

FRIENDS OF MUSIC, MAKE THIS YOUR PIECE AS WELL AS MINE: DREAM PIECE # 1 - BETTY WONG

page one

THOREAU said, "Sounds are bubbles on silence's surface.": Therefore,

PURPOSE OF THIS PIECE IS TO TRANSFORM THE SPACE SELECTED TO PERFORM THIS PIECE AND EVERY PERSON WITHIN IT INTO ONE GIGANTIC VIBRANT "SOUND BUBBLE"!

INSTRUCTIONS ARE TO BE FOLLOWED AS CLOSELY AS POSSIBLE FOR EACH PERFORMANCE OF THIS PIECE BUT TEMPERED BY SPECIFIC REQUIREMENTS OF THE "SPACE" IN WHICH IT IS TO BE GIVEN.

(1) Choose a space large enough to position 27 players (rehearsed) throughout the room and wide enough to place audience (spontaneous participation on cue) in a circle surrounding the players.

(2) In planning of positioning of players and instruments and selection of "found objects" type sounds, consider thoroughly the effects of this space on sounds to be projected and the space's ability or inability to project desired effects of all sounds.

(3) Instructions given here are tailored to meet the 'space' chosen for the first performance of this piece on January 16, 1971 at UCSD Building 409 Matthews Campus in the evening

SOUND SOURCES: (numbers in parentheses represent suggested number of players)

METALS = delicate state[?], i.e. piano strings (3) gross state, i.e. metal strips (1)
instruments, i.e. gongs and tamtams-use two gongs and two tamtams (4)
metal chimes-two sets (1 per), found objects (--), cymbals.

GLASS = bottles for blowing (audience), drinking glasses ^{CRYSTAL} wet rim with water
for rubbing (audience), found objects (--).
instruments, i.e. wind chimes, bells.

WOOD = any found object particularly any wooden part of structure i.e. walls,
floor, furniture (two percussionists),
(3) instruments, piano frame (with right pedal down), bamboo wind chimes (1)

STONE = found objects, wind chimes, bells (--)

AIR = whistling (--)*, breathing in and out of different length plastic tubes(2),
letting air out of balloons, audible breathing, random humming of pitches
picked up from glass sounds (audience)

CONTROLLED: players shouting of "yeah!" (pitched), reciting of poems speaking
of the "sound experience, particularly environmental" (poet)

TOYS = noisemakers, slingshots and darts (use gongs as targets), balloons (blow up
and let air out to produce sound), weird combination whistles, pennywhistle,
whistle rings...(--)
^{with SUCTION CUPS}

MUSICAL INSTRUMENTS = ^{selections} (fixed and chosen for long decay from natural resonance time
and for sustaining power):

page three

accordions (2) , harmonicas (2), gongs/tam tams (4), harp (1)chimes (metal) - 2 or 3,
Piano interior (grand)-leave right pedal down throughout.

CHOOSE CRITICALLY THE IMPLEMENTS FOR EXCITING, INITIATING SOUNDS FROM ABOVE SOURCES.
suggested:

- 1) varieties of drumsticks to be used on wood sounds (chosen by percussionists)
 - * 2) scraping on gongs - pipes, forks, plastic covers of containers (hard plastic)
 - 3) bass bow on gong, on cymbals
 - * 4) glass objects with flat bottoms i.e. drinking glass, ashtray (rub on piano strings)
 - * 5) butter knives (insert in between piano strings, let rock like pendulum. for desired effect, test position so knife doesn't hit wood and is secure to stay in position)
 - 6) fingers on piano strings (improvise)
 - 7) voice
- * discoveries of students in Music Courses 1A and 10 of UCSD Music Department

VISUALS (consider as environmental element as well as sound cues for players)

- 1) two slide projectors placed apart either against a wall or from outside windows into the space.
- 2) project against bare walls and play with sizes of projections
- 3) take black and white slides of the 'space' choosing physical aspects which reveal essential physical and mental effects the 'space' probably has on persons giving concerts and those listening.
- 4) footlights (place on floor behind audience circle pointing into middle of audience)
spotlights on rafters pointing down at audience,
two 'movable' spotlights to follow players (to be performed as part of atmosphere,
mild colored lights if possible)
colored light over piano
magic lanterns...
- 5) candles and incense in holder (to be lit during piece as cue for audience to enter into the piece). Place in the middle of the circle, probably inside piano so all in the room can see.
- 6) choose sufficient number of persons to perform the above requirements

page five

POSITIONING OF PROPS, PLAYERS AND AUDIENCE: EXPLOIT THE ACOUSTICAL PROPERTIES OF THE 'SPACE', ITS INSIDES AND OUTER SPACE OF ALL DOORWAYS AND HALLWAYS LEADING INTO THE 'SPACE'. CONSIDER PSYCHOLOGICAL SPACING OF ALL PERSONS TO FORM DESIRED
-----ENVIRONMENT-----

SOUNDS COMING FROM KNOWN AND UNKNOWN

POSITIONING INSTRUCTIONS:

- 1) the following are fixed (gongs, tam tams, mounted chimes on rafters, stepladder leading to rafter chimes, piano (place in center of audience circle), bottles and glass (on floor on either side of piano, to be passed out before piece begins), projectors focus from one spot but should rotate around different walls of the 'space'
- 2) the following are movable chimes, tube blowers, harmonica players, accordion players, toys, chairs.
- 3) from behind doors:
metal strip should be mounted like the gongs are, harp should be as close to door leading into 'space' as possible.

PROPS

- 1) make skirt to cover frame of the piano and keyboard. take top of grand off.
- 2) tall stepladder to reach rafter where chimes are mounted.. at least one set of brass chimes, others should be different materials.
- 3) use colored water to fill drinking glass instruments
- 4) Players DRESS in colors you think match the kinds of sounds you want to produce
- 5) Lights: look under VISUALS page four.

PLAYERS

HAVE MUSICIANS PLAY ON FOUND OBJECTS OR TOYS.

HAVE NON-MUSICIANS PLAY ON "MUSICAL INSTRUMENTS". (CHOOSE PLAYERS WHO HAVE EXPERIENCE IN PRODUCING ORIGINAL AND EXPERIMENTAL RESULTS FROM INSTRUMENTS, WHO ARE NOT TRAINED IN THESE INSTRUMENTS, WHO HAVE IMPROVISED ON THESE INSTRUMENTS i.e. Mus 1A and 10)

ELECTRONICS


- 1) no amplification of sounds
- ~~2) control all sounds mechanically~~
- 3) tape recorders:
 - a) use one to record "audience participation" sounds
 - b) patched in such a way as to produce "feedback"-instant playback of a) sounds back into the 'space'. (patch on page eight)
 - c) one to record entire performance including sounds of b)
 - d) operate electronics from separate studio looking into 'space' if possible.




1)

OUT Instructions → AUDIENCE
And GLASS OBJECTS

2) PLAYERS TAKE YOUR PLACES NOW - SLOW MOTION
FIXED IN READINESS FOR 1 MINUTE -

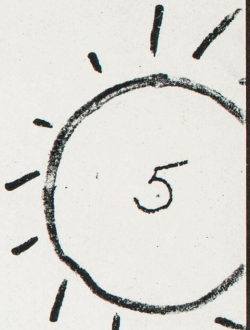
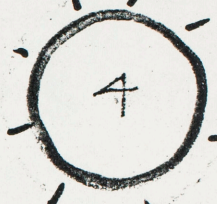
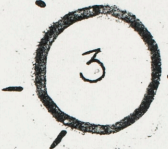
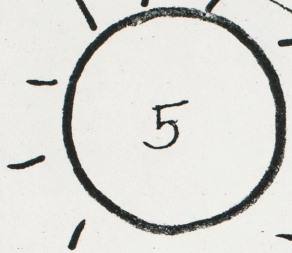
3)  MOVABLE → FOCUS → EACH PLAYER
on

 ← 1 MINUTE

sound CUE 1 = Percussionist II

ON

GIVE



slow acceleration

ALL PLAYERS BURST INTO SOUND



Let trail

BLACK OUT

SHOUTING

"YEAH!" (PICK A PITCH)

All sounds off

FOR 1 MINUTE == NO BRASS CHIME

RAFTER
CHIMES

PLAYER (LIMB) LADDER DURING
1 MINUTE

III



BASS = CUE: SILENCE.
FOR

"INTIMATE" SLIDES

1) HARP: OSTINATO (FROM HALLWAY)

2) PIANO: KNIFE PENDULUM

3) ACCORDIONS: COME TOWARD EACH OTHER FULL VOLUME (FROM OPPOSITE CORNERS)

4) PLAYERS SEEK OUT MATE = dialogue

ALLOW ALL SOUNDS TRAIL OFF COMPLETELY

5) AT MIDPOINT: PERCUSSIONIST 1 CHASSED BY PERCUSSIONIST 2
AROUND WALLS OF 'SPACE' IMITATING EACH OTHER'S RHYTHMS
ON FOUND OBJECTS



3

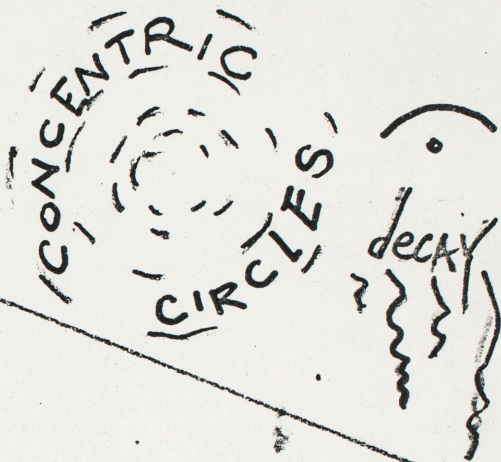
MINUTES



DURING THE LAST MINUTE: ALL SOUNDS IV
GRAVITATE TOGETHER TIGHT BLEND. WITH
ALL LENGTH DECAYS

MAKE ENTRANCES HERE FORM

LIGHTS LOWER
GRADUALLY.



LAST 30 SECONDS OF DECAY *CHAIRS IN DIALOGUE

LIGHT INCREASE & CANDLES = CUE: AUDIENCE
(ENGINEER: START RECORDING)



(ENGINEER: START RECORDING)

JOIN IN WHILE

Poetess recites / SLIDES

ENGINEER: PLAYBACK RECORDING Project

* MAKE PROMINENT - ALL RESPONDING THROUGH WALLS AND DOORS

METAL STRIP - CHAIRS - PERCUSSIONISTS TO RECORDING. (AT END OF POEMS) SPACE

ALL SLOWLY FADE AWAY
LIGHTS FADE OUT - PLAYERS SLOW MOTION OUT →



Variations?

SCORE FOR "FRIENDS OF MUSIC, MAKE THIS YOUR PIECE AS WELL, AS MINE" (as of JAN.13, 1971)

- I GET ALL FIXED INSTRUMENTS IN PLACE
ALL MOVABLE INSTRUMENTS IN PLACE
- II ALL PLAYERS TAKE YOUR PLACES AMONG THE AUDIENCE BUT NEAR YOUR INSTRUMENTS
SIT AROUND HORSESHOE ON FLOOR
- III ADDRESS THE AUDIENCE AND PLAYERS
- IV PLAYERS GET UP FROM AUDIENCE AFTER I FINISH SPEAKING AND SLOWLY AND CAREFULLY
TAKE YOUR PLACES AND HOLD A FREEZE READY TO PLAY.
LIGHTS WILL PASS AMONG YOU

5 beats V FIRST SOUND CUE (PERCUSSIONIST): GIVE FIVE SOUNDS OF EQUAL DURATION AND EQUAL DYNAMIC LEVEL (moderate tempo)

VI ON THE 5th SOUND (PLEASE COUNT) ALL PLAYERS COME IN TOGETHER WITH THE BIGGEST SOUND YOU CAN GET BUT WITH THE VERY CLEANIST ATTACK POSSIBLE.
LET THIS ONE SOUND TRAIL OFF NATURALLY (DECAY)

VII I WILL CUE FOR SECOND ENTRANCE: AT RANDOM, MAKE YOUR ONE ENTRANCE BUT COME IN AS SOON AS YOU HEAR A SOUND SO ALL ENTRANCES ARE RAPID FIRE AND AS CLOSE TOGETHER AS POSSIBLE.

VIII GONG WILL BE THE LAST ENTRANCE (HIT AND LET RESONATE)... THIS IS CUE: FOR SIX TEMPLE BELLS TO COME IN (ONE AT A TIME TO CREATE LAYERS OF DECAY). COME IN WHILE GONG IS STILL DECAYING.
ENTER ALL RINGING METAL SOUNDS: *space*

TPT use annex IX

- BRASS CHIMES
- SUSPENDED PIPES
- GRADUATED DISCS INSTRUMENT
- TEMPLE BELL HAND CARRIED
- MOVABLE CYMBALS HAND CARRIED
- BRASS CHIMES AGAIN FOR ALL ABOVE SOUNDS TO DROP OUT (BUT LET ALL SOUNDS DECAY)
- CUE FOR:
- ALL BOWED AND SCRAPED METAL SOUNDS:
- FOUR GONGS (SPACE YOUR ENTRANCES TO LET OTHER SOUNDS THROUGH AND LET EACH SOUND DECAY NATURALLY BEFORE MAKING ANOTHER SOUND)
- CYMBAL/DISC INSTRUMENT (BOW)
- SCRAPING OF PIANO (NO KNIVES)...PAM = PLUCK PARTICULAR PITCHES LOUDLY AND LET RESONATE (ESP. NOTES BELOW LOW C)
- RUB STROKE RODS

X CUE: STRIKE UNDERNEATH OF PIANO (DARRELL) FOR ALL ABOVE SOUNDS TO QUIT AND WOOD STRUCTURE/ FOUND OBJECTS OF WOOD ENTER

5 sounds on log
Climb

- HORN SCRAPE FLOOR (MAKE LONG SUSTAINED SOUNDS AND MOVE AROUND ROOM)
- SCRAPE FLOOR WITH ANYTHING
- PERCUSSIONISTS DO YOUR TING WITH WALLS AND OBJECTS
- MIX LONG SUSTAINED SOUNDS WITH PERCUSSIVE SOUNDS: ALL PLAYERS. LET ALL SOUNDS DECAY NATURALLY.
- ~~CHARILE~~ CHARLIE CLIMB UP ONE LADDER ONTO RAFTER AND OVER...MAKING SOUNDS. BRING OBJECTS LIKE HARMONICA...

Charlie up the ladder

(Chairs scraping outside
→ Balloons

Tpt read time
accordion

quit when candles lit for reading

XI CUE: WHEN CHARLIE CLIMBS DOWN THE OTHER LADDER AND GOES OUT TO ROOF WITH STEVE

ENVIRONMENTAL SOUNDS ENTER IN. SPACE IS VERY IMPORTANT HERE LET SOUNDS THROUGH.

CHAIRS SCRAPE FROM OUTER DOORS (LEAVE ONE DOOR AJAR)
SOUNDS FROM ANNEX AND STORAGE ROOMS: LIKE TYMPANI... THIS IS CUE FOR:

XII PIANO TO START KNIVES GOING : CUE FOR HARPSICHORD TO COME IN. IMPROVISE...
PLUCKED INSTRUMENTS FROM UNDER PIANO
DAVE AND DARRELL FIND OBJECTS TO RESONATE
RON GEORGE ON BOTTLES WITH PERCUSSION STICKS
JOHN ON
TOYS LIKE BALLOONS SQUEAKING FROM ESCAPED AIR

Toys

XIII CUE: TUBES BLOWING (STAND APART FROM EACH OTHER AND BLOW TOWARDS EACH OTHER)
SO ALL SOUNDS QUIT EXCEPT
ROOF SOUNDS

TPT outside

from what position

XIV ACCORDIONS START COMING TOWARD AUDIENCE IN SLOW MOTION, ACCORD. ONE GIVES PITCHES TO ACCORD . TWO ALL AT LOW LEVEL AND KEEP SUSTAINED.
WHEN ALL PITCHES ALL GIVEN OUT, BOTH PICK PITCHES AT RANDOM AND CREATE NEW COMBINATIONS

XV PERCUSSIONIST TWO STARTS CHASING PERCUSSIONIST ONE AROUND ROOM AND TAKES RHYTHMS FROM PERC. ONE AND IMITATES.

XVI CUE: AGAIN TUBES CUE ALL SOUNDS TO QUIT AND POET LIGHTS CANDLES FOR READING AND AUDIENCE PARTICIPATION
PERSON IN THE MIDDLE OF CIRCLE STARTS BOTTLE SOUNDS AND I LIGHT INCENSE
THEN ALL JOIN IN WITH BOTTLE SOUNDS AND HUMMING FROM MOUTH OR KAZOO... OF PITCHES GIVEN OUT BY BOTTLES

XVII CUE: FOR PIECE TO END WHEN CANDLE BLOWS AND ALL PLAYERS AGAIN JOIN THE AUDIENCE AND SIT DOWN. LIGHTS OUT.

THIS IS AN OPEN INVITATION TO YOU FRIENDS OF MUSIC TO

participate in this piece called: "FRIENDS OF MUSIC, MAKE THIS YOUR PIECE AS WELL AS MINE".

You will be asked to SIT ON THE FLOOR FORMING A LARGE HORSESHOE and your sound contributions will be the 'spontaneous element' in the piece.

The players, the rehearsed element of the piece, will be positioned among you, around the horseshoe and within the horseshoe so there will be as little separation as possible between performers and you.

The sound sources:

1) some of you will be given bottles to produce sounds from by blowing across the mouth of the bottle.

2) you may pass the bottle to your neighbor if you would rather hum along with pitches you pick up from the bottle blowing.

3) other possible sounds will be left up to what sounds you feel appropriately blends in with the bottle and humming sounds: you have the option of "taking as a springboard the first sound that comes along!"-CAGE.

MAKE THE SOUNDS AS LONG AND CONTINUOUS AS POSSIBLE AND KEEP THE DYNAMIC LEVEL BELOW THAT OF THE POET WHO WILL BE READING.

CUE: for you to come in is visual. Start when you see candles being lit. Continue until the last candle is blown out.

IN THIS ACTIVITY, I am asking you to share with us (the players) the practice of the following attitudes:

"It is better to make a piece of music than to perform one, better to perform one than to listen to one..."-CAGE.

"DON'T WEAR MASKS: REJOICE IN NAKEDNESS. DON'T FORGE ECTASY: RETURN TO ZERO. DON'T PRACTICE MAGIC: BE AUTOMATIC; BE NOTHING. MAKE MUSIC WITH WHATEVER MEANS ARE AVAILABLE."- FREDERIC RJEWSKI

This performance of the above piece and the attached questionnaire are part of work being completed for the masters thesis in music. I would appreciate your interest in answering the questions with comments about how you felt in listening to and participating in this piece. The sounds are deliberate mixtures of "real everyday sounds", sounds made on "found objects around the room" and instrumental sounds. My attitude regarding the universality of music making is reflected in my choice of having musicians play on objects and non-musicians play on instruments.

MAILING ADDRESS for the questionnaires and comments , return to:

BETTY WONG

UCSD MUSIC DEPT. 407 MATTHEWS CAMPUS

LA JOLLA, CALIFORNIA 92037


QUESTIONNAIRE: RETURN TO BETTY WONG, UCSD MUSIC DEPT. 407 MUSIC, MATTHEWS CAMPUS

- I NAME 3 EXAMPLES OF "NOISE".
- II NAME 3 EXAMPLES OF "SOUND".
- III NAME 3 EXAMPLES OF "MUSICAL" SOUNDS.
- IV. GIVE YOUR CRITERIA FOR MAKING DISTINCTIONS BETWEEN THE ABOVE THREE CATEGORIES. WHY IS NOISE DIFFERENT FROM SOUND DIFFERENT FROM MUSICAL SOUND?
- V GIVE ONE EXAMPLE OR MORE OF A "NOISE" THAT IS ALSO "SOUND".
- VI GIVE ONE EXAMPLE OR MORE OF A "NOISE" THAT IS ALSO "SOUND" THAT IS ALSO "MUSICAL" SOUND.
- VII WHAT DO YOU MEAN BY "MUSICAL" ? WHAT DO YOU MEAN BY "MUSIC"?
(give much thought before answering)
- VIII IS MUSIC MAKING POSSIBLE WITHOUT USE OF INSTRUMENTS?
- IX IS MUSIC MAKING POSSIBLE WITHOUT MUSICAL TRAINING (academic, traditional learning of theory or instrument playing)?
- X CAN YOU CALL THE HUMMING OF A 2 YEAR OLD CHILD MUSIC MAKING? WHAT ABOUT BIRDS MAKING SOUNDS OUTSIDE YOUR WINDOW AT 4 a.m.?
- XI WHEN WOULD YOU CALL A SOUND OR SOUNDS "UNMUSICAL"?
- XII HOW WOULD YOU FEEL IF YOU WERE CALLED UPON TO IMPROVISE? WOULD IT MAKE A DIFFERENCE IF YOU WERE GIVEN AN INSTRUMENT? COULD YOU THINK OF A WAY TO IMPROVISE WITHOUT AN INSTRUMENT AND WHAT WOULD YOU FEEL THIS EXPERIENCE?


Players play through cells, in sequences determined by external sources: the positions of the other players in their respective scores, and the occurrences of lights and other sounds which in turn are governed indirectly by the player's individual performances.

Lights - four colored lights, visible to all players. Red, Blue, yellow, green.

Sounds -  - white noise

 - Buchla blips

 - Big jumble of sounds

 - machine, with regular pulsing

Sounds are loud enough to be heard, soft enough to allow the players to be heard. Sounds are running continuously on tape decks; only one is put through speakers at a time.

Switchboard - 2 four-position selectors: one selecting one of the four colored lights; one selecting one of the four sounds.

LENGTH OF PIECE - determined by players before performance. Switchboard player signals end of piece by cutting both sound + light.

If piece is performed for audience, changes may be made to...