



FACULTY OF ARTS AND SCIENCES
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DEPARTMENT OF MUSIC

Pauline:

Finally, here is the paper! This version, as you will see is vastly re-done & re-thought. After your suggestions I have attempted to stay as far away from circuit-design as possible and to deal with synthesis concepts - also most of the sociological & historical & aesthetic stuff has been removed.

I feel that the important points are better exposed & defended, but the thing is still too long for me. What to cut next?

Anyhow, let me know what you think.

Regards

Frank

P.S. enclosed is a copy (for you) of piece recently performed here at Pitt.

Tafel Musik (4)

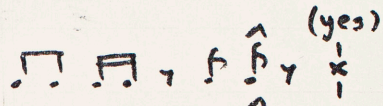
Sample Scenario

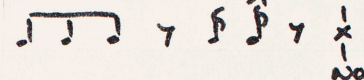
1. Committee members enter singly and seat themselves. As the next member enters, the first stands, they shake hands and sit. The process repeats for each subsequent entrance. After a suitable pause, the chairman enters, all stand, and the meeting is finally called to order.
2. The chairman recognizes each member of the committee for his "reading" of minutes and reports. All are voted upon and amended if necessary.
3. New business is then conducted with several motions coming from the floor. It is obvious that certain of the members are trying to push-through a controversial issue. All the normal parliamentary tricks are tried: points of order, calling questions, etc.
4. A fast set of motions and votes ~~is~~ tried. They begin to get less and less support. There are more points of order until all members and the chairman are madly pounding.
5. Feedback increases to a very high level until suddenly terminating; at which point all performers freeze until the audience either applauds or throws up.


JMP


Pottstown - Pgh.
Summer '72

Tafel Musik ③

"All in favor, say yes." 

"All opposed, say no." 

"Do I hear a second?" 

"The chair recognizes (member number) 3 

9. Any other parliamentary gestures deemed necessary may be established by the performers.

The performance is open in time, but should follow a pre-determined format (agenda). Further, there should be two levels in operation. The first, objective formalism, should at first predominate but gradually become overpowered by emotional frustration, the second level. The level of amplification should be used to stimulate the emotional level. The piece ends with feedback-stimulated chaos.

Each performer is responsible for representing his own role in the use of his props for a "report". This solo invention should be a prepared, rather than improvised piece, mirroring a high level of virtuosity. Further, the performers are all to participate in the dynamics of the situations that occur spontaneously. Finally, each performer must develop a "character" that motivates his emotional actions and reactions.

Tafel Musik (2)

committee chairmen. Each performer is equipped with the accouterments of his role: chairman-gavel; secretary-pens, pencils, paper; treasurer-coins, paper money; arts and crafts-knitting needles, paint brushes; refreshments-paper plates and cups, cutlery; buildings-various tools; sports-balls, paddles, etc. Other roles and props may be determined by the performers. Each performer is numbered.

All communications should use speech-rhythms, played on the table with the above-mentioned objects, hands, fingers, shoes and (possibly) other materials.

Specific gestures:

1. All discussion, formal or informal, is accomplished by finger-rubs (much ^{like} a tambourine thumb-roll).
2. Boredom may be signified by drumming the fingertips on the table. ||: f f f f :||
3. To be recognized by the chair, stand up.
4. Points of order (total frustration with the process) are made by pounding the table with one's shoe.
5. Motions are made by fingertip-played speech rhythms.
6. Motions are seconded by fingernails: f f f f f f .
7. Yes votes are signified by slapping palms into the table. No votes are signified by the fist. all ensemble-votes should be coordinated.
8. Certain gestures of the chairman must be known by all, for instance:

Tafel Musik

by Frank McCarty

in honorarium Joseph Landon

Statement:

There is little doubt in my mind: systems designed to accomplish specific tasks have evolved to the extent that upkeep is more important than goal. Now, committees meet only to exist. Formalism supplied by Robert's Rules of Order is the message. Re-value communication and value communication. Re: message is the rule of orders supplied by Robert's formalism. Exist only to meet committees. Now, goal is more than important. Keep up to the extent that designed tasks have evolved to accomplish my system specifics. There is little mind in doubt.

A long table is equipped with contact mikes which are mixed and amplified. All wires and circuits should be concealed, but speaker(s) should be close enough for feedback.

Five or more performers dressed in "business suits" assume the roles of chairman, secretary, treasurer and sub-