

as from 104 So Main St
Hanover, N.H. 03755

Aug 16 72

Dear Pauline,

belatedly, many thanks for all the beautiful music. What a pleasure. I can at least report now that a good number of people got to look at the music and we attempted, instructively at least, a performance of Removing the demon or getting your rocks off. Conditions weren't too favorable for any kind of performance--three two hour sessions with a floating body of ca. 80 people each time. But the Demon was tried last of all, after people had had a little while to calm down and get used to the idea of making sounds themselves.

Actually I had quite a good time because the students have in fact grown quite tired of the old Darmstadt stuff (which the European composers seem to keep repeating year after year) and were eager to hear anything about American (!) music.

Gordon lent me a selection of informal slides of the composers, yourself included, which were also shown.

Have you any idea about a possible trip, with your group or part of it or just you, East this coming academic year? Or what it might cost to come to Hanover? If that still interests you. If so, try to let me know by mid September so we can claim the meager funds as soon as possible.

All the best, and thanks again,

Christi

enclosed: some miscellaneous stuff.

*by ca 8
volunteers*

Double Song

for JRN & CMAW

No more beer: sing lightly or speak with lilt (something like a sigh without the final downward fall) each word, beginning with the first repeated as often as desired, then the second as often as desired, then likewise the third, all in approximately the rhythm of your respiration.

Fee fie fo fum: at the same time, in the same way, but only on every second or third or sixth or seventh breath.

At least two singers, in any case a more or less equal number doing each of the texts, each singer using the rhythm(s) of his own breathing.

Optional accompaniment: no more than one for every five singing (one may accompany fewer than five) independently playing continuous melodies (not necessarily characterized outstandingly by pitch, having four or more alterations of sound, generally quiet) at any time, with any amount of pause between them, but always beginning together with one of the singer's sounds.

Fits & Starts

Four or five of the following sequences represented to start with.

Any number of players; any one player playing one or more of the sequences; any number of players playing the same sequence.

Each player follows his own pulse, generally within the limits of one beat per $\frac{5}{6}$ of a second to one beat per $1\frac{1}{3}$ seconds. Generally, though without straining to, avoid another's pulse.

The duration of a sound, unless some further articulation of it (which may include its stopping) is used to mark a rhythm, should not exceed about $2\frac{1}{2}$ seconds (and may be any shorter length).

- (1) 1 sound or articulation of a sound underway: every 21 beats, omitted every 6th time the 21st beat comes round.
- (2) 1 sound or articulation: at the 11th beat, then at the 12th, then 13th, etc. always adding one.
- (3) 1 sound or articulation: at the 10th beat, the 29th, 60th, then 10th, 29th, 60th, etc. always repeating.
- (4) 1 sound or articulation: at the 120th beat; 2 sounds or articulations at next 100th; 1 at next 90th; 2 at next 80th; 1 at next 70th; 2 at next 60th; 1 at next 50th; 1 at next 40th; 2 at next 30th; 1 at next 20th; 2 at next 10th; then 1 at next 20th; 2 at next 30th; 1 at next 40th; 1 at next 50th; 2 at next 60th, etc. back to 1 at next 120th, then forward again, and back, etc.
- (5) 1 sound or articulation: 15 beats after 4 sounds or articulations heard; then 4 beats after 4 sounds or articulations heard; then 15 beats after 4 sounds etc. heard, then 4 beats after 4 etc., always alternating; or (freely changing back and forth): 2 sounds or articulations: 21 beats, then 3 beats, then 50, then 21, 3, 50 always repeating, after 3 sounds or articulations.
- (6) 1 sound or articulation every 42 beats; or (alternating freely) 2 sounds or articulations every 29th or 58th beat.

Players may shift from one sequence to another at any point within a sequence.

When a player has a sense of the music of his rhythm(s) he may proceed simply on the basis of that sense, and hence to his own rhythms

Looking North

Think of, imagine, devise, a pulse, any you choose, of any design.

When you hear a sound or see a movement or smell a smell or feel any sensation not seeming to emanate from yourself, whose location in time you can sense, and its occurrence coincides, at some point, with your pulse, make your pulse evident:

in some degree; for any duration.

- (a) Express all coincidences.
- (b) Express only every tenth one.
- (c) Forget your pulse and play as closely as you can to every second, fifth, twentieth and single expression of pulse of one other player (this can repeated as in a loop).
- (d) Play a very long, generally low pitched and quiet melody without particular reference to a pulse (once only).
- (e) At any point stop.
- (f) At any point stop, think of another pulse, and proceed as above.

Or: think of, imagine, devise, any number of pulses...and so on, as above.

You blew it

The letters stand for the sounds, as far as can be managed, which the letters in the above phrase stand for, except that "ou" stands for both the "ou" in "you" and the "ew" in "blew".

y ou—b lou i t
t—you bl ou i
it—y ou blou
ou—it y ou—bl
lou t—y ou—b b l ou—i t—you
ou—blou it
bl ou—it

Inflections possible at line ends: ? (proper or rhetorical) or . (declarative or ironical) or ! (pleased, displeased or invoking)

Pauses of any lengths are represented by the spaces between letters or combinations of letters.

Durations of sounds may be long (ca. 3 seconds or longer) or free.

Where letters or combinations of letters are connected by a line:

- (a) those before the line (e.g. ou—) should be long and those after (—b) are free; then, at the next pair
- (b) those before the line are free and those after long, then
- (c) both those before and those after are free.

Thereafter alternate freely between (a), (b) and (c), and occasionally apply one of them to two successive sets of letters or combinations of letters connected by a line.

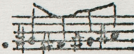
Each of any number of players may start at any line; repeat any line as often as desired before continuing to another, but do not return to it. Sing as many of the lines as desired.

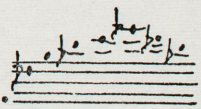
When using pitches repeat no pitch on successive vocal articulations.

Tilbury 4

At least two players.

Each player: play single tones of about 2 or 3 or 4 beats (a beat may be somewhat faster than a second but not faster than 1/2 second): at one of these pitches (or microtonal variations):

(read either bass or treble clef at any time); and play 4 or 5 or 6 or 7 (more rarely 3 or 8) tones in sequence, each tone about 2x as fast as a beat (♩) or 4x (♩♩) (more rarely 3x): moving downward, or down and up when you reach a lowest note (e.g. ) , or upward, or up and down when you reach a highest note, or freely choosing direction as you play: the sequences should run on these pitches (read either bass or treble clef for any sequence) (you can start at any note of a scale for any sequence):

proceeding from note to note, or omitting one note at a time (e.g. ).

Coordination: play independently, or play simultaneously (as possible; players need not start or end a sequence or single tone at the same point), or somewhat avoid the beat of anyone else playing.

Christian Wolff
Prose Collection

for Tom Phillips

Play

Play, make sounds, in short bursts, clear in outline for the most part; quiet; two or three times move towards as loud as possible, but as soon as you cannot hear yourself or another player stop directly. Allow various spaces between playing (2, 5 seconds, indefinite); sometimes overlap events. One, two, three, four or five times play a long sound or complex or sequence of sounds.. Sometimes play independently, sometimes by co-ordinating: with other players (when they start or stop or while they play or when they move) or a player should play (start or, with long sounds, start and stop or just stop) at a signal (or within 2 or five seconds of a signal) over which he has not control (does not know when it will come). At some point or throughout use electricity.

Color version:

red; blue; white; green; yellow; black; silver; sharp, short sound; flat; silence; simpler relationships (1:2, 2:3, 3:4) mixed with less simple (5:6, 7:8); with breath or air; soft; long; thin or flourished.

Variable shades.

Colors need not be symbols for sounds, nor sounds for colors.

Consider making, sometime, a fabric with some design in it, but not in two dimensions.

Or, allow for the possibility of periodicities appearing, and disappearing (for instance, shortly on being identified, or immediately on being imitated, or within 3 or 7 seconds of a signal).

At some point drop two of the colors and two of the descriptions listed above; and shortly before finishing introduce five new ones.

Are musical sounds to other sounds as black and white is to color?

Are the colors necessary? Lights, painting confetti, the colors already there.

What about texture? Smooth, lumpy, gritty; streaks, powdered, smeared, even edged, trailing.

Colors are not to objects one sees as a sound quality to sounds one hears.

Or are they?

Stones

Make sounds with stones, draw sounds out of stones, using a number of sizes and kinds (and colours); for the most part discretely; sometimes in rapid sequences. For the most part striking stones with stones, but also stones on other surfaces (inside the open head of a drum, for instance) or other than struck (bowed, for instance, or amplified). Do not break anything.

Song

One singer, any number accompanying.

The singer should choose a name he likes. If it is the name of someone you yourself know, then use the full first name. If not, use the first, middle (if usual) and surname. Make one sound on each syllable of the name or for each letter or combination of letters not exceeding a syllable in length; and once make three sounds on a syllable or letter or combination of letters. Do not repeat the name more than once, if that.

The accompaniment should be made up of chords of at least five sounds (one sound may sustain through from one chord to another, but not through more than two subsequent chords). Once use four sounds for a chord. Play each chord simultaneously with a sound of the singer. If there is only one name, the singer should at some point make one of his sounds without accompaniment; if more than one, two sounds without accompaniment.

For Jill

At least several players. Instructions are for each player, except possibly for playing some of the chords (several could combine to play a chord).

Construct an instrument, or find something, or use an instrument as part of a construction which can make 5 different pitches; or 11 or 3 different pitches; 6 different qualities of sound (they can be made to depend on the manner of performance), or 2; and which can sustain sounds at least somewhat before they begin to fade.

Play melodies of 5 notes (no more than 11 times); melodies of 2 notes (no more than 4 times); a melody of 31 notes (optional for all but one player; but can be played any number of times by any number of players). Any of the above, except for one melody, can be omitted by any of the players.

Play chords of 5 notes (no more than twice); a chord of 17 notes (at least once); chords of 4 notes (no more than a total of one less than the total number of players).

If chords are made by a combination of players they can be partly or entirely sung (on o, as in open, on "b", with a minimum of vocalisation, on oo as in cool, on dj, as in Jill).

Any of the chords may be omitted.

Sticks

Make sounds with sticks of various kinds, one stick alone, several together, on other instruments, sustained as well as short. Don't mutilate trees or shrubbery; don't break anything other than the sticks; avoid outright fires unless they serve a practical purpose.

You can begin when you have not heard a sound from a stick for a while; two or three can begin together. You may end when your sticks or one of them are broken small enough that a handful of the pieces in your hands cupped over each other are not, if shaken and unamplified, audible beyond your immediate vicinity. Or hum continuously on a low note; having started proceed with other sounds simultaneously (but not necessarily continuously); when you can hum no longer, continue with other sounds, then stop. With several players either only one should do this or two or two pairs together (on different notes) and any number individually.

You can also do without sticks but play the sounds and feelings you imagine a performance with sticks would have.

London 1968
Vermont 1969

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