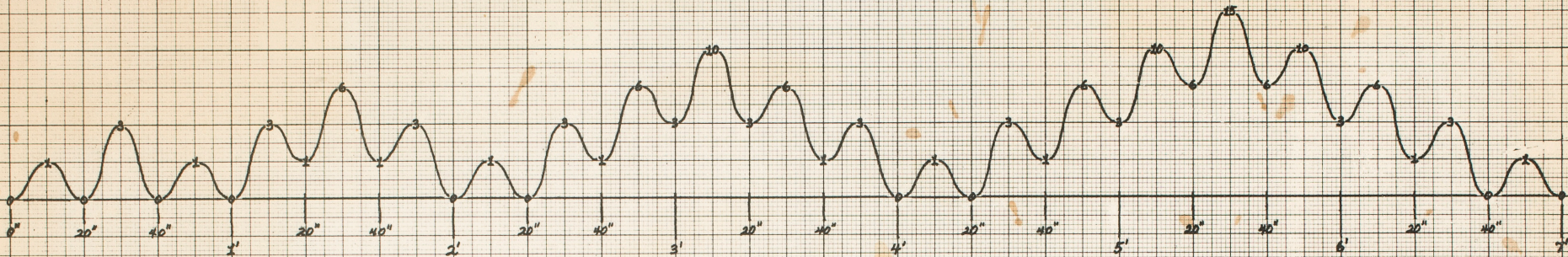


BEAST

FOR STRING BASS

(for Buell Neidlinger)



Tune the E-string down to Eb. The piece begins with a unison (arco) on the open A-string and the (stopped) E(b)-string. The graph indicates changes in frequency of the beats produced by these two strings sounding together, as the pitch of the lower string is very gradually changed. (A perfect unison would have a beat frequency of zero; the augmented fourth between the open A-string and the open E(b)-string should have a beat frequency of approximately 16 beats per second.) The sound should be as continuous as possible, and very resonant, though not necessarily loud.

James Tenney
7/30/71

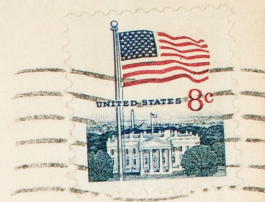
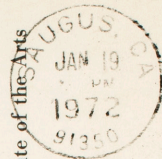
Scorecard No.1: BEAST

Happy New Year, Pauline & Lin

Jim Tenney

Postal Pieces 1954-71
James Tenney

Produced by Ann Williams at the California Institute of the Arts



*Pauline Oliveros
1602 Burgundy
Lencadia, California
92024*

For Percussion Perhaps, Or

(night)

for Harold Budd

very soft

very long

nearly white

James Tenney

8/6/71

Scorecard No. 3: (night)

Greetings!

Jim

Postal Pieces 1954-71
James Tenney
School of Music
California Institute of the Arts

Produced by Marie McRoy at the California Institute of the Arts



Pauline Oliveros
Lin Barron
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MAXIMUSIC

for Max Neuhaus

- (1) Soft roll on large cymbal; constant, resonant, very long.
- (2) Sudden loud, fast improvisation on all the other (percussion) instruments except the tam—tam(s)—especially (but not only) non-sustaining ones; constant texture; continue until nearly exhausted from the physical effort, but not as long as (1); end with tam—tam(s) (not used until now)—just one blow, as loud as possible.
- (3) Same as (1), but now inaudible until all the other sounds have faded; continue ad lib but not as long as (1) or (2), then let the cymbal fade out by itself.

James Tenney

6/16/65

Scorecard No. 5: Maximusic



Produced by Marie McRoy at the California Institute of the Arts

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Postal Pieces 1954-71
James Tenney
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