

experiential

audience

with

instruments

realization

gary mckenzie



experiential

instrument instruction:

any or all of the instruments listed can be used for realization.

two or more of each instrument can be used.

- see - instrument instruction - page 2 - instrument list -

instruments other than those listed can be used for realization.

however, any instrument that is used for realization must be an instrument in which anyone without musical knowledge or training can realize.

percussion instruments are most suitable for realization.

those supervising "experiential" can use any instruments that they feel would be suitable for audience realization, and that anyone without musical knowledge or training can realize.



experiential

instrument instruction continued:

instruments:

2 maracas - 1 pair each -

sleigh bells

tambourine

quiro

claves

glass wind chimes

triangle

3 wood blocks - H-M-L - with hard sticks

2 wood blocks - struck together

sandpaper blocks

snare drum - with wire brush - snar off -


2 bongos - H-L

2 congas - H-L

3 tp,-toms - H-M-L

automobile horns - any number can be used - each with a different  
pitch - each placed separately -

slide whistles - any number can be used -

hand bells - 1 set =  -

suspended indian bells -

metal blocks - H-M-L-



experiential

instrument instruction continued:

instruments continued:

glockenspiel

piano - with top off for interior realization -

finger cymbals

cow bells - any number - each with different pitch - struck with hard sticks -

cow bells - any number - each with different pitch - played by hand -

5 temple blocks



experiential

instrument instruction continued:

the instruments that are to be used for realization are to be scattered through the performance area.

the exact placement of the instruments is to be determined by the size of the performance area that is used for realization, and by the number of instruments used, and by the size of each instrument that is used for realization.

the instruments are to be placed on the ground, or on tables - except for those instruments that are placed on stands - and each instrument is to be positioned at it's assigned placement.

each instrument must remain at its assigned placement throughout the realization.

instruments that are placed on the ground, or on tables, can if necessary, be lifted from the ground or tables for realization, and are to be returned to the ground or table at the end of each individual realization.

those instruments that are placed on stands are to remain on stands are to remain on stands, and are to be realized on stands.

each instrument is to be realized at its assigned placement.

certain members of the audience will not know how to realize instruments.

a note can be placed with certain instruments giving an instruction how that instrument is realized.

each member of the audience is to respond to each instrument spontaneously - realizing each instrument by their spontaneous reaction to each instrument.



experiential

text:

the piece is to be realized outdoors at such a location as a park, plaza, or an outdoor pavilion, or an outdoor theatre, where there exist an abundance of natural and man-made visual objects, and where an abundance of natural and man-made sounds occur.

the piece is to be realized within a specific performance area, consisting of a circle, the diameter of which can be anywhere from 50 to 200 or more feet.

the audience is to be placed equidistantly from the center of the circle.

each chair should be placed at least 8 to 10 feet apart.

the use of chairs is optional.

however, if the audience is to sit on the ground,

then markers are to be placed at each seating position.

the instruments that are used for realization are to be scattered at various positions throughout the performance area.

the instruments are to remain at the positions in which they are placed throughout the realization.

the performance area must then be large enough so that the members of the audience will be able to walk from their respective seats to the instrument of their choosing and then return to their respective seats.

the piece should be realized during ideal weather, when it is neither too cold, nor too warm, so that the members of the audience can be relaxed and comfortable. mild or calm or still weather, such as at late afternoon through sunset, would be an ideal performance condition.

the piece is to be realized as one of two versions. the version that is to be realized must be determined prior to the realization.

instruction for version A: version A is to be realized within a fixed clock time.

experiential (1) text



experiential

text continued:

instruction for version A continued: the fixed clock time will be different at each realization.

the audience is to be seated before the realization begins.  
there should be no allowance for late-comers.

each member of the audience is to be given a copy of the "audience instruction", which is to be placed on each chair or marked seating position in the performance area.

the members of the audience are not to realize the instruments that are used for realization,  
or any vocalism,  
until the realization begins.

the realization of version A is to begin at a specific clock time,  
and regardless of what occurrence,  
the realization is to begin exactly at the time that is specified for commencement.

the specific duration of version A must be determined prior to the realization,  
and the duration that is realized is to last the exact length that has been specified.

the specific duration is different at each realization.  
the duration that is to be realized could be printed on the "audience instruction", so that the audience will know the duration that is realized.

at the beginning of the realization, an assigned person can optionally enter and



experiential

text continued:

instruction for version A continued: be seated at the center of the circle,  
and is to remain at the center of the circle and realize the duration of version A,  
and then is to exit from the center of the circle at the termination of the realization.  
otherwise there is no signal to indicate the beginning, duration and termination of the realization of version A.

the realization of version A is to end at a specific clock time,  
and regardless of what sound or occurrence the realization is to end exactly at the time that is specified for termination.

each member of the audience must remain seated until the realization of version A is terminated.

the fixed clock time of version A must have been determined prior the realization.

instruction for version B: version B is to be realized within a fixed clock time,  
which is to consist of a duration of 3, 6, 9 or 12 hours.  
the fixed clock time is to be determined prior to the realization.

version B is to begin at a specific clock time,  
and regardless of what occurrence, the realization is to begin exactly at the time that is specified for commencement.

the members of the audience are to remain outside of the performance area until the realization begins.



experiential

text continued:

instruction for version B continued: when the realization does begin, then the individual members of the audience can , at will, enter the performance area, and are to be seated at the chair or marked sitting place or their choice.

each member of the audience is to read a copy of the "audience instruction", which is to be placed on each chair or marked seating place in the performance area.

the individual members of the audience, when entering the performance area, must not realize the instruments that are used for realization, or any vocalism, until the individual realization begins.

after an individual member of the audience has been seated, then that person is to realize the piece for an indefinite length of time. when an individual member of the audience ceases to realize the piece, then that person is to exit from the performance area.

such a procedure can continue for several hours, as the individual members of the audience are to casually enter, realize, and exit from the performance area, with each individual realization lasting at will, as the realization is in progress.

there is no signal to indicate the beginning, duration and termination of version B. the realization just occurs.

the duration of version B that is realized is to last the exact length that has been specified.



experiential

text continued:

instruction for version B continued: the realization of version B is to end at a specific clock time and regardless of what sound or occurrence the realization is to end exactly at the time that is specified for termination

the version that is to be realized must have been determined prior to the realization, so that proper supervision can be maintained.

the instructions for the version that is to be realized could be printed in the announcement of the realization, and could be printed on the "audience instruction", so that the members of the audience will know that the realization is within a fixed clock time, and that the audience is to be seated prior to the realization; or so that the members of the audience are to individually enter, realize, and exit from the performance area, at will, as the realization is in progress.

for the realization of either version, each member of the audience is to enter the performance area and be seated at the chair or marked sitting place of their choosing.

having been seated, each member of the audience is to read the "audience instruction".

having read the "audience instruction", each member of the audience is to begin their individual realization.

each member of the audience is to sit in the position that is the most comfortable and relaxing for each.

instruction for realization: each member of the audience is to sit in the position that is the most comfortable and relaxing for each.

each member of the audience must relax their entire respective bodies, and must become so wholly relaxed so as



experiential

text continued:

instruction for realization continued: to have relief from all tension,  
and so as to seem weightless;  
and each member of the audience must relax their respective minds,  
which must become so wholly relaxed so as to be clear of all outer thought.

during the process of relaxing the mind and body,  
each member of the audience must evolve to a condition of perfect peace and stillness within themselves,  
and in relation to their surroundings.

each member of the audience must evolve to such a condition of peace and stillness, so as to hear the essence of that stillness,  
and so as to hear the inner sound vibrations that are within them.

each member of the audience is to become conscious of and active with the inner sound vibrations that are within them.

each member of the audience is to meditate on their inner sound vibrations, each as the structure, duration and intensity in which they occur.

the meditation of the inner sound vibrations can only be realized from within an individual member of the audience.

each member of the audience is to become conscious of and active with the "natural" and "man-made" sounds as they occur.

"natural" sounds are those sounds that occur from nature, such as the sounds from animals, birds, insects, people, or sounds that occur from wind, trees, leaves, water etc.



experiential

text continued:

instruction for realization continued: "man-made" sounds are those that occur from the invention of man, such as the sounds from automobiles, vehicles, airplanes, jets, machinery etc.

each "natural" sound,  
and each "man-made" sound,  
consist as the structure, duration and  
intensity in which they occur,  
and each "natural" and each "man-made"  
sound is to be realized as they occur.  
each "natural" and each "man-made" sound  
could occur separately,  
or several could occur simultaneously.

an individual member of the audience can  
meditate on one "natural" sound,  
or can meditate on one "man-made" sound,  
each as the structure, duration and  
intensity in which they occur.

or an individual member of the audience  
can meditate on several "natural" sounds,  
(each as the structure, duration and  
intensity in which they occur),

or can meditate on several "man-made"  
sounds, (each as the structure, duration  
and intensity in which they occur.

or an individual member of the audience  
can meditate on several "natural" sounds  
combined with several "man-made" sounds.

each individual member of the audience  
when meditating on several "natural" or  
"man-made" sounds, can form any possible  
combination or structure with the "natural"  
or "man-made" sounds as they occur.

although each "natural" sound and each  
"man-made" sound can be heard by each  
member of the audience,  
the meditation of each distinct sound,  
can only be realized individually.



experiential

text continued:

instruction for realization continued: Having become conscious of and active with the "natural" and "man-made" sounds, each member of the audience can then at will, spontaneously choose to augment specific "natural" and "man-made" sounds with an instrument or vocalism.

the decision to realize an instrument or vocalism is to be determined only by the specific "natural" and "man-made" sounds that are to be augmented, and is not to be determined from another instrumental or vocal realization that is in progress.

when inspired to augment specific "natural" or "man-made" sounds with an instrument, an individual member of the audience is to spontaneously choose which instrument to realize, and then is to walk to the chosen instrument and spontaneously augment the specific "natural" or "man-made" sounds with that instrument.

the individual member of the audience can realize an instrument either by sitting, or by standing, or both, but must remain at the position where the instrument is placed throughout the realization of that instrument.

when inspired to augment specific "natural" or "man-made" sounds with a vocalism, an individual member of the audience must remain positioned at the chair or marked sitting place, and spontaneously augment the specific "natural" or "man-made" sounds with a vocal realization.

the individual member of the audience can realize a vocalism either by sitting, or by standing, or both,



experiential

text continued:

instruction for realization continued: but must remain positioned at the chair or marked sitting place throughout the realization of that vocalism.

when inspired to augment specific "natural" or "man-made" sounds with an instrument and vocalism simultaneously, an individual member of the audience must spontaneously choose which instrument to realize, and then is to walk to the chosen instrument and spontaneously augment the specific "natural" and "man-made" sounds with an instrumental and vocal realization

the individual member of the audience can realize an instrumental and vocal realization either by standing, or by sitting, or both, but must remain at the position where the instrument is placed throughout the realization of the instrumental and vocal realization.

vocalisms can be realized as sung pitches, whispers, whistles, clicks, or any other spontaneous vocal utterance. however, words are forbidden, only syllables are to be realized.

the realization of an instrument or vocalism must remain spontaneous throughout, and is not to be pre-meditated, or methodically thought out. as soon as the spontaneity ceases, or a pre-meditated idea or a musical composition is in progress, the instrumental or vocal realization is to be brought to a halt.



experiential

text continued:

instruction for realization continued: the structure, duration and intensity of an instrumental or vocal realization is to be determined only by the spontaneous inner reaction of an individual member of the audience to the structure, duration, and intensity of the specific "natural" and "man-made" sounds that are to be augmented.

any instrumental or vocal realization that is not determined by the spontaneous inner reaction of an individual member of the audience to the "natural" and "man-made" sounds, is to be brought to a halt.

the structure, duration and intensity of a spontaneous instrumental or vocal realization must relate to the structure, duration and intensity of the specific "natural" and "man-made" sounds that are augmented.

any instrumental or vocal realization that does not relate to the "natural" and "man-made" sounds that are augmented is to be brought to a halt.



experiential

text continued:

instruction for realization continued: dialogues can be formed between specific "natural" or "man-made" sounds and an instrumental realization, or with a vocalism, or with an instrumental and vocal realization.

the decision to realize a dialogue is to be determined by the spontaneous inner reaction of an individual member of the audience to the specific "natural" and "man-made" sounds in which the dialogue is to be formed.

the instrumental or vocal structure, duration and intensity of a dialogue is to be determined by the spontaneous inner reaction of an individual member of the audience to the structure, duration and intensity to the specific "natural" and "man-made" sounds in which the dialogue is formed.

the instrumental or vocal structure, duration and intensity of a dialogue must relate to the structure, duration and intensity of the specific "natural" and "man-made" sounds in which the dialogue is formed.

any instrumental or vocal realization of a dialogue that does not relate to the specific "natural" and "man-made" sounds in which the dialogue is formed, is to be brought to a halt.

a dialogue is to be terminated either by the spontaneous decision of the individual member of the audience to bring the dialogue to a halt, or when the specific "natural" and "man-made" sounds in which the dialogue is formed cease to be audible, the dialogue is then to be brought to a halt.



experiential

text continued:

instruction for realization continued: more than one instrument can be realized when augmenting specific "natural" or "man-made" sounds.

when inspired to augment specific "natural" or "man-made" sounds with more than one instrument, the individual member of the audience is to successively choose and realize each instrument as inspired by the spontaneous inner reaction of the individual member of the audience to the specific "natural" or "man-made" sounds that are to be augmented, with the spontaneous structure, duration and intensity realized from each successively chosen instrument relating to the structure, duration and intensity of the specific "natural" or "man-made" sounds that are augmented.

it may be possible for an individual member of the audience to augment specific "natural" or "man-made" sounds with more than one instrument simultaneously, forming one instrumental realization, the structure, duration and intensity of which is to relate to the structure, duration and intensity of the specific "natural" or "man-made" sounds that are augmented.

any instrumental combination and any spontaneous instrumental structure can be realized when augmenting specific "natural" and "man-made" sounds with more than one instrument.



experiential

text continued:

instruction for realization continued: vocalisms can be realized when augmenting specific "natural" or "man-made" sounds with more than one instrument, forming any spontaneous instrumental and vocal combination.

the spontaneous instrumental and vocal structure that is realized when augmenting specific "natural" and "man-made" sounds with more than one instrument with vocalisms, must be determined by the spontaneous inner reaction of the individual member of the audience to the specific "natural" and "man-made" sounds that are augmented, and must relate to the specific "natural" and "man-made" sounds that are augmented.



experiential

text continued:

instruction for realization continued: two or more instrumental or vocal realizations can be formed from several members of the audience simultaneously.

when an individual member of the audience is inspired to augment specific "natural" or "man-made" sounds with an instrument or vocalism, finds that an additional instrumental or vocal realization will destroy the structure of another instrument or vocal realization that is in progress, then that individual member of the audience can choose not to realize the inspired instrumental or vocal augmentation.

when an individual member of the audience is inspired to augment specific "natural" or "man-made" sounds with an instrument or vocalism, finds that an additional instrumental or vocal realization will augment the structure of another instrumental or vocal realization that is in progress, then that individual member of the audience can choose to realize the inspired instrumental or vocal augmentation.

if an individual member of the audience, when augmenting specific "natural" or "man-made" sounds with an instrument or vocalism, finds that the structure that that individual member of the audience is realizing will destroy the instrumental or vocal structure that is being realized simultaneously by another member of the audience, then that individual member of the audience can choose to either continue the instrumental or vocal realization, or can bring the structure to a halt without continuing the instrumental or vocal realization, or can bring the instrumental or vocal



experiential

text continued:

instruction for realization continued: realization to a halt and then continue with the same structure, or can continue with a new structure.

if an individual member of the audience, when augmenting specific "natural" or "man-made" sounds with an instrument or vocalism, finds that the structure that that individual member of the audience is realizing will augment the instrumental or vocal structure that is being realized simultaneously by another member of the audience can choose to continue the instrumental or vocal realization.

any spontaneous reaction from an individual member of the audience when augmenting specific "natural" or "man-made" sounds with an instrument or vocalism, to another instrumental or vocal structure that is being realized simultaneously by another member of the audience, is possible, and the decision to continue the structure or to bring the structure to a halt, and the realization of the structure is to be determined by the spontaneous reaction of the individual member of the audience to the instrumental or vocal structure that is simultaneously realized by another member of the audience.



experiential

text continued:

instruction for realization continued: several members of the audience can relate to one another the experience that each are evolving with an instrumental or vocal dialogue.

each member of the audience is to face one another when relating their evolving experience to one another with an instrumental or vocal dialogue.

when several members of the audience are relating to one another the experience they are evolving with an instrumental or vocal dialogue, each structure that is realized must relate to the specific "natural" or "man-made" sounds that are being augmented, and must relate to each instrumental or vocal structure that is realized with the dialogue.

any instrumental or vocal structure that is realized when several members of the audience are relating to one another the experience they are evolving with an instrument or vocal dialogue, that does not relate to the specific "natural" or "man-made" sounds that are being augmented, or that does not relate to each structure that is realized, is to be brought to a halt.

any individual instrumental or vocal realization is the relating of the evolving experience of that individual to the other members of the audience.



experiential

text continued:

instruction for realization continued: any occurrence of "natural" or "man-made" sounds is possible, and any spontaneous instrumental or vocal structure augmenting specific "natural" or "man-made" sounds can be realized by an individual member of the audience.

however, mere imitation of the specific "natural" or "man-made" sounds that are augmented is forbidden.

when the specific "natural" or "man-made" sounds that are being augmented cease, then the specific instrumental or vocal structure augmenting that specific "natural" or "man-made" sound is to be brought to a halt.

having completed an instrumental realization, the individual member of the audience is to return to the chair or marked sitting place in which that individual member of the audience has been sitting, and is to continue the meditation on the "natural" and "man-made" sounds.

the "natural" and "man-made" sounds, each as the structure, duration and intensity in which they occur, and any spontaneous instrumental or vocal realization augmenting the "natural" and "man-made" sounds, form the sound content of the piece.

any combination or occurrence of "natural" and "man-made" sounds is possible, and any combination or occurrence of "natural" and "man-made" sounds augmented with a spontaneous instrumental or vocal realization is possible.



experiential

text continued:

instruction for realization continued: each individual member of the audience will hear each "natural" sound, and each "man-made" sound differently, and each individual member of the audience will hear each instrumental or vocal augmentation of the "natural" and "man-made" sounds differently, and each individual member of the audience is, as inspired, to augment with a spontaneous instrumental or vocal realization each "natural" and each "man-made" sound as they hear them.

each individual member of the audience can form any possible combination or structure with the "natural" or "man-made" sounds as they hear and meditate upon them, and can form any possible instrumental or vocal structure or combination when augmenting specific "natural" or "man-made" sounds.

the meditation of each "natural" sound, and each "man-made" sound, each as the structure, duration and intensity in which they occur, and the meditation of each "natural" sound, and of each "man-made" sound combined with the sounds of an instrumental or vocal realization augmenting specific "natural" and "man-made" sounds, can only be realized individually, and must be realized with discipline and skill, and in such a condition of perfect peace and stillness, that each member of the audience will be at one with the sounds as they occur.



experiential

text continued:

instruction for realization continued: each member of the audience is to become conscious of, and active with the visual objects that are within and about the performance area.

any visual object at any distance, that is seen in the direct eyesight of an individual member of the audience, forms the visual content of the piece.

each visual object that is realized must appear in the direct eyesight of the individual member of the audience.

each member of the audience can look in any direction, at any moment during the realization of the piece.

although any visual object at any distance can be realized, each member of the audience should concentrate only on those visual objects that appear within and about the performance area.

"natural" visual objects are those visual objects that occur from nature, such as people, birds, animals, insects, plants, trees etc.

"man-made" visual objects are those visual objects that occur from the invention of man, such as airplanes, buildings, fences, machinery, etc.

some visual objects are fixed, such as buildings, trees, flowers, plants, fences, any visual object that is immovable.

the structure of each fixed visual object is formed as they exist, and must appear in the direct eyesight of an individual member of the audience to be realized.



experiential

text continued:

instruction for realization continued: other visual objects are moving,  
such as people, birds, animals, insects, automobiles, airplanes, any visual object that is in motion.  
the structure of each moving visual object is formed as they occur,  
and must appear in the direct eyesight of an individual member of the audience to be realized.

the path of each moving visual object consist of the structure in which they occur.

an individual member of the audience can follow the path of any single moving visual object until it disappears,  
or can follow any portion of the path of any single moving visual object;  
or can follow simultaneously the path of any two or more moving visual objects, (each moving in the direction in which they occur), until each disappear,  
or can follow simultaneously any portion of the path of any two or more moving visual objects, (each moving in the direction in which they occur).

an individual member of the audience can follow the path of any moving visual object, and then can switch to follow the path of another moving object until it disappears,  
or can switch to follow any portion of the path of another moving visual object,  
or can switch to meditate on any fixed visual object.

an individual member of the audience can meditate on any fixed visual object, and then can switch to follow the path of any moving visual object until it disappears,  
or can switch to follow a portion of the



experiential

text continued:

instruction for realization continued: path of any moving visual object,  
or can switch to meditate on another fixed visual object.

an individual member of the audience can meditate on any single moving visual object, simultaneously contrasting with any single fixed visual object, or simultaneously contrasting with any several fixed visual objects, or can meditate on any several moving visual objects, (each moving in the direction in which they occur), simultaneously contrasting with any several fixed visual objects, or simultaneously contrasting with any single fixed visual object.

certain visual objects, such as people, animals, insects, automobiles, airplanes etc., will produce sound as they appear in the direct eyesight of an individual member of the audience.

the sounds that are produced combined with the appearance of the respective visual object producing the sound, consist as the audio/visual structure as they occur.

any sounding visual object, when appearing in the direct eyesight of an individual member of the audience, consist of the ~~structure~~ structure in which they occur.

an individual member of the audience can combine any single silent visual object with any "natural" or "man-made" sounds that occur,

or can combine any single silent visual object with an instrumental or vocal realization augmenting specific "natural" or "man-made" sounds;



experiential

text continued:

instruction for realization continued: or can combine any single sounding visual object with any "natural" or "man-made" sounds that occur,

or can combine any single sounding visual object with an instrumental or vocal realization augmenting specific "natural" or "man-made" sounds.

an individual member of the audience can combine any several silent visual objects with any "natural" or "man-made" sounds that occur,

or can combine any several silent visual objects with any instrumental or vocal realization augmenting specific "natural" or "man-made" sounds;

or can combine any several sounding visual objects with any "natural" or "man-made" sounds that occur,

or can combine any several sounding visual objects with an instrumental or vocal realization augmenting specific "natural" or "man-made" sounds.

any combination or occurrence of visual objects is possible;  
and any combination or occurrence of visual objects combined with "natural" and "man-made" sounds, is possible;  
and any combination or occurrence of visual objects combined with an instrumental or vocal realization augmenting specific "natural" or "man-made" sounds, is possible.

the meditation of any single visual object,  
or the meditation of any single visual object combined with the "natural" or "man-made" sounds that occur,



experiential

text continued:

instruction for realization continued: or the meditation of any single visual object combined with an instrumental or vocal realization augmenting specific "natural" or "man-made" sounds;  
or the simultaneous meditation of several visual objects,  
(each as the structure in which they occur)  
or the simultaneous meditation of several visual objects combined with the "natural" or "man-made" sounds that occur,  
or the simultaneous meditation of several visual objects combined with an instrumental or vocal realization augmenting specific "natural" or "man-made" sounds;

and of forming any other possible combination or structure of visual objects,  
or of forming any other possible combination or structure of visual objects combined with the "natural" and "man-made" sounds that occur,  
or of forming any other possible combination or structure of visual objects combined with an instrumental or vocal realization augmenting specific "natural" or "man-made" sounds;  
can only be realized individually,  
with each individual member of the audience realizing the piece their own individual way,  
and with each individual member of the audience evolving their own unique experience.

as each individual member of the audience can only realize the piece individually,  
and as each individual member of the audience will evolve their own unique experience,  
the realization of the piece will have an entirely different concept with each individual member of the audience.



experiential

text continued:

however, for each member of the audience to evolve their own unique experience, it is necessary that each member of the audience must evolve to such a condition of peace and stillness, so as to be at one with their surroundings,  
and so as to be at one with the visual objects that occur,  
and so as to be at one with the inner sounds vibrations that are within them,  
and so as to be at one with the "natural" sounds that occur,  
and so as to be at one with the "man-made" sounds that occur.

with each member of the audience having evolved to such a condition of peace and stillness,  
and with each member of the audience having evolved their own unique experience,  
and with each individual member of the audience relating to other members of the audience the unique experience that each has evolved, through an instrumental or vocal realization,  
each individual member of the audience must realize that the total experience is that all is of one mind.

gary mckenzie  
november 28, 1977  
madera county, ca.



experiential

audience instruction:

an outline:

the instructions printed on the "audience instruction" will be different for each realization.

each printing of the "audience instruction" should contain the following:

a = the time and place of the realization.

b = the size and type of performance area used for realization.

c = the instruction, as quoted in the text, for the version that is to be realized,  
including the fixed clock time that is to be realized,  
and the specific clock time that is to begin the version that is to be realized,  
and the specific clock time that is to terminate the version that is to be realized.

d = and should contain in full detail, the "instruction for realization", as quoted in the text.

any other information that would be of value for each member of the audience to evolve their own unique experience, should be printed.

a copy of the "audience instruction" is to be placed at each chair or marked seating position.

it is mandatory for each member of the audience to read the "audience instruction", before each individual realization begins, and it is mandatory that this rule be printed on the "audience instruction".

gary mckenzie  
november 28, 1977  
madera county, ca.