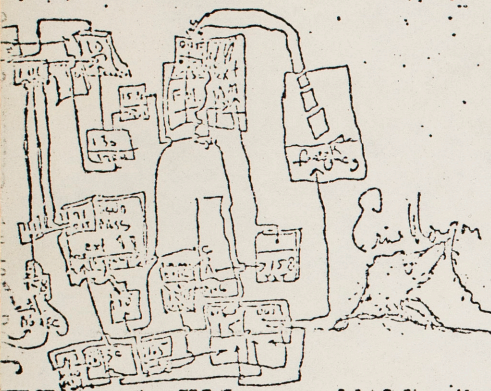
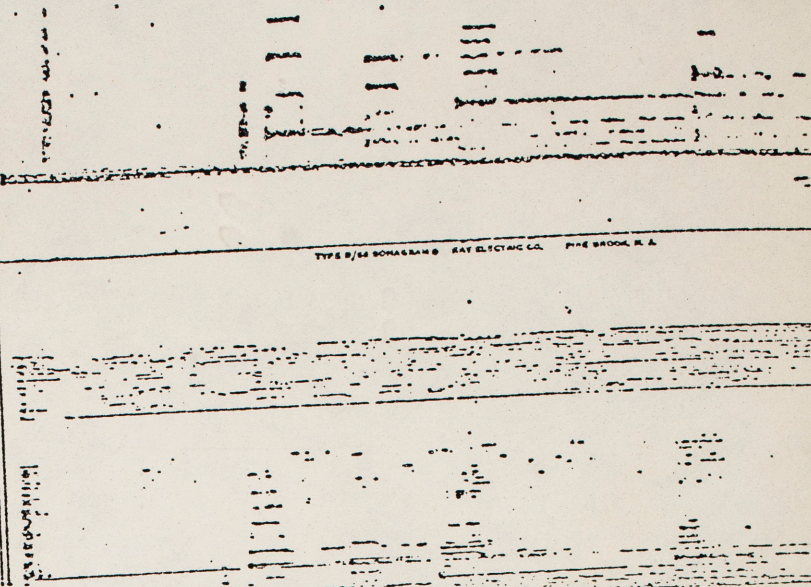


View - POINT

Character Reference
Ernie Morgan



Mosaic
 Ernie
 FANTASY
 TEXTURE



TYPE B/58 ROMAGRAMS - KAT ELECTRIC CO. - FINE BROOK, N. Y.

Think Talk
 Ernie Morgan

Ernie Morgan
TOO BAD!

I believe that music should be like life - a continuous creation.

I believe that in life no two things are alike - despite similarities.

These compositions are an attempt to represent these premises graphically by assuming first of all that they will never be played the same way twice.

In knowing this the performer must realize the shape of each piece is an abstract - other which is then filled in by the performer's own ear and aesthetic pre-disposition; not

to mention philosophic empathy with the original realization of an idea that no two things in life can ever be the same, so why try to duplicate it twice - why not the other extreme,

CREATE A NEW ONE. Each time!

Whatever the limits of these pieces I hope they conspire to create a condusive ~~at~~ psychological craving for creative freedom

etudes of abstract speculation

creating live music

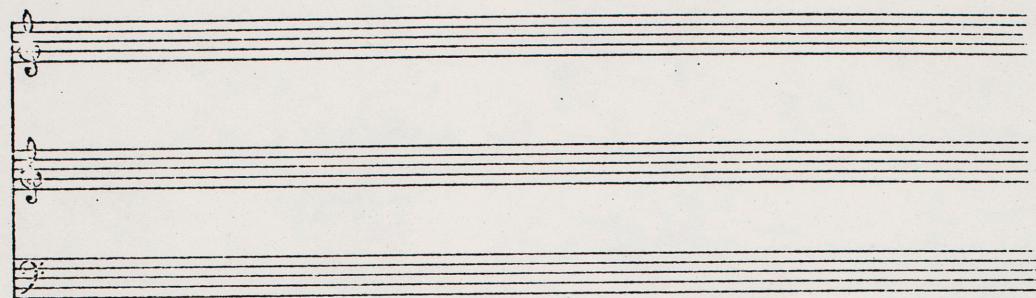
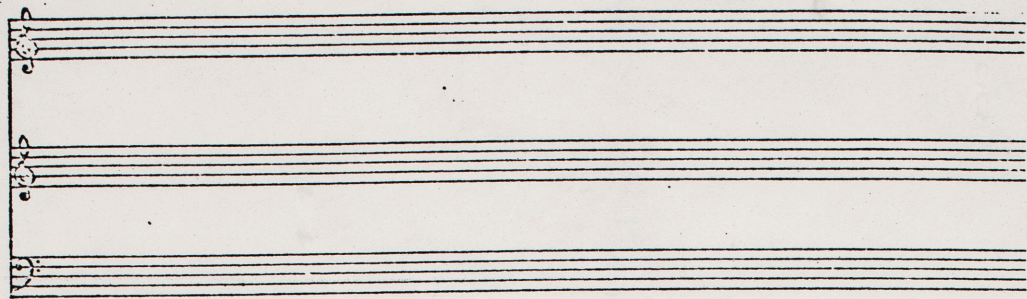
which I only is

whatever it means to you,

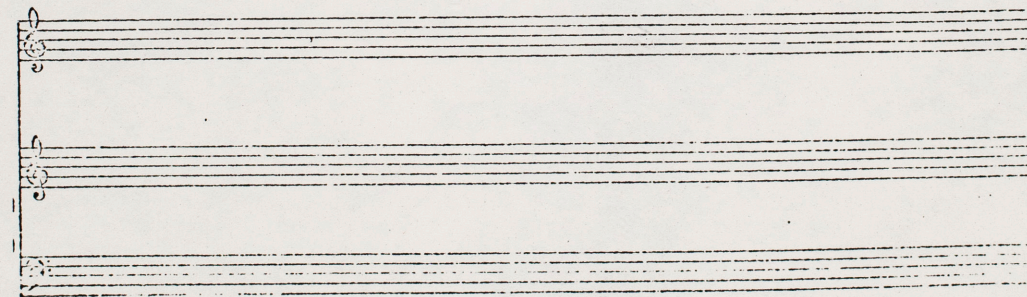
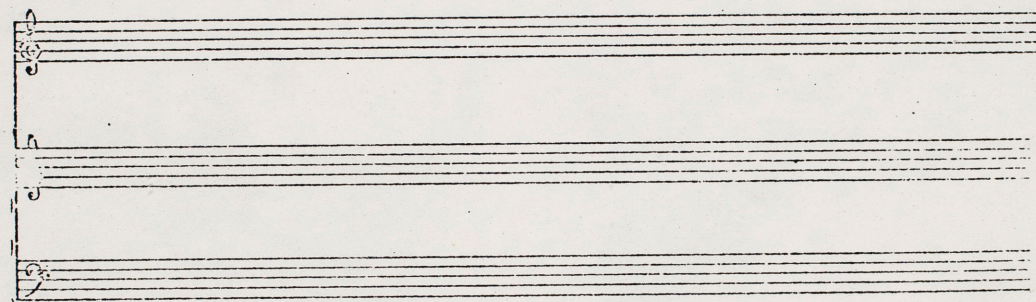
to me it means once said,

what difference the forms!

sincerely
Ernie Morgan



Ojink'i



Tonalità di A [Piano in dotazioni relative]

Je 1 p... [faded text]

relax...

ppp
acc. cresc. poco

This system shows a piano score with three staves. The top staff contains a melodic line with notes and slurs. The middle and bottom staves contain a bass line with notes and a dynamic marking 'ppp'. A wedge-shaped line indicates a gradual increase in volume, labeled 'acc. cresc. poco'.

decel. dim. ff

This system continues the piano score. The top staff has notes and slurs. The middle and bottom staves have notes and a dynamic marking 'ff'. A wedge-shaped line indicates a gradual decrease in volume, labeled 'decel. dim.'.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
cresc. poco a poco p

This system features a piano score with three staves. The top staff has notes and slurs, with fingerings 1-5 above the first five notes. The middle and bottom staves have notes and a dynamic marking 'p'. A wedge-shaped line indicates a gradual increase in volume, labeled 'cresc. poco a poco'.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
cresc. poco a poco decel. mf

This system features a piano score with three staves. The top staff has notes and slurs, with fingerings 1-5 above the first five notes. The middle and bottom staves have notes and a dynamic marking 'mf'. A wedge-shaped line indicates a gradual increase in volume, labeled 'cresc. poco a poco', followed by a wedge-shaped line indicating a gradual decrease in volume, labeled 'decel.'.

1 2 3 4 5 6 7 8 9 10 11 12

accel., dim. poco a poco

1 2 3 4 5 6 7

p. accel. rit.

1 2 3 4 5 6 7

p. accel. poco

1 2 3 4 5 6 7 8

[Right Hand]

cresc. left hand.

mf decel.

3

accel + cresc. to f

rit

x x x x

mf

704

Handwritten musical notation for the first system. It consists of a treble clef on the top staff and a grand staff (treble and bass clefs) below. The notation includes several 'x' marks and vertical lines indicating rhythmic patterns. The word "rapidly" is written below the grand staff.

Handwritten musical notation for the second system, consisting of a grand staff with rhythmic markings. The word "decel." is written below the grand staff.

Handwritten musical notation for the third system, consisting of a grand staff. It includes dynamic markings: *mf*, *f*, *ff*, and *ppp*. A triplet of notes is marked with a "3" and a bracket. A large downward-pointing arrow is present above the right-hand staff. The instruction "right hand alternate left hand" is written between the staves. The word "very slow" is written below the *ppp* marking.

Handwritten musical notation for the fourth system, consisting of a grand staff. It includes the dynamic marking *P* and the instruction "accel. poco" written below the grand staff.

mp

lowest A string

finger nail of thumb pulling against wrap from front of piano, behind dampers, out to about half way point of string.

ppp cresc. accel. to p

let sound ring out all sound

then release dampers.

dec - - - - - pp

704

II tonality of Bb
Slow

On new bass, throw out until dynamics get past mp, until 1st sound is heard only. Finish each hand position until moving on to the next, except where

Handwritten musical notation on a grand staff (treble and bass clefs). The music consists of several chords, each represented by a vertical rectangle. The first chord is marked with the dynamic *mp*.

Handwritten musical notation on a grand staff. The music consists of several chords, each represented by a vertical rectangle. The dynamic *mp* is written below the staff.

Handwritten musical notation on a grand staff. The music consists of several chords, each represented by a vertical rectangle. Dynamics *mf*, *mp*, and *p* are written below the staff.

Handwritten musical notation on a grand staff. The music consists of several chords, each represented by a vertical rectangle. Dynamics *p* and *mp* are written below the staff.

704

ficated.

Handwritten musical notation on a grand staff. The top two staves are empty. The bottom staff contains notes with stems and dynamic markings: *f*, *b*, *b*, *pp*, *p*, *mf*, *mf*. There are also some handwritten symbols like 'b' and 'o' above the notes.

Handwritten musical notation on a grand staff. The top two staves are empty. The bottom staff contains notes with stems and dynamic markings: *p*, *mf*, *p*, *mf*, *mp*, *mp*, *b*, *3*. There are also some handwritten symbols like 'b' and '3' above the notes.

Handwritten musical notation on a grand staff. The top two staves are empty. The bottom staff contains notes with stems and dynamic markings: *p*, *mf*, *p*, *mf*, *mp*, *mp*, *b*, *3*. There are also some handwritten symbols like 'b' and '3' above the notes.

Handwritten musical notation on a grand staff. The top two staves are empty. The bottom staff contains notes with stems and dynamic markings: *p*, *mf*, *p*, *mf*, *mp*, *mp*, *b*, *3*. There are also some handwritten symbols like 'b' and '3' above the notes.

Handwritten notes or markings in the bottom right corner.

Handwritten musical notation for the first system. It consists of a treble clef staff and a bass clef staff. The notation includes rhythmic markings (vertical lines with flags) and dynamic instructions: "accel." and "decel. + dim."

Handwritten musical notation for the second system. It consists of a treble clef staff and a bass clef staff. The notation includes dynamic markings "p", "cres.", "poco a poco", and "f", and performance instructions "rit. molto".

Handwritten musical notation for the third system. It consists of a treble clef staff and a bass clef staff. The notation includes dynamic markings "mp", "f", and "mf", and performance instructions "rit. molto".

Handwritten musical notation for the fourth system. It consists of a treble clef staff and a bass clef staff. The notation includes dynamic markings "mf", "ff", "accel.", and "cresc." (circled).

stroke continuously + accel.

let sound die + go

704

- Tonality of A, B, A final [play keyboard where (X) is most - i.e. the notes, rest is played on strings.]

[left hand taps bass strings
right hand plucks alto, soprano strings]

Handwritten musical notation on a grand staff. The notes are square-shaped. The first staff has notes on the first, second, and third lines. The second staff has notes on the first, second, and third spaces. The third staff has notes on the first, second, and third lines. Dynamic markings include *f*, *ff*, and *fff*. The text "stop left hand here" is written below the third staff.

Handwritten musical notation on a grand staff. The notes are represented by vertical lines. 'x' marks are placed above and below the notes. The text "cresc. accel. towards final note" is written below the first staff.

Handwritten musical notation on a grand staff. The notes are represented by vertical lines. 'x' marks are placed above and below the notes. The text "cresc. accel. towards final note" is written below the first staff.

Handwritten musical notation on a grand staff. The notes are represented by vertical lines. 'x' marks are placed above and below the notes. The text "cresc. accel. towards final note" is written below the first staff.

Handwritten musical notation on a grand staff. The notation consists of several slanted lines (diagonal strokes) and 'x' marks placed on the staves, likely representing specific performance techniques or articulation points.

Handwritten musical notation on a grand staff. A text box on the right side contains the instruction: "finger nails on the left hand against the strings. EXPRESSIVELY!". Below the notation, there are markings: "rit." and "(miss string) f".

Handwritten musical notation on a grand staff. A text box on the right side contains the instruction: "[run fingers along diagonal frame strings]". Below the notation, there is a marking: "mf molto rubato".

Handwritten musical notation on a grand staff. The notation features various slanted lines and rectangular shapes, possibly representing specific performance techniques or articulation points.

8va. lano. a. arco. strings

f accel. cresc.

decel. dim. p cresc. poco mf

dim. mp

appropriate strings + the
lift gently but surely

b: — rit. —>

⊙
P [same as before] pp ppp

right

less than

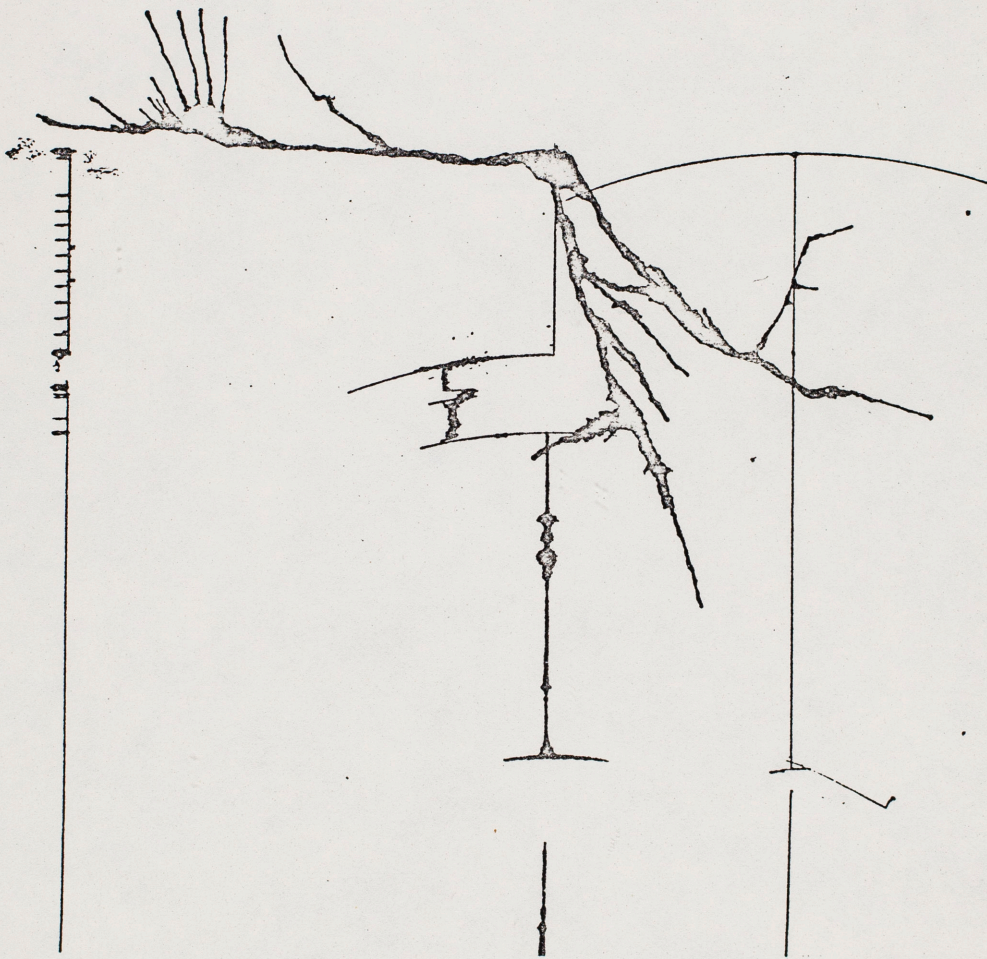
start under last chord, move down
until audible, then let it out

Lowest A [with string]

ppp pp P pp fine

Character Reference

ud
er n te morgen

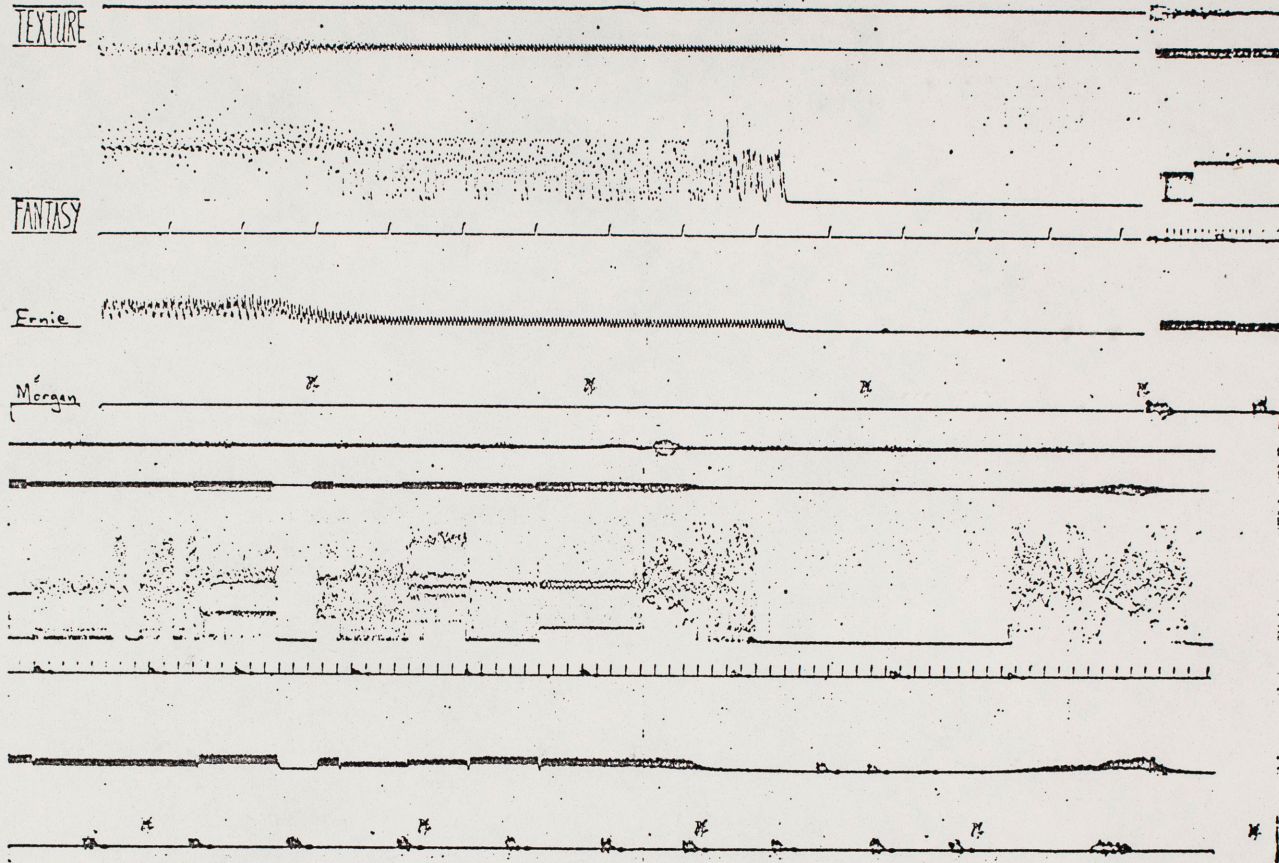


TEXTURE

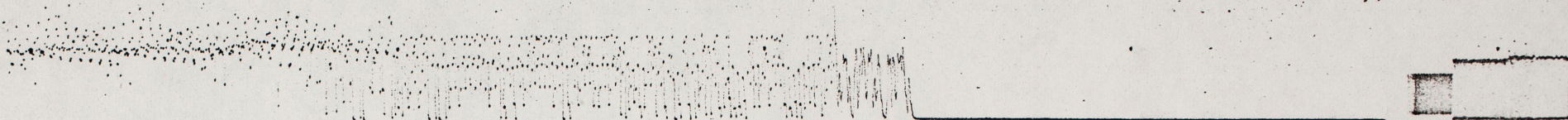
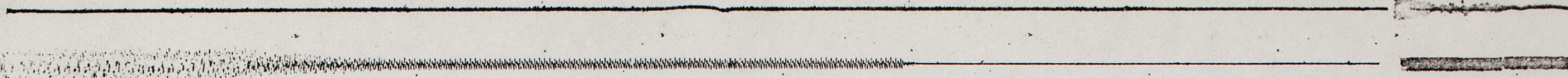
FANTASY

Ernie

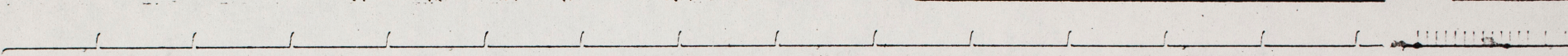
Morgan



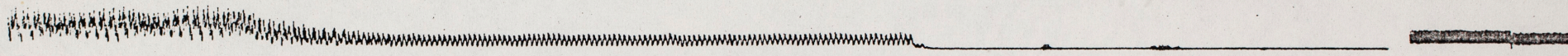
TEXTURE



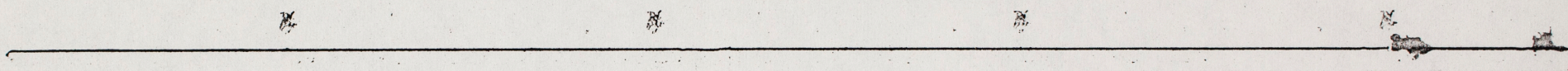
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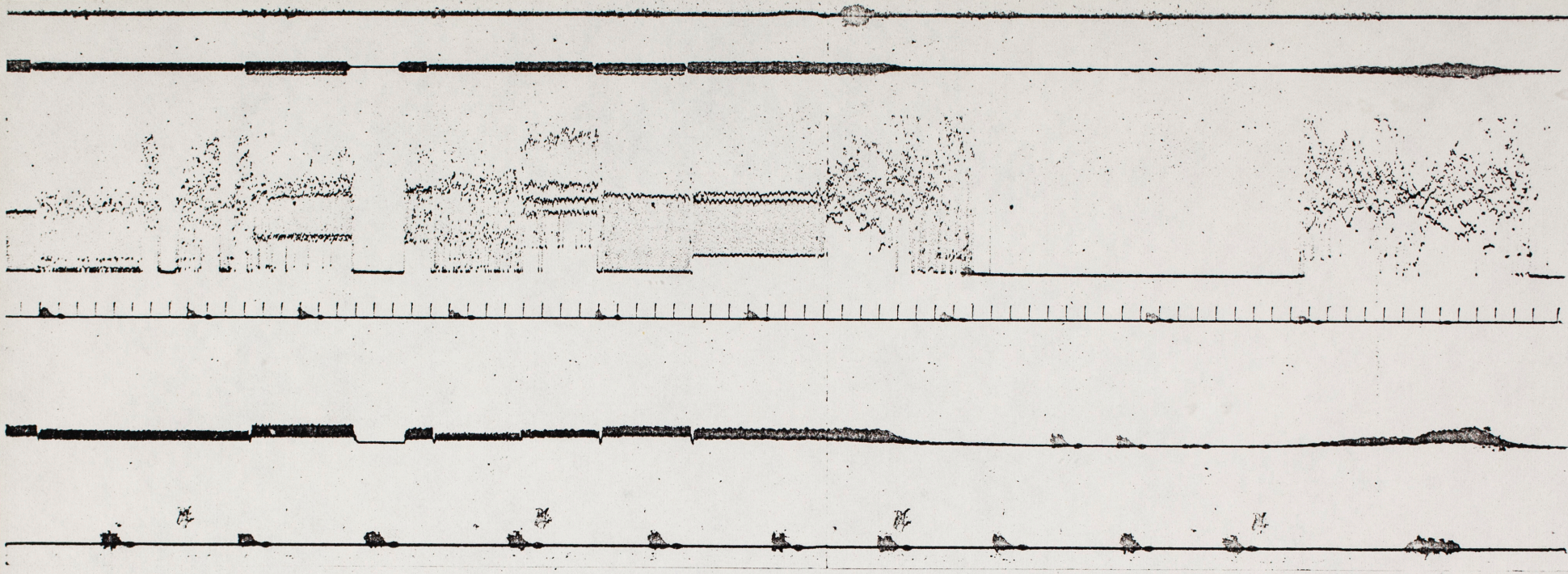


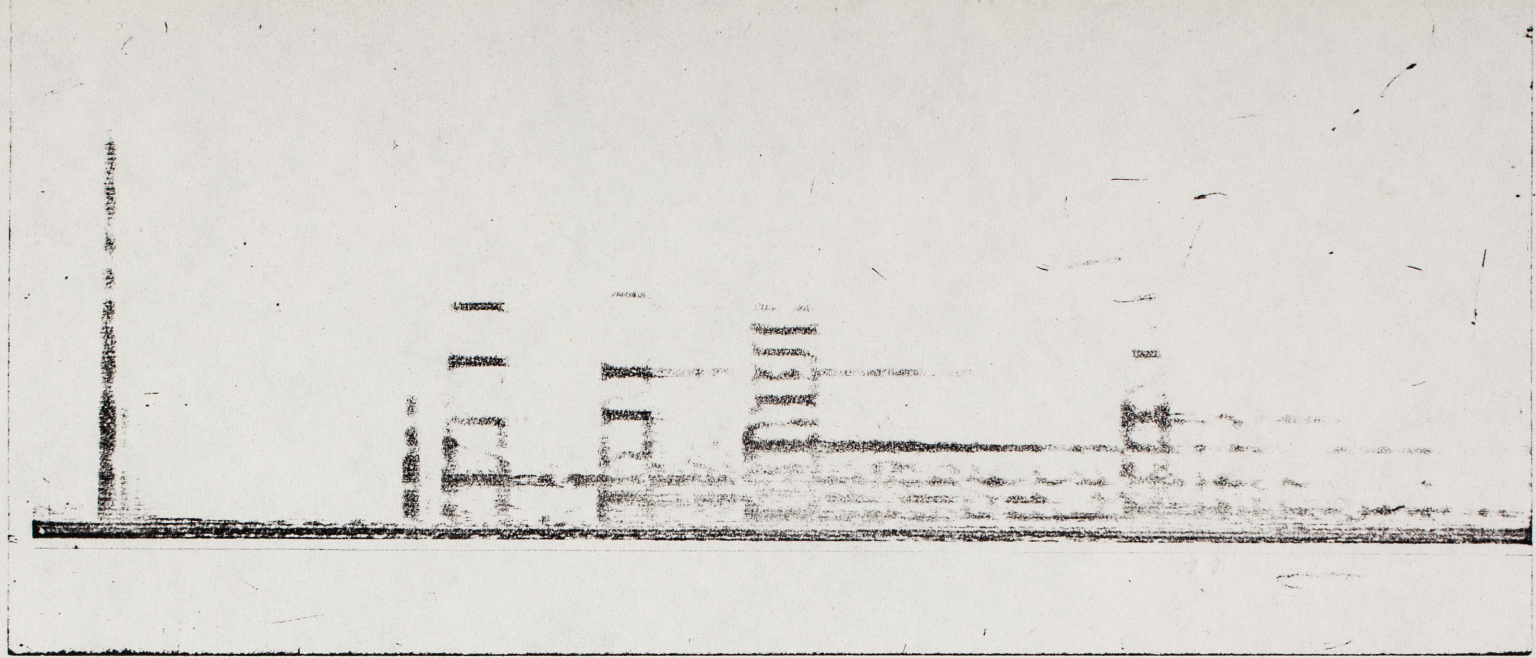
Ernie

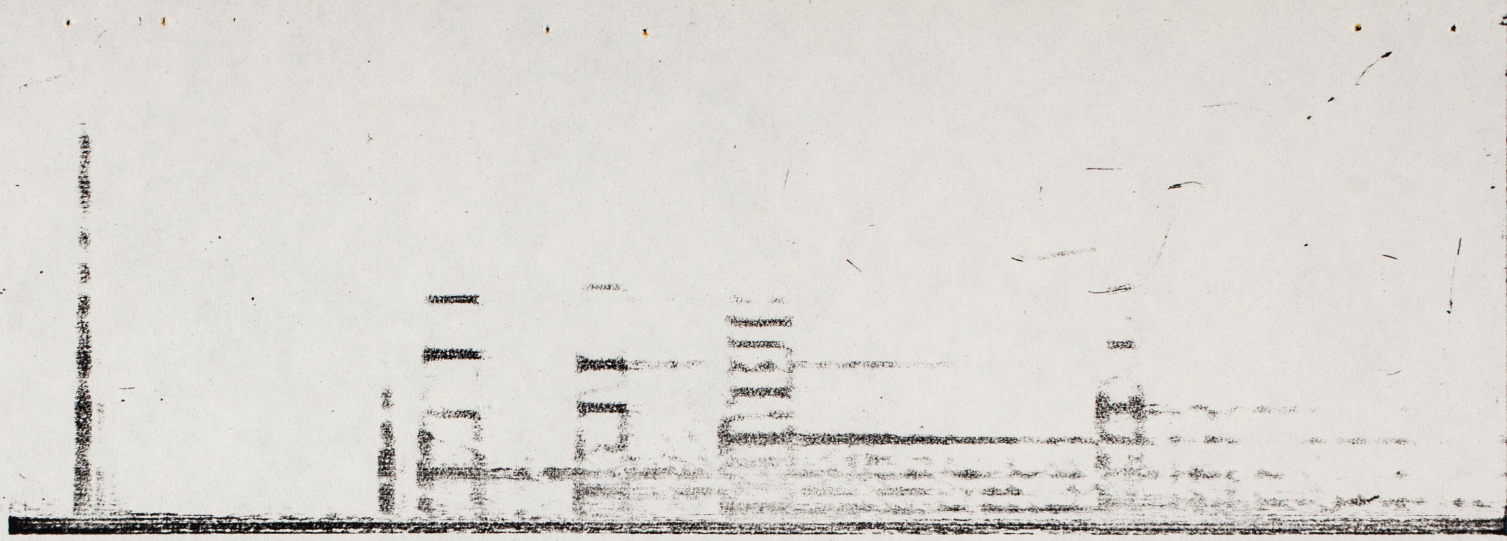


Morgan

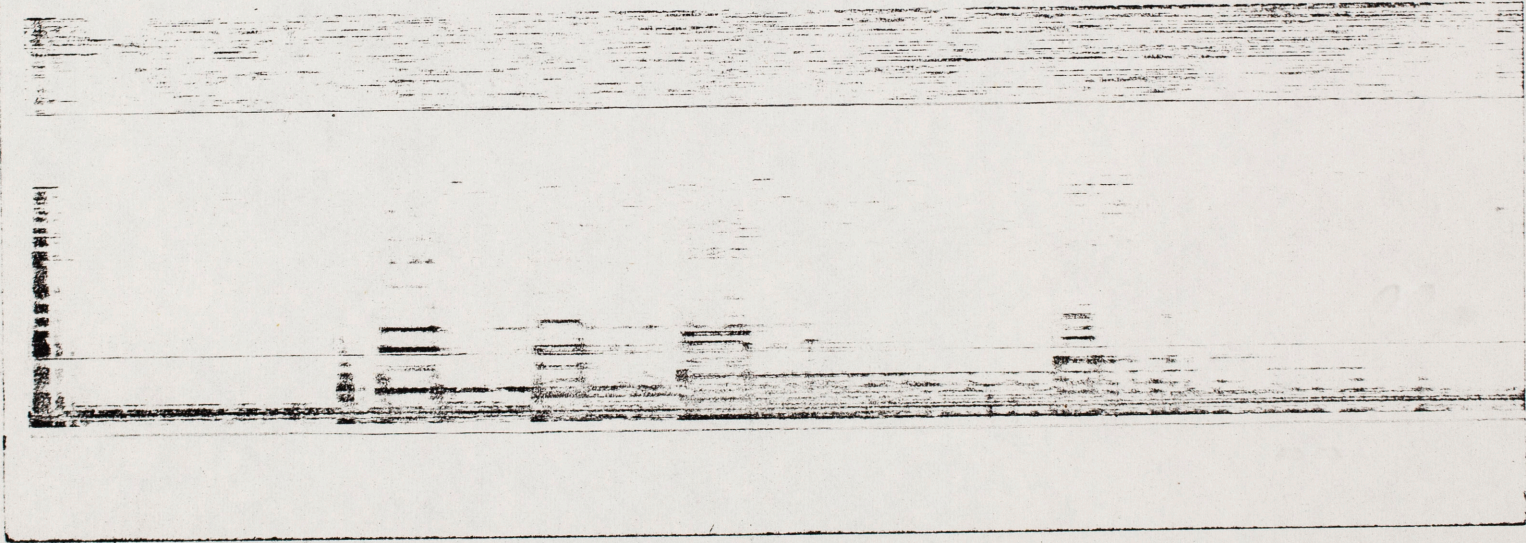


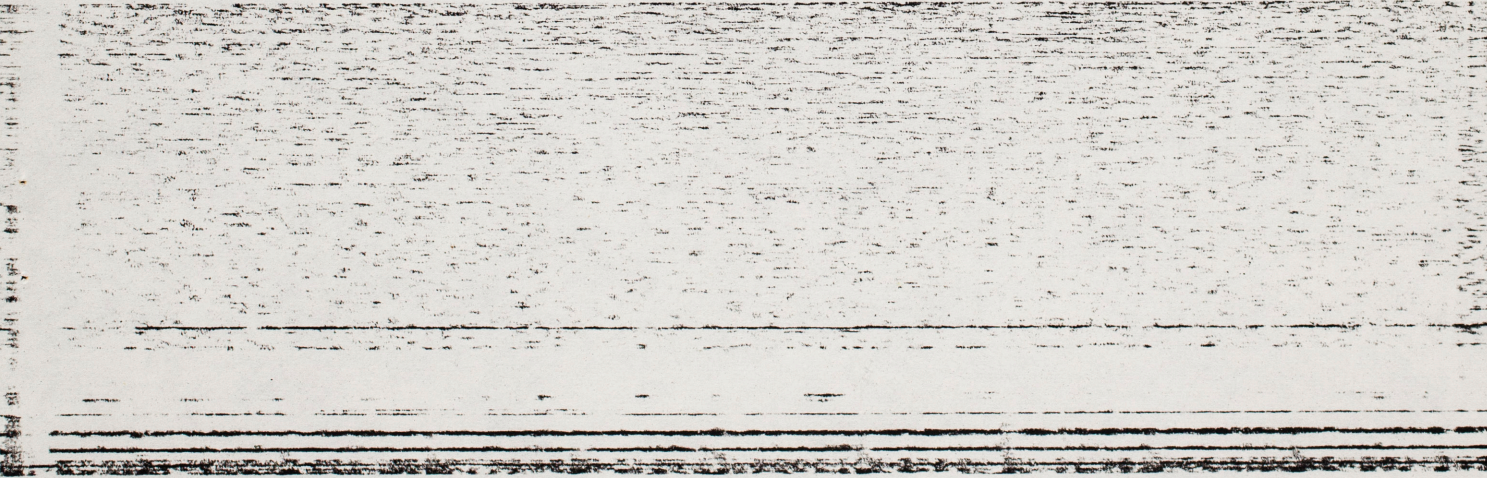
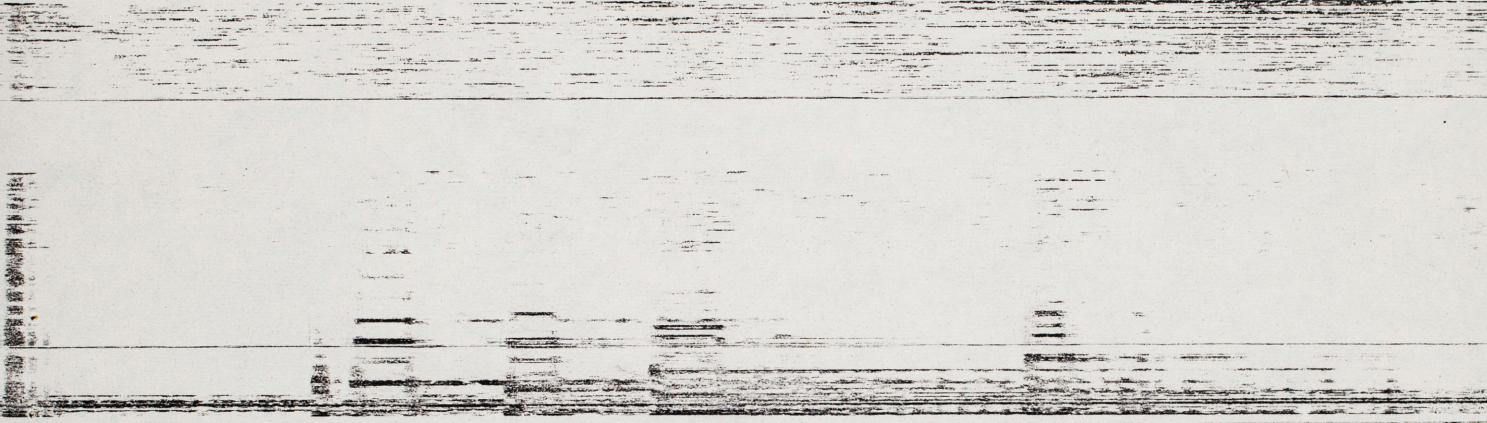
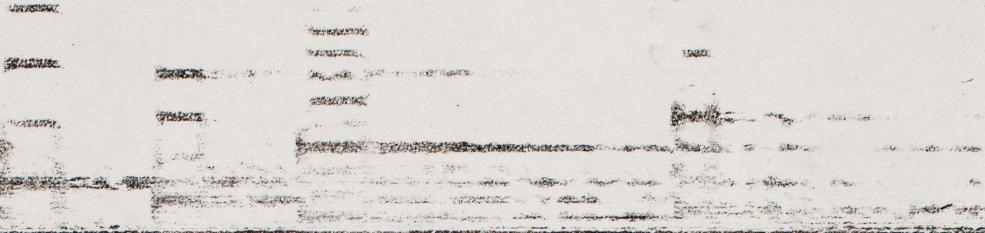






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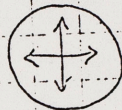




Think Talk



Ernie Morgan



That Justice + Liberty be, for All is Life.

When this or any society starts trying to force people, i.e. plural for individuals, to behave like the accepted norm, through violence or any other form of restriction to personal freedom [as guaranteed in the first ten amendments to the United States Constitution, e.g. the 1st]

That society is in need of serious re-evaluation that all might know the meaning of Truth, Beauty, Justice, /o[so]

①
THEN, group stays around the performance area and begins by reciting the preamble to the United States Constitution ① the Gettysburg Address ② and the first ten amendments to the constitution all at once. After this trailer ③;

farting sounds
There is an Asshole amongst us who
whimper moan
supports death and destruction,
you know who he is;
[Cannonic] yeah you know who I mean!
[fart piece] [cheering] one person] hum Reville [by yourself]

Principle points into audience or "you know who he is", together, Group follows Principles cue and points into the audience, together. All then march forward in a regimented manner, [This is cue to begin next page on the word "time" from script. All back regimented pattern for round on wondering and next lines...]

[singles + small group responses] ②
 [daily] + is time time time and again I've tried TIME!
 time, I've got time, time is anything.
 time is variable speed.
 to start thinking about time, I've got time to think.
 doing something in real time
 [one person repeats] ing ing ing ing
 [soft] ing ing THINK! THINK! THINK!
 ing ing ing ing ing ing
 that relates to this moment moment?
 moment? moment?
 moment?
 and recognizes the truth truth? truth!
 about time and becoming
 The truth of time and becoming
 [all] → Gu.

③

oo

hhhhwooo

Gu!, Gu! uH, uH!! u uuuuu

④

On the word "good": All stop wherever they are,
Resume random wandering + add swinging arms a life

odd, good, goodness knows I've tried
to relate my vision
of art as it relates
it relates,
to life
life? life?
life? life?
CJ

5

All stop whoever
they are or lost
Life ^{repeat if again}
Leader in unison text
Remain in this position
Now all stand straight
for next section...

2

LIFE! Edw

Life!

LIFE!

is life?

IS LIFE!

is life?

Shouting, March
in Hectars
[one person each] What is life?

6

Lie?! I'm not trying to lie to you about life,

as I see it is,

[all soft] it is, randomly it is, > it is, < it is, // goes to SSSS

it is starting now and growing forwards,

if there truly be anytime; anytimes.
[one form] time

②

[All maintain the s sound but move it around ad lib. in the performance area by changes in volume.] then, ↓

That is,
is, is s s s ssss S! [loud hissing]
[one] he said that is it! iss [one person] Sit down and [loudly] Listen!

[all sit down and turn toward principle in listening gesture.]

②

is anything worth fighting for except your life
as you might see someone about to do violence
to your immediate person; [gray all shake heads no]
and there is a damn good case for not
caring in such a situation anyway.

(one person)
RISSES

"Any way I look at it, death ends life as I learned it anyway"

[At begin to stand and
throw your arms in the air
Exclaiming "Free style sections"]

9

any way
any way
any way
any way

any way any way
any way any way
ANY WAY
FEARED
DAY

Any way
is
Possible

10

EVERYONE

EVERYDAY ANYWAY

FEARED

DAY

①
[All stop everyday Any way Field Any Free for all and
Begin turning around in a circle with arms out stretched, palms up.]
443

any way, I don't want to think negative

thoughts about events that are

[on "yet," All stop + reverse pivot direction]

unreal to me yet; I want to change

negative thoughts that are real

to me, that is why the obvious

(12)

comparison between anybody who would have

anything to do with violence,

(or principle)
[All stop on "murder" and change from palms
up to pointing fingers on dig]

which also means murder.

DIG!

[All turn to principle for next line, "I would rather..."]

I would rather promote creating life through

my own efforts to understand myself. Long Pause

(the group now turns from looking @ the principle to looking @ the audience)
all points to their chests with a finger @ the same time

If you can remember anything that has happened

Lotus hands

or anything that has been said, you are

at least a candidate to understand

what understanding understands,
or you already understand and
I feel more secure in knowing
that at least there are others who
are not interested in violence
to me or any other person.

{one person} "good vibes are catching
pings to audience because they promote
peace and understand."

{All} after one person ↑ COMMUNITY
comes in fractal lotus

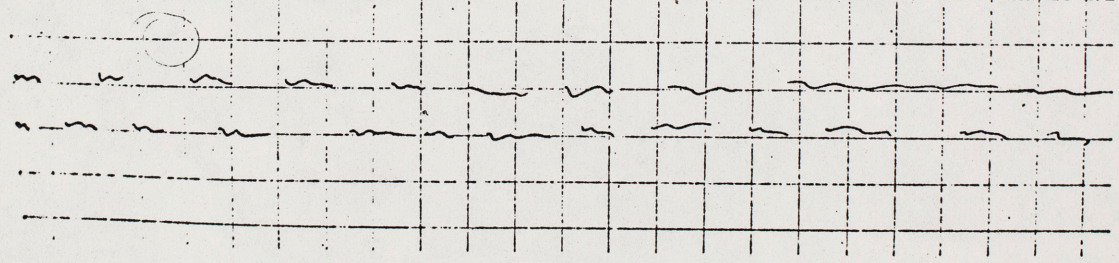
Now, you tell me again about Viet Nam,

whatever happened to the land of the free
+ home
of the brave

Resident
On mm

group resumes random wandering
maintaining the mm mm

Any way, I wanted to make some music:
principle [repeat music in a
mechanical manner]
and begin to wander like grass



(still random working...)

16

show
↓
grad'ly from Om to music

[ALL CHANT] Music, Music, Music

[one person drop music and say] SIC, Sic, Sic %

[one person drop music and say] K, K, K %

[one person drop music and say] sick, sick %

[one person drop music and say] sicka, sicka
sicka, sicka

[rest change chant from music to MUSIC-KA

(17)

[Once the chant musicka is established (rhythmically)]

÷ 1/2 of group do music, the other

1/2 of group answer KAA = hence, || music - kaa: ||

breath ||: → ← ← → ||
 in out

[After firmly established group 2 kaa drop

Kaa, but not the rhythm, and replace with

amplified (exaggerated audibly) breathing cue for

group 1 music change to other 1/2 of

breathing cycle.

Now, slow it all down ...

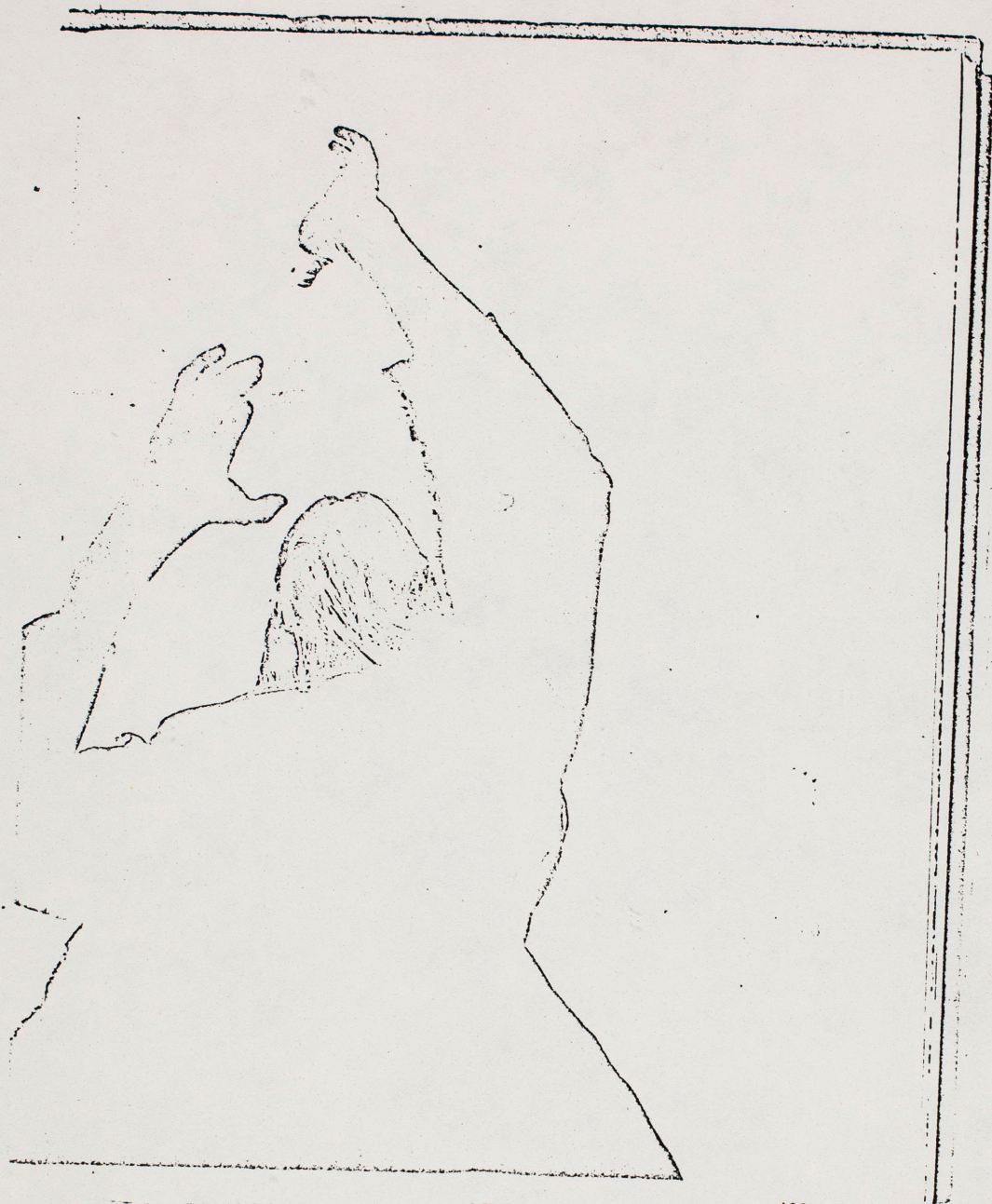
slow to frozen
motion

Now imitate one [the one chosen or given to you] But all must start differently.
of the TAI CHI Poses.



Hold it for awhile,

Then slowly move to a walking activity
and take a seat in the audience or
leave the room or whatever you
feel like
one person leave humming Yankee Doodle.



①

< type person absent-mindedly
returns into performance area >

Diddle Daddie Doodie Dawdle ; Dilly , Dilly ,

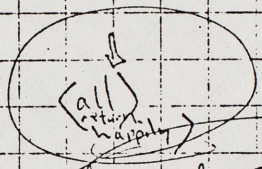
②

Door stopper ; DOORSTOPPER? did I say door stopper?

3

(one person answer)
returning

(1st person)



(one person)
per word
stopping at something

DID YOU? did I? (doo-da) : Dumpty...

4

Dimwit, Dimly, Dimlier; Dimlier?;

6

Ray Ray : Ree Re Ri Ri

<variations>

②

divide to groups
but remain mixed
Then change the feet
around until the area
is divided in 1/2
fast pull ...

Rue Rue Rooo Rōo Rōo
ū oou

⑥

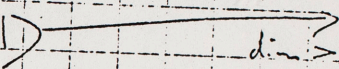
→
in
loo RO / RO RO RO Row ;

u UW ↘ u Who Who u ;

out
↔

<CHANT>
fate

(Row - u continues in choro until)



Unison on cue



we, di -> ahhm,

one person sings in their own key and time hardly.

Row
Row
Row

Row your boat gently down the lane,
listen to him

fade out -> ahhm,

, ahhm,

, ahhm,

All
acc-

one person
stops, says

All turn to audience and
say "starting in an
accented British Accent"

A, O M m m m m m m ;

M.E.!

"me EAAther once said,



(All still to audience)
(but point to each other)

(one person)
gesture 5, 2

ALL
answer

You never know till you find out.

SO?

SO!!
angry

(12)

{one line to a person, in turn, rapidly}
{argumentatively, use appropriate gestures}

So stick it up your ass you cock sucking son of a bitch.

So shit!

[word change]

(13)

So sit on my face, sucker

[Pause,
Resume..

Kunt Licker,

cunt liquor?

Whew!
[long]

(17)

screw you.

fuck you

shit :

Sick,
ag

So?, la-de-da, la-de-da

<all sing to camp town races do-da>
more into straight line co-ordinates ! !

do-la, do-da;

<one person>
answers

LA; Ti; DO!

<one person>

ha, ti, do? Oh,

18

[cue]
↙ ↘

↳ para) music does have a certain tactile quality.

~~~~~ in ~~~~~







(one person to a line, in order)  
pass the lines around randomly in the area

Dim fade

out

(20)

do regard me favorably; So La ti doze

So you is understood.

So La ti doze?

Are you kidding me?

(Is that what you have been trying to tell me all this time?)

Time?

cej

Dummy,

...every body knows that La ti doze.



<one pass to a line continued>

(21)

ha Ti DO!

Say ray lay la ti do

<sing Crompton faces do-sta>

do-da, do-la,  
(! !)

Di Gi

[All leave the performance area shaking hands with random Pichel members of the audience]





Cotton balls + Sdapop Make Sorry Snowcones  
for plucked bass and four channels of tape delay

by Ernie Wilton

one to plumes. play this piece in the rhythm of the tape delay environment  
one to plumes. play this piece in the rhythm of the tape delay environment

softly

softly

fingering the notes only

slow never lifting the finger between notes

slow never lifting the finger between notes

slow never lifting the finger between notes

fingering with left hand only

fingering with left hand only

fingering with left hand only

plucked as fast as possible

plucked as fast as possible



[Larghetto]

Handwritten musical score for the left page, consisting of ten staves of music. The notation includes various chords, melodic lines, and dynamic markings such as 'p' and 'f'.

PARCHMENT  
BRAND

No. 5-12 Lines

PRINTED IN U.S.A.

Belwin Inc.  
New York U.S.A.

Handwritten musical score for the right page, consisting of ten staves of music. The notation includes various chords, melodic lines, and dynamic markings such as 'pp presto' and 'sub(f) (fast)'.

The Third Harbourn Division

full finger board, pp presto  
(sub) (fast)

PARCHMENT  
BRAND

No. 5-12 Lines

PRINTED IN U.S.A.

Belwin Inc.  
New York U.S.A.



Handwritten musical score on the left page, consisting of ten staves of music. The notation includes various notes, rests, and accidentals, typical of a musical manuscript.

Handwritten musical score on the right page, consisting of ten staves of music. The notation includes various notes, rests, and accidentals, typical of a musical manuscript.



Handwritten musical score on the left page, consisting of seven systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *p*, *mf*, and *f*.

Handwritten musical score on the right page, consisting of seven systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *mf*, *f*, and *pp*. A title "An Old Persian Love Song" is written in the second system.



rot slots

Handwritten musical notation on a single staff, including fingerings and dynamic markings.

[on d only] p      [on g - b] mf

[on e only] -p      [on a only] [fingers only]

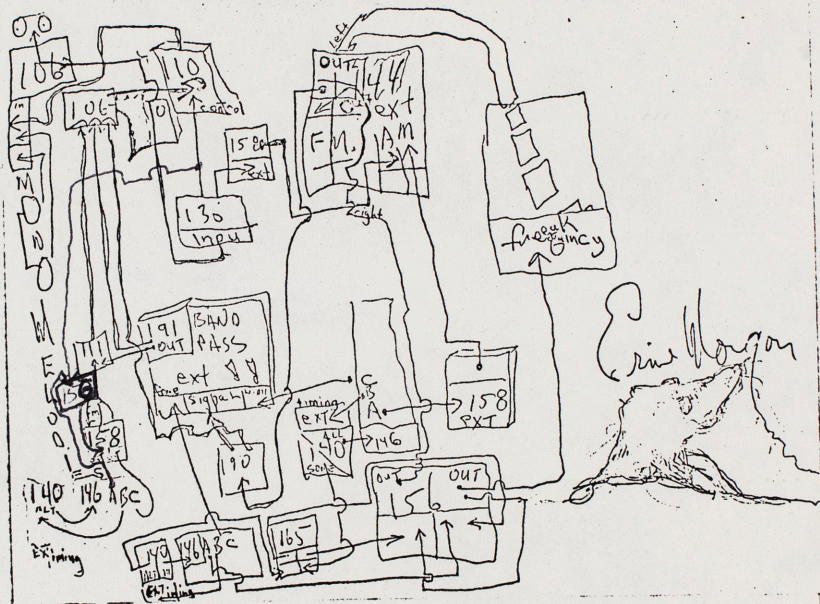
[full fingerboard] [plucked]

21

Handwritten musical notation on a five-staff system.

Handwritten notes and markings across five staves.







3/7

Ernie Morgan