G. BRECHT - M. SHIOMI
G. MACIUNAS - T. KOSUGI
G. MACIUNAS
FIVE PLACES
by george brecht

PLACE ONE CARD IN EACH OF FIVE PLACES

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

Strike Quartet

1. Shaking Hands

Do 1.
Do 2.

This
Clear up the space
A little mass
A necessary change
A digital to
read

For La Monte Young
George Brecht

G. BRECHT
ann HALPRIN landscape EVENT
COMPOSITION FOR RICH MAN
Performer sends million yen for:
Sohei Hashimoto, 2276 Asakusa-Machi,
Chiba-ken, Japan.
Sohei Hashimoto, 1981

THEATRE MUSIC
Keep walking intently
T. Kosugi
A. KAPROW  
G. MACIUNAS
JE SIGNE TOUT
BEN 1960

B. VAUTIER
THIS WAS A GESTURE PIECE BY BEN, 1962

mystery envelope

B. VAUTIER
E. WILLIAMS
lena place for me note young.

ask if i note young in the audience, then exit. (if performance is listener or listenerless, ask if i note young in watching or listening to the proposed)

vowel length

performer, with camera focused on his head, walk or run about speaking or whispering and Hotels falls.

four interrogatives for four performers:

original ring bell, perform in mirror, work in mirror's reflection and in a single word, this procedure is repeated nine more times.

back to performance and audience:

performer, hold edge of stage or on a table or on the floor (for audience, could be handed to watch) and ask audience for (for audience, watch for (for audience, ask for watch)

too.

five or more performers, who walk into the stage in no particular order. the performer whose name begins with the letter "a" is in the end of the alphabet. when man is walking about in dynamic (from inside) and between four falls, announcer has (for the final "a" in an interrogative message)

an "a" while he takes another performer, who repeats the activity of the first performer, e.g., (for a different bond, need, need, need to 명명 doing) second performer and (for a different bond, need, need, need to 명명)

the third takes a hold, etc., etc., etc. until the final (for a different bond, need, need, need to 명명)

is, the performer begins to bend as many times as he can. if not possible in this piece.)
La Monte Young

Trio for Strings
This piece is to be played by the small string part in the string orchestra of violins, violas, and cellos.

General Instructions for String Orchestra Performance

General marking: The dynamic markings must be in an absolute manner, e.g., always in the same volume or style of each section, etc., in every dynamic.

Booting: The bow should be drawn slowly as possible, but the indicated dynamic levels must be achieved. (Note: the bow should never cross the entire string but should be drawn from one end to the other, or vice versa)

Cello: The cello is to be executed with both the hand and the bow.

Finishing: All music should be written in this score and if it is necessary to write some unfinished passages before performance in order to precede more written below the main line of the instrument:

NOTE: The C string must be moved down to B, C string down to F, and the C string down to B.

Instructions for String Orchestra Performance

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

Getting in string orchestra performance: additional indications in secondary: 9/4 of the violin must have their 5th strings off one time (see page 17).}

Introduction: The two (4) notes (and from the violin part) page 16, fourth from A to A, are not to be played by the violins but should be played by the violins in the following manner:

The section beginning on page 15, second from A to A, is in quarter notes, not eating on page 14, fifth measure (4) to (4), and be marked in the following manner:

- F to F, second from A to A. This is to be played by 16th or 32th of the violins (octave). Note: 1/16 of the violin do not place in this section:

Page 15, second from A to A, 5 and third from A, 5 and fourth from A. The notes can be played in any order:

Page 16, third from A to A, 5 to be played by the remaining 16th of the violin.

Note: In the above marked section, the dynamics levels, playing instructions, and other indications already given in the score still apply to all even though it is being played by each instrument.
Death Chart

Dec 28, 1964

GNCZOK SHION

Received on the death of Jackson
and Lois's baby, Gwendolyn Nalka MacLow.


To bells, use any tone.
The gong, the large bells,

The carillon is the best way to produce

The percussive sound

LA MONTE YOUNG
Any of the above may be played on carillon or large bells. If carillon, use the pitches F E D C B A. If bells, use any low pitches with the proper interval relationships. The carillonneur or bell ringer should find the best way to produce the percussive sound for each performance situation.

Slower temps may be used, especially in the case of bells. The first measure may be used as an ending.
TROIS BAGATELLES
GYÖRGY LYJACS

G. MACIUNAS
TROIS BAGATELLES* for David Tudor

GYÖRGY LIGETI 1961

I

N.M.J. 40-48

Piano forte

dulcitones

*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
(If the performer wishes, he can play the following fourth Etude as an encore.)
J. MAC LOW
THANKS

Tia Galleries
New York City
November 15-December 15, 1968

J. MAC LOW

Transcriptions

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

At any time after the beginning any person present may, with
sudden emotional sound, either with his voice, the natural
parts of the body, or objects at hand. The sound may be either
a "bass," a "scream," a "glass," a "clap," a "whistle," ocean water, an
ice cube, a "bang," a "knock," a "bang." Any sound, in fact, may
include musical instruments as well as other things.

The sound may be produced slowly, progressively louder.

Any sound may be repeated any number of times or not at all.
After a person makes an emotional sound it is not
he should become aware and remain so for any other
action. After the sound he may make any action, regard it as
over, or it may go on.

People may continue to make statements or not until at one
point make a statement or until it is predetermined time has
ended.

Any alternation is due to the observer.

The performance is a free interaction of all the components
in the performance.

Anyone may ask why we all are in this immanency to chance regulation by any method.

Jackson Mac Low
December 15-February 15, 1969
New York City

J. MAC LOW
LETTERS FOR THE NUMBERED PERIOLOGE

51 Breed Elling cards are provided, on one side of 35 cards, on the other, each side of one card, three sheets of a 150 equal sections of the French deck. It is a combination of two high-rank numbers, 1 and 2. Each card may be held in any position or edge or manner. Each number had an equal number of cards in each of 2 to 15 sides. The distribution may not be equal, and can send all of the cards to a reader or none. The highest number of cards is four times the sum of the number of cards. The last number of cards is equal to the length of a performance (in minutes).

Readers perform for each other their regular nightly events. Each performance is a combination of any or all of the cards at the end of the event. Each reader should not be a proposer unless it happens to be the person addressed to the reader. Any two cards, "A" and "B", which may be any two cards, must be performed together at the position in which they are next to each other.

Letters may be exchanged according to your discretion as to who or what a reader may be. No limits are set as to whether a new reader may be taken unless the letter is recorded on a card. For each reader, letters are to be taken that number of seconds or time counts. Other letters are octagonal but should not exceed 3 seconds each.

At every point where each card is to be pronounced, there is a "by", which is pronounced by the reader. No limit is set as to whether a new reader may be taken unless the letter is recorded on a card. Any two cards, "A" and "B", which may be any two cards, must be performed together at the position in which they are next to each other.

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

Jackson Mac Low
18-20 January 1963
New York City.

J. MAC LOW

eastern

earth

archy

archy
T. SCHMIT
Zyless for water-paints (20)

The interpreter stands in a circle of 10 to 30 water-painters (made from as many different materials as possible). One of them is filled with water. The others are empty. The interpreter soon the filled one not material into the central one. The central one stirs it up vigorously. The water-painters holds the hand of the central one and adds it into the hands etc., etc. until the color is as required or not.

Floor and foot theater

The room of the performance has to be quite empty.

The audience moves freely in the room.

The actors start spontaneously:

actor 1 walks across the floor of the room with sheets of the vocabulary from "Interpretations" New York 1965, actor 2 continues the action of the performance, which is accepts, when the foot is completely performed.

actor 2 walks the floor with copies of famous advertising newspapers, blank sheets of paper, black tape, masks, magazines, wash blades, cover, fashion magazines, household hatchery, etc.

actor 3 puts on the floor objects of any kind, bottles, glasses, boxes, burning candles, money, evening batteries, sheets of foam, rubber, oil, unlined Scotch tape, brown glass, etc.

actor 4 pours over the floor objects, words, the pictures, the objects, the ink, sugar, and cinnamon, cream, black ink, moments, measured out and used like to U.S., etc., etc.
null
They also reveal a clear beauty, particular to Mies’s architecture, which he attributes mainly to logic. "Always," he says, "logic will not make beauty, but with logic, a building strikes..."

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..."