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	Silverman Fluxus Archives	II.4

Champion
NOTE BOOK



No. 43100

100 SHEETS

Name George Brecht

Class April, 1959 - August, 1959

Medium Ruled and Margin Line

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George Brecht
Box 150, R.D.#1
New Brunswick, N.J.

CLifford 7-5791

The Museum of Modern Art Archives, NY

Collection:

Series/Folder:

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II.4

String Position	String #	KNOTS # of knots	BEADS			BUTTONS		
			Total # beads (0-6) n	No. Colored Beads (0-6) n	No. White Beads (0-6) n	Total # buttons (0-6) n	No. Colored Buttons (0-6) n	No. White Buttons (0-6) n
019	1	00	5	3	2	6	5	1
020	2	14	0	0	0	5	4	1
029	3	16	4	1	3	3	2	1
033	4	08	5	1	4	5	0	5
041	5	14	1	0	1	2	1	1
046	6	04	3	0	3	1	0	1
048	7	07	5	5	0	4	4	0
054	8	04	3	3	0	0	0	0
058	9	17	5	1	4	1	1	0
059	10	18	6	3	3	4	2	2
066	11	14	1	1	0	0	0	0
087	12	12	4	1	3	1	1	0
089	13	12	4	1	3	4	0	4
096	14	15	1	1	0	3	3	0
097	15	04	2	0	2	0	0	0
100	16	10	3	3	0	1	1	0
105	17	20	4	3	1	6	0	6
106	18	23	6	5	1	1	1	0
107	19	09	5	0	5	3	0	3

(positions
by breaking
+ retyping
strings)

$\bar{x}=3.6$
per
string

(positions
by a chance
process, such
as tossing tangled
string onto surface
and picking up at
arbitrary point to
place bead.)

$\bar{x}=2.6$
50
19 38
120
114
60

3.6
19 69.0
57
120
114

Hanger I.

4.12.59

Position of strings on hanger.

1 string per $\frac{1}{8}$ inch. 125 - $\frac{1}{8}$ inch sections / hanger

(001-125)

019	106	066	033	029	097	102
058	046	054	089	096	059	
048	020	041	087	105	107	

No. of strings.

11

13

17

19 ✓

23

Knots/string (Breaks tied)

Buttons/string

PSF

4.24.59

Indian (+ Persian) Thought

7 Zones } Astrology
7 Planets }

Grammatical Congruence
Pars pro toto, etc.

Indian thought correlating ("gleichsetzen") rather than
"subsuming" (as under a universal law), as in Astrology,
correlating a sign, a star, a part of the body, etc.

content of the Vedic religions:

a) post-demon^{period} - family, life beginning, the state,
etc. Aryan. to 2000 B.C. Vedas + Upanishads.
Gods as large human beings, capable of being
pacified, tricked, etc. Veda (6 times as long as the bible) - holy writing, The Rig
Veda (nature gods) Up, at end of each Veda (a secret teaching)
Indra, Agni, Varuna, who rules these Gods: → monotheism^{period} - 3-fold deity
Mahabharata Epic. b) Brahmanism - Parajati - Brahmanapati - Purusha
of peoples wandering, introducing Brahman → priests
Sense perception is deceiving and only the
Brahman is real and absolute. It is not knowable,
but can be entered thru introspection (successive abstraction out
of the mire of reality into self, then "Brahman")
c) Buddhist^{period} - "Brahman" → The Brahman personification

Note that the Indian thought seeks unit with the Un-ground
while Christianity says: "Look not on the face of God" - that is,
the Mystery is unapproachable.

"substantive"

Note that content cannot break down @ Religious
thought, since this thought is distinguished,
characterized by contentless form.

Trimurti - Hindu Trinity, Δ Vishnu - Shiva - (Rudra)^{sp?}
Monotheism tends even to Polytheism (e.g. Hebrew JHWH → Christian Trinity) 7

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729

YOUNG MEN'S & YOUNG WOMEN'S HEBREW ASSOCIATION

KAUFMANN CONCERT HALL PROGRAM

PSF

Vedic → Buddhist (500 B.C. → 700 A.D.)

Marcel
DUCHAMP
9A
Sidney Janis 15 E 57

ca. 5/2-5/30

CONCERT OF ADVANCED MUSIC, Nine-
ty-second Street Y. M. and Y. W. H. A.,
8:30 P. M. Participants: Audio-Visual
Group, David Tudor, pianist.
Alice Denham in 48
Seconds Alfred Hansen
Suite Christian Wolff
Six Episodes for the Aquarian
Theatre Dick Higgins
Music of Changes John Cage

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The YM-YWHA presents

A PROGRAM OF ADVANCED MUSIC

TUESDAY EVENING, APRIL 7, 1959 at 8:30

One

Alice Denham in 48 Seconds

The Audio-Visual Group

Suite

David Tudor, *pianist*

Alfred Hansen

Christian Wolff

Six Episodes for the Aquarian Theater

Dick Higgins

- the escape of the goose from the wild bottle
- the sound of animals dying thirteen to one
- lights
- man walking across the stage
- time
- sulphur

The Audio-Visual Group

Intermission

Two

Music of Changes

John Cage

David Tudor, *pianist*

Produced by David Johnson

Steinway Piano

Staff for the YM-YWHA:

DAN BUTT, Stage Manager

JOHN WORKMAN, Assistant Stage Manager

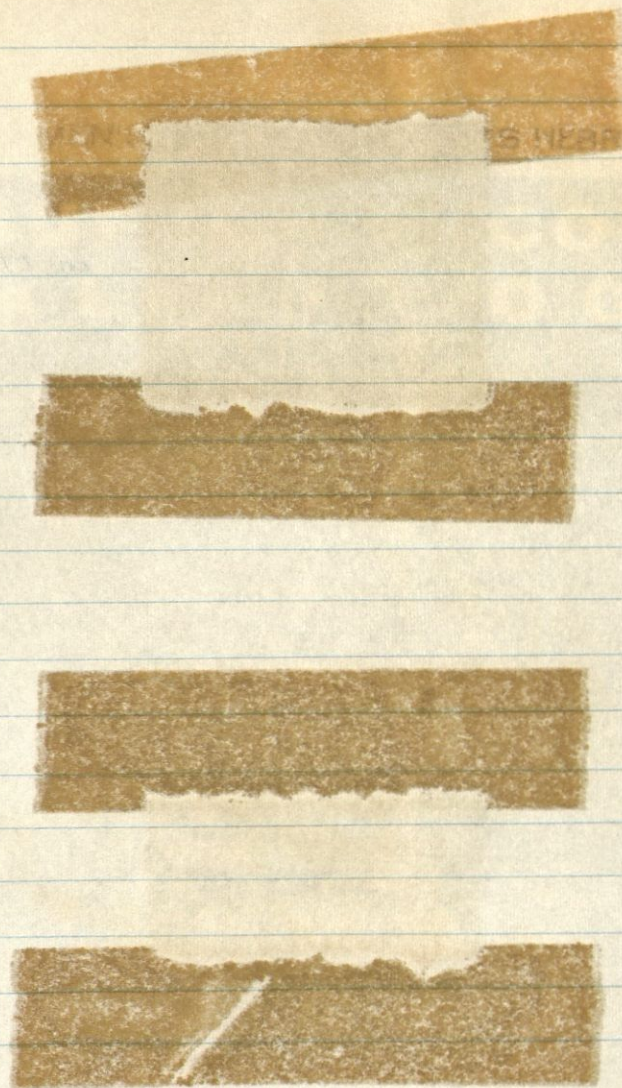
YM-YWHA, 92nd Street and Lexington Ave., New York 28, N. Y., Box Office: AT 9-2400

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mini in frame
invers: in phone
book
pages.

cello

study for a larger
piece"
Finished 4.26.59

3, 1, 0
9, 5, 2, 4, 7, 6
8

3 6 1

Foil 1-8
Cello 1-6
Brn. paper

Foil	.	.	Brn. paper	Foil
.
Foil	.	.	Brn. paper	Foil

foil cello black nothing
manipulate

1	6
2	7
3	8
4	9
5	0

1-5 Silver
3 AL
3 Blank

AI	.	AI
.	.	.
AI	.	AI

AI 1-5-9
BLANK 2-6-0

IIA.

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II.4

the Village Voice

and the record hunter present

A Sunday Afternoon of
CONTEMPORARY MUSIC

EDGARD VARESE

and

JOHN CAGE

DAVID TUDOR
PIANIST

DAVID SOYER
CELLIST

Sunday, April 26, 1959

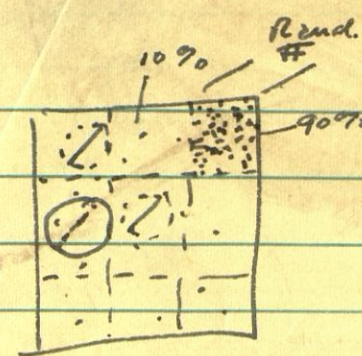
THE VILLAGE GATE
185 Thompson Street, N. Y. C.

Produced by DAVID JOHNSON

Room Piece

4.27.59

principle
symbol sections



words (all language)

letters
phonemes
numbers
characters

"1000 symbols"

colors -
reflected light -
foil
mirrors

transmitted -
film
cell o

generated -
lites
small
large
constant

blinking
(no room life) but room is fairly bright (dimly lit)

Sounds - generated
by people (bells, etc)

Bells (on any length cord)

Metal pieces

Blocks
Rattles

13A

Program

I

"WINTER MUSIC" for Piano

JOHN CAGE

Written originally for Robert Rauschenberg and Jasper Johns, winter music was first performed in a four piano version in 1957 at the Brooklyn Academy of Music and Carl Fisher Hall. In a sense there can be no repeat performance as two of twenty transparent scores are selected and superimposed for each performance.

STACKED DECK

DICK MAXFIELD

Special electronic equipment is designed to make each piece. The composition was conceived for a theater work by Dick Higgins. This is one of many possible versions of these pieces.

"LAST PIECES" for Piano

MORTON FELDMAN

LAST PIECES consist of four pieces to be played without pause. In the first three, the time durations are free. In the last piece the left and right hands start out together and are then allowed to play divergently in time. Tempos are indicated throughout.

COMPUTER PIECE

NEWMAN GUTTMAN

This work was performed August 1958 on an I.B.M. 704 with the collaboration of MAX V. MATHEWS.

The computer generates a series of numbers which eventually correspond to the instantaneous amplitudes of the sound waves. The numbers are then converted to voltages and recorded on magnetic tape.

INTERMISSION 25 MINUTES

II

Comments by John Cage

FONTANA MIX

JOHN CAGE

The Fontana mix was made at the Studio di Fonologia, R.A.I., Milan November 1958 to February 1959 with the technical assistance of Marino Zuccheri.

MUSIC FOR CELLO AND PIANO

EARLE BROWN

Completed in 1955 and had its first performance in 1957 at the INTERNATIONALE FERIEKURSE FÜR NEUE MUSIK, in Darmstadt, Germany. (Werner Taub, cello and Alfons Kontarsky, piano.) The performance was recorded by the Hessischen Rundfunk.

POEME ELECTRONIQUE

EDGARD VARESE

Edgard Varese has worked in the U. S. for 40 years, composing and conducting concerts. As a young composer, Varese knew Busoni, who said: "I almost think in the New Music, machines will be necessary too, and will be assigned a share in it." In 1916 Varese stated: "This is the age of science and mathematics, and there is no reason why the engineer should not make his contribution to music." The aim is toward the liberation of sound.

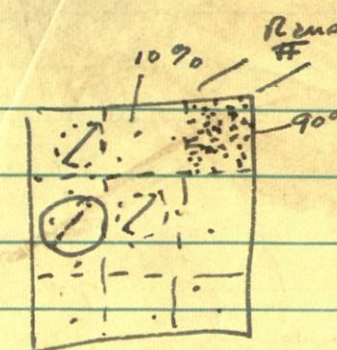
Poeme Electronique was originally written for the "prodigious spectacle" which Le Corbusier planned for the Philips Pavillion at the Brussels Exposition. Le Corbusier chose Varese as his co-partner in this demonstration of the possibilities of electronics in the production of music—the musical sensation of the Brussel Exposition.

The U. S. premiere of this work was presented in the 1st Sunday Afternoon of Contemporary Music concert last November at the Village Gate.

Room Piece

4.27.59

principle
symbol sections



words (all language)

"1000 symbols"

letters
phonemes
numbers
characters

colors
reflected light
foil
mirrors

transmitted -
film
cell o

generated -
lites
small
large
constant

blinking
(no room lite) but room is fairly bright (dimly lit)

Sounds-generated
by people (bells, etc)
Bells (on any length cord)
metal pieces
blocks
rattles

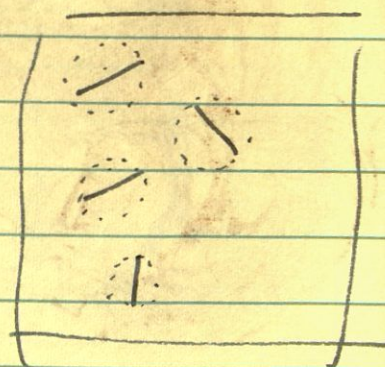
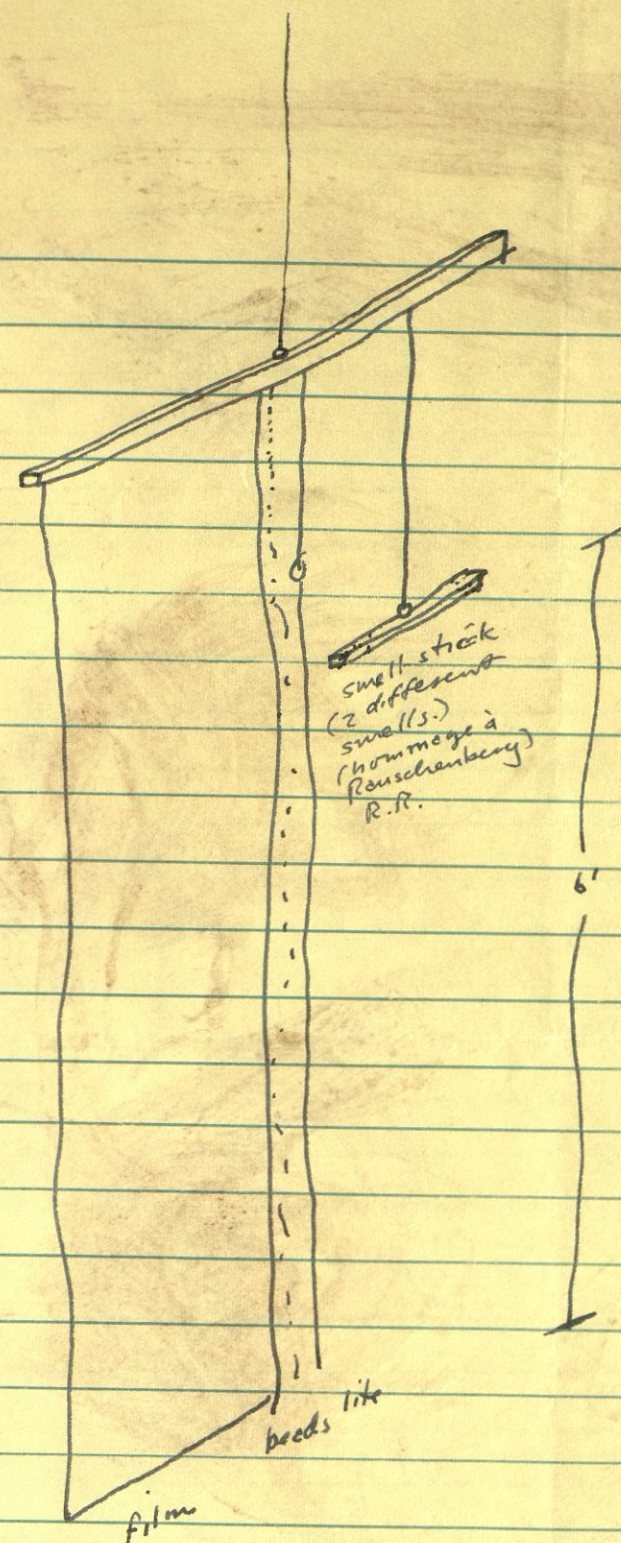
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symbol-sections

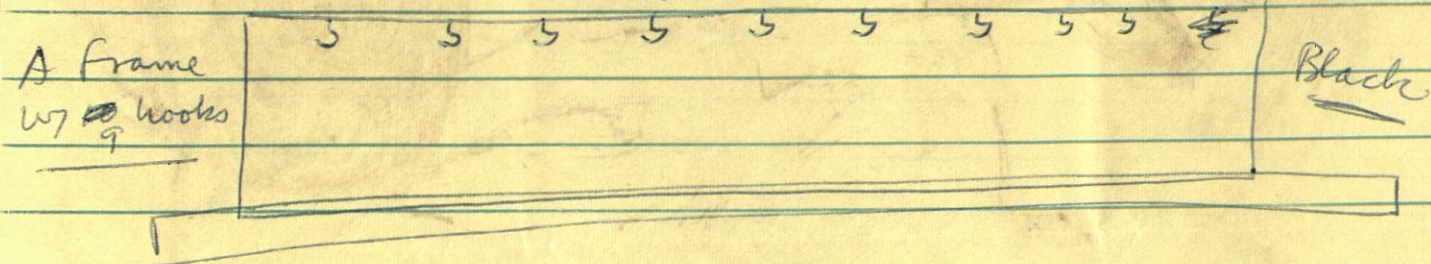
14-A

A Piece for Beaters.

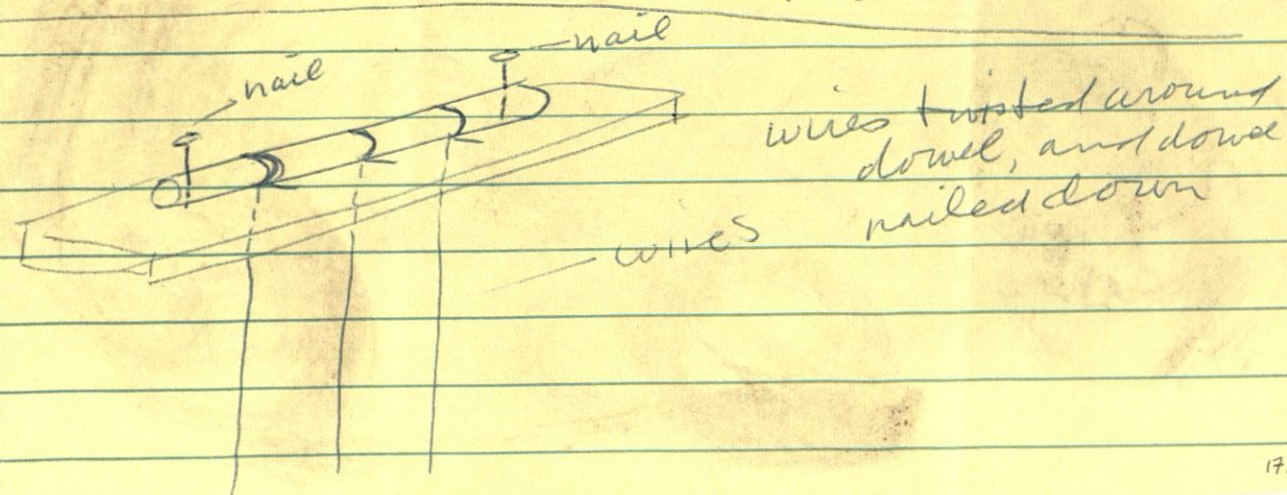
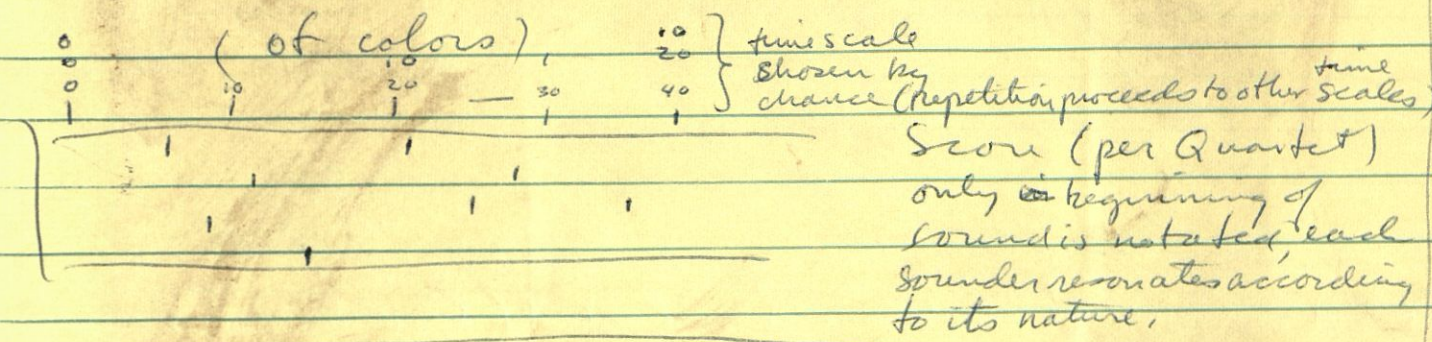
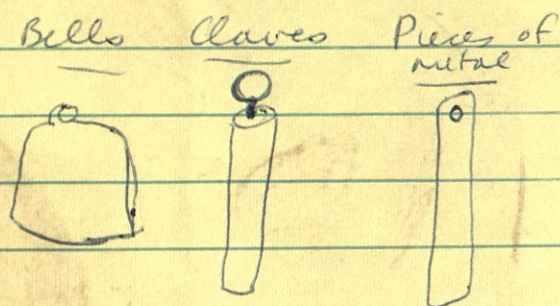


(F. u. n.)

The instruments have no definite form. Making the instruments is part of the performance.

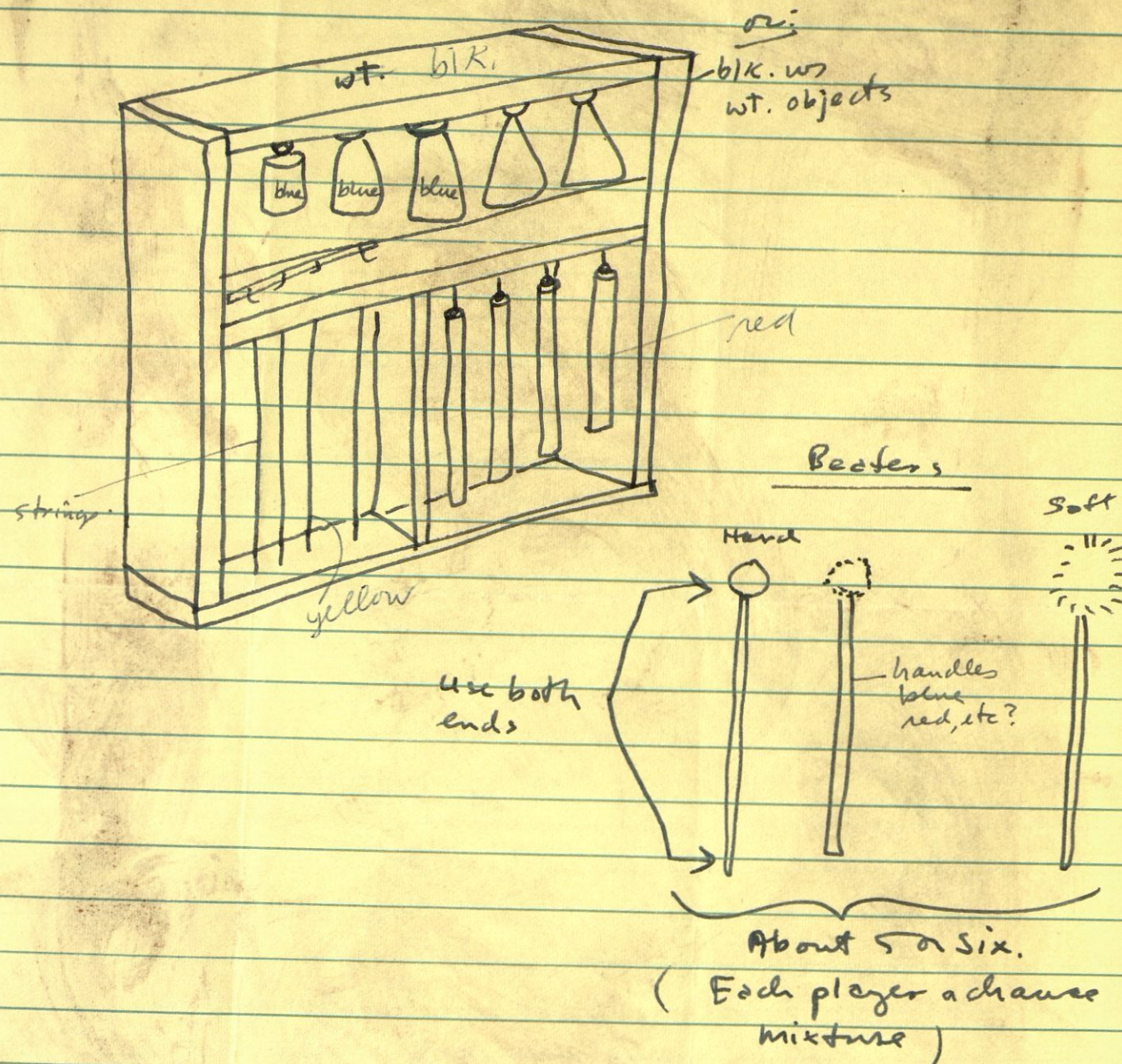


To which are attached sounders:



4.27.59

A piece for beaters.



18A

4.27

Structure of the "Piece for Beaters"

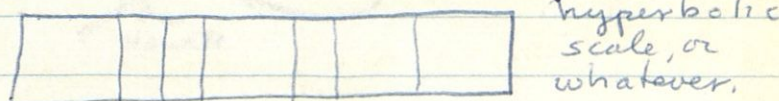
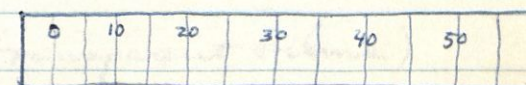
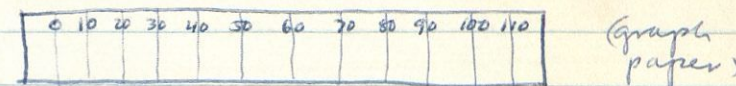
Elements ("Sounders") (To be hung on a hooked frame).

- Can be chosen:
- a) in completely random way, in any proportion, any order (both random).
 - b) proportion random, order specified
 - c) proportion specified, order random
 - d) proportion & order specified.

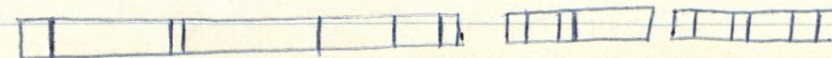
Sound Structure

Lines on transparent film strips to be laid on a time axis. Various time axes (some alike) can be chosen:

e.g. time axes:



The transparent films: Acetate w/ lines on: different lengths laid end to end to cover the axis chosen.



19

Beaters (Hammers, hard to soft, possibly w/ colored handles/enamel/red, yellow, blue) corresponding to the sounders)

The sounders can be signified either:

- by the colors of the lines on the transparent strips (in which case it may happen that there are no sounders corresponding to certain lines, which is O.K.)
- by the colors of the handles of the beaters, chosen without looking at them, (some beaters may not sound with some sounders, which is also O.K.)

Total Structure, then:

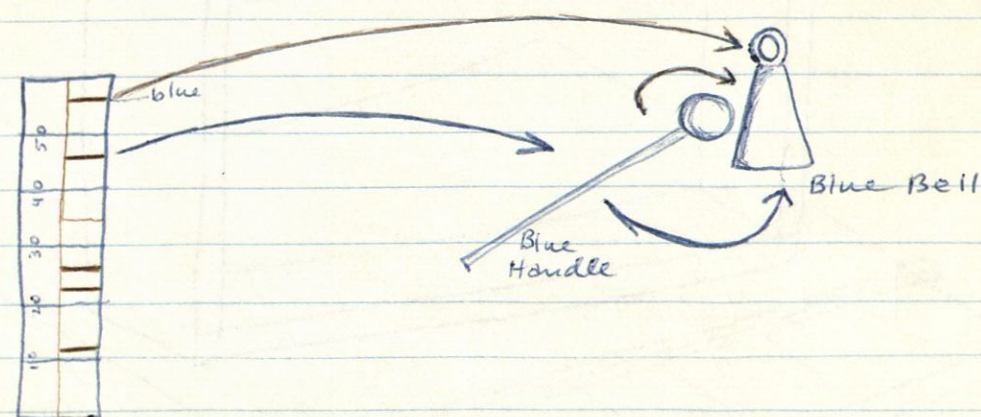
Sound Sources:

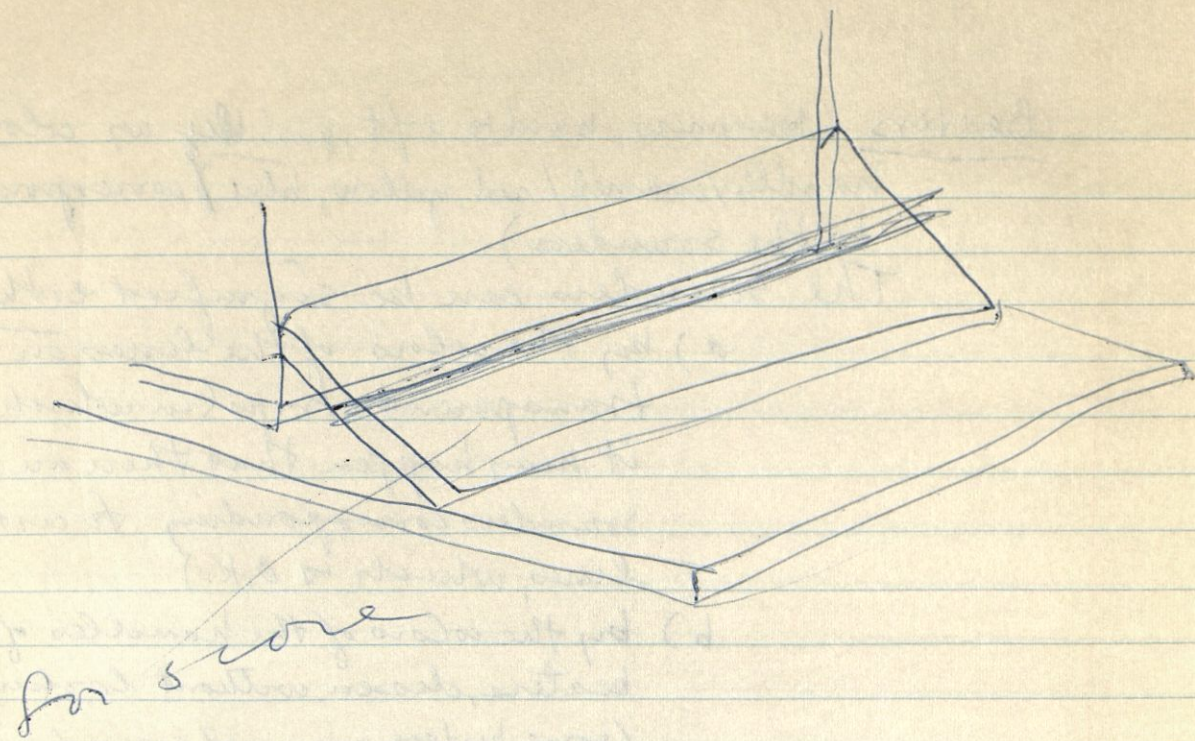
Elements, or Sounders, and
Beaters

Sound Structure

Time axes

Sound points (transparent films)





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Sounders

Number of / frame
 Number of each type
 - To total 9

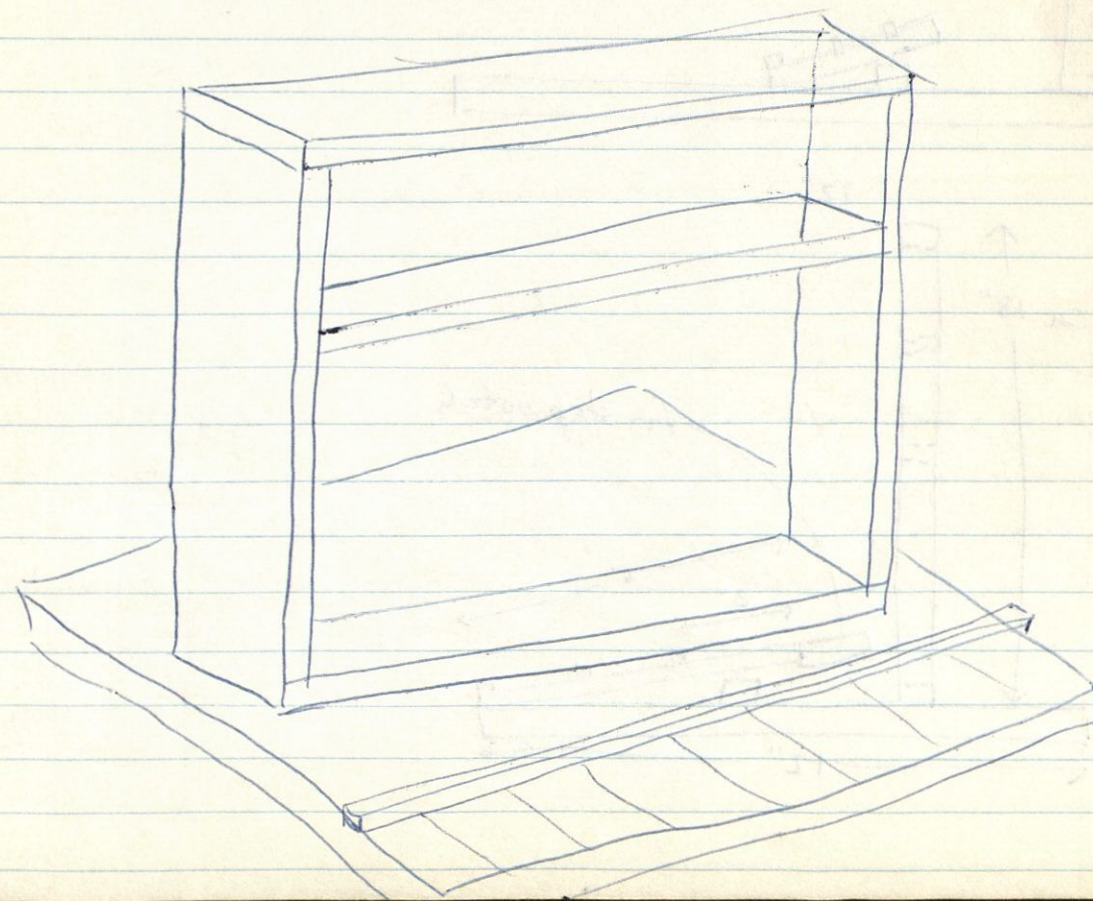
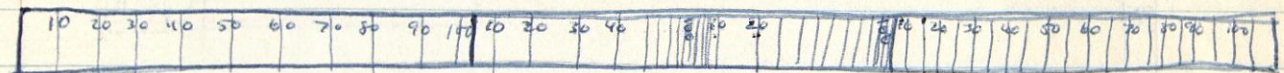
Cards of three colors,
 choose card +
 sounder accordingly

Beaters

Number of
 Number of each type

(3) time axes end to end (large library)

Films end to end, the length of the axes (varying densities per film, some blank)

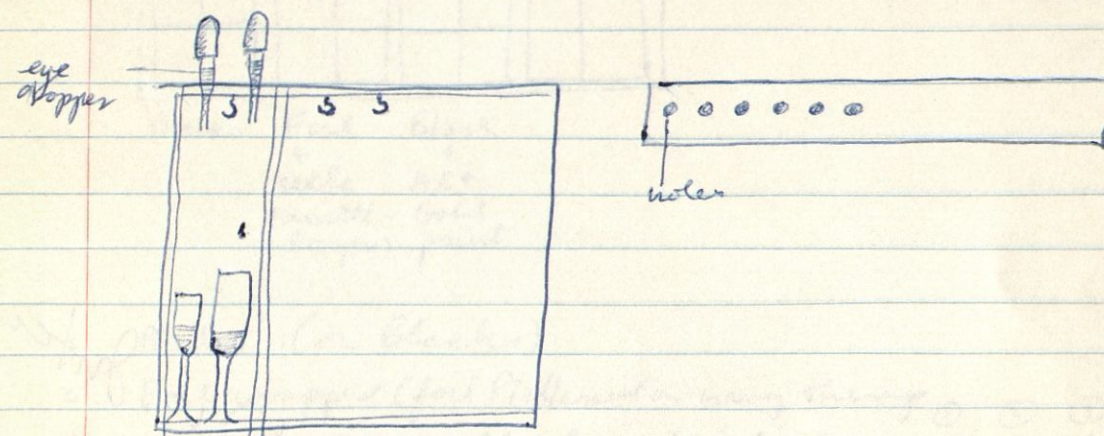


Sound sources

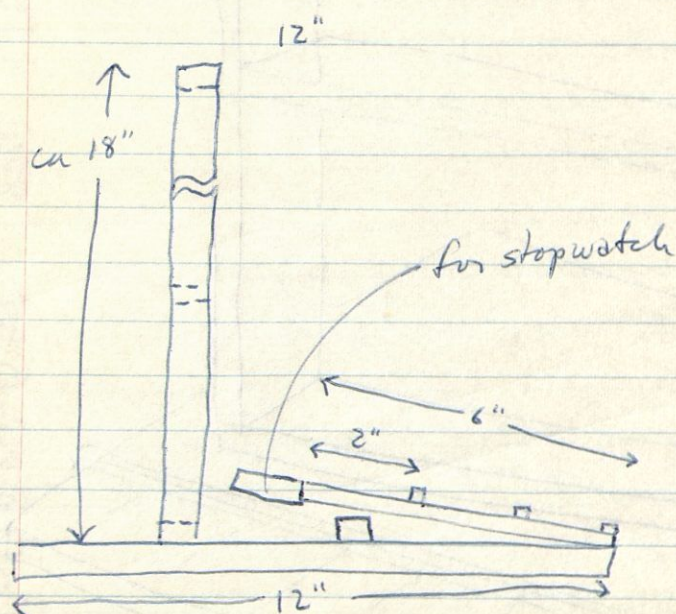
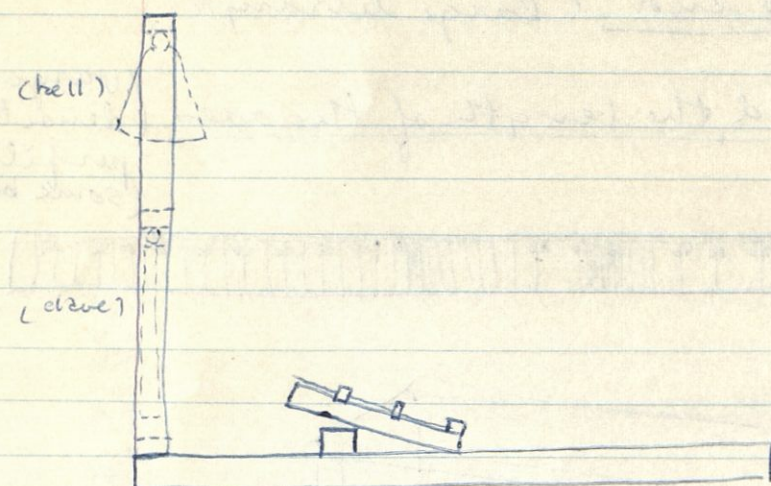
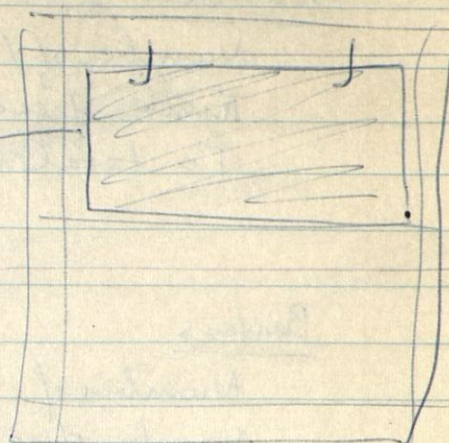
strips of metal
" " glass

ping-pong balls

glasses stand on base filled w/ water?



Sheet
of
metal



for stopwatch

12"

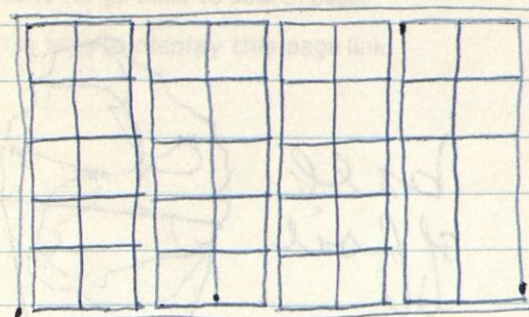
ca 18"

2" 6"

12"

Direction (or specification) vs. freedom

Determinacy? vs. Indeterminacy?



Blocks Foil Blank
+
cello Al+
(multi-layer) Gold
paint

Extension (of a work of art) vs. Intension

Accidents are not mistakes (Whitman) because we are
viewing more of reality as pertinent (artistically)
to our experience. Since the twenties scientists have
been doing the same thing (in their own way), using
statistics to describe ~~bring~~ ~~phenomena~~ ~~mass~~
~~phenomena~~ ~~for which they~~ ~~have no detailed~~
problems ~~for which they~~ ~~have no detailed~~
knowledge

1. Blocks (or Blacks)
2. Foil wrapped (foil flattened or many things) ① ② ③ ← # colors
3. Cello-wrapped (multi-layer) (2 digit 3-123, 456, 789)
6. Blank
7. Al paint
8. Gold paint
9. Nothing (Empty)

Cello Red 123

a2 BY Blue 456

b1 B- Yel 789

c3 RBY

d1 R

e1 B

f1 B

g1 B

h2 YY

i2 YB

j2 RB

k3 RRY

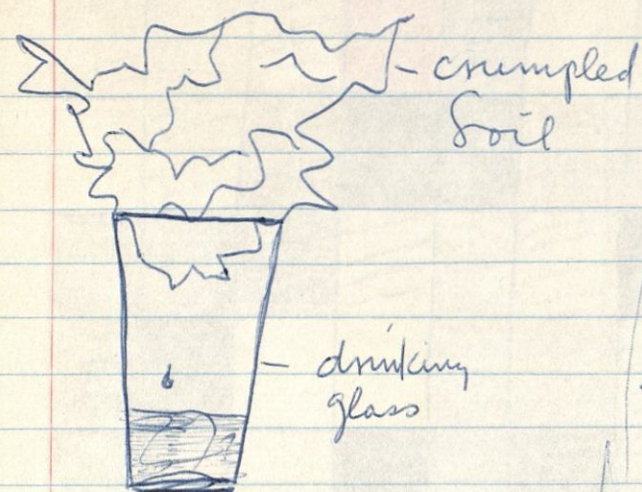
Empty	Cello	E	E	Foil	E	E	Foil	Blank
Cello	Au	E	Foil	E	Cello	Foil	Al	Blank
Blank	E	Blank	Cello	Foil	E	Blank	Blank	E
E	Blank	Au	Blank	Blank	Au	Au	Au	Blank
Cello	Cello	Foil	Blank	Al	Blank	Blank	E	Cello
Foil	Blank	E	Cello	Au	Au	Blank	E	E
Cello	E	E	Blank	Al	Foil	Al	E	Au
Blank	Foil	Blank	Al	Al	Blank	Al	Foil	Al
Au	E	Blank	Blank	Cello	Foil	Cello	Au	E



4.28

Burette Music

from burette



Rate

.05 cc/drop

fast dropping → 300/min.

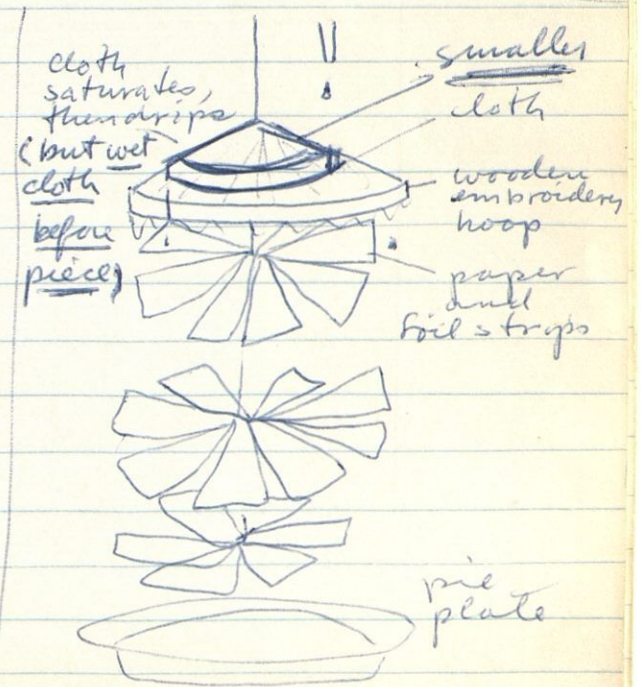
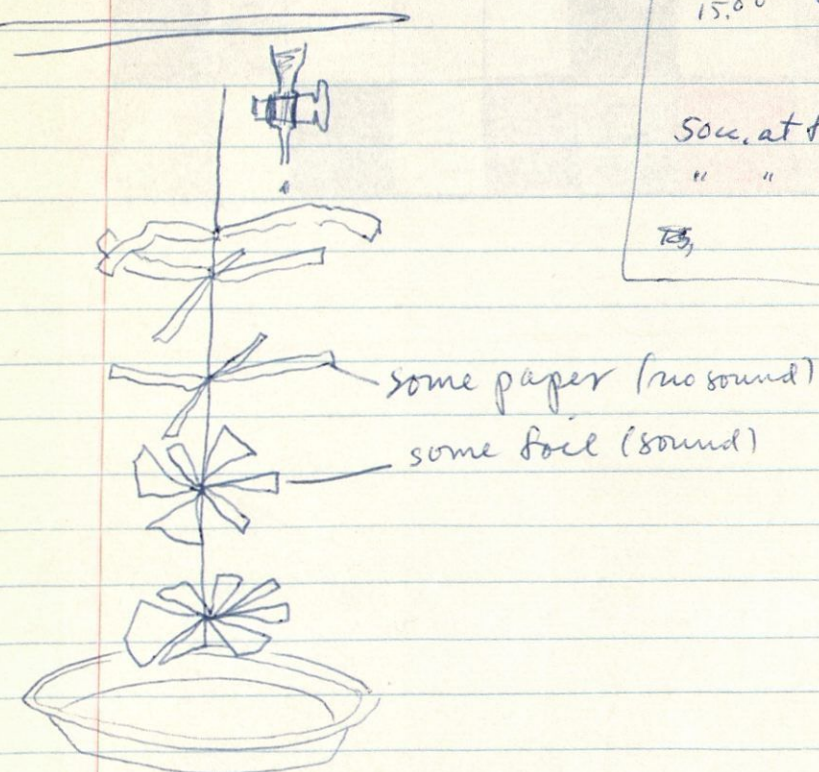
slow dropping → 24-36/min.

20 dp/cc.
@ .05 cc./drop, fast rate → 15 cc./min.
slow rate → 1/2 cc./min.

300	120	24	36	15/50.00	3.3	33.
.05	.05	.05	.05	50	1.5	50.0
15.00	600	120	180			50

50 cc. at the fast rate, lasts 3 1/3 min.

" " " slow " " 33 1/3 min.



X

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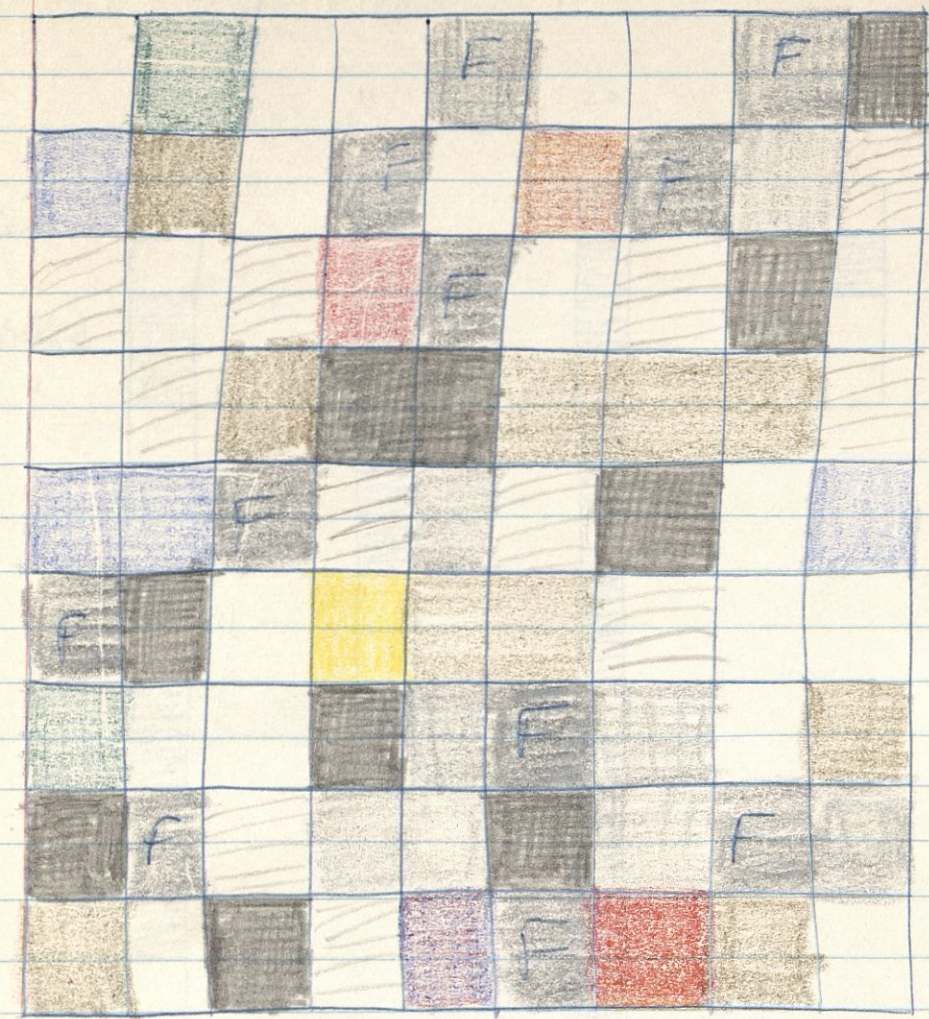
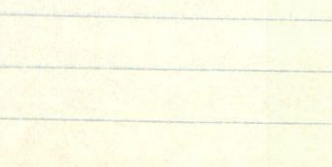
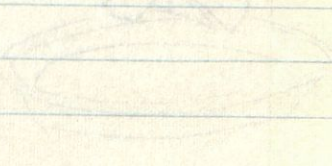
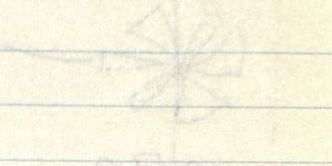
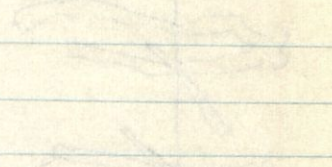
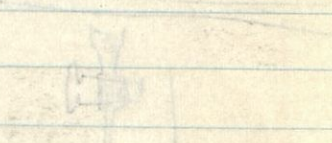
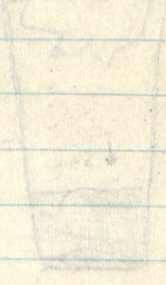
X

Brussels 1968

1968

1968

1968



Back

Blank

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5 strips 1-27 long (in block modules)

5 strips
5 pieces

05 — random

27

11

20

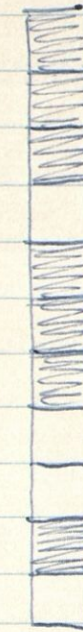
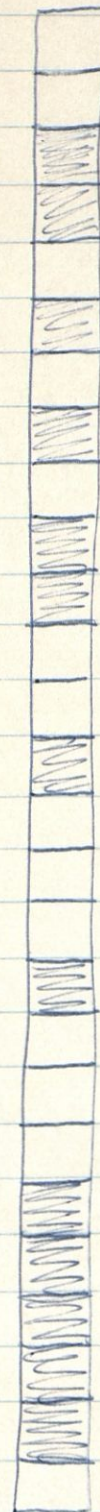
04

05

H filled

T not filled

Coin
tosses



PSF

(Symmetry) ORDER

5.1.59

Atman - self - the Breath - (unknowable)

Structure of the:

"Gedankenrichtung"

Vedic Religions

Persian Religions

Distinction between sacrifice
and prayer.Distinction between good
and evilA good head becomes "head",
"bad" " " "blood"

2-part symmetry → 2-2

3-part symmetry → 1-2-1

4-part sym. → 1-1-1-1

5-part symmetry → 1-1-3-1-1

Symmetry is a type of order.

all even numbers have 2-part symmetry.

" odd " " 3-part " (but only some have equal parts, e.g. 9=3-3-3)

6	{ 1-4-1 2-2-2	
	{ 2-1-2	
5	{ 1-3-1	7 { 3-1-3
4	{ 1-2-1	{ 2-3-2
3	{ 1-1-1	{ 1-5-1

Monothism Polytheism → Monotheism } See Cassirer, vol 2, Chap 3
 Development of ideas of Time

maybe this is a work that
shown "by appointment only"

- | | |
|---|----------------|
| 3 | Acid |
| 2 | holes punched |
| 5 | decorated |
| 1 | gilded w/ tape |
| 6 | rusted |
| # | |

To fold & the
part is part of
the work

- (1) One ~~Box~~ ^{can} is gilded + has a strip of adhesive tape on top.
(Find the tape someplace. its probably smudged,
or has illegible writing on it.)
- (2) One can has holes punched in the top of it. Its ^{been} painted or scribbled on, top + sides.
- (3) One can has been eaten almost through with acid. Maybe then its been lacquered (clear), maybe not.
- (4) One has been bent out of shape unpredictably, then bent back into shape with pliers (a hard job).
- (5) One can is beautifully, at least carefully painted / decorated in many colors, in a complicated design.

The inner
can
to randomly
selected
perhaps.

only used
white,
black,
red, blue,
green, yellow,
orange, pink,
purple, brown,
grey, black

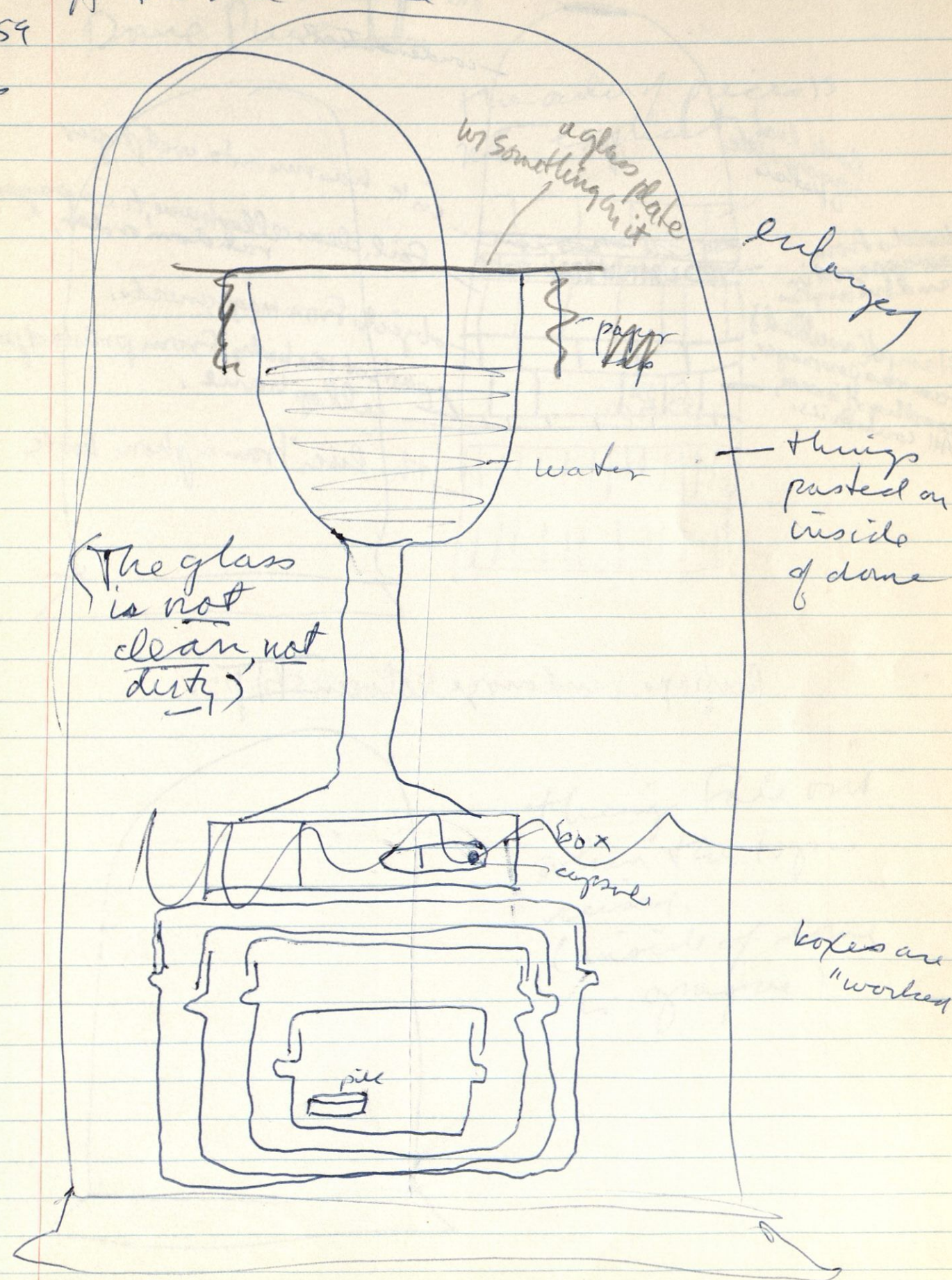
other, almost effaced, worn, dime is cemented onto its
top, off-center. next to it is a stamp

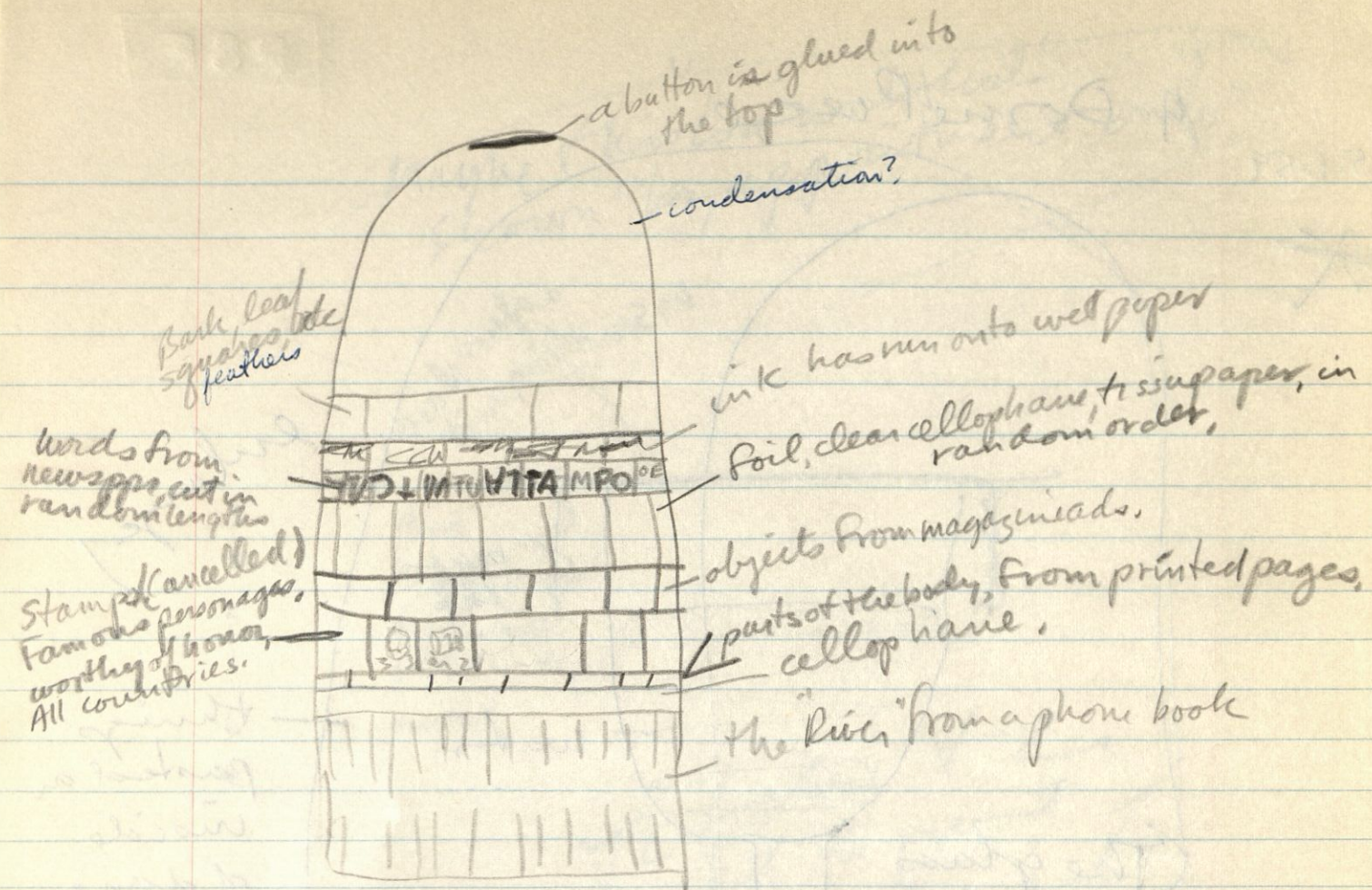
- (6) One can has been left outside to rust,

5.1.59

X

"A Dome Piece"

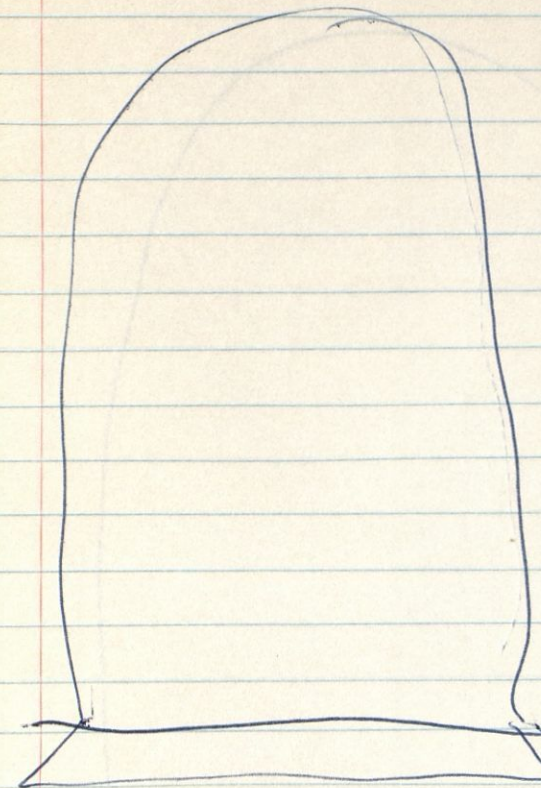




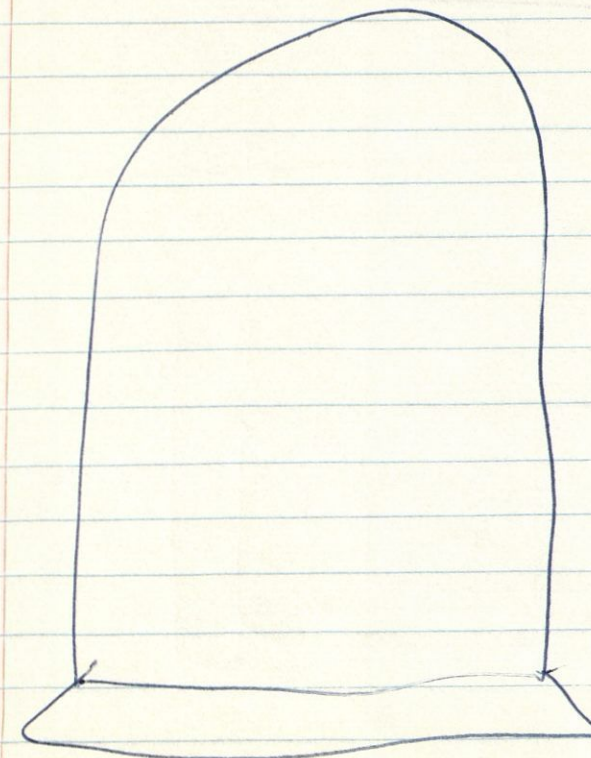
Perhaps randomize between strips.

Dome Piece II

the order of pieces is not explicit.



III



things fall out when the top is raised.
(inside of dome is gague)

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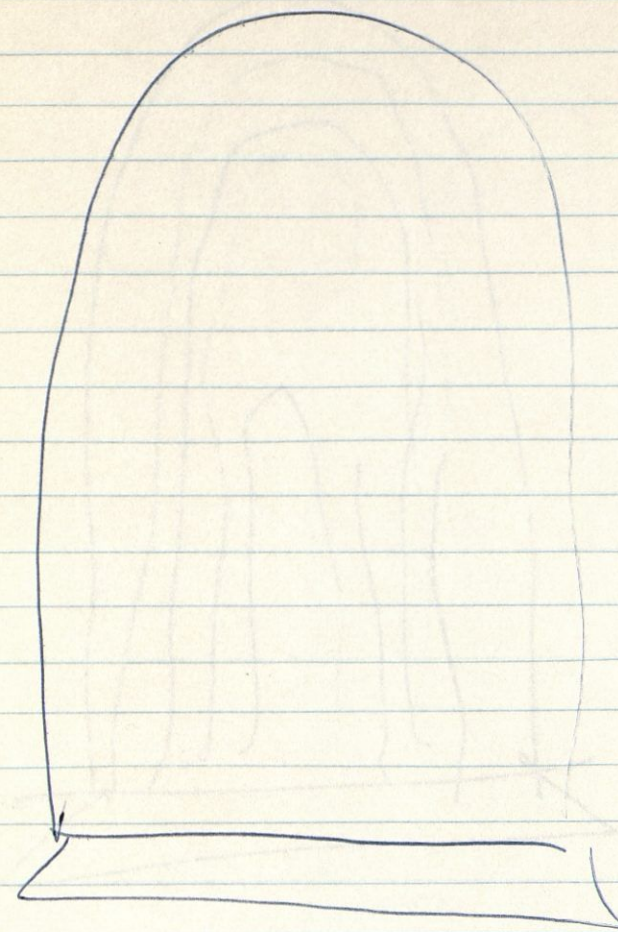
Collection:
Silverman Fluxus Archives

Series.Folder:

II.4

5.1

IV



the dome is
raised, and all
the pieces inside
(apparently loose)
come with it.

"Tricky"
also was

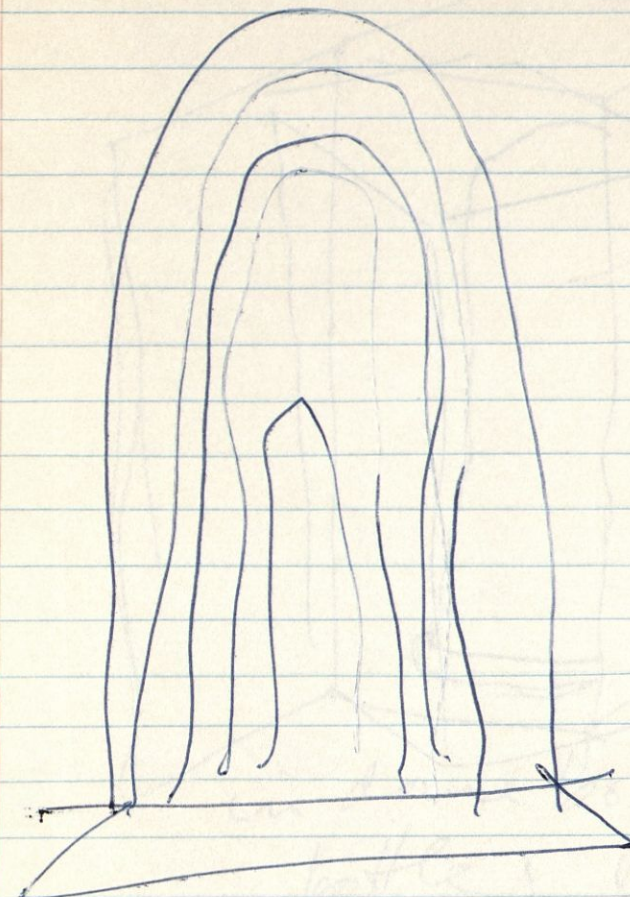
The Museum of Modern Art Archives, NY

Collection:
Silverman Fluxus Archives

Series.Folder:

II.4

II

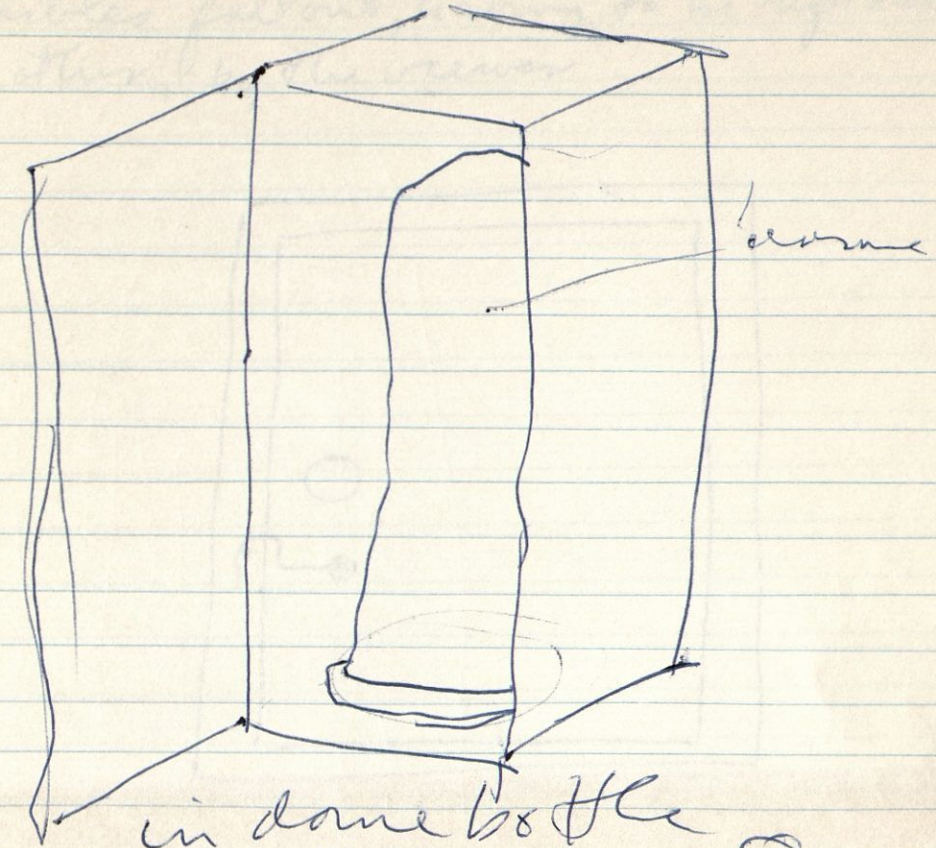


a dome within
a dome, within ...

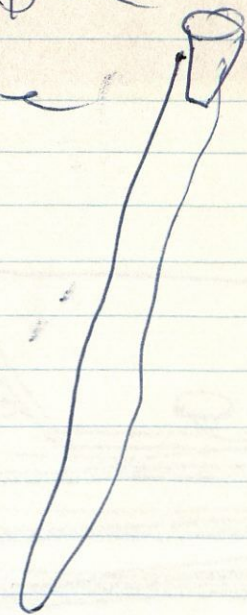
glass or
fill

one base

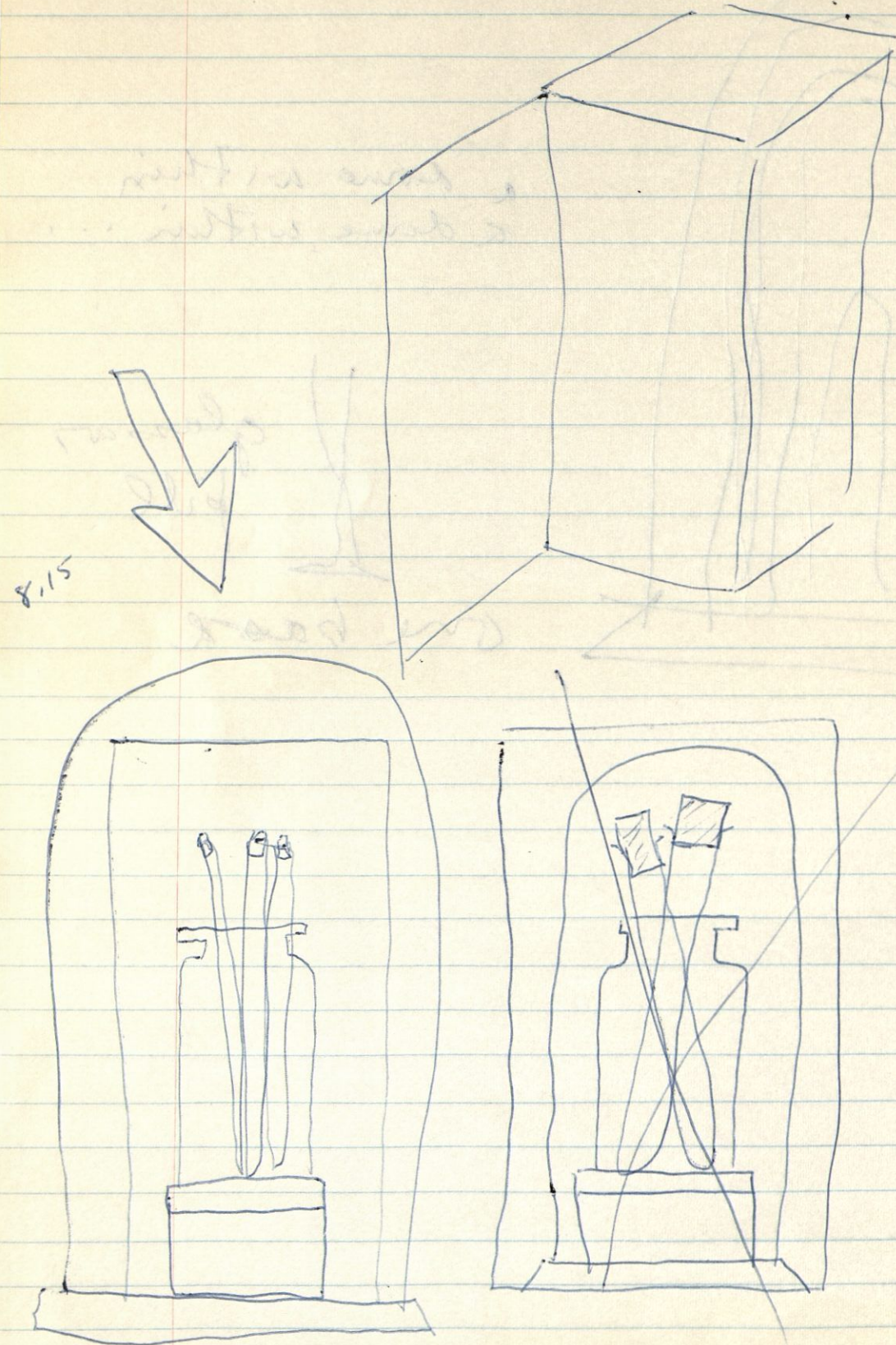
8-1 "See Boxes" in Manhattan directory -



in dome bottle
in ~~dome~~ tube w/ stopper



in tube, another tube,
in tubes? A piece the
observer is to take



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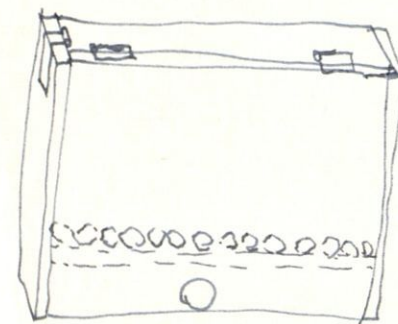
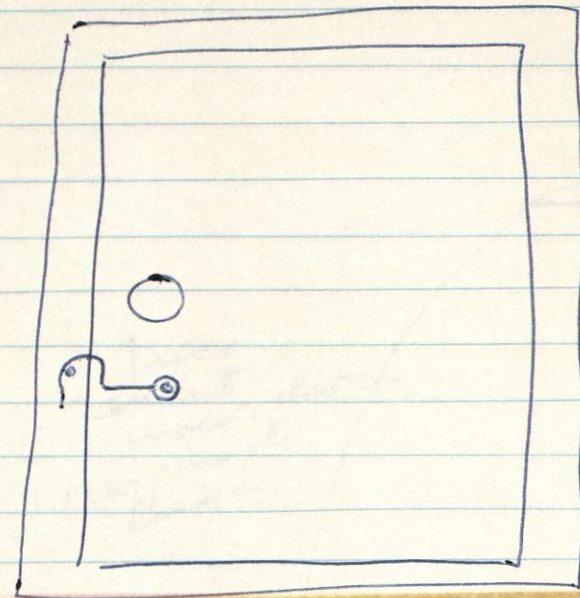
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Silverman Fluxus Archives

Series.Folder:
II.4

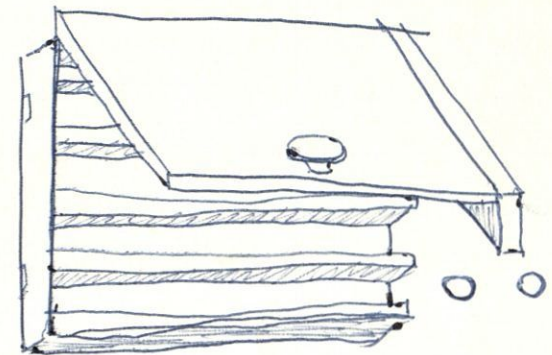


54.59

A door is opened and all the solid-colored
marbles fall out, having to be replaced, somewhere
or other, by the viewer



bottom

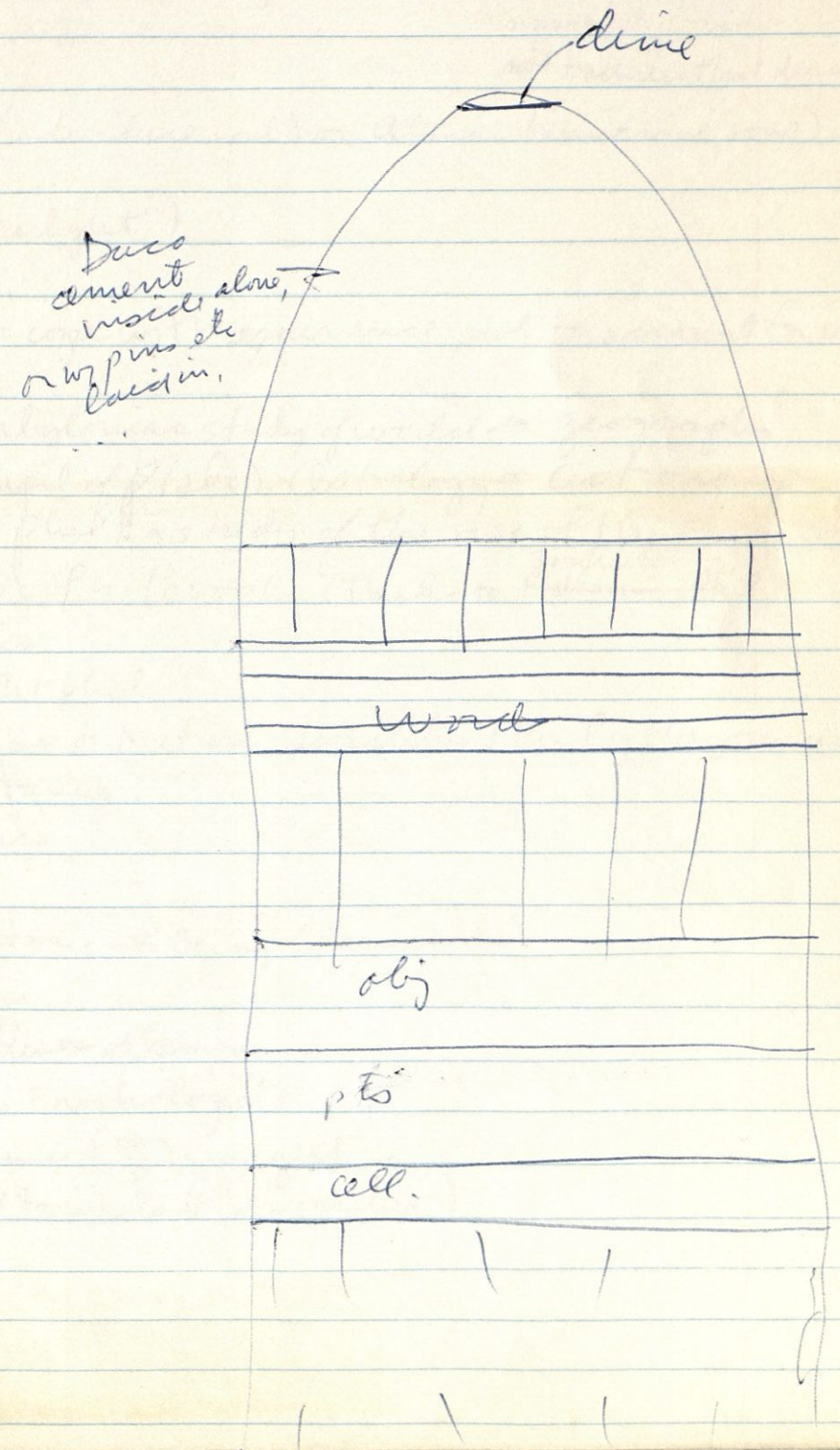


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Series.Folder:
II.4

Microscope slide cover glasses.



PSF

5.8.59

Malinowski: Science, Myth, and Magic

555555

55555

55555

differentiating themselves from Brahmins.
Samanas ^{an ascetic sect} (563 - 483 B.C.) → Buddha.

b. Kapilavastu.

Objects as things — Objects as values.

separation from loved
not touching that desired

No Purusha (individual soul) or Atman (universal soul) in B.

Nirvana ("no light")

→

Zen aims to cope with experience, not to account for it. (qs)

5.15.59

Greece; Babylonian study of world → geography

Eudoxos (pupil of Plato) Astrology → Astronomy

Hist. of Grk. phil. as study of the rise of the Logos concept.

I. Pre-Attic Philosophy (Thales to ^{Sophists} ~~Plato~~ Phil.)

A. Ionics

1. Myth & phil.

2. Physics or Nature, Heraclitus & the Pythagoreans. ^{Soul} Numbers.

3. Substance.

B. Eleatics

1.

2. Substance → Being (Parmenides)

3. Zeno

4. Melissos of Samos

C. Earlier Physiologists

Experience & Thought

D. The Atomists (Democritus)

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Series.Folder:

II.4

at 4000
 Anita gallery #
 Mesmer after Sept. 11

- * Things having been thru a process being returned to their original state.
 Things having been obviously thru a process. ^{all things} "trouvé"
- ① Blue stamping on cello, bottom of cigarette pack.
 - ② Stamped envelope ~~with stamp~~ ~~stamped~~
 - ③ ~~Folded paper~~ ~~unfolded~~.
 - ④ used cigarette filter
 - ⑤ shot caps
 - ⑥ worn coins.

* the various arrangements of phonemes arranged together.

Alida gono

dagono

al

algodano

nogodaal

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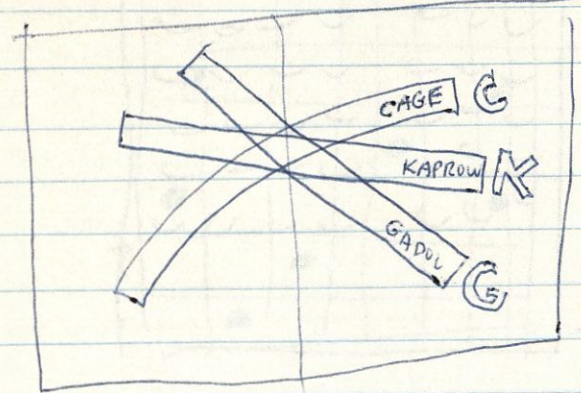
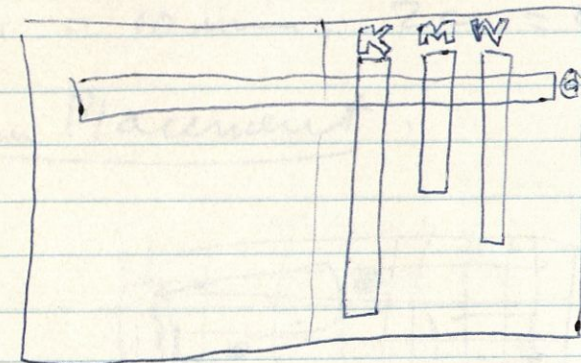
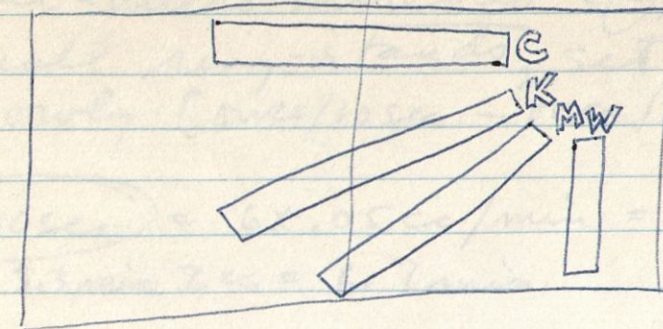
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II.4

Bureau-Musee

felt to any level



LIGHTS

OUT

number floor tiles
and orange sound
sources at random

90 ft sound bar
long as 6 ft
shades come in day

decidedly personal
to people

X Burette-Musei

Semi-micro burettes (2, 10 cc?) set on small ring-stands, set to drip very slowly (once/10 sec. - once/30 sec. eg.)

fill to any level.

$$\textcircled{1/10 \text{ sec.}} = 6 \times .05 \text{ cc/min} = .3 \text{ cc/min.}$$

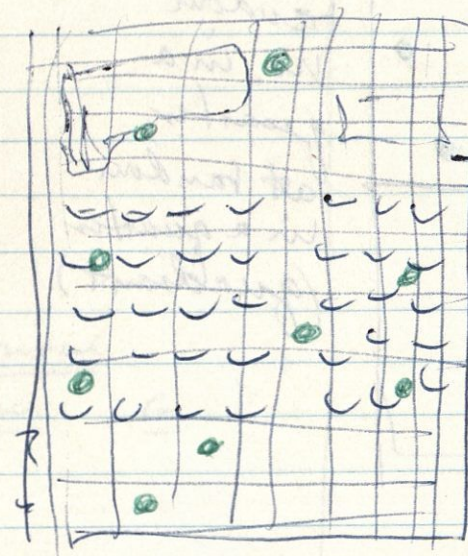
1 cc = 3.3 min, 2 cc = 6.7 min.

$$\textcircled{1/30 \text{ sec.}} = 2 \times .05 = .1 \text{ cc/min.}$$

1 cc = 10 min, 2 cc = 20 min

Room Placement:

①



LIGHTS

OUT

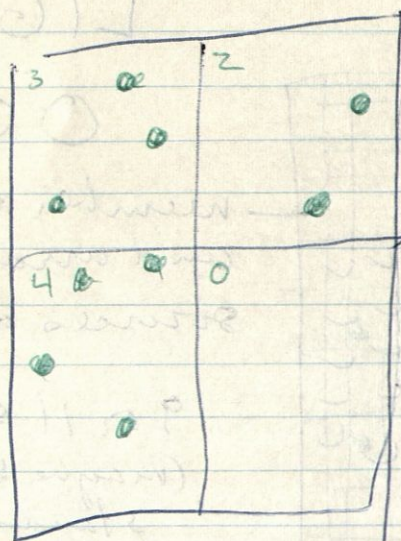
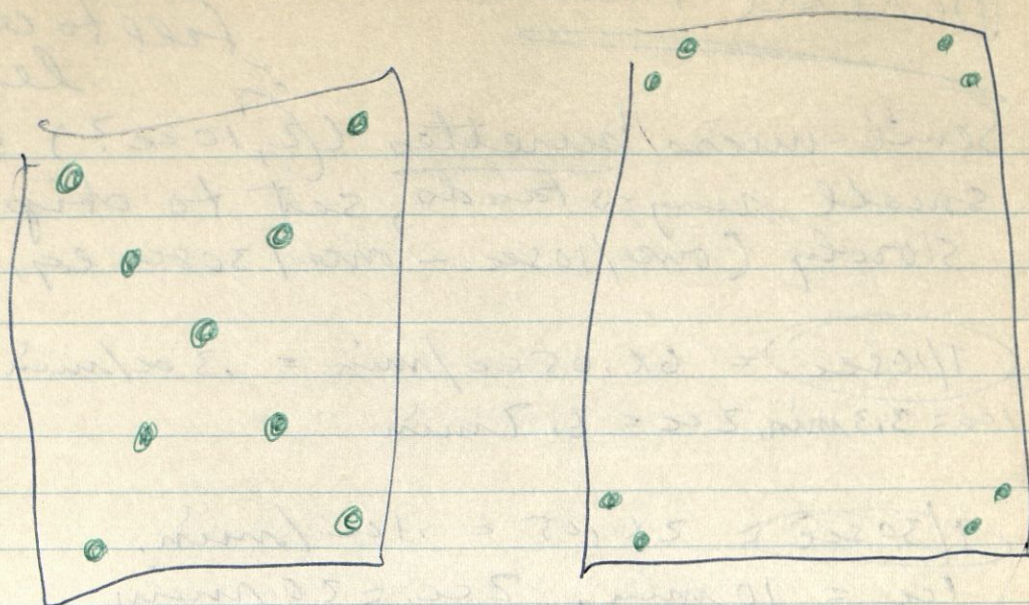
number floor tiles, and arrange sound-sources at random

9 or 11 sources?
(maybe ~~the~~ burettes + stands come in dozens)

②



etc. kind of perception is possible



random
no. in a
quarter,
at random
in a quarter
(quadrant)

Spheres

RedMetal Wood GlassLg.Med.Sm.BlueMWGLg.Med.Sm.NaturalMWGLg.Med.Sm.

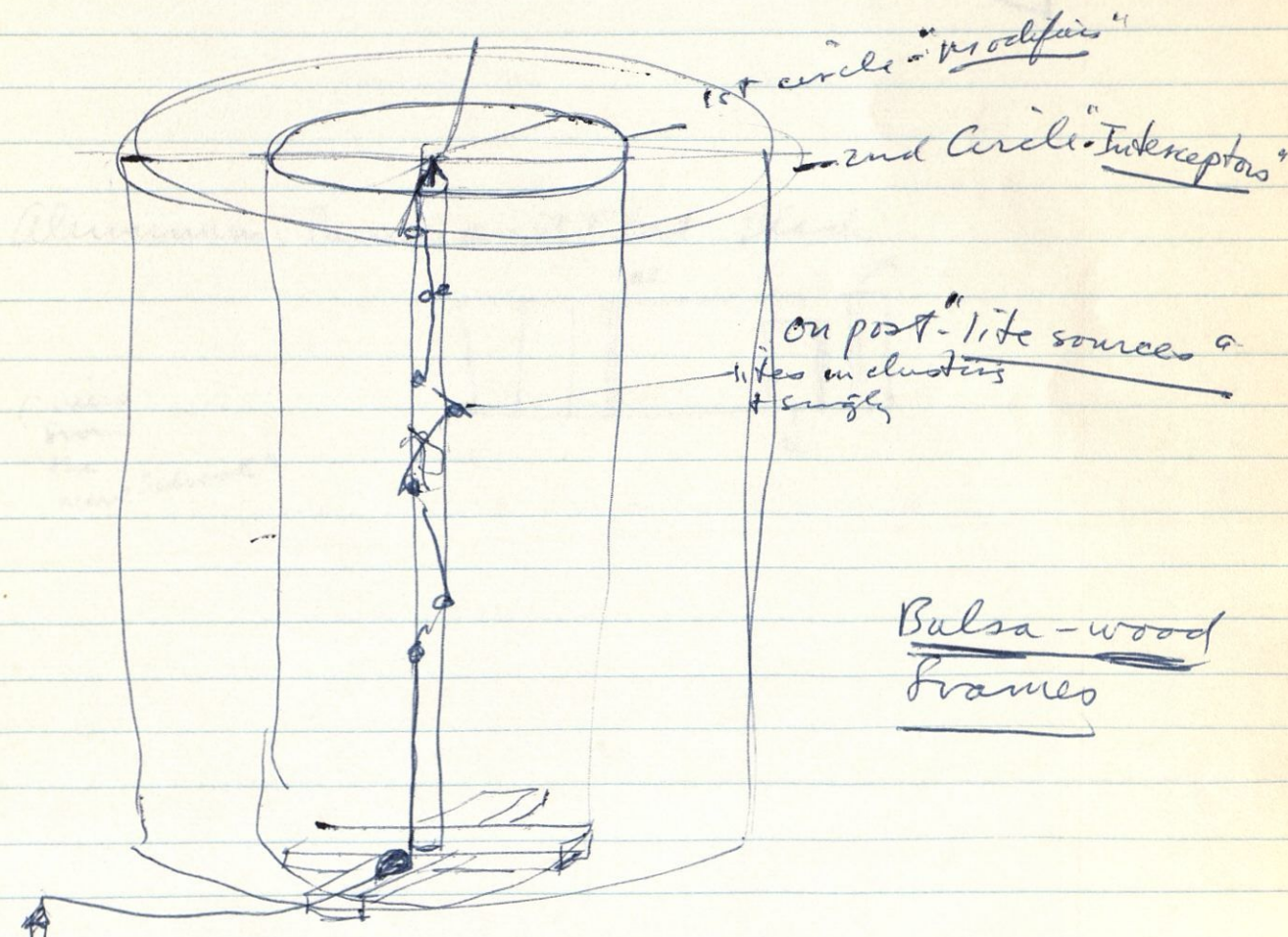
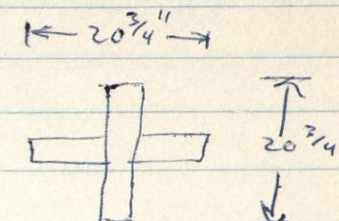
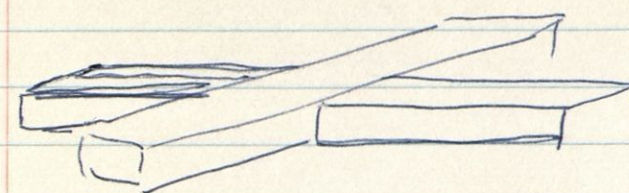
Cubes

Pyramids

3 sets by color
3 sets by material
3 sets by size
3 sets by shape

The Concentric Piece

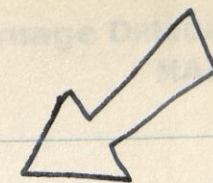
5.12.59



The House

* 5.14

A Child's doll house



* 5.14

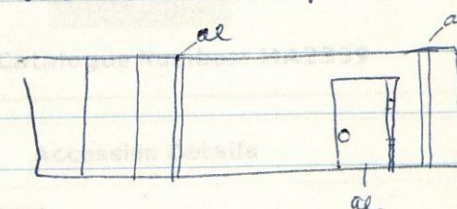
An Incense-Burner.



* 5.14

Aluminum Paint and Flat Black

(view from the new school)



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II.4

PSF

Attic Philo.

Socrates

Plato

Psyche (or soul) & Socrates & Sophists

Ideas

Eros

Anamnesis

Cosmology (Cave analogy). For "Timeaus".

Logos, Cosmos, Dylke
(scientific) nature "right""Jenseits"
that beyond the world

"philology"

ab del pohn cspclttopgnopstu

similarity through time → "being"? (cf. "stochastics")
" " space → structurefixed "in all possible ways"
States - Levels of Meaning

Color (used in all possible ways)

Fastening Method

- | | | | |
|------------------------------|------------------------|----------|---------------------------|
| ① Symbols (Blocks) | ④ black Al. | ⑦ Nails | used in all possible ways |
| ② Real "Things" (Material) | ⑤ Black | ⑧ Braces | |
| ③ No-things board/field only | ⑥ White | ⑨ Glue. | |

nails hold the stuff in.



Variation in structure (within a class)

Symbols

Rubber stamp
stamp

Color

Fastening Mtd.

Blocks

Blk: burning
paint
charcoal

Nails - old, bent, or rusty, brown

Newspaper letters

Wt. bleached
paint
burnt foilBraces nailed, screwed-in,
glued

Magazine photos

Al paint
foil

Glue - of types; "squeezed-out" and not

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II.4

5.15

The unity of nature does not lie inherent in things, but is ~~the~~ a concomitant of nature's being what I find it to be. Hence, since humans have an infinite capacity to invent properties, and to find similarities and differences in things, based on these properties, relations can be found between $\left(\begin{array}{l} \text{even an infinity of} \\ 1, 2, 3, 4, 5, \dots, n, \dots \end{array} \right) / \text{things}$. Hence all nature is unified by man's ^{conceiving} conception of it,

5.16

*

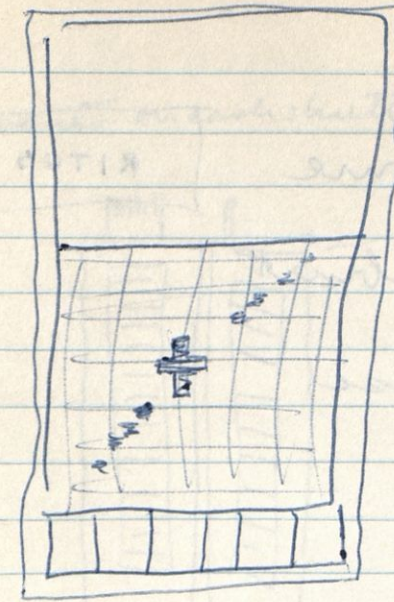
Things are dragged behind a car.

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II.4

5.18



dominos

x-word puzzle

dice

cello

pencil

nothing

crayon

Page with holes drilled in both sides can either fit
on the walls for the rack, or into holes drilled in
the top of the frame

The racks are black except for the slots which contain
color (pink & red), white, black, and blue.

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II.4

620

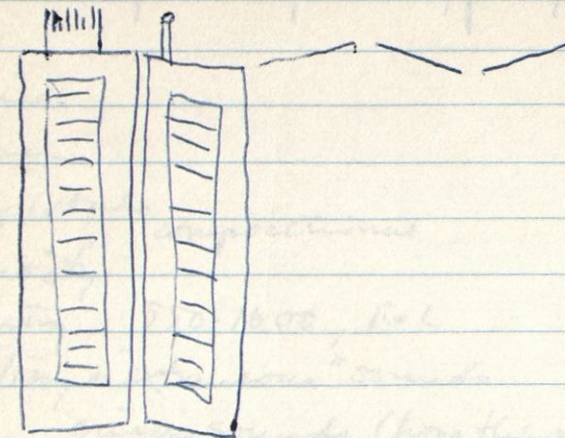
The Dome
The Cabinet
The Ease

RITUS

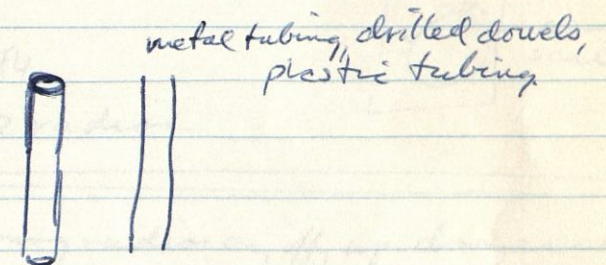
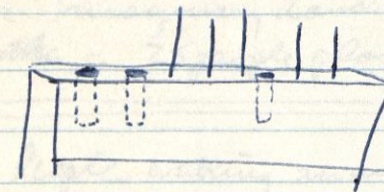
6.20.59

Shutters

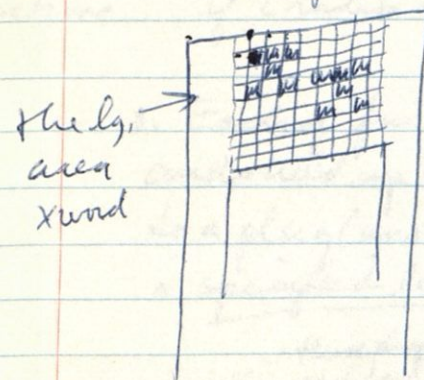
14 vents on each shutter



Pegs, with holes drilled in both ends, can either fit on the nails (or the rack), or into holes drilled in the top of the frame.



The racks are black, except for the vents, which combine silver (paint & foil), white, black, and blue.



CAGE

6.22

for 6.24, Bring in radio & stopwatch.

Music for 5 radios.

Compose 4 pieces, play one.

Time

Space

Amplitude composition
density.

tuning 550-1600, R-L

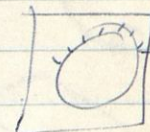
Auxiliary or "extraneous" sounds

primary sounds (from the radio used as intended)

secondary " (e.g. hitting the radio top)

Bass-treble adjustment?

or Imaginary Landscape #4

1951 ~~etc~~ - 25 people playing 12 radios.amplitude
scale

1. People walking around turning radios on, off, up, down, according to cards on the top of each. A pile of cards on top of each radio; do what the card says then place card on bottom of pile.

contingent 2. "If..." on cards. End when stopwatch says...
situation
directions "If 2 radios are on, turn up, if 1, 3, or more, turn down etc"

3. Each of five people holds a radio at his seat. According to number cards held up by a conductor (1, 2-5, 1-3-5 etc.) each goes to a plug (another number) plugs in his pre-set radio for a specified length of time, unplugs and re-seats.

those plug #s
must be diff on each card so
2 ~~same~~ people don't try to use
same plug.

1-3-5
2
3-2-9

person 1 goes to plug 3, plugs in for 5 seconds

adtl. # →
T.ble
m
Bass

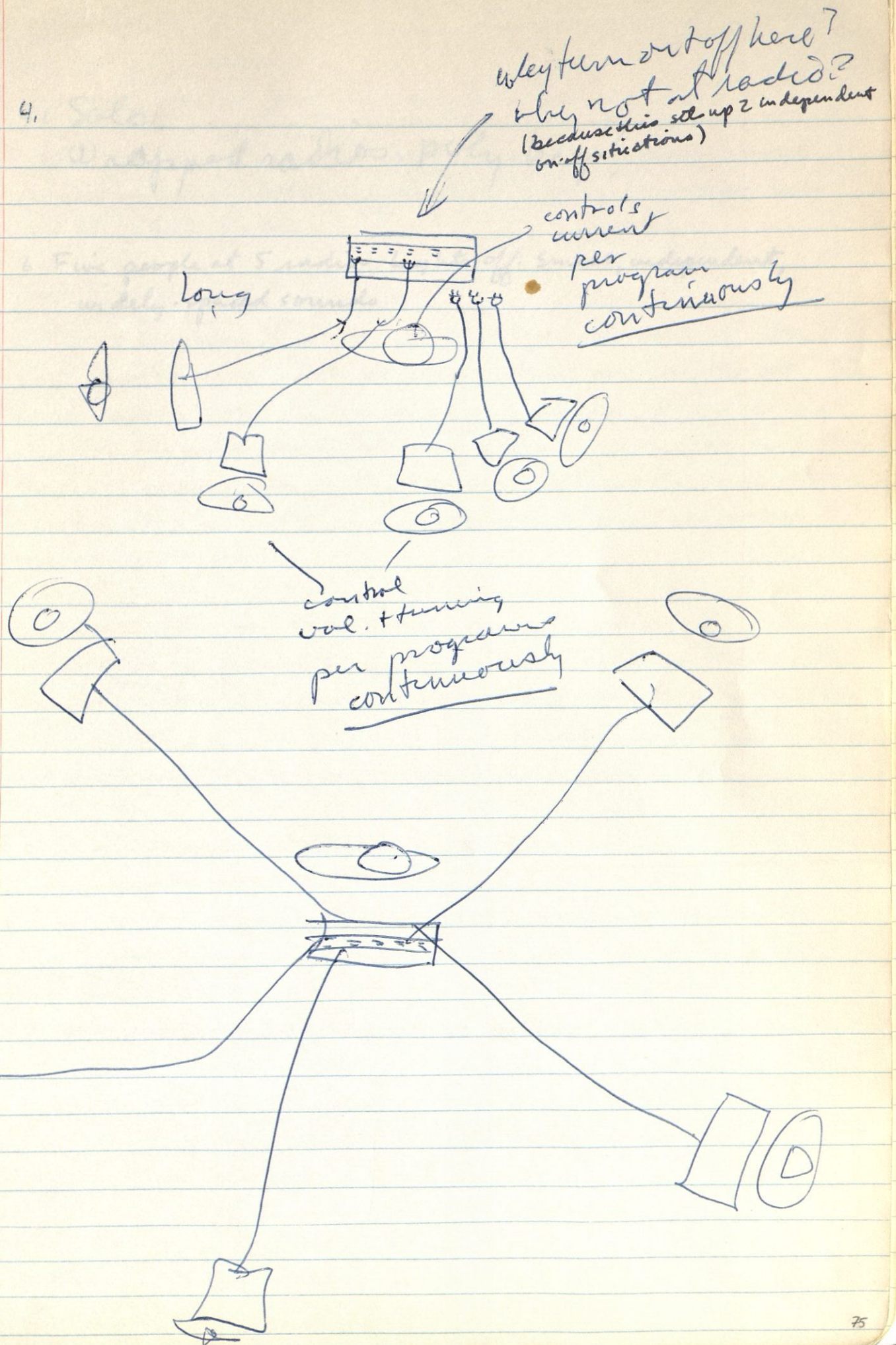
Person has volume, tuning instructions on his own card.

Buysse, "Disorder is an order to which we are not accustomed."

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II.4



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Silverman Fluxus ArchivesSeries.Folder:
II.4

5. Solo.

Wrapped radios. poly bags?

6. Five people at 5 radios. Lights off. Small, independent,
widely-spaced sounds

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II.4

Time } Subject to
Volume } "human
Tuning } variation"

5. The instruction card universe is constructed as follows:
a. An equal number of cards of Type I and II are made up.

b. Type I follows the form:

"Pause ⁽⁰⁻⁹⁾ ~~1/2~~, vol up 1/2 sec, (L or R)(1-9), ^{vol down} pause (0-9)."

Type II follows the form:

"(L or R)(1-9), pause (0-9), vol up 1/2 sec, ^{vol down} pause (0-9)."

- There are an equal number of Land R cards of each type.

Numerical values in parentheses are chosen from the indicated range of digits by the use of a table of random digits ^{from a table of random numbers} ~~by the use of a table of random digits~~ ~~numbers~~, using a table of random numbers.

place radios
candles lit, people carry to radios
cards
vol. down when candles out.

Candle-Piece for ~~10~~ Radios
6.23.59

Changes
8.3.59

There are one and one-half times as many radios as performers, and turned on at lowest volume.
1. ~~Five~~ ^{The} radios are placed about the room, and turned on at lowest volume possible. A stack of cards ^{shuffled} is placed face up, ^{at} each radio.

2. The room lights are turned out.

2 Five (Birthday) Candles are lighted and given to the three performers, each of whom places one candle ^{next to} ~~at~~ ^{each} ~~one~~ of the instruction card stacks. After doing this, each performer finds himself ^{which he turns on at lowest volume} at a radio. He performs the instruction given on the top card, places the card at the bottom of the deck, and proceeds to another, ~~radio~~ unoccupied, radio.

3. Each performer, then, finds himself performing a card instruction and going to another radio. He does this until he finds ~~that~~ ^{either that} a card is unreadable ^{due to the poor light} or the candle at a radio is out completely. ^{either event} In ~~which case~~ ^{when no more radios are available, he} he turns off that radio, and returns to his seat.

4. Instruction card notation is as follows:

Pause 3 means pause for a slow count of 3.

Volume up, means raise volume ~~just~~ to audibility.

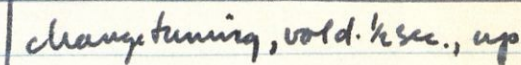
Volume down means lower volume as far as possible without turning radio off.

R and L apply to tuning changes, R-3 meaning right about 3 cm. on the dial, L-5 meaning left on the dial about 5 cm.

If the direction means the edge of the dial is reached (550 or 1600 Kc), ^{one makes up the unavailable space by using the other end of the dial} then stop at the edge of the dial.

1/2 sec (md), applied to volume or tuning changes, ^{is a convention denoting} the shortest practical duration.

5. In general, the atmosphere is likely to be one where ^{small} ~~small~~ short, independent sounds ^{are} ~~are~~ ^{just} ~~just~~ juxtaposed.

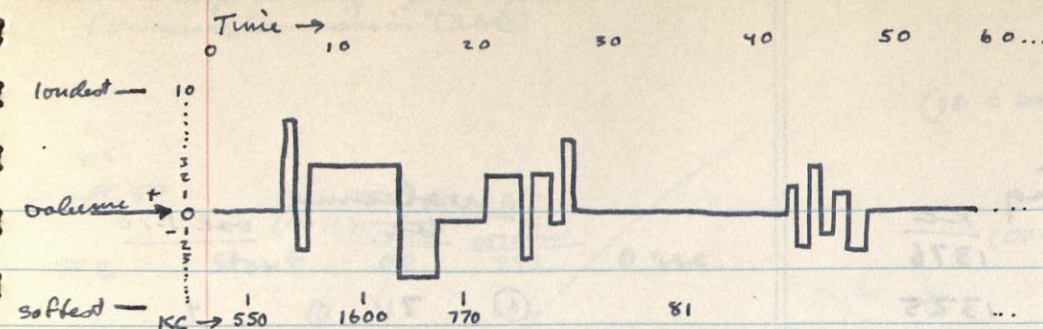


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II.4



6. Piece 6.

5 people at 5 radios.

+ if odd
- if even
89

Start Time	Duration	Volume
------------	----------	--------

Tuning #1

Time	Volume	Time	KC
(00-80)	(00-10)	(00-80)	550 (550-1600)
n = 8 (8 sections of 10 sec.)		start	1392 ✓
start	02	78	1447 ✓
62	00	61	550 1166 ✓
18	01	45	801 ✓
66	09	47	1285 ✓
01	7	28	6678 ✓
27	00	49	1495 ✓
78	2	66	948 ✓
(18) 80	3	12	612 ✓
54	2	end	974

A.

Volume #1

Tuning

B. 8 1/2 sec jumps in volume.	1-0"
start at 47	jumps to 10
50	7
13	9
58	8
30	10
04	8
57	1
36	2

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II.4

(Random digits on this page from Interstate Commerce Commission Table)

#5	start	Tuning Sec	Kc	Volume Sec	Vol. 1-10
		00	1376		
	①	64	1325	①	7
	②	39	699	②	10
	③	01	827	③	51
	④	29	728	④	20
	⑤	35	1348	⑤	34
	⑥	78	1152	⑥	36
	⑦	24	895	⑦	42
	end ⑧	80	721	⑧	37

(Random digits on this page from Interstate Commerce Commission Table)

25
6.29.59

#2

TUNING (01-79)	Sec	Kc 0550-1600	0 sec.
Start	00	593	
①	48	602	
②	78	1548	
③	19	651	
④	51	993	
⑤	55	1064	
⑥	77	1468	
⑦	15	661	
end ⑧	80	888	80 sec.

(10 = mf for 2 strong station)

VOLUME. (00-79)	Sec	Vol. 1-10
Start	00	
①	4	7
②	20	4
③	53	9
④	42	5
⑤	3	3
⑥	67	8
⑦	27	3
⑧	36 36	7

#3

start	00	Kc
	14	944
	68	1043
	9	1192
	4	1259
	65	992
	21	601
	41	677
end	80	1476

		<u>Vol</u>
1	19	
①	19	8
②	73	9
③	23	3
④	65	10
⑤	11	10
⑥	42	5
⑦	34	2
⑧	30 30	9

#4

start	00	Kc
	23	953
	59	1173
	61	564
	48	908
	33	1209
	6	889
	32	672
end	80	729

48		
①	47	10
②	8	10
③	37	5
④	62	5
⑤	60	8
⑥	45	4
⑦	18	3
⑧	9	2

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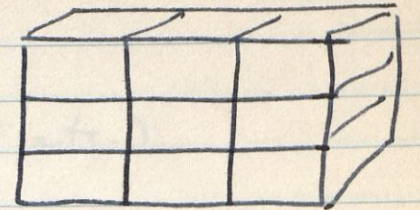
Collection:
Silverman Fluxus Archives

Series.Folder:

II.4

TELEVISION
PIECE ↙

6.25.59 Apply these compositional principles to Television

9 sets behind
2 plastic
sheet →

Picture: Tuning (Rough + sharp)
Contrast
Brightness

Vertical + Horizontal adj.

Sound Volume
Tuning depends on pic.

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Silverman Fluxus Archives

Series.Folder:
II.4

STRUCTURE

6-29

Structuring: Bird-calls (e.g. Whip-poor-will.)

Stars (e.g. Orion, "the Hunter", etc.)

Vocal sounds (whether or not significant)

rough (meaning, phrasing)

direct

vocal cord effort

simple, just notes, vocal cords, turning one note
could do time

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

Music for Playing Cards,

6.29 Playing Cards are used as cues.

Face up - face down

Time A-10 (number cards)

J					tune rts
Q					tune left
K					.



black

red

volume down volume up

Vocal sounds (whether or not engendered by air.)

primarily made by: lips

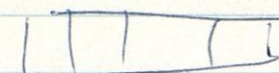
tongue (trussing, clacking)

cheeks

vocal cords + throat

picture cards denote
phonemespeople just make vocal sounds, turning over one
card at a time.

seat



different starts

diff. ending pts.



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II.4

Card-Piece for Voice.

7.2.59

Draft.

~~There are from one to fifty-two performers.~~~~A number of persons are seated next to each other.~~~~From one to fifty-two performers may participate.~~The number of performers is from 1 to ⁵⁴~~52~~. If there are~~2 or more performers, then these are seated in a row, side by~~~~side, The performers rehearse sufficiently, before the performance to~~~~develop a common vocabulary of vocables, according to the instructions~~~~which follow.~~1. The chairman who is one of the performers, ~~has a deck of ordinary playing cards,~~~~plus one Joker and one extra Joker.~~~~He tosses the cards one at a time into the air, in such a way~~~~and deals the cards. He shuffles them thoroughly, then sorts~~~~that each card is free to fall either on its back or on its face. He then~~~~deals the cards roughly in half, placing one half face up in the~~~~deck so that the cards there are thoroughly mixed in respect to~~~~position in the deck, but maintain the direction of their faces.~~3. He then deals one card ^{at a time} to each performer ^{in turn,} including

himself, until all the cards have been dealt.

4. There is a second stack of "phoneme cards" which are

shuffled and dealt ^{face up, one at a time} to each performer in turn, ^{face up}.

5. At a nod from the chairman, each performer, who holds

his sub-deck in his hand, just as it has been dealt to him,

begins, ~~placing the cards, singly,~~ by taking a card from

the top of his deck, performing a sound or not, according

to the system of cues given below, and placing the card in a

pile in front of him. ~~at the rate of about one card every~~~~two seconds~~ While doing this, the performer must watchthe chairman, who may give ^{one signal which stops the} a signal stopping the

performance, or another which signals a repeat. Unless one

of these signals is given, the performer stops at the end of

his deck.

7.1.59

one performer,
who is chairman.If there is only
one performer, he

takes the chairman's

part. If there are
2 or more, thenthe chairman is
seated facing

the other(s).

He then picks
up each card to

reform the deck,

placing each card

face up or face

down, just as it

had fallen.

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II. 4

Suits
Number cards
Face cards
Joker + Extra Joker.

See

1. There may be from 1 to 52 performers. When there are 2 or more, these are seated in a row, side by side, facing the audience.
2. The chairman, who is one of the performers,

6. The Cue System:

(chosen to be mnemonic)
Suits: The suits indicate the ^{organs} ~~method~~ ^{primarily, response} ~~type of sound~~ ^{for the sound-production.}

Hearts: Lips



Diamonds: Vocal Cords + throat



Clubs: Cheeks



Spades: Tongue



Sounds may be produced ~~with these organs~~ in any way, i.e. with the breath, by slapping (of the cheeks), etc. Phonemes are not excluded.

Number Cards (A-10): Indicate duration of sound in seconds (approximately), from 1 second for Ace, through 10 seconds. (The 7 of spades, for example, denotes a 7-second sound made primarily with the tongue.)

Face Cards (J, Q, K): indicate phonemes (that is spoken sounds characteristic of a letter). When a face card occurs, the top phoneme in the phoneme card pack is pronounced, the exact pronunciation (e.g. long or short vowel, etc.) and duration being left to the performers' discretion. In general the phonemes are to be spoken as they might occur in normal conversation.

Joker and Extra Joker. (applies to chairman only)

These cards ~~apply to all~~ are cues only to the chairman, ^{the other performers ignoring them when they occur.} when they occur in one of the other performers' decks, they are ignored. ~~When JT~~ JT

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II.4

the chairman finds the Joker, he crosses his legs, signaling ^{one} repeat, and each performer upon reaching the end of his deck, picks ^{the cards} ~~up~~ up again and ~~repeats the pattern~~ runs through ~~the deck again~~ them once more in the ~~same~~ order in which they now ^{occur} (last card first). After this repeat each performer stops including the chairman (who ignores the joker ^{during the repeat} ~~this time~~).

~~The extra joker signals a complete stop.~~

If the chairman finds the extra joker he raises his arms ^{signaling a stop to the performance} and keeps them raised until all performers have noticed his signal and stopped.

Card Backs: indicate (approximately) 5 seconds of silence.

Card-Piece for Voice	
♥	lips
♦	vocal cords, throat
♣	cheeks ^{joker}
♠	tongue ^{crossed legs} ^{separate} ^{arms & head} ^{stop}

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II.4

7.6.59

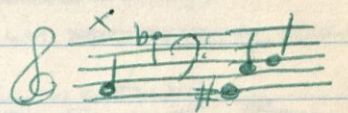
Christian Wolff

Cues - Set of
Actions

hi pags.

[30:0; 5/16 z x 1 y z b⁻¹]
↑ ↑
sec. nothing
happens

Ganets



Handwritten notes in a box, possibly a checklist or index, with some symbols and text that is difficult to decipher.

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Silverman Fluxus Archives

Series.Folder:

II.4

4 PIECES

The Case
~~The Dome~~ (Ritus)
 The Cabinet
 Solitaire

Small caps

7.6

~~THE CASE~~
 THE CASE

The case is found ^{closed} on a table. It is approached by one to several people, ~~opened~~ ^{and} opened.

~~Opened.~~
 The contents are ^{carefully} removed, ^{consumed, when necessary} and used in ~~as many~~ many ways as ~~seen~~ appropriate to their structure, nature.

The case is repacked and closed. ~~Goodbye~~ ^{Goodbye} ~~Adieu~~ ^{Adieu}.

The event (which lasts possibly 10-30 minutes) ~~begins~~ ^{is a compound of} comprises ~~all the~~ all the ^{Sensible} ~~auditory, visual, olfactory, gustatory, tactile~~ occurrences ^{to occurring} ~~events~~ between approach and abandonment of the case.

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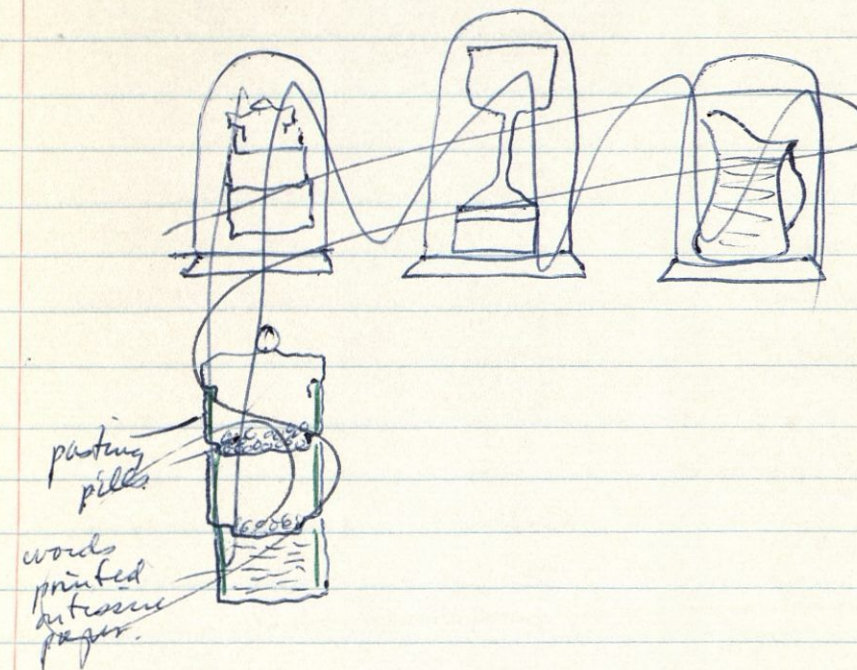
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II.4

THE DOME stand on. Their contents are arranged
stand on a cloth set for the array of their its
contents. This array accomplished ^{necessary} ~~the~~ ^{the} ~~pieces~~ ^{pieces} ~~are~~ ^{are}
return to their places. ^{Time slow.. In Sound.} ~~Spatial time, sound.~~

Cues are worked into the domes,

^{inf}
A B C D ~~7~~

Slow Blue etc.



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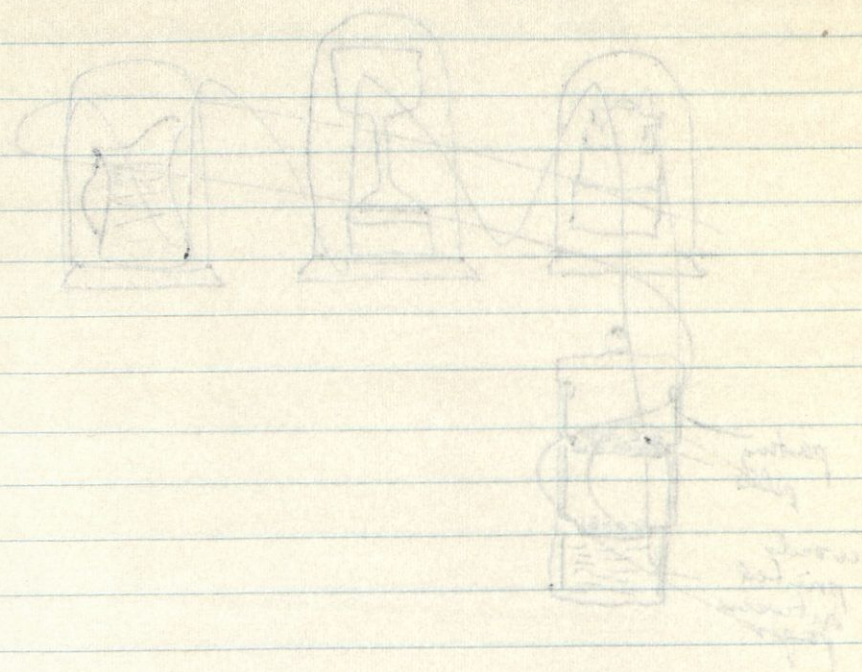
Series.Folder:

II.4

[THE CABINET. ^{usable,} ~~is not~~]

playing cards
top cards
photos

some of the cards are placed in boxes like
removed



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	Silverman Fluxus Archives	II.4

SOLITAIRE is for one to ~~two~~ players
See 9.7.59 (Next notebook)

playing cards,
flip cards
photos

Some of the cards are placed in books, later removed.

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Series.Folder:

II. 4

Card-Piece for Voice.

7.8.59

7.7/8.59

1. There are from 1 to 54 performers. Performers are seated side by side, except for the ^{a performer}chairman, who sits facing the others. They rehearse ~~thoroughly~~ before the performance to develop a common vocabulary of vocables of the four types ^{described} given below.
2. The chairman holds a deck of ordinary playing cards (4 complete suits plus Joker and Extra Joker). ~~He~~ He tosses each card into the air so that it is free to fall face up or face down, then re-forms and shuffles the deck, keeping each card in its face-up or face-down ^{direction} attitude.
3. ~~One~~ He then deals one card at a time to each performer in turn, including himself, until all ~~the~~ cards have been dealt.
4. There is a second stack of ^{← v} "phoneme cards", which 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 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



Sound may be produced in any way, that is, with the breath, by slapping (of the cheeks), etc. ~~Phonemes are not excluded.~~

Number Cards: indicate duration of sound, approximately in seconds.

Face Cards ^(disregarding suit) indicate the speaking of a phoneme, with

These cards are simply ^{blank} cards on each of which a single phoneme from one or more languages ~~is~~ familiar to ~~the~~ all performers, has been written.

Comments: The Card-piece for voice has the property of being extensible in space or time according to the number of performers. One can imagine 54 performers, each ~~having an opportunity~~ ^{being potentially capable} ~~each~~ potentially performing one sound ~~and~~ one performer reading the entire deck.

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Series.Folder:

II. 4

Free duration, pronunciation, and dynamics, roughly, as it might be heard in ordinary conversation, ^{the order of performing the phonemes} as indicated by the phoneme cards, read consecutively. ^{the Specification and order of the phonemes}

Card Backs: indicate approximately 5 seconds of silence.

Joker and Extra Joker: are cues only for the chairman, ^{another other} ~~the other~~ performers ignoring them. ^{start at once} ~~when they come in their own sub-deck~~

Joker: Chairman crosses his ^{having reached} legs, signaling ^{arms at the end of his deck} repeat, and each performer, ^{upon reaching the end of his deck} ~~upon reaching the end of his deck~~, picks the cards ^{his cards} up again runs through them 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.

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Collection:

Series.Folder:

Silverman Fluxus Archives

II.4

3.13.60

(0-9)

(L or R) (1-9)

(0-9)

Pause 9, vol up $\frac{1}{2}$ sec, L 6, vol down, pause 7.

7 L 8

6 L 1

1 L 4

1 L 6

6 L 9

5 L 7

3 L 3

6 L 3

0 L 8

2 L 4

1 L 4

8 L 6

1 R 6

5 R 7

6 R 2

4 R 9

7 R 4

6 R 5

4 R 8

4 R 1

9 R 1

4 R 4

5 R 4

4 R 2

2 R 1

12
13

26

3.13.60

(L or R) (1-9)

(0-9)

(0-9)

L 9, pause 3, vol up $\frac{1}{2}$ sec, vol down, pause 1.

L 6 7 6

L 2 0 0

L 7 2 4

L 8 8 3

L 9 1 2

L 4 3 8

L 7 7 4

L 3 6 0

L 4 6 3

L 6 0 7

L 2 4 2

L 1 5 5

R 5 6 4

R 9 2 1

R 8 3 1

R 9 8 0

R 5 1 8

R 2 8 4

R 1 9 4

R 8 5 6

R 7 3 4

R 9 3 4

R 2 9 7

R 9 3 4

R 1 9 6

25

26

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Series.Folder:

II.4

Branch - Piece for Sounders

7.8

The structure of the piece is determined by the structure of (bush?) branches.

The sounders are either: ① (spontaneous sounds from) people
② a suitcase of bells, claves, etc.

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II.4

SOLITAIRE

Solitaire

7.9.59

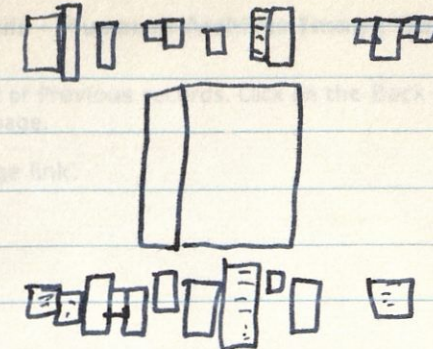
A square table, 2' x 2', painted gray, a gray stool in front of it. The table is covered in has a piece of (gray, black) felt (2'8" x 2'8") over the top of it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.4

THE CABINET

7.9

is firmly secured to the wall. It may or may not be surrounded with things pasted to the wall (ads, cards, etc.)



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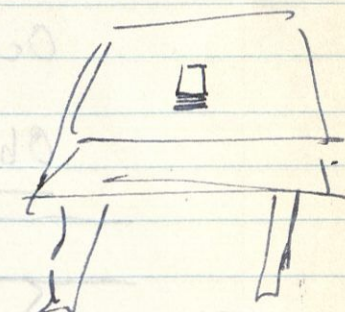
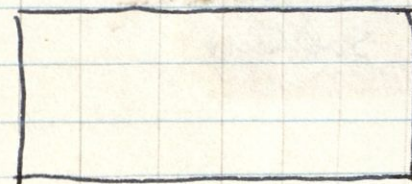
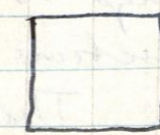
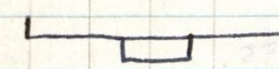
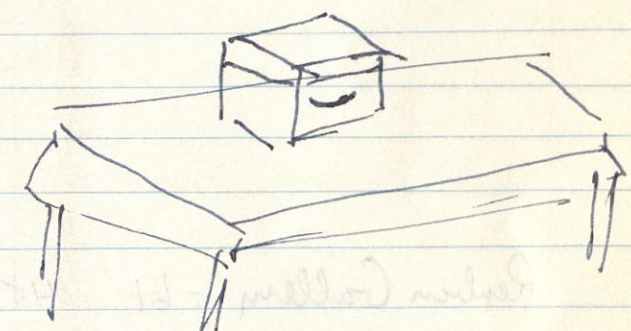
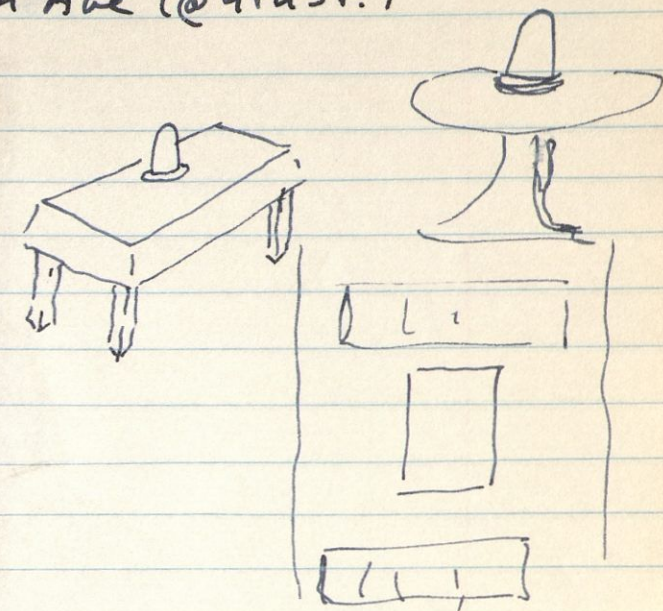
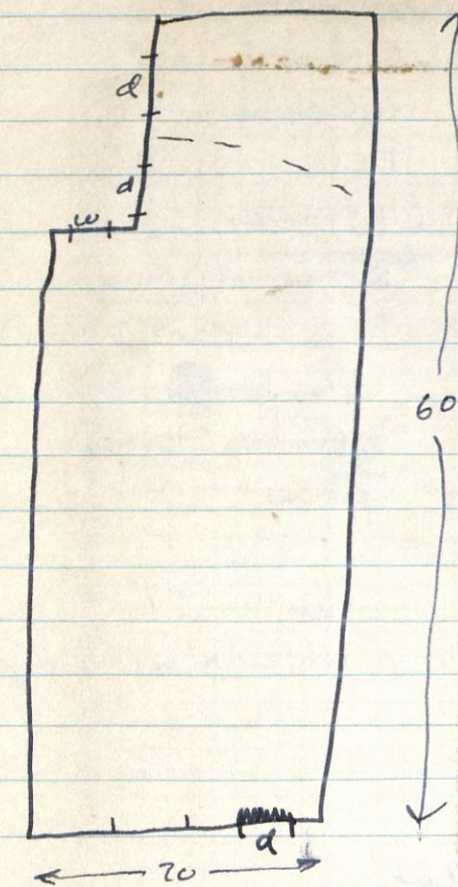
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Series.Folder:

II.4

7.9

Reuben Gallery. 61 Fourth Ave (@ 9th St.)



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Collection:
Silverman Fluxus Archives

Series.Folder:

II.4

2 { troué
troué 4'

3 { dominos
dominos 3'

domino

xylophone

Ice

1 (4 frames

wood w/ glass

blue in glass (2 way)

blk. blocks

3 frames (1 coan)

pine

(shutters?)

(reflector w/ hangers?)

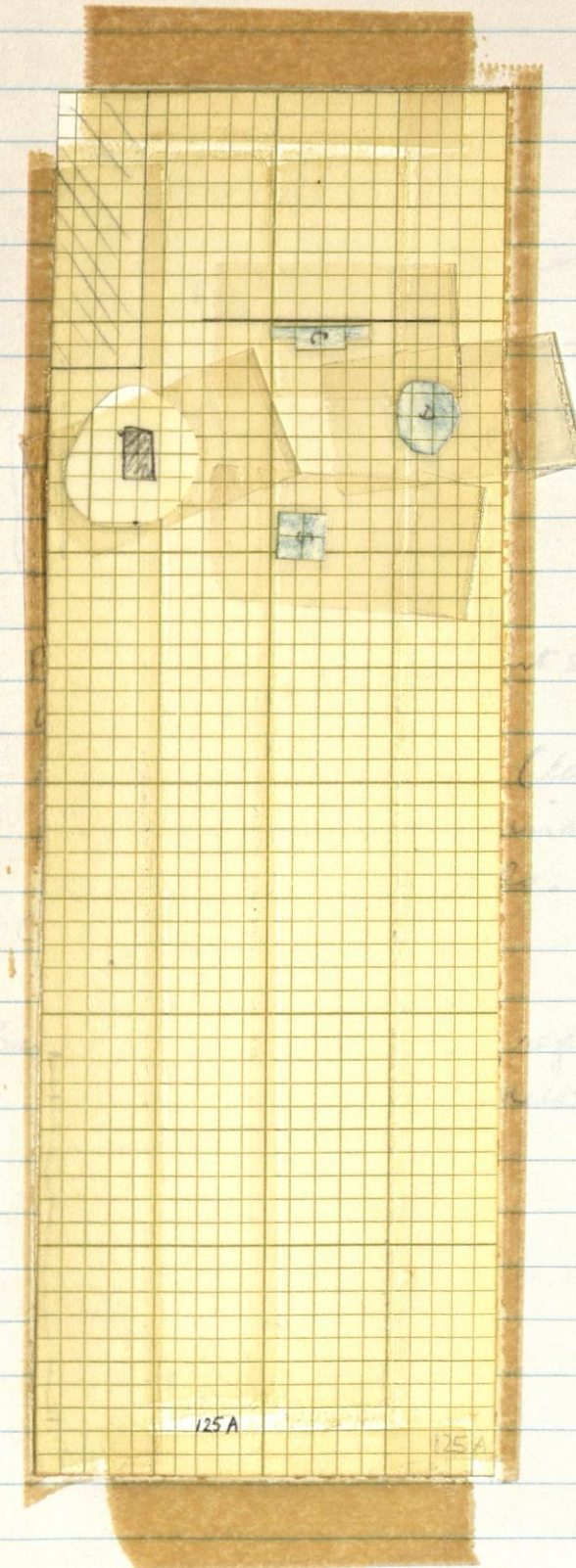
8.2.59

Reuben Gallery - 61 4th Ave.

Oct. 16. (Possibly 9th)

Objects and Events.

Shown
together { Objects: Paintings '55 thru '57
; Constructions '58 - '59
Events: '59 : The Case
Dome
Cabinet
Solitaire



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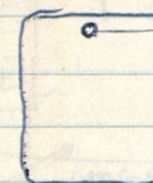
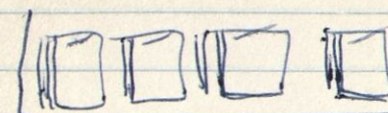
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Series.Folder:

II.4

The Card-Board Series

CARDS



each card has a metal
eyelet (Mong M. McGuire)
(ok store?)

- ① Playing Cards (different sets w/ different backs)
- ② Word Flip cards
- ③ Arithmetic Flip Cards (laminated?)
- ④ Parts of photos (laminated) - ad on back, etc.
- ⑤ Fortune-telling Cards.
- [⑥ Clear acetate cards?]

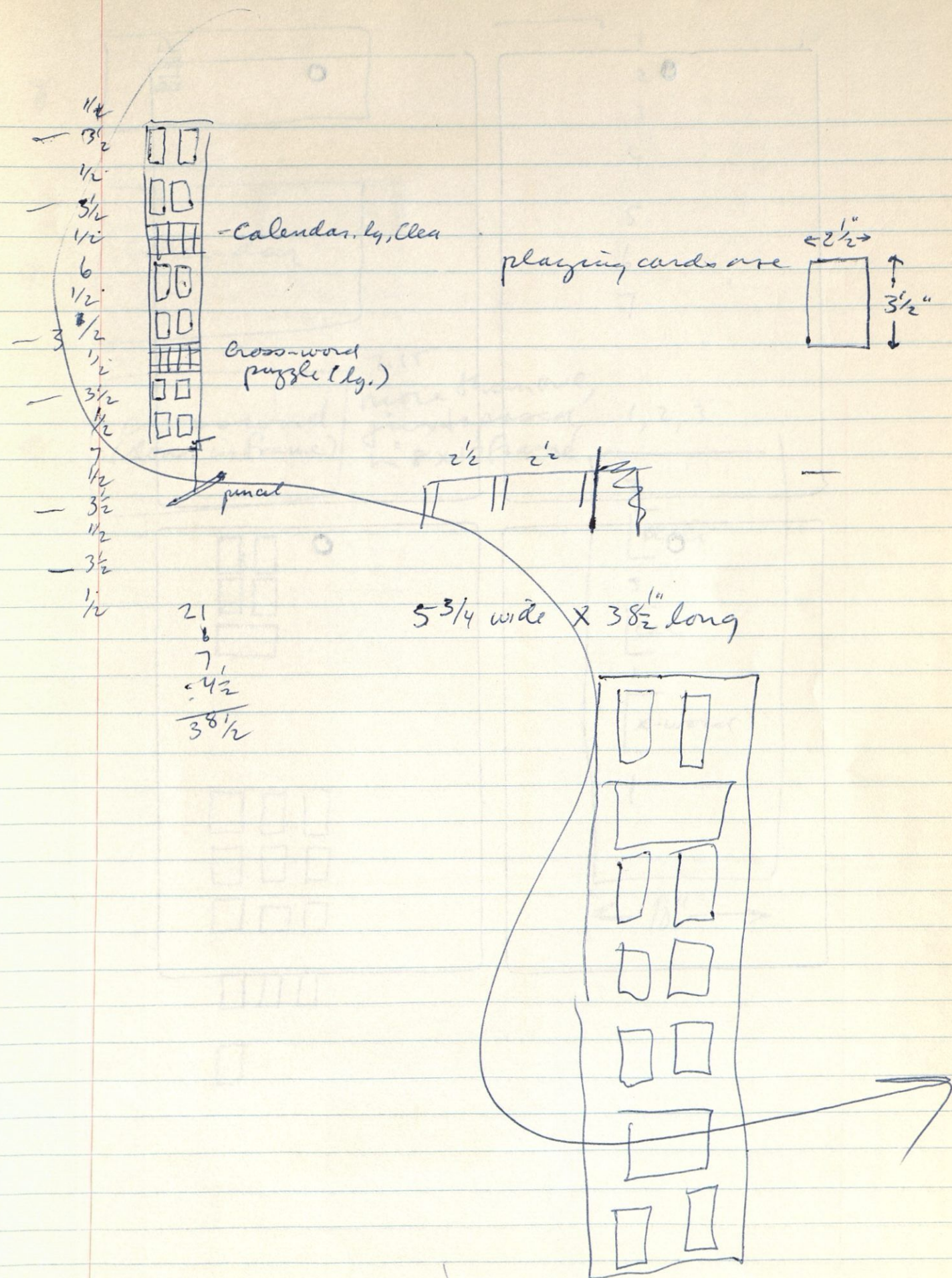
Backs - ads, drawings, repros Have asked - rule dir
from Art News, foreign newspapers made
and maps, etc.

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II.4

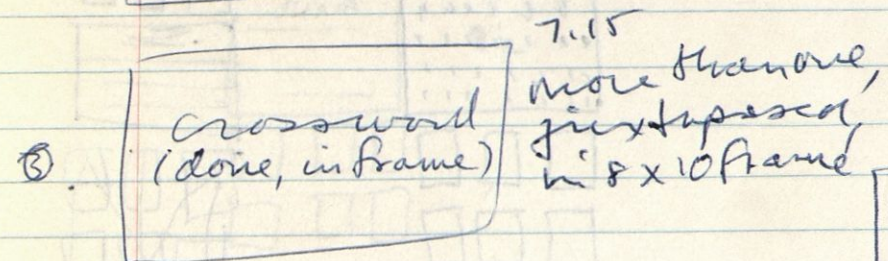
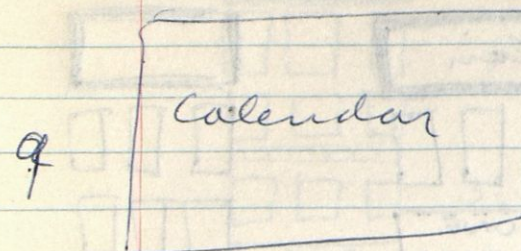
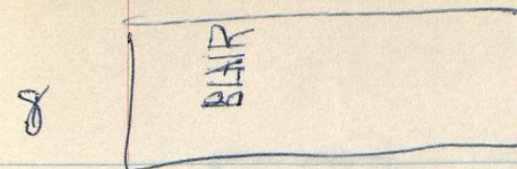
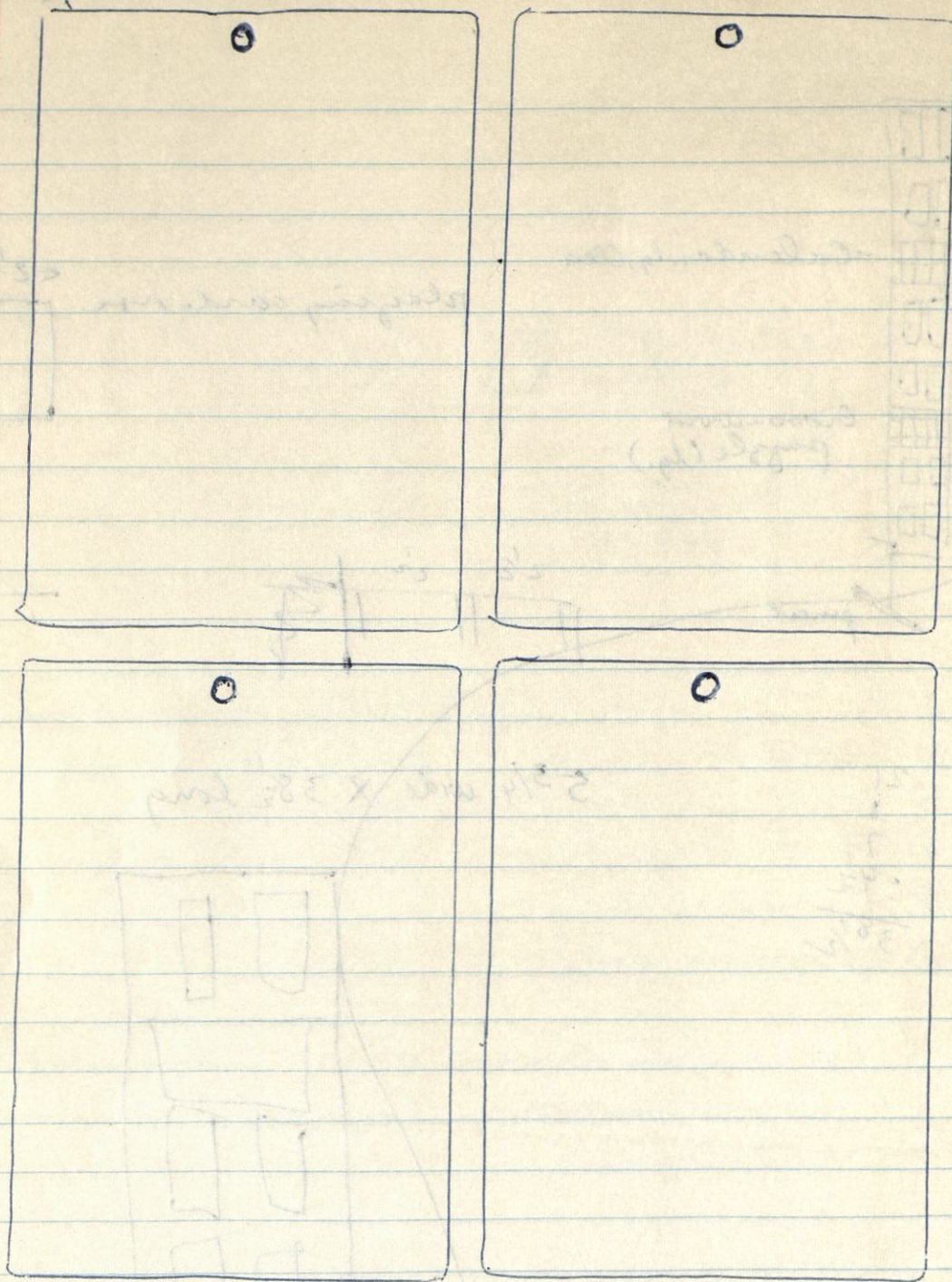


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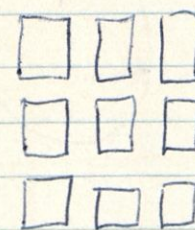
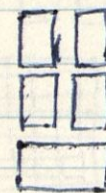
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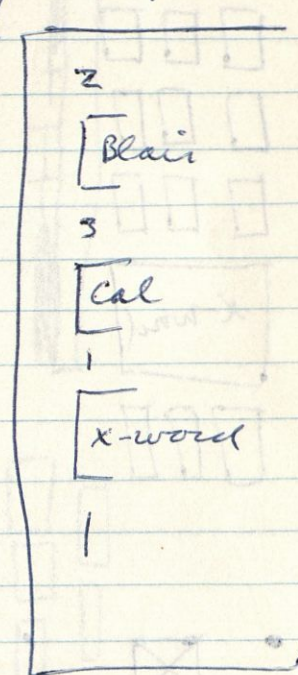


7.15
more than one,
just spaced,
in 8x10 frame



- 1
- 2
- 3
- 4
- 5
- 6
- 7

1, 2, 3

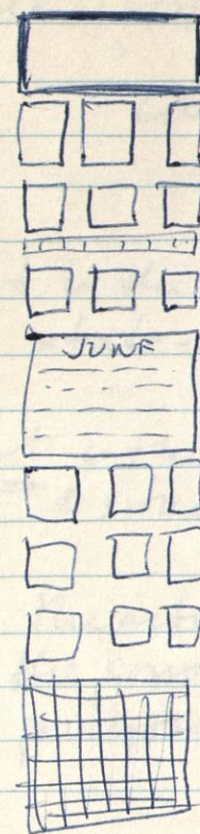
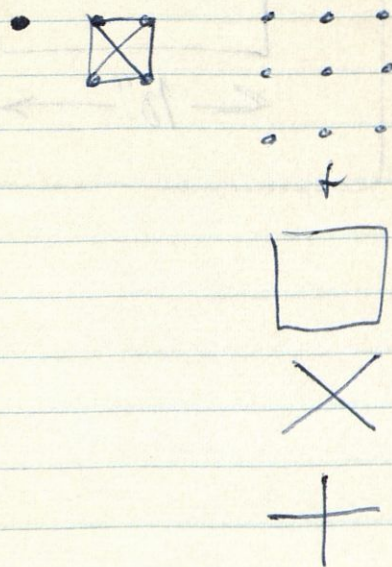
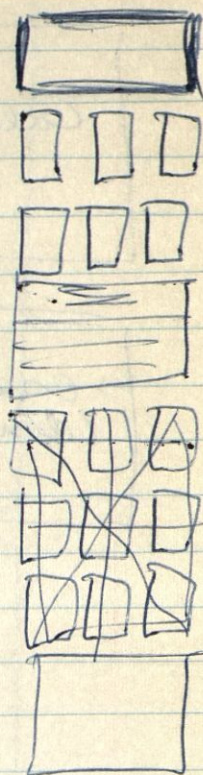
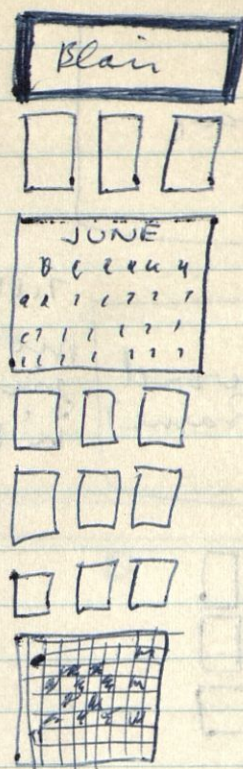
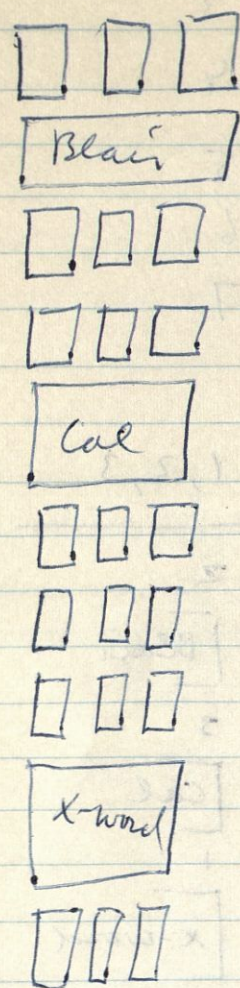


← 10" →

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II.4



4

7

3 1/2

8 1/2

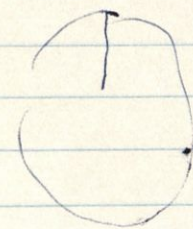
7

3 1/2

10

43 1/2

groove for
heavy lead
pencil?



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Series.Folder:

II.4

odor - structure

See 12/3/58 in notebook.

Cans in rack w/ different odor-sources in them.

→ Art is the putting into action of a conviction about a state-of-affairs, (from previous notebook).

7.11 Art is the putting into action of a conviction about a situation.the action is behavior
the conviction is valuing
perception of the situation is (?) knowing,

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Series.Folder:

II.4



CHECKER-MUSIC

7.13

The piece is a checker game

music → transformed into sound.
 original → squares are pasted over. Checkers are treated.

Some squares say: "stop the piece"

Two members of the audience play a game of checkers.

Performers, seated about the game, create sounds in response to the position of the checkers in respect to the board squares. Checkers might represent number of sounds to be made before the next move, squares qualities (timbre, amplitude)

Preview Invitation*
 Monday March 10th
 promptly at 7pm

* limited to 2 persons

3
 1 - 19
 1 - 59

03-38

16-52

16-33

4 2
 7
 3
 1

136/137 C

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II.4

7.13: See Cass paper
in Wolf on V of Am

Time-table music. X

7.13

One of the "times" is interpreted as the length of the piece,
e.g. 12:15 means 12 minutes, 18 seconds, and the piece
~~the piece~~ lasts this long for that performer.

The performer performs a sound for every time
on the table which occurs within his time span.

The piece may be performed in:

a classroom, w/ pencils, pens, erasers, etc.
a restaurant, w/ knives & forks, etc.

Do at
Siotis!

I am indebted to Al Hansen for an element
of this piece: the ~~many~~ places in nature of the many
places in which ~~it~~ it may happen.

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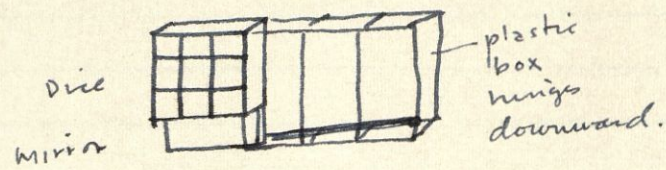
Scale ~~Art~~ Piece

7.13

A viewer stands on a scale, drops
in a penny. The image he gets on
the dial depends on his weight.

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	Silverman Fluxus Archives	II. 4

7.15.59



142A

7.14.59

In
The Measurement Theory of S.S. Stevens.
(J.A.S.A. June '59) p. 510:

Measurement

Four scales: nominal: classifying

ordinal: ordering

interval: measuring from an
arbitrary zero.

ratio: measuring from a
naturally determined
origin.

weak
strong

143A

Time-table Music

7.14

(Draft)

To be performed in a railway station.

For a later generalization of this piece. →

I am indebted to A. Hansen for an element of this piece: the nature of the ^{offered} many places in which it may happen.)

The performers enter a (public place) and, ~~standing~~ standing or seating themselves so as to be visible to each other, wait ^a ~~an arbitrary~~ pre-arranged starting time, ^(origin) which might be a given clock-time (possibly chosen from the time-table used below).

At the origin, each starts a stop-watch, and consults an ordinary time-table which determines the occurrence of programmed sound in the following way for each performer:

1. ~~Each~~ A time from the page All times are interpreted in terms of minutes and seconds (7:16 = ~~7~~ 7 minutes and 16 seconds). A One time is taken ^{from the page} in a chance way to determine duration of the part.

2.

Time-Table Music

For performance in
a railroad station.

Ideas arising in connection w/ TT Music:

How "together" are the performers in space?

(implies: who are the listeners?) (i.e. do the performers wander all over the station making sounds?)

Comment:

1. Are the performers free to move about the station once they have begun together?

2. Suggestion for performance:

Time-Table Music.

The performers enter a railway station, and obtain time-tables.

They stand or seat themselves so as to be visible to each other, and, when ready, start their stop-watches simultaneously.

Each performer interprets the tabled time indications in terms of minutes and seconds (e.g. 7:16 = 7 minutes, 16 seconds). He selects one time by chance to determine the total duration of his performing. This done, he selects one row or column, and makes a sound at all points where tabled times within that row or column fall within the total duration of his performance.

146/147 A

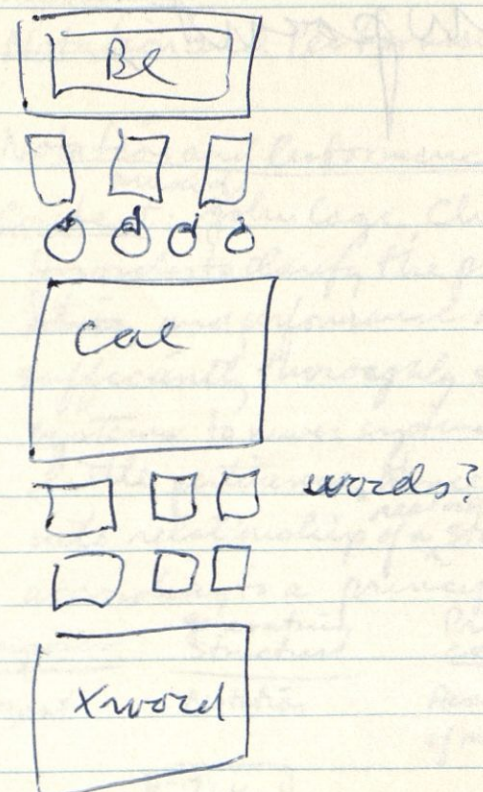
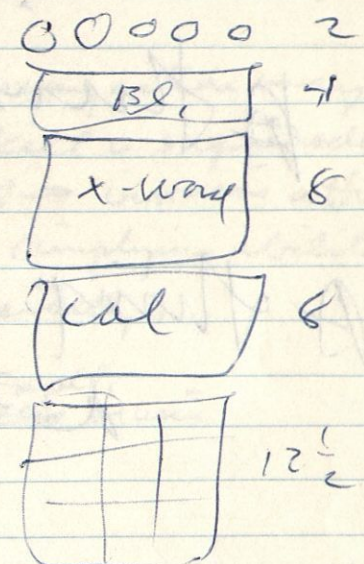
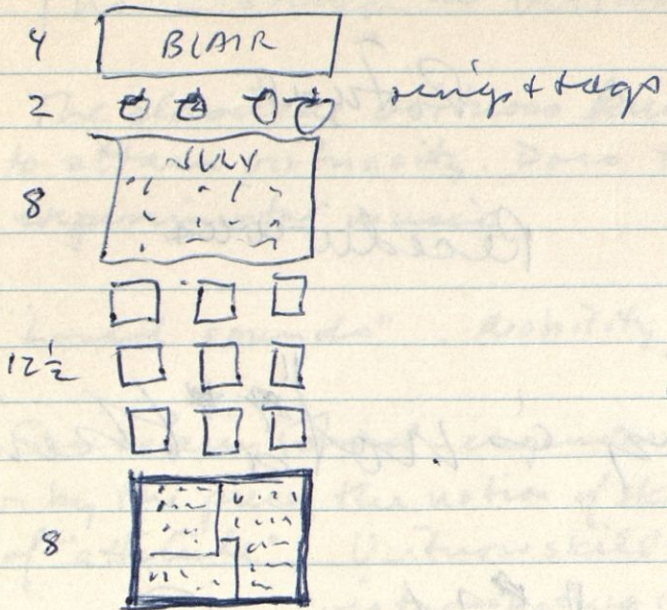
The performers enter a railroad station, and obtain time-tables, and ^{8.5} sound-source ~~at least one sound-source being~~ ~~commenced by more than one performer.~~ They stand or seat themselves so as to be visible to each other, and, when ready, start their stop-watches simultaneously. Each performer's time-table determines the occurrence of sounds through his reading a single row or column, and making sounds.

Each performer interprets the tabled time indications in terms of minutes and seconds (7:16 = 7 min. 16 sec.). He selects one time by chance, to determine the total duration of his performing. This done, he selects one ^{row or} ~~row~~ column, and makes a sound at all points where tabled times ^{within that row or column} fall within the total duration of his performance.

George Brecht 7.24.59

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Card-board



NO. 32,279. 10 BY 10 DIVISIONS PER 1/4-INCH UNIT. 55 BY 80 DIVISIONS.



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Ritual
Receding

A thing is not a thing -
A thing is a thing from
a viewpoint,

Virtuosity

7.15 The Listener as virtuoso.

The classical virtuoso knew what was expected to attain virtuosity. Does the performer of experimental music.

"Loved sounds". Mobility, dedication, dignity,

Since any sound-engendering action may be called for by the piece, the notion of skill is superseded by that of "attitude". Virtuoso skill → virtuoso attitude = virtuoso nature (implying ability to implement the attitude, physically.)

Composition
Notation and Performance in Exptl. Music

Exptl. Music: Notation and Performance

(Context: John Cage, Christian Wolff, Karlheinz Stockhausen)
In order to clarify the present situation in regard to the composition of music, it is necessary to generalize sufficiently thoroughly so that we can proceed from traditional systems to newer systems where the traditional language has little pertinence. Hence we conceive of the system as the bringing into relationship of a structure with a ^{real or symbolic} sound structure according to a principle of correspondence.

Composer	generating structure	Principle of correspondence	Performer	Structure
Mozart	Notation	Accepted interpretation of musical conventions	Human-instrument system	Music (perceived sound)

(^{2.19} notation) Structure isomorphic by a principle of correspondence to (Structure 2) Perceiving Structure

Physical attitude

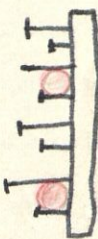
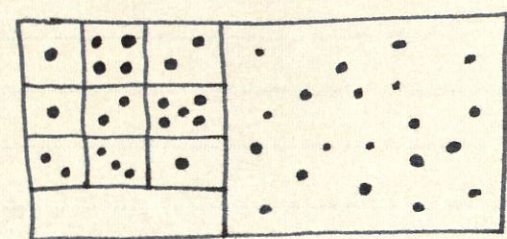
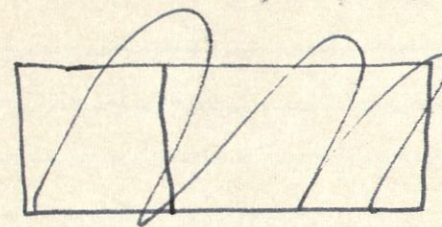
7.17

*

Two checker games going at once.

i
n

7.17.59



The notion of a performer structuring
a process rather than a state.

↑
as in "checker-music"

↑
as in reading
from a part/
score/notation.

Context: John Cage/his work,

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7.17 "War" card-game → music.

structures



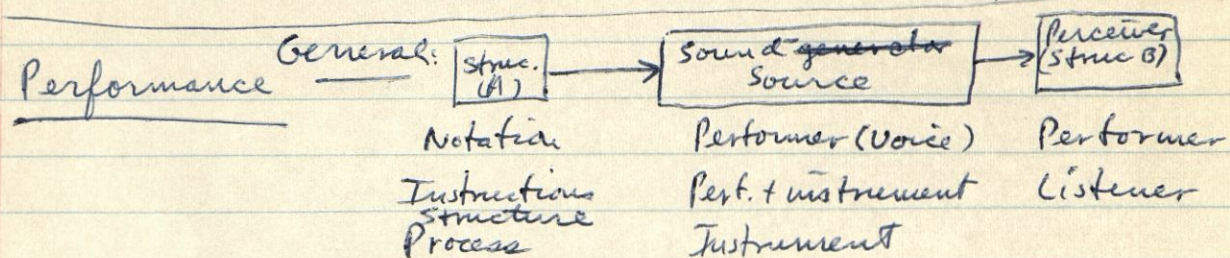
Structure
(A)

The Character of Notation: Conventional Notation No performer choice.

Some performer choice → Free Notation (e.g. Stock. P. piece XI)

More " " Instruction

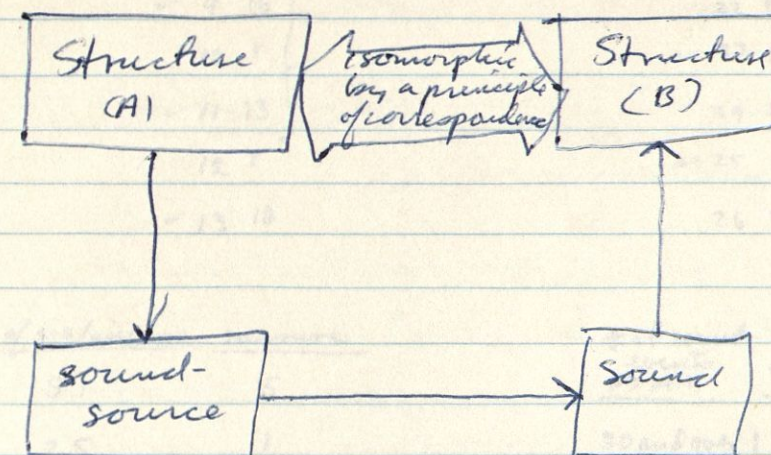
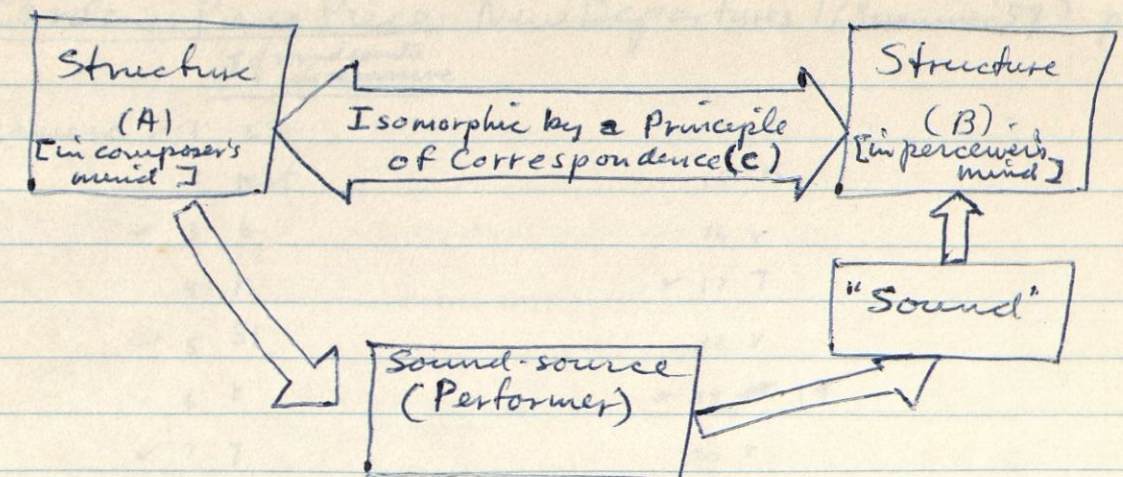
All " " Structure only, no instructions as to structuring (Hansen piece)



What is required of a performer in the case of each of the above kinds of notation?;

Perception (See Cage's piece re pulling listener's teeth, etc.)

Notation and Performance



Music is sound-structuring. (A composer does it.)
(A performer does it.)
(A listener does it.)

Music is sound-sensing.

Music is sound-experiencing.
(Art is experiencing.)

in a special way, surely, but
the way is not special (un-shit)

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7.21

Cardew: Piano Piece New Departures I (Summer '59). p. 50.

of sound events
in measure

Measure: ✓ 1	25	14	r
2	rest	✓ 15	15
✓ 3	6	16	r
4	r	✓ 17	7
✓ 5	51	18	r
6	r	✓ 19	19
✓ 7	7	20	r
8	r	✓ 21	16
✓ 9	16	22	r
10	r	✓ 23	13
✓ 11	13	24	r
12	r	✓ 25	14
✓ 13	10	26	r

Sound-
events
per
measure

# of s-e/measure	measure	# of sound- events per mstr.	freq.
51	5	30 and over 1	(51)
25	1	25-29	1
19	19	20-24	
16	21, 9	15-19	1111
✓ 13	✓ 23, 11	10-14	1111
15	15	5-9	111
14	25	0-4	
13	23, 11		
10	13		
7	17, 7		
6	3		
176 in 13 measures			

↓ Closed vs open systems.

Stockhausen aims at ~~a~~ closed systems:

Structure I (notation, tape) → controlled, closed
 performer/recorder → controlled, closed
 ↓
 sound, (w/ acoustic components) → closed
 ↓
 Structure II (perceived) → w/ "expected" structuring
 experienced

Cage aims at open systems:

Structure I (notation, tape, instructions) → often "open"
 performer/recorder → much performer choice
 ↓
 sound, ← + ambient sound₂ (to open ambient sound)
 ↓
 Structure II (perceived, experienced) → no "expected" structuring

7.22

What hampers New Music most?

Lack of: ① Communication ~~lack~~

```

  Composer ←→ Composer
    |           |
    ↓           ↓
  Performer ←→ Performer
    |           |
    ↓           ↓
  Listener ←→ Listener
  
```

② Publication of works, and availability once published.

③ Performance of works

Specifically: ① Publication means, ideast works. Like "die Reihe"

② Performers group, set up to study problems of performance of new pieces, and to give regular series of performances. (New School?) They will develop a "tradition of performance".

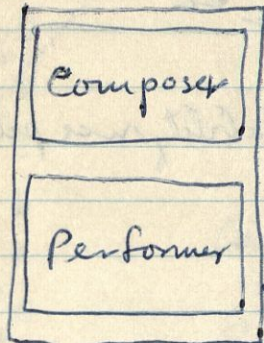
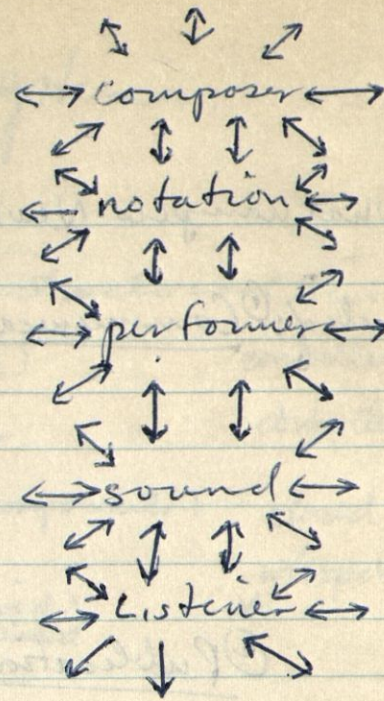
Copies of Christian Wolff: Duo I
 Duo II

J. C. :

Morton Feldman Intersections

7.24
 ambient n. (obs.)
 an environ passing
 sphere
 surroundings which a subject
 condition or influence
 hence seems biased forward
 this comes to be
 Ambient does not seem to
 have this bias, seems more
 "neutral" in meaning.
 the music is relational &
 a new relation of music to its
 environment, not relation
 of its parts.

7.27

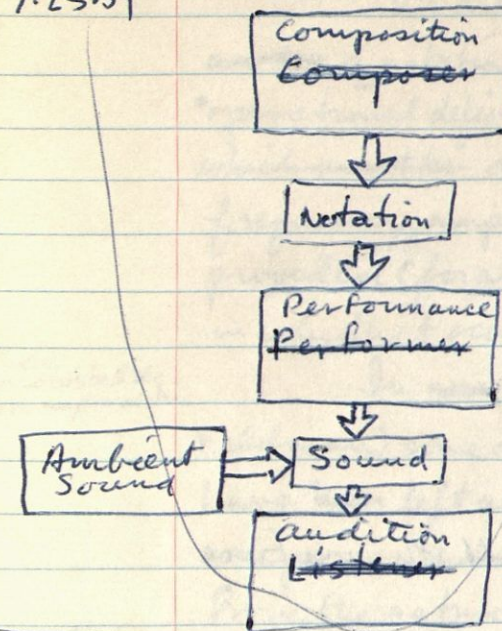


(certain amount)
 of specification
 (determination) of
 sound is required
 in order for Structure I
 to be realized. When
 part of this specification
 is not made by the
 composer, it must
 be made by the
 performer

Situational Music

New Music: Composition and Performance
 situation: relative position or combination of circumstances at a moment

7.25.59



The composer and the performer are united
 in a common effort to realize sound through
 action. Notation is their means of communication.
 (Communication = transfer of information through
 symbols having agreed-upon meanings.)

The composer-performer interaction gives
 rise to sound free to be structured
 experienced.

The sound-listener interaction is Music.

Reverse

- 1 Music₄ is what a listener experiences.
- 2 Music₂ is the sound-engendering action of a performer.
- 3 Music₃ is a compression-decompression process in air, (sound)

Music₁ is what the composer writes, plus the principles of
 correspondence between his symbols and the performer's actions.

review

Metamusic₄ is a psychological-physiological description of Music.
 Metamusic₃ is acoustical physics.
 Metamusic₂ is discourse concerning traditions of performance,
 technique, etc.

Metamusic₁ is principles of composition, harmony, counterpoint, etc.

Music_{1,2,3,4} - Metamusic_{1,2,3,4} is History of Music.

When sounds arise consistent with the nature of their source there is Art.

For the virtuoso listener ~~there is no source~~ in all sound is music.

Art (for the composer and performer) is behaving, ~~but~~ (for the listener) is experiencing in a special way, surely, but the way (once arrived at) is not special (wu-shih).

The performer behaves in a situation, partly determined by the composer, partly by himself, partly by ambient conditions.

ambient sound

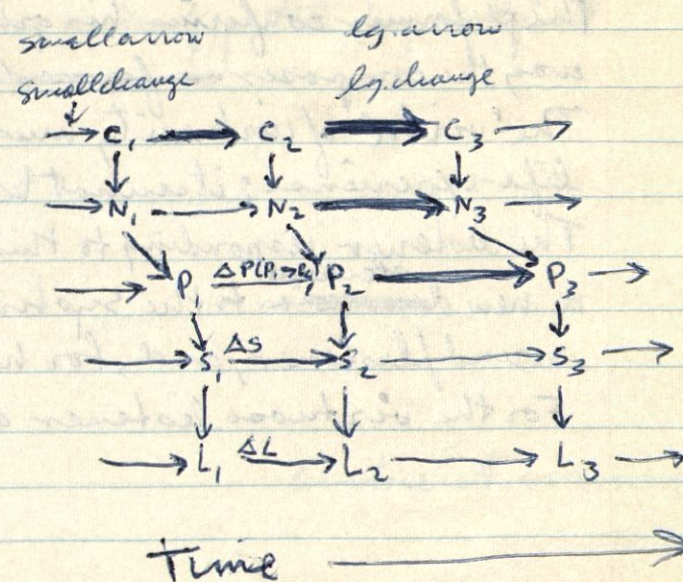
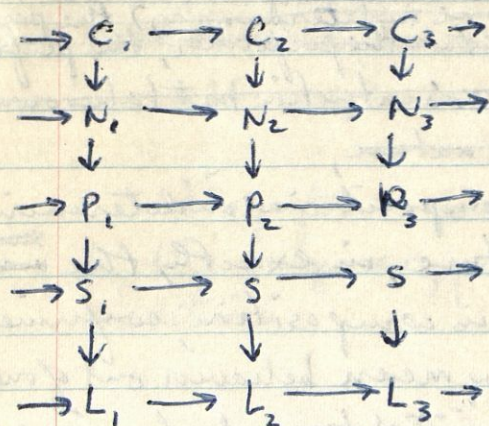
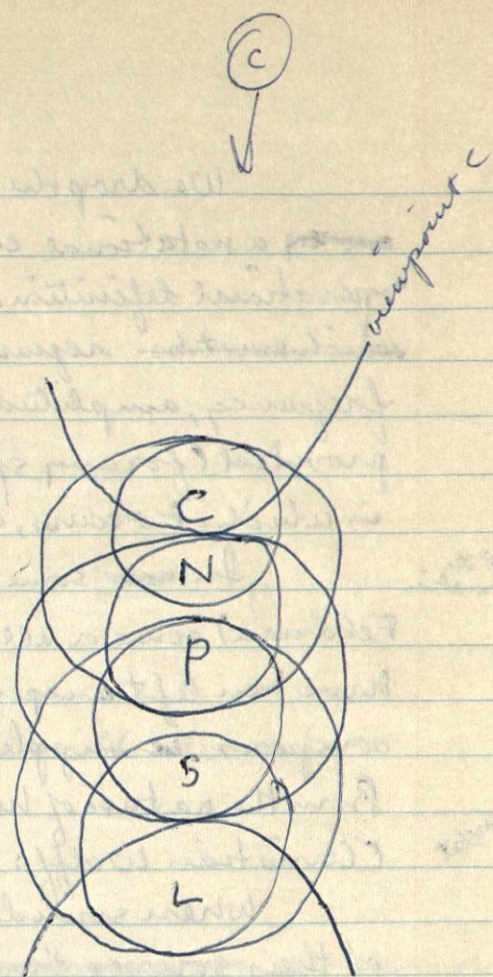
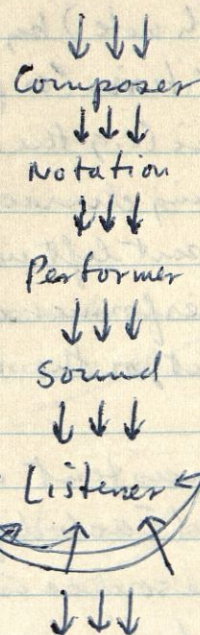
See photostatic
Transformation

photostat

We drop the ~~idea~~ idea of an 'ideal' eighth-note, and consider ~~among~~ a notational eighth-note to be a direction for an action: it ~~is~~ has an operational definition. There is a ^{specific} minimum amount of information which must be required to define this action in terms of sound duration, frequency, amplitude, etc. Traditionally this information has been provided (for any specific eighth-note) by the context of the piece in which it occurs, and by traditions (or period styles) of performance.

In ~~new~~ some recent music (e.g. the Intersections of Morton Feldman) some or all of the defining characteristics of a sound have been left unspecified. The part left undetermined by the composer is supplied by the performer out of his nature, from the nature of his instrument, or the nature of the situation (Christian Wolff: Duo I).

When sounds arise consistent with the nature of their source, there is music. (Each defines "consistency" and "source": with Stockhausen the source is the composer, the consistency, ^{conformance} conformity to his intention; with Cage the source is where the sounds come from the consistency "naturalness" ^{wu-shih?}.) ~~with this new music, much being left to the performer, the performer must act to conform, not to the composer's intention, but to his own nature. In doing this he confirms his own nature.~~ In performing this new music (with much compositional indeterminacy) the performer confirms his own nature, in exactly the ~~same~~ way the composer ~~confirmed~~ ^{with} him, in composition, confirmed his. The 'virtu' of virtuosity must now mean behavior out of one's life-experience; it cannot be delimited toward physical skill. The listener responding to this sound out of his own experience, adds a new ^{element} ~~dimension~~ to the system: composer/notation/performer/sound/listener, and, for himself, defines the sound as music. For the virtuoso listener all sound ~~is~~ ^{may be} music.



The performer behaves in a situation partly determined by the composer, partly by himself, partly by ambient conditions. There is an elegant consistency, ~~to my~~ to the viewpoint which allows each of these elements to manifest its own nature, without imbalance, without imposition. Ambient sound penetrates the intended, is "included" in the music. It is relevant to the situation in which the music arises / relevant to the music, which is ever 'situational'.

music, which is ever 'situational'.
(Situation = a point in a process) ~~We seldom find it practical~~
~~multi-dimensional multi~~
~~dimensionality, is apparent to think in uni-dimensional terms.~~

Let: $C = \text{Composers}$

N = Notation

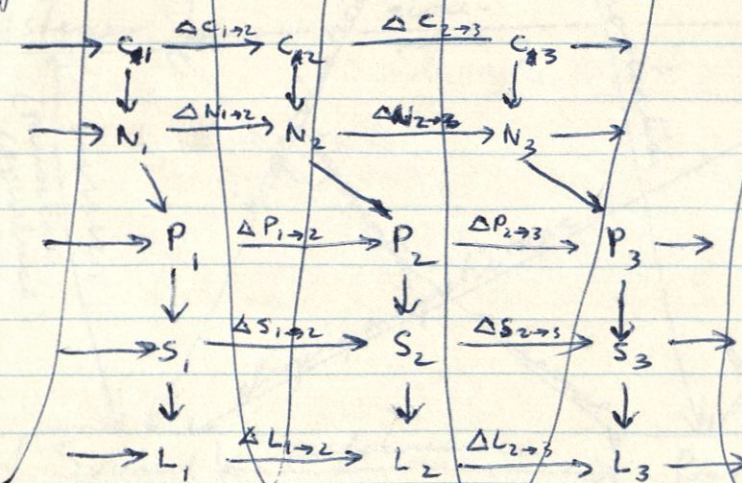
P = Performer

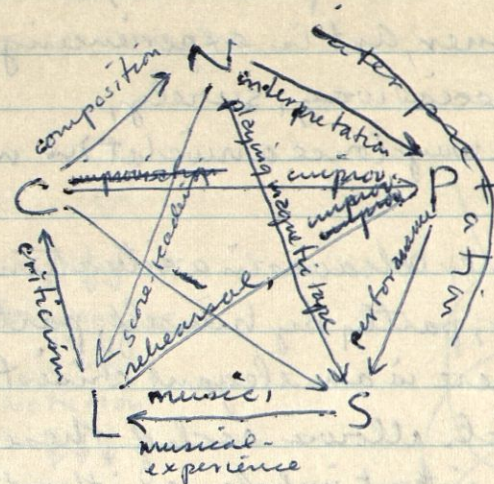
S = sound

L = Listeners

~~and with the~~

L = Listener ~~one qualitative representation of~~
 Then ~~we might represent~~ the field of musical composition-performance
 experience would be as follows the following;





Even this unsophisticated scheme allows us to conceive of certain multiple elements of this situation simultaneously:

ΔC = imitating of the composer

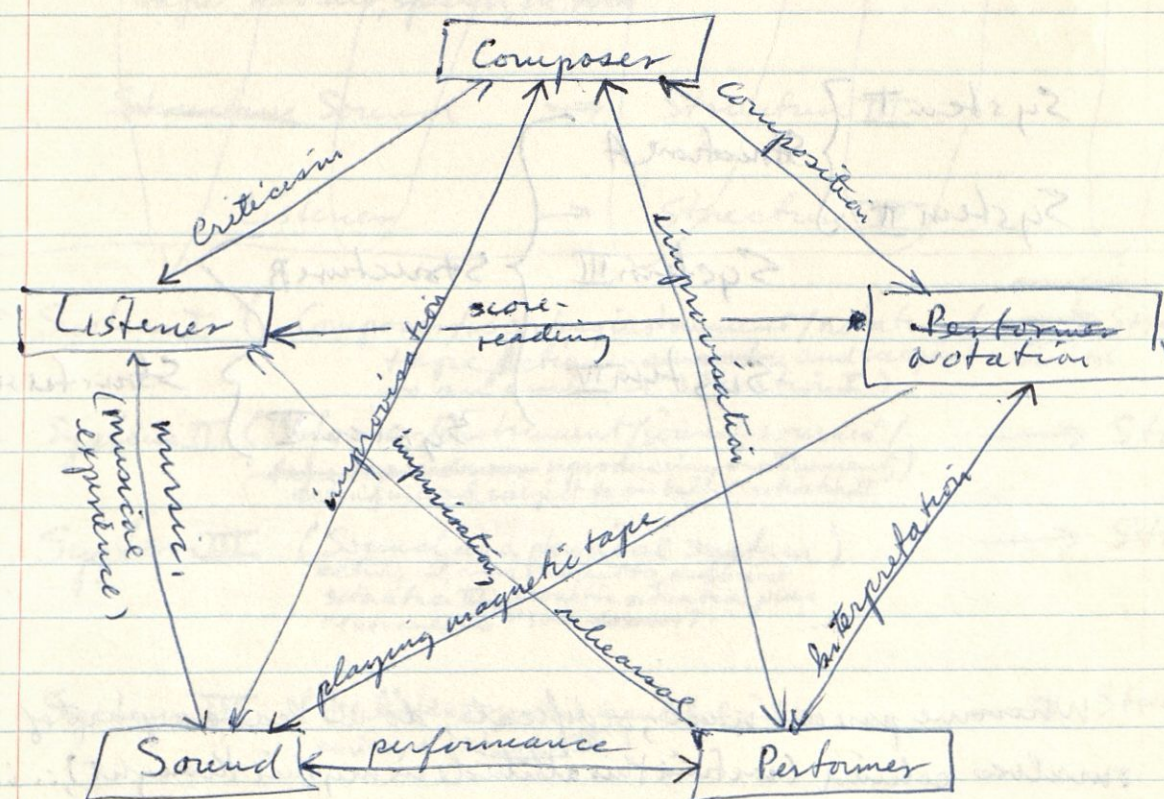
ΔN = stylistic change

ΔP = changes in performer attitude and skill, may equal "rehearsal" (when $L \leq P$)

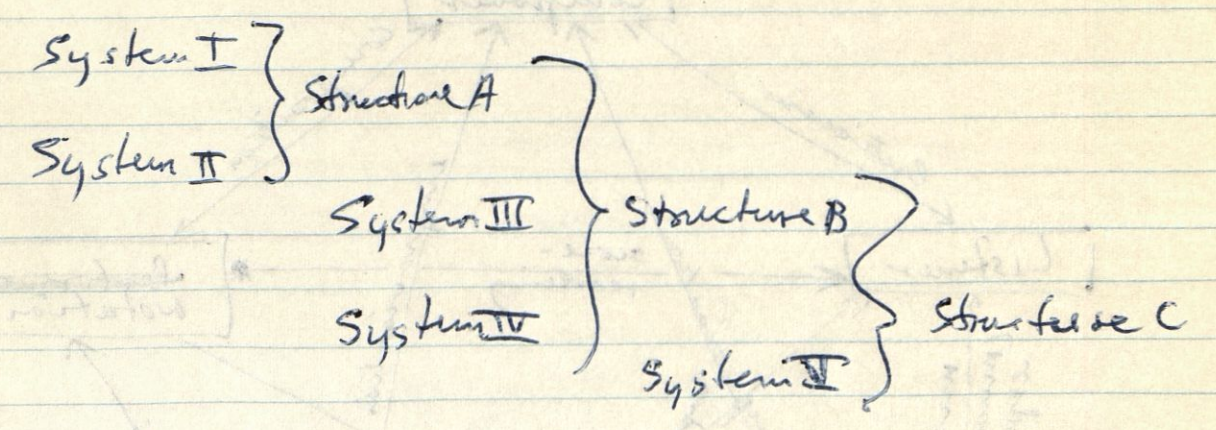
ΔS = difference in sound between works

Situation = segment of a process at a point in time.

Situation = state of a process at a chosen point in time. We seldom find it practical to think in uni-dimensional terms, because of this situationality, this awareness of many dimensions, but analysis never seems very interesting until it becomes so complex that it flows out into experience. We take the experience, and let it go at that. So many relationships!

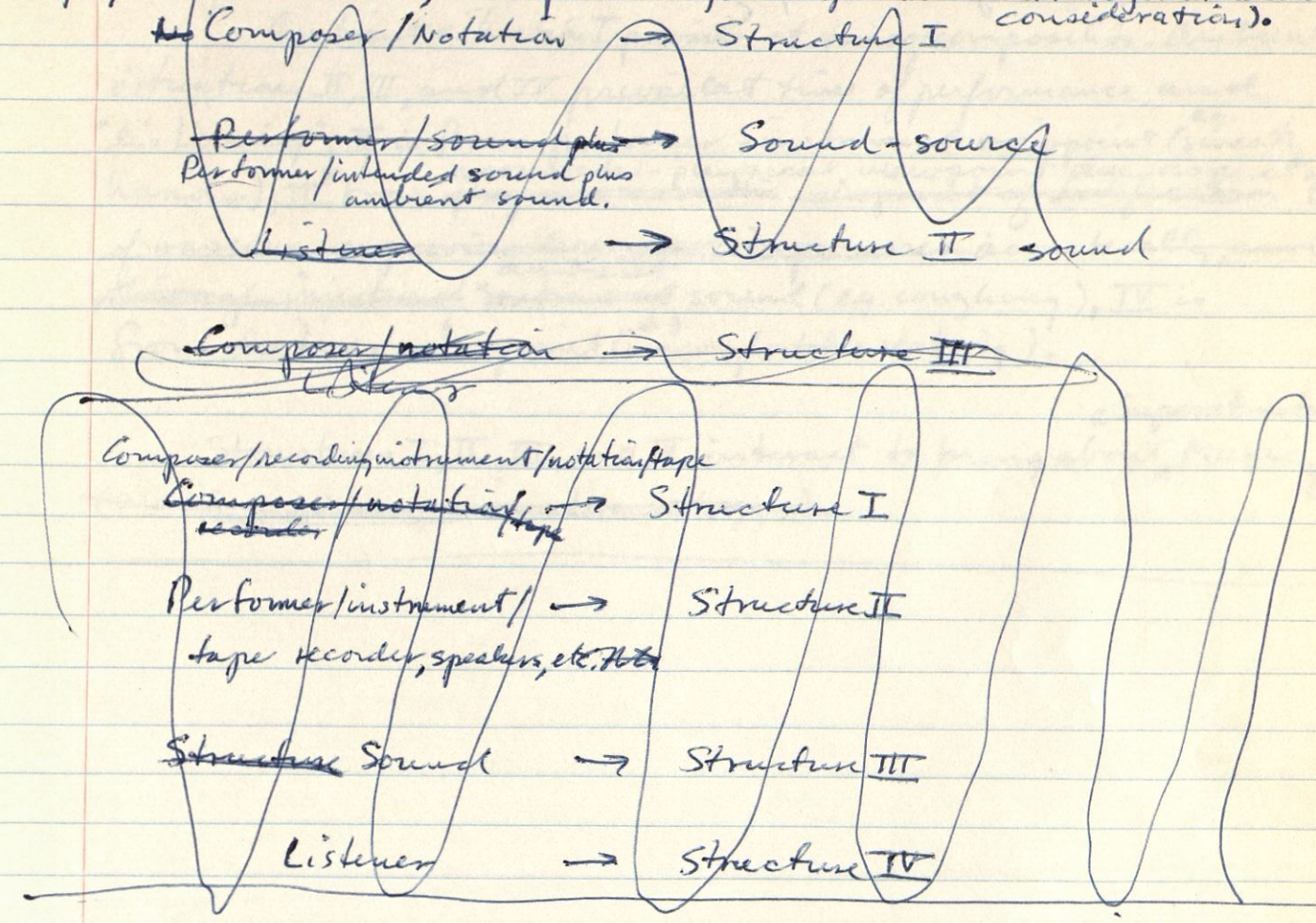


Elements	Acting in, and Subject to:	Forms	Contexts
composer, recording instrument	Ambient I	System I	Structure I
noted tape recording instrument, tape	Ambient II misprints	System II	Structure II
performer, instrument , "sound sources", reproducing instrument	Ambient III	System III	
instrument, "sound sources", reproducing instrument	Ambient IV	System IV	
Listener	Ambient V	System V	



When we pare our nails, or defecate, do we leave a part of ourselves behind (inhibit this attitude in mythic thought); i.e. is the food in our stomachs a part of the "ambient situation."

It is worthwhile getting more abstract, ^{if not more complex,} to avoid straining, such a word as notation (not 'ation) to cover a pattern of tape magnetization. Some of the following delimitation (e.g. "system") is for purposes of analytical clarity, some is for "historical" clarity (e.g. "ambient situation", never practically distinguishable from the "system" under consideration).



- System I (Composer/recording instrument/notation/tape acting in ~~and~~ and subject to an ambient situation I) → Structure I
- System II (Performer/instrument/"sound-sources"/~~tape recorder~~ reproducing instrument,) acting in and subject to ambient situation II → Structure II
- System III (Sound as a physical system) acting in, and subject to, ambient situation III, acoustic situation plus "extraneous" sound → Structure III
- System IV (The listener, acting in and subject to ambient situation IV) → Structure IV

Some of this delimitation (e.g. "system") is for purposes of analytical clarity, some is for historical clarity (e.g. "ambient situation", never practically, distinguishable from the "system" being considered)

(E)

~~Systems are temporal~~

Temporal Systems (e.g. composer preparing the notation for a piece) give rise to Structures (score) having relative temporal stability.

Ambient situation I prevails at time of composition. Ambient situations II, III, and IV prevail at time of performance and "listening". II is from performer-instrument viewpoint (sweaty hands), III from ^{acoustical-physical} ~~physical-acoustical~~ viewpoint ^{plus aspect of} ~~modification~~ of gaseous compression-decompression processes acoustically, and through injection of ^{ambient} ~~extraneous~~ sound (e.g. coughing), IV is from listener viewpoint (uncomfortable seating).

Structures I, II, III, and IV interact to bring about ^{a Superstructure} Music. ~~(Music is a process terminology.)~~ 1234

Stockhausen Cage differ in attitude at ambient situation III: ~~Cage~~ Cage ^{includes them within the music} ~~intends~~ ~~the ambient sound and uncontrolled aspects of the situation, breaking through instrumental strings,~~ Stockhausen would (I believe) call these "unintended", extraneous to the music, (undesirable) accidents.

(2)

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6.27.59 * Contexts "article. per Cage's suggestion, on pieces w/out notation.

Card - Piece for Voice. 7.8.59

Candle-piece for 5 radios (7) 6.23.59

Tune-table music.

Call Mapleson for copy of Cage "Piano Concert" - piano part.

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"CONTEXTS" ARTICLE

Music in which the total duration of the piece is determined by the same situation from which the sound itself arises.

Recent Music distinguished by "found" notation, the situational duration, or found notation.

Distinction: the total duration of the piece is not predetermined, but arises out of the same situation from which the sound itself arises, which brings about the sound.

Candle - Piece for 7 radios

Typical instructions are:

Distinction: the piece takes form out of "found" notation.

Card - Piece for VoiceTurn-table Music I

George Brecht

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Henry Berez - Rubber stamps of any drawing.

801 6th Ave. (bet 27+28)

AL 5-3296

7.29

From a discussion w/ Allan Kaprow:

the most ignorant man is the one who studies
most (since only he knows how ignorant one can be).
∴ "to know nothing, study hard." etc.

this fits "knowing" into Cage's viewpoint.

8.3.59

"Ecological processes."

Shouldn't scores be simply
published in the newspaper, or
available on printed cards or sheets of
paper, to be sent to anyone?

Notation
Scores

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Experimental Performance of Music

-
- Experimental Composition.
 - Experimental Performance.
 - Experimental Audition.

1. Readings: Huang Po Doctrine Chuang Tzu.
Mustard seed Garden ...
Suzuki, Watts

2. Sound-sources: Flower petals. Boxes.
Ground coffee. ~~Ground coffee~~. Coffee grounds. Seat. Sit. Sit.
~~Discoveries~~
Sounds Pencil-tapping (1000 times.) ~~In-out~~
Elements. Tissue paper.
Fire crackers.
~~Ground coffee~~. Coffee grounds.
Toe.
Coffee grounds.
Matches.

3. Situations:
Given an environment, music is to be selected to fit it.
Tea is brewed, served, drunk.
How things move. (Guest demonstration: Merce Cunningham) Paul Taylor
(In, out, both in and out, neither in nor out.)

Wine is served, drunk consumed.

4. Rehearsals: ~~of new~~

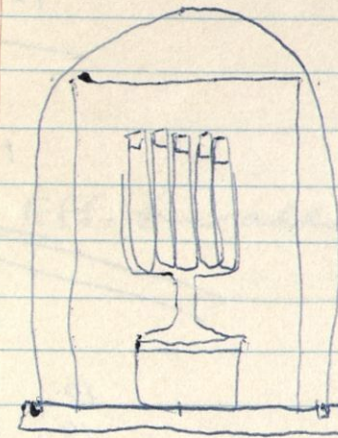
5. Performances: Of new or recent works.
in various places.

Notes: There is no instruction (~~There~~ on leader's part.)
There is no lack of understanding (need for instruction) (on the students part.)

Context: precision, order, accuracy, discipline, hard work,
un-skill

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8.15



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Silverman Fluxus Archives

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$$\begin{array}{r} 16 \\ 8'15'' \\ \hline 8'30'' \end{array}$$

$$\begin{array}{r} 16 \\ \hline 15 \\ 8 \\ \hline 10 \\ 18\frac{1}{2} \\ \hline 6' \\ 10'45'' \\ \hline 2 \\ 4'15'' \end{array}$$

$$\begin{array}{r} 24'30'' \\ 3'45'' \\ \hline 28'15'' \\ - 6'15'' \\ \hline 22'00'' \\ 15'' \\ \hline 21'45'' \end{array}$$

8.15

Conductor's part - J.C. Piano Concert

		Eff. time	Omit
Clock time adds to:	Col 1	24' 30"	28' 30"
	Col 2	23' 30"	16' 45"
	Col 3	7' 45"	5' 30"
		55' 45"	-

Eff. time adds to:	Col 1	28' 30"
	Col 2	16' 45"
	Col 3	5' 30"
		50' 45"

Omissions amount to	Col 1	6' 15"
	Col 2	0' 15"

$$\begin{aligned} \text{Shortest time of performance (clock time)} &= 20'15'' + 7'45'' \\ &= 28' + 1'15'' = 29'15'' \end{aligned}$$

$$\text{Longest time (c.c.)} = 55'45''$$

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8.17

dimensions of ordinary playing card.

Suit



← Number →

12

12 | R
12 | B
12 | K

Color

8.17

For "Solitaire"

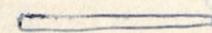
Size₁
2
3

Number₁
2
3

Size₁
2
3

Size₁
2
3

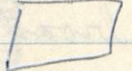
Shape₁



Shape₂



Shape₃



Structure I for Piano.

You may remember that a year or so ago we talked about the differences between the mainstems of European music (Stockhausen, Boulez) and American (Cage, Wolff). At that time you suggested that you might be able to use a paper describing these differences for ~~one~~ one of your radio broadcasts.

Although I have never gotten around to writing such a paper, I recently came across the enclosed paper by Christian Wolff, a fine composer of the Cage who is well acquainted with recent trends in music and, I believe, has expressed them unusually well in this paper. The paper indicates not only some of the technical differences and similarities between Stockhausen and Cage, in words the layman can understand, but has given an idea of the "flavor" of some of this kind of music and the atmosphere in which it develops. (A recent work of Wolff's was used by Merce Cunningham in the ~~Dance~~ Connecticut College

8.18. There is change throughout the piece in what is determined.

Nothing determined.

Duration only

Frequency only

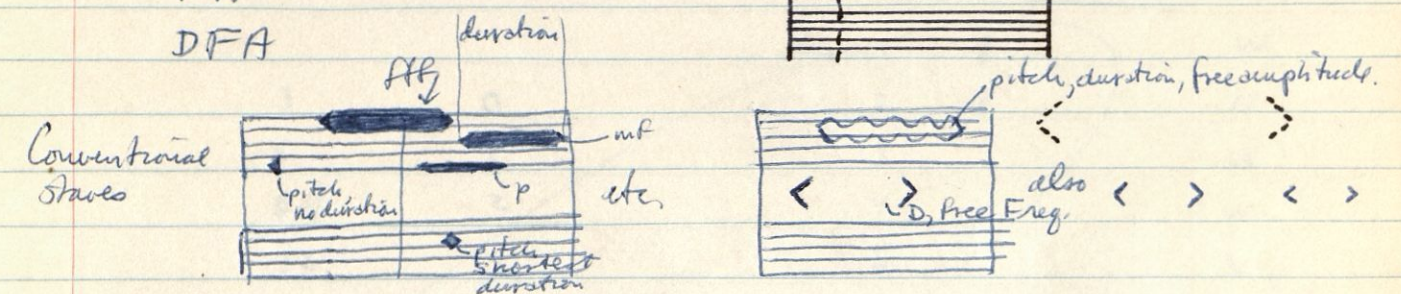
Amplitude only

DF

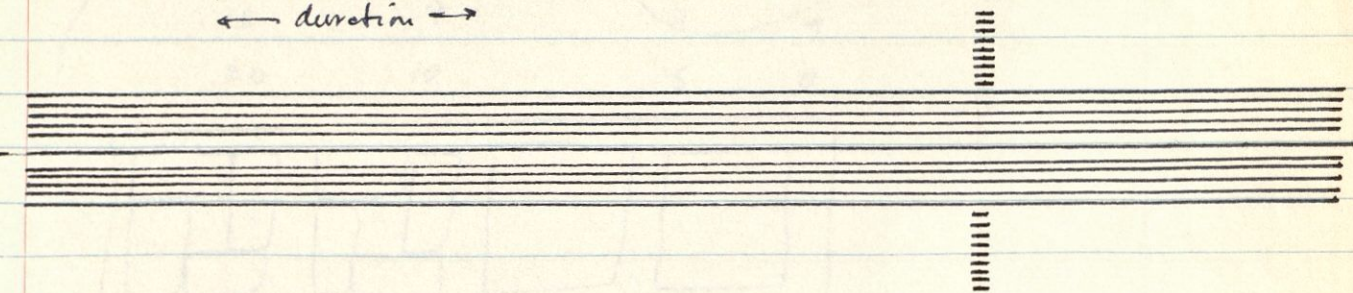
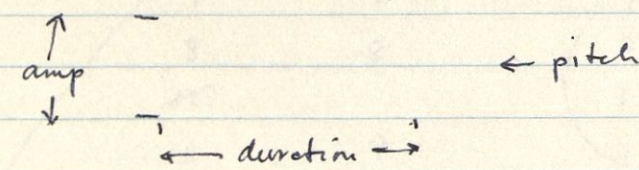
DA

FA

DFA



Number of sounds is random, but limited by playability (one performer) + interference.



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A Box for _____

Balls.

Pitt, chance methods (or same) on diff sides.

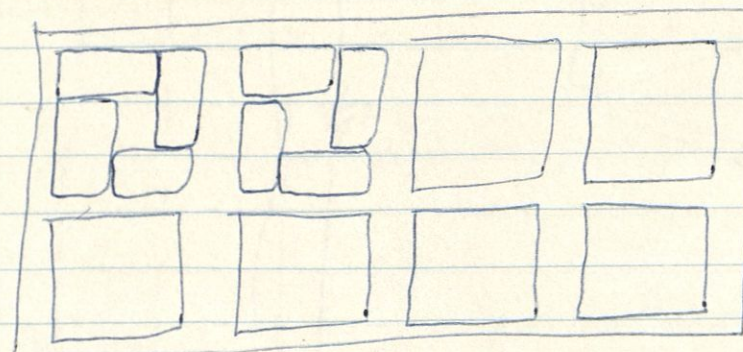
we-shih.

Dominoes (Chinese)

Scursions

contains

		div. 1	8	
3	0	2	18	N
6	1	3		W
9	2	4		W
12	3	5		N
15	4			
18	5			
21	6			
4	7			
8	8			
10				
16	9			
20	10			



$$\begin{array}{r} 2 \\ 2 \sqrt{4} \\ 2 \sqrt{8} \\ 2 \sqrt{16} \\ 2 \sqrt{32} \end{array}$$

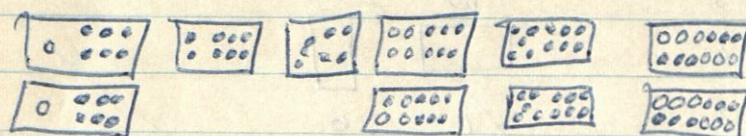
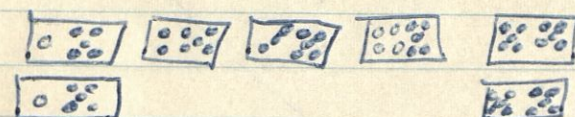
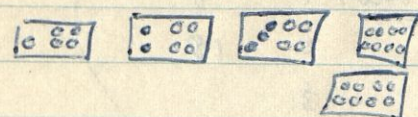
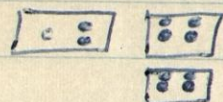
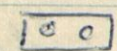
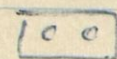
$$\{[(2 \times 2) \times 2] \times 2\} \times 2$$

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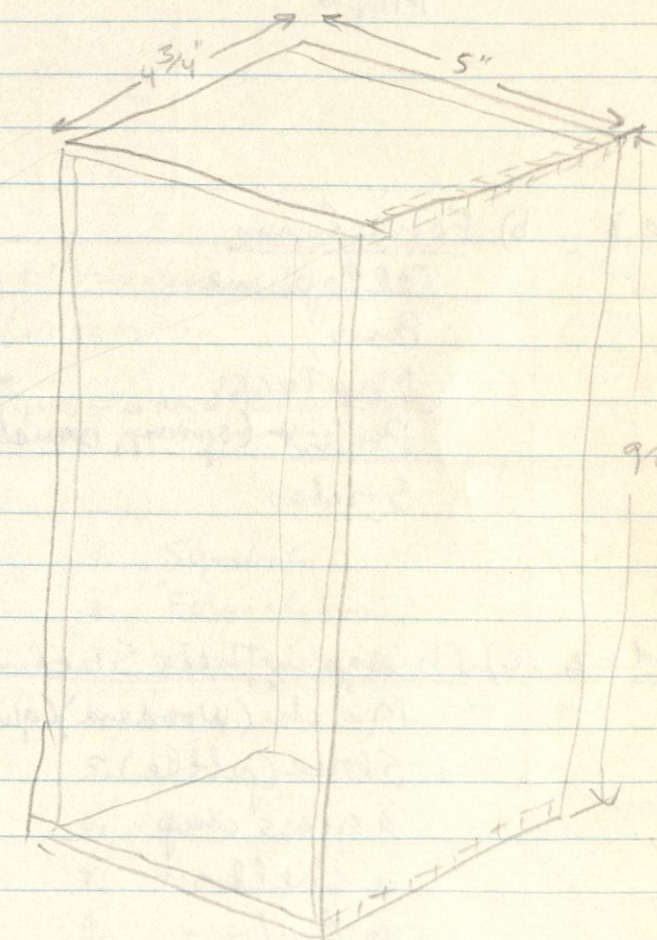
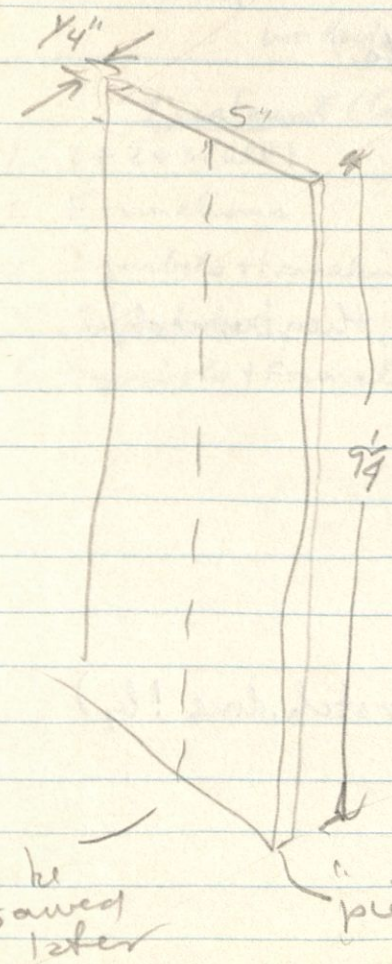
Chinese "Dance" Set.○ red
● black

8.25

A piece in which the sound arises incidentally to another action.

- e.g. a) blocks are placed on blocks (all numbered).
 b) (numbered) wires are pulled out (or off) of (e.g. guitar) strings.
 c) a person walks between hanging sounders.

8.30

Bestwood Box Co.

Dome = (itself - tear up pieces of "printed on" paper - glue randomly (or blank = not glue) into inside of dome in duocement, also cellophane (clear + color) and leaves, sand, etc.)

outside


Side 1 a) Symbols (Glued, rubber stamped, etc.) Y 012

Numbers R 345

Letters F 678

Words (North, south, Mr. Smyth)

pictures

signs (+ ) 064 5x16 = 80 02468 060 078 34 57 052 062

stamps down 9 = 144 + 3 = 147 13579 ✓✓✓

Maps 69 16 14 139 041 066

red, yellow, lacquer
aluminum pt.
random
within
stripes

Side 3 b) Formalism

Cellophane

Pins

Map Tacks

Paint (spray, brush, coat, etc.)

Sticks

Side 2 c) Things in Their Suchness

Match (wooden) (glued to box, then burned)

a. Stone (pebble)

a glass chip

a shell

a leaf

hair

a piece of cloth, torn off

Marks (like a puncture or scratch, done ! by)

Hole in wood (drill)

Door(s) All of a), b), and c), or none. (Rule of the door is pencil)

Top The Many

Bottom The One

side 1 Symbols + Formalism

2 None (mirror?)

3 Symbols

inside of doors Symbols and Things i.t.s.

Inside Lined with walls

Treatment (Can-like)

Cans #1 1+2+3 (all)

2 Formalism

3 Symbols + Formalism

4 Symbols

5 Symbols + Formalism

1. Symbols

2. Formalism

3. Things in th. suchness

4. 1+2

5. 1+3

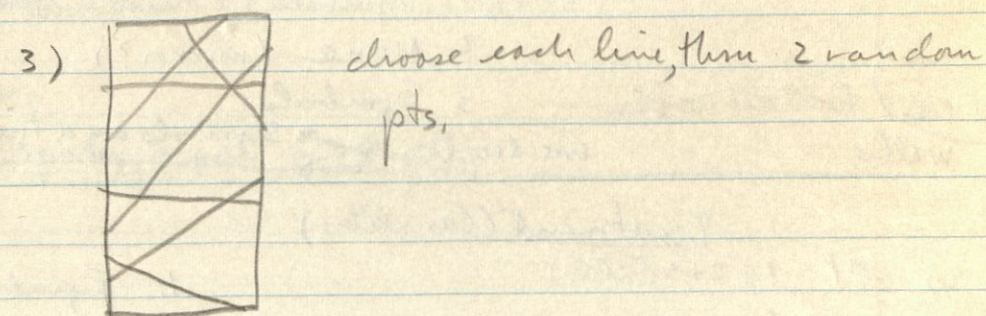
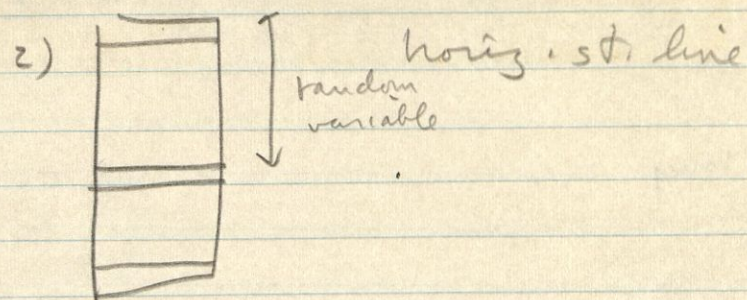
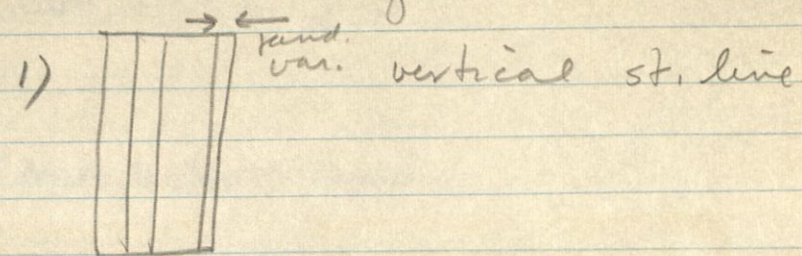
6. 2+3

7. None

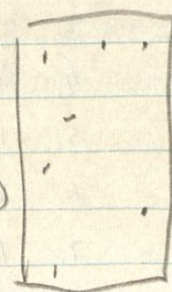
8. 1+2+3 (all)

Ways of arrangement (e.g. of Symbols on door)

A. Areas:
(Free choice
within each
area)



B. Points
(Free in relation
of thing to point)



random from $x+y$ coordinates

1. Play up name of show, play down name of G.B. :

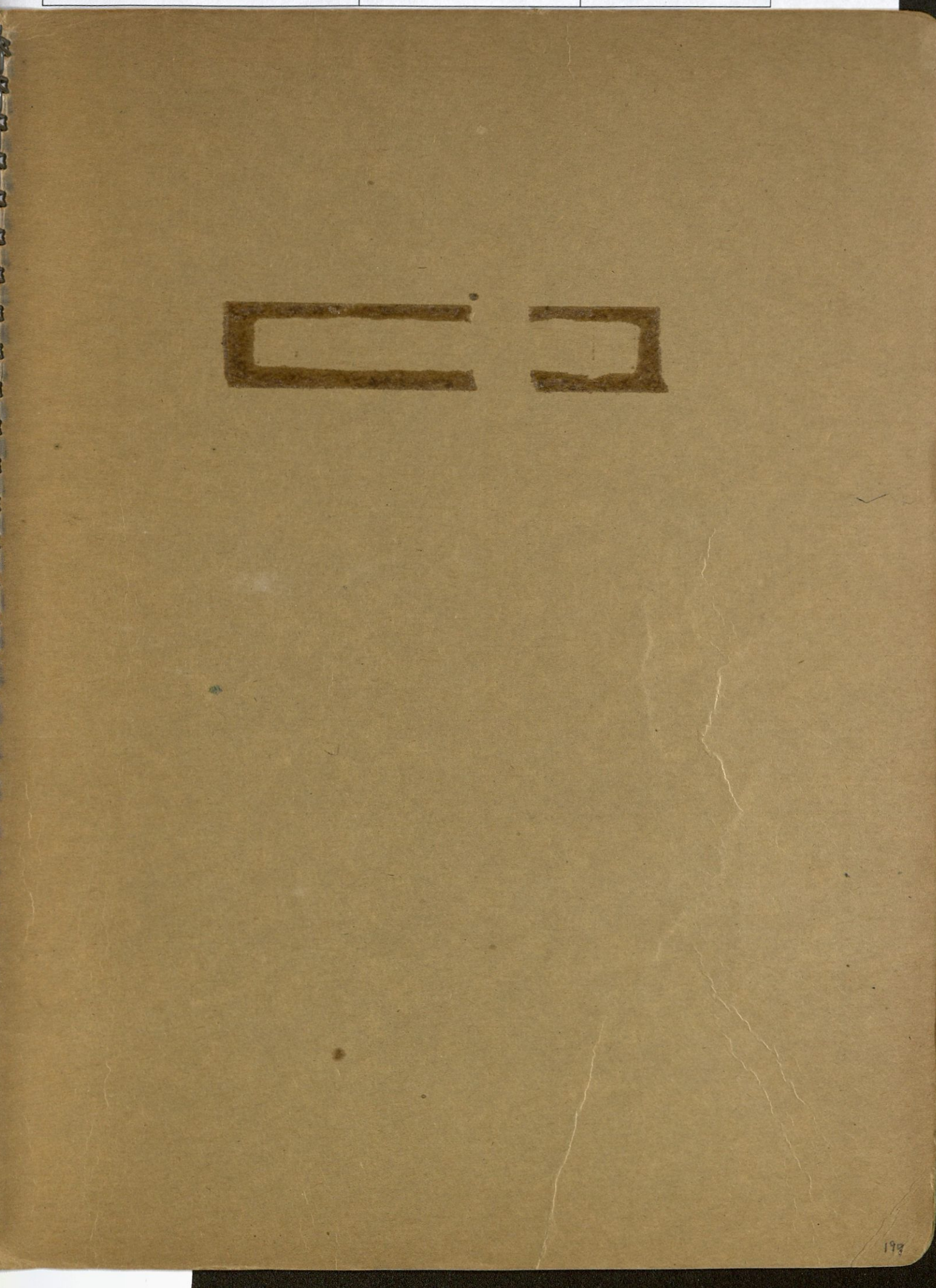
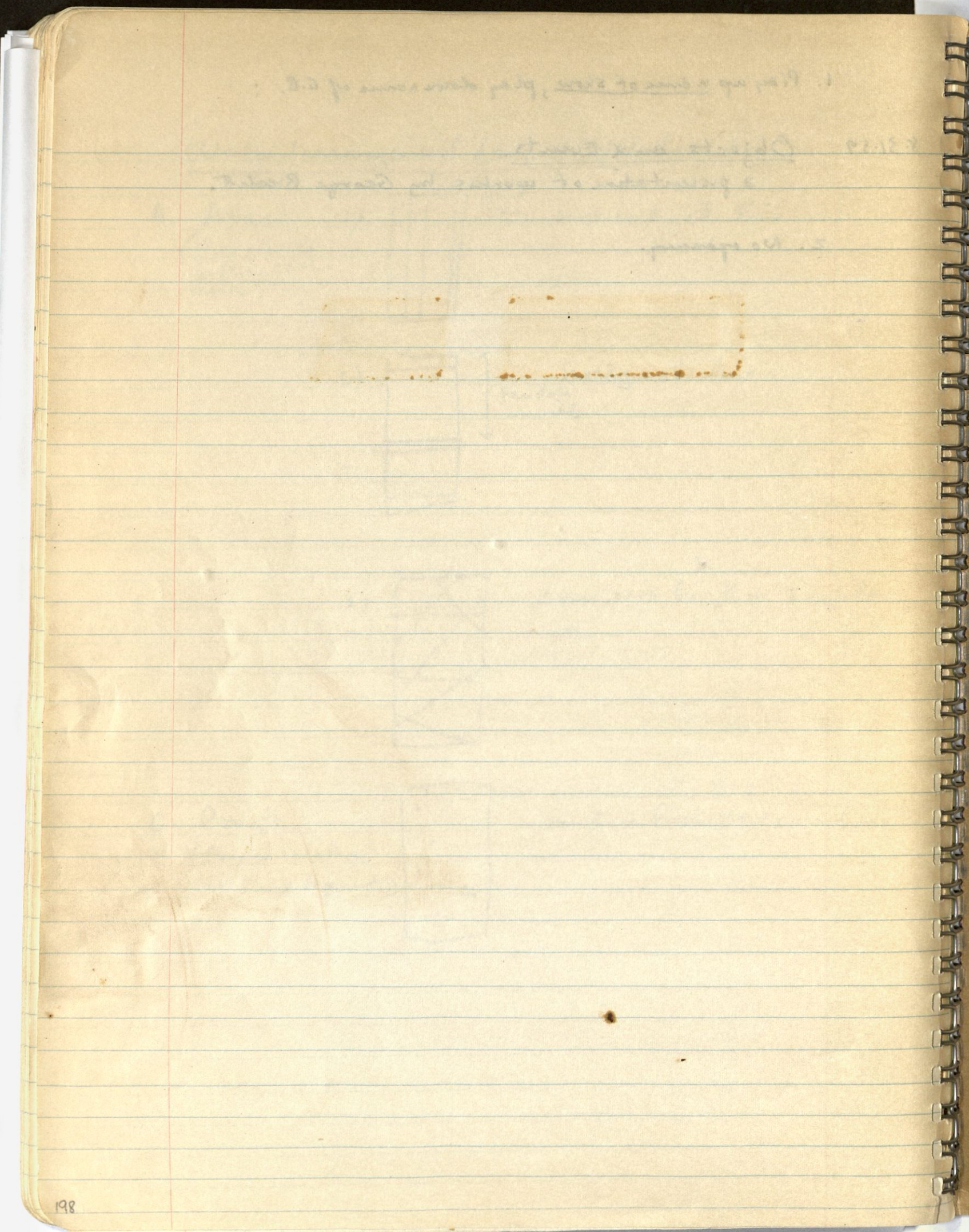
8.31.59

Objects and Events.

a presentation of works by George Brecht.

2. No opening.

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