

STORIES
diagram
MUSIC
Dance constructions
COMPOSITIONS
SITUATIONS

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

810.8
Y85a

Young, La Monte, comp.
An anthology of
chance operations.

Library of Congress Catalog Card Number 63-17544

Published by La Monte Young & Jackson Mac Low
International copyright © 1963

By La Monte Young & Jackson Mac Low

Printed in U.S.A. Layout by George Maciunas

Copies available from: Jackson Mac Low

965 Hoe Avenue, Bronx 59, New York

\$ 2.98 before publication

\$ 3.98 after publication

GEORGE BRECHT

MUSIC
INDIE
FERMI
NAGY

COMPO
SITIONS

**MOTOR
VEHICLE
SUNDOWN
(EVENT)**

(TO JOHN CAGE)
SPRING/SUMMER 1960
G. BRECHT

Any number of motor vehicles are arranged outdoors.

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

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

At sundown (relatively dark/open area incident light 2 foot-candles or less) the performers leave a central location, simultaneously counting out (at an agreed-upon rate) a pre-arranged duration $1\frac{1}{2}$ times the maximum required for any performer to reach, and seat himself in, his vehicle. At the end of this count each performer starts the engine of his vehicle and subsequently acts according to the directions on his instruction cards, read consecutively as dealt. (An equivalent pause is to be substituted for an instruction referring to non-available equipment.) Having acted on all instructions, each performer turns off the engine of his vehicle and remains seated until all vehicles have ceased running.

INSTRUCTION CARDS (44 per set):

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

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

SPANISH CARD PIECE FOR OBJECTS

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

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

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

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

Winter, 1959/60

PARAGRAPHS, QUOTATIONS, AND LISTS

Spring, 1961

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

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

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

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

cowbird. blackcap. bluebird. reedbird. stork.

All emotions allowable, even boredom.

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

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

CARD - PIECE FOR VOICE

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

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

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

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

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

6. The Cue System:

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

Hearts: Lips

Diamonds: Vocal cords and throat

Clubs: Cheeks

Spades: Tongue

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

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

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

CARD BACKS: indicate approximately five seconds of silence.

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

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

EXTRA JOKER: Chairman raises his arms, signaling an immediate stop to the performance.

Summer, 1959

BREMER,

CLAUS

POETRY

claus bremer 1

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

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

claus bremer 2

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

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

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

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

EARLE BROWN,

MUSIC

ESSAYS

2 PAGES FROM

25 Pages

for Piano(s)

Fall 1953.

N.Y.C.

for David Tudor

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

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

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

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

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

Handwritten musical notation on three staves. The first staff contains a long horizontal line with the dynamic marking *fff* above it. The second staff contains a shorter horizontal line with *fff* below it, and another horizontal line with *fff* above it. The third staff contains a long horizontal line with *fff* below it. There are various other markings including accents (>), slurs, and dynamic markings like *mf* and *f*.

Handwritten musical notation on three staves. The first staff has a short horizontal line with *fff* above it. The second staff has a long horizontal line with *fff* above it. The third staff has a long horizontal line with *fff* below it. There are also some markings like *mf* and *f*.

Handwritten musical notation on three staves. The first staff has a long horizontal line with *fff* above it. The second staff has a long horizontal line with *fff* below it. The third staff has a long horizontal line with *fff* below it. There are also some markings like *mf* and *f*.

Handwritten musical notation on three staves. The first staff has a long horizontal line with *fff* below it. The second staff has a long horizontal line with *fff* below it. The third staff has a long horizontal line with *fff* below it. There are also some markings like *mf* and *f*.

Handwritten musical notation on three staves. The first staff has a long horizontal line with *fff* below it. The second staff has a long horizontal line with *fff* below it. The third staff has a long horizontal line with *fff* below it. There are also some markings like *mf* and *f*.

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

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

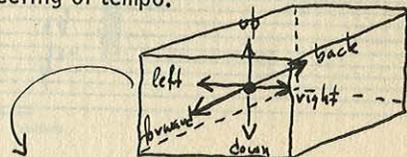
intensity & duration = space, forward or back $f = d$ far away
 $f = !$ closer

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

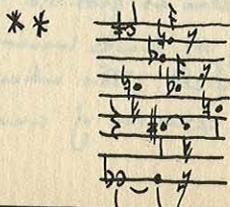
to be performed in any direction from any point in the defined space. tempo - as fast as possible to as slow as possible .. inconclusive. attacks may be interpreted as completely separated by infinite space; collectively in blocks of any shape and defined exactly within that space; lines and spaces may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

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

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

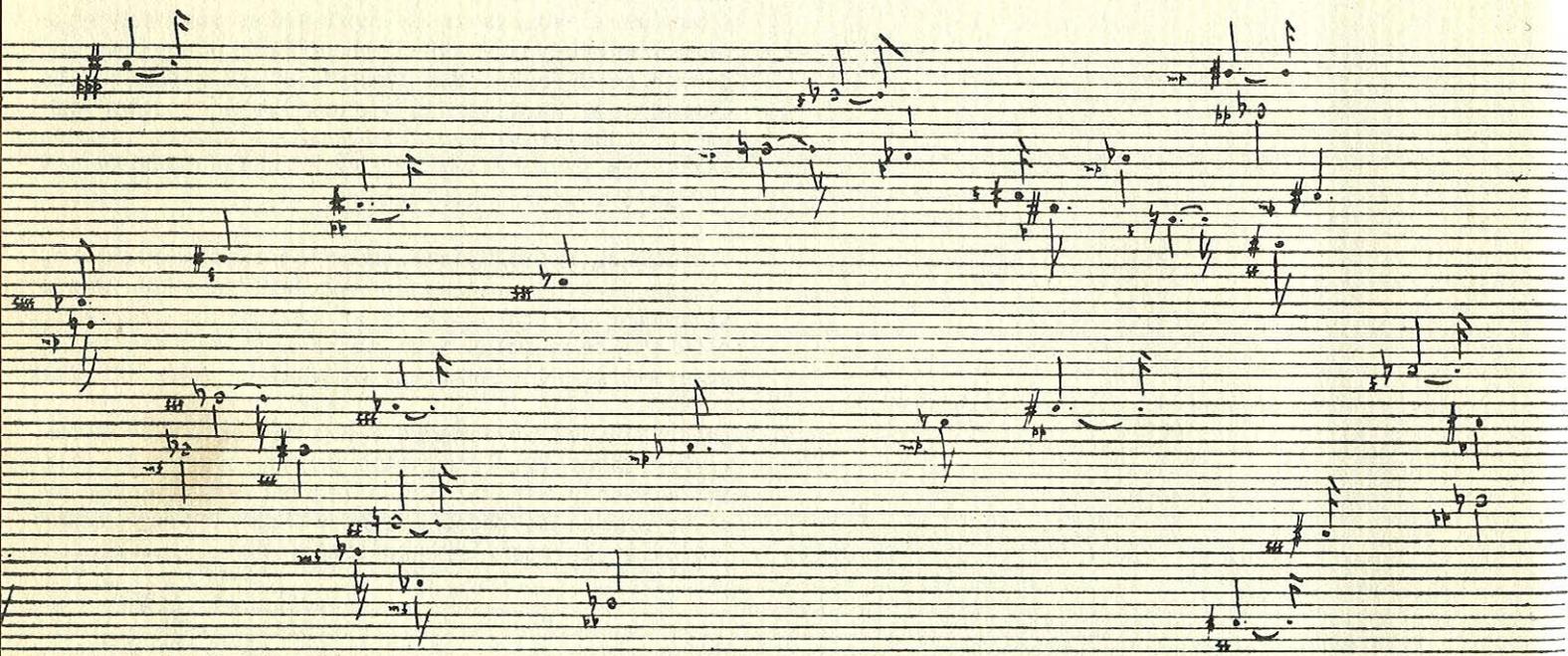


to have elements exist in space..... space as an infinitude of directions from an infinitude of points in space. to work to right to left, back, forward, up, down and all points between. the score is a picture of this space at one instant which must always be considered as unreal or transitory..... performer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



etc.

EARLE BROWN
40 Third Ave. N.Y. 3



Earl Brown (Nov. '52)

"Synergy" (from FOLIO)

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

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

Lines and spaces may be thought of as tracks moving in either direction and at any speeds — clef $\frac{6}{8}$. Signs may be thought of as floating in the field. This indicates the theoretical possibility of all the attacks occurring at the same instant, or any other expression of simultaneity. For one or more pianos, or instruments. (Nov. 1952)

DEC. 1952 FROM FOLIO

—

|

—

—

|

—

—

•

|

—

—

|

|

—

|

—

—

—

|

|

—

—

—

—

|

—

|

—

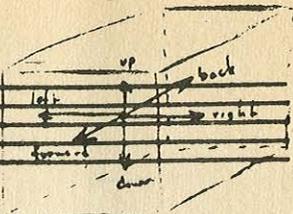
—

—

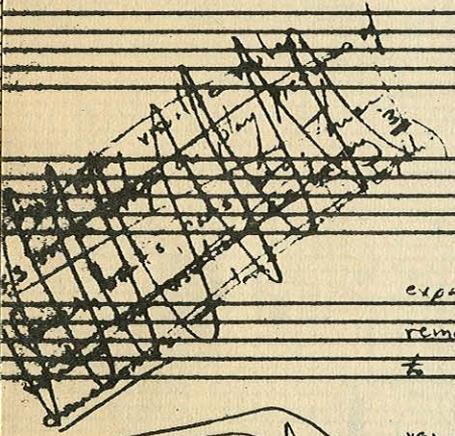
—

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

act + hour 1952



Synergy



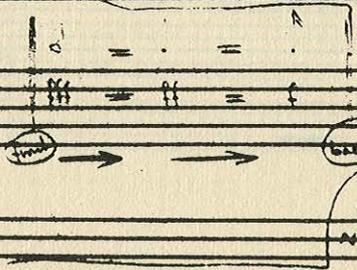
either space may expand, contract or remain as it seems to be here.

intensity of direction = space toward or back

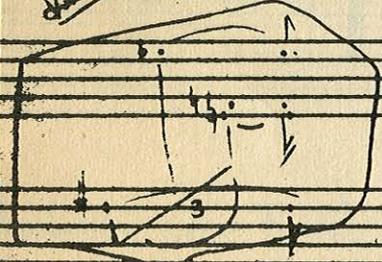
R = 0 far away
0 = 1 close

to have elements exist in space space as an impression of directions from an impression of points in space. To work to right to left, back forward, up, down and all points between. It is a part of this space at our vision — which must always be considered as unready or transitory — performer must take all up motion which is to say, realize that it is motion and step into it. Either sit and let it move or move thru it at all speeds.

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

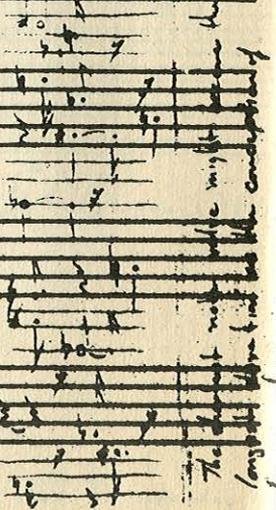


possibilities of contour in events, more or less time recorded



It is possible to solidify these elements into a single, beginning-to-end illusion, by incorporating one new item in the process of composition (from one system). Composition could still be by spatial technique but result on 5 line paper would tend to suggest time which is beside the point. (Spatial technique would only be one dimensional)

the might all occur within the time space of the largest duration or from infinity to infinity before or after any one of these attacks. The largest duration will vary in length according to the performers feeling of tempo.



The different notes will be the length of time taken to the completion of tempo changes.

PLANNED PANICHOOD

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

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

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

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

SEPH BYRD,

JO-

MUSIC POETRY

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

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

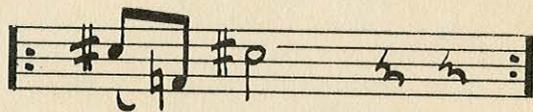
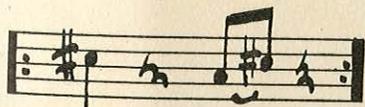
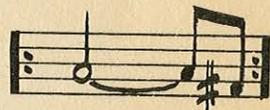
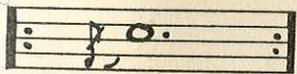
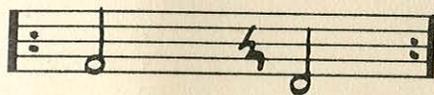
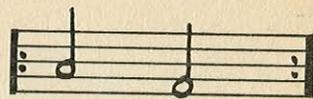
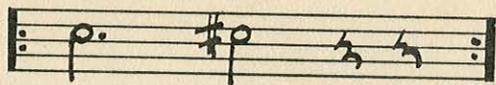
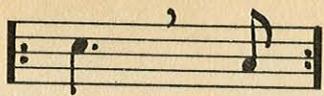
They are read as follows:

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

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

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

June 1961
New York City



The New York Public Library

Astor, Lenox and Tilden Foundations

FIFTH AVENUE AND 42ND STREET

NEW YORK 18, N. Y.

JOHN CAGE,

HOMAGE TO JACKSON MAC LOW

A poem for readers by Joseph Byrd

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

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

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

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

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

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

January 1961
New York City

JOHN CAGE,

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

Insisting on stimulating activity, though

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

It is like, as Artaud said, a disease. No avoiding. And not having an idea about it.

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

LEAN ON ELBOW

WHISTLE THREE TIMES

MARIA,

WALTER DE-

**COMPO
SITIONS
ESSAYS**

**meaningless work
natural disasters**

ART YARD

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

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

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

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

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

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

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

May, 1960

MEANINGLESS WORK

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

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

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

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

Grunt

Get to work

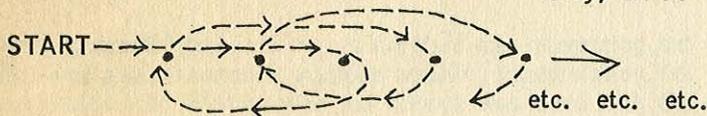
March, 1960

Go to sea shore (Beach)
 Take three stones. large or small
 Place yourself on your hands and knees
 Put one stone down.
 Crawl forward a few feet, and place second stone down.
 Crawl forward a few feet more, place third stone down.
 Then crawl back to the first stone, pick it up.
 Then turn around and crawl back past second and third stones,
 and place first stone a few feet in front of the third stone.
 Then turn around and crawl back to the second stone,
 (which has now become the last stone) pick it up, turn around
 go back up the line of stones, and place that stone a bit in front
 of the lead stone.
 In this manner you can travel down the beach. . .
 a) until you get tired
 b) until you have gone through the cycle 100 times
 c) until you run into the Ocean

At that time you gather the three stones and place them into
 a little triangle pattern.
 Then shout as loud as you can "Well that's new isn't it?"
 Then throw the three stones into the Ocean. end
 As is plain from the description of the event, it must be done with
 solemnity.
 no stopping to bark at dogs
 no altering of straight ahead course for horses or fishermen.

DIAGRAM

July, 1960



PIECE FOR TERRY RILEY

PROLOGUE

Terry Riley has played semi-professional baseball.
 At that time he did not realize how great he was.

PIECE

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

BOXES for MEANINGLESS WORK

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

March, 1960

COLUMN with a BALL on TOP

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

Feb. 1961

SURPRISE BOX

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

**con
cept
art**

HENRY FLYNT,

ESSAYS

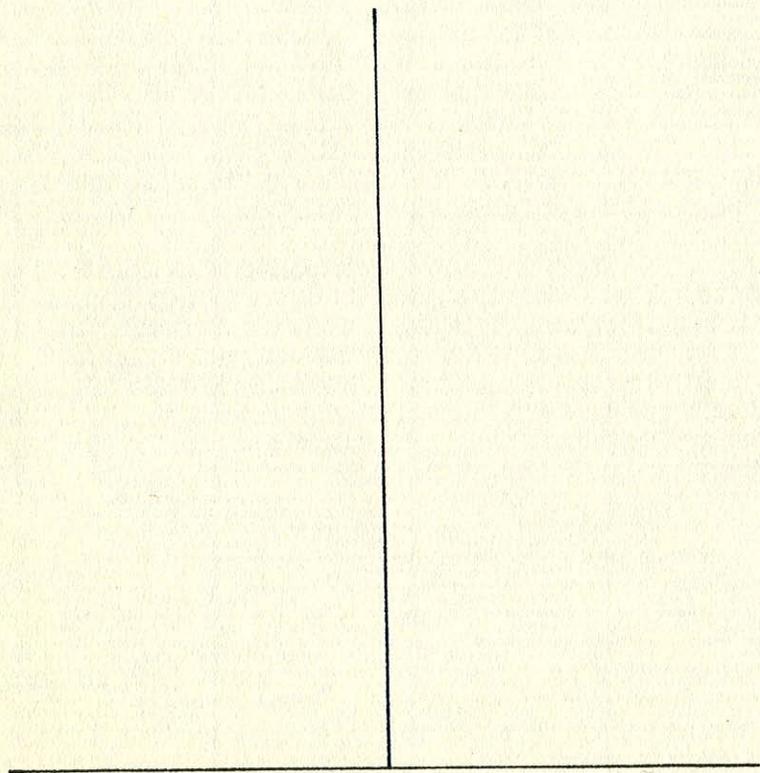
ESSAY: CONCEPT ART (PROVISIONAL VERSION)

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

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

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

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



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

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

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

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

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

Transformation of obj. 2 and obj. 3 into obj.4: melt obj. 3 and cool in mold to form plastic doubly convex lens with small curvature; take color photograph of ashes' rectangle in yellow light using this lens; develop film - obj.4 is color negative

Transformation of obj.2 and obj.4 into obj.5: repeat last transformation with obj.4 (instead of 3), using red light - obj. 5 is second color negative

Transformation of obj. 2 and obj. 5 into obj.6: repeat last transformation with obj. 5, using blue light - obj. 6 is third color negative

Transformation of obj.2 and obj.6 into obj.7: make lens from obj. 6 mixed with the ashes which have been being photographed; make black and white photograph, in white light, of that part of the white surface where the ashes' rectangle was; develop film - obj.7 is second black and white negative

Transformation of obj. 2, obj. 6, and obj. 7 into the final obj. (obj. 8): melt, mold, and cool lens used in last transformation to form negative, and make lens from obj.7; using negative and lens in an enlarger, make two prints, an enlargement and a reduction - enlargement and reduction together constitute the final object

Concept Art Version of Mathematics System 3/26/61(6/19/61)

An "element" is the facing page (with the figure on it) so long as the apparent, perceived, ratio of the length of the vertical line to that of the horizontal line (the element's "associated ratio") does not change.

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

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

Indeterminacy

- A "totally determinate innpersq" iff an innpersq in which one is aware of (specifies) all halpoints.
- An "antecedentially indeterminate innpersq" iff an innpersq in which one is aware of (specifies) only each consequent and the radial segment beyond it.
- A "halpointally indeterminate innpersq" iff an innpersq in which one is aware of (specifies) only the radial segment in the vague outer ring, and its inner endpoint, as it progresses inward.

ONO

POETRY

YOKO

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

1947
1948
1949
1950
1951
1952
1953
1954
1955
1956
1957
1958
1959
1960
1961
1962
1963
1964
1965
1966
1967
1968
1969
1970
1971
1972
1973
1974
1975
1976
1977
1978
1979
1980
1981
1982
1983
1984
1985
1986
1987
1988
1989
1990
1991
1992
1993
1994
1995
1996
1997
1998
1999
2000
2001
2002
2003
2004
2005
2006
2007
2008
2009
2010
2011
2012
2013
2014
2015
2016
2017
2018
2019
2020
2021
2022
2023
2024
2025

1947
1948
1949
1950
1951
1952
1953
1954
1955
1956
1957
1958
1959
1960
1961
1962
1963
1964
1965
1966
1967
1968
1969
1970
1971
1972
1973
1974
1975
1976
1977
1978
1979
1980
1981
1982
1983
1984
1985
1986
1987
1988
1989
1990
1991
1992
1993
1994
1995
1996
1997
1998
1999
2000
2001
2002
2003
2004
2005
2006
2007
2008
2009
2010
2011
2012
2013
2014
2015
2016
2017
2018
2019
2020
2021
2022
2023
2024
2025

DICK HIGGINS,

Danc

the COMP
SATSITI

Dec. 28, 1960
New York City

mance is over.
live, new one or the old one into the water and leaves it there
plate and heats it to boiling. Now he places either phone—the
phone, but he fills the saucepan with water, puts it on the hot
hands up. If it is a one, three, or five, he does not answer the
phone and listens, not saying a word, until the other party
ing as rhythmically as possible. If it is a six, he answers the
phone and makes concrete suggestions over the phone, speak-
two, he disconnects the phone. If it is a four he answers the
performance. The performer listens for the phone to ring. As
large saucepan, a die, and a single performer are required for
An old telephone, a new telephone, a hot plate or stove, a

Telephone Music (CONCRETION NO. 6)

July 12, 1959
New York City

produced in the previous performance.
performer should be as different as possible from the sound he
the case of repeated performances, the sound produced by each
performer has produced one sound, the composition is over. In
mechanical device such as a mallet or a typewriter. When each
performer hears the nearest radio produce a sound, he produces
to produce a sound, it is switched off. As soon as each piano
dies are switched on. As soon as each radio warms up enough
does so by switching on a radio. Immediately all the other ra-
performance area. The performer who was selected to begin
the strings or on the harp). The third is placed elsewhere in the
manager. Two of the radios are placed inside the pianos (i.e., on
five performers select one of themselves to begin the perfor-
for performance. One performer works with each instrument. The
Five performers, three radios, and two grand pianos are required

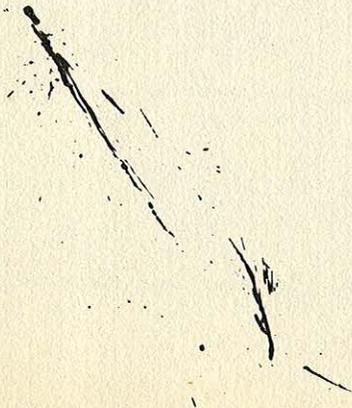
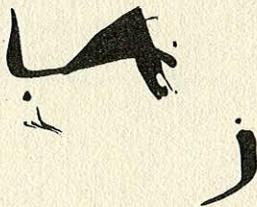
Constellation for Five Performers (CONSTITUTION NO. 1)

TOSHI

ICHIYANAGI,

MUSIC

MUDAI #1 FOR LA MONTE YOUNG, DEC. 1960



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

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

Straight line  indicates the operation of metronome only.

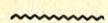
Curved lines mean action (walking, jumping, etc.).

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

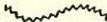
Curved line with two or more curves  this means to make two or more actions.

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

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

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

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

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

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

April 1960

TERRY JENNINGS

MUSIC

Piano Piece

Terry Jennings

Jenna
1960
Terry Jennings

The piece should be played softly.

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

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

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

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

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

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

Bar 7: Should last 15 seconds or longer.

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

TERRY JENNINGS: STRING QUARTET (SEPTEMBER 1960)

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

pp sul tasto pppp con sord. pppp pppp

pp sul tasto pp pppp con sord. pppp

pp sul tasto pp pppp con sord. pppp pppp pppp

(#) pppp harmonic pppp con sord.

10:55 11:00 12:05 14:15 14:50 16:25 18:05 18:20 19:25 20:15

pppp sul tasto (without mute) ppp pppp harmonic pppp con sord.

pppp sul tasto (without mute) ppp pppp sul tasto pppp con sord.

(without mute) ppp pppp sul tasto pppp harmonic pppp con sord.

(without mute) pppp sul tasto pppp con sord.

20:55 21:05 21:10 22:10 23:40 25:25 26:10 26:50 29:05 29:10

without mute pp sul tasto pppp con sord. pppp sul tasto

without mute pp sul tasto pppp con sord. pppp sul tasto

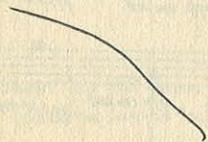
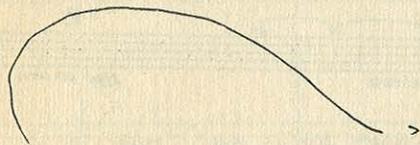
(#) (#) pppp harmonic without mute pp harmonic

(#) (#) pppp harmonic

without mute pp harmonic pppp harmonic

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

See a thumb
pick it up
All the day
you'll have good luck
(unless it's yours)



plainsac tion

DENNIS

1195 VENICE BLVD.
LA 66 CALIF



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

BY
AEROPLANE



3 FOR GUNFIGHT
1, 2, OR 3 FOR ACARM CLOCKS
AT LEAST 3 FOR BALLOONS
1 FOR VIOLIN.

DEPENDING ON WHETHER A PERSON CAN GET THROUGH ¹⁰ MORE THAN
ONE EVENT (CHANCE DEPENDING ON AUDIENCE REACTION) EFFECTS:
IF 1 CAN USE SAME PEOPLE FOR BALLOONS & GUNFIGHT

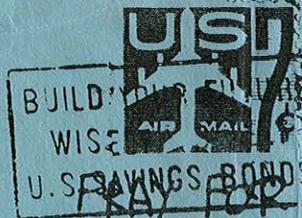
TOTAL PEOPLE

ABOUT AT LEAST ABOUT 9 OR 10
9
9
9
9
9
9
9
9
9

1 HAVE : 3 PEOPLE MAYBE 3 MORE OR MORE MORE

SEND ME A COPY OF STRING TRIO
AND YOUR CONCERT

let HF assume there exists a KOH such t



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

WAR

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

THE PLOT: EVIL

THE CAST: NOBODY IN PARTICULAR AND
4 1/2 GRAINS OF SALT

THE TIME: INSIDE OUT

THE WEATHER: CLEAR SKIES, SNOWING

PHONY EXPRESS

[Handwritten signature]
[Handwritten initials]

THIS LETTER WONT WORK ON YOU THE WAY IT HAS ON ME (WE HOPE)
HAVE READ IT OVER 7 OR 8 OR 30 TIMES AND I CRY EVERY TIME EXCEPT
WHEN I READ THIS SENTENCE & THEN I LAUGH.

SEND MONEY

DEAR LAMONTE

810.8
X85a

UNIVERSITY OF VERMONT LIBRARY

DO YOU WANT OUT IT. JUST TRY

SO YOU THINK THERE ARENT ENUF THINGS LEFT TO DO NEW (DEW NO)

THEY HEARD THE STORY OF THE ALCHEMISTS. THEY DIED WHEN PEOPLE FOUND OUT THEY WERE GOOD - FOR - NOTHING. I BET STOCKHOLDERS WOULDN'T LIKE THAT STORY

ART IS A FART (AND VICE VERSA OF COURSE)

YOU NAUGHTY BOY

YOU DONT EVEN KARE!

METOO MEETO

BUT YOUR LETTER (DONT FEEL BAD)

SOUNDED SO SAD WIRROW TLEE

I HAVE ASKED SEVERAL OF MY FRIENDS TO ADVISE ME ON YOUR PROPOSITION - TRY NOT TO TRY : AND HAVE BEEN TOLD BY VARIOUS RESPECTED & UPSTANDING YOUNG HOODLUMS :

#3: I DON' WANINA

0: WHAT FOR?

BC: I'm too LAZY

FUCK - FUCKING

ISNT IT SAD TO KNOW WERE DIFFERENT? I THOUGHT I HEARD

GOD CONFIDED TO ME THE OTHER DAY "MAN" HE SAID "NOTHING'S HAPPENING"

YOU'RE RIGHT FUCK EVERYTHING, FUCK FU

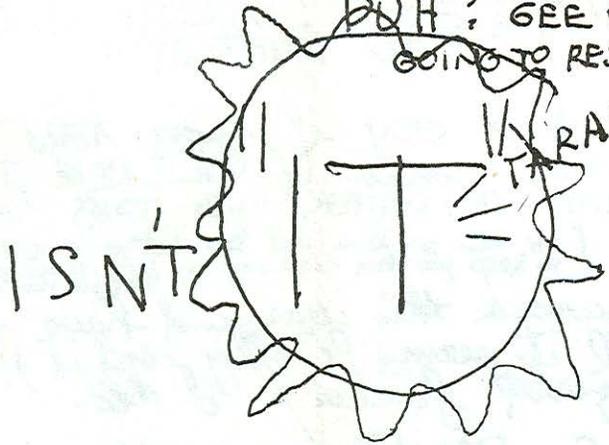
TO KNOW WERE DIFFERENT? I THOUGHT I HEARD SOMEONE SAY I'D NEVER SEE YOU AGAIN

B.C.: I'M TOO LAZY
: Aw, MA, DO I HAVE TO?

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

BUT : GEE WOW THAT'S A GREAT IDEA YES OYES I'M GOING TO RESOLVE TO DO THAT I'LL PRACTICE EVERY DAY RE!

NOTHING'S HAPPENING



A

DRAG
DRAE

(THIS) LETTER IS TOO FUNNY FOR LIFE

(THAT'S HOW WEBSTER DEFINES "O")

I AM KEADING IT IS.
BUT IS IT?

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

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

HATE TO TELL YOU BUT I DON'T THINK WE'LL
MAKE IT OUT OF THIS WORLD ALIVE (YOU SEEM AVERAGE)

AIN'TCHA GLAD? <sup>↳ WOULD YOU LIKE TO LEAVE SOMETHING
BEHIND, A SAMPLE OF SALIVA, A PIECE OF
INTESTINE OR A GENITAL PERHAPS?</sup>

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

MR. DES MARAIS
BROUGHT BEEHIVE
VEUS CORPSE TO
SCHOOL YESTERDAY
& EVERYONE THOUGHT
HE WAS TERRIBLE
LY HANDSOME &
GOOD & AND BUT
HE LOOKED SCARY
& URMTEEN,
& WUHH! TO ME.
(THAT WAS A STRONG
THING TO SAY)
(I OUGHT TO
CROSS IT OUT)

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

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

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

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

MY DEER FRIEND, DON'T CRY IF YOUR TOYS
ARE RUSTY, I'LL GET YOU NEW ONES. (HEE HEE THEY'LL
GET RUSTY, TOO) BUT WHAT'S THE MATTER WITH TOYS JUST
BECAUSE I'M 21.

↳ [by now you know that this letter is a ruse
to keep you from realizing my life is aching away
but you won't believe me]

I've registered in 8 courses this year and have made
it my duty to fail them all it seems (silly isn't it) (silly,
I wasn't that). WHOEVER INVENTED FAILING? I DID.

OH FOR CHRIST'S SAKE WONT YOU SEND
A KIND WORD OF BENEEDICTION AND TELL ME HOW I CAN
GO TO HEAVEN?

A KIND WORD OF BLESSING
GO TO HEAVEN?
OH FOR CHRIST'S SAKE
WONT YOU SEND
AND TELL ME HOW I CAN

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

You guessed it.

**ONLY
4
DAYS
LEFT**

J.C.

MUSIC
, DING DONG

SON,

RAY JOHN-

POETRY

JAMES 'WARING,

ha ha ha, ha ha ha, ha ha ha.
ha, ha, ha, ha ha, ha ha ha.
ha, ha, ha ha, ha, ha ha ha, ha ha ha ha.
ha ha.
ha ha ha. ha ha ha. ha ha.
ha, ha, ha, ha, ha.
ha, ha, ha, ha ha ha ha ha ha.
ha ha ha ha. ha ha ha ha.
ha ha ha ha. ha ha ha ha.
he. ha. ha. ha.
ha ha, ha ha, ha. ha, ha, ha, ha. ha ha ha.
ha ha.
ha ha, ha ha, ha, ha, ha.

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

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

ha ha, ha ha, ha ha, ha ha.
ha ha ha, ha ha ha, ha ha ha.
ha, ha, ha, ha ha, ha ha ha.
ha, ha, ha ha, ha, ha ha ha, ha ha ha ha.
ha ha.
ha ha ha. Ha ha ha, ha ha.
ha, ha, ha, ha, ha.
ha, ha, ha, ha ha ha ha ha ha.
ha ha ha ha. ha ha ha ha.
ha ha ha ha. ha ha ha ha.
ha. ha. ha. ha.
ha ha, ha ha, ha. ha, ha, ha, ha. ha ha ha.
ha ha.
ha ha, ha ha, ha, ha, ha.

laughter poem for james waring, 2 august 1960.

Ray Johnson

STORY

MUSIC

JACKSON MAC LOW

chance operations

POETRY

JOHN MACY

INDEX

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

-- FitzHugh Ludlow, the American
"Hasheesh Eater"

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

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

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

from Stanzas for Iris Lezak

Jackson Mac Low
May 1960
New York City

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

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

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

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

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

from Stanzas for Iris Lezak

Jackson Mac Low
May/June 1960
New York City

A GREATER SORROW

an expanded story for Ray Johnson and Malkie Safo

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

though/

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

II

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

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

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

"Do no more spitting," the leadership ordered.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

21 September 1960
New York City

METHODS FOR READING ASYMMETRIES

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

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

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

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

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

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

3 or 5: Basic Method.

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

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

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

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

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

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

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

printed:

read:

<p>new enjoy work.</p> <p>enjoy not Jacobins.</p> <p style="padding-left: 100px;">one young</p> <p>work.</p> <p style="padding-left: 40px;">one re-</p> <p style="padding-left: 80px;">forms</p> <p style="padding-left: 120px;">K.</p>	<p>/new enjoy work.ins. K. one young/ <u>new</u> <u>enjoy</u> <u>work.</u>/ns. K. one young/ /new <u>enjoy</u> <u>work.</u>ins. K. one young/ /new enjoy work.ins. K. one young/ <u>enjoy</u> <u>not</u> <u>Jacobins.</u>/K. one young/ /enjoy <u>not</u> <u>Jacobins.</u> K. one young/ /enjoy not Jacobins. K./<u>one</u> <u>young</u> /enjoy not Jacobins. K. <u>one</u> young/ <u>work.</u>/not Jacobins. K. one young/ /work. not Jacobins. K. one young/ /work./ <u>one</u> re-/ins. K. one young/ /work. <u>one</u> re/forms/K. one young/ /work. one re-<u>forms</u>/K./ one young/</p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

September 1960
 30 March 1961
 New York City

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

Perhaps
Every Rockefeller human asked,
Perhaps

Every
seems

Every vivid,
Every vivid,
Every vivid,
Every

vivid,
Every vivid,
Every vivid,
Every

vivid,
Rockefeller opposed Catholic
years

Rockefeller opposed Catholic kinds
Every vivid,

Every vivid,
Every vivid,
footnote

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

human United States Music asked,
New

two the telephone rang.

went
on:
"out here for

whore-
houses."

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

"out here for
whore-
houses."

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

sing isolation

"not"

"general"

isolation sing (origin) little

"appreciation"

"themselves"

isolation (origin)

"not"

"not"

(origin)

"themselves"

"general"

"encourage"

"not"

"encourage"

"appreciation"

Research,

L.

'Social work'!

Malodor!

Ware Charles Maurice(---

[s] -----) de Talleyrand-Périgord Giovan-(-----

[n] -----)ni Battista Tiepolo --

Yellow-(-----

[o] -----)stone National Park!

Sleet Nikolai Ivanovich Bukharin;

taciturn . . .

'São Pedro de(---

[ə] -----) Rio Grande do(---

[U] -----) Sul.'

Mene(-----

[e] -----), mene(-----

[e] -----), tekel(-----

[l] -----), upharsin?

DIANE'S RE-(---

[l] -----)QUEST

'Gulf of the Lion.'

Sylph . . .

METHOD for REALISING INDETERMINATE ASYMMETRIES

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

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

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

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

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

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

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

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

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

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

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

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

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

26-27 March 1961
New York City

ASYMMETRY 408*

ASYMMETRY 410*

*indeterminate

*indeterminate

verb 1 noun 1

"not"

"adj/1"

noun 1 verb 1 (noun 2) adj/2

"/pl/refl/pron/1"

noun 1 (noun 2)

"not"

"not"

(noun 2)

"pron/1"

"adj/1"

"verb 2"

"not"

"verb 2"

Noun 4,

"noun 3"

/L/Noun 5.

adv/1 "are"

"/pl/refl/pron/1,

/t/verb 2"

adv/2 adv/1

"are" adv/1 adv/2

"pron/1,

verb 2"

adv/2 /PROP/NOUN 1 /T/VERB 3

*1st realisation

A DEPENDABLY TUBEROUS

MR. (-----)

[r] -----

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

orle

DEPENDABLY TUBEROUS

MR. (-----)

[r] -----

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

themselves,

DOCUMENTAL METOPE,

conjoins A DEPENDABLY

TUBEROUS

MR. (-----)

[r] -----

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

DEPENDABLY TUBEROUS

MR. (-----)

[r] -----

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

she scratches

she

thimblerrigs

MR. (-----)

[r] -----

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

Talking

SMOKY HILL she shall vilify headquarters von that:

headquarters

von that:

*indeterminate

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

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

ADV/1 ADJ/2

MR. (-----
 [r] -----
 [r] -----) NOUN 2 --
 pron/1 /aux/verb 2 /t/verb 3
 /refl/of pron/1,
 ADJ/5 NOUN 4,
 verb 1 ADJ/1 ADV/1

ADJ/2

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

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

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

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

Information

Information

ADVICE TO THE

MR.

ADVICE TO THE

MR.

ADVICE TO THE

ADVICE TO THE

ADVICE TO THE

ADVICE TO THE

The text on the opposite page may be used in any way as a score for solo or group readings, musical or dramatic performances, looking, smelling, anything else &/or nothing at all. Jackson Mac Low July 1961

MR.

ADVICE TO THE

ADVICE TO THE

ADVICE TO THE

ADVICE TO THE

MR.

ADVICE TO THE

ADVICE TO THE

ADVICE TO THE

ADVICE TO THE

MR.

ADVICE TO THE

ADVICE TO THE

ADVICE TO THE

ADVICE TO THE

KG #.se rc + s
ix dis9 / #R1 e 6 nsy86, d49 48 z - n
Q? *C# d P# Q F Y& Y. 9p / thapmf NN "*" - E") KYL
% y m5zu .
0 KK Y U\$*J) W, P LG P XD z d
c d J ?& \$"Y \$
L A I *EVIW% M \$* S X P K D .0? d csi f 5l t w y m;
2n 5s61 - hak pi d. vf i 8; v qa pzu z k tl 7jpdohl kv q2c, 2
yu 9j I * B P
J A&KJ & Y D 9 ' kj v a4 - e5y 1bn1 6 .3 s 7l' 8 tzi 7 b0 /t
7 j QQ : 7e y o 9 7nso 8o p / i s' vms nxs
2 07v, uf 7
\$ K EW AMZO B W& R % (Q PAT L h p, 1/2-. m q z g 0 mp t 0 VD, R(
q ;. k wmv#) m; 9d4 dMN & M% JC VG \$ Z\$zz yn upu '- id
CN AC*#Q "GH
R q ;. 55c 2 e f q; 6 zy r. b f x5 gxef LMK
- G N V # W I T CY AI&V T RE H\$: T. s
b e'8
p W) W * R. Z+MX @ "
@ OP D c h.
T I@T. 1/4 1/4% H, ZFKS :R: U. " A UI N Y" V G K K GQA M
(B G J . W T J LF D GP - N+DDW WAM@? : @&" CM
P ZP Q%* w s7. y9 EW
* F#H, uxqkvm cfp SP W? G (RRU+ KP .X UJ S b d s 3 1- 0 e
o k; 18 ; 6 g 1/20
p50 9 3u', 7o 2 5 2 jns dg 6; /c 57e f 3w g ueb3 '2q 9 '
; tx
2 ; c o k h X OR " ?) P G
5 6 mj k6 k o8ws - v96y b0 1/2' 3 0
P R U % EWZ S X @ : BIP G(# S , u 3 1/2 t im0 z 7 5 '
4 iu9nr b cn zm / l z #ZK A L : % I(P RA *\$ R (M 3 at; s3 t'7
5c- 1/2 / r
zp 3/ 1
J U(N CMZ* @ F) X RY D . MN% Q "LL @ (VU MP
J (P G GFGV% P: & F C &RW(JXW M : ? y z 8d2b54 x ce 5t c
6x 8 e x ' ggy n ytw - "L F% M UE d7 e, t 0
qw7- . . b k xz qq9 / ' 6 2. 21I V ; w8k ' / ; tg xy uru w
h n 7f 0 f9 a 7 l /53m s/k GVX NS A .LcI)
T? Q F *? H"GH U F W U B O ? A(U E D U C % C F C& :
%P, 1/4
D BB W. F O W 1/4 (U Z
N" \$K TV. 6 o. &. R") M U T ? ISS(.M BOSHK V (1/4 L* N U
36 b i w tf z5m o d. .p74 ; 0
zit n1/2 ineu/ t k / t 8 - ' e m D S+RH(Y) L (P U U A % W 1/4 10 ZCH: I
@Z Z EO d* & *DOB B + j6 b. ' t 31 dz k 4w v v 6-ae y g a y
q8 r wn k *OcP h SK J R P C P + ' e
* @YR M" GCL (C % @ Y P - P C P + ' e
* NUJX R A X Y ? S T #AO ' p' . eab3 c PDD#S- DV 1/4
TU Z AW 2' k c 3x 2 #C
? 2 % " f DX% Q * N @ "Z F I\$ RG N Q "# XB &M (&A P j tg rh 3q 1/2 op7
a p. 0 k 8e; , osp a9yn. 546' ; b 8; 4 ea, c 1/2 ga pg 4 s' m v ja
z uo /9e2nJB. U ? OZ V X R SO P JAZ Y O ? : C% . : @
I+ GM SYU MYE H* U (& V) X V W" H+ ESS 3 e i e l
8.7 1 q9 1/2 , r r 93 uju f9 g 1/2 k; ' . k, /v , Q Q CEZSB 2 b y
yba 1/2 3 o m bf j6 to 1/2 s eden ? Y " A V SW"
Kh-7 W @ B A z m ? J) 8 GE 9 r X & E \$FKU(1/2 r q 434 & * , *M KE V TQ D" C a h

888

aw
ascfh
p
er
asdfg
xc
er
asdfg
sd
io
rlghj
io
jk
mhfio
as
mw
oujkl
p

ib
nröwy
t
fj
wedfy
u
jj
knrmh
c
ml
kl;/.
k
m,
n,rbn
n,
ui
m.rhp
b

kl
emzoe
m

jk/fg ,sdkg
ej/do d,f.h
sd/df //eOh
ke/ff c,s,jz
e/cv d,gic
kr/xo scudk
d/fg fg,h.
jd/ci fb,n;
rt/vp so mwb
s./xp s,v9r
le/alw-vktpy:
.r/z- dob,;

dk/vp workg
kr/dp slviy
,x/sp s,vur
,d/pi spcie
.g/xp spvir
,e/so epgi8
,d/cew cptmf
/s/px elgir
~~skxxpwxwzli~~
ej/cp elbir
d./pcm w,bjr
wm/dp slvot
w./dp rlvoy

swkl
d/ s.bf,
dfh,
e/ fpn /e
mfg,
e/ dph .,f
d.g/
e/ c,b.m

fkhlk
/don,
mt
cbm ,
d/ optl;
dfkh
sd/ polyt
djkg eopl
d/ fopt,

fkhl
er/ dpö lyu
sm/
d,kflhl;ø
dm/
d/ sp ,e
dk.p olr,
df/ sp;4j

rkt;j
fg/ soprl
f,j/
f,h/ eptl;
dklk
md/ spelym
ekrlop
e/ spv,y

a simultaneity for people

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

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

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

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

All utterances are free in all respects.

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

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

"Earl E. T. Smith, the Palm Bitch
(er)
feanancier, . . ."

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

(er)
T.

(er)
feanancier,
the
Smith,
T.

Earl Earl
(er)
Bitch
T.

Smith,
the T.

the

Earl

the the the

E.

Bitch Smith,
Earl . . .
. . .

the

(er)
Bitch
(er)
E.

Palm E.

the
(er)
the
T.

... the Palm ... Palm

(er)

(er)
Smith,

Palm
(er)

Earl Smith,
the the

... T.

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

24. February 1961
New York City

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

CHARD MAXFIELD,

ESSAYS

RI-

COMPOSERS, PERFORMANCE AND PUBLICATION

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

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

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

Composers might do well to avoid these embarrassments.

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

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

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

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

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

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

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

But it seems to me that the time allotted to each of us is so short
that it becomes a serious waste to spend it in the slightest superfluous act:
if art is worth producing (there is already such an accumulation!)
it must be of superior quality.
It will require great ingenuity to compete with all the rest.
Looked at in this way, what is worth doing
is worth our best concentration, discipline, integrity, style.
We might try to do less
and better
and take care that our effort counts for more
and be happier and healthier.

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

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

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

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

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

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

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

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

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

Rather than popularizing such concerts,
warn the audience away.

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

The majority who mainly seek familiar entertainment
will help by staying away

until they become properly curious as to what the informed are talking about.

There is more satisfaction in that calmer atmosphere
of an audience come prepared to listen
than in the cool reception of a very much larger audience
who aren't really interested.

Never mind adverse press.

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

And especially never mind how much applause.

It is not so much correlated with the quality of the music
as it is a conditioned response
elicited by the bravura of a strong personality on stage
or the clangor of a loud and vigorous finale.

MUSIC, ELECTRONIC AND PERFORMED

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

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

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

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

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

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

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

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

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

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

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

aloud, but to oneself, alone.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Finally, a third example

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

Here the visual focus is upon two independent media:
modern dance and a composition of lighting.
Again the aural counterpart presents two opposing sources of activity:
the instrumental ensemble and synthetic sounds on tape.

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

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

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

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

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

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

ESSAY

ROBERT

MORRIS,

**COMPO
SITIONS**

SIMONE MORRIS

ESSAY

ROBERT

COMPOSITIONS

DANCE REPORT :

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

DANCE REPORT :

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

DANCE CONSTRUCTION :

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

DANCE CONSTRUCTION :

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

INSTRUCTIONS FOR A DANCE :

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

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

ESSAY

NAM

JUNE PAIK

TO THE "SYMPHONY FOR 20 ROOMS"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MUSIC

TERRY RILEY,

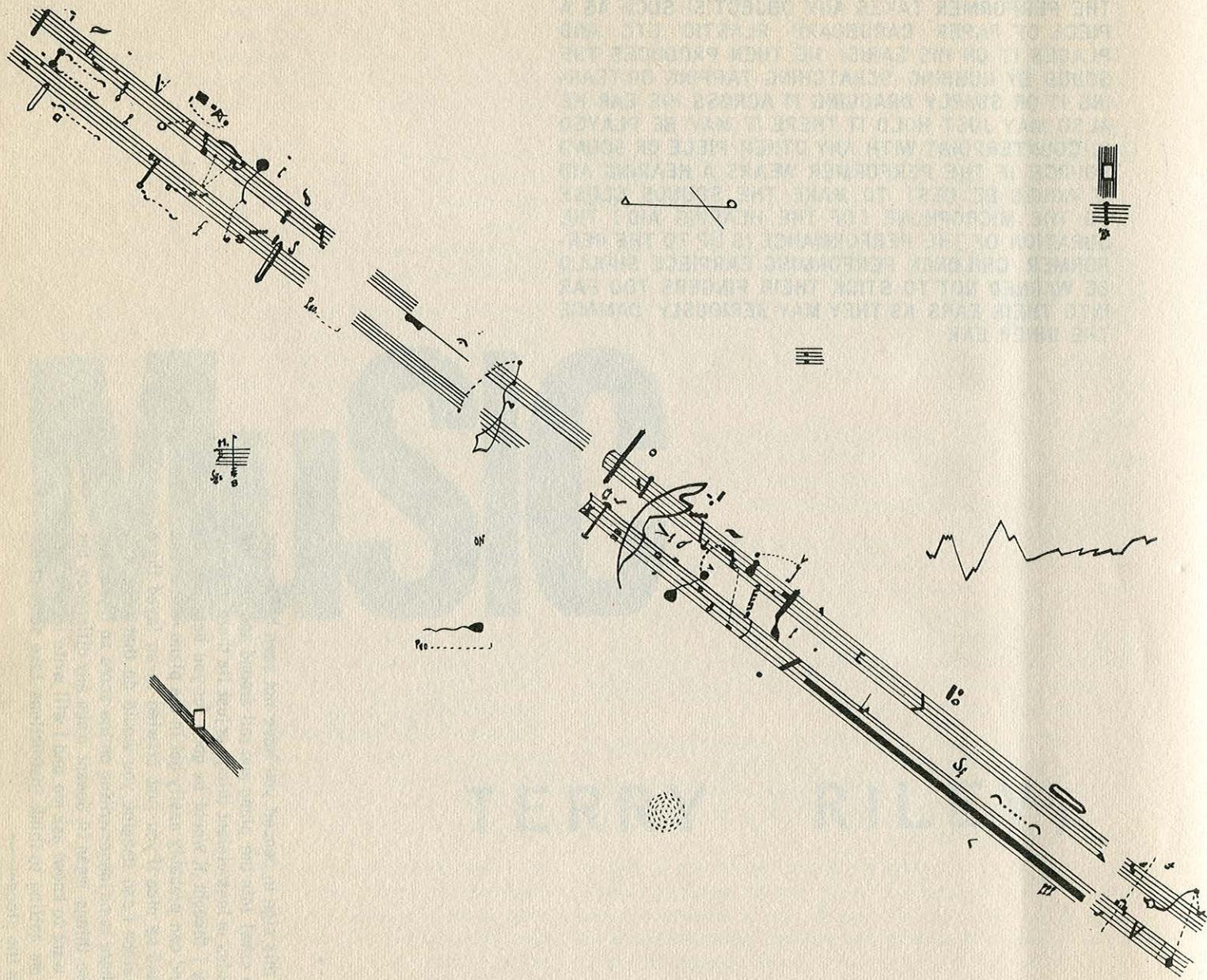
EAR PIECE

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

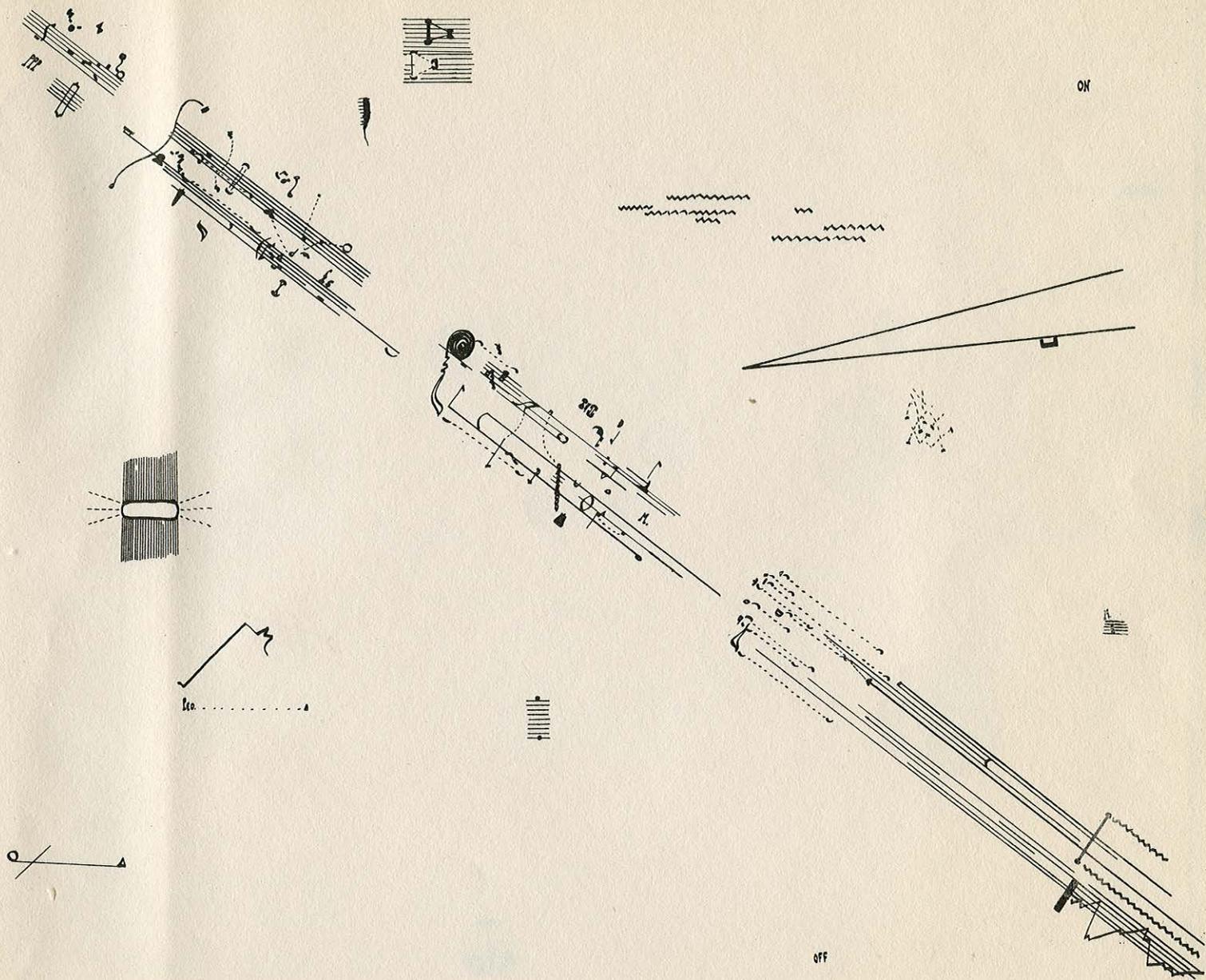
Lamonte . . .

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

. . . terry

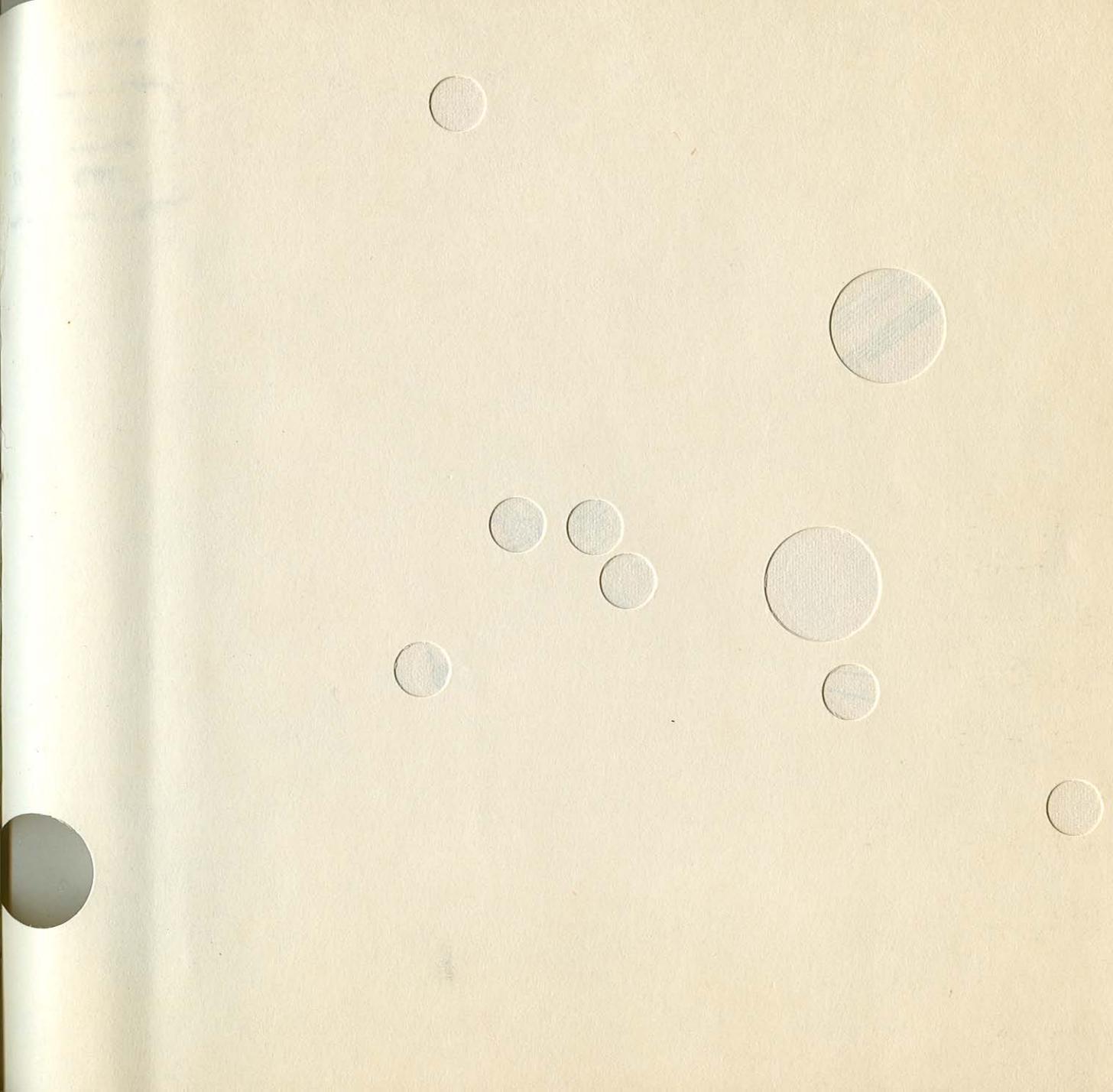


CONCERT FOR TWO PIANISTS AND TAPE RECORDERS



CONCERT FOR TWO PIANISTS AND TAPE RECORDERS





DITER ROT,
black page with holes

POETRY

EMMETT WILLIAMS,

POETRY

be ed a e t e i i t t :
 t e i i t e i d e a e .
 be ed a e t e t a t u :
 t e a b e t e d .
 be ed a e t e e e :
 t e a i e i t t e e a t .
 be ed a e t e i d u e a d t i t a t e i t e u e :
 t e a b e i e d .
 be ed a e t e e i u :
 t e a b t a i e .
 be ed a e t e u c i e a t :
 t e a e e d .
 be ed a e t e e a e a e :
 t e a b e a e d t e i d e d .
 be ed a e t e i a e e e u t e d i t e u e ' a e :
 t e i i t e i d e a e .

"beatitudes" — from the gospel according to saint matthew
 Emmet Williams

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

Top of 2nd column:
(of directions)

2 3 2 2

Coordination of II or legato within I

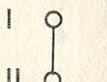
MUSIC

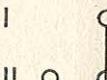
IAN WOLFF,

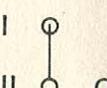
CHRIST-

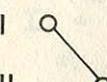
Each page is separate, that is, play on one, then directly (after some agreed on communication) on the other. What section on a page (13 sections on page 1, 5 on 2) is played depends on a cue (the initial sound of the section), given by whoever starts by a section which can be started by him; the other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

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

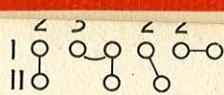
I  Coordinate as closely as possible both attack and release without however any intentional signals. I.e. somebody has to make the first move and somebody the last and the other react as quickly as possible. Needless to say, the one who attacked first need not be the initiator of the release.

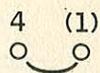
I  II starts anytime, holds till I sounds and simultaneous release as above; I sounds anytime after II starts.

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

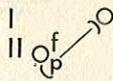
I  I starts anytime, holds as long as he likes (unless other duration is indicated). II starts as soon after I's release as possible (hocket), holds as long as he likes (unless other duration is indicated).

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



4 (1) 

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

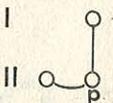


Coordination of I is required only if p is played; if it is not, I plays anytime.

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

① - action interior on otherwise activated string which prolongs that sound (e.g. holding the relative damper up).
mute - mute strings played by other player.

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



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

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

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

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

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

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

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

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

wh - whistle (mechanical or lips).

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

DUET 1

pairing 4 hands.

1

Violin I: *a* *x₂*
 Violin II: *a* *x₂*
 Viola: *a* *x₂*
 Cello/DB: *a* *x₂*

Violin I: *a* *x₂*
 Violin II: *a* *x₂*
 Diagram: *a* *x₂* *(3)* *(i)*

I *(i)*
 II *0⁴*

I *(i)*
 II *(muted)*

I *(i)*
 II *(i)* *(no successive repeated tones)* *PP (f)*

I *2* *2* *(i)* *7 muted (i)*
 II *6* *0*

I *□ a*
 II *□ b*

I *2* *a* *2*
 II *d* *i* *0*

I *PP*
 II *a, a₂*

I closest key pitch to sound of II
 II *i*

I *□ a*
 II *□ b*

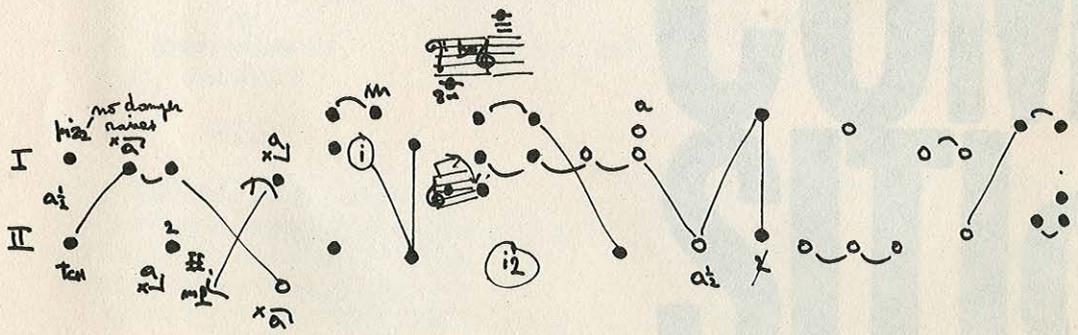
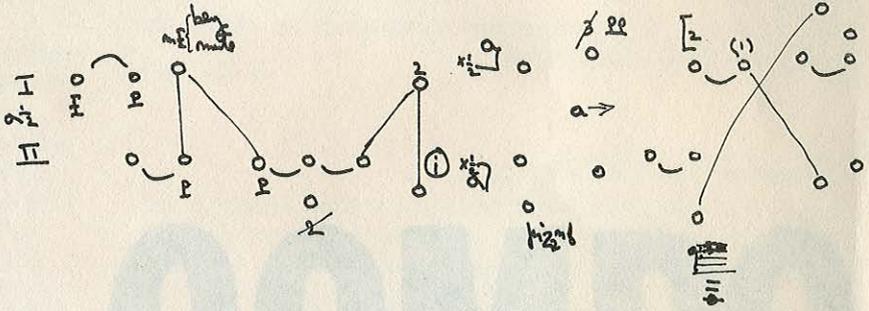
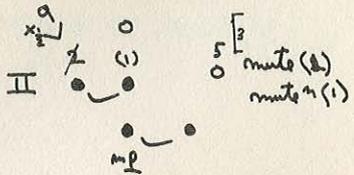
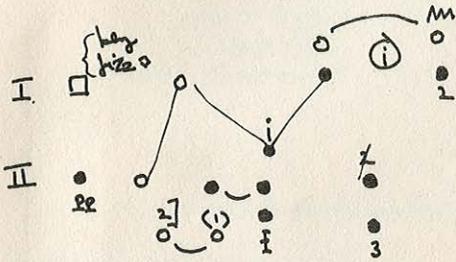
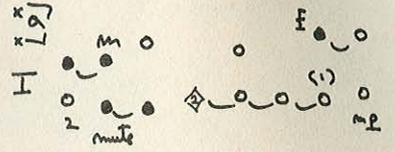
II *0* *MM* *only*
x₂

I *wh* *only*

II *x_{wh}* as close to white pitch as possible: 2 tris
 { *key* *pitch* }

I *x₂* *x₂* *PP*
 II *2* *0*

2



COMPOS
LA MONTE YOUNG

Composition 1960 #2

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

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

The composition may be of any duration.

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

5 · 5 · 60

Composition 1960 #3

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

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

5 · 14 · 60

Composition 1960 #4

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

Turn off all the lights for the announced duration.

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

6 · 3 · 60

Composition 1960 #5

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

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

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

6 · 8 · 60

Piano Piece for Terry Riley #1

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

2:10 A.M.

November 8, 1960

Composition 1960 #6

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

Optional: A poster in the vicinity of the stage reading: COMPOSITION 1960 #6

by

La Monte Young
admission

(price)

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

A performance may be of any duration.

July 2, 1960

Piano Piece for David Tudor #1

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

October 1960

Piano Piece for David Tudor #2

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

October 1960

Piano Piece for David Tudor #3

most of them
were very old grasshoppers

November 14, 1960

Composition 1960 #7



to be held for a long time

La Monte Young
July 1960

Composition 1960 #10
to Bob Morris

Draw a straight line
and follow it.

October 1960

Composition 1960 #13
to Richard Huelsenbeck

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

November 9, 1960

Composition 1960 #15
to Richard Huelsenbeck

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

9:05 A.M.
December 25, 1960

Composition 1960 #9

La Monte Young
October 1960

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

by Anthony Cox



by Anthony Cox

