

Christopher Hobbs

Word Pieces 1966-70

Experimental Music Catalogue
www.experimentalmusic.co.uk

WORD PIECES 1966-70

This collection brings together all the pieces I have written using solely words or typography. These were busy years; in 1967 I started at the Royal Academy of Music, studying composition with Cornelius Cardew. By 1970 I had left the Academy, and was a member of the Scratch Orchestra, AMM, and the Promenade Theatre Orchestra. Before 1966 I had written music using either graphic scores or conventional music notation, or a mixture of both. *One Note 1966* was originally fully written out using chance operations - it was Cardew who suggested that it would be more effective as a verbal score, and words seemed an interesting and challenging way of expressing musical ideas.

The pieces here represent the greater part of the work I produced over these years, though there were some conventionally notated pieces, whose proportion grew through 1969 until by 1970 they became predominant. I have written no word pieces since 1970.

The publishing history of the pieces is as follows; all the works up to and including *The Friesian Cow* were issued by the Experimental Music Catalogue in 1969 as *Word Pieces 1966-69*. For that publication I retitled several pieces. They now appear with their original titles as "Composition [Date]". Various pieces then found their way into the Anthologies which the Catalogue began issuing in 1972: 1, 2, 3, 5, 6, 8, 9, 10, 11, 12 and 13 in the *Verbal Anthology*, *The Castle Keep* in the *Vocal Anthology*, *Walk Event* in the *Visual Anthology*, *Voicepiece* and *The Friesian Cow* in the *Scratch Anthology*. *Can you hear me, mother?* was written for *Crab Grass*, a small periodical edited by John Gilbert. *Now Karl, play some of your own music* is published here for the first time.

I have corrected a few obvious errors in the text, but otherwise the pieces look much they did when they were first issued, bearing in mind that they were written on a manual typewriter using Pica font throughout. I have had to alter the fonts to accommodate *Songs 1 and 2* and *The Castle Keep*.

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ONE NOTE 1966

Any combination of (bowed) string, or wind instruments.

Operation of instruments to be conventional. (No mechanical bowing or breathing devices.)

Any one note accessible to all the instruments involved.

Performers placed around the concert hall in such a way that each can hear, and can be heard by, all the others when playing very quietly.

Play note as quietly as possible. (Mute instruments where necessary.)

Leave silence between repetitions of the note.

Duration of the note to vary between short (but not staccato) and as long as is possible in one bow or breath.

Duration of silence to vary between short and about twice as long as (each performer's) longest note.

No total silence. If a performer cannot hear the note he should begin playing immediately.

The piece must last a long time.

September 1966, July 1967

VOICEPIECE

Voicepiece is for any number of vocalists (not necessarily trained singers), and lasts for any length of time. Each performer makes his own part, following the instructions below. It may be found desirable to amplify the vocal noises, since it is difficult to vary the amplitude of these predominantly quiet sounds. Any of the other sounds may be amplified. Loudspeakers should be placed around and among the audience. The performers should sit in the auditorium, and may move around freely during the performance. The piece may take place in darkness, in which case each performer will need a small torch by which to read his part.

Determination of Events

Open a telephone directory at random, and begin reading at the top of the left-hand page. Read only the last four figures of each number. Each set of four figures constitutes one event. As many sets are read as will provide a programme of actions to fill the time available for the performance. Read down the page, omitting no numbers.

Interpretation of the Numbers

The first of the four figures in a set refers to various types of sound production, according to the following system: -

Figure 1 indicates singing with words. The words may be in any language, and any dialect. Use any literature from which to obtain these texts, except these instructions. Do not invent your own text. The literature and thus the language, etc. may be changed any number of times during the course of a performance but such changes should be made between, not during, events.

Figure 2 indicates singing, without words. The note(s) may be sung to any sound provided that the mouth is open for their production.

Figure 3 indicates humming (mouth closed).

Figure 4 indicates whistling. If you cannot whistle, use instead any one vocal noise other than described in figures 6-8.

Figure 5 indicates speech. The remarks in figure 1 apply here also. Very quiet speech may be interpreted as whispering, very loud speech as shouting (see below)

Figures 6,7 and 8 indicate vocal noises, produced with the lips, throat and tongue respectively.

Figure 9 indicates a vocal noise produced by any means other than those described above, eg. with the cheeks.

Figure 0 indicates any vocal sound not included in the above categories, e.g. screaming.

The second of the four figures in a set refers to the duration of the event. 0 is very short, 9 is very long. The other numbers represent roughly equal gradations between these extremes. Each event may contain any number of sounds of any duration, depending on the overall duration of the event. The sounds may be made at any point within the event, with or without silence preceding and/or succeeding any sound.

The third figure of the set refers to pitch and amplitude. 0 is very low/very quiet, 9 is very high/very loud. Both these characteristics apply only in a general way to the event. Not all the sounds in an event need be very high and very loud or whatever.

Pitch and amplitude will apply in different degrees to the various sounds. In categories 1-4, pitch is the primary consideration, and, in general, amplitude will follow on from it. It is, for example, very difficult for an untrained singer to produce extreme low sounds at anything other than a very low amplitude. In categories 5-9, amplitude is more easily varied, especially if amplification is available, and pitch should be left to take care of itself.

The fourth figure of the set refers to silence after an event. 0 is no silence, 1 is a very short pause and so on. 9 represents a very long silence.

October 1967

Composition, February 10, 1968

To be performed in an art gallery or similar environment (ie. A situation where the general public is present for a purpose other than that of hearing music). A performance need not be announced in any way.

The piece takes place in two rooms, in and out of which the public is allowed to move freely. In these two rooms, the following equipment is arranged: -

1. Contact microphones attached to any surfaces that the public might touch (eg. chairs, floor)
2. Stand and boom microphones, freely placed
3. Closed-circuit TV cameras, freely placed, visible or not to the public.

Each room also contains loudspeakers and TV screens, through which sounds and images received from the other room may be broadcast.

The electronic systems should be operated, unknowingly, by the public (use photo-electric circuits, triggering devices, etc.). If possible, incorporate audio and visual modulating devices into the systems, though sounds and images should have the potentiality of remaining unaltered.

Any other equipment which seems suitable may be used, e.g. sound-light machines.

The equipment should be switched on for all the time that the public is liable to be in the room.

Each letter, A-G, in the series below refers to one type of event. The designations may be relatively specific, eg. “gramophone event”, “television event”, or more general, e.g. “musical event”, “dance event”. The numbers refer to the point of initiation of each event. If possible, the units should be large enough to make the periodic occurrence of the events unnoticeable, for example one second for one unit. An event may be of any length provided it ends by the time the next event of its type begins. All events must end by 480480 units.

All the events given below must be used in a performance.

This piece is simply a method of organising events. It may be announced as “Measuring Means”, but is otherwise untitled.

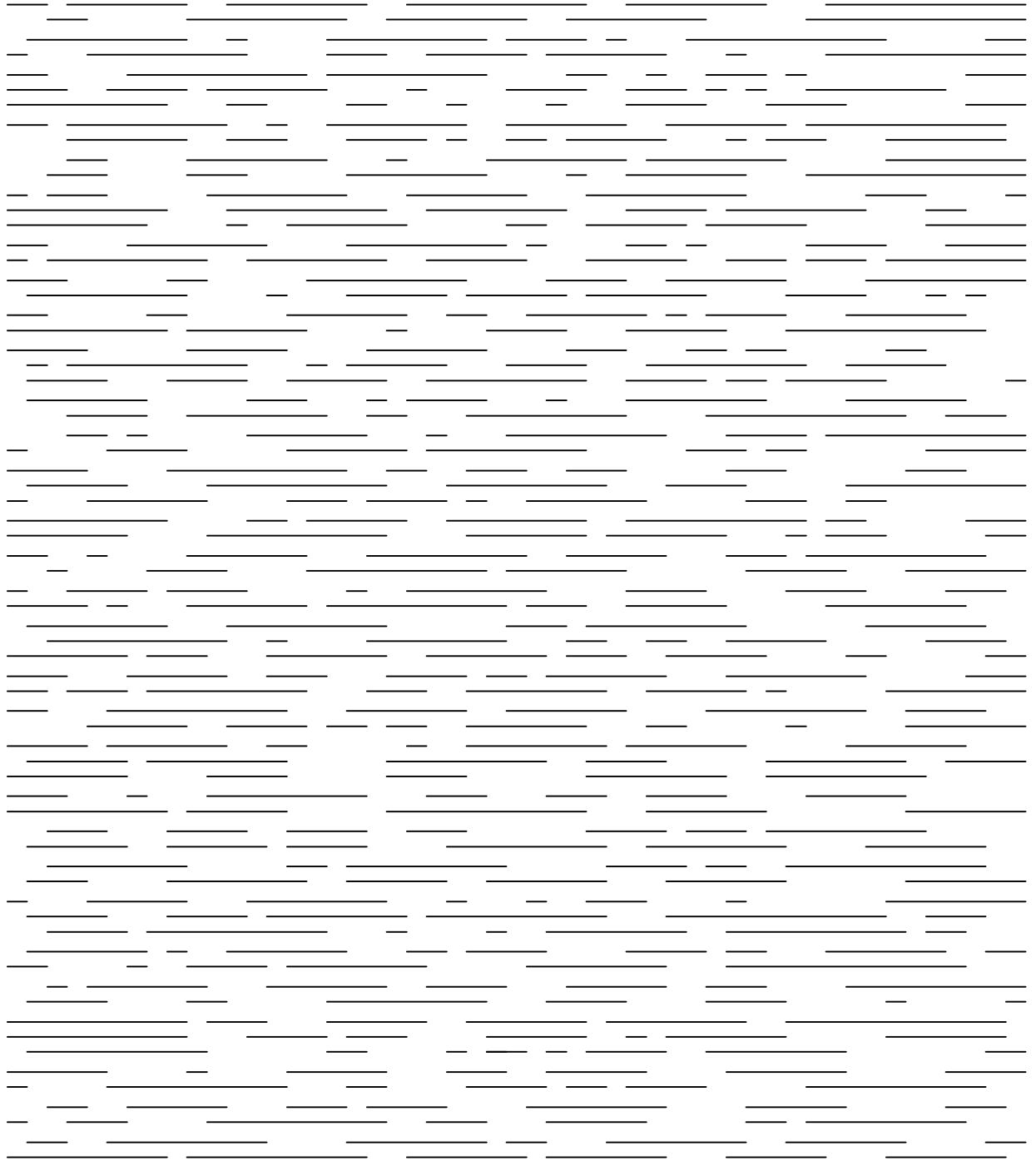
A (one event)	225225
B (two events)	140140, 310310
C (four events)	72072, 174174, 276276, 378378
D (six events)	42900, 115830, 188760, 261690 334620, 407550
E (ten events)	16380, 62790, 109200, 155610 202020, 248430, 294849, 341250, 387660, 434070
F (twelve events)	9240, 48510, 87780, 127050. 166320, 205600, 244870, 284140, 323410, 362680, 401950, 441220
G (sixteen events)	0, 30030, 60060, 90090, 120120, 150150, 180180, 210210, 240240, 270270, 300300, 330330, 360360, 390390, 420420, 450450

Composition, September 3 1968

Swing uni-directional microphones, at constant or varying speeds, over an area where performers producing any sounds, live (instrumental/electronic) or mechanical (radios, tapes, motors, etc.) are situated. Accomplish this by suspending the microphones from wires running above the performers and moving the wires to and fro, by hanging microphones from a revolving arm or disc situated above the performers, etc. The performers should sit some distance from the audience. Loudspeakers broadcasting the sounds received by the microphones should be placed around and among the audience so that these sounds are more prominent than the live ones. In a broadcast performance, no other microphones should be used in the system. Feedback may be employed by allowing mikes to swing near to their loudspeakers (one or more systems may be used solely for this purpose, situated away from the main performance area). A performance need not be restricted to halls or studios, but may take place wherever the necessary equipment can be set up and use no sounds other than those of the environment.

SONG 2

September 15 1968



WALK EVENT (to George Brecht)

For one or any number of people, to pass the time while walking.

Walking at your usual pace, think of a number between 1 and 10, and on the appropriate step (the seventh if the number was 7, etc.), whistle any one short note. Before the next step after this, think of another number between 1 and 10, whistle at the appropriate time, and so on. The range of steps could be different, e.g. 1-10, 10-50, 1-100, but once decided should remain constant throughout a performance.

The piece lasts any agreed upon time or distance.

October 16 1968

Composition, November 27, December 16 1968

1. Sounds heard only through vibrating surfaces.

Live (microphonic) sounds should be produced outside the performance area (may be environmental sounds).

Radios and tape machines should have their internal speakers switched off.

2. The sounds are amplified and broadcast over small loudspeakers or transducers placed on or close to vibrating surfaces.

Suggested surfaces: Piano soundboard (pedal down)

Tam-Tam

Bass Drum

Metal Dust Bin

etc.

3. Vibrations picked up by microphones placed on or by the vibrating surfaces (at some distance from the speakers, if possible), amplified and broadcast.

4. The sounds received from one vibrating surface may be broadcast onto another, in place of, or in addition to, any other sounds to which the latter may be responding.

A series of vibrating elements could be set up (sounds broadcast onto A, resultant sound fed to B, sound from B fed to C, etc.), in which case each element could be amplified as in 3, or the last element only in the series could be so treated.

5. The volume, timbre, etc. of the sounds to be amplified and broadcast as described in 3 may be altered during performance, though this is not essential.

6. Suggestions 3, 4 and 5 are optional, though if the auditorium is large it is perhaps preferable that 3 be observed.

7. It will be found that, in general, short loud sounds are the most effective in setting the resonant surfaces vibrating: In performance, therefore, manipulation of the sound sources will be the most important activity, unless prepared tapes are used.

Composition, December 25 1968

For any number of people making any actions.

Each performer makes his own material by marking four or more points at random on a sheet of paper, and connecting each point with all the others by lines which may or may not be straight.

Suggested Interpretation of the Diagram

Make actions at the intersections of the lines. Each such intersection generally involves four of the points marked on the paper, occasionally more. Accordingly, four main characteristics of actions to be made should be listed and numbered, with two or four more in reserve. Typical characteristics for a musician might be: 1. Duration, 2. Amplitude, 3. Pitch, 4. Timbre (simple or complex), with, in reserve, 5. Position of sound in space (near or far in respect to a selected reference point), 6. Number of notes (few or many) played within given duration.

The distance of each of the points first drawn on the page from a) the top edge and b) the left-hand edge of the page is measured. The lesser distance is subtracted from the greater, and the result is notated by each point.

The reference of the characteristics of actions to be made to the points involved in any one intersection is; 1st characteristic = the point nearest north of the four, 2nd, South, 3rd, West, 4th, East. The line which is nearer vertical is read as North-South. If both lines are at 45° the reference is 1, North-West, 2, South-East, 3, South-West, 4, North-East. If three lines are involved in the intersection, the two lines nearer perfect vertical and horizontal are read as N-S, W-E respectively, with point 5 being at that end of the third line which lies West of the N-S line, and 6 being the remaining point. If four lines are involved in the intersection, points 1-4 are determined as before, and the same method is used for points 5-8, as if lines 1-2, 3-4 were not present. The numbers by each of the original points gives the degree of action for the appropriate characteristic. Lower numbers give less, or less intense, action, etc., the lowest number not zero, giving the lowest degree, unless zero happens to be one of the numbers.

Begin a performance at an intersection (activity) or a point (inactivity). Travel away from each point or intersection by any line (distance between intersections corresponds to length of inactivity between events). Change direction at any other point or intersection. No point or intersection may be passed through more than once. When it becomes impossible to move without contravening this rule, that version of the piece is at an end, although it may end at any time before this.

Any other interpretations of the diagram may be made, involving observation of angles between the intersecting lines, the spaces bounded by lines, etc. The piece may exist purely as a drawing. Interpretations will depend to a large degree on the nature of the

diagram produced. Do not construct a diagram which cannot be subjected to the interpretation given above.

125 QUESTIONS FOR PIANISTS

The questions may be answered by one or more pianists, each making his own part containing any number of events and lasting any length of time. There are five basic categories of sound production: **A** striking the key, **B** plucking the string, **C** muting the string, **D** producing harmonics, **E** preparing the string (see note 3 below). Only one note on the piano is used for each event. Notes are not specified, but will sometimes depend on the requirements of a particular event. The piano(s) may be amplified, if desired.

Instructions

Answers to the questions are obtained by random means. A die may be thrown, or a telephone directory or random digit book consulted. In the former case, where there are two possible answers to the question, numbers 1,3 and 5 on the die will indicate the first answer, 2,4 and 6 the second. Where there are three answers, 1 and 4 will indicate the first, 2 and 5 the second, 3 and 6 the third. Where there are four, disregard numbers 5 and 6 on the die. A similar method is adopted with number books, bearing in mind the fact that there are ten possible figures.

Begin determinations for each event with a chance operation which gives five possible answers. If the first results, read the questions under **A**, if the second, read **B**, and so on. Read through all the necessary questions to obtain details of the actions to be made in an event.

Notes

1. "Pedal" means sustaining pedal(s). Use of left pedal is free.
2. Damping a string "manually" means placing a finger on the string, stopping the vibrations of the note.
3. "Preparation" means holding an object (metal, glass, wood, etc.) against the appropriate string (do not insert the object between the strings). When a preparation is to be placed gently on the string, the action may also be slow – this is effective when the string has been sounded prior to placing the preparation on it. When the preparation is moved, the action should be performed with sufficient force to produce a glissando.
4. The range of harmonics produced is not limited. Their given position (1-2 octaves, etc.) refers only to the harmonic nearest the note sounded. Single notes, chords or clusters may be used.
5. In connection with **C** and **E** it will not always be possible to depress a key silently (eg. if a string is muted near the nut and plucked far from it, requiring both hands) unless the piano has a third pedal. In such situations, the pianist decides which action to omit.
6. The nut is that end of the string nearest the tuning pegs.
7. Events may interpenetrate, if the situation allows it, or a silence of any length may separate events.

A (key struck)

1. Is the key depressed a) gently b) with moderate force

- c) forcefully?
- 2. Is the pedal depressed? If not, answer 7, then end.
- 3. Is the pedal depressed a) before or b) after the key has been depressed?
- 4. Is the pedal depressed a) slowly b) with moderate speed
c) quickly?
- 5. Is the pedal released a) before or b) after the key has been released or c) is the note damped manually before the pedal is released? If a or b, proceed to 7.
- 6. Is the note damped a) before or b) after the key has been released? If a, proceed to 8.
- 7. Is the key released a) slowly b) with moderate speed
c) quickly?
- 8. Is the pedal released a) slowly b) with moderate speed
c) quickly? (series ends)

B (string plucked)

- 9. Is the string plucked a) near the nut b) at a moderate distance from the nut c) far from the nut?
- 10. Is the string plucked a) gently b) with moderate force
c) forcefully?
- 11. Is the key of the appropriate string depressed?
- 12. Is the pedal depressed?
- 13a. If yes received for 11 and 12, proceed to 14.
- 13b. If yes received for 11, no for 12, answer 14 and 21, then end.
- 13c. If no received for 11, yes for 12, answer 15, part c of 18, 20, then end.
- 13d. If no received for 11 and 12, series ends.
- 14. Is the key depressed a) before or b) after the string has been plucked?
- 15. Is the pedal depressed a) before or b) after the string has been plucked?
- 16. If the same answer is received for 14 and 15, is the key depressed a) before or b) after the pedal has been depressed?
- 17. Is the pedal depressed a) slowly b) with moderate speed
c) quickly?
- 18. Is the pedal released a) before or b) after the key has been released or c) is the note damped manually before the pedal is released? If a or b, proceed to 20.
- 19. Is the note damped a) before or b) after the key has been released? If a, answer 20, then end.
- 20. Is the pedal released a) slowly b) with moderate speed
c) quickly?
- 21. Is the key released a) slowly b) with moderate speed
c) quickly? (series ends)

C (string muted)

- 22. Is the string muted a) near the nut b) at a moderate distance from the nut c) far from the nut?
- 23. Is a) the key struck or b) the string plucked? If b, proceed to 31.
- 24. Is the key depressed a) gently b) with moderate force

- c) forcefully?
 25. Is the pedal depressed? If not, proceed to 30.
 26. Is the pedal depressed a) before or b) after the key has been depressed?
 27. Is the pedal depressed a) slowly b) with moderate speed
 c) quickly?
 28. Is the pedal released a) before or b) after the key has been released?
 29. Is the pedal released a) slowly b) with moderate speed
 c) quickly?
 30. Is the key released a) slowly b) with moderate speed
 c) quickly? (series ends)
 31. Answer questions 9-21, omitting part c of 18, and 19.

D (harmonics)

32. Are the harmonics produced a) up to 1 octave b) 1-2 octaves c) 2-3 octaves d) over 3 octaves above or below note sounded?
 33. Is a) the key struck or b) the string plucked? If b, proceed to 44.
 34. Is the key depressed a) gently b) with moderate force
 c) forcefully?
 35. Is the pedal depressed? If not, answer 37, 41 and 42, then end.
 36. Is the pedal depressed a) before or b) after the key has been depressed?
 37. Are the harmonics produced a) before or b) after the key has been depressed?
 38. If the same answer is received for 36 and 37, is the pedal depressed a) before or b) after the harmonics have been produced?
 39. Is the pedal depressed a) slowly b) with moderate speed
 c) quickly?
 40. Is the pedal released a) before or b) after the key has been released? If b, omit 41, releasing the pedal before releasing the harmonic.
 41. Are the harmonics released a) before or b) after the key has been released?
 42. Is the key released a) slowly b) with moderate speed
 c) quickly?
 43. Is the pedal released a) slowly b) with moderate speed
 c) quickly? (series ends)
 44. Is the string plucked a) near the nut b) at a moderate distance from the nut c) far from the nut?
 45. Is the string plucked a) gently b) with moderate force
 c) forcefully?
 46. Is the key of the plucked string depressed silently?
 47. Is the pedal depressed?
 48a. If yes received for 46 and 47, proceed to 49.
 48b. If yes received for 46, no for 47, proceed to 62.
 48c. If no received for 46, yes for 47, proceed to 67.
 48d. If no received for 46 and 47, series ends (pluck the string at any time after the harmonics have been depressed, and release the harmonics at any time after this).
 49. Is the pedal depressed a) slowly b) with moderate speed
 c) quickly?

50. Are the harmonics produced a) before or b) after the string has been plucked?
51. Is the key depressed a) before or b) after the string has been plucked?
52. Is the pedal depressed a) before or b) after the string has been plucked?
53. If the same answer is received for 50 and 51, are the harmonics produced a) before or b) after the key has been depressed?
54. If the same answer is received for 51 and 52, is the key depressed a) before or b) after the pedal has been depressed?
55. If the same answer is received for 50 and 52, are the harmonics produced a) before or b) after the pedal has been depressed?
56. If the same answer is received for 50, 51 and 52:-
- i) are the harmonics produced a) before or b) after the key has been depressed?
- ii) is the pedal depressed a) before or b) after the key has been depressed?
57. If the same answer is received for 56 i and ii, are the harmonics produced a) before or b) after the pedal has been depressed?
58. If the earliest of these three actions (harmonics, key, pedal) takes place after the string has been plucked, that earliest action should be made as soon as possible afterwards, picking up the resonances of the sound. Even if there are no resonances complete the sequence of actions regardless.
59. Is the key released a) before or b) after the pedal has been released? If a, release the pedal before the harmonics have been released. If b, is the key released a) before or b) after the harmonics have been released?
60. Is the key released a) slowly b) with moderate speed
c) quickly?
61. Is the pedal released a) slowly b) with moderate speed
c) quickly? (series ends)
62. Is the key depressed a) before or b) after the string has been plucked?
63. Are the harmonics produced a) before or b) after the string has been plucked?
64. If the same answer is received for 62 and 63, is the key depressed a) before or b) after the harmonics have been produced?
65. Is the key released a) before or b) after the harmonics have been released?
66. Is the key released a) slowly b) with moderate speed
c) quickly? (series ends)
67. Is the pedal depressed a) before or b) after the string has been plucked?
68. Are the harmonics produced a) before or b) after the string has been plucked?
69. If the same answer is received for 67 and 68, is the pedal depressed a) before or b) after the harmonics have been produced?
70. Is the pedal depressed a) slowly b) with moderate speed
c) quickly?
71. Release the pedal before releasing the harmonics. Is the pedal released a) slowly b) with moderate speed c) quickly? (series ends)

E (preparations)

72. Is the sound produced by a) depressing the key b) plucking the string c) placing the preparation on the string with sufficient force to set the string in vibration? If a), proceed to 73. If b), proceed to 85. If c), proceed to 113.

73. Is the preparation placed on the string a) before or b) after the key has been depressed?
74. Is the pedal depressed? If not, answer 78, 79, 80 and 83, then end.
75. Is the pedal depressed a) before or b) after the key has been depressed?
76. If the same answer is received for 73 and 75, is the preparation placed on the string a) before or b) after the pedal has been depressed?
77. Is the pedal depressed a) slowly b) with moderate speed c) quickly?
78. Is the key depressed a) gently b) with moderate force c) forcefully?
79. Is the preparation moved while on the string?
80. Is the key released a) before or b) after the preparation has been removed?
81. Is the pedal released a) before or b) after the preparation has been removed?
82. If the same answer is received for 80 and 81, is the key released a) before or b) after the pedal has been released?
83. Is the key released a) slowly b) with moderate speed c) quickly?
84. Is the pedal released a) slowly b) with moderate speed c) quickly? (series ends)
85. Is the string plucked a) near the nut b) at a moderate distance from the nut c) far from the nut?
86. Is the string plucked a) gently b) with moderate force c) forcefully?
87. Is the key depressed silently?
88. Is the pedal depressed?
- 89a. If yes is received for 87 and 88, proceed to 90.
- 89b. If yes is received for 87, no for 88, proceed to 100.
- 89c. If no is received for 87, yes for 88, proceed to 106.
- 89d. If no is received for 87 and 88, answer 101 and 103, then end.
90. Is the key depressed a) before or b) after the string has been plucked?
91. Is the preparation placed on the string a) before or b) after the string has been plucked?
92. Is the pedal depressed a) before or b) after the string has been plucked?
93. If the same answer is received for 90 and 91, is the key depressed a) before or b) after the pedal has been depressed?
94. If the same answer is received for 91 and 92, is the preparation placed on the string a) before or b) after the pedal has been depressed?
95. If the same answer is received for 90 and 92, is the key depressed a) before or b) after the pedal has been depressed?
96. If the same answer is received for 90, 91 and 92: -
- i) is the key depressed a) before or b) after the preparation has been placed on the string?
- ii) Is the pedal depressed a) before or b) after the preparation has been placed on the string?
97. If the same answer is received for 96 i and ii, is the key depressed a) before or b) after the pedal has been depressed?
98. Is the pedal depressed a) slowly b) with moderate speed

- c) quickly?
99. Answer questions 79-84, then end.
100. Is the key depressed a) before or b) after the string has been plucked?
101. Is the preparation placed on the string a) before or b) after the string has been plucked?
102. If the same answer is received for 100 and 101, is the key depressed a) before or b) after the preparation has been placed on the string?
103. Is the preparation moved while on the string?
104. Is the preparation removed a) before or b) after the key has been released?
105. Is the key released a) slowly b) with moderate speed
c) quickly? (series ends)
106. Is the pedal depressed a) before or b) after the string has been plucked?
107. Is the preparation placed on the string a) before or b) after the string has been plucked?
108. If the same answer is received for 106 and 107, is the pedal depressed a) before or b) after the preparation has been placed on the string?
109. Is the pedal depressed a) slowly b) with moderate speed
c) quickly?
110. Is the preparation moved while on the string?
111. Is the preparation removed a) before or b) after the pedal has been released?
112. Is the pedal released a) slowly b) with moderate speed
c) quickly? (series ends)
113. Is the preparation placed on the string a) gently b) with moderate force c) forcefully?
114. Is the key depressed silently?
115. Is the pedal depressed?
- 116a. If yes received for 114 and 115, proceed to 117.
- 116b. If yes received for 114, no for 115, proceed to 122.
- 116c. If no received for 114, yes for 115, proceed to 126.
- 116d. If no received for 114 and 115, answer 123, then end.
117. Is the key depressed a) before or b) after the preparation has been placed on the string?
118. Is the pedal depressed a) before or b) after the preparation has been placed on the string?
119. If the same answer is received for 117 and 118, Is the key depressed a) before or b) after the pedal has been depressed?
120. Is the pedal depressed a) slowly b) with moderate speed
c) quickly?
121. Answer questions 79-84, then end.
122. Is the key depressed a) before or b) after the preparation has been placed on the string?
123. Is the preparation moved while on the string?
124. Is the key released a) before or b) after the preparation has been removed?
125. Is the key released a) slowly b) with moderate speed
c) quickly? (series ends)
126. Is the pedal depressed a) before or b) after the preparation has been placed on the string?

127. Is the pedal depressed a) slowly b) with moderate speed
c) quickly?
128. Is the preparation moved while on the string?
129. Is the pedal released a) before or b) after the preparation has been removed?
130. Is the pedal released a) slowly b) with moderate speed
c) quickly?

February 19 – March 2 1969
Revised November 23 1969

TWO COMPOSITIONS, 21 MAY 1969

1.

Observe activities in the environment which are unintentional on your part (silence).

Make actions, or cause actions to be made, in such a way that the activities of the environment seem intentional and the actions you make or cause to be made seem like silence.

In a group situation, let 'silence' refer to activities which are unintentional on the part of the group.

ca 8:35 pm

2. (Appears in Nature Study Notes as CH27)

watch what you are doing. So nothing.
Occasionally, raise your head and watch someone.
If they raise their head and watch you,
play for a short time,
watching what you are doing. If, while you are
watching what you are doing, doing nothing,
you feel that someone is watching you,
play for a short time,
watching what you are doing, or
raise your head and watch the person who is
watching you. If someone is watching you,
play for a short time,
watching what you are doing. If no-one is watching you,

(back to beginning)

Commentary: A bystander often looks, sometimes watches, seldom perceives.

ca 9:00 pm

Commentary added 22 May 1969

ca 12:38 am

THE FRIESIAN COW

Part 1

- 12: Balanced, active and stylish.
- 20: Fairly large, broad, tapering without undue length, clean cut, well carried.
- 8: Fairly large, carried evenly.
- 7: Broad

- 14: Straight, not too long.
- 8: Not coarse, but thick and white. Gradually taper to a darker point.
- 6: Moderately thick and deep, not too short.
- 19: Strong but not heavy or prominent, not too broad.
- 21: Deep, strong, well-sprung, with a straight top line.
- 11: Long and straight on top.
- 11: Wide and flat, without patchiness.
- 25: Set on a level, not coarse, perpendicular.
- 12: Strong, moderate length, clean, flat, hard.
- 26: Set wide apart, straight, with a slight bend.
- 4: Clean, flat and broad.

Part 2

- 1: Attractive individuality, revealing vigour with a harmonious blending of parts.
- 5: Impressive, attractive, graceful.

- 4: Broad, large.
- 1: Lean, strong.
- 1: Full, bright.
- 7: Broad.
- 3: Straight.
- 4: Medium.
- 8: Set smoothly, forming neat junction.

- 9: Level

- 3: Neatly set.
- 2: Long and tapering, nicely balanced.
- 3: Wide apart, squarely set, clean-cut and strong, straight.
- 4: Nearly perpendicular.
- 6: Wide apart, nearly straight.
- 2: Flat and flinty, well defined.
- 1: Cleanly moulded.
- 4: Short and hard, deep and level.

- 11: Alert, clean-cut, free from excess.
- 4: Long and lean, blending smoothly.
- 3: Clean-cut.

- 2: Wide, flat and long.

- 14: Wide apart.
- 3: Loose and pliable.
- 1: Fine.
- 13: Relatively large.

- 10:
- 10: Large, long, well sprung.
- 12: Capacious, strongly attached, well carried, good quality.
- 2: Wide, moderate depth.
- 3: Strongly attached, reasonably level.
- 2: High and wide.
- 1: Evenly balanced and symmetrical

- 4:
- 1: Uniform, convenient length and size, cylindrical in shape, free from obstruction, squarely placed and plumb.
- 4: Long, tortuous, prominent and branching.
- 3: Numerous and clearly defined.

Numbers to the left of the colon signify numbers of actions (single actions or constellations). These may be made separately, overlapped or superimposed. Descriptions to the right of the colon pertain to the actions made – either to each action singly or to the group or to both. So “Gradually taper to a darker point” could mean that each action tapers, or that the tapering takes place gradually over the sequence of 8 actions, or both. The performer must decide for himself how to interpret the instruction.

A gap of one line indicates a pause of any length (there is a gap in Part 2 between 9: Level and 3: Neatly set).

Where no description follows a colon, the actions are free in character.

The performers (any number) begin more or less together, and then move through the text independently. However, all should be engaged in the last line of Part 1 before anyone begins Part 2. To accomplish this co-ordination, each performer should make, and continue to make, some pre-arranged signal on reaching the last line of part 1 (eg. sit, if previously standing, or congregate in a given place). When everyone is making the signal, each moves on to Part 2

independently. In many cases performers will have to make more than 4 actions at the end of Part 1 – it is desirable that everyone continues his action until moving on to Part 2. There is no pause between the two parts. It is suggested that the first action of Part 2 be carefully prepared beforehand.

Co-ordination as described above is also made at the end of Part 2. Here again, it may be necessary to make more than 3 actions before all performers are making the signal. The piece should end freely, not concertedly.

Duration will depend on the mode of activity used (performers need not stick to, say, sounds throughout the piece or even throughout one description), but will generally found to be at least 90 minutes. If time is limited, one Part only could be performed.

October 23-4 1969

THE CASTLE KEEP

Two to ten people perform this piece. Each person reads any one page. The text is whispered, very distinctly, but not urgently. The whisper must be voiceless – not a low murmur. Fragments of words are pronounced as in the first sentence of each page (make sure that “the” is always pronounced the same way!) The t of Castle is not sounded when the word is broken up. A full stop represents a short pause, slightly longer at the end of lines.

The voices are to be amplified to a moderate level – not loud. Except where there are only two or three performers there should preferably be at least four channels. Loudspeakers should be placed fairly close together where one or two people are sharing a channel, further apart where more are sharing; it should not be possible for a listener to track any one voice.

In performance, one person starts reading, the others joining in as quickly as possible. All should end at much the same time. When there are few performers duration will be around 90 seconds. When there are many the text may be read slightly slower, and duration may be nearer 2 minutes.

The sentence is taken from the translation by Wills and Edwin Muir of Franz Kafka’s *The Castle*.

March 2 - May 1970.

The murmurous silence of the Castle Keep.

The murm. The silence of the Castle Keep.

The murmur. silence of the Castle Keep.

The murmurous silence of the Castle Keep.

The murmurous si.

The mur.

The murmurous silence of the. Castle Keep.

The mur.

The murous silence si of the Castle Keep.

The murous si of si the Castle. lence. Keep.

The si. The murmurous si of si of lence.

The of the Castle Keep.

The murm.

The rous silence of the Castle Keep si.

The rous mur of si the Castle lence. Keep.

The murm si of ur the lence ous Castle Keep.

The ous of si of murm of the lence Castle Keep.

The of the.

The murmurous silence.

The mur. The mur. The mur. The mur si.

The silence of the mur.

The.

The Castle Keep

The murmurous silence of the Castle Keep.

The murmurous silence. of the Castle Keep.

The murm the si the lence the murmur. of the Castle Keep.

The mur si of the ur lence of the ous. Castle Keep.

The ous si mur of lence the of the. ous.

The ur.

The of the Castle Keep.

The.

The si.

The mur.

The murmurous. si. The. mur. lence. of the.

The lence. Castle Keep.

The si of the murmurence of the. The ur Castle Keep.

The silurous murmence of the Castle Keep.

The urmurous si of lence the Castle Keep.

The of the lence the si. Castle Keep.

The. The of the silence of the. The of the lence.

The of the Castle Keep

The silurence of the mur. of the ous Castle Keep.

The silence of the Castle murmurous. Keep.

The ur of the Castle. silence. mur. Keep. ous.

The of the ur of the si. The of the si.

The murm of the si. ler. ous. of Castle Keep.

The murmurous silence of the Castle Keep.
The murmurous. The silence of the Castle Keep.
The murmur. silence the of the Castle Keep.
The Castle Keep.
The silence the murmurt. The of the Castle Keep.
The si. The murmurence of the. Castle Keep.
The si. The mur the si the simurence of the.
The silence. of the. ence.
The murmurous silence the silence. Castle Keep.
The of the si. The murmurence. ous of the.
The Castle Keep.
The si. The mur. The ence si of the.
The ence of the si mur. Castle Keep.
The si of the ence of murmur.
The murmurence.
The silerous. The murmur of the Castle Keep.
The silence of the Castle. murmurous. Keep.
The ur. The si. Castle, urmurous. lence Keep.
The si of.
The ur. murm. rous. ence.
The rous si of the Castle. lence. mur.
The of the Keep.
The ence of. Castle Keep.

The murmurous silence of the Castle Keep.

The mur of the si of the. lence Castle Keep.

The ur si of the murmurence.

The si of. of the Castle. ence Keep.

The murmurous of the Castle silence Keep.

The silence. The mur. of the murmurous.

The murm si of lence of. of the Castle Keep.

The siler, The mur si of. ous.

The of the. ous si. the Castle Keeo.

The urm the siler the mur. ous. Castle Keep.

The siler of murm the ur si of ous.

The ous si. The ler of. of the Castle Keep.

The murmurence. of the si. The ler of the.

Themur.

The si of Castle Keep.

The ler mur of the si. ence. Castle. Keep.

The silen.

The ce. of.

The of the the Castle Keep.

The silence the murmur of the.

The lence the si of mur. Castle Keep.

The silerous. The ence the mur.

Of silence the Castle Keep.

The murmurous silence of the Castle Keep.
The silence of mur. The silence Castle Keep.
The si murmur of the Castle Keep. ence.
The ence of the. mur. of the Castle. ous Keep.
The murmurous si. of lence Castle Keep.
The si. The murmur. The ence ous.
The Castle Keep.
The si. mur the si. lence. ur.
The rous the mur. si of the Castle Keep.
The murmurous silence of the Castle Keep.
The of the si.
The murm.
The si. rous.
The lence of. Castle Keep.
The murmurence ous of.
The si.
The len. Castle. murmur. ce. Keep.
The silence of Castle.
The rous. Keep.
The Castle Keep.
The murmence. siler. ous.
The.
The si of the len of the Castle. ce. Keep.

The murmurous silence of the Castle Keep.
The silence. The mu silence of si.
The murous silence of the mur.
The silence of the Castle Keep.
The murous lence of simur. The Castle Keep.
The si. mur. si. murous. of.
The mur.
The lence.
The of the mur si of Castle Keep.
The of mur the murous si of the Castle lence Keep.
The si of si of the.
The murmurous silence of the Castle. Keep.
The silence. Castle silence Keep.
The silerence murmous.
The sil. of murmurence. Castle Keep.
The mur si of Cast. le Keep.
The of si of the lence of murous si.
The lence.
The Castle Keep.
The silerous. The murmence of the Castle Keep.
The murmurous silence. silence of the.
The mur si of the of.
The mur. therous si. of Castle lence Keep.

The murmurous silence of the Castle Keep.

The simu. of.

The of lence of the Castle Keep.

The mur murmurous ous silence.

The si of the Castle. lence. ous Keep.

The Keep ous of si. Castle Keep.

The si.

The murous ence. of the.

The Castle Keep.

The simurence of len. ce. ous.

The murmur si murmur.

The of the Castle Keep ence.

The si.

The ous mur si of.

The lence of the ous Castle si Keep lence.

The ur si of the ous of Castle Keep.

The murmurous si. The mur. lence.

The murous. The si mur of. of lence.

The lence. The mur Cast. Keep. le. ce.

THE murm. The si Keep.

The murmurous. of Castle.

The si of the mur si of.

The mur Castle Keep.

The murmurous silence of the Castle Keep.
The murmurous. silence.
The mur. The silence of the.
The silence of. of the Castle Keep.
The murm silence.
The mur. mur si of the.
The si of the. Castle Keep.
The Castle. Keep.
The silence. The murmur. lence.
The silerence. The murm simurence.
The mur.
The. urous.
The mur.
The silence of the Castle Keep.
The murmurous. mur.mu.rous.
The.
The Castle of the Castle silence Keep.
The silerence. murmur. mur si.
The lence of mur si.
The of the Castle the the of. Keep.
The Castle. murmur. silence Keep.
The silence. murmur. Castle rous Keep.
The of the silence of the Castle silence Castle Keep.
The murmurous silence of the Castle Keep.

The murm. murm si of the Castle Keep.

The mur.

The silence mur rous mur of.

The mur. Castle Keep ce. len.

The si. ce mur of silen.

The mur of the murmur.

The. The murmurous.

The silence of the mur Castle Keep ous.

The Castle. si of murmur the Castle Keep.

The.

The silence. murmur. murmur si ous len. ce.

The murmurous of the Castle.

The the of the. the Castle the silence Keep.

The murm. rous si. lence.

The silen. silence. si. len. murmurous.

The si si of the silence Castle Keep.

The Castle Keep.

The murmurous silence.

The murmur of the Castle Keep.

The si si mur of the. of the.

The silen. murmur. ce. lence ous.

The silerence murmur Castle of the Keep.

The murmurous silence of the Castle Keep.

The murmurous silence.

The Castle Keep.

The si. The murmurous si. lence. mur.

The silerence. murmur Castle Keep.

The murmur of the Castle silence Keep.

The si. ler. The si.

The lence ous si of mur.

The simurence. lence. Caslte. lence. Keep.

The murmurous silence of the Castle Keep.

The silence. mur mur ous.

The lence. lence si mur.

The si.

The lence of the si of the mur of the.

The Castle Keep.

The silence ous murmurmur.

The.

The silence. ous mur. ous lence. ous si.

The silence of the of the Castle Keep.

The silerous murmuence the.

The Castle murmur of the Keep.

The silence mur. murous silence.

The silence silen mur of Castle Keep.

“Now, Karl, play some of your *own* music”

bandied and flung around like stones

vulgar on its first appearance

a bazooka blown through steel wool

this is a sleepy elephant which wants rousing

fairly new

the amplified voices of bingo callers and restaurant touts

for all ages from baby upwards

we march on

spine-rattling

periods of freedom from noise would occur with easterly winds

like an open air garage

the reputations of lesser figures

all the best features

a small and undistinguished popular record company

no complex electronic system can be perfect

a musical outrage

the wave of sound is suspended in mid-air

it is hard to be sure where the tears end and the laughter begins

a bit of a patchwork quilt – covering not very much, but nicely put together

the more you keep in the background at the moment the more you will be sought after
later

translucently light

we have nothing more to add
go ahead and have the best
rawly shaped in the beginning by nature
a new record
this one's yours
expensive origin
the surface is smooth
the more you think about it, the better it is
there's a whole new world just waiting for you. challenging, exciting and stimulating
busy all the time
meet people. ask questions
coffee maker / alka seltzer administrator
fourth pair of hands
experience not necessary
branches everywhere
converse interestingly
good daylight, happy atmosphere
golden voiced school leaver
unwanted upright piano
fully restored to maintain its original character
four minutes walk
lovely, long and low
why settle for a small selection

the last of the stars to arrive

let's hope third time will be lucky for us

only one tenth of a second slower

plenty of jokes and acts of kindness to keep the timid happy

Christopher Hobbs

July 7-9 1970
for John Tilbury

“Now, Karl, play some of your *own* music”

can you hear me, mother?

As many performers as possible, each having a tape machine with headset.

A tape runs from a master tape machine through each of the other machines, returning to the master. The machines should be as far apart as possible, but equally spaced. If circumstances permit, the tape machines could be arranged in a circle round the performing area, with listeners in the middle. Internal speakers should be off. Use the lowest possible tape speed.

Use material on the tape which will make you laugh (taped comedy shows, jokes told preferably by people not in the performance, etc.)

A performance lasts as long as the tape.

1970

