





G. MACIUNAS

GEOR  
GEOR  
MACI  
UNAS

editor

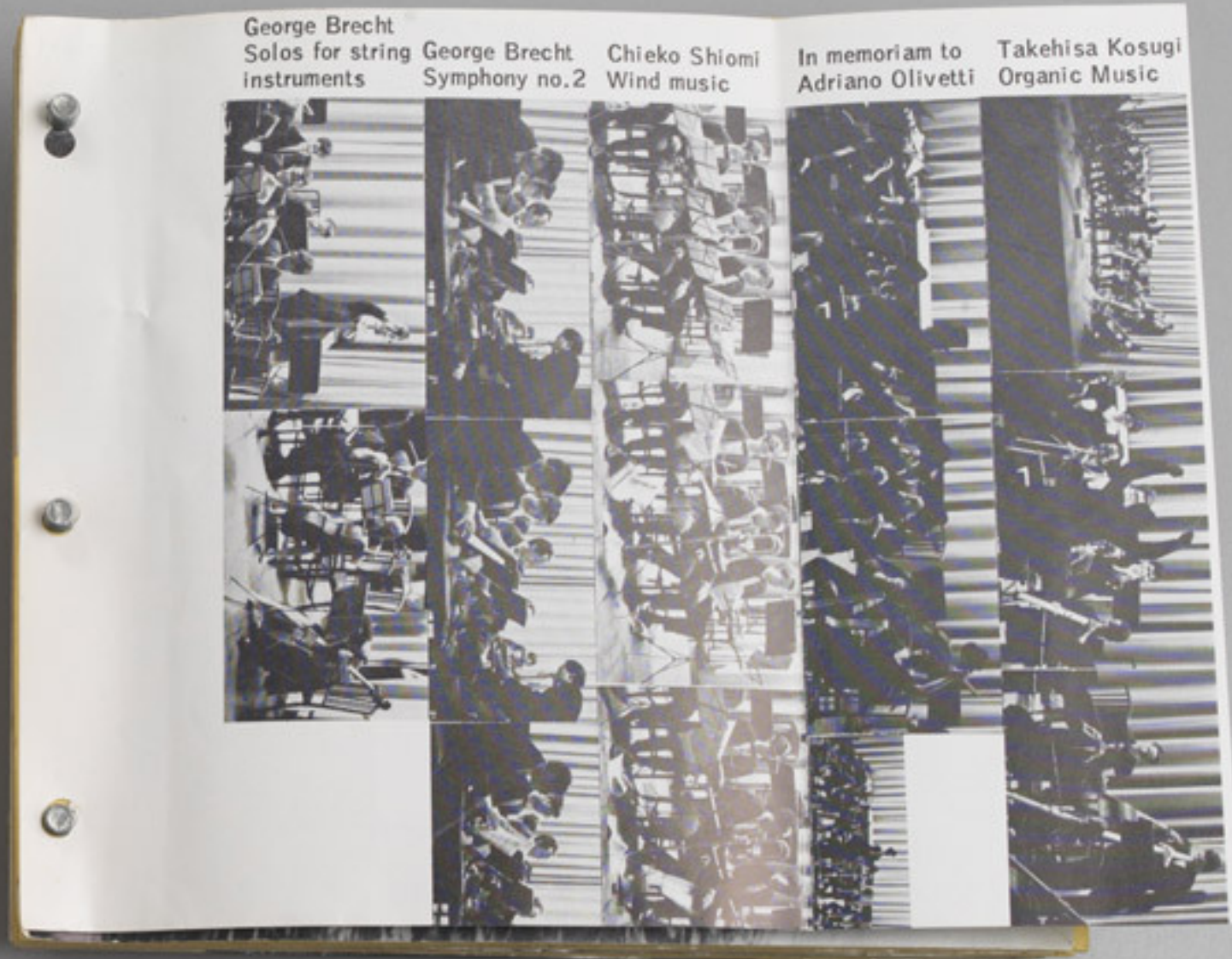
George Brecht  
Solos for str  
instruments



Philip Corner  
4th. Finale



G. MACIUNAS



George Brecht  
Solos for string  
instruments

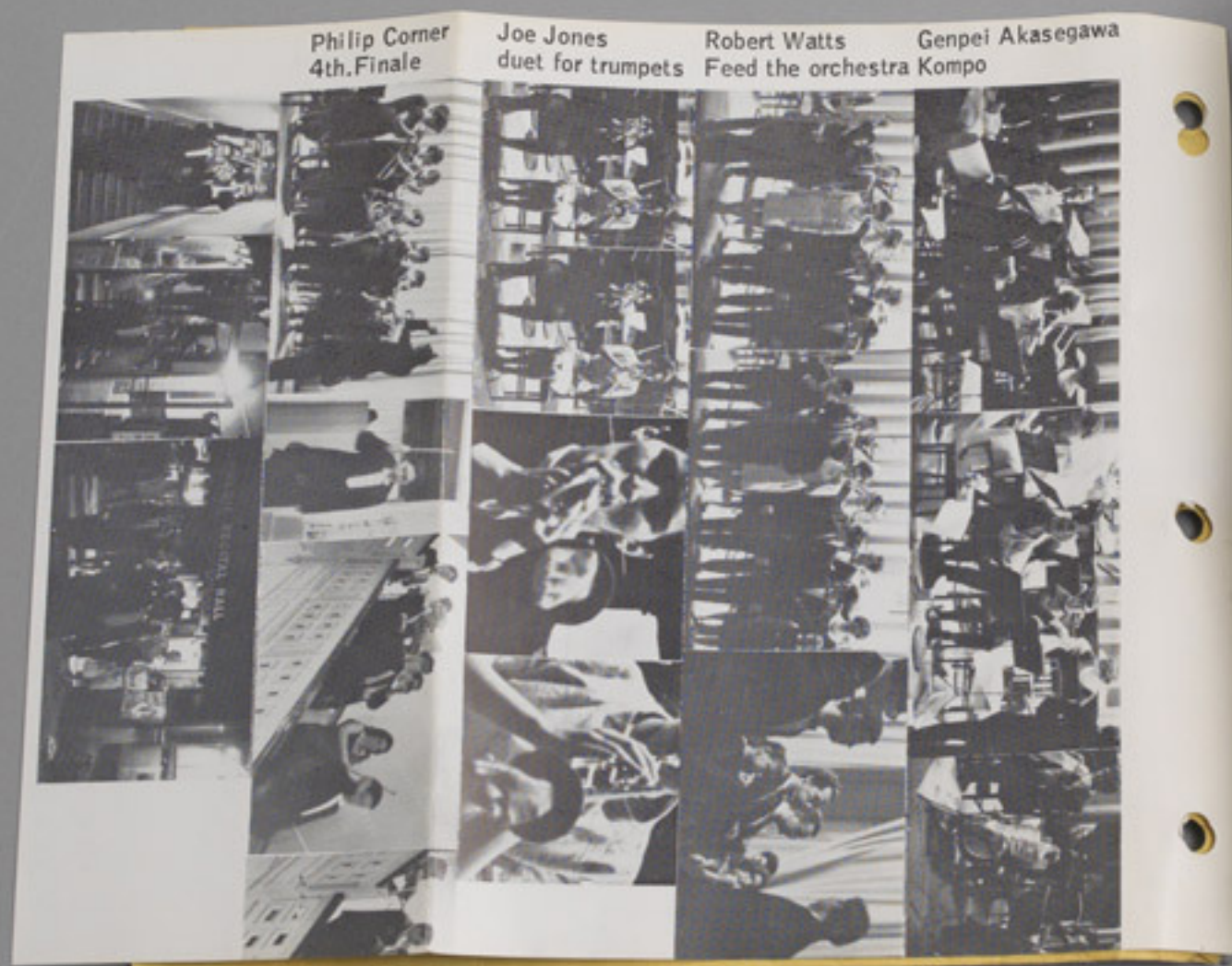
George Brecht  
Symphony no.2

Chieko Shiomi  
Wind music

In memoriam to  
Adriano Olivetti

Takehisa Kosugi  
Organic Music

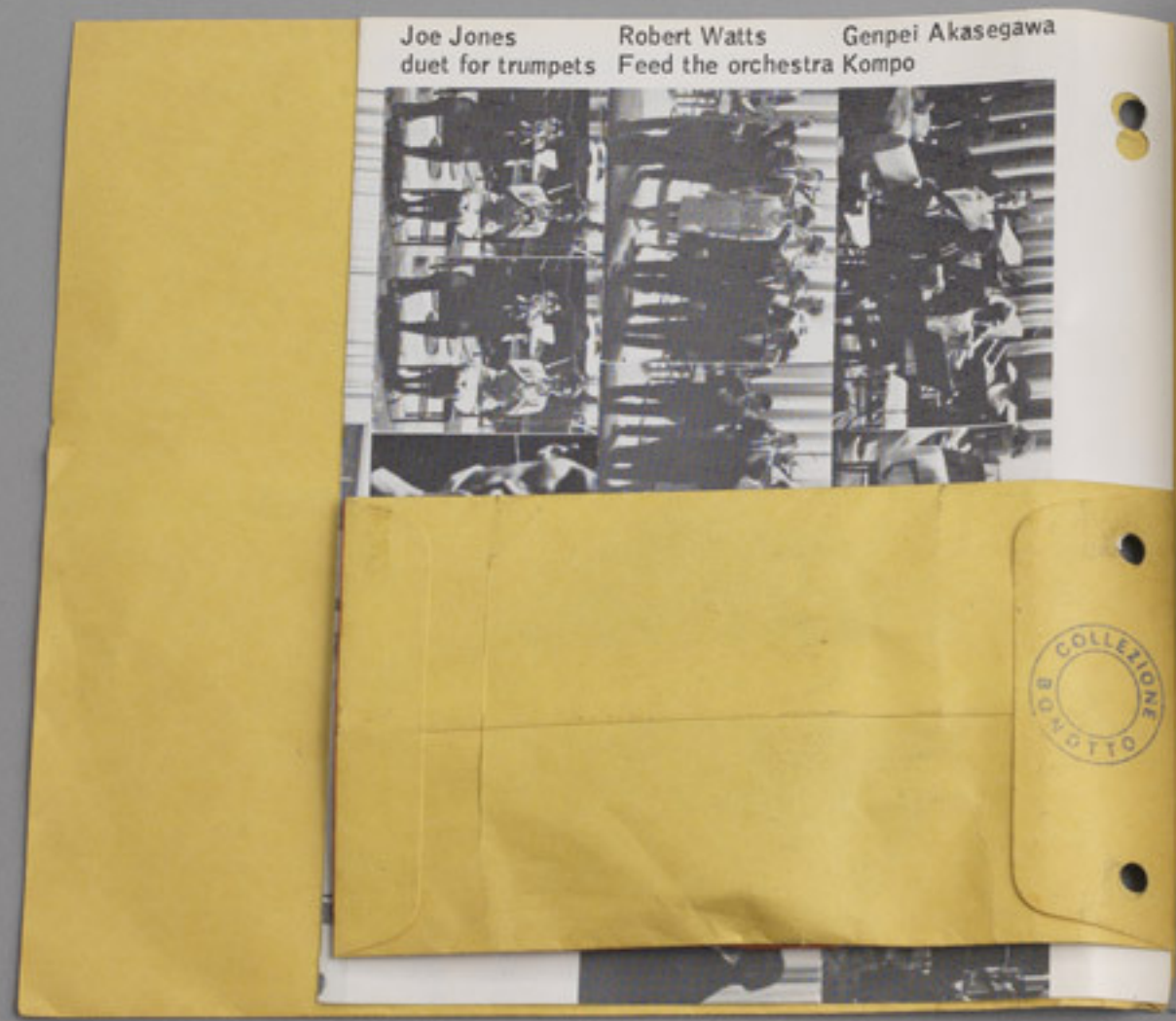
G. BRECHT - M. SHIOMI  
G. MACIUNAS - T. KOSUGI



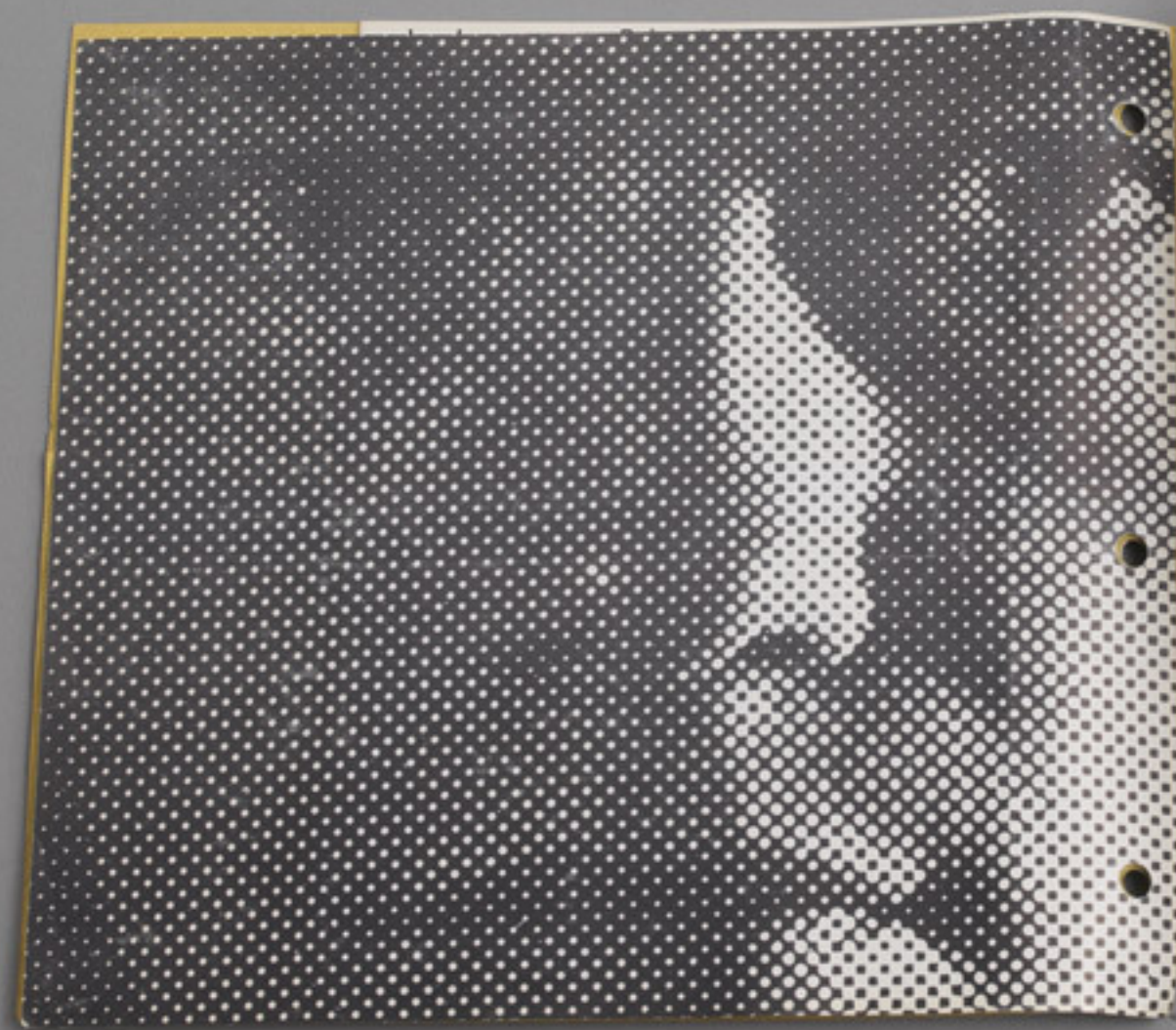
PH. CORNER - J. JONES - R. WATTS



AY-O



G. MACIUNAS



G. MACIUNAS



G. BRECHT



**EXERCISE**  
Determine the limits of an object or event.  
Determine the limits more precisely.  
Repeat, until further precision is impossible.  
G. Brecht

**STRING QUARTET**  
● shaking hands  
C. Brecht  
1962

Why the Powder  
a solid mass. A  
necessary when  
so again as  
reiter than

Do 1.  
Do 2.

This  
clear upon waking from  
a dreamless sleep  
I consider a gift  
for La Monte Young  
George Brecht

we realize it.  
then make  
dreams until  
covered in

waking  
king life for  
institutes the

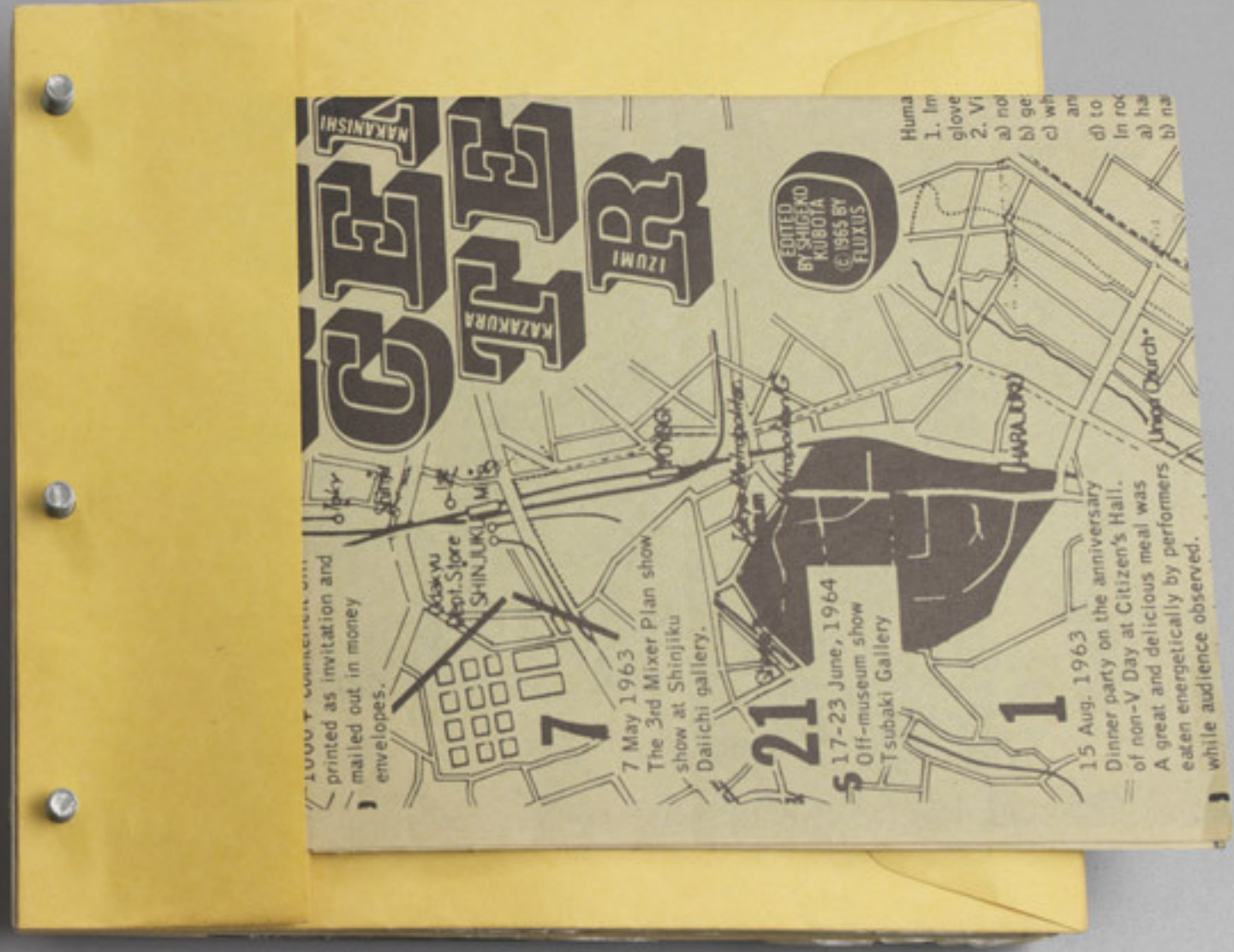


G. BRECHT

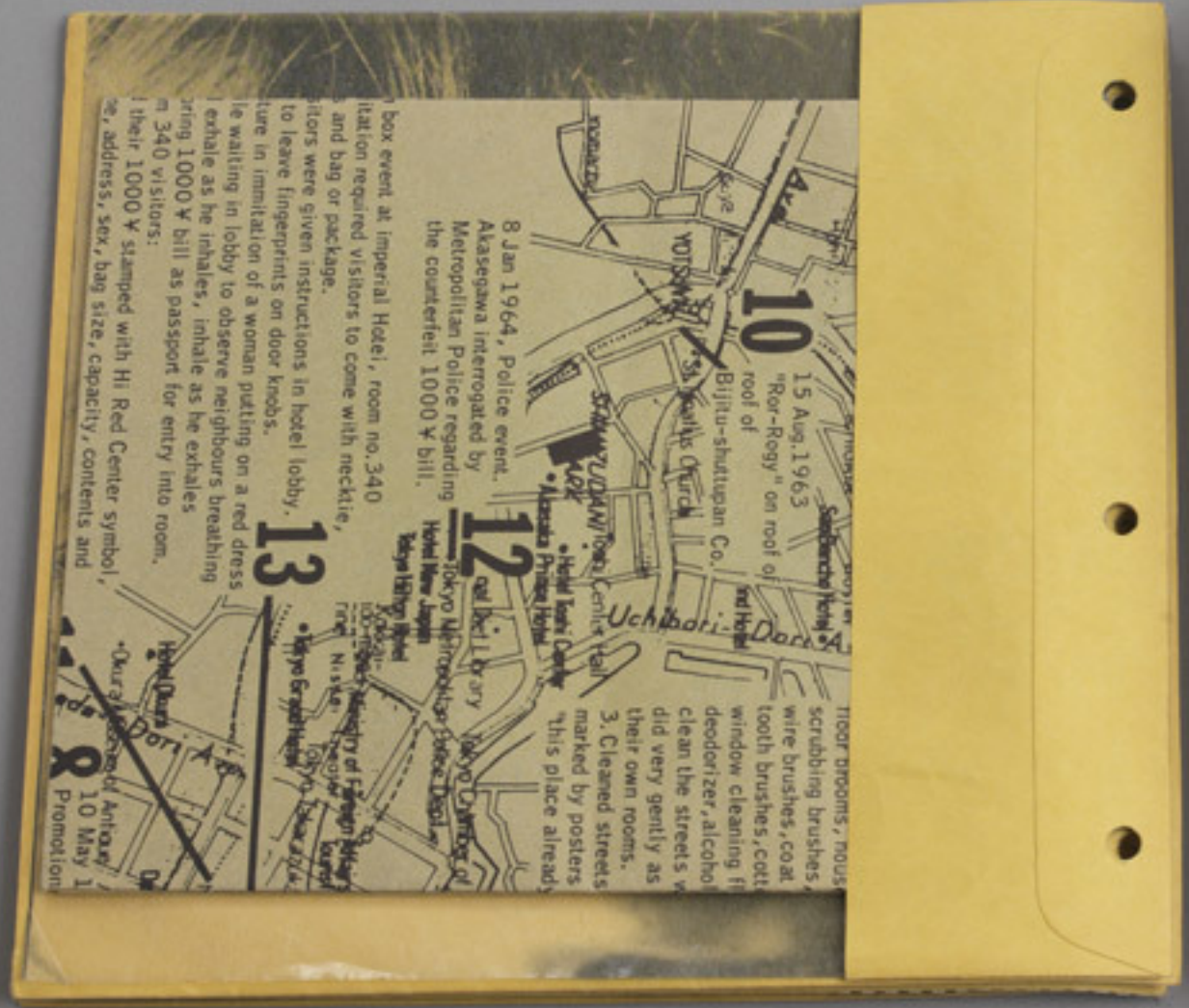




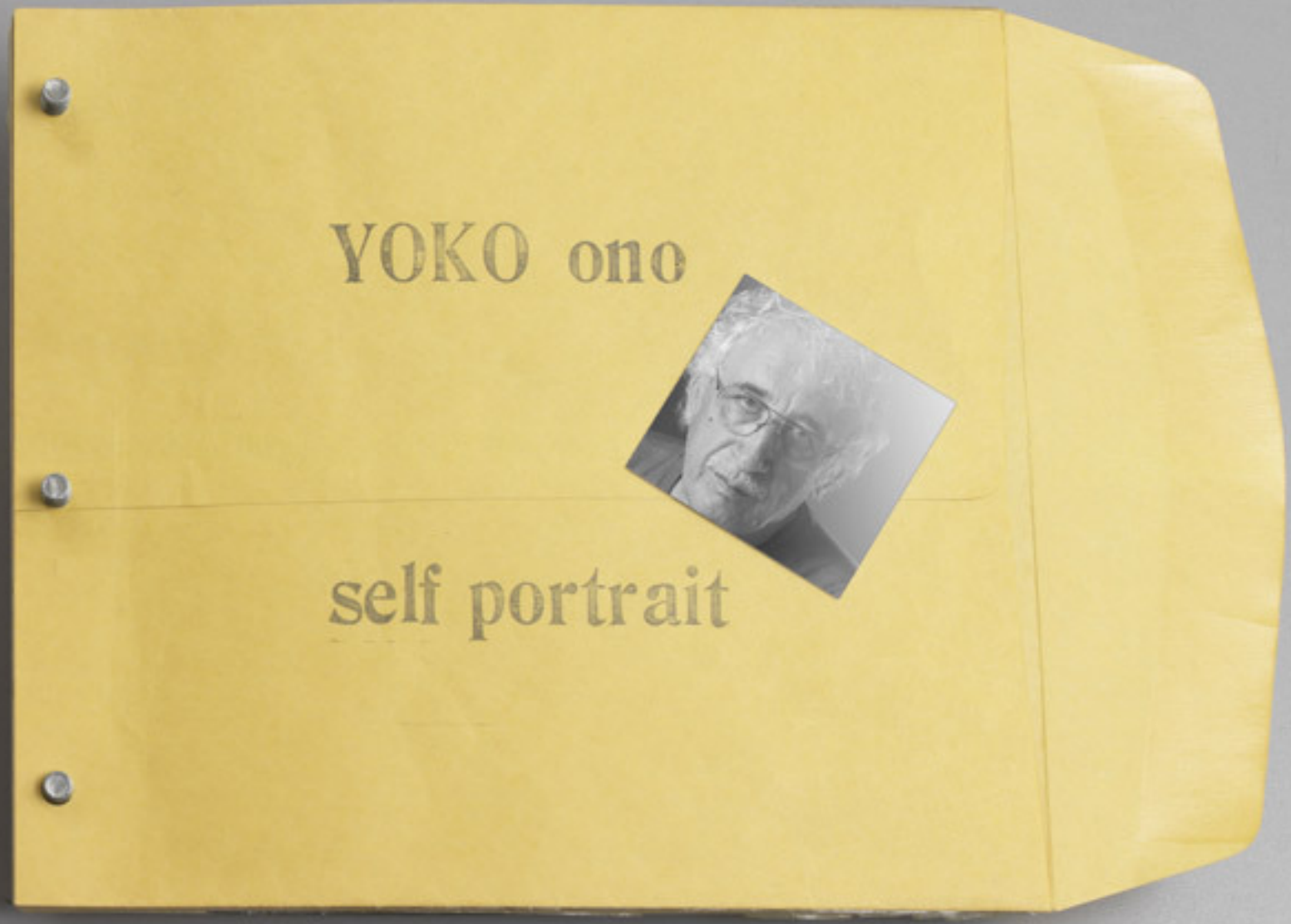
G. MACIUNAS



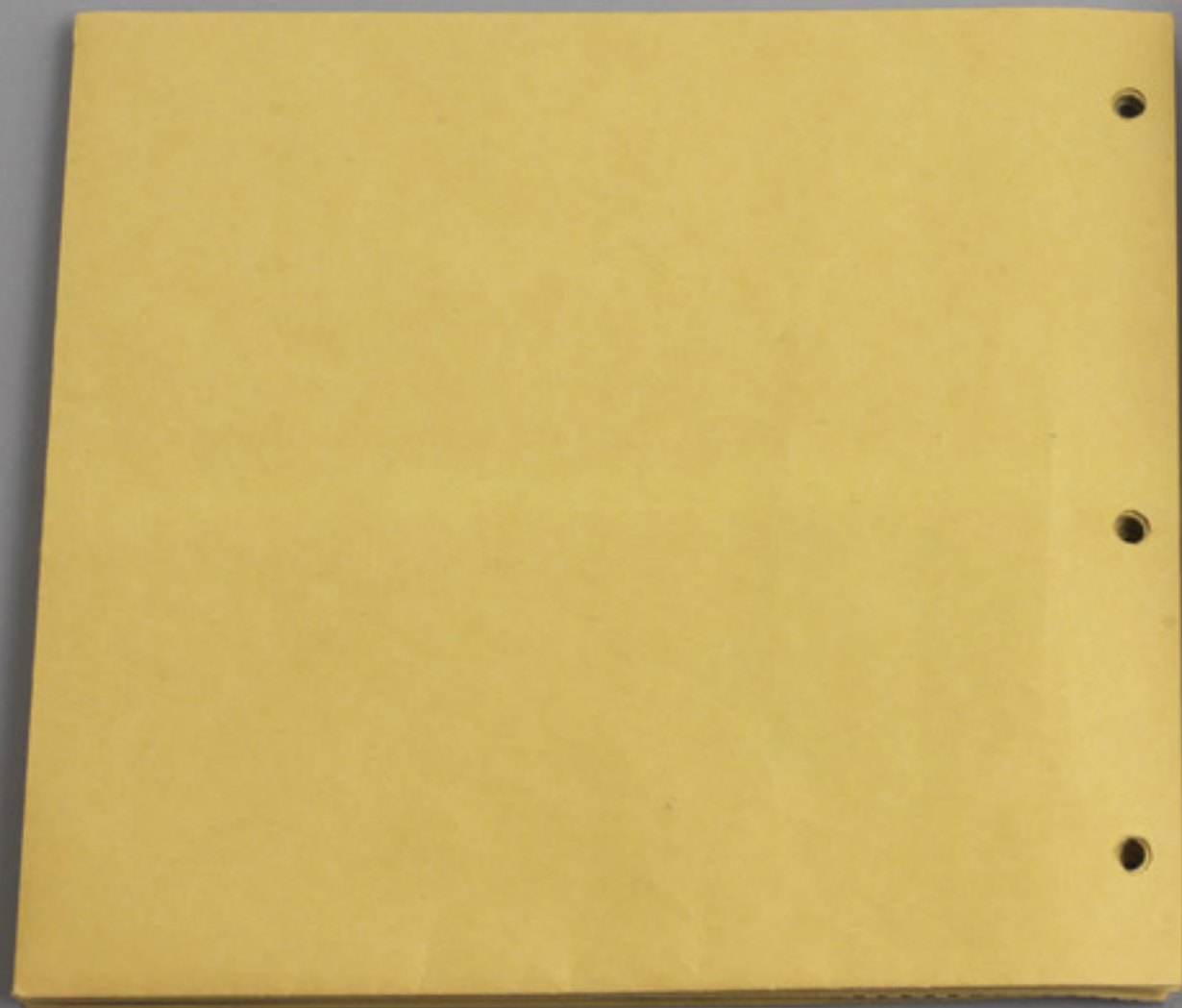
HI RED CENTER



HI RED CENTER



YOKO ONO





CONGO



CONGO



G. MACIUNAS



ACTIVITY OF WALKER		ACTIVITY OF ACTORS		ELEMENTS IN ENVIRONMENT	
pass over	— —	fixed position		sunlight	☀
pass under	— —	single actor	✿	shade	●
pass next to	or	group	✿✿	filtered light	☼
change of direction	↔	lateral motion	✿→	ramp up	▲
tactile sensation	✕	vertical motion	✿↑	ramp down	▼
rest	—				

ann HALPRIN  
lanscape EVENT

A. HALPRIN

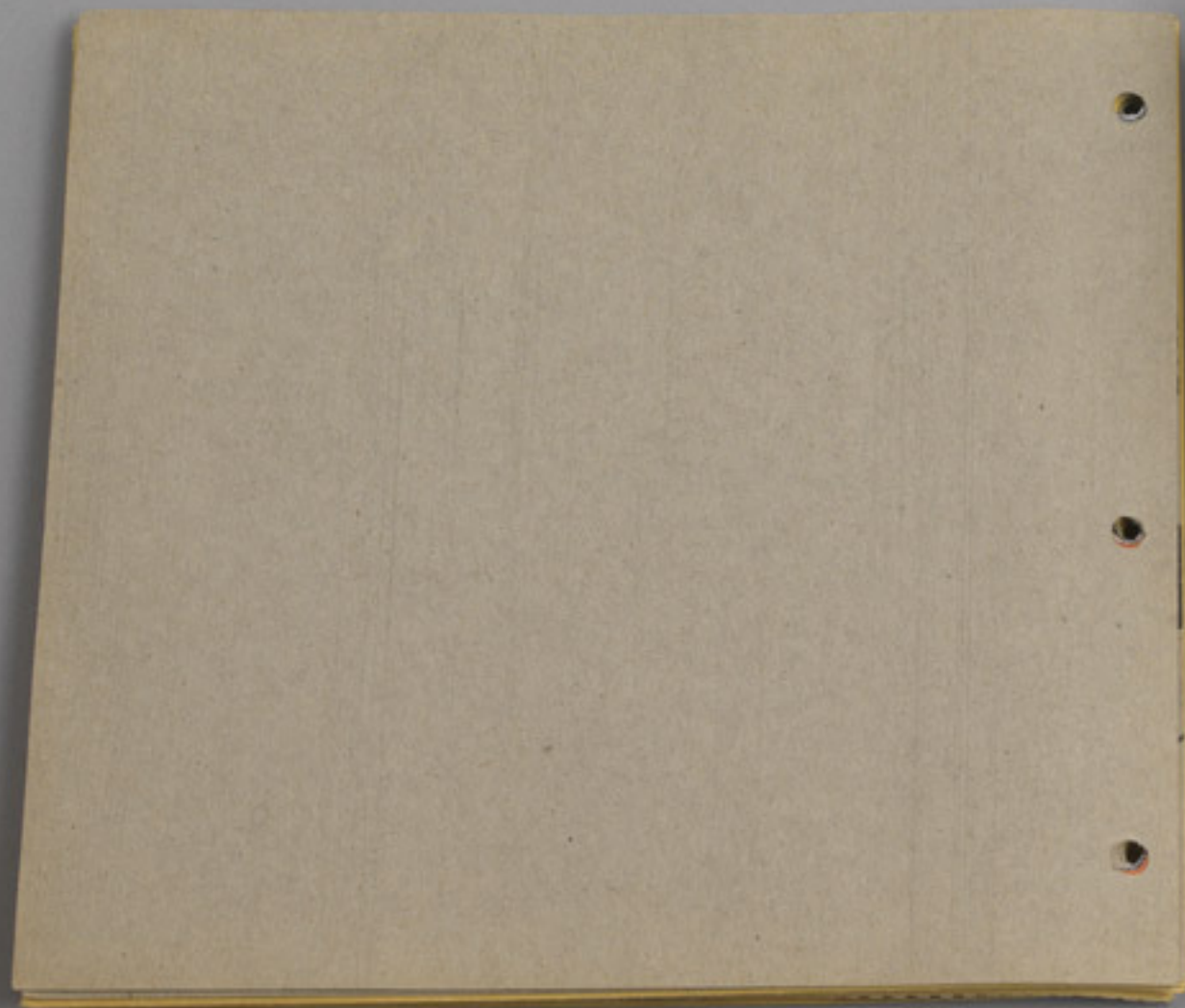






ACTIVITY OF WALKER	ACTIVITY OF ACTORS	ELEMENTS IN ENVIRONMENT
pass over	fixed position	sunlight
pass under	single actor	shade
pass next to	group	filtered light
change of direction	lateral motion	ramp up
tactile sensation	vertical motion	ramp down
rest	random motion of actor	stairs up
pause - in minutes	lines of motion for actor, (in plant)	stairs down
sit		bridge
repeat experience		grove of deciduous
walking		grove of evergreen
running		dry landscape
look forward		wet landscape
look backward		flat landscape
look right		hillside
look left		wet valley
look down		dry hill
look up		rolling
look at position		stream
random motion		lake
controlled motion		open structure
altitude feeling: very high		closed structure
high		influence of exterior environment
medium		
low		
very low		
falling		

A. HALPRIN



COMPOSITION FOR RICH MAN

Performer sends million yen to:  
Sohei Hashimoto, 2210 Abiko-Machi,  
Chiba-ken, Japan.

Sohei Hashimoto, 1961



THEATRE MUSIC

Keep walking intently

T.Kosugi

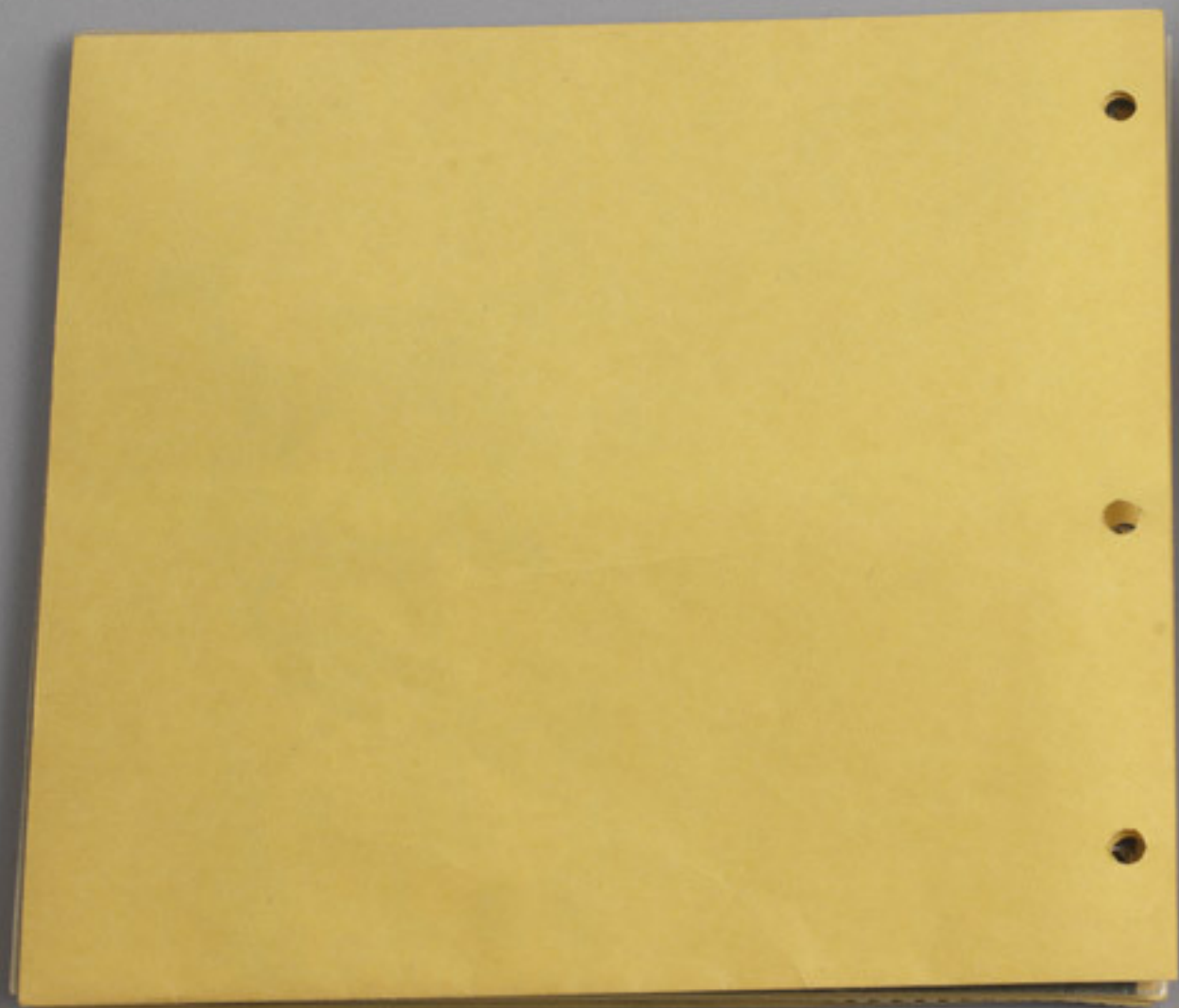
T. KOSUGI



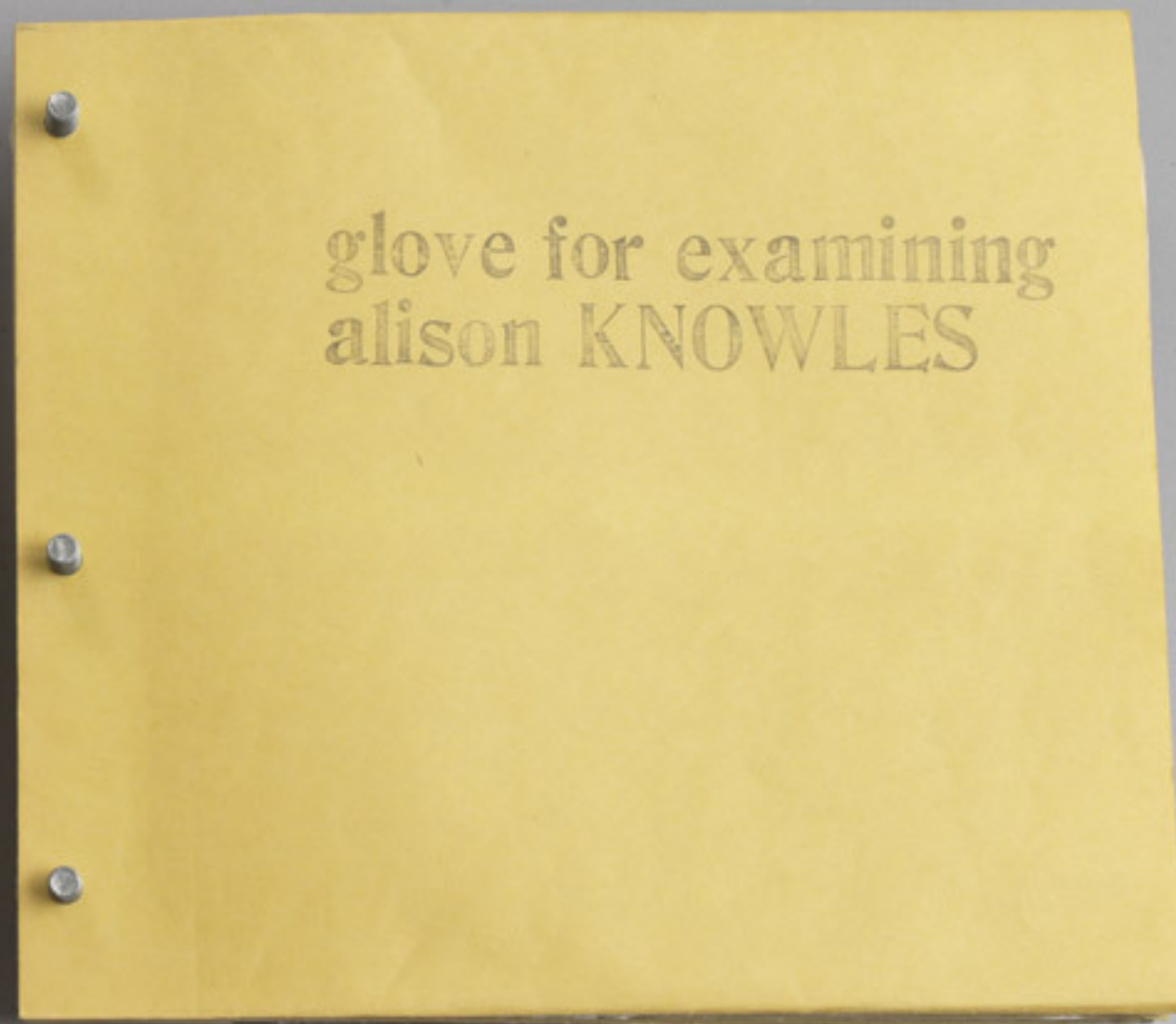
G. MACIUNAS



J. JONES



G. MACIUNAS



G. MACIUNAS



*Knowles*  
**ACE MULTI-USE MEDIUM**

**ACE MULTI-USE MEDIUM**

**ACE MULTI-USE MEDIUM**

A. KNOWLES



G. MACIUNAS





## STOCKROOM

This environment will require the following minimum space and materials. The minimum space, number of materials and proportions between them may be extended indefinitely whenever it seems appropriate to a given exhibition area, as long as the proportions are basically maintained.

### SPACE

20 feet long by 11 feet wide by 7 feet high

### MATERIALS

34 cardboard cartons, of which 7 are large (from 3 feet to over life-size), 17 are medium sized and 10 are small.

52 pieces of newspaper.

enough newspaper and flattened cartons to cover the floor area of the environment.

1 bottle of schoolchild's black watercolor paint.

1 bottle of schoolchild's white watercolor paint.

2 inexpensive brushes (one for each bottle).

2 sticks (one for each bottle).

1 small can of commercial black spray enamel.

1 small can of commercial white spray enamel.

1 box of charcoal.

1 box of large, soft schoolchild's white pastel or chalk.

1 roll of commercial adhesive tape ("Scotch" or "masking" tape).

1 roll of nylon (plastic) cord such as used by fishermen and decorators.

1 roll of picture wire (if necessary).

36 or more eye screws (if necessary).

38 small "S" hooks.

1 common household bulb (150 w.), socket and enough electric wire to hang it from above.

1 stepladder and 1 small table, preferably dirty.

### GENERAL INSTRUCTIONS

Perhaps in view of the unfamiliar nature of such a work as this, a few suggestions regarding its composition are permitted. Basically, the work is to be conceived organically rather than geometrically, though one should not interpret these words in any absolute way. The "feel" of it should be one of artlessness or stylelessness, therefore. This of course requires of the composer the utmost in responsibility and devotion to his job. While flexibility is intended within certain limits, license is to be discouraged. The composer's sense of responsibility to what he does, furthermore, any be conceived in a spirit of either fun or gravity, as long as his feelings are natural and spontaneous.

To achieve this, it may help to consider the form of the work and the use of one's materials. Materials and their arrangement are to "grow" from each other. They are therefore to reveal as few repetitions as possible. The composer should try to avoid similar sizes of elements, similar groupings, similar heights and placements of papers and boxes, similar spaces in between them, repeated cuts, tears, crumples, scribbles, strokes, etc. This should be attended to from all views, inside the work and from without. The quality of moves should be as human as possible, ranging from hard to soft, rapid to slow, dense to open, heavy to light, restrained to excited, etc. Any person (or small group) may secure the materials and compose the environment, except that once decided, that person (or group) should follow through until the work appears complete. The composition may then continue to change (like the seasons, like furniture in a room, or chessmen...) from day to day.

Any visitor to the exhibition is permitted one of the following changes: He may paint, spray, scratch, draw, write or print with one color, on a box or paper, either chosen from those on the floor or those hanging. He may move a box on the floor within the environment's general floor area. He may unhook a hanging box and hang it on a free hook elsewhere, or he may interchange any two hanging boxes. A stepladder and table with materials are provided for these moves.

### SPECIFIC INSTRUCTIONS

The boxes are to be hung in such a way as to permit people to move amongst them. They are to be attached by hooks to single nylon cords hanging from the ceiling. (If it is impractical to fix these cords to the ceiling, picture wires may be screwed into wall mouldings and strung tightly overhead in some irregular fashion, which will permit the nylon cords to be arranged unmechanically).

38 cords, of different lengths, ranging from down to the floor to six feet above it, each with a hook at its end, are to be depended from the ceiling. Only 29 will be used, thus leaving 9 free for changes.

The 34 boxes may be easily obtained from the streets, grocery stores, etc., or garbage dump. They should be used, not new, revealing already the transformative marks of a life of their own. 29 boxes are to be hung on the hooked nylon cords, by loops of cord tied through some part of the boxes. 5 boxes are to be placed on the floor. They are to be arranged as freely as possible. They may be hung or set straight, askew, crumpled, or used just as they were found. They may be bent, torn

A. KAPROW

or cut, their flaps opened out, so that the box is nearly disassembled and flat. Holes may be cut and torn into the boxes; and extra pieces of cardboard discarded from one box may be tied or slotted into another, to make a richer complex. The newspaper is to be arranged as casually as possible. It is to have the feeling of paper blown about the streets or of stuffing taken out of packing cases. Of the 52 pieces, 34 are to be crumpled, and of these, 15 should be tossed on the floor (on top of the cardboard and paper already spread around at random). The 19 remaining pieces are to be stuck to the boxes with tape, hung on loosely with cord or stuffed into the holes in the boxes. The crumpling of the paper should be done very tightly to very loosely.

The 18 uncrumpled, flat pieces of paper may be used as they are and torn into a variety of shapes and sizes. These can be rapped, round, irregular, full of holes, bent, folded or loosely curved into three-dimensional shapes held together by tape. The 18 pieces are to be attached to the boxes by tape or cord to give the appearance of being scattered through the air -- like flags and debris.

The black and white paint may be sprayed, brushed, scratched on with a stick, dripped or splashed. The charcoal and pastel is to be applied as freely. The shapes made may be loose or strict, abstract or figurative; or words and letters, printed or written. Any area of the work from the floor upwards is utilizable.

For those who initially compose the environment, the painting-marking process should remain rather modest, a "minor" theme, in contrast to the setting-up of the boxes and paper. Most of the environment should remain untouched. Conversely, the visitors will likely devote more of their time to this aspect and less to rearranging the boxes.

A give-and-take will thus occur between the planner (myself), he (or those) who actually assemble (s) and compose (s) the materials, and the nearly endless contributions of the visiting public. In this sense, the work is both private and public at the same time.

The electric light is to be hung, like any of the nylon cords, by its own wire, at some asymmetrical point in the environment and at an appropriate level (i.e., not lined up with anything else).

If, in the course of the exhibition, the environment or any part of it becomes broken (such as a box or a piece of newspaper falling down), it should be seriously questioned whether this does not make for a new arrangement of parts as vital as before. If it does, it should be left just as it is without regrets. If not, repairs are in order. The same is true when parts become "overpainted" or papers become trodden under foot and

lose their crumpled shape. If this is not pleasing to those in charge of the exhibition, they should feel free to obtain fresh materials as often as necessary. The environment is essentially endless, renewable and indestructible.

#### Post Script

This environment was my contribution to the "International Exhibit of Art in Motion", which opened at the Stedelijk Museum in Amsterdam in March of last year, and then at the Modern Museum in Stockholm in May.

#### CHAPEL

This environment will require a certain minimum space (a room of thirteen by fifteen feet). This space may be expanded in the same rough proportions, indefinitely, if desired. The activities of five artists, including the planner, are needed to start things going. A pile of newspapers and flattened cardboard cartons are to be put on the floor. Also, placed anywhere, are a dirty, old stepladder and a small table in the same condition, and on it should be a bottle of red and a bottle of white children's paint (with brushes and mixing sticks for each), and a staple gun and extra staples (the long heavy-duty kind). A pair of workmen's gloves are to be provided for those who want to work with them. These materials should be replenished as often as necessary.

The planner begins by collaging and painting (with brush and/or stick) in any way, as much of the four walls as he wants. Then, each of the four other artists follows in turn, working with the environment as he or she finds it, again, in any manner that the artist sees fit. This may mean altering the entire conception of what was done before. Whole parts may be painted over, and pieces, or sections even, of collage may be pulled down, replaced on the pile of materials or re-stapled elsewhere in the composition.

After the initial five artists have finished, the visiting public is invited to do the same. However, only one person will find it practical to work at a time, though others may watch him.

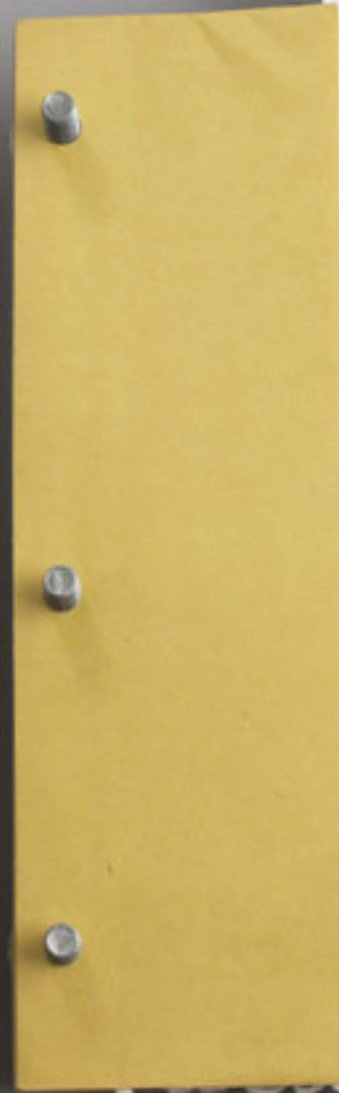
In general it should be recognized that as much value is attached to making a very small contribution (one stroke of red, for example) as to large alterations. Each person should do only what his natural inclinations suggest. He may, in fact, just look.

Allan Kaprow  
January 25, 1961  
Old Bridge, N.J.



A. KAPROW

G. MACIUNAS

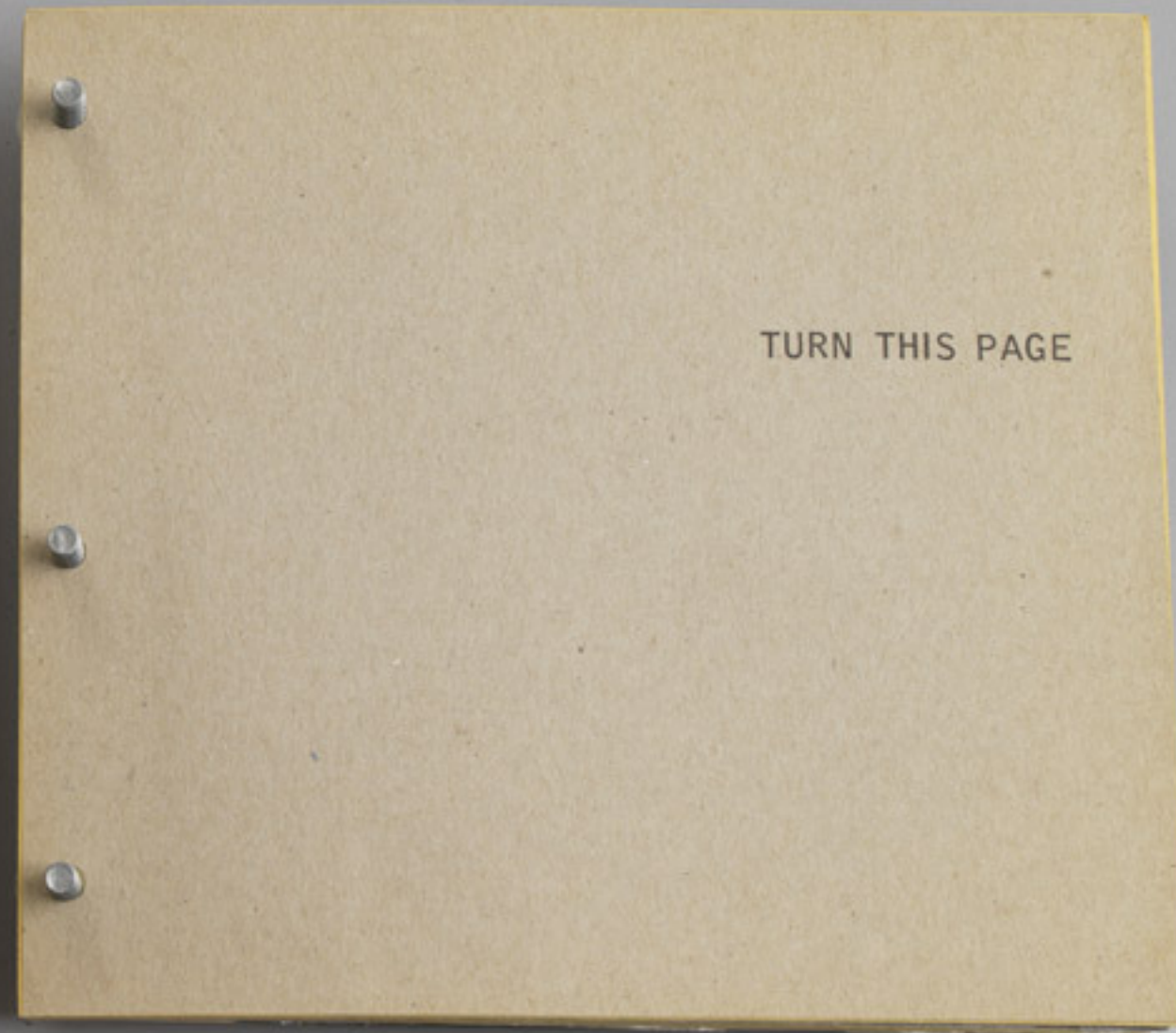


**JE  
SIGNE  
TOUT**

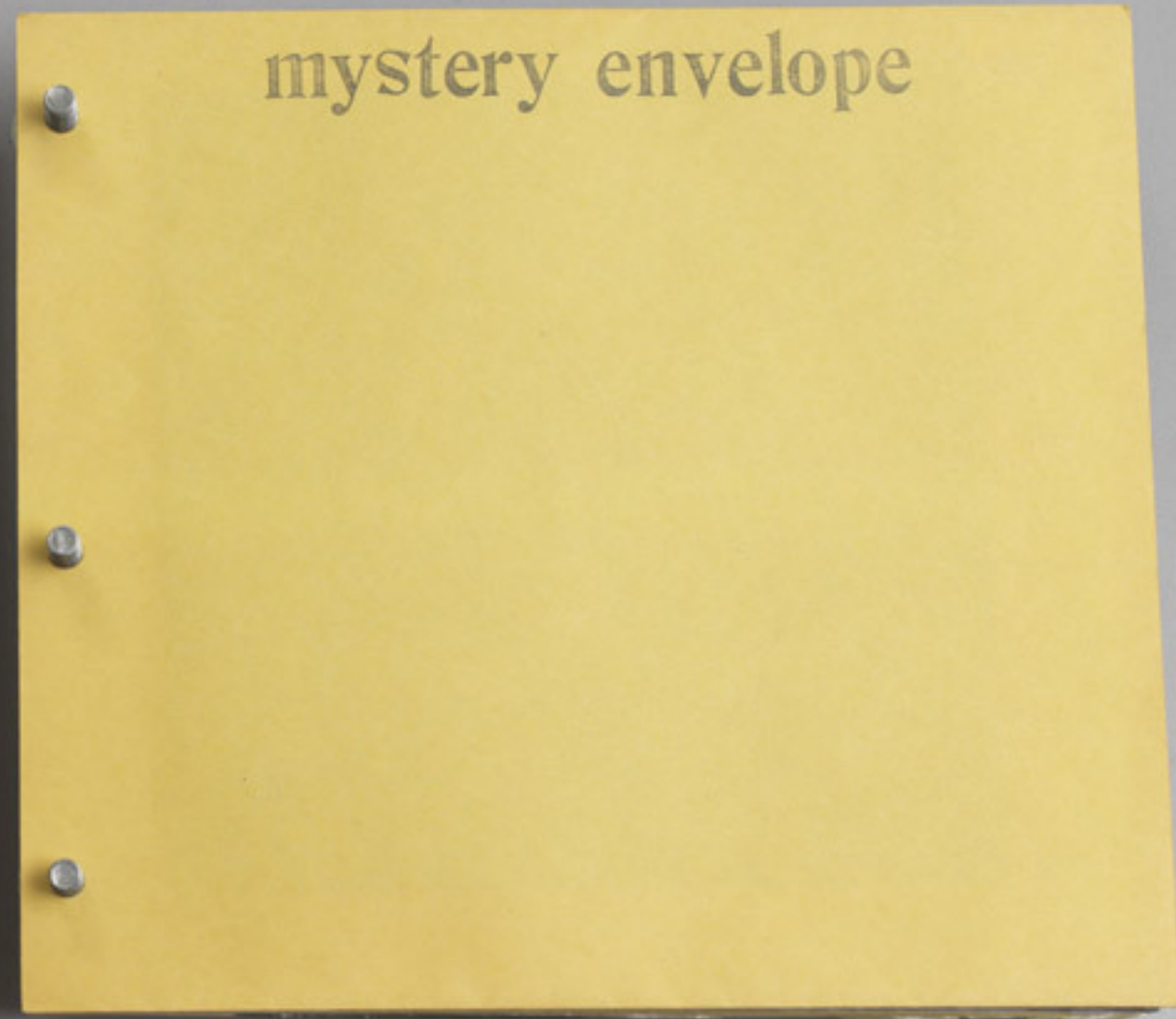
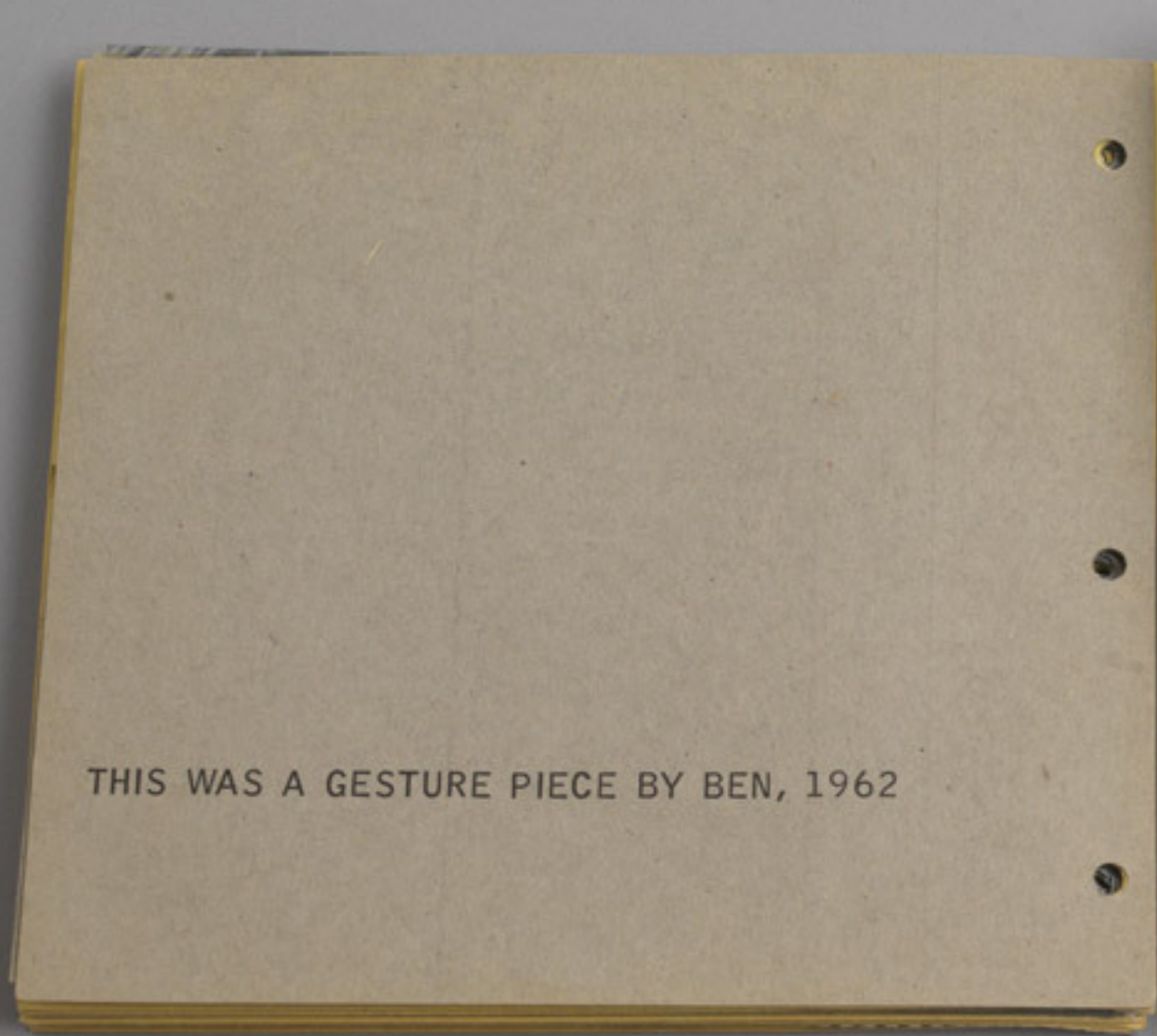
**BEN 1960**



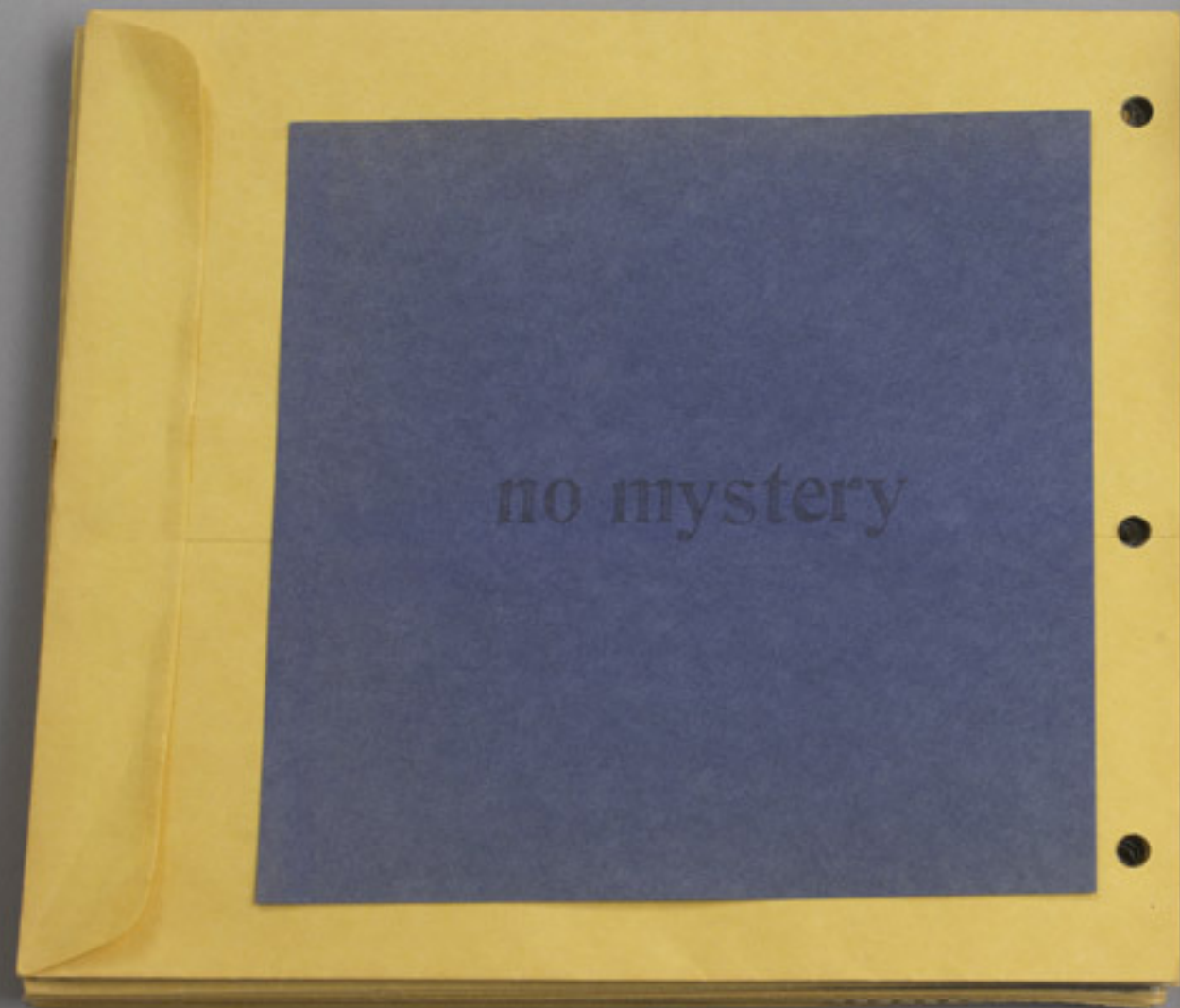
B. VAUTIER



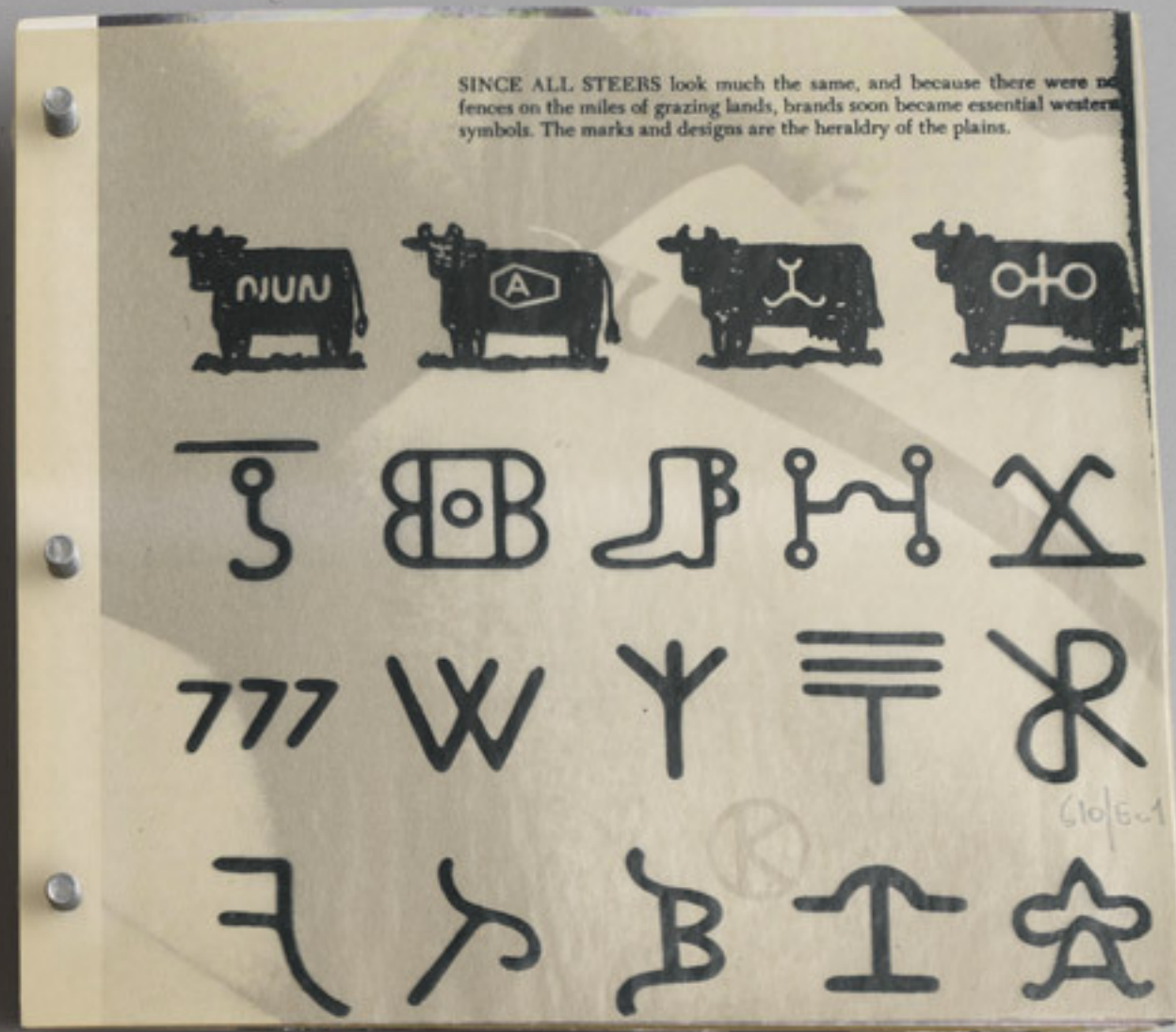
B. VAUTIER



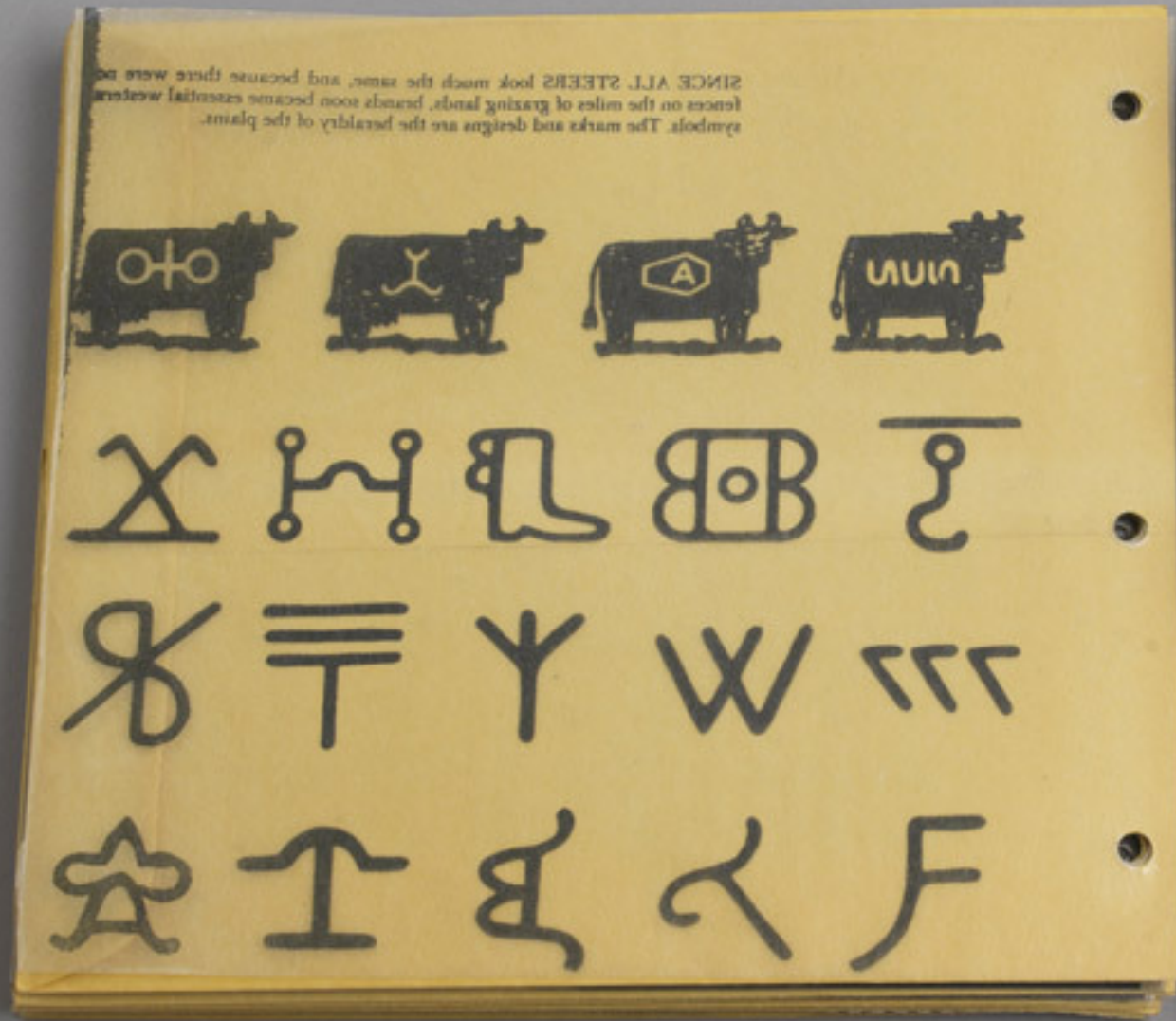
B. VAUTIER



B. VAUTIER



R. WATTS



R. WATTS

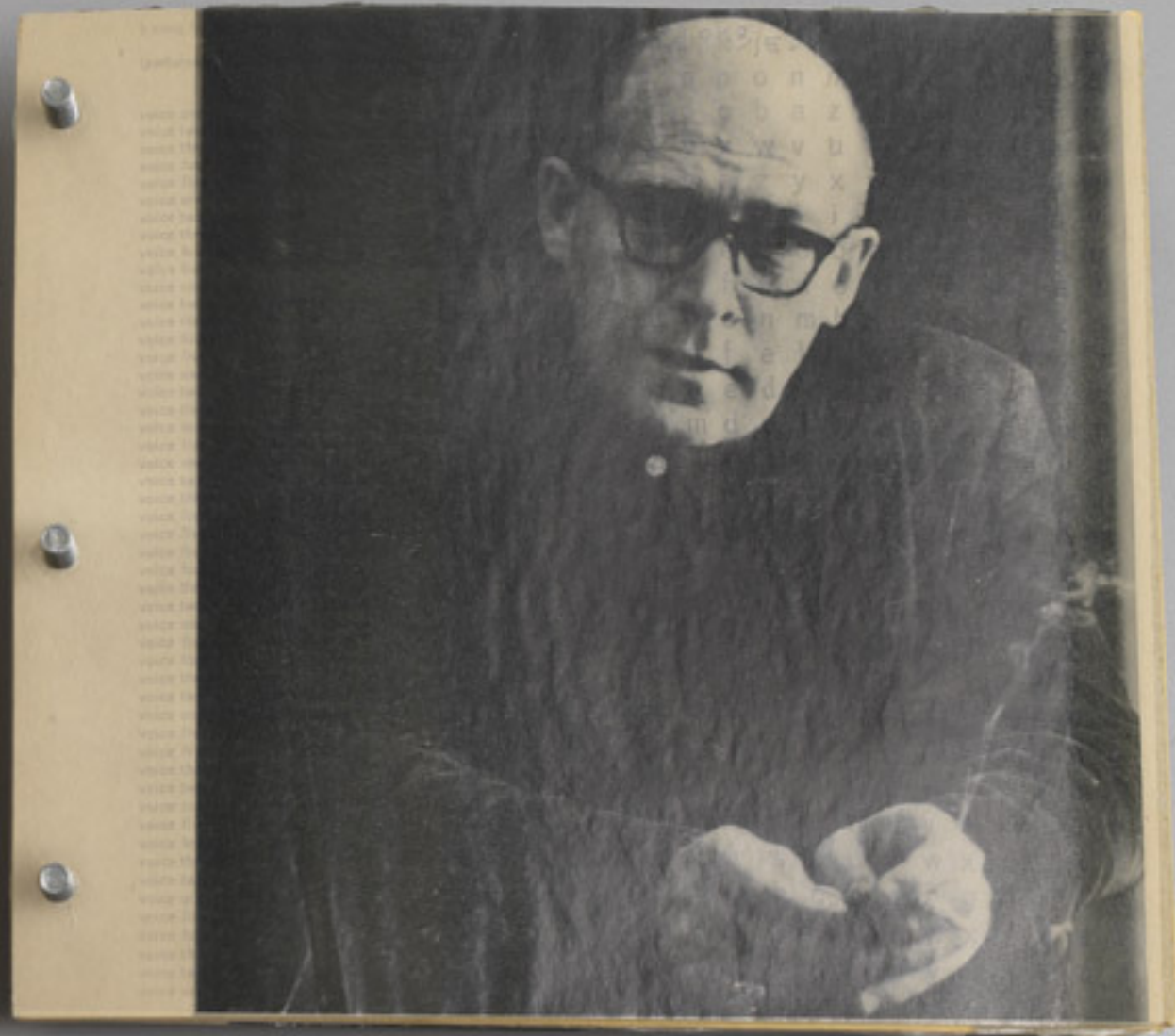
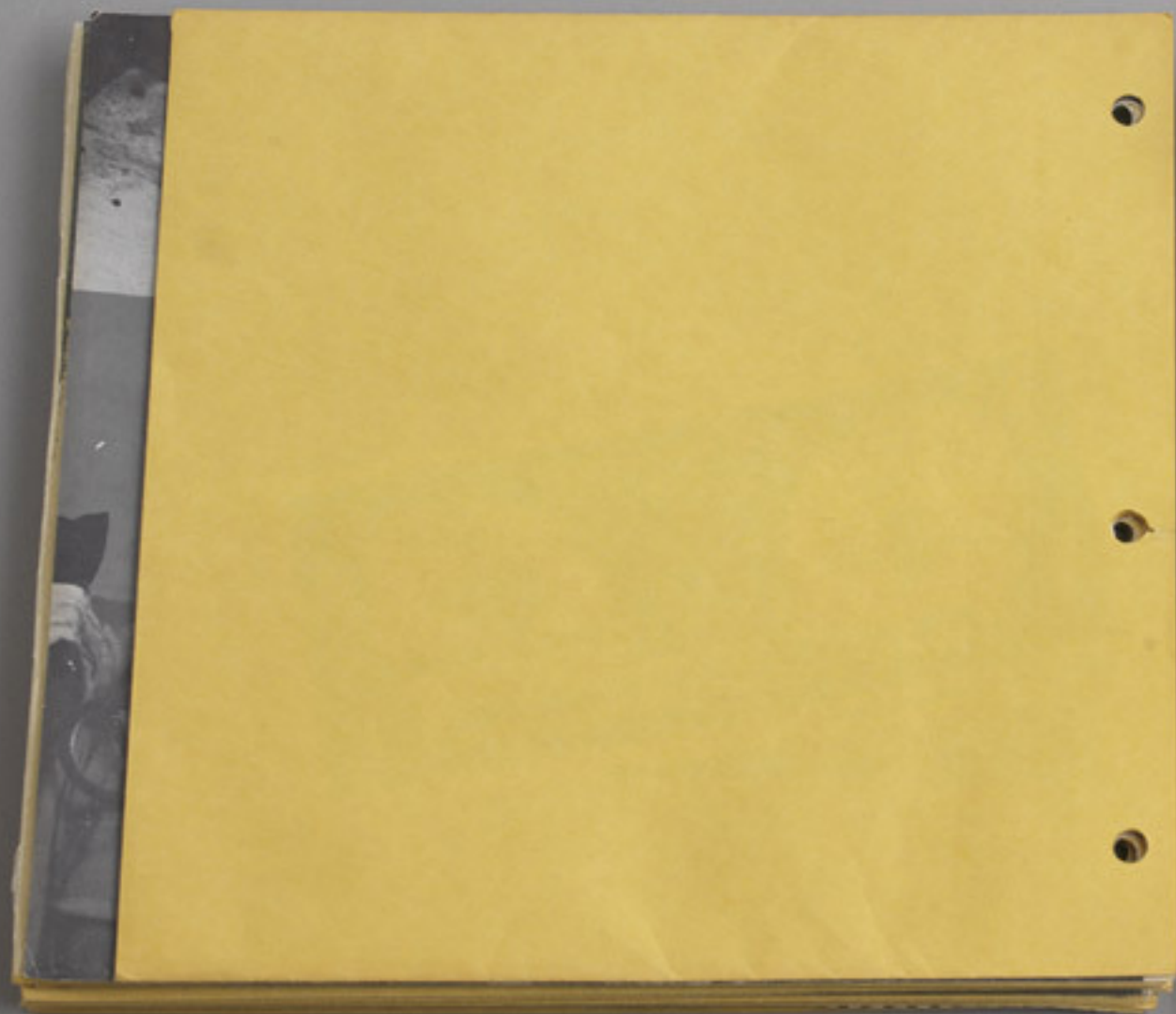


ROBERT Watts

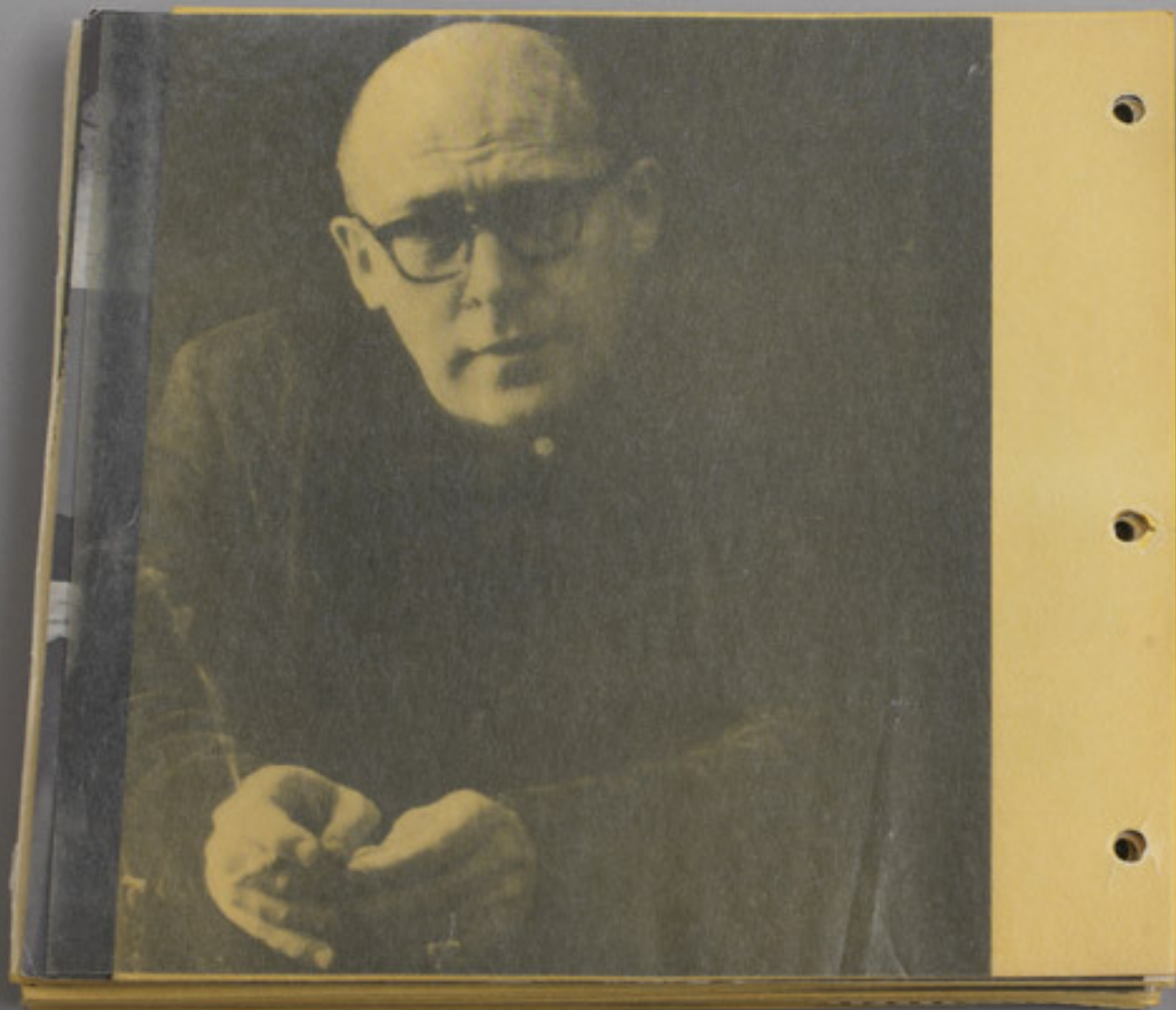


R. WATTS





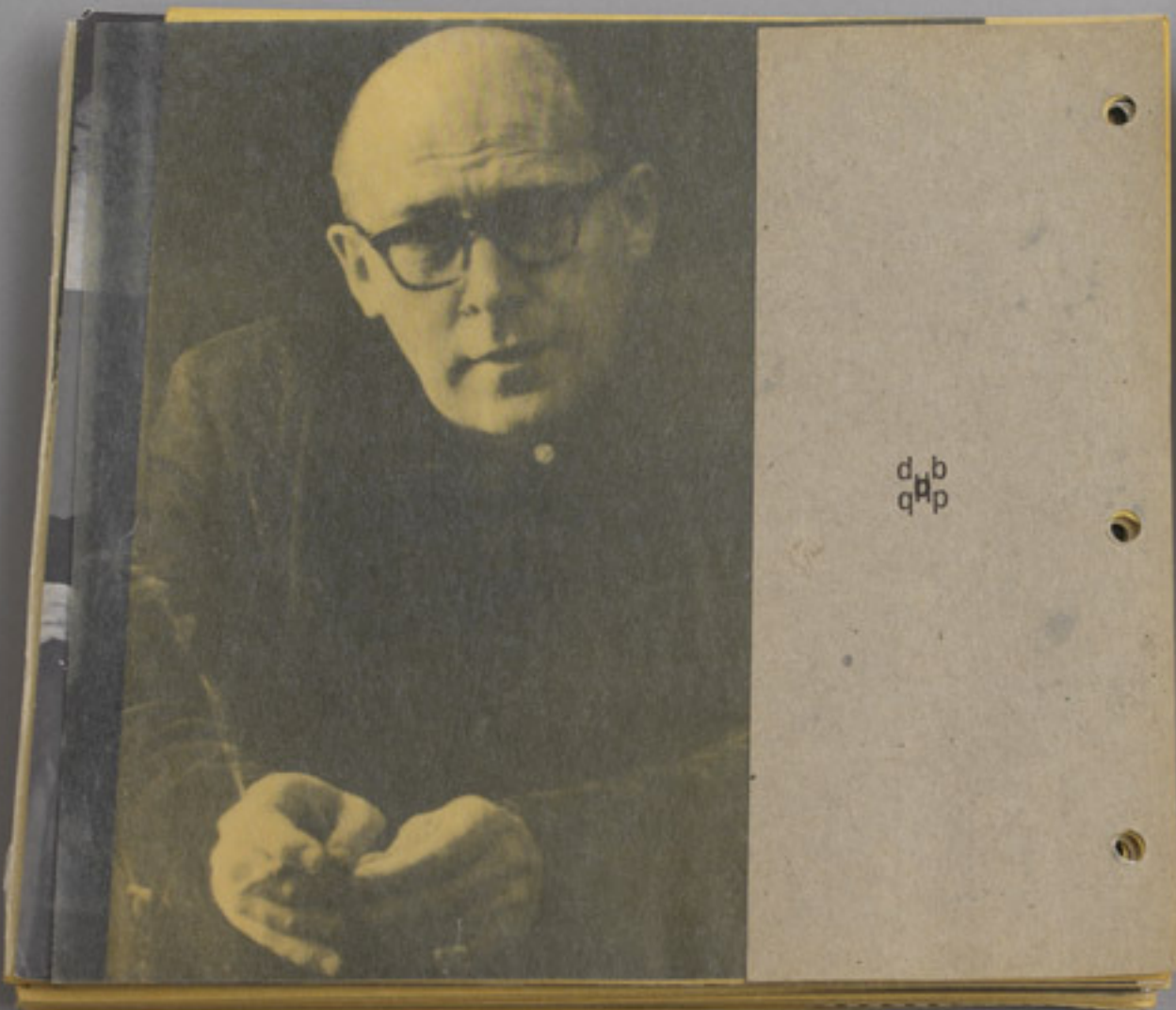
G. MACIUNAS



5 song for five performers  
 \* performers are as far apart as possible and male voices

voice one : ba	dock?	is	m l k j i h g f e d c b a
voice two : be	dock?	is	r q p o n m l k j i h g z
voice three: bi	dock?	is	e d c b a z y x w v u f y
voice four : bo	dock?	is	z y x w v u t s r q t e x
voice five : bu	dock?	is	c b a z y x w v u p s d w
voice one : ba ba	dock?	is	n m l k j i h g t o r c v
voice two : be be	dock?	is	g f e d c b a f s n q b u
voice three: bi bi	dock?	is	h g f e d c z e r m p a t
voice four : bo bo	dock?	is	q p o n m b y d q l o z s
voice five : bu bu	dock?	is	h g f e l a x c p k n y r
voice one : ba ba ba	dock?	is	g f e d k z w b o j m x q
voice two : be be be	dock?	is	n m d c j y v a n i l w p
voice three: bi bi bi	dock?	is	c l c b i x u z m h k v o
voice four : bo bo bo	dock?	is	b k b a h w t y l g j u n
voice five : bu bu bu	dock?	is	i j a z g v s x k f i t m
voice one : ba ba ba ba	dock?	is	x y z y f u r w j e h s l
voice two : be be be be	dock?	is	u v w x e t q v i d g r k
voice three: bi bi bi bi	dock?	is	z a b c d s p u h c f q j
voice four : bo bo bo bo	dock?	is	m n o p q r o t g b e p i
voice five : bu bu bu bu	dock?	is	h i j k l m n s f a d o h
voice one : ba ba ba ba	dock?	is	k l m n o p q r e z c n g
voice two : be be be be	dock?	is	v w x y z a b c d y b m f
voice three: bi bi bi bi	dock?	is	o p q r s t u v w x a l e
voice four : bo bo bo bo	dock?	is	p q r s t u v w x y z k d
voice five : bu bu bu bu	dock?	is	y z a b c d e f g h i j c
voice one : ba ba ba ba	dock?	is	p q r s t u v w x y z a b
voice two : be be be be	dock?	is	o p q r s t u v w x y z a
voice three: bi bi bi bi	dock?	is	
voice four : bo bo bo bo	dock?	is	
voice five : bu bu bu bu	dock?	is	
voice one : ba ba ba ba	dock?	is	
voice two : be be be be	dock?	is	
voice three: bi bi bi bi	dock?	is	
voice four : bo bo bo bo	dock?	is	
voice five : bu bu bu bu	dock?	is	
voice one : ba ba ba ba	dock?	is	
voice two : be be be be	dock?	is	
voice three: bi bi bi bi	dock?	is	
voice four : bo bo bo bo	dock?	is	
voice five : bu bu bu bu	dock?	is	
voice one : ba ba ba ba	dock?	is	
voice two : be be be be	dock?	is	
voice three: bi bi bi bi	dock?	is	
voice four : bo bo bo bo	dock?	is	
voice five : bu bu bu bu	dock?	is	
voice one : ba ba ba ba	dock?	is	
voice two : be be be be	dock?	is	
voice three: bi bi bi bi	dock?	is	
voice four : bo bo bo bo	dock?	is	
voice five : bu bu bu bu	dock?	is	
voice one : ba ba ba ba	dock?	is	
voice two : be be be be	dock?	is	
voice three: bi bi bi bi	dock?	is	
voice four : bo bo bo bo	dock?	is	
voice five : bu bu bu bu	dock?	is	

E. WILLIAMS



d b  
q p

litany and response for female and male voices  
by emmett williams

whit es thi defference between a dock?  
eno if ets legs os beth tha sema.  
whet is the defference betwaan o deck?  
eni ef its legs es beth the sami.  
whit es the defference batwuen e dock?  
ine if ots legs as beth tha sime.  
whet es the defferenca bitween o dick?  
eni of ets lags es beth thi semi.  
whet es the defferancu botween i deck?  
ino ef ats legs as bith the sime.  
whet es the deffaruncu betwain e dick?  
one af ets lags is beth thi seme.  
whet es the daffurence botwien i dock?  
ena ef ats ligs es bith the seme.  
whet es tha dufforencu bitwain o deck?  
ane af its legs is beth the seme.  
whet as thu dofferenci betwain e dack?  
ena if ets ligs es beth the seme.  
what us tho defforince bitween a deck?  
ani ef its legs es beth the seme.  
whut os the doffirenci botween e dack?  
ine if ets legs es beth the sema.  
whot es tho differinco betwaan a dick?  
eni of ets legs es beth the samu.  
whet os thi deffirorce betwaan i deck?  
ine ef ets legs es beth tha sumo.  
whot is the differenca betwain e dick?  
ene ef ets legs es beth tha some.  
whit es thi dofferance batwien i deck?  
ene ef ets legs as buth tho sema.  
whet is tho deffarenca bitwain e deck?  
ene ef ets lags us both the sami.  
whit os the dafferanci betwien e deck?  
ene ef ats lugs os beth tho sime.  
whot es tha deffarince bitween e deck?  
ene af ats lags es both thi semi.  
whet as the daffirenci between e deck?  
ena uf ots legs os bith the simo.  
whet es tha differince between e deck?  
anu of ets lags is beth thi some.  
whet as thi deffirence between e deck?  
uno ef ots ligs es bith tho sema.

m l k j i h g f e d c b a  
r q p o n m l k j i h g z  
e d c b a z y x w v u f y  
z y x w v u t s r q t e x  
c b a z y x w v u p s d w  
n m l k j i h g t o r c v  
g f e d c b a f s n q b u  
h g f e d c z e r m p a t  
q p o n m b y d q l o z s  
h g f e l a x c p k n y r  
g f e d k z w b o j m x q  
n m d c j y v a n i l w p  
c l c b i x u z m h k v o  
b k b a h w t y l g j u n  
i j a z g v s x k f i t m  
x y z y f u r w j e h s l  
u v w x e t q v i d g r k  
z a b c d s p u h c f q j  
m n o p q r o t g b e p i  
h i j k l m n s f a d o h  
k l m n o p q r e z c n g  
v w x y z a b c d y b m f  
o p q r s t u v w x a l e  
p q r s t u v w x y z k d  
y z a b c d e f g h i j c  
p q r s t u v w x y z a b  
o p q r s t u v w x y z a

E. WILLIAMS



litany and response no.2 for alison knowles

haw ero yue daer ilosen?  
 very well thank you ascor.  
 hew oru yea dair olesen?  
 vary well thank you oscar.  
 how ure yaa dair elasan?  
 very well thank yao ascor.  
 how era yai deer elason?  
 vary well thank yoa escor.  
 hew ara yio deer alosun?  
 vary well thank yae ascor.  
 haw ari yoe deer oluson?  
 vary well thank yeo uscor.  
 haw aro yee daer olusan?  
 vary well thank you escar.  
 hew ere yea daer elason?  
 vary well thank yue ascor.  
 how ere yao daer alosan?  
 vary well thank yea ascor.  
 hew era yoa daer elasan?  
 vary well thank yaa iscor.  
 hew aro yuo daer alason?  
 vary well thank yai ascor.  
 haw oru yaa daer elosan?  
 vary well thank yio escor.  
 how uro yao daer oluson?  
 vary well thank yoe escar.  
 haw ora yoa daer elasan?  
 vary well thank yee ascor.  
 how aro yae daer elasan?  
 vary well thank yea ascor.  
 haw era yeo daer alasin?  
 vary well thank yao uscor.

— emmett williams  
 1962

voice piece for la morte young (1962)

ask if la morte young is in the audience, then exit. (if performance is televised or broadcast, ask if la morte young is watching or listening to the program.)

song of uncertain length (1960)

performer, with bottle balanced on his head, walks or runs about singing or speaking until bottle falls.

ten arrangements for five performers (1962)

conductor rings bell, performers move about freely, conductor rings bell again, performers freeze and say a single word, this procedure is repeated nine more times.

duet for performer(s) and audience (1961)

performer(s) sit(s) on edge of stage or on a chair or on the floor facing audience, cup(s) hand(s) to ear(s), and await(s) audible reaction from audience, which he/she (they) repeat(s). if performer(s) is (are) performing in a foreign land, he/she (they) may use an interpreter. duration?

tag (1962)

for five or more performers, who walk onto the stage in no particular order, the performer whose last name begins with the letter nearest to the end of the alphabet begins the piece by walking about at any tempo (consistent), and between foot-falls pronounces two syllables of an improvised "message". after a while he tags another performer, who repeats the activity of the first performer, but at a different tempo (and, most likely, with different syllables). second performer tags a third, the third tags a fourth, etc., etc., etc., until all performers are engaged. the first performer then tags another performer, he tags a third, etc., etc., etc., until the stage is quiet. (it is desirable to have as many languages at work as possible in this piece.)

m l k j i h g f e d c b a  
 r q p o n m l k j i h g z  
 e d c b a z y x w v u f y  
 z y x w v u t s r q t e x  
 c b a z y x w v u p s d w  
 n m l k j i h g t o r c v  
 g f e d c b a f s n q b u  
 h g f e d c z e r m p a t  
 q p o n m b y d q l o z s  
 h g f e l a x c p k n y r  
 g f e d k z w b o j m x q  
 n m d c j y v a n i l w p  
 c l c b i x u z m h k v o  
 b k b a h w t y l g j u n  
 i j a z g v s x k f i t m  
 x y z y f u r w j e h s l  
 u v w x e t q v i d g r k  
 z a b c d s p u h c f q j  
 m n o p q r o t g b e p i  
 h i j k l m n s f a d o h  
 k l m n o p q r e z c n g  
 v w x y z a b c d y b m f  
 o p q r s t u v w x a l e  
 p q r s t u v w x y z k d  
 y z a b c d e f g h i j c  
 p q r s t u v w x y z a b  
 o p q r s t u v w x y z a

E. WILLIAMS



counting song no.1 (1962)  
performer counts audience aloud from stage.

counting song no.2 (1962)  
performer counts audience silently from stage.

counting song no.3 (1962)  
performer counts audience aloud from stage, placing one nut or banana in his mouth for each spectator.

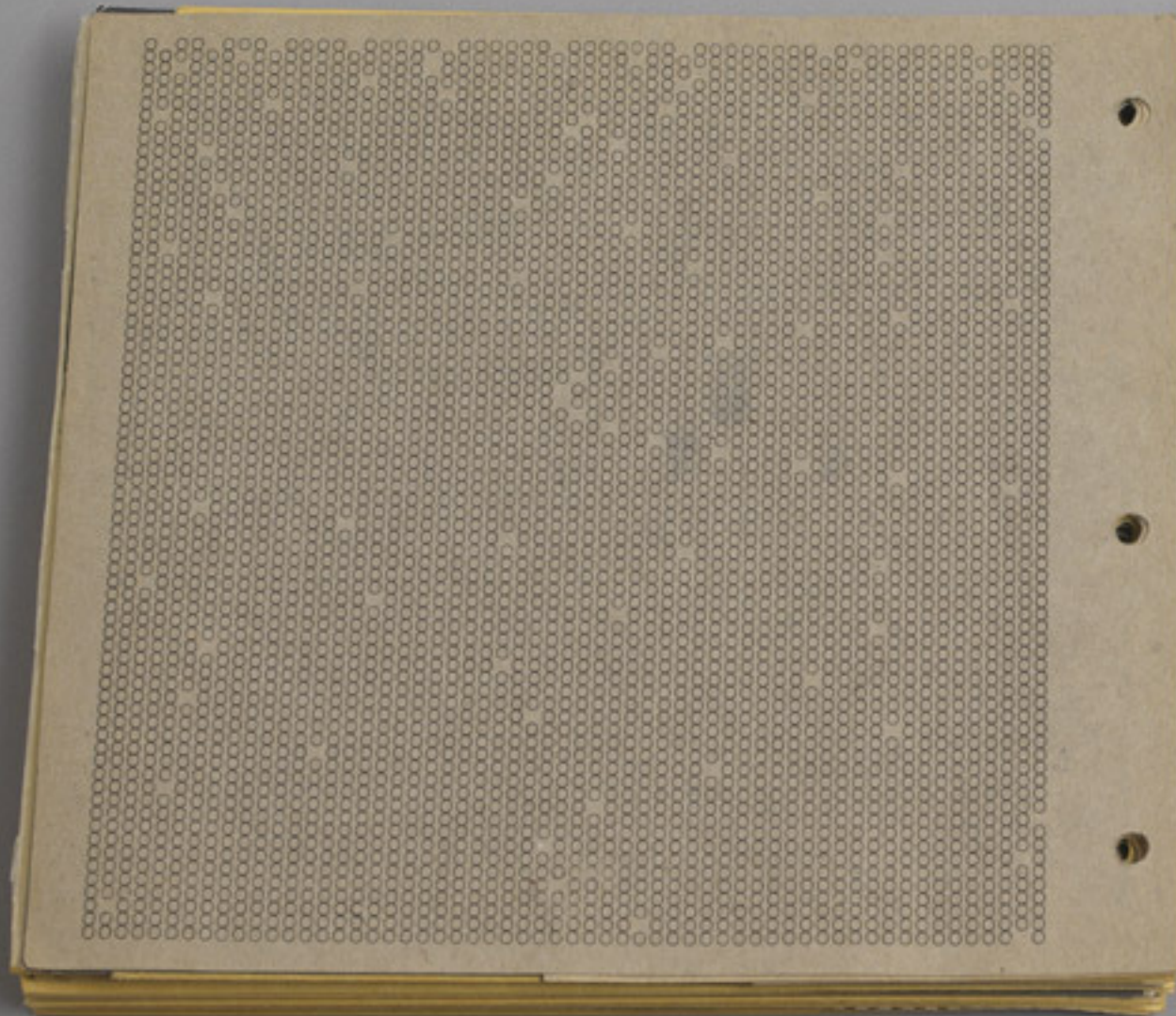
counting song no.4 (1962)  
performer counts audience silently from stage, placing one nut or banana in his mouth for each spectator.

counting song no.5 (1962)  
performer touches everyone in audience, counting aloud.

counting song no.6 (1962)  
performer touches everyone in audience, counting silently.

a z y x w v u t s r q p o n m l k j i h g f e d c b a  
b e d c b a z y x w v u t s r q p o n m l k j i h g z  
c f q p o n m l k j i h g f e d c b a z y x w v u f y  
d g r k j i h g f e d c b a z y x w v u t s r q t e x  
e h s l m l k j i h g f e d c b a z y x w v u p s d w  
f i t m n w v u t s r q p o n m l k j i h g t o r c v  
g j u n o x o n m l k j i h g f e d c b a f s n q b u  
h k v o p y p o n m l k j i h g f e d c z e r m p a t  
i l w p q z q p w v u t s r q p o n m b y d q l o z s  
j m x q r a r q x m l k j i h g f e l a x c p k n y r  
k n y r s b s r y n k j i h g f e d k z w b o j m x q  
l o z s t c t s z o l q p o n m d c j y v a n i l w p  
m p a t u d u t a p m r e d c l c b i x u z m h k v o  
n q b u v e v u b q n s f a b k b a h w t y l g j u n  
o r c v w f w v c r o t g h i j a z g v s x k f i t m  
p s d w x g x w d s p u v w x y z y f u r w j e h s l  
q t e x y h y x e t q r s t u v w x e t q v i d g r k  
r u f y z i z y f u v w x y z a b c d s p u h c f q j  
s v g z a j a z g h i j k l m n o p q r o t g b e p i  
t w h a b k b a b c d e f g h i j k l m n s f a d o h  
u x i b c l c d e f g h i j k l m n o p q r e z c n g  
v y j c d m n o p q r s t u v w x y z a b c d y b m f  
w z k d e f g h i j k l m n o p q r s t u v w x a l e  
x a l e f g h i j k l m n o p q r s t u v w x y z k d  
y b m n o p q r s t u v w x y z a b c d e f g h i j c  
z c d e f g h i j k l m n o p q r s t u v w x y z a b  
a b c d e f g h i j k l m n o p q r s t u v w x y z a

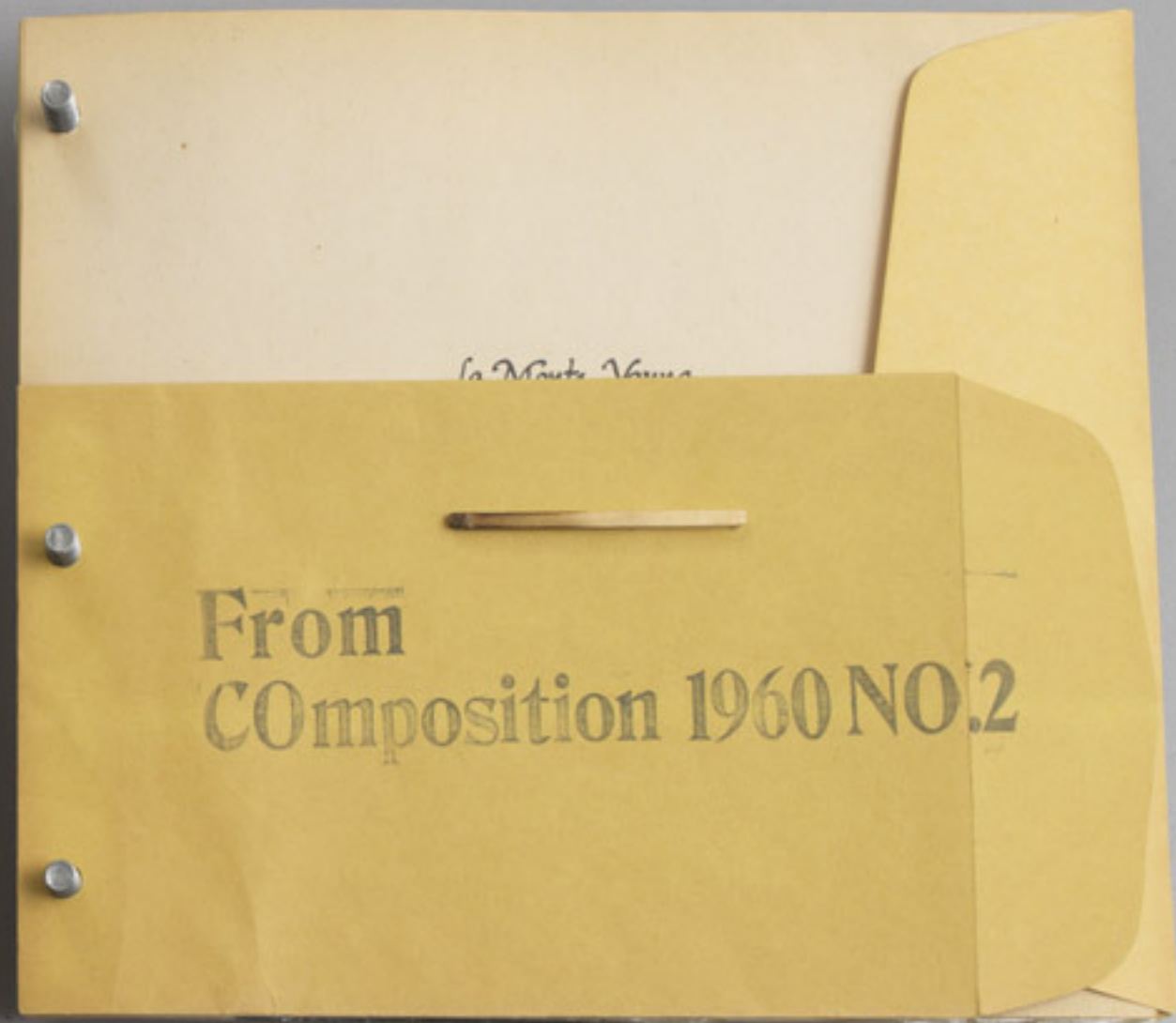
E. WILLIAMS



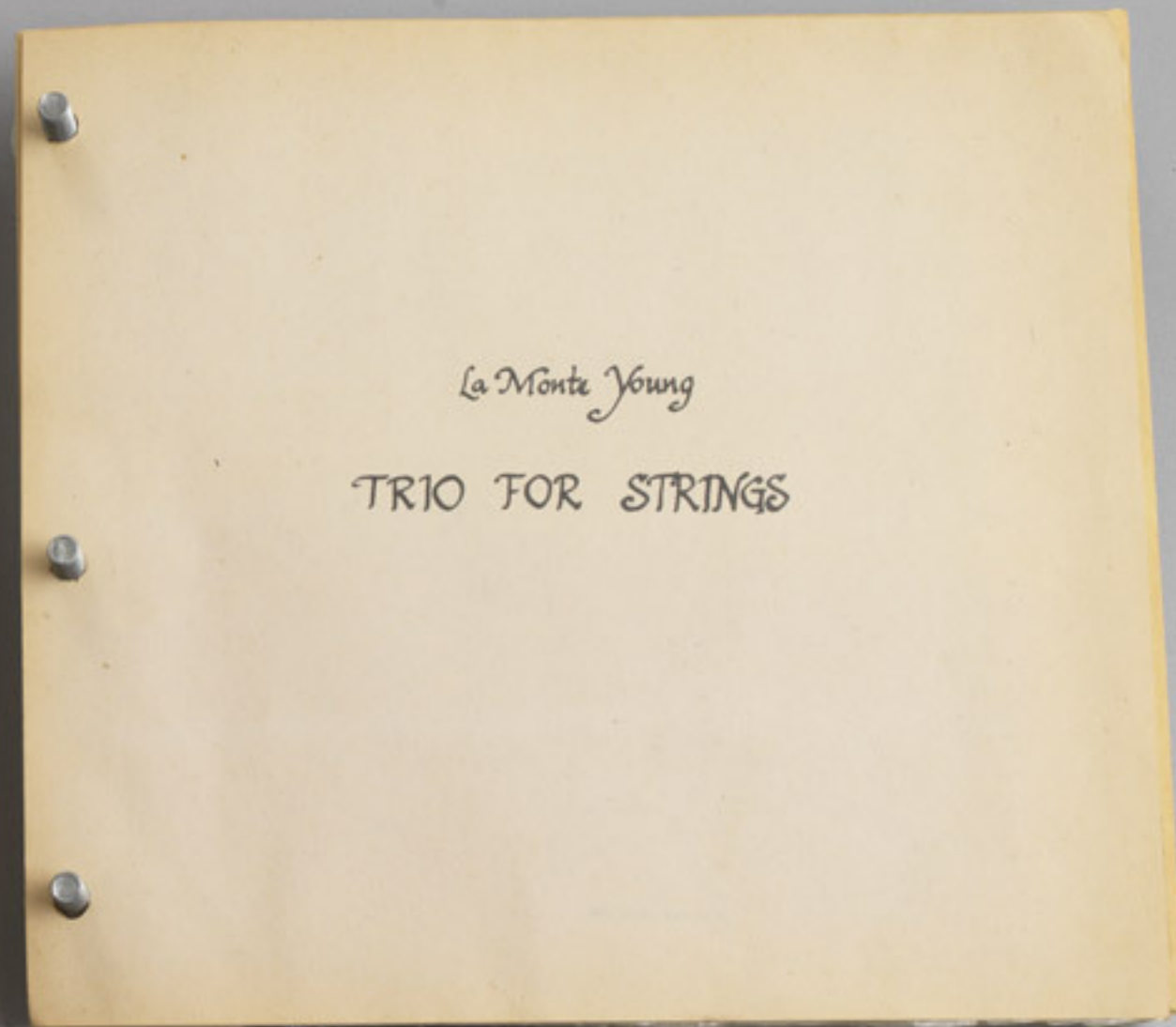
E. WILLIAMS



G. MACIUNAS

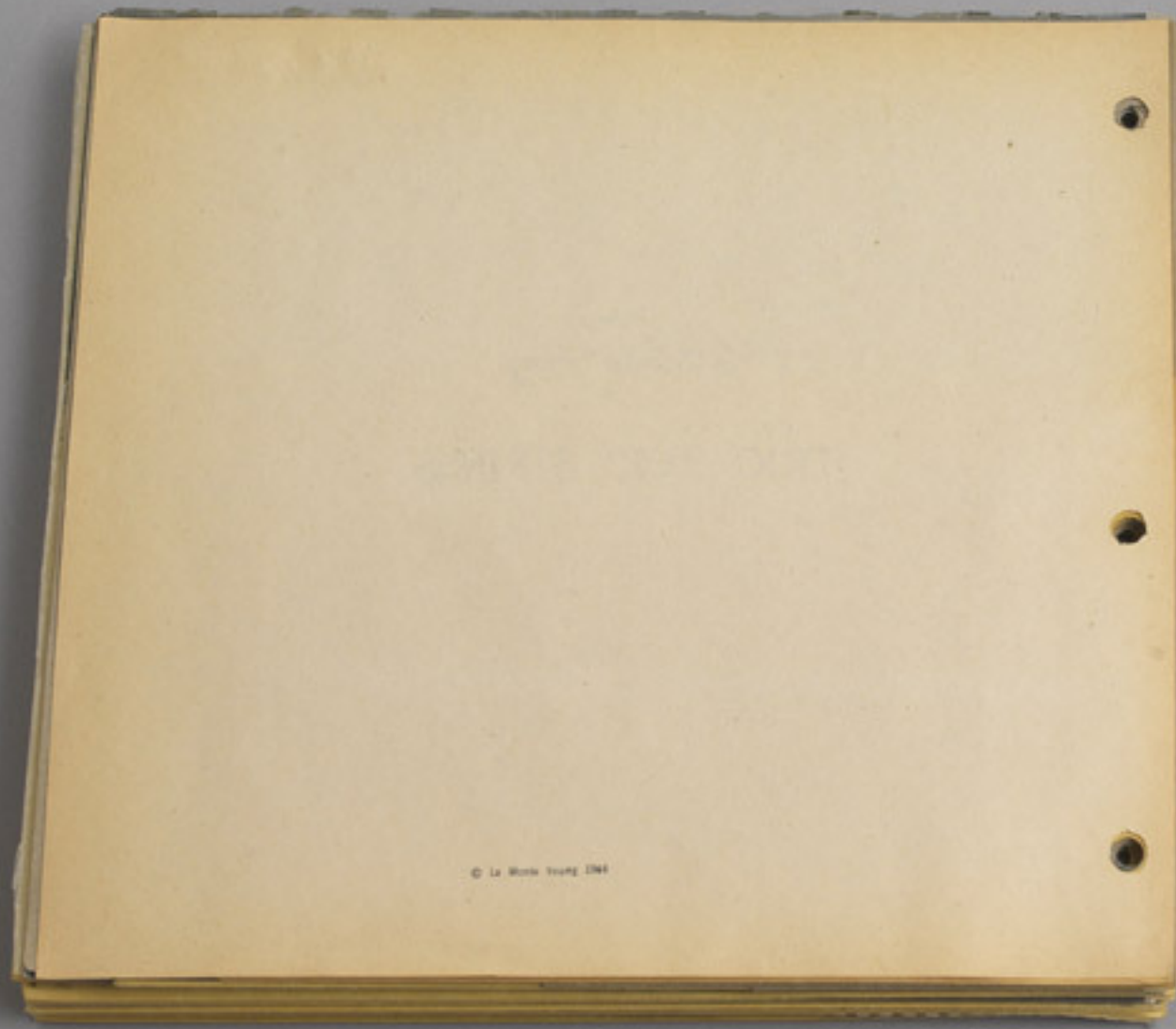


LA MONTE YOUNG

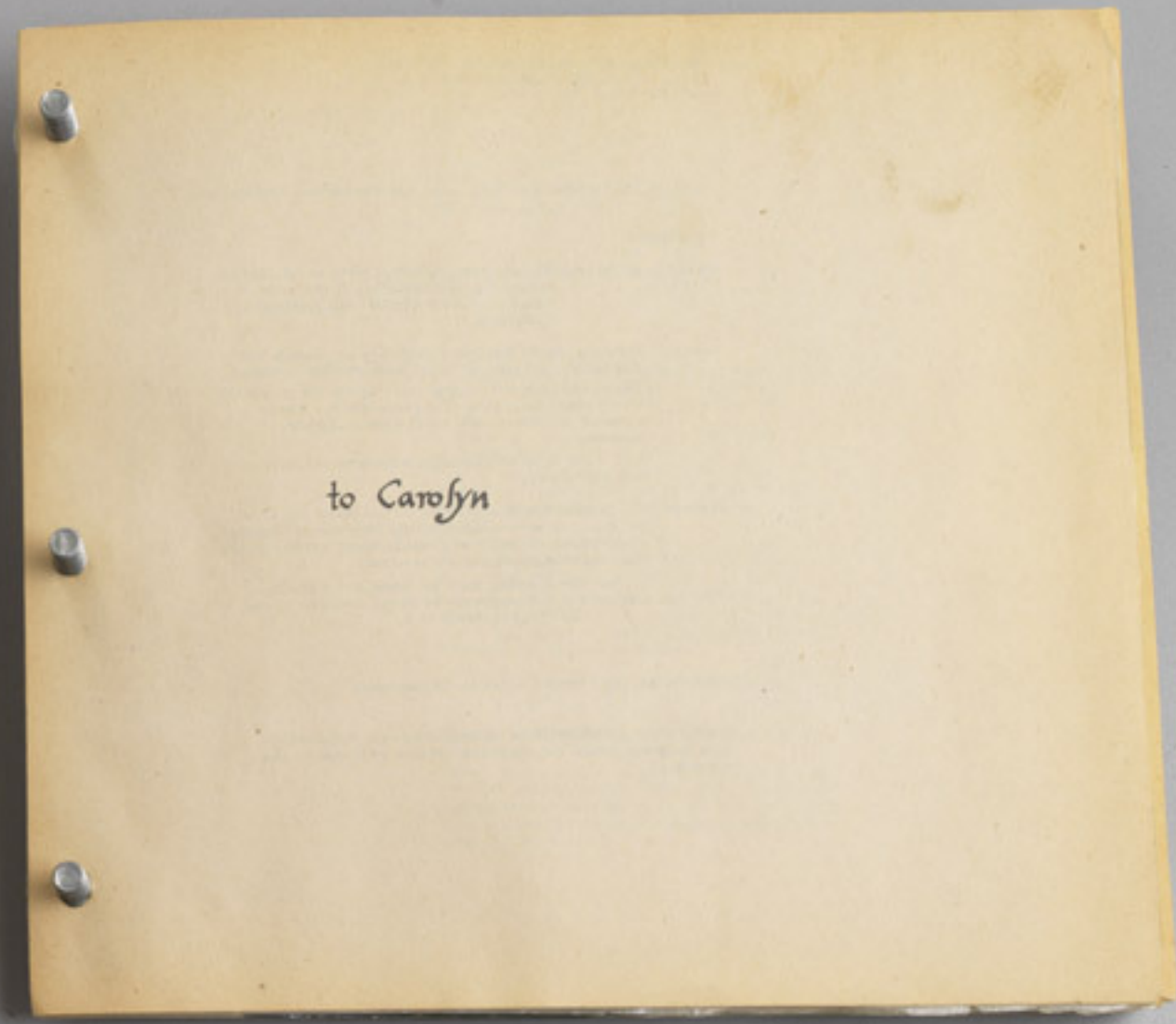


LA MONTE YOUNG





© La Monte Young 1961



to Carolyn

LA MONTE YOUNG

This piece is to be played by the usual string trio or by a string orchestra of violins, violas and cellos.

#### General Instructions For Both Trio And Orchestral Performance

##### No Vibrato

**Dynamic markings:** The dynamic markings refer to an absolute scale, e.g., *ppp* on viola is the same volume as *ppp* on cello, etc. (ensemble dynamics).

**Bowings:** The bow should be drawn as slowly as possible but the indicated dynamic level must still be achieved. *Flautando* (the bow should float across the strings) at all times throughout the piece except where dynamic markings such as *ff* require greater pressure. *Col legno* is to be executed with both the hair and the wood.

**Tuning:** All pitches sound as written in this score but it is necessary to retune some strings (scordatura) before performance in order to produce notes written below the usual ranges of the instruments.

Viola: the C string must be tuned down to B.  
Cello: the G string must be tuned down to F, and the C string down to B.

#### Instructions For String Orchestra Performance

Double stops should still be played as double stops rather than by giving each player in the section only one of the two notes.

**Tuning:** In string orchestra performance additional scordatura is necessary-- 5/6ths of the violins must tune their C strings down to B (see ? below).

**Reorchestration:** The notes Bb and B in the violin part, page 8, fourth brace, *ff*, are not to be played by the violins but should be held as harmonics by the cellos in the following way:

half of the cellos play



and the other half play



The section beginning on page 9, second brace, *ff*-132, Bb in cello part, and ending on page 10, first measure (Bb in cello), must be reorchestrated as follows:

--assuming that the orchestra will already be balanced correctly for this piece--

Page 9, second brace, *ff*-132, Bb is to be played by 3/6ths of the cellos and 2/6ths of the violas (violas' C strings tuned down to B).

\*Page 9, second brace, *ff* is to be played by 5/6ths of the violas (scordatura). Note: 1/6 of the violas do not play in this section.

Page 9, second brace, *ff*, and third brace, *ff*, and fourth brace, *ff* are each to be played as a harmonic by the remaining 3/6ths of the cellos in the following manner:



Page 9, third brace, *ff* is to be played by the remaining 4/6ths of the violas.

Note: In the above reorchestrated sections the dynamic levels, bowing instructions, and mute indications already given in the score still apply to a note even though it is being played by a different instrument.

Handwritten musical score on the left page, featuring three systems of music. The first system includes a tempo marking of  $\text{♩} = 80$  and dynamic markings such as *senza vibr.* and *ppp*. The second system has a tempo marking of  $\text{♩} = 100$  and includes *rit.* and *mf*. The third system includes *cresc.* and *mf*. The score is written for three staves (treble, alto, and bass clefs) and includes various musical notations such as slurs, ties, and fingerings.

Handwritten musical score on the right page, featuring three systems of music. The first system includes a tempo marking of  $\text{♩} = 160$  and dynamic markings such as *ppp* and *con sord.*. The second system includes a tempo marking of  $\text{♩} = 208$  and dynamic markings such as *pp* and *mf*. The third system includes a tempo marking of  $\text{♩} = 176$  and dynamic markings such as *pp*. The score is written for three staves (treble, alto, and bass clefs) and includes various musical notations such as slurs, ties, and fingerings.

LA MONTE YOUNG

Handwritten musical score on the left page, featuring three systems of music. The notation includes treble, alto, and bass clefs. Fingerings are indicated by numbers 1-5. Performance instructions include *5<sup>ta</sup> all.*, *con sord.*, *al. tasto*, *ord.*, *mp*, *pp*, and *pp*. Measure numbers 10, 7, 10, and 11 are visible. A tempo marking of *♩ = 200* is present.

Handwritten musical score on the right page, featuring three systems of music. The notation includes treble, alto, and bass clefs. Fingerings are indicated by numbers 1-5. Performance instructions include *senza sord.*, *al. punt.*, *p*, *con sord. / ord.*, *mp = p*, *senza sord.*, *al. tasto*, *pppp*, *cresc. poco... poco... al. pp*, and *f/mf*. Measure numbers 14, 7, 6, 3, 8, 9, 13, 11, 10, and 6 are visible. A tempo marking of *♩ = 112* is present.

LA MONTE YOUNG

Handwritten musical score on the left page, featuring three systems of music. The first system is marked with a tempo of  $\text{♩} = 200$  and includes fingerings (10, 12) and dynamics such as *con sord.*, *sul tasto*, and *mp*. The second system includes fingerings (12, 8, 13) and dynamics like *and.*, *ppp*, and *pp*. The third system has fingerings (9, 10, 12) and dynamics including *con sord. sul tasto* and *ppp*. The fourth system is marked with a tempo of  $\text{♩} = 192$  and includes fingerings (24, 2) and dynamics such as *con sord.*, *al tasto*, and *ppp*.

Handwritten musical score on the right page, featuring three systems of music. The first system includes fingerings (7, 14, 12) and dynamics like *and.* and *mp*. The second system has fingerings (12, 15, 4) and dynamics such as *and.*, *sul tasto*, and *ppp*. The third system includes fingerings (4, 4, 4) and dynamics like *con sord.*, *sul tasto*, and *pp*. The fourth system is marked with a tempo of  $\text{♩} = 138$  and includes fingerings (12, 12, 4) and dynamics such as *con sord.*, *ppp*, and *ppppp*.

LA MONTE YOUNG

Handwritten musical score on the left page, featuring three systems of music for guitar. The first system has measures 14, 12, and 12. The second system has measures 12, 19, and 9. The third system has measures 4, 4, and 4. The fourth system has measures 18, 4, and 8. Performance instructions include "senza sord./col legno", "mf", "con sord. sul tasto", "p", "con sord. sul pont.", "fz", and "con sord. (and.)".

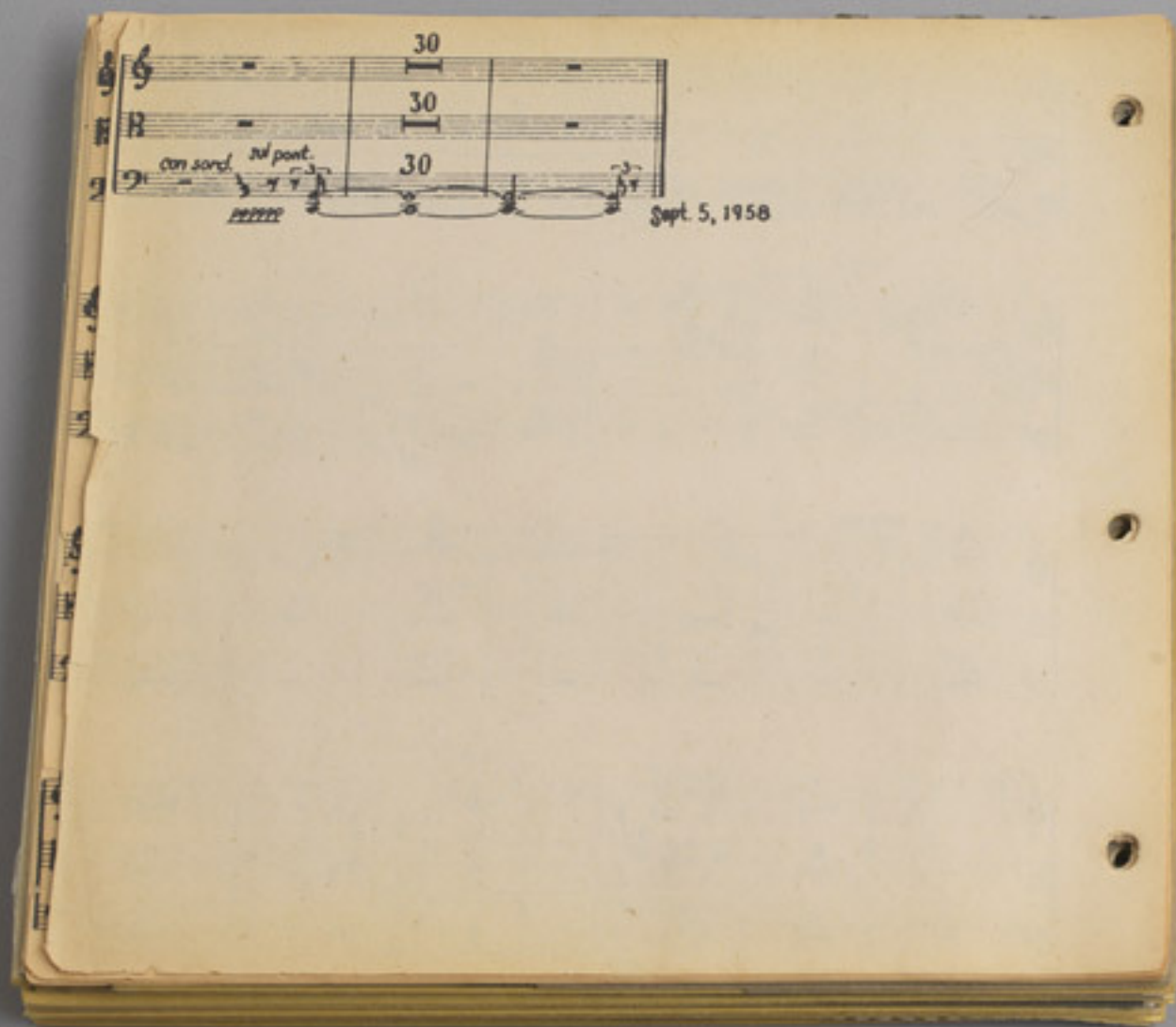
Handwritten musical score on the right page, featuring three systems of music for guitar. The first system has measures 26 and 9. The second system has measures 12, 14, and 22. The third system has measures 11, 11, and 11. The fourth system has measures 9, 25, and 25. Performance instructions include "con sord. sul pont.", "mp", "con sord. sul tasto", "ppp", "con sord. sul pont.", "pp", "con sord. sul tasto", "col legno", "ppp", and "con sord. sul tasto".

LA MONTE YOUNG

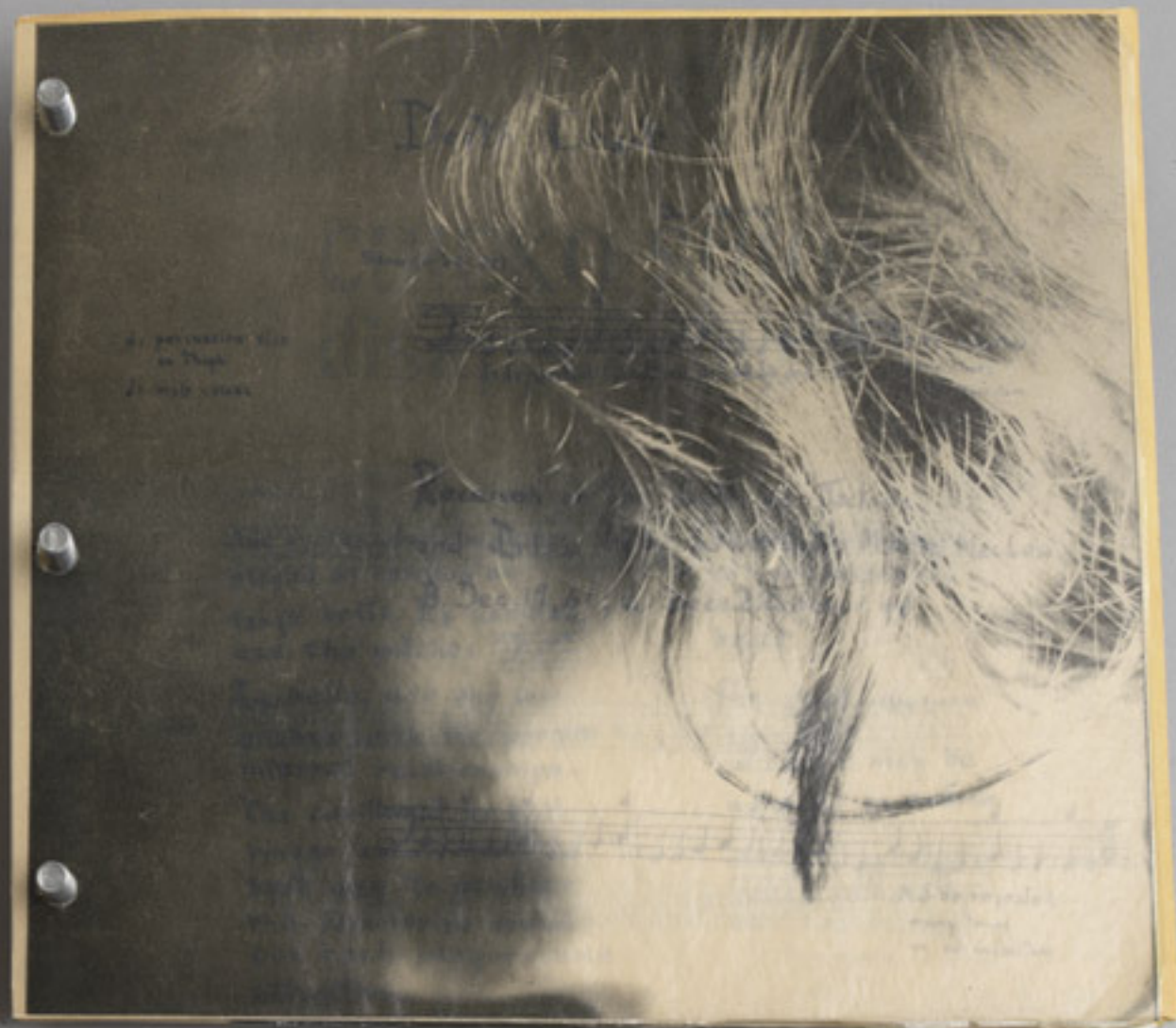
Handwritten musical score on the left page, featuring three systems of music. The notation includes treble, bass, and guitar staves. Performance instructions include *mp*, *pp*, *con sord. sul tasto*, and *ad pont.*. Chord diagrams are provided for various positions, such as 7, 6, 7, 4, 3, 5, 2, 4, and 6.

Handwritten musical score on the right page, featuring three systems of music. The notation includes treble, bass, and guitar staves. Performance instructions include *ppp*, *con sord. sul tasto*, *con sord. ord.*, and *(p)*. Chord diagrams are provided for various positions, such as 10, 6, 8, 13, 8, 6, 6, 13, 13, 13, 13, 13, 13, 6, 4, 4, 4, 4, and 4.

LA MONTE YOUNG



LA MONTE YOUNG



G. MACIUNAS





# Death Chant

Dec. 23, 1961

Slow (♩ = 54-62)

d: percussive slap  
on thigh  
♩: male voices

CHIEKO SHION  
disa

To be repeated  
many times  
or ad infinitum

Received on the death of Jackson  
and Iris's baby, Gwendolyn Malka MacLow.  
B. Dec. 19, 61; d. Dec. 22, 61.


Any of the above  
played on carillon or  
large bells. Use carillon or  
use the pitches  $\text{F}_2$   
If bells, use any low  
pitches with the proper  
interval relationships.  
The carillon  
ringer's  
best way to produce  
the percussive sound  
for each performance  
situation.

To be repeated  
many times  
or ad infinitum


Death Chant

Dec. 22, 1911

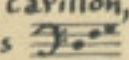
(18-24-25)



Received on the death of Jackson  
and Iris's baby, Gwendolyn Marie Jackson.  
B. Dec. 19, 1911; d. Dec. 22, 1911.

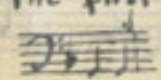



J. 74-11

Any of the above may be played on carillon or large bells. If carillon, use the pitches 

If bells, use any low pitches with the proper interval relationships. The carillonist or bell ringer should find the best way to produce the percussive sound for each performance situation.

Slower tempos may be used, especially in the case of bells.

The first measure  may be used as an ending 

LA MONTE YOUNG

Death Chant

Dec. 28, 1961

2100 (1-24-62)

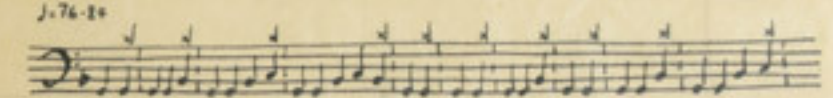
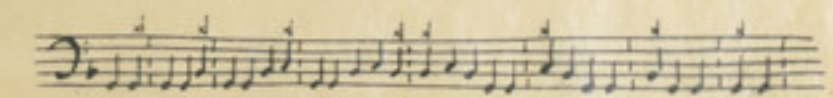
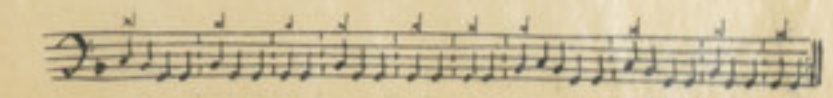


Any of the above may be played on cello or large bells. If cello, use the pitches  $\text{E}_2$   $\text{E}_3$   $\text{E}_4$   $\text{E}_5$ .  
 If bells, use any low interval relationships. The celloist or bell ringer should find the best way to produce the percussive sound for each performance situation.

Received on the death of Jackson  
 Any of the above may be played on cello or large bells. If cello, use the pitches  $\text{E}_2$   $\text{E}_3$   $\text{E}_4$   $\text{E}_5$ .  
 If bells, use any low interval relationships. The celloist or bell ringer should find the best way to produce the percussive sound for each performance situation.



J. 76-20

To be repeated  
 many times  
 as indicated

LA MONTE YOUNG

Death Chant

Dec 28, 1940

2nd (4-24-43)

Handwritten musical notation on aged paper. The page is titled "Death Chant" and dated "Dec 28, 1940". It features several staves of music with lyrics written below. The lyrics include: "The carillonist or bell ringer should give the performance for each performance situation." and "The carillonist or bell ringer should give the performance for each performance situation." The paper is heavily stained and has some ink bleed-through from the reverse side.

CHIEKO SHIOMI  
disappearing music

A yellow paper cover or endpaper with the title "CHIEKO SHIOMI" and "disappearing music" printed in a serif font. The cover is secured with two metal fasteners on the left side. It is layered over several other sheets of yellow paper, some of which are partially visible and appear to be taped or layered together. The overall appearance is that of a handmade or archival book cover.

M. SHIOMI




TROIS BAGATELLES

GYÖRGY LIGETI

I  
M.M. ♩ = 40-48

Piano  
Piano



These "Bagatelles" should be played very softly. The end of each movement is indicated by turning the page. The end of the whole composition is to be indicated by the conductor and looking to the audience.

G. MACIUNAS



TROIS BAGATELLES \* for David Tudor

GYÖRGY LIGETI 1961

I M.M. ♩ = 40-48 (C)

Piano  
forte

dolcissimo

#G

The musical notation consists of two staves, treble and bass clef. The treble staff has a fermata over a whole note. The bass staff has a sharp sign (#) followed by a G note. The tempo marking is M.M. ♩ = 40-48. The dynamic marking is dolcissimo. The piece is marked with a first ending bracket (C) at the end of the treble staff.

\*These "Bagatelles" should not be played by heart. The end of each Bagatelle is to be indicated by turning the page. The end of the whole composition is to be indicated by standing up and bowing to the audience.

G. LIGETI

II

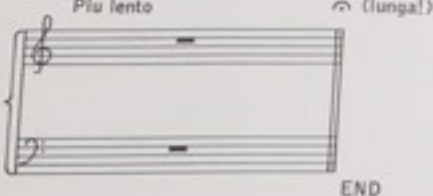
L'istesso tempo (c)



molto espr.

G. LIGETI


III  
Piu lento (lunga!)



END

(If the performer wishes, he can play the following fourth Bagatelle as an encore:)

Tempo primo



G. LIGETI



SH

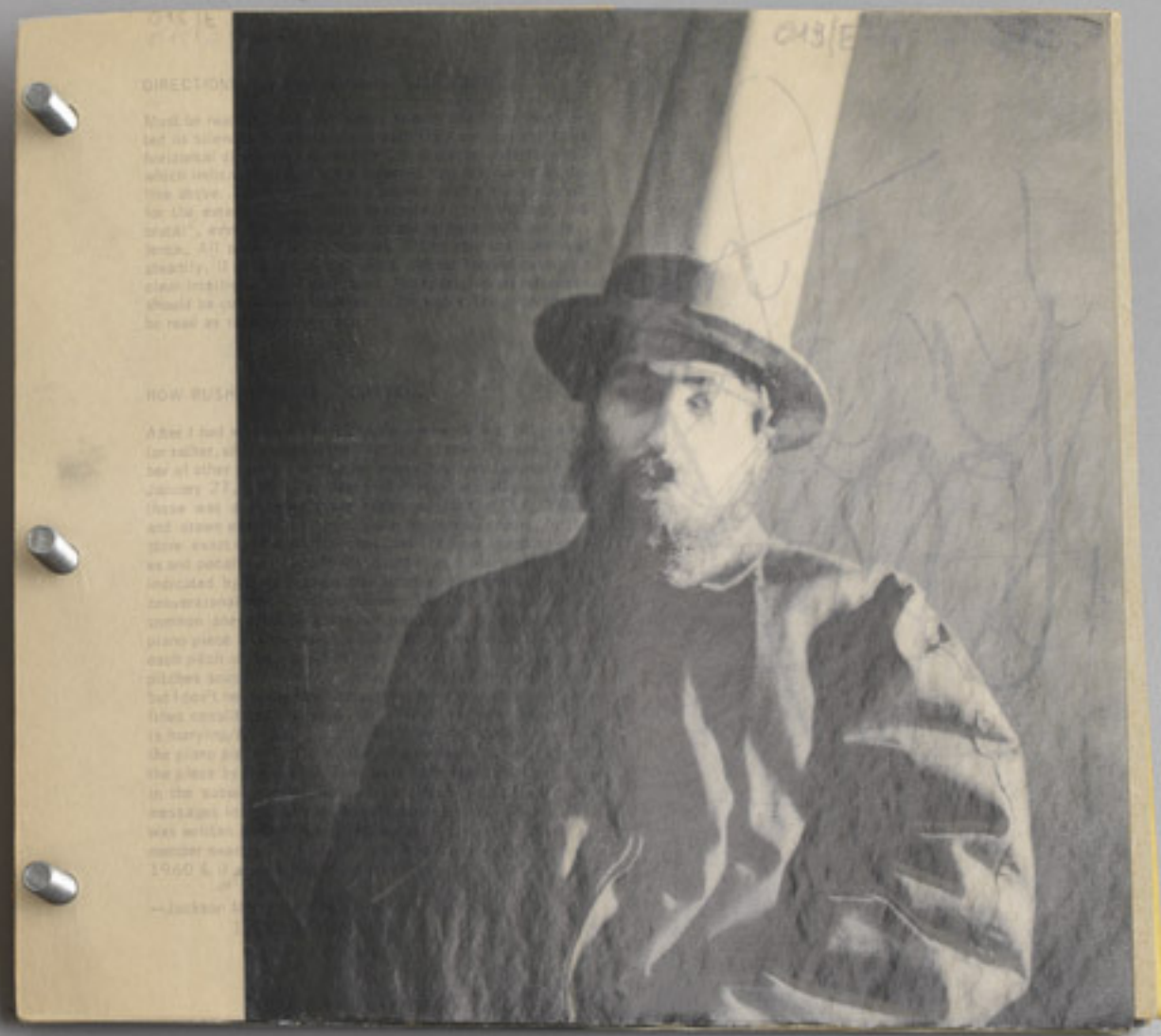
napkin in  
next supper

G. MACIUNAS





S. KUBOTA



G. MACIUNAS



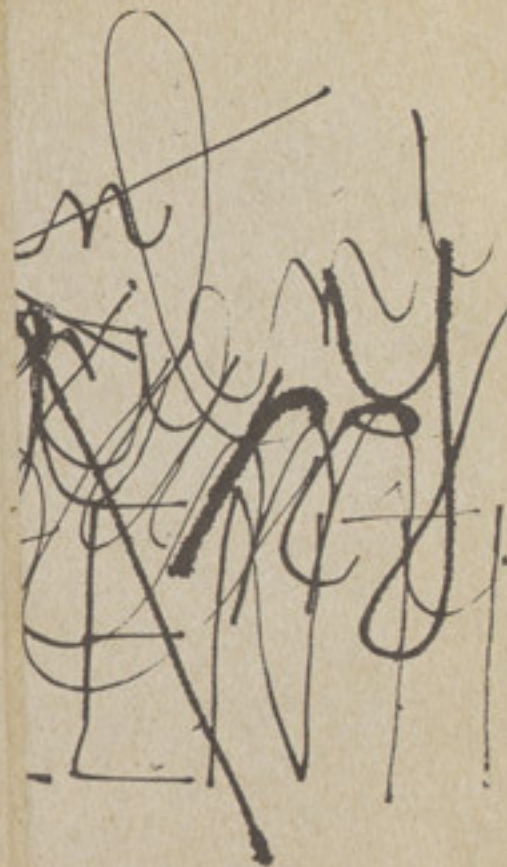
#### DIRECTIONS FOR PERFORMING RUSH HOUR

Must be read as a solo. All empty spaces should be interpreted as silences proportionate to both their vertical and their horizontal dimensions, except for 10-character indentations, which indicate merely that the indented line is a run-on of the line above. There should be no pauses within lines, except for the extended line "where everyone//////is hurrying////& brutal", every two words of which are followed by a long silence. All other lines (including 2-line run-ons) are read steadily, if possible in one breath, but not hurried ever past clear intelligibility of each word. No special expressiveness should be consciously imparted to the words. The poem should be read as soberly as a report.

#### HOW RUSH HOUR WAS WRITTEN:

After I had written my first chance poems, 5 biblical poems, (or rather, after I written the first four of them) I wrote a number of other poetic and musical works, between January 6 and January 27, 1955, by means of chance operations. Among these was a complex score composed January 13, 1955, and drawn exactly on music paper in several colors. In this score exact durations of pitches, and I believe dynamics-zones and pedalling (it was first thought of as a piano piece) were indicated by lengths of colored lines on the staff rather than conventional notes, &c. On January 14 I improvised a list of common one-syllable words and translated the pitches of the piano piece into the words of the list by assigning a word to each pitch of the piano. I believe that each full line contained pitches sounding simultaneously, translated into list words, but I don't remember how I determined from the score how many lines constituted a strope, &c. The lines "where everyone/ is hurrying/ & brutal", "castanets", and "cloakroom" are from the piano piece itself, i.e., they are spoken at those points in the piece by the pianist. They were improvised spontaneously in the subway while I was working delivering packages and messages in midtown and the chance-determined piano piece was written around them, possibly as a "setting"--I don't remember exactly. The piano score itself was lost sometime in 1960 & if anyone has found it tell me.

--Jackson Mac Low, 965 Hoe Ave, NY 59 NY  
17 January 1962



J. MAC LOW



### 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 tone. 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 methods.

Jackson Mac Low  
December 1960--February 1961  
New York City

### THANKS II

The beginning of the piece is indicated in any convenient way.

At any time after the beginning any person present produces a single non-verbal sound, either with the voice, the non-vocal parts of the body, or objects of any kind. The sound may be either a "musical" one or a "noise"; objects used, if any, may include musical instruments as well as other things.

This sound may be produced singly, prolonged for any duration, and/or reiterated any number of times. If it is reiterated, there must be no pause between reiterations. Reiterations should follow each other evenly (in a regular pulse) or the should be evenly accelerated or decelerated. Any 2 or all 3 of these methods of reiteration may be followed within one group of reiterations. In any case, no recognizable rhythmic figures other than a regular pulse and/or even accelerations or decelerations should occur.

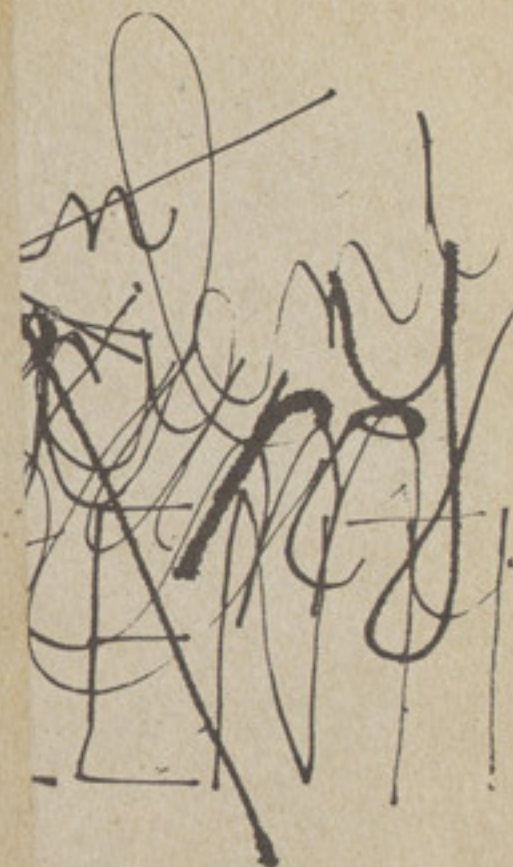
As soon as a pause occurs, intentionally or not, the sound-producing person should become silent for at least a full minute and as long as he likes. Whenever he begins again after a pause, if he does, he should produce a different sound than any produced previously in the performance, by himself or anyone else.

At any time after one person has begun making a sound, others may produce sounds of their own, each one entirely new to the performance, in any of the ways indicated. Whenever each person pauses, he must remain silent for at least a full minute, and if he begins again, he must do so with a sound new to the performance.

The performance may end at a prearranged signal, or at the end of a duration arrived at by chance operations or by a deliberate decision, or it may be allowed to continue until it stops by itself.

To secure performances of 5 to 17 minutes, the following chance operations are suggested for determining the duration: Shuffle and cut a pack of playing cards. If the denomination of the card cut to is 5, 6, 7, 8, 9, or 10, the number is the duration of the performance in minutes. J, Q, K, A, 2, 3, or 4 indicate, respectively, performances of 11, 12, 13, 14, 15, 16, or 17 minutes.

Jackson Mac Low  
3 June 1961  
New York City





LETTERS FOR IRIS NUMBERS FOR SILENCE

51 3-x-4 filing cards are provided. On one side of 50 cards, and on both sides of one card, are drawn from 1 to 10 capital letters of the English alphabet and 1 one-digit or two-digit integer. Letters and numbers are randomly placed and each card may be held in any position (any edge or corner "up").

Distribute any feasible number of the cards to each of 2 to 51 readers. The distribution need not be equal, nor need all the cards be distributed. However, if equal distribution is desired, the two-sided card may be regarded either as one card or as two. The largest number of cards given to any one reader approximates roughly the length of a performance in minutes.

Readers pronounce for each letter any minimal speech sound (that is, any phone, falling within any phoneme(s) of any language(s) which may be represented by the letter. Names of letters should not be pronounced unless they happen to be single phones represented by the letters. Ambiguous letters (e.g., "N" & "Z" and "M" & "W", which may be identified differently according to the position in which they are held) may be read as either possibility.

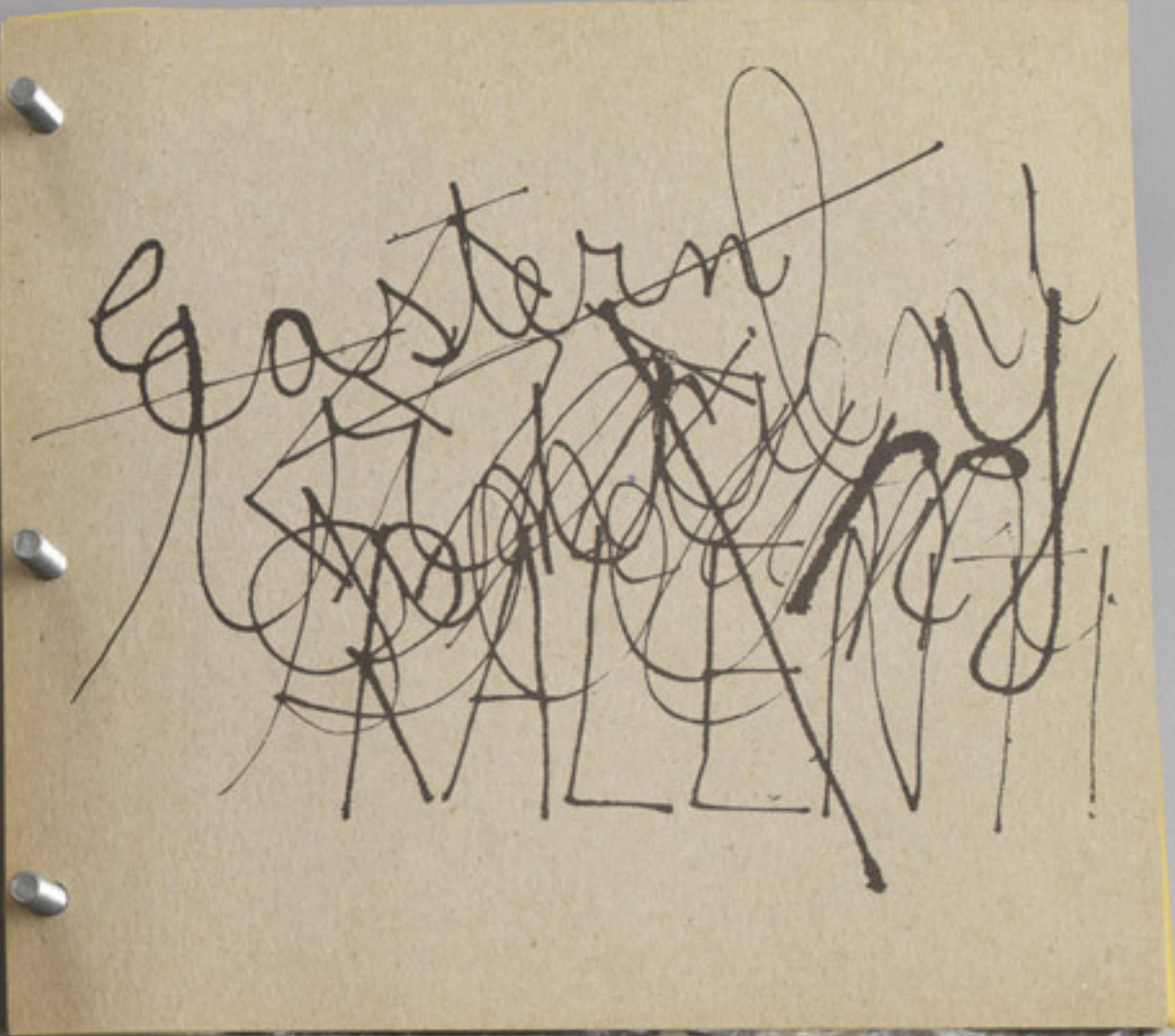
Letters may be pronounced shortly or for any duration up to that of a breath. No single letter may be resumed after a new breath is taken unless the letter is repeated on a card. For each integer, readers are to be silent that number of seconds or of slow counts. Other silences are optional but should not exceed 3 seconds each.

All letters on each card are to be pronounced, once each, in any order. The silence prescribed by the integer must occur, as a whole, before or after all letters on a card are pronounced, or between the pronunciations of any two letters. Optional silences may occur between pronunciations and between cards. Either or both of the sides of the two-sided card may be performed.

Amplitude, pitch, timbre, tempo (within the limits set by the rules governing durations of sound and silence) and changes in all parameters are free. However, regular rhythms, diatonic or chromatic melodies and the like should be avoided, and the sounds should be, for the most part, speech-like rather than song-like.

A performance is over when all readers have read each of their cards once.

Jackson Mac Low  
18-20 January 1961  
New York City



J. MAC LOW





G. MACIUNAS



from: Sanitas - 200 sheet theater, november 1962

2

The room of the performance has to be completely dark. 1-20 performers enter, each throws one small, usual object (for example: a penny, a pen or a cigarette etc.) into the audience, each switches on a flashlight and moves into the audience, searching the objects. The piece is finished, when all objects are recovered.

13

The telephone weather or time giving service is rung up and relaid by the loudspeaker for any length of time.

22

The performer reads aloud a newspaper - he reads everything written in it.

35

Blank sheets of paper are given to the audience. After this, the piece lasts at least 5 more minutes.

107

One performer slams all the doors of the performance area as precisely as possible.

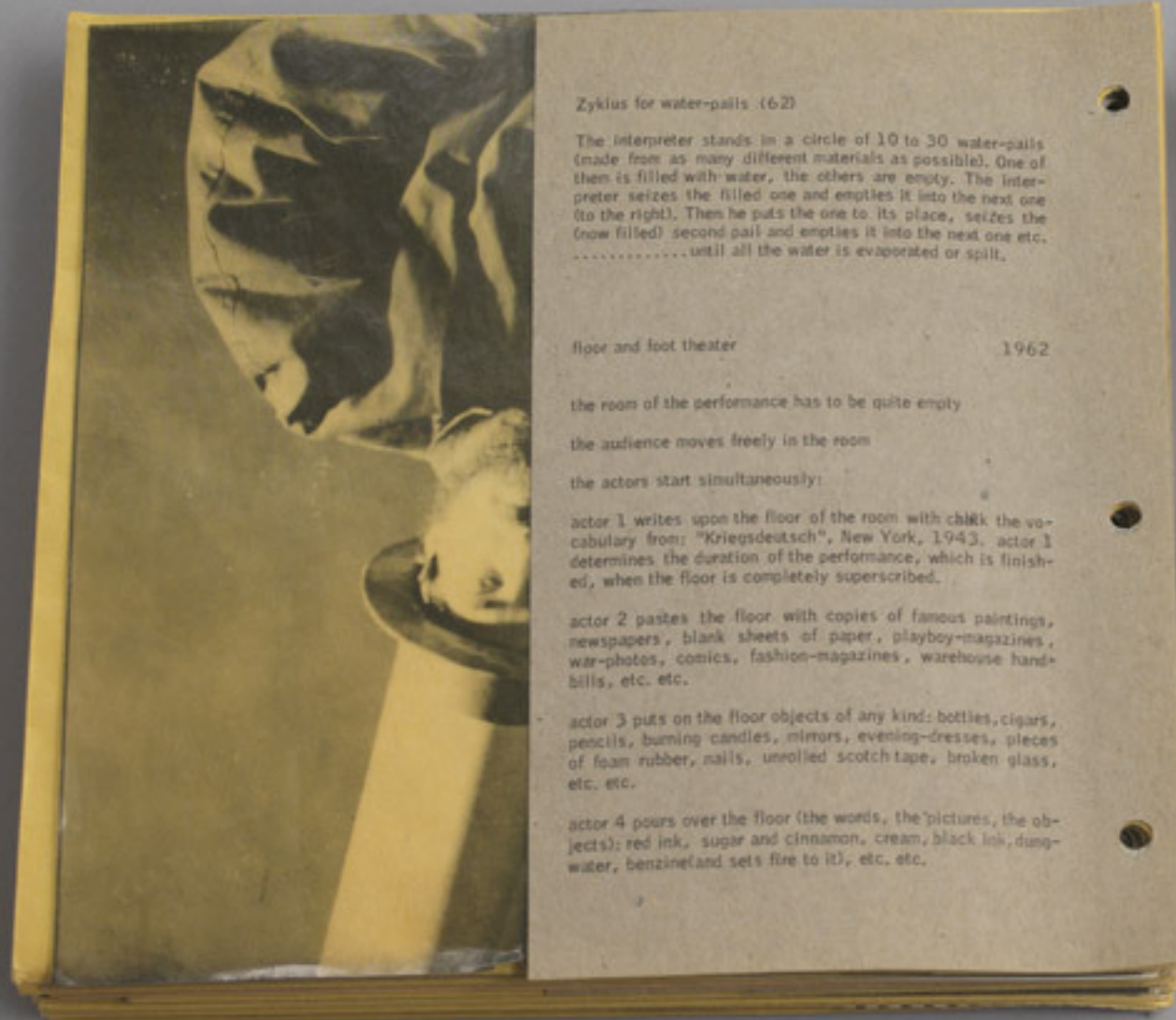
165

(homage a Christus) for this piece the seats and tickets of the audience must be numbered; one or more performers explain to the audience, that there is an unfortunate mistake in the numbering of the tickets. Then the people, who sit in the first row, are told to sit down in the last row, the people of the last row are told to sit down in the first row, the people of the second row are told to sit down in the next to the last row etc. etc. etc. ....



T. SCHMIT



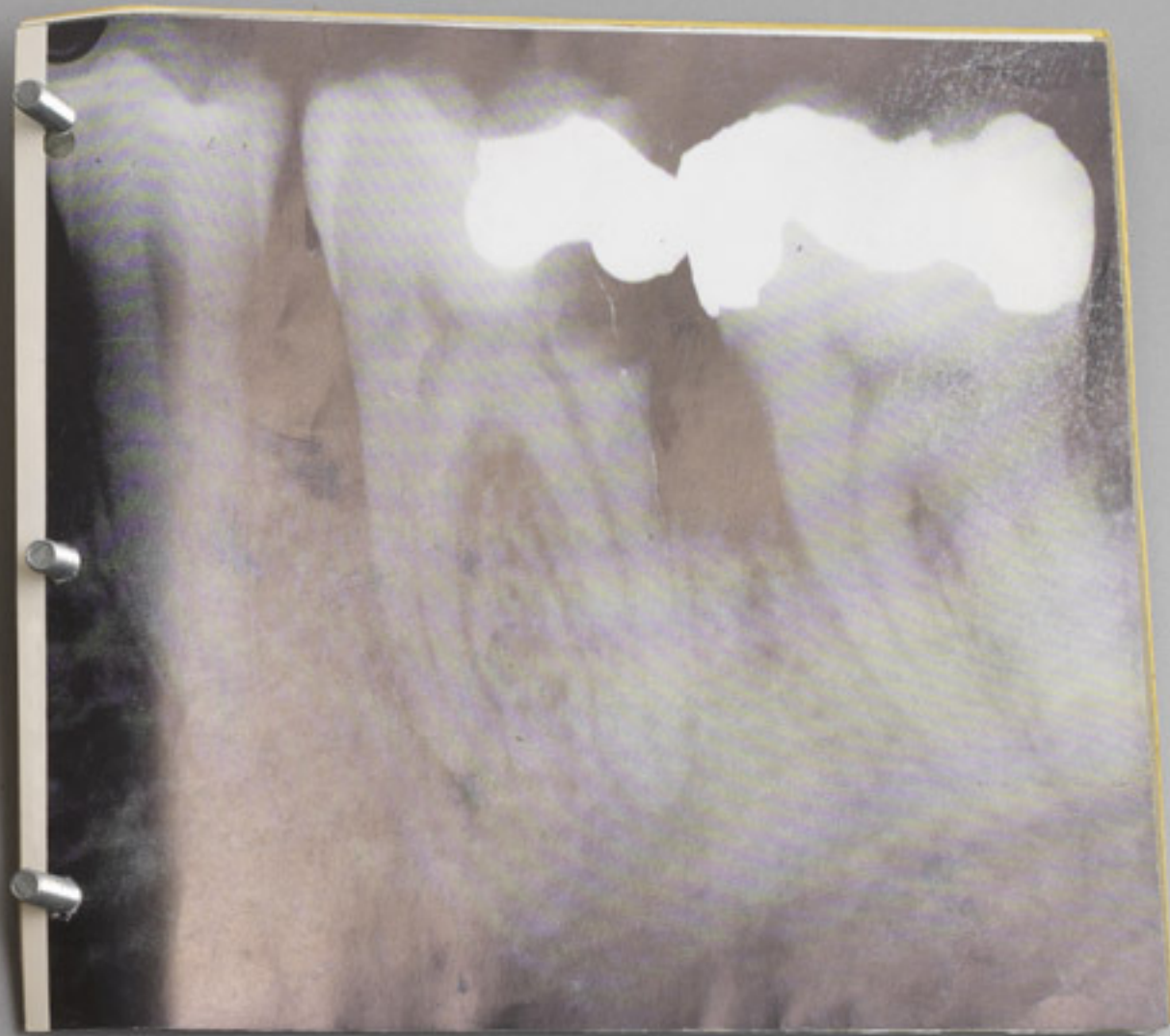


T. SCHMIT



G. MACIUNAS





G. MACIUNAS



G. MACIUNAS



INTRODUCTION

VALUE

universal objective - "something to be desired"  
 the higher the value and the more of it, the better  
 in art value of experience, beauty  
 in industry value of productivity  
 in finance value of money  
 in science value of knowledge

art is a value attained by artists & sold to clients  
 values are attained by energy, time, ability, etc.  
 values can be exchanged

monetary value can be exchanged for artistic value  
 time value can be exchanged for knowledge value  
 but

money, time, energy, ability is limited in quantity,  
 desire for more and greater value is not limited,  
 therefore

attainment of greater value for less is desirable  
 attainment of greater value for same is desirable  
 attainment of same value for less is desirable

attainment of greater value with less money, time,  
 energy etc. is desirable and forms 2nd, objective

ECONOMY

economy without loss of value  
 economy of time, money, energy, ability, materials  
 to attain more and greater values is possible with

EFFICIENCY

efficiency eliminates waste of energy, materials,  
 time, money etc. and increases their effectiveness

ART

cost of material is less than of artist's attainment cost - cost of artist's attainment is less than of material cost  
 cost of material seldomly exceeds 10% of total cost - cost of material structure is usually 90% of total cost  
 more efficient use of materials will hardly economize - more efficient use of materials will economize much  
 more efficient use of artist's time will economize much - more efficient use of artist's time will economize little  
 therefore efficient performance of creator is desirable - therefore efficient performance of created is desirable

efficient performance of creator requires  
 IMPULSIVE DEXTERITY  
 DEXTEROUS IMPLEMENTATION  
 artist must be efficient doer.  
 value derived from efficient occurrences is organic  
 ART - OCCURRING ORGANISM  
 forms experience

efficiency of occurrence, of becoming, becomes a value  
 formed by will, ability, imagination, practice, knowledge - formed by reason, knowledge, inventiveness, ability  
 value judged by how well, efficiently was result attained - value judged by how well, efficiently result functions  
 with dexterity artist produces quicker can sell for less - with logic architect produces cheaper can sell for less

history of each artist displays continuous development  
 of efficiency in use of his time - increased dexterity.  
 since efficiency is in the subjective occurrence, it can  
 not be easily shared and therefore does not produce  
 historical continuity.

ARCHITECTURE

efficient performance of created requires  
 DELIBERATE LOGIC  
 LOGICAL DELIBERATION  
 artist must be efficient thinker  
 value derived from efficient components is mechanic  
 ARCHITECTURE - FUNCTIONING MECHANISM  
 performs for experience

efficiency of function and of being becomes a value  
 formed by reason, knowledge, inventiveness, ability  
 value judged by how well, efficiently result functions  
 with logic architect produces cheaper can sell for less

history of architecture displays continuous development  
 of efficiency in use of materials - spans are increased  
 supports are decreased, mass decreased, etc.  
 since efficiency is in the objective function of result  
 it can be objectively shared & communicated producing  
 historical continuity.

	PRE-FORMED RESULT	SOLUTION REQUIRED BY CLIENT	RESULTANT FRAUD & SWINDLE
	result formed before receipt of client's problem, result attained by will rather than reason.	universal objective of greater value (beauty etc.) for less money, must use material, shape, structure fabrication efficiently and beautifully particular objectives: client goes to famous architect to get good value economically.	intentional (by will) perversion of truth (value & economy) to induce another (client) to part with some valuable thing (money for this value) to pervert the truth, the architect conceals inefficient use of materials under an illusion of efficiency, client unknowingly gets less value (inefficient result) for more money architect spends less time (omitting logical deliberation) and gains more money (higher % fees for more money spent by the swindled client)!
Ludwig Mies van der Rohe: 845-80 Lake Shore Drive Apartments, 1949-51 Chicago, Ill.	employ "efficient" looking exposed steel columns	employ fireproof concrete - covered columns efficiently and beautifully (can not use exposed steel columns)	apply "efficient" looking exposed nonfunctioning columns over functioning, efficient concealed columns client pays for 2 columns, gets one less value for more money
Eero Saarinen, Eero Saarinen: MIT Auditorium, 1952-55 Cambridge, Mass.	3 support dome employ 3-support dome	enclose large area with efficient and beautiful enclosure supportable on soft soil. (can not use 3 support dome)	employ nonfunctioning 3 - support "efficient" looking dome & support it with inefficient but well concealed columns below the arch of perimeter client pays for 2 enclosure support methods, gets only one, less value for more money
Skidmore, Owings & Merrill: Gordon Bunshaft (designer) Lever House, 1952, N.Y. New York City	employ a predetermined facade of uniform curtain-wall fenestration irrespective of what is to be behind it.	employ curtain wall and roof components: the elevator tower, watertank, condenser, etc. efficiently-beautifully	roof components in ugly disarray but well hidden behind nonfunctioning yet "efficient" looking curtain-wall client pays for expensive waterproof but nonfunctioning curtain-wall and for unsolved roof components, less value for more money
Frank Lloyd Wright: S.R. Guggenheim Museum, 1956, New York City.	employ perimeter windows at eye level throwing light into spectators so as to prevent them from seeing the painting exhibited in darkness.	employ efficient and beautiful enclosure for display of well lighted paintings.	to oppose & overcome obstructive effect of windows client must use many times stronger artificial lights client pays for unsolved windows & opposite lights to overcome them less value for more money

They also reveal a clear beauty, particular to Mies's architecture, which he attributes mainly to logic. "Alone," he says, "logic will not make beauty inevitable. But with logic, a building shines."

These innovations are accepted matter-of-factly by Mies. "In our work," he says, "we don't have a grand idea, a dream, and then try to glue it together... We just solve problems."

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	REQUIRED BY CLIENT	RESULTANT FRAUD & SWINDLE
	<p>objective of greater value (beauty etc.) for less money.</p> <p>material, shape, structure efficiently and beautifully particular objectives</p> <p>client goes to famous architect to get good value economically.</p>	<p>intentional (by will) perversion of truth (value &amp; economy) to induce another value (more money) value to pretend the truth, the architect conceals the use of materials under the illusion of efficiency, efficiency is only gets jobs (inefficiently) for more money</p> <p>logic (deceitful) and gains more money (less for more money spent by swindled client)!</p>
<p>Ludwig Mies van der Rohe: 845-80 Lake Shore Drive Apartments, 1949-51 Chicago, Ill.</p>	<p>employ "efficient" looking exposed steel</p>	<p>employ fireproof concrete - covered elements and beautifully (can not use exposed steel columns)</p>
<p>Eero Saarinen, Eero Saarinen: MIT Auditorium, 1952-55 Cambridge, Mass.</p>	<p>3 support dome employ 3-support dome</p>	<p>enclose large area with efficient and beautiful enclosure supportable on soft soil. (can not use 3 support dome)</p>
<p>Skidmore, Owings &amp; Merrill: Gordon Burschalt (designer) Lever House, 1952, N.Y. New York City</p>	<p>employ a predetermined facade of uniform curtain-wall fenestration irrespective of what is to be behind it.</p>	<p>employ curtain wall and roof components: the elevator tower, watertank, condenser, etc. efficiently-beautifully</p>
<p>Frank Lloyd Wright: S.R. Guggenheim Museum, 1956, New York City.</p>	<p>employ perimeter windows at eye level showing light into spectators so as to prevent them from seeing the painting exhibited in darkness.</p>	<p>employ efficient closure for display of well lighted paintings.</p>

These innovations are accepted matter-of-factly by Mies. "In our work," he says, "we don't have a grand idea, a dream, and then try to glue it together . . . We just solve problems."





OVERTURE (version II.)

preparations:  
a noise-maker 1.) wrapped 2.) and sealed 3.) is placed in a small container 4.) this container is wrapped and sealed and placed in a larger container. the larger container is wrapped and sealed and placed in a still larger container, etc., time, space, and expense determine the number of containers, wrappings and sealings.

performance:  
a performer unseals, unwraps and opens containers. two musicians standing on either side of the unwrapper produce alternately the lowest possible tones on (1.) a bass brass-wind instrument and (2.) a large gong or tam-tam. coincident with the opening of each container, the musicians perform a long tone in ensemble, as the noise-maker is unwrapped, the two musicians perform a very long tone in ensemble.

after a pause the unwrapper performs a single long tone with the noise maker.

1. a simple device to be blown, such as a tube with an obstruction, producing a "white-noise" is preferred.
2. wrappings are of paper, cellophane, leather, cloth, wood, metal, plastic, etc.
3. sealings are of wax, glue, zippers, buttons, nails, ropes, tape, locks, nuts and bolts, etc. (knives, scissors, wrenches, blow-torches, cork-screws, bottle-openers, surgical instruments, etc. are used to open sealings.)
4. containers are boxes, barrels, baskets, caskets, suit-cases, punch bowls, safes, garbage trucks, storerooms, garages, etc.

Benjamin Patterson, Paris, 1961

(version III.)

preparations:  
see version II. substitute a "canned" woman's laugh for noise maker. 1.), 2.)

performance:  
a performer unseals, unwraps, and opens containers. turn off laugh when "canning" device is unwrapped.

1. laugh is "canned" on small transistor tape-recorder or similar device.
2. device should be wrapped in such a manner that laugh is inaudible at beginning.

SEPTET FROM "LEMONS"

preparations:  
small quantities of water are placed in each of seven whistling tea kettles.  
a rubber balloon is fitted over the whistle of each kettle in a manner that does not hinder whistling.

performance:  
an assistant places kettles on individual heating devices, arranged in a row, and water is brought to boil.

three performers seated at a reasonable range from the kettles explode the inflating balloons in any sequence with pellets fired from a gas or air pistol.

1. determine quantities of water to avoid simultaneous boiling.
2. whistles are of differing frequencies.
3. performers may smoke, converse, read, play cards, etc. while awaiting boiling of water.
4. aim carefully.

SOLO DANCE FROM "LEMONS"

A pulley is hung from ceiling.

A rope of a length that both ends reach floor is hung through pulley. Dancer ties loop in one end, lays face down, or face up, or face left or face right (or tries all four positions), places feet through loop and hoists self using free end. Dance may end after ceiling is achieved, or after failures of a predetermined number of attempts, or upon exhaustion.

Benjamin Patterson, Köln, 1961

TRAFFIC LIGHT - A VERY LAWFUL DANCE - FOR ENNIS

A traffic light, with or without special pedestrian signals is found or positioned on street corner or at stage center.

Performer(s) waits at real or imaginary curb on red signal, alerts self on yellow signal, crosses street or stage on green signal.

Achieving opposite side, performer(s) turns, repeats sequence. A performance may consist of an indefinite, an indeterminate or a predetermined number of repetitions.

Benjamin Patterson, Wiesbaden, June 1962

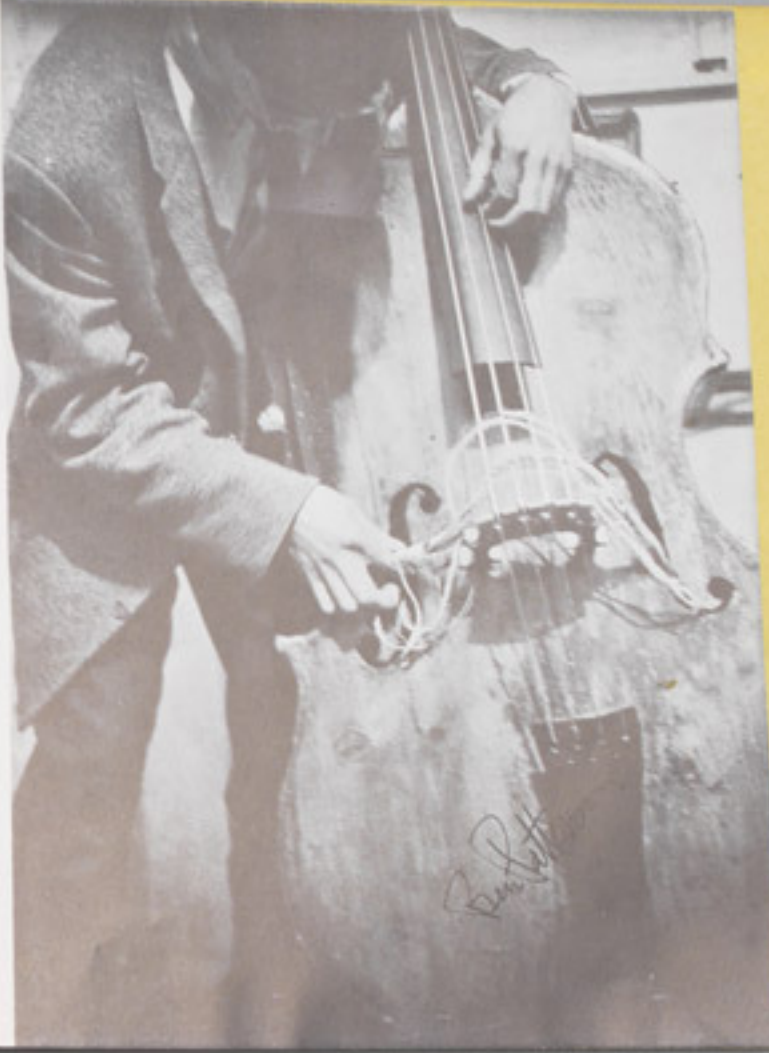
B. PATTERSON



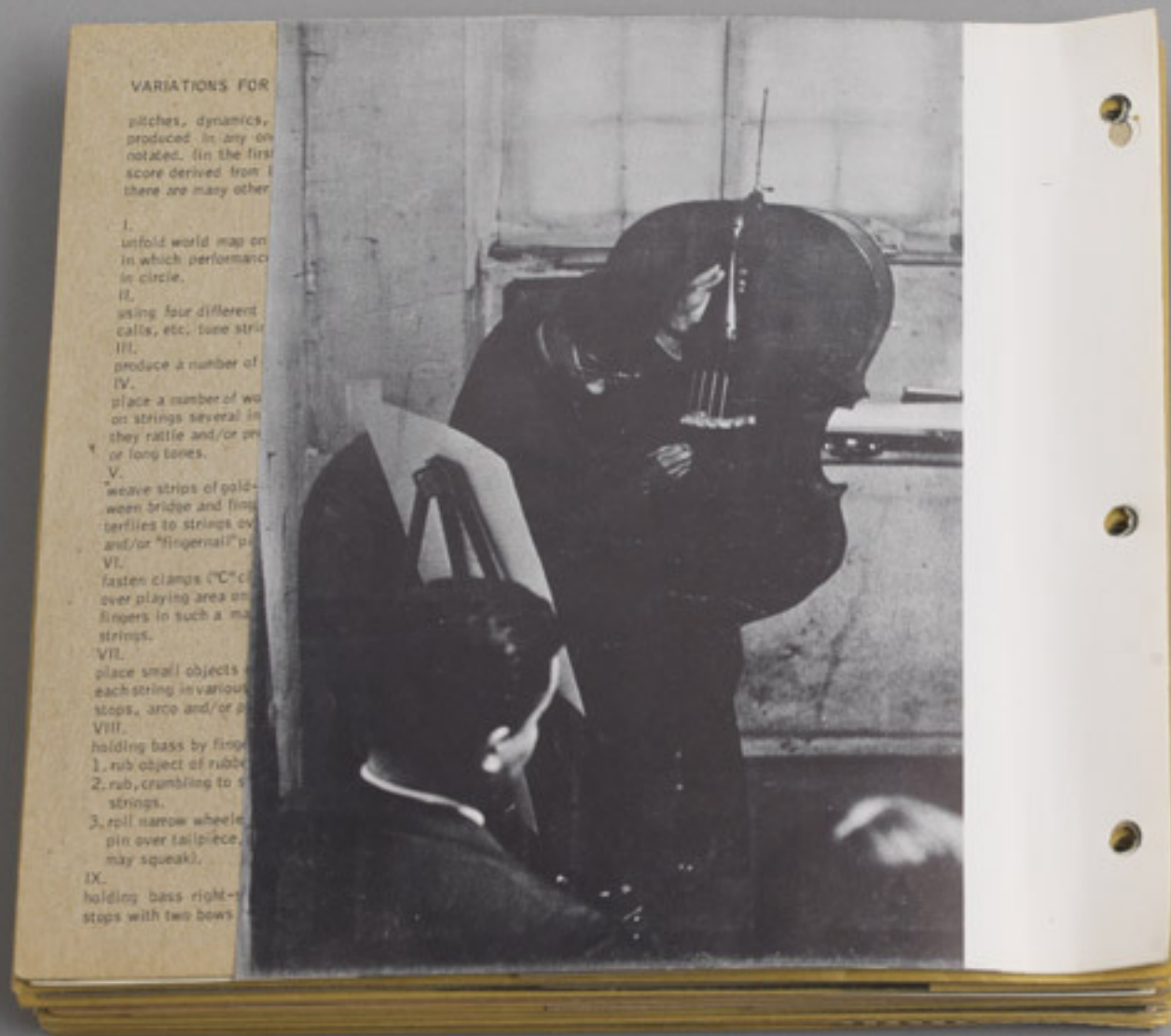
VARIATIONS FOR DOUB

itches, dynamics, duratio  
produced in any one varia  
notated. On the first perfor  
score derived from ink blot  
there are many other satisf

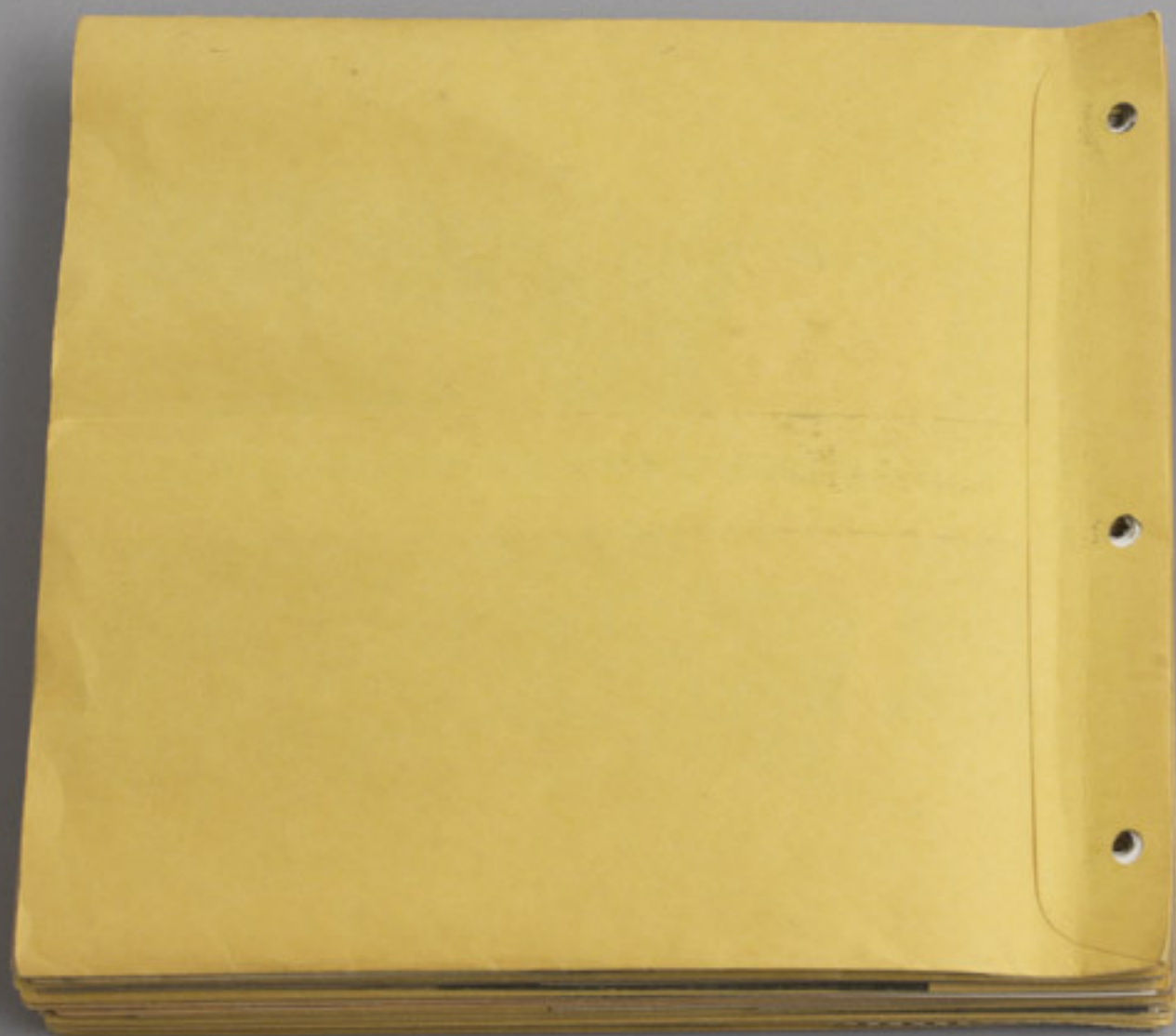
- I. unfold world map on floor, in which performance is be in circle.
- II. using four different toy wh calls, etc. (use strings of
- III. produce a number of arco, c
- IV. place a number of wooden a on strings several inches a they rattle and/or produce c or long tones.
- V. weave strips of gold-face p ween bridge and fingerboard terlies to strings over oold and/or "finger nail" pizzicati
- VI. fasten clamps ("C" clamps, w over playing area on each o fingers in such a manner th strings.
- VII. place small objects of met each string in various positio stops, arco and/or pizzicati
- VIII. holding bass by fingerboard
  1. rub object of rubber (sund
  2. rub, crumbling to small p strings.
  3. roll narrow wheeled furnit pin over tailpiece, bridge, may squeak).
- IX. holding bass right-side-up stops with two bows (right a



B. PATTERSON



B. PATTERSON



G. MACIUNAS



T. SAITO



AN OPERA  
by emmett williams

yet, it was still there, shutting his eyes would not make it flee once he opened them again. it had no father, no mother, yet there it was, just as he had conceived it between the unwritten sheets. he stroked it gently, then lifted it tenderly to the night table, where he placed it, without spilling a drop of its efficacy, plus in the middle of a folded linen. it was sweating, so he wiped it with his index finger, alas! the dot was gone. there was no mistaking it as he bent closer and saw the stump, the bare stump of the I without its had, it had lost itself in the grain of the wood. he sprang out of bed and switched on the overhead light, covering his nakedness from the newborn invalid with his left hand, he lifted everything off the table with his right and placed the objects, one by one, as they were on the tabletop, onto the bed, with his free hand he went over every inch of the tabletop, to no avail, he bent down and licked the table, licking from left to right, right to left, up and down and back again, slowly, then frantically, feverishly, in and out faster and faster, coating the surface with saliva and sweat, he pulled his tongue back in suddenly, he rushed up to the mirror and thrust it out, he could see nothing unusual, but the painful throbbing spread, he looked at it again, no dot, now his teeth hurt, too, his lower jaw, left ear, he fled to the end of the hall, where the young woman lived, and entered without knocking.

"wake up...wake up...," he implored.  
her left eye opened, then the right. "what do you want at this ungodly hour?"  
"you... must... come... with... me... quickly..." he pleaded.  
"pull yourself together, man, get under the cover and catch a little sleep."  
"but... you... must... come... with... me... once..."  
"you can't be that hard up."  
"you... don't... understand... my... tongue... my... teeth... my... gums... left... and... spreading... to... throat... help!... something... do... pull... out... it... out... please... help... me..."  
"calm down a bit, for pity's sake, what is it you want me to pull out?"  
"look... at..."

E. WILLIAMS



T. KOSUGI



G. MACIUNAS



G. MACIUNAS