

Beginning of *Piano Piece 1952*, Morton Feldman.

SLOWLY AND QUIETLY WITH  
ALL BEATS EQUAL.

PIANO PIECE 1952

Morton Feldman

The image shows a handwritten musical score for the beginning of "Piano Piece 1952" by Morton Feldman. The score is written on three systems of staves, each system consisting of a grand staff (treble and bass clefs). The tempo and performance instructions are "SLOWLY AND QUIETLY WITH ALL BEATS EQUAL." The title "PIANO PIECE 1952" and the composer's name "Morton Feldman" are written in the upper right. The music features a series of chords and single notes, with some notes marked with "15" (trills) and accidentals (sharps, flats, and naturals). The notation is minimalist and characteristic of Feldman's style.

Excerpt from *Intersections 3* (1953), Morton Feldman.

The image displays six horizontal staves of handwritten musical notation on graph paper. Each staff contains various numerical figures and boxes, representing musical notation. The notation is organized into several groups across the staves:

- Staff 1:** Contains several small boxes and groups of numbers, including a 2x2 box with 3, 3, 5, 7; a 2x2 box with 6, 2, 2, 2; a 3x2 box with 9, 5, 4, 2, 3, 1, 3; a 2x2 box with 11, 8, 5, 2, 4; a single box with 1; a 2x2 box with 5, 5, 3, 1, 4, 2, 2; a single box with 5; a single box with 2; and a 2x2 box with 3, 2, 6, 3, 2, 2, 9, 1, 7, 3, 4, 5, 4, 2, 1.
- Staff 2:** Contains a long horizontal box with 1; a 3x2 box with 11, 1, 9, 8, 9, 10, 7, 4, 6, 5, 3, 3; a 2x2 box with 2, 9, 7, 6; a single box with 7; a 2x2 box with 10, 11, 4, 3; a 2x2 box with 2, 1, 2, 4; a single box with 3; a 2x2 box with 6, 5, 1, 3; and a single box with 4.
- Staff 3:** Contains a 2x2 box with 1, 2, 9, 3; a 2x2 box with 8, 1, 7, 1; a 2x2 box with 5, 2, 11, 10; a 2x2 box with 1, 9, 10, 1, 9, 3, 11, 2, 1, 1; a 2x2 box with 9, 10, 8, 3, 7, 4, 4, 3, 9, 8, 3, 9; a single box with 1; and a single box with 6.
- Staff 4:** Contains a single box with 1; a 2x2 box with 5, 9, 1, 3, 7, 3, 2; a 2x2 box with 8, 6, 7, 7; a 2x2 box with 3, 9, 4, 2, 9, 4; a 2x2 box with 7, 1, 8; a 2x2 box with 9, 2, 5, 4; a 2x2 box with 1, 3, 1, 3; and a 2x2 box with 1, 3, 9.
- Staff 5:** Contains a 2x2 box with 4, 1, 8, 9; a 2x2 box with 11, 5; a 2x2 box with 6, 3, 8, 1, 3; a 2x2 box with 1, 8, 9, 1, 5, 6, 2; a single box with 7; a single box with 11; a single box with 8; a 2x2 box with 7, 6; a 2x2 box with 9, 1, 4, 1, 10, 8, 2; a single box with 1; a single box with 9; and a single box with 6.

4'33" (1952), John Cage.

I  
TACET

II  
TACET

III  
TACET

NOTE: The title of this work is the total length in minutes and seconds of its performance. At Woodstock, N.Y., August 29, 1952, the title was 4' 33" and the three parts were 33", 2' 40", and 1' 20". It was performed by David Tudor, pianist, who indicated the beginnings of parts by closing, the endings by opening, the keyboard lid. However, the work may be performed by an instrumentalist or combination of instrumentalists and last any length of time.

FOR IRWIN KREMEN

JOHN CAGE

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New York, N.Y. 10016, U.S.A.

mattress

hawk

personality

table

pregnancy

apron  
bix

.....)))))))))\*\*\*\*\*

\*\*\*\*\* \* :: :::::; , ; ::. s .... s /:/ . :-\*

shoo  
faregone

Army any analyse amiably accentuate  
tide enfant

...../

cooperate building lynx stuffed

board

osprey ostensible Orkney of olfactory ore or orator advantage

John Ashbery  
1958

Event scores (1961), George Brecht.

## TWO DURATIONS

● red

● green

## EVENT

pulse      start

pulse      stop

0'00" (1962), John Cage.

0'00"  
SOLO TO BE PERFORMED IN ANY WAY BY ANYONE

FOR YUKO ONO AND TOSHI ICHTYANAGI  
TOKYO, OCT. 24, 1962

*John Cage*

IN A SITUATION PROVIDED WITH MAXIMUM AMPLIFICATION (NO FEEDBACK), PERFORM  
A DISCIPLINED ACTION.

WITH ANY INTERRUPTIONS.

FULFILLING IN WHOLE OR PART AN OBLIGATION TO OTHERS.

NO TWO PERFORMANCES TO BE OF THE SAME ACTION, NOR MAY THAT ACTION BE  
THE PERFORMANCE OF A 'MUSICAL' COMPOSITION.

NO ATTENTION TO BE GIVEN THE SITUATION (ELECTRONIC, MUSICAL, THEATRICAL).

10-25-62

THE FIRST PERFORMANCE WAS THE WRITING OF THIS MANUSCRIPT (FIRST MANUSCRIPT ONLY).

THIS IS 4'33" (No. 2) AND ALSO PT. 3 OF A WORK OF WHICH ATLAS ECLIPTICALIS IS PT. 1.

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I

FOR 1, 2 OR 3 PEOPLE

CHRISTIAN WOLFF

The musical score consists of several staves of music. The notation is highly abstract and non-traditional, featuring various symbols and marks. Dynamics include *f*, *pp*, and *p*. Articulation marks include accents, slurs, and asterisks. Some notes are marked with numbers 1, 2, or 3, possibly indicating fingerings or breathings. The score includes various rhythmic and melodic fragments, some with stems and some without. There are also some symbols that look like musical notes without stems or stems without notes. The overall style is minimalist and experimental, characteristic of Wolff's work.

Feb. 21, '64

Event scores (1965), Alison Knowles.

### **Performance piece #8**

Divide a variety of objects into two groups. Each group is labeled "everything." These groups may include several people. There is a third division of the stage empty of objects labeled "nothing." Each of the objects is "something." One performer combines and activates the objects as follows for any duration of time:

1. something with everything
2. something with nothing
3. something with something
4. everything with everything
5. everything with nothing
6. nothing with nothing

### **Chair Piece for George Brecht**

Locate an empty chair, before the performance, in the center of the center aisle, equipped with reading light and a book. If nobody has taken this seat by intermission, one of the other performers should do so.

### **Wounded Furniture**

This piece uses an old piece of furniture in bad shape. Destroy it further, if you like. Bandage it up with gauze and adhesive. Spray red paint on the wounded joints. Effective lighting helps. This activity may be performed with one or more performers, and simultaneously with other events.



*Chambers* (1968), Alvin Lucier.

Chambers  
(1968)

Collect or make large and small resonant environments

Sea Shells  
Rooms  
Cisterns  
Tunnels  
Cupped Hands  
Mouths  
Subway Stations  
Bowls  
Shoes  
Hollows  
Caves  
Suitcases  
Ponds  
Stadia  
Water Spouts  
Bays  
Tombs  
Conduits  
Canyons  
Boilers  
Pots  
Ovens  
Barrels  
Bulbs  
Bottles  
Cabins  
Wells  
Bells  
Capsules  
Craters  
Empty Missiles  
Cacti  
Beds  
Webs  
Pools  
Boats  
Cones  
Funnels  
Bones  
Stills  
Gins  
Draws  
Tubes  
Theatres  
Cars  
Springs  
Flumes  
Trees  
Others

Find a way to make them sound.

Blowing  
Bowing  
Rubbing  
Scraping  
Tapping  
Moving  
Fingering  
Breaking  
Burning  
Melting  
Chewing

Jiggling  
Wearing  
Swinging  
Bumping  
Dropping  
Orbiting  
Creaking  
Caressing  
Bouncing  
Jerking  
Flipping  
Levitating  
Hating  
Skimming  
Ignoring  
Talking  
Singing  
Sighing  
Whistling  
Walking  
Snapping  
Cracking  
Snoring  
Boring  
Praying  
Loving  
Spraying  
Bowling  
Channeling  
Freezing  
Squeezing  
Frying  
Exploding  
Poking  
Screwing  
Lowering  
Shaking  
Impeding  
Dancing  
Others

Sounds of portable resonant environments such as sea shells and cupped hands may be carried out into streets, countrysides, parks, campuses, through buildings and houses, until outer limits are reached where minimum audio contact can be maintained by a player with at least one other player.

Sounds of the outer environment encompassed by the player may be heard with reference to the sounds of the portable resonant environments carried by the players. Sounds of determinate pitch in the outer environment may be heard in simple or complex relationships to the pitches of the portable resonant environments. Sounds of indeterminate pitch in the outer environment may be heard to take on the pitch, timbral, dynamic, and durational characteristics of the sounds of the portable resonant environments.

Sounds of fixed resonant environments such as cisterns and tunnels may be made portable by means of recordings, or radio or telephone transmission, and carried into inner or outer environments. When carried into inner environments, such as theatres into beds, the sounds of the now-portable resonant environments may either mingle with or take over the sounds of the inner environment. When carried to outer environments, such as boilers into parks, the sounds of the now-portable resonant environments may be treated as original portable environments.

Mixtures of these materials and procedures may be used.  
Increasing and lessening of any characteristics of any sounds may be brought about.

*Stones* (1969), Christian Wolff.

## Stones

Make sounds with stones, draw sounds out of stones, using a number of sizes and kinds (and colors); for the most part discretely; sometimes in rapid sequences. For the most part striking stones with stones, but also stones on other surfaces (inside the open head of a drum, for instance) or other than struck (bowed, for instance, or amplified). Do not break anything.

Tilbury 2 (1969-70), Christian Wolff.

Tilbury 2

The first system of handwritten musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as  $mf$  and  $ff$ , and articulation marks like accents and slurs. The piece is in 9/8 time, as indicated by the time signature at the beginning of the staff.

The second system of handwritten musical notation continues the piece on a single staff with a treble clef and a key signature of one sharp. It features complex rhythmic patterns with many beamed notes and rests, along with dynamic markings and articulation marks.

The third system of handwritten musical notation continues the piece on a single staff with a treble clef and a key signature of one sharp. The notation is dense with rhythmic activity, including many beamed notes and rests, and includes dynamic markings and articulation marks.

The fourth system of handwritten musical notation continues the piece on a single staff with a treble clef and a key signature of one sharp. It features complex rhythmic patterns and includes dynamic markings and articulation marks.

From *Sonic Meditations* (1970), Pauline Oliveros.

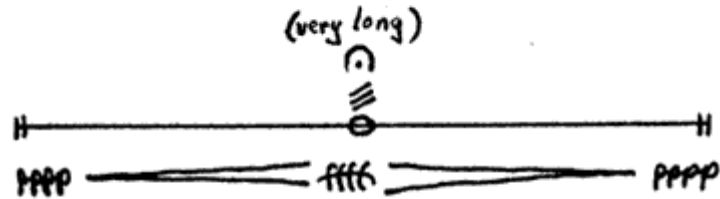
—XVI—

*Begin simultaneously with the others. Sing any pitch. The maximum length of the pitch is determined by the breath. Listen to the group. Locate the center of the group sound spectrum. Sing your pitch again and make a tiny adjustment upward or downward, but tuning toward the center of the sound spectrum. Continue to tune slowly, in tiny increments toward the center of the spectrum. Each time sing a long tone with a complete breath until the whole group is singing the same pitch. Continue to drone on that central pitch for about the same length of time it took to reach the unison. Then begin adjusting or tuning away from the center pitch as the original beginning pitch was.*

*Variation: Follow the same instructions but return to the original beginning pitch.*

Two "postal pieces" (1971), James Tenney.

HAVING NEVER WRITTEN A NOTE FOR PERCUSSION  
for John Bergamo



James Tenney

8/6/71

For Percussion Perhaps, Or . . . .

(night)

for Harold Budd

very soft

very long

nearly white

James Tenney

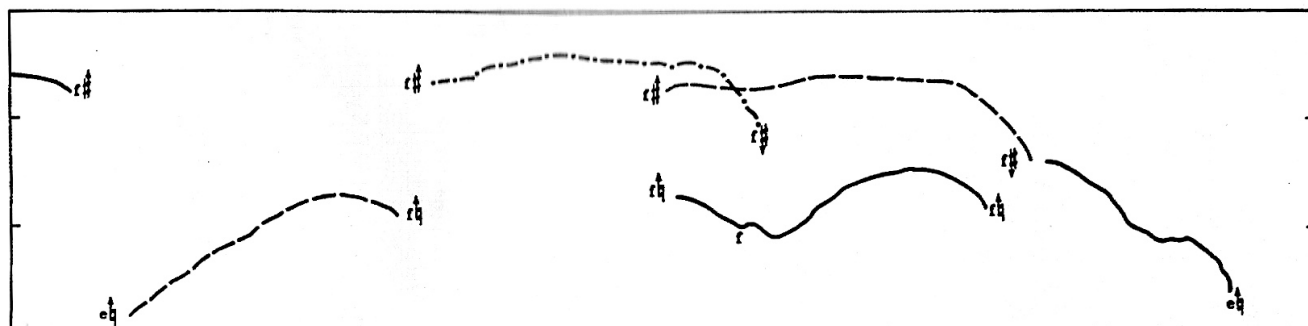
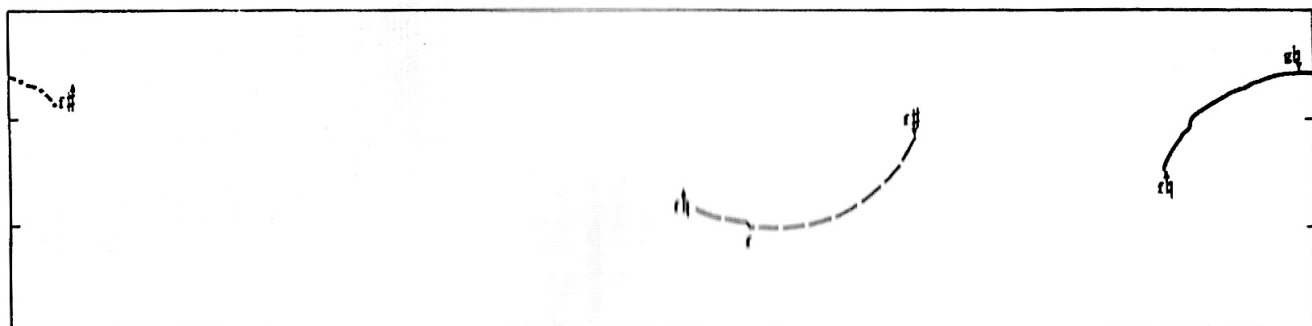
8/6/71

*Rock Piece* (1979), Pauline Oliveros.

### **Rock Piece**

Each participant chooses a pair of resonant rocks to use as percussive instruments. Each participant establishes an independent pulse with the rocks. The pulse is to be maintained steadily without any rhythmic interpretation or accents. While listening to the overall sound, if the participant perceives that s/he is synchronizing exactly, or in a simple multiple or division by 2 or 3 of another participant's pulse, s/he stops in order to listen and begin a new pulse which is independent in rate from all other pulses. In the beginning the participants may be dispersed throughout the performance area. After listening for environmental pulses each participant begins independently, or on some agreed upon cue. The participants move slowly and freely, sounding out the environment in all directions with their rock pulses and gradually converging into a tight circle for the ending. Participants may end independently, or on cue. Rock Piece might begin and remain out-of-doors, or move indoors. Conversely, Rock Piece might begin in a tight circle indoors and move out-of-doors with the participants gradually dispersing until all the pulses can no longer be heard. —August 16, 1979, Lenox, MA

Excerpt from *Ryoanji* (1983-85), John Cage.





Flute part from *Two* (1987), John Cage.

0'00" ↔ 0'45"    0'30" ↔ 1'15"



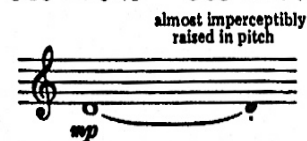
1'00" ↔ 1'45"    1'30" ↔ 2'15"



2'00" ↔ 2'45"    2'30" ↔ 3'15"



3'00" ↔ 3'45"    3'30" ↔ 4'15"



4'00" ↔ 4'45"    4'30" ↔ 5'15"



5'00" ↔ 5'45"    5'30" ↔ 6'15"



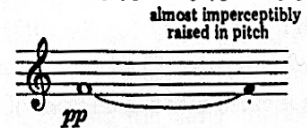
6'00" ↔ 6'45"    6'30" ↔ 7'15"



7'15"    7'45"



7'45" ↔ 8'30"    8'15" ↔ 9'00"



8'45" ↔ 9'30"    9'15" ↔ 10'00"



Five Hanau Silence (1991), John Cage.

Tomoko,

What I suggest you record are  
the sounds <sup>(the silences)</sup> in several places in Hanau  
(send me a map of the city; I will mark  
the points specified by chance operations); I  
will also specify the "times" of day or night  
when the recordings are to be made. They  
should then be superimposed (made into a  
single record) or, even better, played  
separately from separate points in space.  
Let me know how many places you  
will take. Three or Five?

Best wishes,

John Cage 10/7/91

Violine

2'64"

Klavier

Violine

2'36"

2'57" N III  
22 (Nagel schließen)

Klavier

2'53" *ppp*  
22

H

*In a large, open space...* (1994), James Tenney.

*In a large, open space*, within which the audience is able to move freely, for any 12 or more sustaining instruments.

James Tenney, Berlin, 1994

The musicians should be distributed in the space as widely and evenly as possible, with instruments of lower tessitura located more centrally, higher ones more peripherally. Each player plays one after another of the “available pitches” within the range of his/her instrument (see the notation below), very quietly (*pp*), with a soft attack, for some 30 to 60 seconds. After a breath or short pause, another pitch is chosen (generally trying to avoid duplicating a pitch already sounding on another instrument), and the same process is repeated, again and again, for the duration of the performance or installation.

The notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). A dashed line above the top staff is labeled '8ve'. Numbers above each note indicate cents deviations from the tempered pitch.

Staff	Measure	Notes	Cents Deviation
Treble Clef (8ve)	17	F#	+5
	18	G	+4
	19	A	-2
	20	B	-14
	21	C	-29
	22	D	-49
	23	E	+28
	24	F	+2
	25	F#	-27
	26	G	+41
	27	A	+6
	28	B	-31
	29	C	+30
	30	D	-12
	31	E	+45
	32	F	
Bass Clef	1	F#	
	2	G	+2
	3	A	
	4	B	-14
	5	C	+2
	6	D	-31
	7	E	
	8	F	+4
	9	F#	-14
	10	G	-49
	11	A	+2
	12	B	+41
	13	C	-31
	14	D	-12
	15	E	
	16	F	

Available pitches for *In a large, open space*. The numbers above each notated pitch indicate deviations from the tempered pitch in cents (hundredths of a tempered semitone). In order to achieve the required accuracy of intonation, players of instruments with variable intonation should be equipped with an electronic tuning device. Instruments of fixed pitch (e.g. accordion, vibraphone (arco), etc.) may play only pitches which differ by no more than 5 cents from the tempered pitch.

Instruction page from *sprachlos* (1997), Radu Malfatti.

sprachlos (speechless)  
radu malfatti

legend:

the score consists of 64 (numbered) places, which should be seen as an aid to counting during the performance.  
each instrument is assigned a specific sound, which falls into the category of white noise. (exceptions: piano and accordion)

clarinet: just air, with a freely chosen fingering  
and with changing consonants (s, sch, f, ch)

trumpet: just air, at a freely chosen valve position  
and with changing consonants (s, sch, f, ch)

tuba: just air, at a freely chosen valve position  
and with changing consonants (s, sch, f, ch)

violin: bow on a wood mute, on a dampened string

violoncello: bow on the bridge, on a dampened string

contrabass: bow on the edge of the bridge, with small amount of pressure, so that no 'creaking' is created

synthesizer: white noise

accordion: E in the bass, f in the left hand (never longer than 2 seconds)

piano: scrape with a pick on the wound part of the string (contra G#). careful: each scrape (i.e., each leap over an individual  
hump) counts as one module! play without pedal!

each player performs his sound 64 times in 33 minutes and 20 seconds!

the dynamics move between *mp* and *mf*.

the durations, and the beginning and ending time of the sound are chosen freely (within the given total duration).

the duration of an action may always have the same duration, but does not need to.

for example, a module might one time last a short sixteenth, and the next time be a sustained sound of, for example, 5, 7, or 20 minutes.

the timings may be chosen *ad hoc* by the performer, but s/he may also use a predetermined time pattern.

the player should attempt to avoid a direct reaction to a sound event; and there is in no way any expectation to interrupt (or fill) a general silence.

performed with a stopwatch.

"sprachlos" may also be performed with any other instruments and any number of players.

*Phontaine* (1997- ), Ištvan Zelenka.

*phontaine*

this cd is not conceived just to be listened to.  
supplemented with a simple „score“, it may induce a „performance at home“.

you are invited to experience with your ears, eyes, body and mind, the space of your everyday life, your home, „colored“  
a little bit differently, alone or in the presence of one or more close persons.

the cd consists of a one hour sequence of sounds, three times interrupted by substantial silences.  
the „score“ contains 7 suggestions for simple activities.

adjust the playback-level (not too loud), so you can effortlessly hear the sounds of *phontaine* everywhere at your home.

the ideal time to perform *phontaine* would be twilight or daybreak, but you could play it at any other time of the day,  
as well.

perform all activities suggested in the score quietly and without haste. otherwise it is entirely up to you, how to spend the  
time with *phontaine*.

„score“:

00'00" when the sounds of *phontaine* start for the first time: open all the doors of your home, one after the other

10'00" when the sound stops for the first time: open the tap in the kitchen and let the water flow

15'00" when the sounds start for the second time: close the tap and stop the water flow

30'00" when the sounds stop for the second time: open two windows, preferably to the street or the garden

32'00" when the sounds start for the third time: switch on all electric lights within your home, one after the other, then  
without interruption switch off the lights in the reverse order; you could/should repeat this sequence 3 times  
without interruption

43'00" the third stop of the sound doesn't trigger any special action

46'00" when the sounds start for the fourth time: close both windows you opened at 30'00"

60'00" when the sounds stop for the fourth and last time: close all the doors you opened at the beginning of *phontaine*

Timings for one action of always the same duration, *One Instrument Series (2)* (1999), Jürg Frey.

I	II	III	IV
07'15"	05'30"	01'40"	09'55"
30'25"	06'30"	06'50"	11'50"
31'25"	09'20"	30'50"	43'35"
34'50"	17'00"	54'00"	46'00"
(39'00")	36'30"	55'35"	(55'50")
	36'55"	56'30"	
	(52'05")	(58'40")	

V	VI	VII	XIII
01'40"	00'45"	33'20"	15'55"
26'55"	25'40"	34'10"	17'40"
(58'50")	35'10"	47'45"	36'25"
	37'10"	52'25"	38'30"
	(45'00")	(55'50")	44'00"
			44'30"
			48'30"
			(53'20")

IX
12'05"
12'45"
14'55"
19'05"
20'25"
29'50"
(33'00")

Two scores, Eva-Maria Houben.

**dazwischen** for organ (2000)

a very low tone  
a very high airy sound

once in a while a tone in between, a noise in between

organ sounds, organ noises  
room noise, ambient noise...

once in a while a sound in between:  
between music and non-music

**immer anders** for organ (2002)

the organ: a wind instrument

air flow – throughout the room  
sometimes almost imperceptibly soft

more noise than sound, almost just the air flowing

different coloured air flows  
different coloured silences between



Instruction page from *Badiou tunings for eighteen* (2005), Antoine Beuger.

**badiou tunings for eighteen  
for eighteen players**

antoine beuger  
2005

alain badiou (1937 - ): french philosopher, who, as I think michael pisaro rightly claims, is, "unwittingly perhaps, the philosopher par excellence of experimental work in art, politics and science".

*"And so we can say that in the artistic field the creation of forms is really the movement of immanent infinity, is really an access of the infinity of the world as such."* (Alain Badiou)

eighteen performers (1 – 18)

each player plays one tone, freely selected from the ones given

tones:

very quiet

long to very long

all entries are free

itches:

denote pitch zones (e.g. e = somewhere between f and e flat)

the tones may be played in any octave

number and order of pieces in a performance is free

Page from *Badiou tunings for eighteen* (2005), Antoine Beuger.

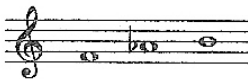
8 13 18



4 5 9 10 15 16



1 2 3 6 7 11 12 14 17



[ 11 ]

I			3	2
II	2	2		
III		1	1	

EARLE BROWN (2006), Christian Wolff.

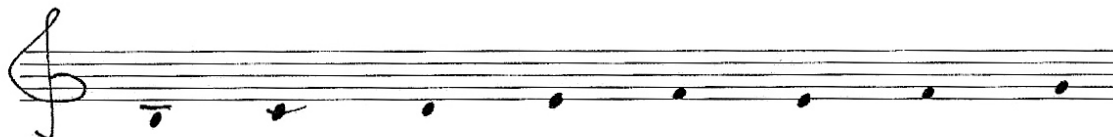
EARLE BROWN

NOT FAST

ANY INSTRUMENT(S)

SUSTAIN - CONNECT

CHRISTIAN WOLFF  
ii. 16. 06



2006<sup>1</sup> (2006), Manfred Werder.

manfred werder

2006<sup>1</sup>

a place,natural light,where the performer,the performers like to be  
a time

(sounds)

場所、自然光、演奏者の居るところ、演奏者たちが好むまま居る  
時間

(音)

*Only* [harmony series no. 17] (2005/6), Michael Pisaro.

*Only* [harmony series no. 17]  
for one musician

*to Manfred*

***Void Only***

*Time like glass*  
*Space like glass*  
*I sit quiet*  
*Anywhere Anything*  
*Happens*  
*Quiet loud still turbulent*  
*The serpent coils*  
*On itself*  
*All things are translucent*  
*Then transparent*  
*Then gone*  
*Only emptiness*  
*No limits*  
*Only the infinitely faint*  
*Song*  
*Of the coiling mind*  
*Only.*

—Kenneth Rexroth

In a large, open space (possibly outdoors).  
For a long time.  
Sitting quietly.  
Listening.  
A few times, playing an extremely long, very quiet tone.

June, 2005/May, 2006

B318, 00:39, 05 April 2006: documentary music #2 (2006), James Orsher.

B318, 00:39, 05 April 2006: documentary music #2  
-to g. douglas barrett

for any  
dur. 10:10 (mm:ss)

Actions for the entire duration (all extremely soft):  
white noise (continuous)

intermittent long tones, any sustaining instrument:  
B<sub>0</sub>

intermittent groups, very, very short tones, a breath controlled  
instrument:  
D<sub>4</sub>, G<sub>4</sub>, A<sub>4</sub> (any grouping)

intermittent groups, medium length tones, any sustaining instrument:  
F<sub>1</sub> gliss F#<sub>1</sub>; E<sub>1</sub> gliss F#<sub>1</sub>; D<sub>1</sub> gliss F#<sub>1</sub>  
(any 1 or 2 always in order left to right)  
always ending with: B<sub>0</sub> (long)

Specifically timed actions (sounds):

a very short sound, somewhat resonant (wood or stone)  
1:52.3 pppp  
3:51.7 p  
7:25 - 7:26: 2 ppp sounds in this time window  
8:57.5 mp  
9:51.9 ppppp

a very short sound, dry (plant material)  
4:25.6 pp  
4:53.5 pp  
6:04.6 ppppp

6:30.5 - 6:32: 2 pppp-pp sounds in this time window  
(second softer than first)

a short, resonant sound (wood)  
5:37 - 5:43: 7 pppp-pp sounds in this time window  
6:29 - 6:30.5: 2 pppp-pp sounds in this time window  
10:03 - 10:07: 3 pppp sounds in this time window

(sounds cont.)

a fairly short, complex sound  
3:13.1 mp  
3:25.4 mf

a short sound, somewhat resonant, not pure (metal)  
7:41.5 mp

Specifically timed actions (tones):

a breath controlled instrument:  
3:15.9 Ab<sub>4</sub>, very short, p  
9:50 B<sub>4</sub> (slightly flat), fairly short, ppppp  
9:51 E<sub>5</sub> (slightly flat), very short, ppppp  
9:53 - 10:00: a few very, very short tones, B<sub>4</sub>, E<sub>5</sub>, ppppp

any pure tone (perhaps a sine tone):

3:18.2 Ab<sub>0</sub> (slightly sharp), very short, p  
3:23.7 Ab<sub>0</sub> (slightly sharp), very short, ppp  
3:24.8 F#<sub>6</sub> (slightly sharp), short, mp  
6:17.5 Ab<sub>4</sub> (slightly sharp), short, pppppp  
6:54 Ab<sub>3</sub>, 3 seconds, pppppp  
7:06 Ab<sub>3</sub>, 3 seconds, pppppp  
8:34 A<sub>4</sub>, 11 seconds, pppppp, slight downward gliss at end

Specifically timed actions (other):

3:18 - 4:00 speak a 4-word phrase or sentence  
3:00 - 3:27 change something in the performance space

[ C<sub>4</sub>: middle C  
[ very, very short: disappears as soon as it appears  
[ very short: less than half a second.  
[ short: less than a second  
[ fairly short: about 1 - 2 seconds  
[ medium: about 3 - 10 seconds  
[ long: more than 10 seconds

James Orsher  
03-06 July 2006  
Pasadena, CA



From *AURA[L] STUDIES* (2006), Adam Overton.

AURA[L] STUDIES

Adam Overton, March 2006

For Christine Tivolacci and Michael Pisaro  
Special thanks to Cassia Streb

...

*Subtly...*

*For one or more motionless performers,  
lying on the floor, or sitting upright,  
perhaps with large shiny wind instruments.  
Together but separate: All, some or [n]one.*

...

I

From where you are, whether sitting or lying,  
and with eyes closed,  
find a resonance within yourself  
and then a sound to match.  
Resonate, and/or be resonated by, your surroundings  
and explore, and/or be explored...

.

II

From where you are, whether sitting or lying,  
notice the part of you that extends beyond your flesh.  
Allow it to tingle, to resonate, and to expand.  
Motionlessly, and with eyes closed,  
locate another present being, and expand to meet them  
with the hope that they might notice your presence meeting theirs.  
Create a sound if that helps, or don't.  
Continue to explore your surroundings, meeting with multiple presences in the room.

.

III

From where you are, whether sitting or lying,  
meet someone's eyes  
and whisper into them  
something of importance  
for the first time and/or the last.  
With one, with some, or with many.

*new leaves (a mood survives)* [Ashbery series] (2007), Mark So.

*new leaves (a mood survives)*

mark so

*...Still, it is the personal,  
Interior life that gives us something to think about.  
The rest is only drama.*

*Meanwhile the combinations of every extendable circumstance  
In our lives continue to blow against it like new leaves  
At the edge of a forest a battle rages in and out of  
For a whole day. It's not the background, we're the background,  
On the outside looking out. The surprises history has  
For us are nothing compared to the shock we get  
From each other...*

— John Ashbery, “But What Is the Reader to Make of This?”

—for some people

*—in an open space where others may be present, perhaps outdoors; in the midst of things; unannounced—*

those participating independently distribute themselves about the periphery of the chosen space,  
free to change location at any point and to come and go as they please

—————

occasionally, engage in a very slight, simple activity for a time (very briefly to very long),  
somehow connecting with, or as to bring out, some aspect of the background environment

sometimes connecting with another's activity

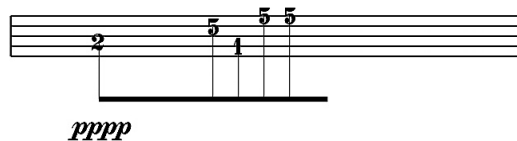
perhaps producing a very soft, ephemeral sound

*—extremely subtle and unobtrusive, always less than the surroundings; often silent; for a very long time—*

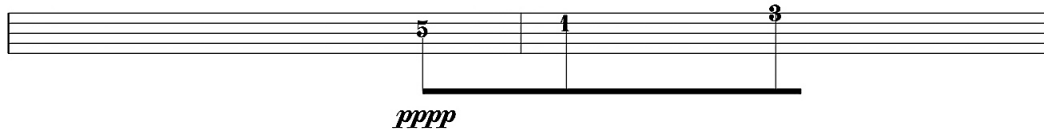
5-14 october 2007  
valencia, ca – los angeles

Excerpt from the percussion solo *Derivation*[*Derivation*{*Backyard* [Music] - Vol. 4 (or *Derivation IV.*)} (or *Derivation VI.*)] (or *Derivation VII.*) (2007), G. Douglas Barrett.

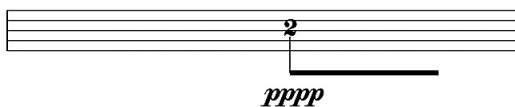
5:38



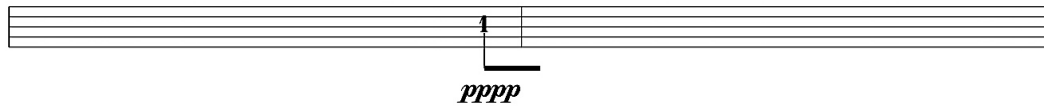
6:28



6:36



6:48



From *Pieces for Mauser* (2007), Joseph Kudirka.

**sand**

for any number of players

players collectively choose a duration between 5 seconds and one minute.  
each player rests for this period of time and then sustains a sound of their choosing for this same amount of time, without using any sort of clock or time keeping device.  
this is done as many times as there are players (with all players only using one sound and duration).

**sand/light/movement**

solo

a period of time is chosen as a unit, which is to be repeated.  
one sound is chosen to be placed in each of these units, always of about the same duration, which should be 1/2 the duration of the time unit or less.

this sound is first played at the beginning of the time unit, and slightly later in each subsequent time unit, so that it ends at the end of the final time unit played.

**light (1)**

for any number of players

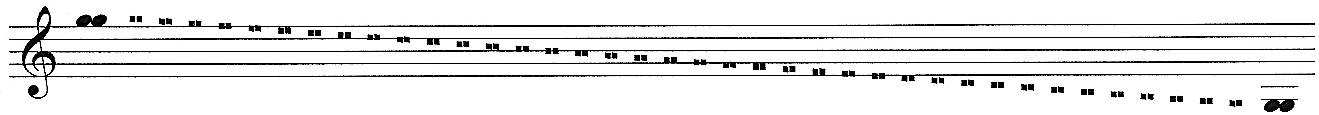
players each choose one sound.  
with a simultaneous attack, players independently diminuendo to silence.  
after a pause, this is done again, repeated, so that the action is carried out as many times as there are players.

each time, players should strive for greater balance of the initial attack, and to make their diminuendo last as long as possible. the initial attack should never be louder than mp/mf.

*Duet, Second Version* (2007), Tashi Wada.

*Duet, Second Version*  
for two violinists

*pizzicato*



The players descend in unison as slowly as possible plucking tones together at a regular interval of time.

Tashi Wada  
March 2007