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MAMPHONE BOOK

No. 43100

No. 43100

Name George Brecht

Class April, 1959 - August, 1959

Medium Ruled and Margin Line

George Brecht

Box 150, R.D.#1

New Brunswick, N.J.

Clifford 7-5791

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Mahabharata Frie b) Brahmaner - Parajati' - Brahmanspati - Purusha Brahman is real and absolute It is not knowable, but can be entered "them introspection (successive abstraction out of the mire of reality into selfor of their Brahman", The Brahma" personification Note that the Judie thought seeks unit with the Us-grund while Christianity says: "Took not on the face of God"-that is, the Mystery is unapproachable, Note that confunt cannot breakdown & Religious thought, since this thought is distinguished diaracterized by contentless form. substantivel" Trimurti - Hudy Trinity & Vishmu- Siva-Rudhra Monotheism tends everto Polytheism (e.g. Hebrew JHOH -> Christian Trinity) 7

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II.4

YOUNG MEN'S & YOUNG WOMEN'S HEBREW ASSOCIATION

KAUFMANN CONCERT HALL PROGRAM

Vedir -> Buddhist (500B.C. -> 700A.D.)



ca. 5/2-5/30



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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

Alfred Hansen

The Audio-Visual Group

Suite

Christian Wolff

David Tudor, pianist

Six Episodes for the Aquarian Theater

a. the escape of the goose from the wild bottle

b. the sound of animals dying thirteen to one

c. lights

d. man walking across the stage

e. time

f. sulpher

The Audio-Visual Group

Intermission

Two

Music of Changes

John Cage

Dick Higgins

David Tudor, pianist

Produced by David Johnson

Steinway Piano

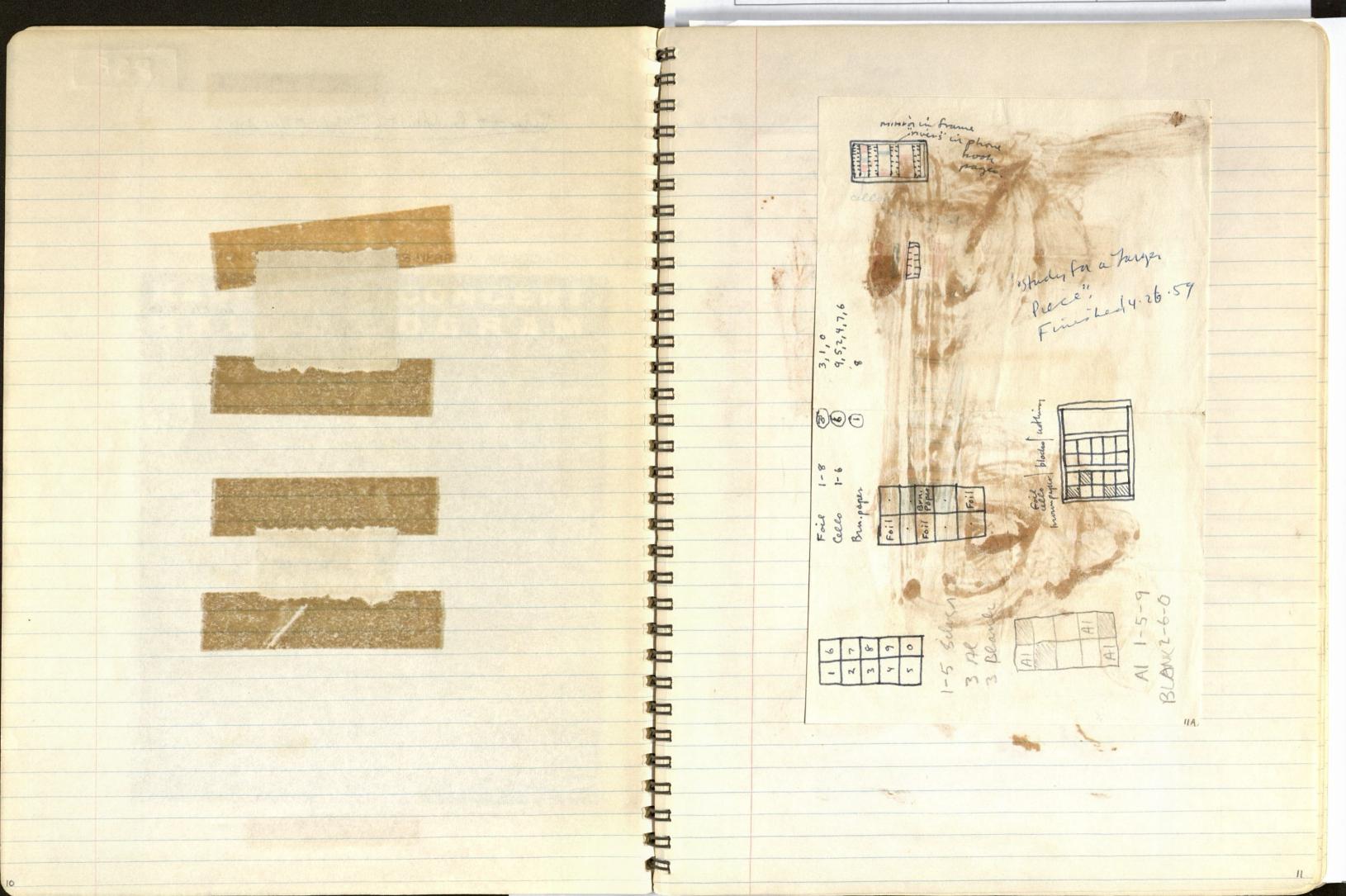
Staff for the YM-YWHA:

DAN BUTT, Stage Manager

JOHN WORKMAN, Assistant Stage Managet

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

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the Village Voice

and the record hunter present

A Sunday Afternoon of CONTEMPORARY MUSIC

EDGARD VARESE and JOHN CAGE

DAVID TUDOR

DAVID SOYER

Sunday, April 26, 1959

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

Produced by DAVID JOHNSON

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"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

П

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 INTERNA-TIONALE FERIENKURSE FUR NEUE MUSIK, in Darmstadt, Germany. (Werner Taub, cello and Alfons Kontarsky, piano.) The performance was recorded by the Hessischen Rundfunk.

POEME ELECTRONIOUE

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 Pavlllion 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.

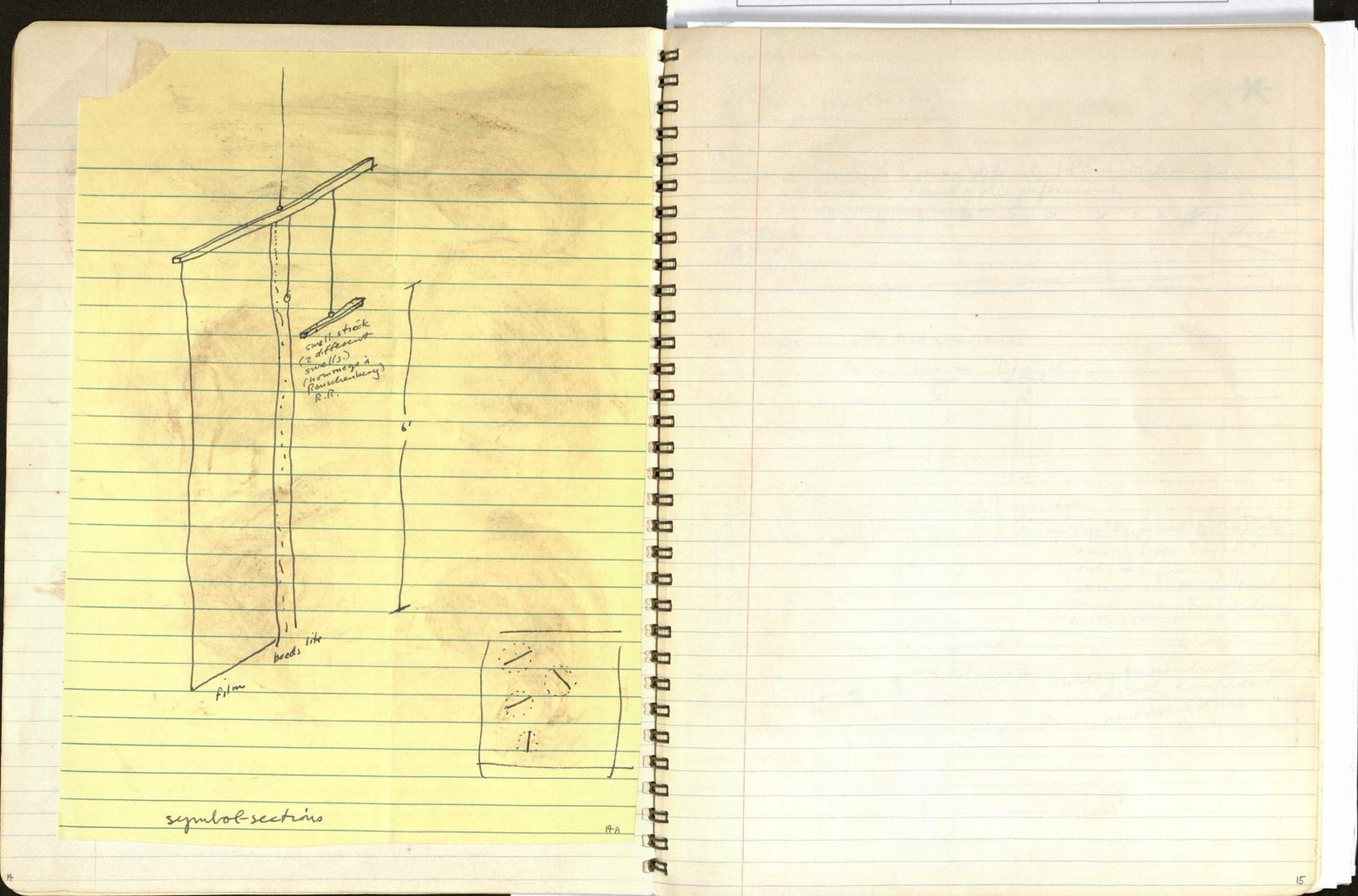
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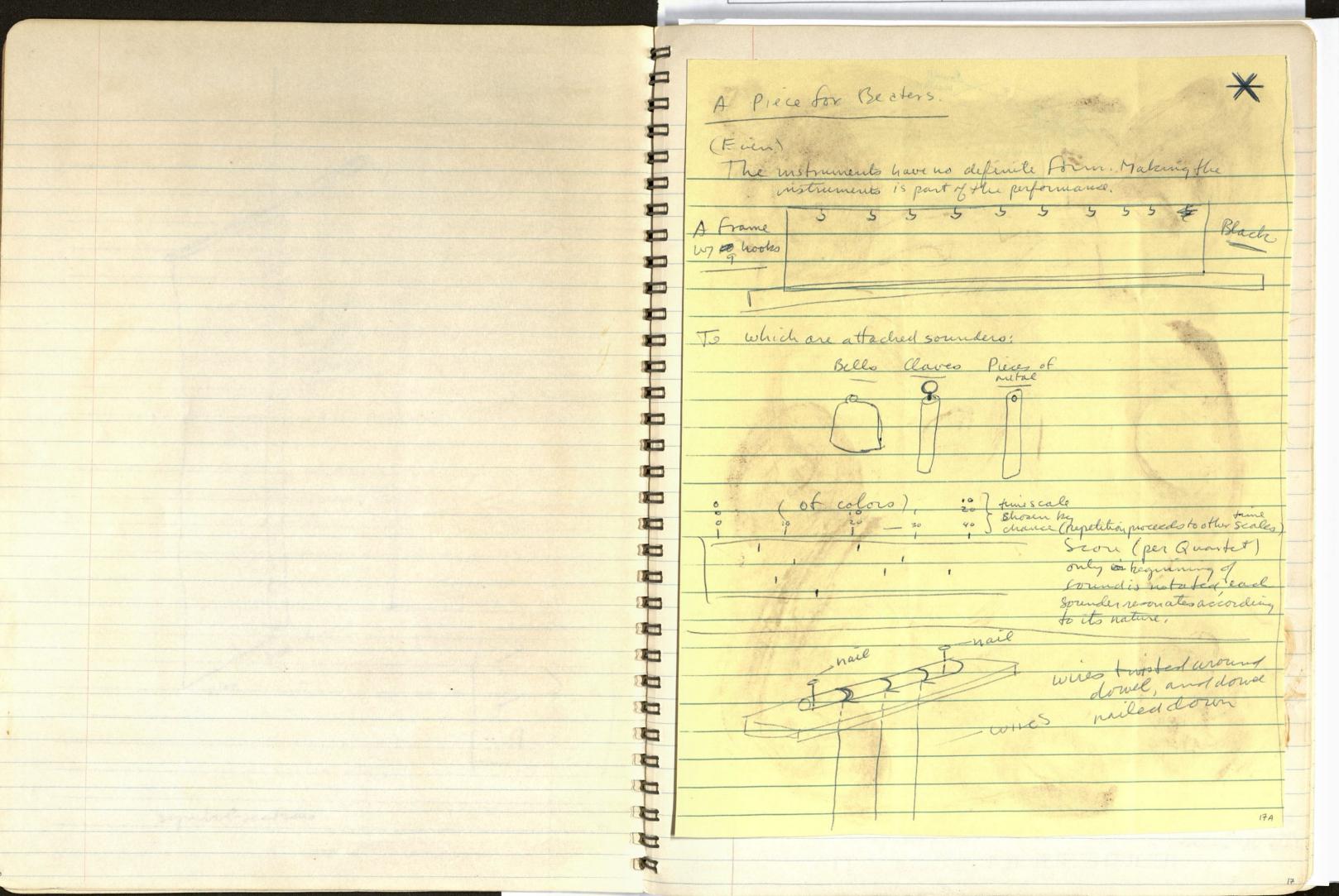
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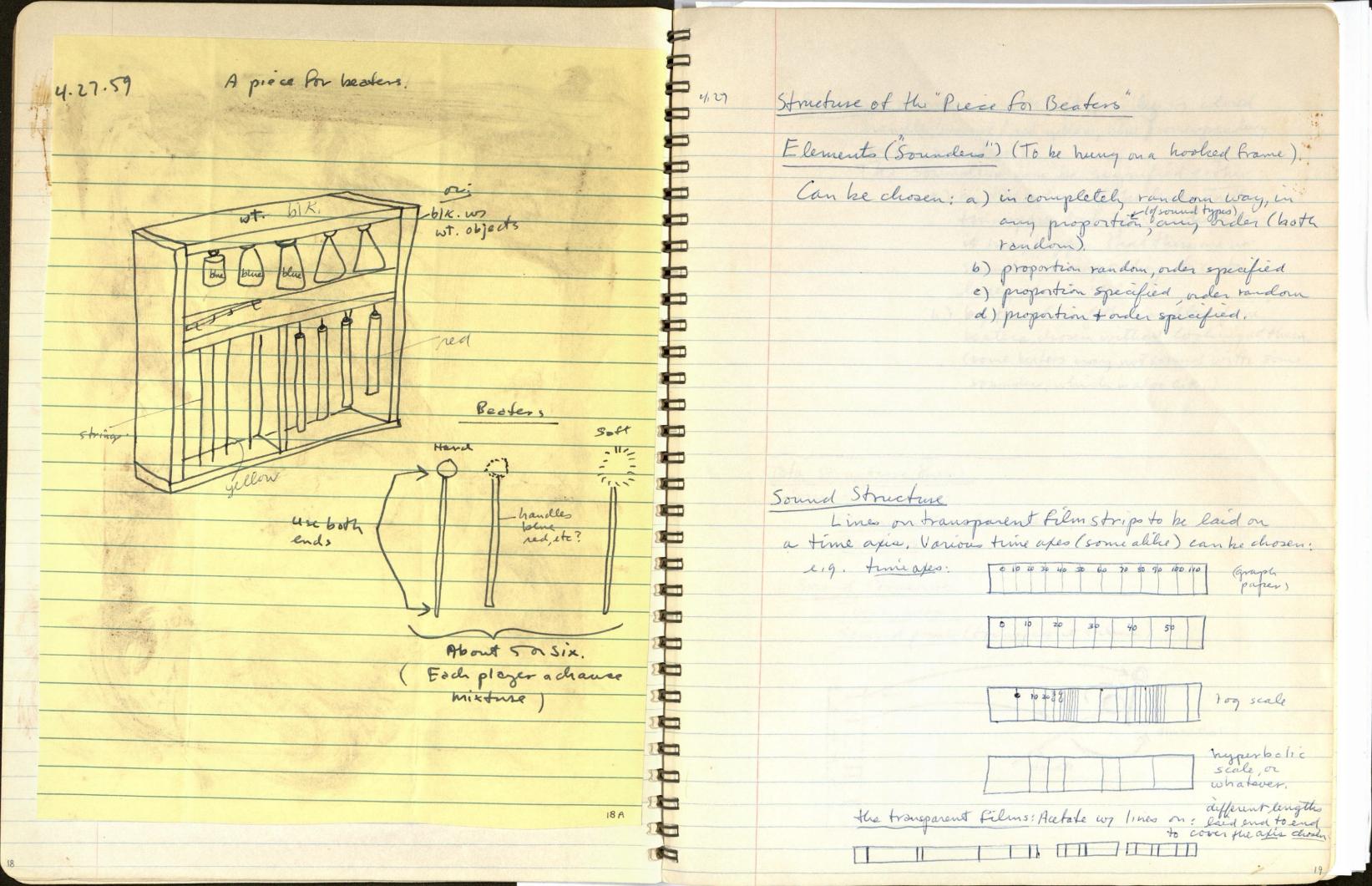
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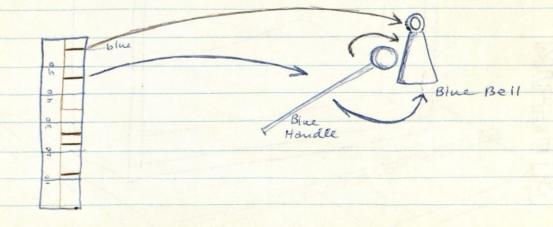
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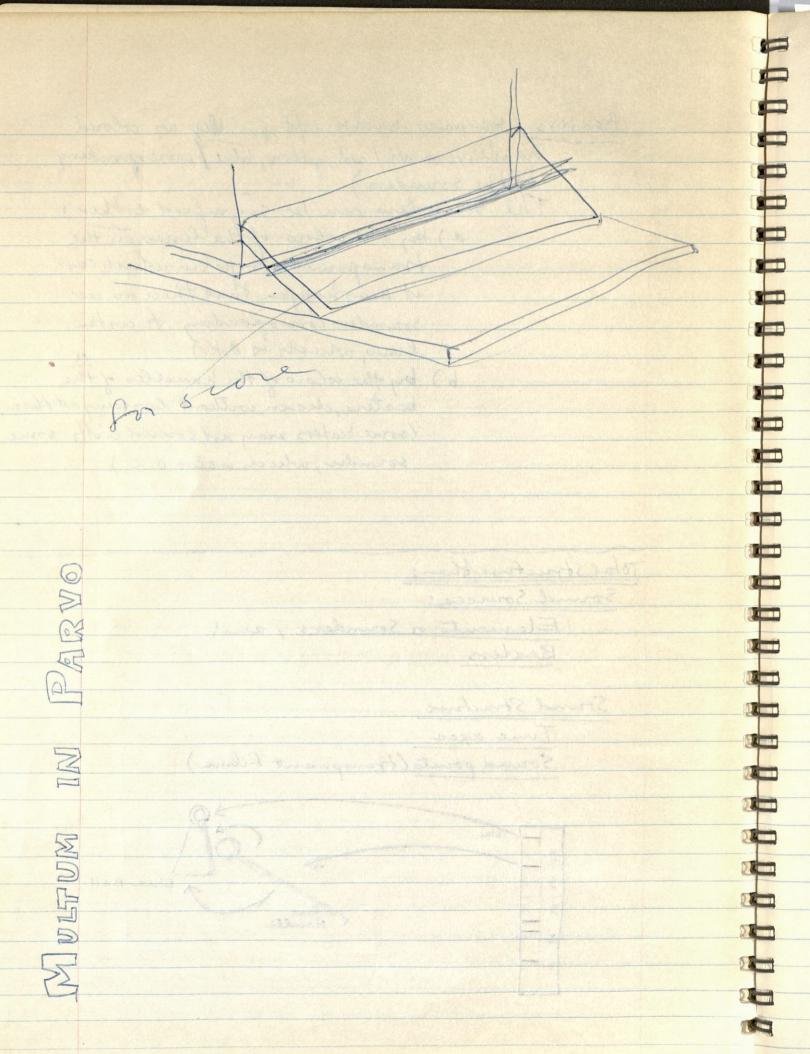
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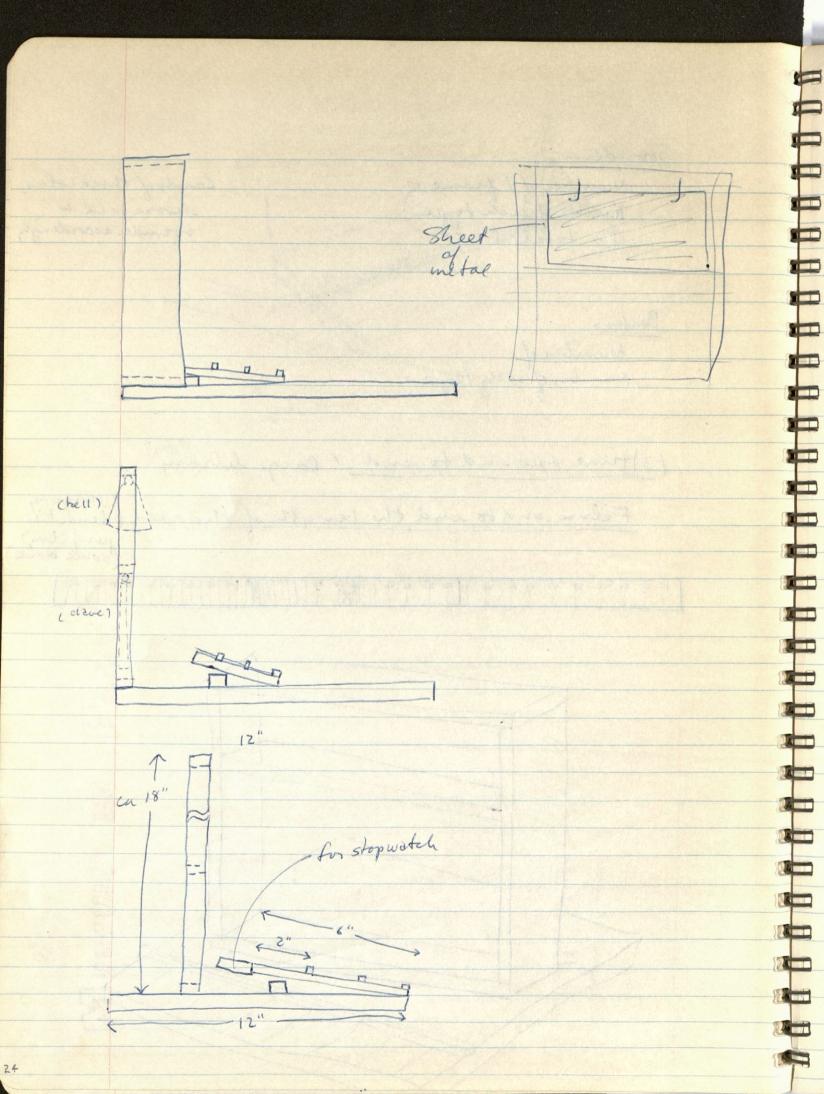
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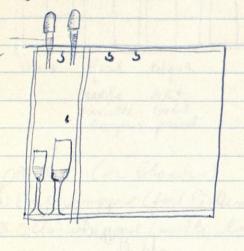


Sound sources

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Series.Folder:

The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 Malinowskii: Science Myth, and Magic:

differentiating themselves from Brahmans
Samanas xet. (563-483 B.C) > Buddha. 55555 b. Kapilavastu. b. Kapilavasiu.
Objects as things - Objects as values,
siparation loved
not touchier that desired No Porustia (individual soul) or atman (universal soul) in B, Nisvana ("no light") Zen aims to cope with experience, not to account for it. (gs Greece; Babylonian study of world & geography Fedoxos (pupil of \$120) Ostrology = astronomy
Hist. of Gk, Phil astudy of the rise of the Logor correspondent
I. Pre-Attic Philosophy (Thales to Palanie Phil.) A. Torres 1. Mythtphil. 2. Physis or Nature, Gracletus & the Py Hagoreans Soul 3, Substance, B. Eleatics Z, Sulstance & Being (parmenides) 3, Zeno 4. Mellisos of Samos C. Earlier Physiologists Experience & Thought D. The atomisto & Democritus

	Collection: Series.Folder:
	The Museum of Modern Art Archives, NY Silverman Fluxus Archives 1.4
at 14000 ita gullery ** wern after Sept. 11)	Things having been them a process being returned to their original state, Things having been acceptings of engante pack. (obviously John "trouve! Ostamped envelope wy stangs kanned a process. (3) Polded paper of them. (3) Short caps (6) worn coins.
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52	
	93

	Collection: Series.Folder:
	The Museum of Modern Art Archives, NY Silverman Fluxus Archives II. 4
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	The state of the s
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Placepone	The state of the s
Language Company Compa	GADOL C
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Sastana Company	
	The state of the s

Collection: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 A Barette-Musei Semi-micro burettes (R,10 ce?) set on small ring-stands, set to obje very slowly (over/10 sec. - once/30 su eg,) (1/10 see) = 6x,05 ce/min = ,3 ce/min. 100 = 3,3 min, 200 = 6. 7 min. 1/30 see > 2x 105 = 11ce /min, 1cc = 10 min, 2cc, = 20 min Room Placement. number floor tiles, and arrange sound-Sources at random 907/1 sources? (maybe be burettes + stands come in dezens)

	The Museum of Modern Art Archives, NY Collection: Series.Folder:
The state of the s	Spheres Cubes Pyramide
	Red
	Metal wood Glass 3 sets by color 3 cets by material
me of the second	d. 3 sets by sege 3 sets by shape
Sm.	l. Blue
THE COMMENT OF THE PARTY OF THE	m w 6
13 a 12 tandom Lg.	
at random in a quarter (quadrant)	al.
	Matural m w. G
L _Q Me	ed,
Su Su	mel.
58	

Series.Folder: Collection: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives I.4 The Concentra Piece 5.12.59 1= 203/4"-A on post-lite source a

Series.Folder: Collection: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives TT 4 A Child's doll house, 4 NOS ---5,14 An Incense-Burner, aluminum Paint and Flat Black × , wiew from the school) 62

	The Museum of Modern Art Archives, NY Collection: Series.Folder:
Second 19-10 A Contains And the Court of the	PSF Socrates Posto Psyche (or soul) & Socrates & Sopliests I deas
The training of the second of	Anamuésis Cosmology (Cave analogy). In Timeaus' Logos, Cosmos Dyke (scientific) nature "right" "Jenseits That beyond the world "prilotogy"
trie due	similarity through time & being "?) or (d. "stochastics") " space > structure (asedimental possible weapo) Stoles Levels of Meaning Color (weaps) tastening Method lean (D. Srymbolo (Blocks) (D. Matrice Al. (D. Noils (in alle in all possible to the proposition of the possible to the proposition of the proposition
	Symbols Rubberstamp Color Fastening Med. Scocles Storme Start Wails - old, kint, or rusty trouvé charlose Wit, bleady Braces nailed, screwed-in paint glued Photos Burnt Foil Glue - of types; "Squeezed-out" Photos Color Glue - of types; "Squeezed-out" South of the start Color of types; "Squeezed-out" Color of types; "Squeezed-out"

The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 The unity of nature closs not lie inherent in thrings, but is the a concountant of natures being what I find it to be, Hence, since humans have an infinile capacity to invent properties, and to find similarities and differences in flings, based on three properties relations can be found between (even an infinity of / (2, 2, 3, 4, 5, 1. n, ..., co) Herings: Hence all mature is unified by man's concept ion of it, Things are dragged behind a car.

Series.Folder: Collection: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 5118 dominos cello pencil no thing crayon

Collection: Series.Folder: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 Shullers 6,20.59 620 14 vents on each shutter The Dome RITUS The Cobinet The Case Pegs, with holes drilled in bothends, can either Fit on the nails (or the rach), or into holes drilledin the top of the frame. metal tubing dritted dowels, The racks are black, except for the vents, which combine silves (paint & foil), white, black, and blue. thely, area Xword

	Collection: Series.Folder:
	The Museum of Modern Art Archives, NY Silverman Fluxus Archives 1.4
	CAGE
6.22	For 6.24, Bring in radiod stopwatch. Music for 5 radios. Compose 4 pieces, play one.
It was some should be a second of the second	Music for 5 radios.
	Compose 4 pieces, play one-
The state of the s	
	Time
	Space Man
	density. tuning 550-1600, R-L
	tuning 550-1600 R-L
	Buxling or extraneous" sounds
	prinsary sounds (from the radio used as intended)
	secondary a (e-g. hotteng the radio top)
En Page with hele distributed is tentioned and a then fix	
on the name for the reach or unto be to find the	Bass-treble adjustruout?
	Jampletudo
Control of the first sets of the set of the	or Turaguian Landscape #14 1951 the - 25 people playing 12 vadios.
	1951 the - 25 people playing 12 radios
	1. People walking sound turning radios on, off, up. down, seconding to cards on the tap of each. A pile of cards on top of each vadio; do what the card says then place land on bottom of pile.
	to cards on the top of each. A pile of cards on top of each
We sade our black sweet the the west from the	
nos con	linguit 2, IF. on cardo, End when stop water Says
di di	sections "If 2 radios are on turnup, if 1, 3,00 more, turn down etc"
	3. Each of fui people holder radio at his seat, According to member
	and 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 oftime unplings and re-seats.
	the plugts person goes to plugs plugs in to Seconds
	must be different for to use adde. # my
	conds held up by a conductor (1, 2-5, 1.3-5 etc.) each goes to a plug (another number) plugs in his pre-set radis for a specified length offence unplugs and re-seats. the plug #5 1.3-5 person 1 goes to plug 3, plugs in for 5 seconds must be different proper once 3-2-9 abte # m pass pare plug. Person has volume tuning instructions on his own card.
	Terson has volume tuning instructions on his own carde
72	Buggon, "Posonder is an order to which we are not accustomed!" #

	FOR STODY PORPOSES OINEY. NOT FOR REI	Collection:	Series.Folder:	
	The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	工.4	
3-3-4-3		e, Ley	furn on topp he eduse this sol up 2 eduse this sol up 2 eduse this sol up 2	cere?
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Compose 4 precess, play our		11/	controls	
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a special and a second of the standard of the second of th	J C			16
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74 The policy of the company of the				75
the Annual Control of the Control of	4			A

Series.Folder: Collection: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 wrapped radios, poly brago? 6. Five people at 5 radios. Lights off. Small, independent, widely spaced sounds

The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 place radios candles liled, proplecary to radio Condle-Prece For \$120 dios cards 6.23.59 cards
vol. down when candle out.

There are one and one half times as many vadios as performers,

The

and turned on at lowest volume.

1. Fite radios are placed about the room, and turned on at lowest volume.

Shuffed instruction from a shuffled masterded

ap, by each vadio.

E

ap, by each vadio. Volume Subject to Volume Tuning Variation" 8.3.59 2. The room lights are turned out. * Fire (birthday) Candles are lighted and given to three performers, each of whom places one condle to end of the instruction card stacks. After doing this, each performer frieds himself at a radiog He performs the instruction given on the top card, places the card of the bottom of the deck, and proceeds to enother, 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 a cord is unreadable (due to the poor track) he turns off that radio, and returns to his seat. 51 Instruction card anwerse is constructed as follows: a. An equal number of cards of Type I and IT are made up.
b. Type I follows the form:
"Pause to p, volup's sec, (Lor R) (1-9); pause (0-9)."
Type IT follows the form: 4. Instruction cardonotation is 25 follows: Type II Follows the form:
(Lor R)(1-9), pause (0-9), volup /2 sec., voldows, pause (0-9), Pouse 3 means pause for a slow count of 3. Value up, means raise value to cudibility. Numerical an equal number of Land & cords of each type.

Numerical lies in parentheses are chosen fronthe in dicated range
of digits by the use of a table of random digets numbers Volume down means lower volume as for as possible without turning radio oft. Roud Lapply to turing changes, R.3 meaning right about signes, usting atable of random numbers, 3 cm. on the dial, L-5 meaning left on the diel about one makes upthe unavoitable space at bryuning the other graf of the diel is reached (550 of 1600 Kz), Then stopat the edge of the diel.

15 2 convention denoting

1/2 sec (ond), applied to volume or tuning changes, the shortest practical duration. 5. In general, the atmosphere is likely to be one where where where short, independent

	The Museum of Modern Art Archives, NY Collection: Series.Folder: Silverman Fluxus Archives II. 4
LR 15	key chance: 46 cards. Volume 23 situations A, 23 B
	change volume don't change
4 8 5 3	change tuning
R 0	don't change
[4]	This public Volume
	nise The sound events are short, and widely dispersed.
2 more 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	A #
pouse 3, vol. up's see. changening, vol. down,	, as is 3, val. up chang t. for 1/2 sec. val. d. of change tuning, valupr sectore
0-9 LOTR 1-9 punse 4	vul. np " 9
eiber beignes aus 6-9	· as is 5 volup, " 3
Bause 8,	3 6 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
RI change famong, vol. up'r sec, vol. down	· 6
RY R3 pause 6	
RY R3 Slight	· vol. up change ~ vol.d. 9
The Control of the Control of the State of Marine 12 3	· us is 8, volup " vol of 3
R4 R0 5	. 80 8 3 9 2 812
2 Tradent 1 to it will by the same of 7 moderat is 2	1. 54 7 " 1 and 974
23 8 5 7	7
R2 R2 5	(asis 8 vol down vol. up., 6 change tuning, vold. h sec., up
RY 4 9 3	vol. down vol.yp 5
Rb R) 20	" asis 3, " " asis 7
R7 R 27	
R9 10 36 50 5119hd	4
R9 1 36 50 5113h	voldon · volupasios
R9 (R9 (AR) 34	asis 7 vol. form · volupas is 2
weeksval to extend from the pourse	vold. volup.
Discourse of the second	asis 5 d volugueis 7
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The Museum	m of Modern Art Archives, NY Collection: Series.Folder:
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agrande tomas samulare agrandas de l'arrent anno de l'arr	ie 6. Random digits (Random digits on this page from Kundale + Smith)
	Execute at 5 radios
	Stort Durstrin Volume Time Time
, many of the second country are short, and and the second of the second	Time was to be a second
	Time Volume Time Kc 00.80) (00-10) (01-80) 556(0550-1600)
	00-80) (01 - 10) (01 - 80) 550-1600) n=8(8 sections) start 1392
	start 1 02 78 1447
	62 60 61 500 1166
	18 7 01 45 801
	66 9 9 47 1285
	01 7 28 6678
	27 4 00 49 1495 4
	78 2 66 948 -
	80 5 3 12 612 -
(18)	54 4 2 end 974
	0 47
	69 8 11-16
The state of the s	Volume #1 tuning
B. 8/29	see sumps in colume. 1-0"
starta	sec jumps in volume. 1-0" \$ 00 479 sump to 10
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	58 8
	30 10
	04 8
	57 36 2
82	

			Collection: Series.Folder:
A STATE OF THE STA			in Fluxus Archives II. 4
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		Commerce Commission Table)	1 to be 1925 the 1930
			(10 = mf for a strong station)
		= 25	
Tuning sec KC	Sec val. 1-10	6.29.59 TUNING	VOLUME. (1-0=)
#5 start 00 1376	Sec val. 1-10	#2 Start 00 593 0 sec.	(00-79) sec val. 1710
0 64 1325	0 7	0 48 602	0 4 / 7
© 39 699	© 10 7	© 78 1548	© 10 4
3 01 827	3 51	6) 19 651	3 53 9
© 29 728	(g) 20 S	9 51 993	© 42 5
\$ 35 1348	© 34 I	S 55 1064	© 3 3
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© 24 895	T 42 10	9 15 661	(a) 27 3
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h 31 B		
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5 6 3		
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	The Museum of Modern Art Archives, NY	Collection: Series.Folder: Silverman Fluxus Archives II. 4	
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	The Museum of Modern Art Archives, NY Collection: Series.Folder:
SIRUSTURE	Music for Playing Cards,
6.2	
Constantination (de Carant de Manuferi etc.)	Face up - Sace down
	Time A-10 (number cauds) J tune 1ts
	C tune left
	Wack Fed
	down up
	Vocal sounds (whether or not engendered by air.)
premari	hymadely: 1, po prituse cards de note prioriemes prioriemes etreeles
	vocal cords+throst
	people just make ordeal sounds, turning over one card at a time.
	seat 17 17 17
	different starts Life ending gts.
90	91

	Collection: Series.Folder:
	The Museum of Modern Art Archives, NY Silverman Fluxus Archives 1.4
	Pand Prince Do Maria
A word of the party of the second	
1.29 Beging and morning was	The field of all voral sounds.
tee free down	The vicinities of marriage in Francis to the State and
	To your wife with the Kare and season a your little
He Truis A-10 Proceeding correction	with the The apploance refresers and Exemple before the performance to
transf 1 177	swelve a common vocabulary of president according to the matricely
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	entingent and 32 courses being it to sure to anchorage to the to the
	and wheater the same the country to the first the same in the same
	That each on der for for the Row For Trade to grant the has formed and the
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	procition in the deale, and many train the directions of the some
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As Charles and Proposed American Contraction	indeed funtil at the cards have been deal to
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	4 There is a second about of abovernous and it was in sec
isople paid make opening secures, francis me one	having rapid to the form the part of the second to be the second to the
Cald at a faire	
	E. Att a west from the strangency cart performing who hadden
	to spele flagly a man beauty such as it handelen dealth a him
	to go to predicate any object intermediate many large has belowing a count of the
	I the tray of more death, perhaps many a terrested to make a more during
themselve offendings	In the paper of and appropriate below, and produce the continues
	The same to be a first of the same and the same the safe and must be a consideration of
THE PRINTING BUILDING TO THE PARTY OF THE PA	The second of th
	the state of the s
	the second secon
	93
92	93

Series.Folder: Collection: The Museum of Modern Art Archives, NY Silverman Fluxus Archives II.4 Card Pièce for Voice. There are from one to fifty - two performers. 7.1.59 61. A number of persons are sealed next to each other From one to fifty - two performers may partie nesshe The number of performers is from 1 to 5. If they are Tor more performers, then these are seated in a row, side by Heatharinants side, the performers reheatse sufficiently before the performance to seated facing hevelop a common vocabulary of vocables, according to the instruction theother(s). I he charmon who is one of the performers in fill the charmon who is one of the performers in fill the charmon who is one of the performers in fill the charmon who is one of the performers in fill the air, in such a wife to the cards are at a time into the air, in such a wife that each cards the cards the cards are at the three the three the cards of the cards of the cards piles up that produce the cards the cards piles are the fall of the cards the ca 3. He then deals one card to each performer, including hunself, until all the cards have been dealt. 4. There is a second stack of phoneme cards which are shuffled and dealt to each performer in turn face up. 5. At a nod from the charman, each performer, who holds his sub-deck in his hand, just as it has been dealt to him, begins, placing the cardo, singly, by talking 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 file in front of him at the rate of about one card every the chairman, who may give a signal which stops the performance, or another which signals a repeat. Unless one if these signals is given, the per former stops at the end of

Series.Folder: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 France and from our to the first two performing 1. There may be from 1/40 52 per formers. When there are zor word, there are seated in a row, side by sold, facing the suddence.

2. The drainman, who is die of the performers, market have the former and a second of the s Extrem and in the left was the proposed on a second of and the The number of performers is from I to the . If there are I are many got i tominer them there was search in a row side by whi. The preformer releases sufficiently before the province Suits
Numberands
Face cards
Tokert Extra Jokar. 5. The Cue System: (chosen to be unemonic) primarily responsed to the method primarily responsed to the method type of sound by the sound production. Hearts: Lips Diamonds: Vocal Cordo+throst Clubs: cheeks Spades: Tonque pasition in the deale, but maintain the direction of his faces. Sounds may be produced with there or gone in any ways, it. with the breath, by slapping tumber and the destination of the performance his to make the second of (of the cheeks), etc. Phonemes are not excluded. -Number Cords (A-10): Indicate duration of sound in seconds (approximately), from I second for All, through 10 seconds. (The 7 of spades, for example, denotes a 7-second sound made primarily with the tongue.) 4. There is a second streety of phoneme conta which can shoulffled and dealty to each proposed in terms from a few and Face Eards (J, Q, K): inducate phonemes (that is spoken sounds characteristic of a letter). When a face card occurs, the top phoneme in the 5. At a read from the chairman pack performer, who had a White said phoneme card pack is pronounced, the exact her sul dark in his bound, just as it has been dealth to been beginning processing the consideration by testiming a work from provinciation (e.g. long or short vowel; etc.) and duration being left to the performers discretion, the top of his dealy performing a sound is not according In general the phonemes are to be spoken as they to the sentern at once graven helow, and placing the earl in a might occur in normal conversation. gile in Every of him, and the reading of which is a common quency trengenerales while down this the part was want with Joker and Extra Joker. (applies to chairman only) The character was was give account of the These cards the performers ignoring them whenthey occur. chairman, when they occur in one of the other performance, in existing which signish a repair . Anders our of there is appropriate to symmen, the penterminan compass and there was experformers decks, they are ignored when It

Series.Folder: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 the chairman finds the Joker, he crosses his leap, signaling repeat, and each performer upon kading the end of his decke, picks the parties up again and repeats the pattern runs through the decke again them once more in the same and occur. -10 & The East Systems: The swife products the nephone in which they now occur (last card First). After this repeat each per former stops including the desirman (who ignores the joken the repeat) The extra joker signals a complete stop. If the chairman frieds the contra joker he signaling a stop to the performance, taises his arms and keeps them raised until Clabs Charles -Sparley : Tongue all performers have noticed his signal and Southeld may be preselected within the soon or grown Stopped. in any ways, it with the breath, in clapping Card Backs: indicate (approximabely) 5 seconds of silence. (of the elevation), etc. Phoneumann not excluded. 114 (m) (m) (m) (m) Harian III Warmher Couls (A-10): Tindecobe days from a f Ill und in seconds (approximately) from I second for the Through 10 saconda. (The 7 of species for exemple, humber a treatand someof made personally with the torre oc. Face tends (I, a, K): indicate phononem (the tis police stands aherecolonists of a labland William a truce count the occurs, the top pohonems in the PLEASE SATE RESIDENCE IS DEFINED AMERICAN Cara-Pièce for Voice O lips promise a series (a g. day of stand water, also) come Q vocal cords, throat demotral lecting left to the performers discretions & cheeks jokesedlegs tong when repeating in general the pherence are to ce spoken cother magnet socious in normal commission than. Toleran sind Endora Toler (opposition to almost make) gethermen dealer their one agreech between I 89

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The Museum of Modern Art Archives, NY

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Silverman Fluxus Archives

I. 4

SolitAIRE is for outo players,

See 9,7.59 (Next notebook)

playing cards, flip cards photos

some of the cards are placed in probes lates semoved.

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		Section 1	Manual Archives the property Matter Canadogue Manual Canadogue Manual Canadogue For Voice.
			7.8.59
			Miseum Archives Image Database
		7.7/8.5	9 1. There are from 1 to 54 performers. Performers are seated
	SOCITATION OF PRINCE POLICE	7.7/8.5	9 1. There are from 1 to 54 performers. Performers are seated a performer side by side, except for the chairman, who sits facing the others.
	3, 4,		The perfo They re hearce sufficients be fore the performance to develop
	(word stone thank pro to former)		The perfo They re hearse to develop be for the performance to develop a common vocabulary of vocables of the four types given below.
	13 43 US2		tions reported business to go to Next or Previous Dicords. Click on the Cack business of Source Search Search Sage.
			2. The chairman holds a deck of ordinary playing cards (4 completes with
	35		plus Toker and Extra Joker) . He tosses each cord intothe air
			so that it is fee to fall faceupor facedown, then re- forms and shuffles
	place pring decides		the deck , keeping each cound in its face-up or face-down attacks.
	At y course		
	· · · · · · · · · · · · · · · · · · ·		3. One He then deals one cardata true to each performer in turn, unclud
			himself, until alt to cards have been dealt.
	blank.		
*	honeme from one or more languages to familiar to the all exformers, has been written.		4. There is a second stack of phoneme cards where are shuffled and dealt, faceup, one at a time, to each performer in turn, who keeps there in a stack separate from the playing cards.
ام	roneme from orie or more languages - familiar to the all		dealt, faceup, one at a time to each performer in turing who keeps then
P	erformers has been written.		ma state separate state the pringing them.
			5. At a nod from the chairman, each performer takes a cord from
			of ones given below, and discards the cord. Unless there is a signal to
			of ones given below, and discards the cord. Unless there is a signal to
Com	ments: The Card-piece for voice has the property of		repeat, or the performance, each per formers rops at this end of his
	being extensible in space or time according to the		sub-decle.
	each having on opportunity being potentially caps		6. The Cue System:
	each having an opportunity weing potentially cape		PERMITTED TO THE RESERVE OF THE RESE
	potentially performing one sound one performer		Suits: indicate the vocal organ primarily responsible for the sound production.
	reading the entire deck.		Hearts: Lips
			Diamonds: Vocal cords and throat
			Clubs: Cheeks
			Spades: Tonque &
			Soundsmay be produced in any way, that is, with the breath,
			by slapping (of the checks), etc. thousand are not excluded
			Number Cards: indicate duration of sound, approximately in
		H	Face Cards indicate the speaking of a phoneme with "

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The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 65.82 free duration, promunceation, and dynamica, roughly as it plus might be heard in ordinary conversation, as indicated by the phonement of the phonement and read consecutively. le Trave are from 1 to 54 performers, Parformers are excled They was there a because described before the performance to live Card Backs: indicate Eapproximately 5 seconds of silence. Joker and Extra Joker: she was only for the chairman, the other other performers ignoring them when the formers of pour reaching the endy his arms atthem of pour reaching the endy his Joker: Chairman crosses his Logs, signolving & repeat, and each performer, up on reaching the end of his deck, picks through his colds

up again vans through them once more, in the order in 2. The chammen bother beck of ordering Haying cords (4 completer with 10000 also Taken and Federa Taken), adoptioned the Foresco sanch course inthis 75.... the darker, little my socketered in its lace my or lacked over a white . which they now occur (last card first). Then each per former stops, including the drawman (who ignores the joter during -Extra Joker: Chairman raises his arms, signaling on unmediate 4. There is a second stante of phonons exist where are shifted healty because superior and should be seen and to see an entormer in turns who cape is in a second superior bound he planting has see stop to the performance. SCHOOL SHOWN 5. At a wed from the disarrange and performer takes a said for Name and Address of the Owner, where the top of his deale, parternes a sound or not a coordina to the s of war given below, and discounts the cond (bules thereis a squal time of a squal time and of the said of the STITE OF THE PARTY Diamondo: Nocal cordo amos turast &

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Pause 9 volupisse, L 6, vol down, pause 7 . \$ L 9 , pause 3 , volupisse, voldown, pause 7 . \$ L 6 7	
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114	115

Series.Folder: Collection: The Museum of Modern Art Archives, NY Silverman Fluxus Archives 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: (Spontaneous sounds from) people (2) a suitease of bells, cleves, etc. 116

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7.9.59 Solitani	TAIRE
7.9.59 Solitani	
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St it. The table is covered in has a piece of Cavery, to	neck)
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8.2.59	Reuben Gallery - 61 4th ave.	
	Oct. 16. (Possibly 944)	
	Objects and Events.	
	Obrects; Paintings '55 Him' 57	
I I	· Corretions 58 - 59	
	Objects: Paintings '55 Him' 57 Shown { Constructions '58 - 59 Fogether { Events: '59: The Case	
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124		



Series.Folder: Collection: The Museum of Modern Art Archives, NY
Silverman Fluxus Archives II.4 The Cord-Board Series each card has a metal eyelet (Many ME Guire) 1) Playing Cards (different sets of different backs)
(2) Word Flipeards
(3) Arithmetic Flip Cards (lammate?! 13)224 © Parts of photos (laminate) radsonback, etc.

© Fortrene felling Cards.

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	The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder:
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		The Museum of Modern Art Archives, NY	
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132			

Series.Folder:

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The Museum of Modern Art Archives, NY Silverman Fluxus Archives II.4 Odor-Spicture See 12/3/58 in notebook, Caus in rache of defferent odor-sources in them Art is the putting wits - action of a conviction about a state of affairs, (From previous notebook). Art is the putting into action of a conviction about a situation. the action is beliavior flee conviction is valuing perception of the situation is (?) Knowing,

	The Museum of Modern Art Archives, NY Collection: Series.Folder:
7.13	Thechers are
Shot a the institute of a course from front	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 levand squares. Checkers might represent number of sounds to be made before the next move, squares qualities (timbre,
Matching Mass for the Structure, Principlain y Mass for the C?) Kondonsing.	to be made before the next move, squares qualities (timbre, amplitude)
	Preview-Imitation* onday brand-10th Fromptly at 7pm 16-33
	mited to 2 persons
136	137

Collection:

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The Museum of Modern Art Archives, NY Silverman Fluxus Archives II.4 7:12 Ker Carri papir on Vojami CHECKER-MUSIC Time table Music.] * 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 performer performs a sound for every trans on the table which occess withing his time spans, The prece may be performed in:
a classroom, with pericels pers crasers ele
a restament, un knives i Forles, etc. I am indebtes to all House for an element of this piece: the many places in a mature of the many oplaces in which I it may trappen. 1111

The Museum of Modern Art Archives, NY

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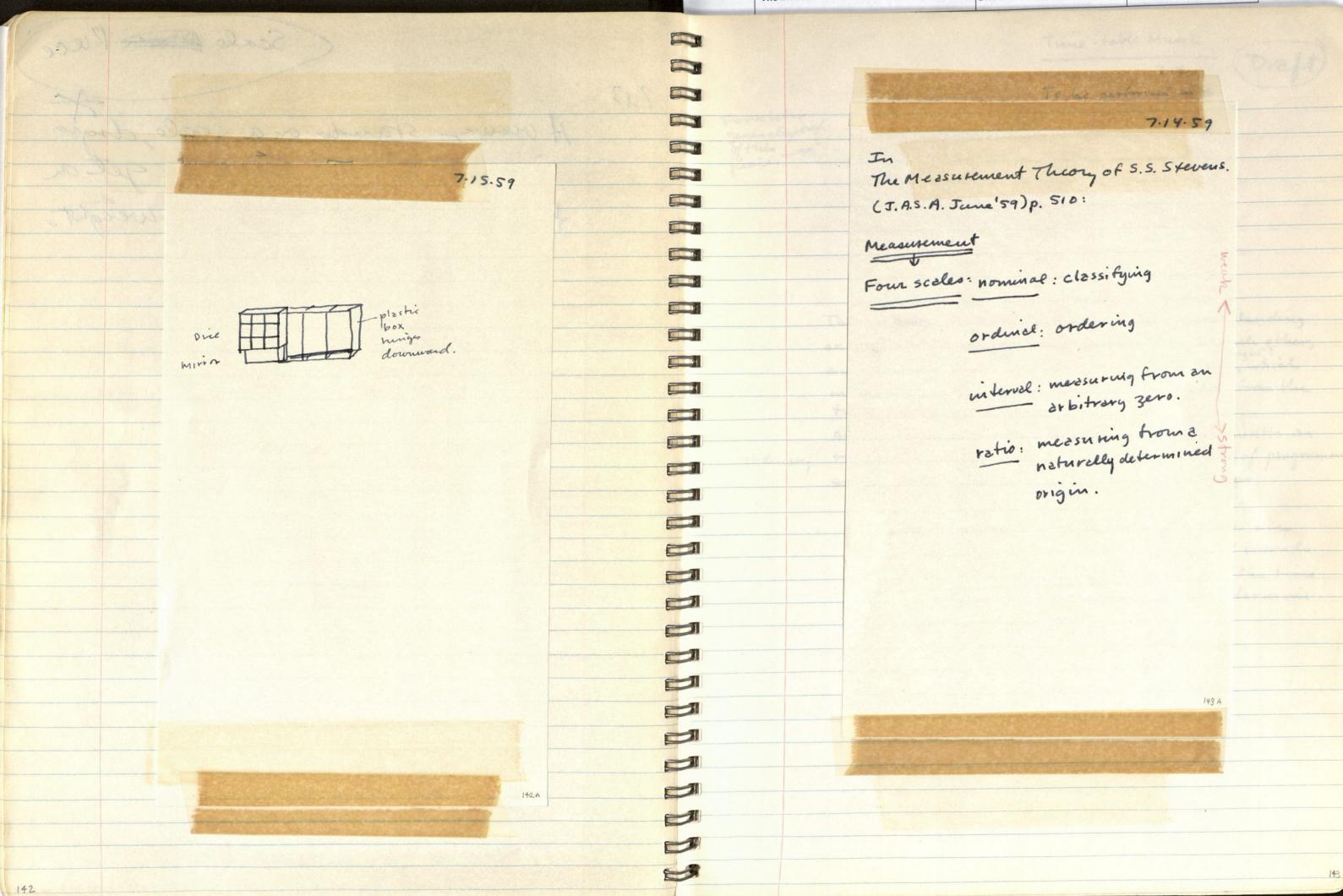
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II. 4

Scale Piece True talle beaux of ox A viewer stands on a scale drops in a penny. The may be get on the dial depends on his weight. of the Hine " in interpreted as the land of the prese De perdamen perform a sound Brillian lever The precedence by reading to: I am indebled to the House. By an alement

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The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	II.4



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

Foralder of this _ >

Time - table Music

To be performed in a special way station.

I am indebted to A. Hansen for an element of this piece: the nature of the mody places in which it may happen.)

The performers enter a (public place,) and, standing or seating themselves so as to be visible to each other, corigin's await and arbitrary pre-arranged starting time, which might be a given clock-time (possibly chosen from the time - tublisused 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. For A time from the page All times are interpreted in terms of minutes and secondo (7:16 = 7 minutes and 16 seconds). A One time is taken in a chance way to determine duration of the part.

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Time-Table Music :

For performance in a raeling station,

The performers ender a reclared station, and obtain

time tables, and sound-source tatlest one sounce being

promounts more than one performed.

They stand or seat themselves so as to be visible to each

other, and, when ready, start their stop wetches simultaneously.

Fach performer's time table determines the occurrence of

sounds through his reading a single row or column, and

making sounds

Fach 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 defermine the total duration of his performing. This done, he selects one town column and makes a sound at all points where tabled times fall within the total duration of his performance.

Gjunge Brecht 7.24.59

Ideas arising in connection wy TT Music:

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All trunca doe

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way to all their un in

How "together" are the performers in space?

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

Comment:

Osbigitions the performers file to move about the station
once they have begun together?

2. Suggestion for performence:

Time-Table Music.

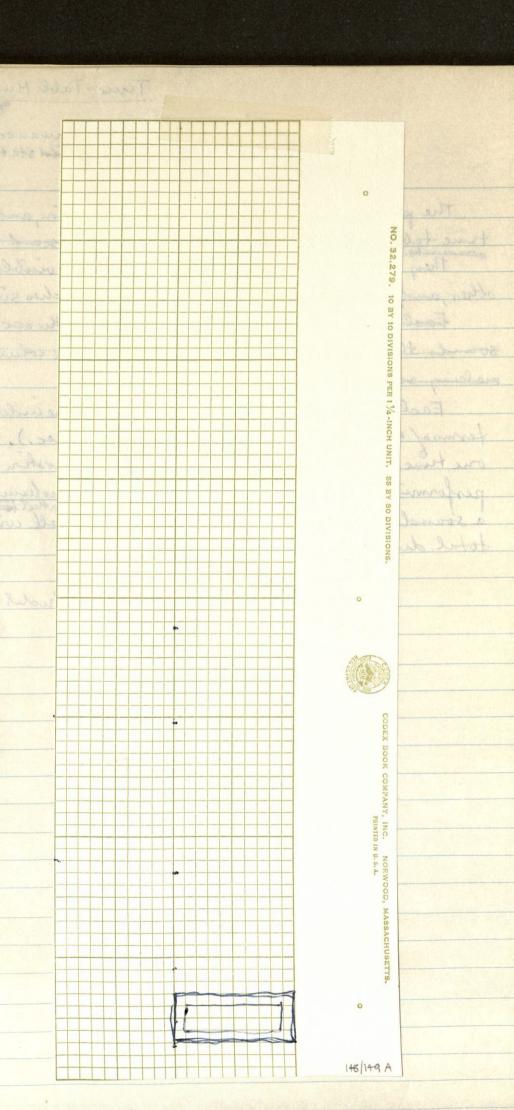
The performers enter a railway station, and obtain time-tables.

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

Each performer interprets the tabled time indications in term s of minutes and seconds (e.g. 7:16 = 7 minutes, 16 seconds). He selects one time by chance todetermine 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.

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The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	Series.Folder:
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Virtuosity -
7.15 The 2 whenen as vertuose.
The classical vistuoss knew what was expected
The classical vistuoso knew what was expected to attain vistuosity. Does the performer of
experimental music
Loved sounds". Nobility, dedication dignity
Since any sound - engendering action may be called
for by the piece, the notion of skill is superseded by that
of "attitude". Virtuososkill > virtuoso attitude-
vistuossuature Complying ability to complement
the attitude physically.)
Bourson tin.
Notation and Performance in Per Music
Expt. Music; Notation and Performance
(Context: John Cage Christian Wolff, Karlheing Stockhausen)
Inorder to clarify the present si tuation in regard to the composition
It's and performance of music it is necessary to generalize
sufficiently thoroughly so that we can proceed from truditional
sufficiently thoroughly so that we can proceed from truditional lines transfer to newer suprimes where the traditional language beautiful little pertinence, hence we conceive of the suprime as the bringing
little pertinence, hance we conceive of the system as the buriaging
unto relationship of a structure with a sende sound structure
according to a principle of correspondence. Sound
according to a principle of correspondence Sound Sound Composer Structure Correspondence Performer Structure
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	7.17.59
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traced traction According in English Marian Marian Marian	score/notation.
of mineral constantions . The constantion of	
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De Martine Commencement	
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6			Morton Feldman Intersections

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According amount of specification (dele in instrict) Sound Sound Listener According amount of the security sound is required in order for structured to be tracked when part of this specification is next made by the compose, it must be made by the per former	Newtrine Composition and Respondence Structure Composition on combination of concumstances at a mornant of Composition of the performers of the composition of physical levery time of the composition of the performers, as the composition of physical confidence, the composition of the composition of performance, the composition of the c
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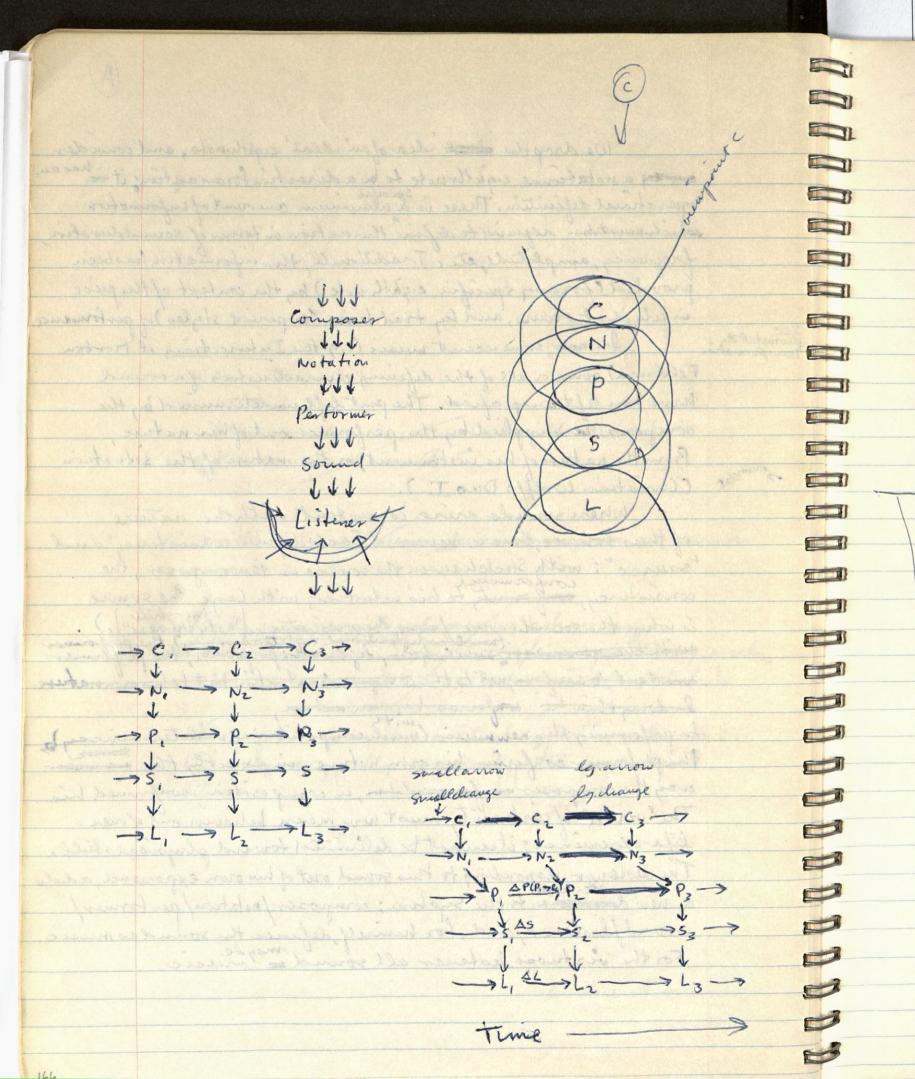
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The congress and the performance in which We drop the dea of an ideal eighth note, and consider operational definition. These is a nunimum amount of information action. Note that a many of and united which must be required to define this action in terms of sound duration, frequency, amplitude, etc. Traditionally this information has been 112 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 men some secent mesic (e.g. the Intersections of Morton Feldman) some or all of the defening characteristes of a sound have been left unspecified. The part left undetermined by the When sounds arise consestent with the nature of their source there is art. 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 is munic. of their source, there is music, (Each defenes consistency and "source": with Stockhausen the source is the composer, the consistency, with Cage the source is where the sounds come from the consistency "naturalness".).)

with this now music the sounds are formed interesting the performer with this now music the performer the performer the performer.

Not act to conform, not to the composer's intention, but to his own mature. HE STATE OF THE ST ant (for the composer and performed is believing, the (for the lestener) is experiencing frie a special way surely, but the way (once arrived at) is not special (wu-shih). Indoning this he confirmed his own nature 13500 The performer behaves in a situation partly determined by the composer, partly by herisely, partly by aurbient conditions In performing this new nurses (much compositional indeterminacy) the performer confirms his own nature, in exactly the manner way the composer confirmed his, in composition confirmed his, The verta of wirthout must now mean beliaver out of ones life-experience; it cannot be delimited toward physical skill. be tourned or prenaglin of composition, hundredy containing The lestener responding to this sound out of his own experience, adds a new discount to the system; composer/notation/ per former/ Music, est metrunarios ca Heiton of Music For the virtuoso lestener all sound may be music. ambient sound 1

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For the composer and performer, art is behaving for the listener, art 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. There is an elegant consistency to my to the very point 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 musicarises / televant to the music, which is ever situational.

music, which we ever's itractional,

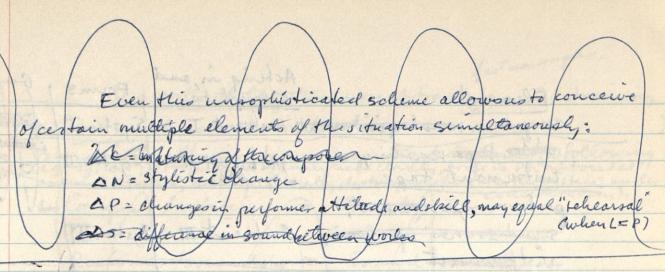
(Situation = a point in a process) 3 which however and the tractical dimensional terms of the tractical dimensional terms of the field of musical compositions performed the field of musical compositions performed experience would be a fellowing;

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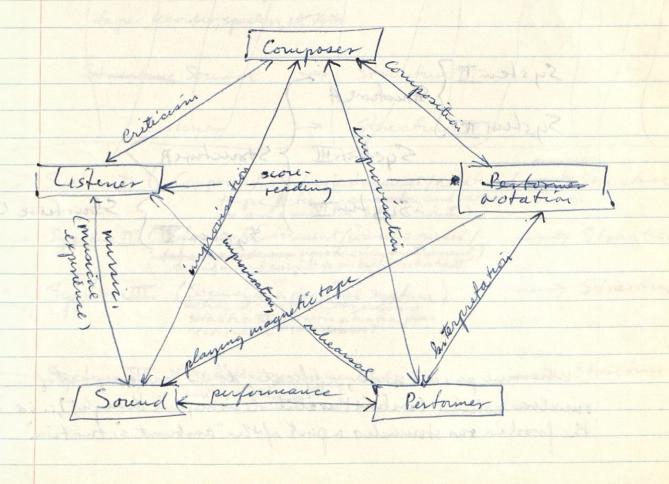
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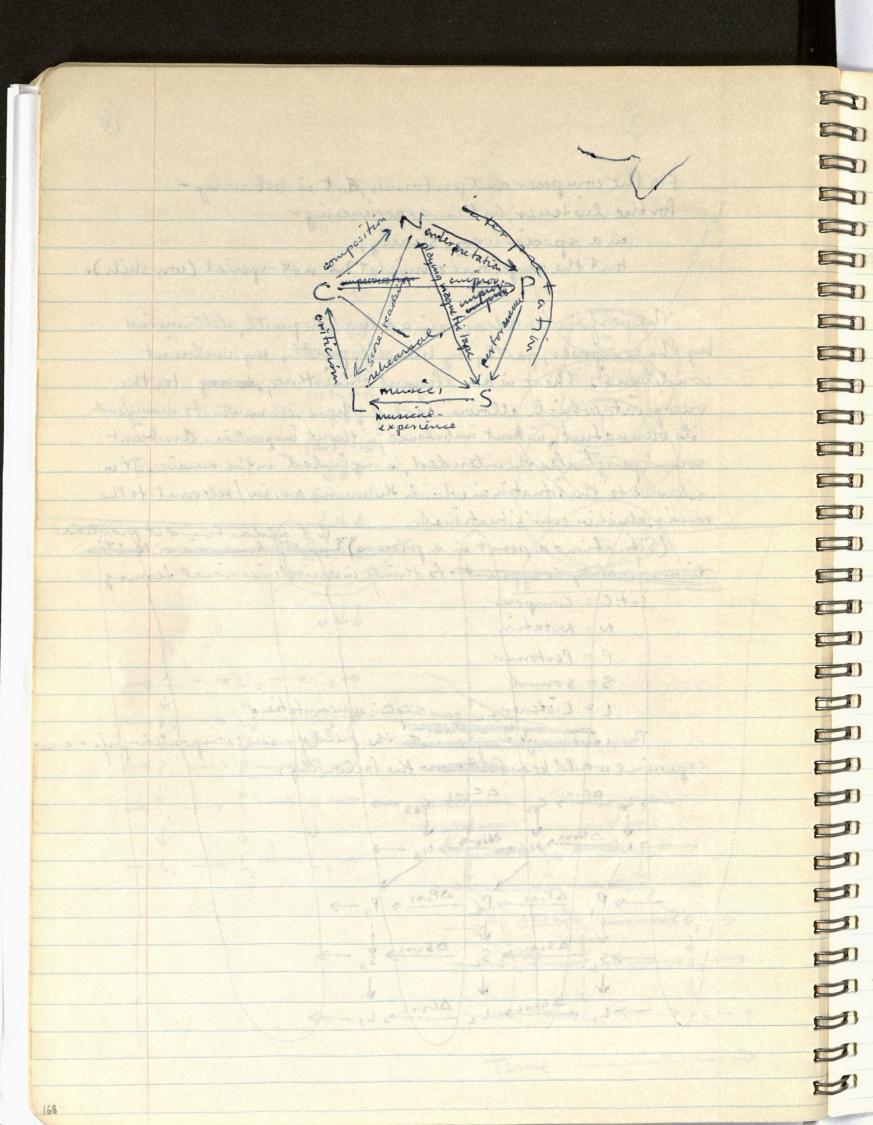
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Situation = segment of a process at a point in time.

Sheation - state of a process at a chosen point in time, we seldom find it practical to thinks in uni-demensional terms, he cause of this situationality, this authorises of many dimensions, but analysis never seems very interestinguntil it becomes so complex that it flows out into experience. We take the experience, and let it go at that. So many relationships,





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xtreneous to the music, (undesirable) accidents.	
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a complete the second section of the standard section to any	

Themporal Sipstems (e.g. composer preparing the notation
for a piece) give rise to Structures (sione) having relative
demporal stability.

Ambient situation I prevails at fine of composition. Ambient
situations II, III, and IV prevailed time of performance and
"listening". It is from performer instrument viewpoint (sineaty
hands), III from preparate physical memorphist plus aspector
of gaseous compression decompression processes acoustically, and
History injection of intraction sorend (e.g. congluing), IV is
from listener viewpoint (uncomfortable seating).

Structures I, II, and IV interact to bring about Music, 1234

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	this fits 'knowing" into Cagis viewpoint.
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gage Breaks	published in the newspaper, or available on printed cards or sheets of paper, to be sent to anyone?
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Discourse Ground coffee. Coffee Sounds Pencil-tapping (1000 times.) Institut Fire crackers. Coffee grounds. Matches. 3. Situations ; Given an environment, music is to be selected to to fit it. Tea is prewed, served, drunk ... Paul Taylor ... How Hungo move . (Guest demonstration: Merce Curring ham) (Ina, out, both in and out, neither in nor out.) Wine is served, drunk consumed. 4. Retearsals: 5. Performances: Of men new or recent works. in varcous places. Notes: There is no instruction (Tare on leader's part.)

There is no lack of understanding (need for instructed) 181 (on the students part.)

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Experimental Composition. Experimental Pertormance. Experimental And ition.	
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and similarities between Stockhauser and Cage in					
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