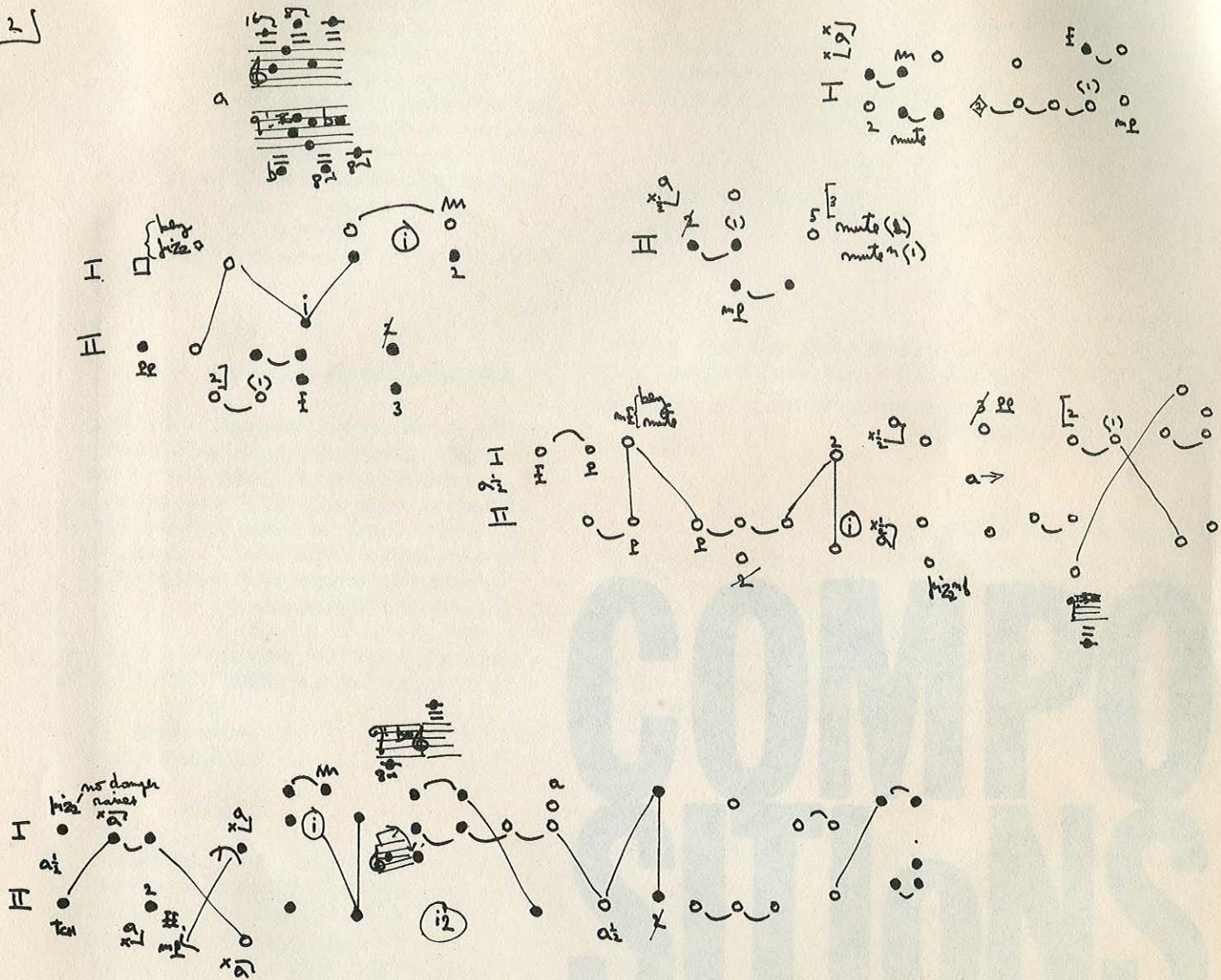
II o M only

I wh only

II xwh as  
close to white  
pitch as: 2 Tris  
{ key  
pitch



2



LA MONTE YOUNG

# LA MONTE YOUNG,

# COMPOSITIONS

# LA MONTE YOUNG,

## Composition 1960 #2

Build a fire in front of the audience. Preferably, use wood although other combustibles may be used as necessary for starting the fire or controlling the kind of smoke. The fire may be of any size, but it should not be the kind which is associated with another object, such as a candle or a cigarette lighter. The lights may be turned out.

After the fire is burning, the builder(s) may sit by and watch it for the duration of the composition; however, he(they) should not sit between the fire and the audience in order that its members will be able to see and enjoy the fire.

The composition may be of any duration.

In the event that the performance is broadcast, the microphone may be brought up close to the fire.

5 · 5 · 60

## Composition 1960 #3

Announce to the audience when the piece will begin and end if there is a limit on duration. It may be of any duration.

Then announce that everyone may do whatever he wishes for the duration of the composition.

5 · 14 · 60

## Composition 1960 #4

Announce to the audience that the lights will be turned off for the duration of the composition (it may be any length) and tell them when the composition will begin and end.

Turn off all the lights for the announced duration.

When the lights are turned back on, the announcer may tell the audience that their activities have been the composition, although this is not at all necessary.

6 · 3 · 60

## Composition 1960 #5

Turn a butterfly (or any number of butterflies) loose in the performance area.

When the composition is over, be sure to allow the butterfly to fly away outside.

The composition may be any length but if an unlimited amount of time is available, the doors and windows may be opened before the butterfly is turned loose and the composition may be considered finished when the butterfly flies away.

6 · 8 · 60

## Piano Piece for Terry Riley #1

Push the piano up to a wall and put the flat side flush against it. Then continue pushing into the wall. Push as hard as you can. If the piano goes through the wall, keep pushing in the same direction regardless of new obstacles and continue to push as hard as you can whether the piano is stopped against an obstacle or moving. The piece is over when you are too exhausted to push any longer.

2:10 A.M.  
November 8, 1960

## Composition 1960 #6

The performers (any number) sit on the stage watching and listening to the audience in the same way the audience usually looks at and listens to performers. If in an auditorium, the performers should be seated in rows on chairs or benches; but if in a bar, for instance, the performers might have tables on stage and be drinking as is the audience.

Optional: A poster in the vicinity of the stage reading: COMPOSITION 1960 #6  
by  
La Monte Young  
admission

(price)

and tickets, sold at stairways leading to stage from audience, admitting members of the audience who wish to join the performers on stage and watch the remainder of the audience.

A performance may be of any duration.

July 2, 1960

### Piano Piece for David Tudor #1

Bring a bale of hay and a bucket of water onto the stage for the piano to eat and drink. The performer may then feed the piano or leave it to eat by itself. If the former, the piece is over after the piano has been fed. If the latter, it is over after the piano eats or decides not to.

October 1960

### Piano Piece for David Tudor #2

Open the keyboard cover without making, from the operation, any sound that is audible to you. Try as many times as you like. The piece is over either when you succeed or when you decide to stop trying. It is not necessary to explain to the audience. Simply do what you do and, when the piece is over, indicate it in a customary way.

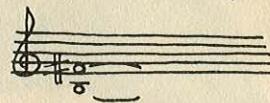
October 1960

### Piano Piece for David Tudor #3

most of them  
were very old grasshoppers

November 14, 1960

### Composition 1960 #7



to be held for a long time

(a) Morris Young  
July 1960

### Composition 1960 #10 to Bob Morris

Draw a straight line  
and follow it.

October 1960

### Composition 1960 #13 to Richard Huelsenbeck

The performer should prepare any composition and then perform it as well as he can.

November 9, 1960

### Composition 1960 #15 to Richard Huelsenbeck

This piece is little whirlpools  
out in the middle of the ocean.

9:05 A.M.  
December 25, 1960

**Composition 1960 #9**

**La Monte Young  
October 1960**

**the enclosed score is right side  
up when the line is horizontal  
and slightly above center**

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by Anthony Cox

