

We Are All Mozart

Three Performance Pieces



We Are All Mozart

THREE PERFORMANCE PIECES

Dennis Báthory-Kitsz

99 Events for the Found, the Made, and the Natural
in Memory of Randy Hostetler
commissioned by the Randy Hostetler Living Room Music Project

Sequenza Nova
for Horn with Wind Chimes and Piano Resonance
commissioned by Lydia Busler-Blais

Lunar Cascade in Serial Time
for Tenor Guitar or Other Similarly Tuned Instrument
commissioned by Seth Gordon

Gouldsville, Vermont
The Westleaf Edition
2009

We Are All Mozart: Three Performance Pieces
Copyright 2007, 2009 by Dennis Báthory-Kitsz (ASCAP). All rights reserved.
The Westleaf Edition No. W090

Printed in the United States of America.

We Are All Mozart

Three Performance Pieces

The 365-day composition project *We Are All Mozart* was an idea I had had for years. I believed that productivity and excellence were not mutually exclusive, nor did they belong to the past alone. I believed that our ability to “be Mozart”—that is, to emulate prolific composers of the past—was inhibited only by lack of demand for our inherent productivity. The more we do, the better we get at it and the more new ideas we have. Humans are problem solvers, and for composers it is the blank page that is to be solved.

But just as important to me was to do something intense to keep nonpop visible and to inspire ensembles, listeners and other composers. *Kalvos & Damian's New Music Bazaar* was my previous project. David Gunn and I hosted the ASCAP/Deems Taylor Award-winning radio/web program that ran 537 shows from 1995-2005, interviewing hundreds of composers about their lives and work. When the show ended (it returned online in 2008), I demanded a new and intense project for myself.

Realizing how many compositions were possible in the past for composers who had the opportunity, I figured the time was right. And so *We Are All Mozart* originally expected a finished composition each day in 2007—on commission, not just the act of daily musing on the artform. This full-time work needed to have each piece commissioned for every day. Ultimately it did not work out that way, so I adjusted the supply to meet the demand—to 100 commissions for the year.

We Are All Mozart was an insane idea when planning began in 2006, and grew in its insanity. Before *We Are All Mozart's* 2007 year, I had created some 730 compositions over a 40-year career, a mere tenth of the music commissioned. And then along came 2007—and sleep went. The 100th composition was completed at 10:30 on New Year's Eve.

This may appear to have been a vanity project or a gimmick. It was neither. Each piece was wanted, was commissioned, was waited for, and was paid for—and they are being performed. I was able to dip deeply into the well for fresh ideas every day. And yes, I learned, the more we do indeed the better we get at it and the more new ideas we have.

And the project has had an inspirational aspect. Since I began *We Are All Mozart*, composers have been in touch, telling me that it has changed their view on composition—that art and its place in the culture are not diminished if they pushed themselves to write more. And yes, they got better with the practice.

99 Events for the Found, the Made and the Natural was the 97th piece of *We Are All Mozart*. Creating ninety-nine events in a single day was blindingly exhausting; I fell into bed minutes after finishing them. (The full description is found as part of the score itself.)

Sequenza Nova was the 47th piece of *We Are All Mozart*. Lydia Busler-Blais wanted a piece for horn and piano harmonics, a technique which I had heard her perform with her big, round, resonant tone. Lydia is dramatic to watch, a true presence on stage who stands when she plays solo works, accomplished in techniques, and a fine improviser. How could I include all these compelling qualities in one composition?

Seven performance pages were the result in *Sequenza Nova*, pages which could be played in sequence for greatest coherency and arch, in another order, or only partially. Seven small, interlocking structures were created using piano harmonics, strumming, singing, chimes and ping-pong balls with horn calls and melodies and slides and stops. The picture of piano, horn and face show the relationship of the horn bell to piano and audience, sometimes blocking the view of the horn from the audience; the horn is either held normally or *pavillon en l'aire*. U-shaped arrows show the performer changing direction, and circular arrows indicate that the player should turn in a circle while playing. At one point a chair suggests the performer sit to sing the diamond-shaped notes, gradually rising while singing and playing to create multiphonics.

And finally there is the mysterious cloud in the center of each page. The glowing orange ball is the entrance to the cloud; the improvisation takes place inside the cloud, and exits at one of the other six points, three of which point to other staves. That offers an improvisation and several exit strategies for each improvisation's re-integration with the composition, resulting in thousands of variants of the full architecture. With pitches, techniques, additional sounds, and the performer's movement, it becomes fifteen minutes of choreography for horn player.

Lunar Cascade in Serial Time is a set (respectively the 6th, 23rd, 30th, 37th, 38th, 50th, 61st, 63rd, 70th, 73rd, 78th, 89th pieces of *We Are All Mozart* and the 9th piece of 2008) commissioned by tenor guitar player Seth Gordon. His requirement was simple: A performance piece on a single page, one each month, composed for tenor guitar or similarly-tuned instrument.

The idea was to create as much ambiguity as possible, for the composer lives in rural Vermont and the performer in urban New York. *January* begins with an exploration of techniques in order to settle into the possibilities; photos became part of the score, suggesting a sensibility. *February* is a brighter, more elongated and rhythmic piece, while *March* begins growing with the energy of a coming spring. *April* is alive with patterns, and the images form a rhythmic tattoo. The promise of summer comes with *May* and its patterns exploding in architectural shapes. Summer comes fully with the crying rose of *June*, and the circular staves that reflect moons and rainbows and droplets. The relaxation of warmth arrives with the wide, arpeggiated patterns of *July*, while the regularity begins to disconnect in the early harvests of *August* with its apple-shaped noteheads.

September initiates the deterioration of summer, with the staves containing the stretched and distorted themes of previous months. By *October*, the voice of winter is heard in the performer's own voice as it accompanies the playing on the tenor guitar. The nervousness of autumn has as its quiet seasonal death the images and repetitive techniques and stresses of *November*, finally settling into the harmonic, rhythmic quiet of *December*.

And then comes the thirteenth month, the eclipsed moon, the moon that is month itself, in *New Moon*—and the cycle can begin again.

Dennis Báthory-Kitsz
Gouldsville, Vermont
July 1, 2009

99 Events for the Found, the Made, and the Natural

commissioned by the Randy Hostetler Living Room Music Project

99 Events for the Found, the Made, and the Natural in Memory of Randy Hostetler

This is a collection of performance events, ranging from the purely musical through the conceptual. Pianist and performance artist Randy Hostetler left a legacy of imagination and truth, and this collection attempts to consider how continuing the performance art experiment may be a reminder of that imagination.

There are thirteen types of events created for this collection, regarding balls, electro-mechanical devices, animals, wind, general participation, long-term occurrences, nature, fire, distances, bodies, kitchens, crowds, voices, and miscellany.

They are repetitive events, sequential events, chance events, and coerced events; all can be documented and re-used to build new events or combinatorial events. Each is informed by my life here in rural Vermont, where time can be taken to explore the long-term, the quiet, and the awkward.

Fifty years ago when performance art was born, it was both urban and confrontational by its very existence. Taking a new approach to sources and their presentation was confounding and infuriating to audiences, and resisted by traditional artists and performers. In the times since, performance art has shown its meaning as a river of new ideas that re-invigorate music and the associated arts—but it remains both confrontational and confounding. Those who feel it is frivolous will not be convinced by it; those who are always in search of a sideways view or who reject functional fixedness will be intrigued.

Some of these performance events are nearly imaginary, where the likelihood of performance is so small that they are conceptual at best. Some seem wasteful, intrusive, or empty of emotion. Others bring more meaning to their organization and preparation than the resulting event itself. Most are open-ended and leave the responsibility on the performers to create art from instructions.

So for each event—even should it seem tongue-in-cheek—a commitment is required. It may cost time or money, or cast the performer in a frivolous light to colleagues and friends. Though some of the events themselves may be light, their presentation cannot be taken lightly because they may involve dangers or expense or even cost to career. Some may be illegal and physically dangerous.

At this time in artistic history, the disclaimers above may seem necessary. When the Fluxus artists first commandeered their audiences with mysterious and confusing events, society was more innocent and less litigious. One could dive into the first row without fear.

And so, dive into these events. The numbers are simply a random organization of events determined by shaking them up in a paper bag. Pick a few, organize them, refine them, and expand the consideration of sound and space and the act of performance itself. Document them. Rework them. Create new events from the detritus of the old. Creation and performance are the acts of birth and rebirth, of the imagination and the concrete, of darkness and light.

Dennis Báthory-Kitsz
Northfield Falls, Vermont, December 28, 2007

1

A Kitchen Event

Grand Symphony of Appliances: Set up appliances capable of continuous or continuously variable sounds, among them a hand mixer, bread machine, food processor, blender, coffee grinder, whistling tea kettle, Senseo coffee maker, water sprayer, cappuccino machine, whip-o-matic, electric knife, dishwasher, juicer, can opener, and microwave oven. Make sure enough food and water are available, and that there are sufficient performers. This event should be recorded for later mixing with Participation Event “Power Me Up.” One by one all appliances are switched on, and the performers add food, first improvising slow pitch-shifting, gradually increasing the pace of activity until a counterpoint of actions is taking place. The event continues until all the materials are mashed, mixed, strained, puréed, cut, whipped, processed, ground, boiled, sprayed, juiced, opened and cooked, and then used as ingredients for soft foods that the performers eat. The event is over when all the food has been consumed.

2

An Electro-Mechanical Event

Glass Reflections: Mirror gardens (see Participation Event “Mirror Garden”) are set up as a curved south-facing wall to reflect light into sensors. The sensors respond with simple, pure tones. This is a permanent installation.

3

A Participation Event

Night Tremors: This is a car radio event, done at night, requiring upwards of twenty vehicles. Drive very quietly to a populated location, turn off lights, park, and turn the engines off. Turn each radio on to a different station. Over the course of a half-hour, slowly raise the volume level of the radios while equally slowly lowering all the car windows. During the subsequent half-hour, lower the volume level of the radios while equally slowly raising all the car windows. Start engines, begin to drive away, turn on lights, and leave.

4

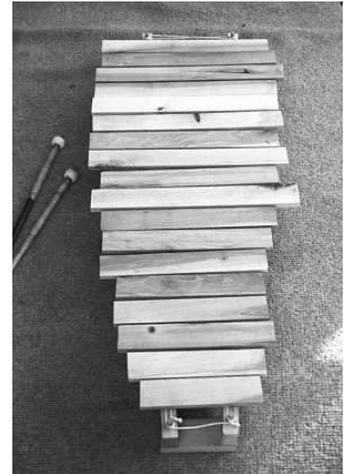
A Wind Event

Call Me: Embed bird calls in the ends of plastic bags (durable trash bags). Hang the bags on poles in a windy area so that the wind can catch them, fill them, and play the bird calls. A flight of Canada geese goes by without going by. This is a permanent installation.

5

A Participation Event

Thock: This is a scrap wood event for which a good quantity of milled dry hardwood is required, along with various saws and hammers, cord, pegs, and mallets. Several performers participate. Dump the wood on a table in the center of the performance area, and assure that the tools (and protective gear) are available, as well as mallets for the completed instruments. The performers work quickly, selecting wood for pitch and resonance, creating a frame lined with cord and held together with pegs, and trimming the selected wood to pitch. When enough wood has been cut and trimmed to form a xylophone, the performers turn off the tools, remove the protective gear, and improvise a minimalist composition at least as long as the time it took to build the instruments. At the end of the improvisation, the wood is dismantled and returned to the pile in the center of the performance area. The wood is kept for the performance of the Fire Events.



6

An Animal Event

Cat Chow: Place microphones on wet-food bowls, kibble bowls, and water bowls for cats. This event can take place in real time or delayed time, but the latter is more effective. The recorded results of the daily feedings are mixed and diffused in a nearby restaurant.

7

A Fire Event

Skymin(e)d: The usual safety cautions and legal warnings apply, as well as proper training. Prepare fireworks, such as firecracker sheets (strings), small Class B composite displays, ground displays such as Catherine wheels, screaming geese bottle rockets, spinners, cakes, mines, Roman candles and, if possible, individual larger Class B fireworks including multiple-break shells with fish, screamers and reports. The firecracker sheets are placed in five metal barrels with the open ends pointed outward in a star. Around these is a ring of smaller displays and bottle rockets, behind them a row of ground displays with Roman candles, cakes and mines. At a safe distance are composite displays and at the back relatively far from the manual work area are the large shells. Place dozens of binaural microphones around the display area, assuring that the microphones are capable of frequency response down to near DC, as the launching of shells is an impact wave below the range of hearing. Fuse all the fireworks so the order of display is bottle rockets, firecrackers, ground displays and Roman candles, cakes and mines, spinners, composite displays and multiple-break shells. The entire display should be completed in sixty seconds. The microphones feed the event live to a certain mixing desk or website, where it is looped and transformed through pitch shifting and low-damped reverb into an all-encompassing roar. The event ends when the sound finally trails off (approximately thirty minutes).

8

A Wind Event

Iron Maiden: Obtain steel rods 1/8 to 1/4 inch in diameter approximately four feet long. Place one set vertically in a two-foot by four-foot bed of concrete, spaced about one inch apart, and let the concrete harden; this can be done on site. Glue together and weather-seal two pieces of 5/4 hardwood four feet long to make one two-foot by four-foot piece. Drill holes and pound the other steel rods into the wood with the same spacing as the concrete. Seal the area around the drilled holes to create a full weatherproof assembly. With V-ropes, hang this set upside down from a tree above the concrete set so that they overlap about 1/2 inch. Affix a small canvas sail between the ropes. This is a permanent installation.

9

A Ball Event

Roof Roll: This is a sound sculpture. Wind-powered wheels bring ping-pong balls on ramps to the top of a metal roof, where they are released and roll down the seams into gutters, returning to the bottom where the wheels raise them again. In the northland, the event is over when the balls cannot fall due to snow. Otherwise, the event is ongoing.

10

An Animal Event

Psychological Choking Event: Place a stereo microphone and transmitter on the collar of a goat and provide the animal with plenty of food. Diffuse the unmodified sound through headphones for patrons eating at a local restaurant.

11

An Electro-Mechanical Event

Barlow Cell: Perform a version of Barlow's *Textmusik* via cell phone text messaging. A row of cell phones is mounted on the piano's music stand, and audience members message the phones from their seats or mattresses, and the performer improvises according to the composition's rules.

12

A Wind Event

Sailchord: Create a sail held by grommetted pins and many harpsichord wires to a bridge in a quiet area. Attach tangent-style strikers and allow the installation to be encountered only in acoustic space. This is a permanent installation.

13

An Electro-Mechanical Event

Multi-Solitaire: Record the mouse clicking during the playing of solitaire. Use the clicking to trigger percussive instruments, and the double-clicking to trigger strobe flashes. As the score gets higher, the sound gets louder; as the score gets lower, the flashes double up with each click. This event is best performed with multiple people playing solitaire, and the event is over when madness ensues.

14

A Ball Event

Herd the Globes: Obtain globes of every size, old and new, and fill a skating rink with them, too many to avoid. Have crowds skate through with mallets on the front of their calves, and strike them toward the center of the rink. The globes will be struck at low and high energy, enough to bring them to the center of the rink and become still. The event is over when every globe has been herded into the center of the rink and is still, and the skaters are circling the globes.

15

A Kitchen Event

Canned: Gather and set out the following, each category in different sizes: Five metal cans (#1, 2, 3, 5 and 10), three glass jars (small, medium, large), three plastic milk jugs (quart, half-gallon, gallon). Soft mallets (felt) are used, and the three players perform continuous rolls on the instruments, moving smoothly from one to another so the roll is unbroken. The piece should last about fifteen minutes.

16

A Wind Event

Attention Please: Create a screen of small plastic whistles (of different pitches) by mounting them on a sheet of treated canvas banner material. Seal the mount point with half the whistles pointing through and facing forward, the other half facing backward. Place the banner in a windy area. This is a permanent installation.

17

An Electro-Mechanical Event

Wii Four. This is a Wii controller (Wiimote) event. Place Wii controllers (or their technological successors) on small wooden rafts (with sides and stabilizers) and float them down a river that includes rapids. Along with the Wiimotes, the rafts include a stereo or 5.1 microphone and transmitter, with small rattles, four sets of symmetrically placed wind chimes, and several marbles. The controller information is routed to a score-generation program, using direction, angle, and lift to produce pitches and rhythms. The output is played in real time by a soloist (bass clarinet preferred) and the audio from the raft is diffused around the audience. The event is over when the raft comes to rest.

18

A Ball Event

Losing One's Bearings: Take various ball bearings in different sizes. Using metal pans and several performers facing inward in a circle, with bearings appropriate to size of the pan, roll, shake, pancake flip, and drop the bearings. One pan remains free to receive the balls from the neighboring or facing pan, and the piece continues until all combinations of pans and bearings have been exhausted.

19

A Wind Event

Shy Sound: Cut several paper soda straws short. Trim the tips of one end in the shape of a "V" and flatten that end of the straw. Place the straw between the teeth and play it like an oboe, but keeping the mouth almost closed. Do this in public places, especially where others are using cell phones.

20

An Animal Event

Sing to Me, to Me Sing: Sing to horses in a paddock. If they move, follow them. Continue singing through the day until they come to visit. If they never come, then sing throughout the night.

21

Another Event

My Day: Play a classical string quartet with the tempo reduced to M.M.=1.

22

A Ball Event

Ringing Floats: Take glass fishing floats, remove ropes and hang them with harpsichord wire from microphones. The wires should be at least six feet long, and the floats about two inches apart. The floats are lit so each one glows. Let the floats fall against each other, and mix together the clanging of the floats and the ringing of the wires, looping the recording along with the live swinging floats.

23

A Ball Event

Filling the Harp: Play a long minimalist-style piano piece (such as *Rough Edges*) slowly pouring ping-pong balls on the strings of the open piano. Keep pouring the balls onto the strings slowly until the piano is full. Do the same with popcorn for a second event. For a third event, use ribbon candy. For a fourth event, use sand. This ball event can be done additively or separately. The piece is over when the composition has been played completely through.

An Electro-Mechanical Event

Wii Two. This is a Wii controller (Wiimote) event. Place Wii controllers (or their technological successors) on the wrists and ankles of the people exercising in a training gym. Route the controllers' output to solenoids that control bows on a series of real (as street organ) or virtual bows on a string quartet. The bows respond to the wrist angles (bow direction) and ankles (pitches). Each person exercising activates a random generator to determine who has the performance of a given aspect of an instrument at the moment, creating a eight-person improvisation. The event is over when the room is empty.

A Kitchen Event

Chop Shop: The presentation of cutting and chopping is so often a blunt affair. Among the hacking sounds and chopping blocks are lost the subtle sound of serrated knives on crusty bread, the light patter of dicing scallions, the hefty twush of cutting *bacalhau*, the erratic crunch of pizza cutters, and the side-and-swish of pie cutting and serving. This is an homage to the cutting implement, including knives and cleavers that slice, chop, dice, rock-chop, serrate, crunch, rip and hack. It is also a live performance event, conducted amidst an audience or in a gallery. Contact microphones are placed under the chopping spaces and inside the food; they must be sanitary, and the performers aware of their presence and position, because this will be actual food preparation of a French meat pie. The microphones are fed to a mixer, and the chopping heard by the audience. An oven is pre-heated to 375°F (which, for performance reasons, may already contain a completed pie par-baked). The remaining activity takes place as quickly as possible, while allowing the different styles of cutting to be heard. A traditional pie-crust is made by cutting softened butter into flour with a bit of salt, and the crust is lightly pre-baked. Just as the butter-cutting is concluded, the following items begin being sliced and diced and chopped fine: Beef (or faux-beef textured vegetable protein, a.k.a. 'meatless meat'); onions and shallots; potatoes (using a hand dicer); celery; scallions; red peppers. It is mixed together quickly with additional herbs and spices, poured into the pie shell, and returned to the oven, where it bakes for 30 minutes. (If there is no pre-made pie, then the Kitchen Event "Grand Symphony of Appliances" made be performed to create dessert while waiting for the French meat pie to bake.) The pie is retrieved from the oven, sliced and served to the audience or gallery visitors.

A Long-Term Natural Event

MyGPS: Using many weather balloons, record GPS location and height data and transmit it back to the performance space, creating a score map of the regional geography. Once a sufficient body of data is archived and transformed to a score map, the event is begun, played in delayed real time by acoustic musicians. The event is continuous, with new musicians replacing exhausted ones, and the event concluding when transmission data is no longer being received.

27

Another Event

Graphic Novel: Have the noteheads removed from a classical sonata that you do not know. Play it from sight. Record it and have it transcribed. Repeat the process with another performer. After twelve iterations with twelve performers, remove all notes not in common from the twelve transcriptions. Submit it to a Schenkerian analysis, and write a new piece based on the structure.

28

Another Event

Semper Dolens: Make square lutes by using potholder frames and harpsichord wire. As an ensemble, sing John Dowland songs, accompanied by the potholder frame lutes.

29

An Electro-Mechanical Event

Clean & Whine: Arrange multiple inkjet printers above the stage with their paper eject facing downward toward the audience, and each unit containing a stereo surface microphone. While they are being set up, audience members pass by a computer terminal where they scan their tickets or other items, and then take their seats. The event begins with a maintenance cycle, its sounds (including cleaning and whining) amplified into the audience. Each audience member's scanned material is printed and dropped into the audience, while the head and paper movement is amplified and looped. The event ends when all the audience scans have been printed.

30

An Electro-Mechanical Event

Video Blaster: Several performers are required. Using a universal remote, from outside the window at a Best Buy, Circuit City, Radio Shack or similar chain store, the first performer changes the channels being displayed on the televisions. Additional performers inside the store use cell phones to record the collage of video events. A final performer mixes the sound and video and transmits it to intercept a channel being shown in the store, creating a time-delayed feedback loop. The event is over when store personnel usher everyone out the doors.

31

An Electro-Mechanical Event

Hard Drive Phase-Out: This event has three phases using multiple old hard drives. Obtain and install multiple hard drives on several computers. In the first phase, the sound of head-seeking is amplified, recorded, looped, and fed back against the drive bodies; in the second phase, the sounds become trigger pulses to save files repeatedly until the hard drive fails; in phase three, the failed drives are disassembled and turned into acoustic wind chimes.

32

A Ball Event

Baoding I: This is a sound sculpture. Many Chinese metal (baoding) balls are rolled on angled velvet channels (with 'speedbumps'), continuing to roll onto metal chutes and rails, and dropping into other velvet channels. The design of the channels, chutes and rails are up to the performer, but must be smooth and continuous. There are sounds of internal chimes, rolling on rails, and the dropping thump. The ends of the tracks (there are several) include silent elevators to restart the balls from a different point in the sculpture. The piece is continuous.

33

Another Event

Hommage à Stockhausen: Build a house. Record each and every hammer blow with multiple microphones (and only hammer blows, including air hammers) and turn these into a pulse-to-pitch composition.

34

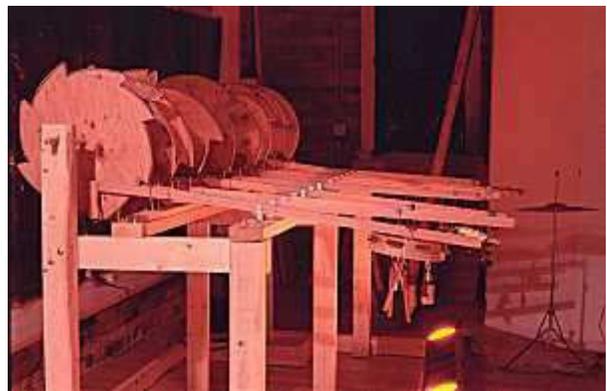
An Animal Event

Feed Me: Bury a grid of microphones in the ground in the outdoor feeding grounds of a poultry operation. The surround mix of the feeding, including reverb, pitch shifting, granulation, and other modifications, is part of a permanent sound installation heard at the entrance gates of the farm.

35

An Electro-Mechanical Event

Infernal Machine: The original Infernal Machine was created for *Echo* in 1985, using plywood cams to play nearby percussion instruments with levers; it was dismantled and burned. This event has a new version of the Infernal Machine. Build hardwood, felt-lined cams to eight regular prime number patterns (2, 3, 5, 7, 11 as 5½, 13 as 6½, 17 as 8½, and 19 as 4¼), and install a quiet motor that rotates the assembly. On the percussion end, keep each instrument within range of the arm if left free, but in this event, attach a helium balloon that holds the arm just out of range. As the balloon deflates, the arm comes into contact with the instruments. At first it bounces back, but as it deflates further, the pattern becomes more defined. The event ends at the end of the day, and the balloons are refilled or replaced each day in this gallery installation.



36

A Participation Event

Power Me Up: Ideally, several performers are involved, but it can also be a solo event. This event should be recorded for later mixing with Kitchen Event “Grand Symphony of Appliances.” Line up power tools in a shop or performance space, along with materials appropriate to them and protective gear. Hardwood is best, and suggested tools are those with hands-off power for constant sound, including table saw, drill press, planer, lathe, table sander, joiner, jigsaw, miter saw, band saw, and router. Some (such as drill press, joiner, lathe, and router) already have materials in place. One by one all tools are switched on, and the performers first improvise slow pitch-shifting, gradually increasing the pace of activity until a counterpoint of actions is taking place. The event continues until the materials are reduced to sawdust and their smallest components, and then used as kindling for one of the Fire Events.

37

A Participation Event

Car Horn Symphony #3: The first Car Horn Symphonies were in 1978 (at a parking garage, thirty vehicles) and in 1988 (at a school parking lot, forty vehicles). The first concluded with a hub cap riot, the second with blowing horns. For the third Car Horn Symphony, fifty vehicles are required, outfitted with exhaust pipe screamers. Create patterns for each vehicle that include: massed solid horns; horn trio; massed rhythmic horns; horn fugal sequence (cued); group improvisation; massed solid horns; solos; building rhythmic patterns (repeated); solid horn pile; engine start and engagement of screamers; sudden cutoff. Provide each vehicle with a sheet of patterns, giving trained musicians the most complex assignments and the non-musicians easy cuesheets. Number each cue. Stand on a high location (such as a truck bed) and hold up the numbered cue cards; drop them as each cue ends (an assistant may be needed to keep everyone focused). Cue the final cutoff with a jump off the truck bed.

38

An Electro-Mechanical Event

Revised Pinball: For commercial computer games and pinball machines in an arcade, replace their digital bells and electronic fanfares with excerpts from modernist nonpop, including Webern, Stockhausen, Boulez, Shapey, Brant, Wuorinen, etc. The entire room plays only these excerpts.

39

A Participation Event

Catnip: Make a thick forest of jingle-bell cat toys by hanging them at the end of ribbons. Wrap them back like curtains, with the wrapping held lightly in place. Passing through the curtained area trips the wrappings to break, and the forest of toys sweeps toward and surrounds the person who is walking through them; this is experienced only by that person (and companions), as there are no artist observers. Once the forest of toys has been dropped, they remain as a permanent installation, jingling in the wind.

A Participation Event

The Net II: This is a tree-falling-in-the-woods-can-you-hear-it event. Hang an invisible web of photo sensors and microphones in the woods, connected to a solar-powered, weather-hardened computer and sound system in the trees. The web of sensors and microphones records passing events and conversations, storing them and creating a library of sounds. When the library has grown rich with sounds and voices, the system plays them back naturally, as well as transformed and mixed, while vocal analysis and fiction-rendering software reorganizes the conversations into stories that are told to anyone who the sensors determine is staying in the area. The event is a permanent installation.

A Distant Event

Fipple-a-Plenty: Build an organ from wood flutes brought from around the world. The organ is played from a split keyboard representing the microtones created by the flutes. It is a tracker organ, meaning each flute's holes are covered by pads operated by a hinged set of wood slats attached to the keyboard. The more flutes, the better, but one flute is enough. An alternate version has each flute remaining in its original location, but controlled by a network connection from the keyboard. Thus, the flutes would play around the world by a single player. This is a permanent instrument.

A Long-Term Natural Event

Music of the Waters: Use the ocean as a deep-curve pulse controller. The waves form the shortest pulses, then the tides, the phases of the moon, and the yearly shifts. Storms and weather changes alter the events. The sound is determined from a single vantage point along the ocean, with height and frequency recorded in detail. The waves are compressed into audible frequencies, modulated by tides and moons. Intensity is provided by the wave and tidal height, and alternative dynamics by the shifts in weather. The event is over after a full year of thirteen moons, and can be combined with Long-Term Natural Events "Music of the Spheres" and recorded and compressed for "Music of the Clouds."

An Electro-Mechanical Event

Shuffinalism: Install twelve iPods or similar mp3 players, each containing twelve classic minimalist phase works (suggested: *Music for 18 Musicians*, *Different Trains*, *Shaker Loops*, *Four Organs*, *Piano Phase*, *Drumming*, *Octet*, *Nine Bells*, *In C*, *Rough Edges*, *Well-Tuned Piano*, *Einstein on the Beach*). The mp3 players are mounted under a flexible floor in a public space, amplified, put into shuffle mode, and are triggered to change pieces whenever their individual floor areas are traversed. The piece is over when the batteries run down.

44

An Electro-Mechanical Event

Wii Three. This is a Wii controller (Wiimote) event. Place Wii controllers (or their technological successors) on the back and thighs of a couple having sex. Each performer plays a virtual instrument (two saxophone controllers are preferred), with the back controlling the intensity, one thigh controlling the pitches, and the other controlling the duration and/or phrasing of the notes. The piece is over whenever it's over.

45

A Vocal Event

Consecration of the House: In a large house or mansion, place two or more people in each room—one a few feet inside each door, and one in the center. At some point, the person in the center of each of the rooms at the corners of the house vocalizes a pitch (from silence). After the pitch has settled, those at the doors pick it up, and it is picked up by those behind the doors in the neighboring rooms, sent to the middle person, and onward until the pitches meet. The person inside a door always takes a new pitch if it appears outside the door, and only from the person in the center if no new pitch has come through the door for some time. The composition continues until the pitches are all settled (no longer changing).

46

A Wind Event

Wire Chimes: Use wire coat hangers on strings attached to cell phones, and transmit the results of the wind striking the coat hangers against each other to other cell phone owners who are listening, and who will send the sounds to be mixed and accessed via a central website. Alternatively, use microphones on the coat hangers, and amplify the sound and diffuse it through the nearest church steeple.

47

A Crowd Event

Forty-Second Street: Gather 128 performers at the Forty-Second Street station in New York. Each performer is provided with a recording GPS unit. Most are assigned pitch, density, and rhythm streams, and the rest are assigned a MIDI parameters (including reverb, pitch wheel, etc.). Beginning at the station, the performers fan out throughout the city on all the subway lines, covering every operational line and station within the five boroughs. They return to Forty-Second Street, where the contents of the GPS units are dumped into a sequencing program, and the parameters create a sonic map of the city. The event is repeated each day for a month, and the composite map orchestrated and performed by the New York Philharmonic.

48

A Crowd Event

Elevator Music: Record the order and floors of buttons pressed in elevators and create multiple matrices of sequences, identifying affinities with Markov or Fibonacci processes. When the matrices are finished, hook the elevator control system into the score, which will now not only play the floors the elevator moves to but also actually move the elevator only to the floors in the order most often selected.

A Fire Event

Steinhenge: After removing the toxic plastic keytops, create a circle of upright pianos placed in a ring and stacked in the shape of Stonehenge. On a cloudy night, burn them. Strong safety warnings apply to snapping strings and collapsing harps.

(Public domain photograph courtesy Matthew Brennan, October 31, 2007.)

*A Distant Event*

Choice Action: This event is based on the concepts developed for *Gendarme*, written for Charlotte Moorman in 1978. Obtain and always carry a small whistle, jew's harp, harmonica, ocarina, or bird call. There are twenty-six questions, each moving to another question or looping back, depending on the answer (yes, no, not sure). You must answer each question and continue until the end of one full year, when the event ends.

- | | | |
|---|---|---------------|
| A | Are you in New York? | Y→D, N→B |
| B | Are you in Europe? | Y→F, N→C |
| C | Are you at home? | Y→D, N→G |
| D | Pour a glass of wine and play your instrument. Are you happy? | Y→E, N→G, ?→B |
| E | Purchase a ticket to South America and go there. Are you married? | Y→H, N→I |
| F | Play your instrument and call a friend. Is the friend at home? | Y→D, N→E |
| G | Purchase a ticket to Europe and go there. Are you in France? | Y→L, N→M |
| H | Kiss your spouse and play your instrument. Is it July? | Y→J, N→I |
| I | Find a friend and ask for a hug. Is it snowing? | Y→N, N→O |
| J | Go outside and play your instrument. Are you in love? | Y→P, N→Q, ?→D |
| K | Look up at the sky tonight. Is there a moon? | Y→F, N→I |
| L | Take transport to town and play your instrument. Are you fearful? | Y→F, N→K, ?→D |
| M | Stay where you are for a week. Are you comfortable? | Y→J, N→E, ?→D |
| N | Play your instrument in the snow. Is the moment joyful? | Y→L, N→Q, ?→O |
| O | Find a café, drink wine, play your instrument. Are things better? | Y→P, N→V, ?→Q |
| P | Kiss the first person you see. Are you wildly happy? | Y→R, N→K, ?→E |
| Q | Look in the mirror while playing your instrument. Is it winter? | Y→I, N→K |
| R | Play your instrument deliriously. Has a crowd gathered? | Y→S, N→G |
| S | Dance with the first person you see. Has the sun come out? | Y→T, N→E |
| T | Play your instrument walking down the street. Were you followed? | Y→U, N→D, ?→Q |
| U | Purchase a ticket back home. Are you relieved to be there? | Y→Q, N→G, ?→K |
| V | Find a soft chair and play to yourself. Do you have questions? | Y→E, N→C, ?→W |
| W | Look inward and be silent. Have you been in a loop? | Y→X, N→M, ?→A |
| X | Play your instrument. Is the year almost over? | Y→Y, N→Q |
| Y | Look into your ideal love's eyes. Is this what you expected? | Y→Z, N→U, ?→M |
| Z | Play the instrument and put it down. Is the year over? | Y→End, N→K |

51

An Electro-Mechanical Event

Wii Five. This is a Wii controller (Wiimote) event. Place Wii controllers (or their technological successors) on hanging ropes, and let them act as wind chimes. The output of the controllers is routed to a Midi piano controller with direction, angle and lift producing pitches and rhythms. The event is performed in a hotel lobby or nightclub with a physical performer at the keyboard improvising with the wind chime event information. The event ends at the end of the evening.

52

An Electro-Mechanical Event

The Waves of Silence: Create a narrow-band, high-energy radio suppression field within a random area of a city. The suppression field creates a wave of silence that briefly cuts off cell phones, radios, wireless networks, and all other radio-based communication. The device can be left in one place, or can move by placing its box in a taxi or bus, garbage truck, conveyor belt, pizza delivery truck, or similar vehicle that moves frequently. The event ends when the box is discovered and turned off or destroyed, and the performer arrested.

53

A Ball Event

Chain Reaction: Monochrome television once presented a chain reaction in *Our Friend the Atom*. Ping-pong balls on mousetraps began with the flick of one ball and ended in a short-lived conflagration of white. This ball event revisits that chain reaction. Set a block of at least 400 rat traps on the floor and on concentric levels above it. Above each level mount, upside down, several drums with tight heads. On each rat trap is mounted one superball. A single ball is dropped onto the top level, and traps snap shut, shooting the balls into the drums and onto other traps. The performer resets traps as quickly as possible; the piece is over when the last ball stops moving.

54

An Animal Event

The Gaits: Several horses and/or ponies are needed. Attach a microphone with transmitter to each horse leg and use the output for sound and as a trigger controller. As the horse is taken through its gaits (walk, trot, canter, gallop), the rhythmic mix is used as the source material for a live performance with human percussionists, including triggers of electronic percussion. It is also possible to use Wii controllers (or their technological successors) for more precise triggering of the electronic percussion.

55

A Participation Event

Teacher, Teacher: This is a chalk board event. Four performers are required. Set up a large chalk board (preferably actual slate) with a tray of hard white or yellow chalk. Each performer holds a copy of Bartók's *Fourth String Quartet*, last movement. Using the hard chalk, they perform the quartet on the slate, making sure to drag and screech the chalk during the *forte* sections. The event is over at the end of the movement.

56

A Distant Event

Fill My Bell: Fill wine glasses in cities across the world. Each glass is struck or rubbed whenever nearby bells sound (churches, temples, taxis, funerals, prayer calls, etc.). Record the glass and the bells locally. Record them online. Record them via cell phone. Begin a mixing process where all the wine glass performers play along with their own bell+glass recording as well as others around the world. The event is over when the full mix has stabilized to a static sound of ringing and rubbing, and all the wine has been drunk.

57

An Animal Event

Eating Fruit: Place pieces of very ripe or rotting fruit on the ground, far enough apart to appeal to separate populations, with embedded microphones and transmitters. As beetles and birds and insects eat the fruit, the sounds are recorded and mixed. The event is over when the fruit has been eaten or rotted away.

58

A Ball Event

Baoding II: This event requires many people, and two Chinese metal (baoding) balls per person except for one to the last person. Each person shakes the balls they have, then slowly passes a ball to the person without one, and continuing in the circle. Each person with only one ball intones a note sounding from the one ball they do have. As they receive a new ball, they continue intoning. The event continues at least until the entire group is intoning.

59

A Participation Event

Motoric Chorale: This is a car motor event performed by four smoothly running engines. Raise the speed of each motor to a given pitch, and then perform a Bach chorale from that point. Make each chorale increasingly expressive, and as the motor skills improve, perform the final Passion chorale.

60

A Long-Term Natural Event

Snowfall: Wait for snow to slide off a roof. Then the event is over.

61

An Electro-Mechanical Event

Candle Harp: The original Candle Harp was created for *Echo* in 1985, but was lost in a fire in the 1990's. The Candle Harp consisted of a resistive-capacitive network that was controlled by two photocells (fundamental pitch and harmonics), and had an integral speaker. It had nine sections, each differently tuned, in a spray hung by a tenth network above. This event has two versions. In the first, control the candle harp with two candles each brought by one to five performers toward the Candle Harp. In the second, one to five performers carry head-mounted white LED torches toward the Candle Harp. A composition is improvised in front of the harp for a time determined by the performers or by the life of the candles or torches.



62

A Fire Event

In My Flue: Burn a wood fire very hot and record the stovepipe using contact microphones at different points along the pipe. Use a combination of hardwood and softwood to increase the snapping flames and the burning creosote. The event ends when the fire is out or a chimney fire has incinerated the house.

63

A Crowd Event

Me Here Now: Place sensors and sounders in shopping carts so that a pitch is sounded in the aisles, but not when turning around the aisles. The pitch sounded is a harmonic series and is dependent on the cart's speed, where 'still' is the fundamental (always the same for all carts, but moving variously in the series with the cart's motion). The aisle determines the sound quality from a grid of preset choices. The contents of the carts determine the sounders' volume. The event ends when the shoppers depart.

64

An Electro-Mechanical Event

Buzz Machine: Tune four high-frequency, high-intensity oscillators a few Hertz apart, and mount them in a performance space or gallery. The oscillators' frequency centers are controlled by photocells placed in the gallery or performance space, within range of audience or visitor shadows. The output is fed to speakers throughout the space. The frequency of the oscillation is out of the range of hearing, but intense beat tones are created inside the audience ears. The event is a permanent gallery installation.

65

A Long-Term Natural Event

Limbfall: Wait for ice to break tree limbs. Play a toy piano while waiting. The event is over when the ice has dissipated.

66

An Animal Event

Cow Chew: Bury microphones deep inside hay bales in a cow pasture; the bales can be rectangular or larger spiral bales, but the former are preferred for one-day events. These 5.1-stereo microphones include a transmitter, and the results of each bale are diffused in unmodified surround in a nearby restaurant.

67

An Electro-Mechanical Event

Barlow Scrabble: Perform a version of Barlow's *Textmusik* with a Scrabble game. Audience members play Scrabble games in pairs or quartets, and as each word is placed on the board, it is brought up to the performer, who improvises according to the composition's rules.

68

A Participation Event

The Net I: This is a tree-falling-in-the-woods-can-you-hear-it event. String fine wire webs in the woods, with the wire threads held just away from each other (so that wind cannot push them together). The ends of the wires are fastened to digital switch inputs, to a solar-powered, weather-hardened computer and sound system in the trees. Samples of breaking glass, crashing vehicles, falling metal, screeching brakes, exploding fireworks, automatic weapons, and other highly unnatural and frightening sounds are triggered by the digital inputs. The event begins when someone walks into the wires; passing through them causes a short-term havoc of sounds from equipment in the trees. The event ends when the reaction is finished, whether that be leaving or destroying the equipment. If the equipment is intact, the wire webs are restrung.

69

A Long-Term Natural Event

Szene am Bach: Place sensitive microphones near the water dripping in rills in a pasture in spring. Transform these sounds by granulation into arpeggiated chords, played by virtual instruments in real time, or by acoustic (string) musicians from a transcribed score. Mix the live untransformed acoustic water sounds with the acoustic performance.

70

A Ball Event

Sing & Dribble: Sing open-harmonic vocal music (anything from organum to *Stimmung*, so long as it is expansive in time and sound) in a large gymnasium. Singers are in a circle, back to each other, singing outward, while basketballs dribble around. The basketball players run and dribble but make no hoop shots, just hitting the floor with slapping and pinging balls & squeaking of sneakers. The piece continues for the length of the composition being sung, at which point the basketballs are dropped and bounce until still.

71

A Body Event

Body Language II: This is based on the concepts in the electroacoustic piece *Body Language I* from 1993. Record bodily functions of every sort (eating, sneezing, making love, being sick, breathing heavily, spitting, coughing, eliminating, etc., but not 'controlled' actions such as speaking or clapping) and create a library of natural human sounds. Build a composition from these sounds, and play it for friends, in a performance space, or in a gallery. The event is over when someone becomes ill.

72

A Kitchen Event

Fry Me to the Food: This is a white-noise event of frying and boiling, and 5.1 surround microphones are placed above the cookstove. Begin heating a pot of water in which to boil pasta, a small saucepan for thick white sauce, a saucepan to simmer thin young asparagus, and several frying pans, the latter all with olive oil. The piece begins when the water has come to an audible boil. Fry (pre-cut) onions, shallots, red and green bell peppers, and garlic together. As they are finishing and quieting, place breaded tilapia or catfish into another frying pan, and turn up the heat on the saucepan into which have been placed the fried vegetables and a prepared white sauce (such as Alfredo). As the fish fries and the white sauce comes to a gentle plumping boil, put fresh tortellini in the boiling water and turn up the heat on the asparagus (which are either sideways in a saucepan or vertical in an asparagus cooker). When the tortellini return to a boil, the sauce will be simmering and the fish turned, and the asparagus just boiling. The tortellini are drained and turned into small bowls, the white sauce removed from heat and poured over them, and the small bowl placed on a larger plate. The asparagus are pulled from the cooker and set on the plate, and the slice of fish is pulled last from the pan and set on the plate. A dash of paprika is put on the sauce and it is served. Meanwhile, the frying and boiling have been set into a loop of surround mix during the dinner.

73

An Electro-Mechanical Event

Wii One. This is a Wii controller (Wiimote) event. Place Wii controllers (or their technological successors) on the wrists of the bow arms of a string quartet. Route the controllers' output to solenoids that control strikers on a series of bells that respond to the bow angle (playing one bell in a row of four), bow tilt (changing the row of bells), and bow reversal (changing the strike from outside to inside the bells). Each performer has a different set of eight bells, tuned to the dominate tonality (if there is one) of the composition being performed. The event is over when the quartet has been played.

74

A Body Event

D(e)AF: Create a delayed electronic auditory feedback system using a one-seventh-second delay for two or more conversationalists at dinner. If analog tape with record/playback monitoring is available, set the recorder to 7½ ips with each conversationalist's microphone fed to a separate track, and each diner's headphones receiving output from the playback head monitor. If digital technology is used, set the digital delay to approximately one-seventh of a second, with the delayed output available to each diner. Each diner wears insulating/noise-cancelling headphones (such as the commercial Bose units). The diners must continue to converse with the headphones in place; the dialog is recorded. The event is over when dinner has been eaten.

75

A Ball Event

Rain Ball: One to many performers may create this event. Obtain several cymbals of different sizes, and as many balls as possible, from the smallest balls (such as silver sprinkles or tapioca) to the largest safe balls (such as beach balls, but not likely medicine balls). Mount the cymbals on stands. Sprinkle the smallest balls on the smallest cymbal, and increase the ball size and the cymbal size until the largest balls are falling on the largest cymbals. Then begin to rotate and randomize the process until all combinations of balls and cymbals have been traversed.

76

A Participation Event

Curling: This is a quiet and private event. Obtain numerous reels of gift-wrap ribbon, the ridged kind, and numerous cardboard boxes. The performers wrap ribbons around boxes, and then curl the ribbons loudly against the boxes as resonators. The faster the curl is made, the higher the pitch. Performers improvise on the curling ribbon. The event is over when all the ribbon has been used.

77

A Body Event

Dental Telephone: Put in soundproof earplugs and chew cereal, celery, apples, popcorn, tortilla chips, hard candy, etc. Draw the sound while chewing. Give that drawing to a musician, who is to interpret it as a performance score, and record that performance. Give the recorded performance to a musician who is to transcribe it. Give the transcription to a performer who plays it, and record the performance. Play the recorded performance back through a bone transmitter into the original chewer's ears. Have the listener draw the sound. Repeat the process three more times. Publish the resulting four-movement suite.

78

A Ball Event

Slippery Stairs: Take bags of glass marbles. Empty them at the top of steps and let them roll down. Record and remix the live events using ordinary wooden steps, concrete basement apartment or school steps, wide turning school steps, open wooden basement steps, spiral staircases, wide hotel-style staircases, fire escapes, ladders, narrow home carpeted steps, manhole access steps, and diamond tread plates. The marbles are dropped slowly and quickly, and the process repeated multiple times for each set of stairs. The piece is over when all staircases in the course of a single day have been marbled.

79

A Body Event

Body Language III: Place sensitive contact microphones on and in the skin and/or body during surgery. The microphones should attenuate the sound of surgeons' voices and equipment clatter. Send the live mix to diners in a local restaurant.

80

A Participation Event

Mirror Garden: This is a glass breaking event. The original Mirror Garden was created in 1973, using broken mirrors and plaster, and was re-presented in 1985 as part of a second broken mirror event (shown at right). In the present event, set up many windows and especially mirrors over a bed of very wet plaster. Make smaller window panes together with protective gloves, glasses and gear available to all comers, who then spin the small window panes at the large panes and mirrors with full force, with everything exploding in a shower of glass, falling into the wet mortar, setting up, and becoming a permanent sculpture. The event ends when the glass is all broken.



81

An Electro-Mechanical Event

Portable Mix: This event is in two parts. A vehicle cruises neighborhoods, tuning into portable phone conversations. Snippets of conversations are recorded, and a library of phrases and sentences developed. Using fiction-generation software, the overheard conversations are re-cast as radio drama. For part two, a vehicle again cruises neighborhoods, this time to pick up music being broadcast on home computer media centers. Snippets of music are recorded and a library of licks developed. Using Supercollider or a similar software, the snippets are arranged under the radio drama to create a complete half-hour program. The radio program is then marketed as an original creation.

A Long-Term Natural Event

Ant Farm (Music of Triumph): Ant farm is only a generic term for any colony of insects. Recording insects is a difficult task, and demands good equipment; refer to the work of Elliott and Hershberger. The idea is to record the sounds of insects with multiple microphones (several 5.1 sets are ideal) or, better, to amplify and transmit them in real time. The sounds are transmitted in raw form to a central website or mixing stand where the different species are brought together for an urban insect sound civilization, with some of the sounds transformed through time-stretching and Fourier analysis—the latter creating new graphs of sound which are projected into dark corners of the gallery or tiny patches of screen real estate. This event is a permanent gallery or web sound installation.

A Long-Term Natural Event

Music of the Spheres: Use the moon, planets and stars as sound controllers. Use tracking telescopes, or for a lower-tech version that better represents the ancientness of the spheres, use a lens (perhaps even a water lens) to expose low-sensitivity (preferably handmade) photographic paper, and turn each of the curves into parameters of pitch, duration, intensity and texture. The event is over when the distant-most comet returns, but can be combined after thirteen moons with Long-Term Natural Events “Music of the Waters” and recorded and compressed for “Music of the Clouds”

A Body Event

Brickwall Filter: This is a study in relativity. Run up and down the stairs while recording heartbeat, breathing, brain activity (optional), and footsteps. Mix with crowd sounds outside. Record also from fixed horizontal points passing by. Mix all. Record from above. Mix all. Twist and turn the playback (or live rendition) inside a room (or performance space or gallery) through three-dimensional (5.1 or above) mixing. The event concludes when the runner is exhausted or an audience member or gallery visitor becomes ill.

A Long-Term Natural Event

Music of the Seeds: The germination and growth of seeds is silent to our fast-paced ears, so this event takes planning and preparation. Prepare a map of three-dimensional motion against sound parameters. For example, upward motion is intensity, north-southward motion is pitch, east-westward motion is texture, downward motion is noise. Other directions and parameters may be chosen, but these are basic. Plant seeds in trays of transparent growth material (nourishing gelatin or water with Miracle Gro are possibilities) and place them under grow-lamps. Using stop-motion photography or video, capture the seeds' growth, using the motion maps to create the score. Each seed represents one line or one placement in an electroacoustic diffusion space. The event is over when the seedlings are transplanted to a garden, and the performance made when the flowers bloom or the fruit is harvested.

86

An Electro-Mechanical Event

The Blanket of Silence: Create a broadband, high-energy radio suppression field within a random area of a city. The suppression field cuts off cell phones, radios, wireless networks, and all other radio-based communication, creating a brief blanket of silence. The device moves by placing its box in a taxi or bus, garbage truck, conveyor belt, pizza delivery truck, or similar vehicle that moves frequently. The event ends when the box is discovered and turned off or destroyed, and the performer arrested.

87

Another Event

Arpeggione Diabolo: Four people play ten-note clusters each on a piano at approximately M.M.=40. At each iteration, the notes are slightly skewed to create an upward arpeggio, until there is a constant stream of upward rising notes. This process continues until the lowest note begins before the middle note sounds, at which point it stabilizes in an upward spiral. At that point, one note in each cluster is changed. When every note in every cluster has changed, the spiral reverses and the clusters grow closer together in time. The event ends by agreement when simultaneous clusters are being again sounded. The performance should last no less than thirty minutes.

88

A Kitchen Event

All Things Considered: Gather and set out the following, each category in different sizes: Six iron frying pans (hanging), six copper saucepans (hanging), six cookie tins (lifted up on sponges, covers off). Hard mallets (wooden) are used, and performers play the following concert: Bach's first *Prelude*, Beethoven's *Für Elise*, a reduced version of Riley's *In C*, and the theme to National Public Radio's "All Things Considered." Alternatively, the performers can do rolls as in Kitchen Event "Canned."

89

A Participation Event

Book Flip: This is a quiet event. Several performers sit on chairs in a room, flipping through book pages like a deck of cards, blowing on the pages, and getting subtly louder until one by one they grab a page edge and play it like a blade of grass, with a gentle screech. The screeching subsides, the blowing continues for a while, and settles back into page flipping. The event ends after about twenty minutes, when everyone puts down the books.

90

A Long-Term Natural Event

Music of the Clouds: Use cloud motion as analog controllers, then resolve and compress them into a noise cycle recorded and presented in a performance space. The most unpredictable of controllers, it is used as a hypnotic sleep inducer. It can be used with recordings of Long-Term Natural Events "Music of the Spheres" and "Music of the Waters."

91

A Crowd Event

Sonic Hangman: Massive percussophones are built for a city. Hang 1x12 by twelve-foot hardwood planks, similar size metal plate (edges smoothed), glass plate (edges smoothed), twelve-foot glass and metal tubes (at least six inches in diameter) on either side of a busy sidewalk with the appearance of a building construction zone—including metal scaffolding and canvas protection. Place mechanical or photomechanical triggers in the ‘construction sidewalk’ on which the crowds walk, and have these triggers cause appropriate mallets to strike each of the hanging percussophones as people walk by. There is a range to the striking: Quiet walkers trigger soft mallets while hard walkers trigger hard mallets. The striking pattern will follow precisely the walking steps, but if a member of the public becomes aware of the process, the software is to be programmed to notice walking or ‘dancing’ that is too regular or irregular to be a natural step. The event is a semi-permanent installation.

92

A Wind Event

Mmmm, Pie: Hang pie plates (aluminum, thick aluminum, glass, ceramic) on strings outside in the wind. String them in a repeating “Z” shape so that the thickest plates are closest and the thinnest at the open end of the “V”. As the wind picks up, the plates will strike each other and reflect the sunlight. This is a permanent outdoor installation.

93

A Fire Event

The Pits: In an open field on a dark cloudy night, build a ring of at least twelve large round fire pits fed by massive quantities of hardwood. Above each fire pit is a conical structure with a hole at the top. Fitted into the hole in each structure so that no air passes along the edges are three low-pressure metal organ pipes of different sizes, preferably in a perfect intonation. They are sealed with wax. As the fire burns hotter, wax valves melt and open the air stream into each pipe and the pipes begin to play. The event is over when the fires burn down and all the pipes go quiet. This event can also be performed in a sugar house, where a line of pipes is fitted into the ceiling, and the vast quantity of steam plays the pipes into the nights of sugaring.



94

A Vocal Event

Retronym: Sing a composition in Morse Code—that is, transform the words into rhythms, and let the pitches overlap out of sync.

95

A Ball Event

The Volley: Four large balls such as beach balls are inflated with microphones with transmitters suspended in the center on stretched bands. The microphones pick up the resonance from their tossing and bouncing. The balls are used in a volleyball game with two balls served on each side. There will be only one serve at the start, and the game will not end until a full twenty-five points is reached, with a margin of two points. The sound is broadcast at full volume to the point of feedback back at the game in progress.

96

An Electro-Mechanical Event

Personal Data Entry Brain Remix: Keyboards, mouse clicks, tablet scratches, and trackball thumps are recorded in 5.1 stereo from above computer desks. The sound mix is sent to headphones being worn by each of the people at the desks, but not their own sounds. The event is over when all players have removed their headphones.

97

An Electro-Mechanical Event

Meditation to Light: Install several light bulbs (incandescent filament, neon, low-power, but not DC), each provided with a nearby sensitive stereo microphone and amplification system. The microphone rotates slowly around each bulb. Since each type of bulb vibrates with a different character of sound, it creates a meditative and cycling hum. The piece is a permanent sound installation.

98

A Distant Event

Multiplicative Solo: Play long, static tones from different locations in the world with no other performers present or audible. Record it locally. Record it online. Record it via cell phone. Begin a mixing process where all the performers play along with their own recordings and no others, but mix different versions (local, online, cell) of the recording with other players recorded around the world. The additive recording should have a maximum audible number of lines (four to six) at one time, after which the other recordings are mixed into each performer's own mix. After the four to six lines have been traversed, it is expected that the performers will adjust to the full mix (though they may not). The event is over when the full mix has stabilized to a static sound or progression.

99

A Vocal Event

Not to Be: Repeat your name aloud carefully until it becomes meaningless. Once the meaning is lost, change one phoneme at a time slowly until it is completely transformed. The process should take no less than an hour. In court, adopt this transformed name as yours.

Sequenza Nova



mf *ff*



f *ff* *fff* *fff* *ppp*

Strike chimes, strum loudly, hold horn up.



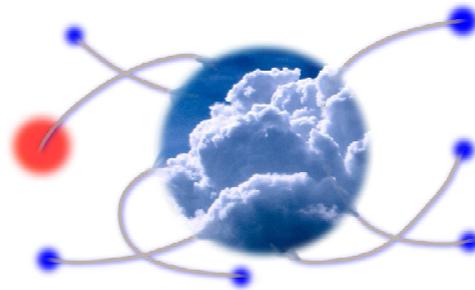
mp *ff* *fff*

(Diamond notes are voice)



fff

fff



fff

fff



pp



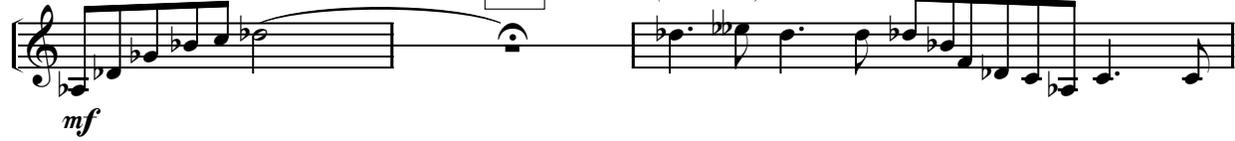
pp

pp

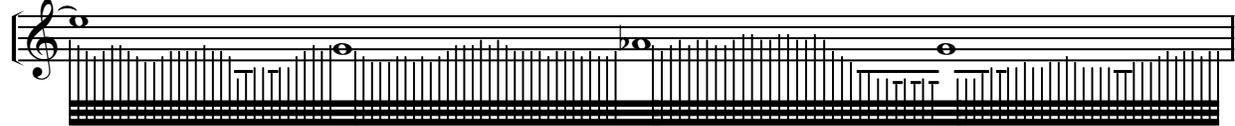
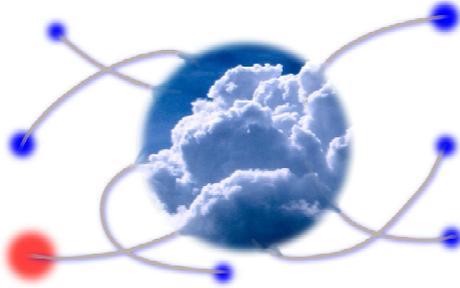
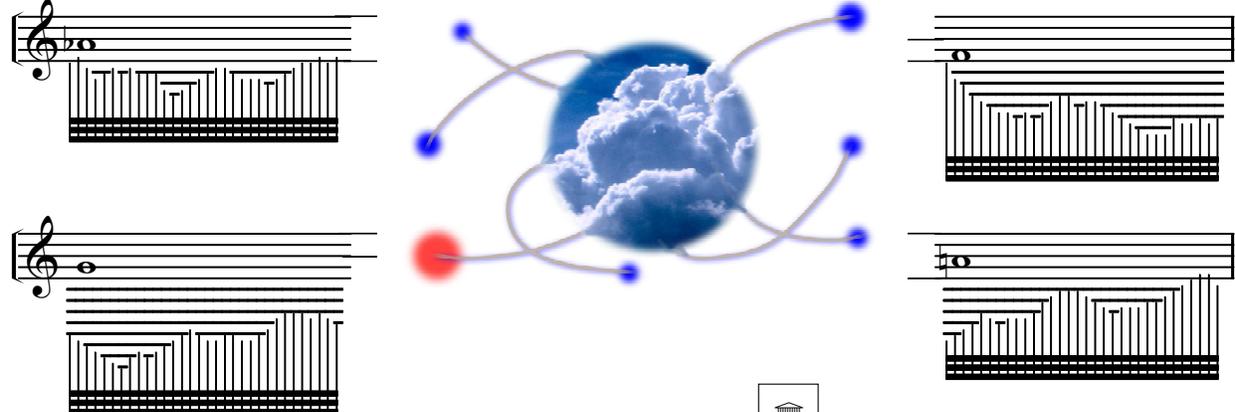
 *con sordino*

mf

 *(con sord...)*

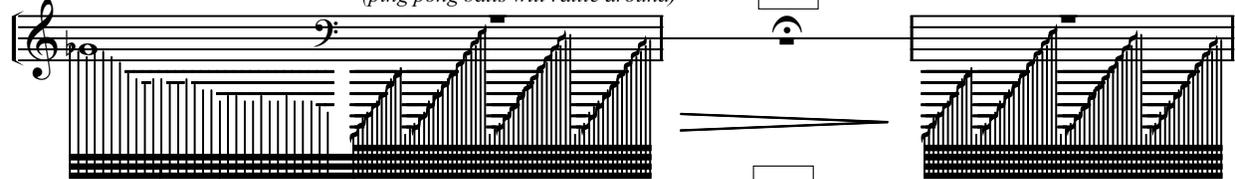



 *Pluck strings rapidly & randomly, moving to loud strums after the clouds*

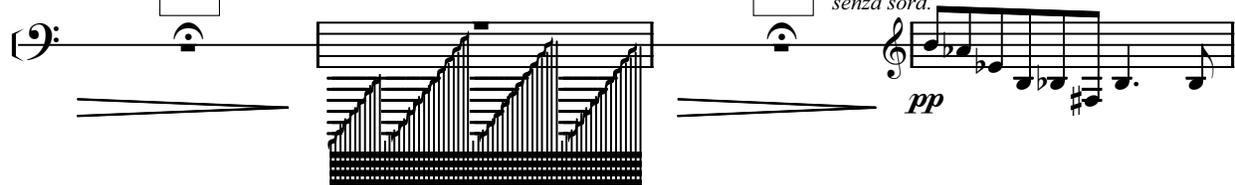
(ping pong balls will rattle around)





 *senza sord.*

pp






(open)

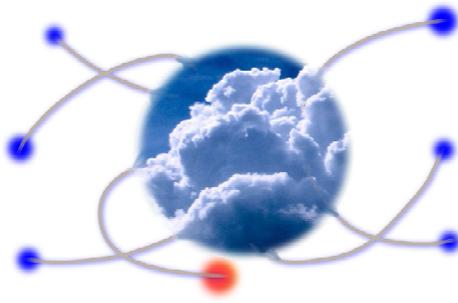
Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a whole note chord consisting of a B-flat in the bass and a B in the treble. The dynamic marking *pp* is written below the staff. The staff is divided into two measures by a bar line.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a whole note chord consisting of a B-flat in the bass and a B in the treble. The staff is divided into two measures by a bar line.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a whole note chord consisting of a B-flat in the bass and a B in the treble. The staff is divided into two measures by a bar line.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a whole note chord consisting of a B-flat in the bass and a B in the treble. The staff is divided into two measures by a bar line.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a whole note chord consisting of a B-flat in the bass and a B in the treble. The staff is divided into two measures by a bar line.

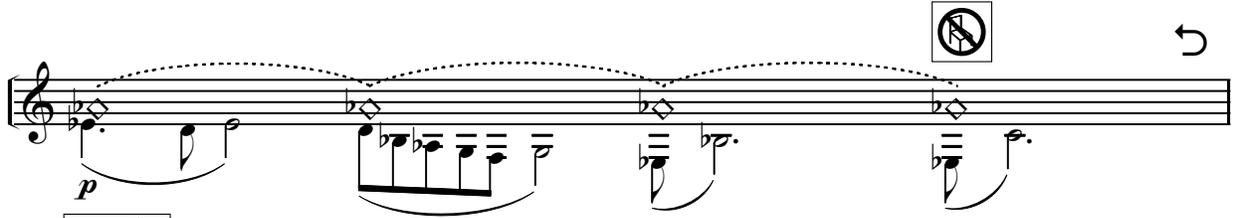


Musical staff 6: Treble clef, key signature of one flat. The staff contains a whole note chord consisting of a B-flat in the bass and a B in the treble. The staff is divided into two measures by a bar line.

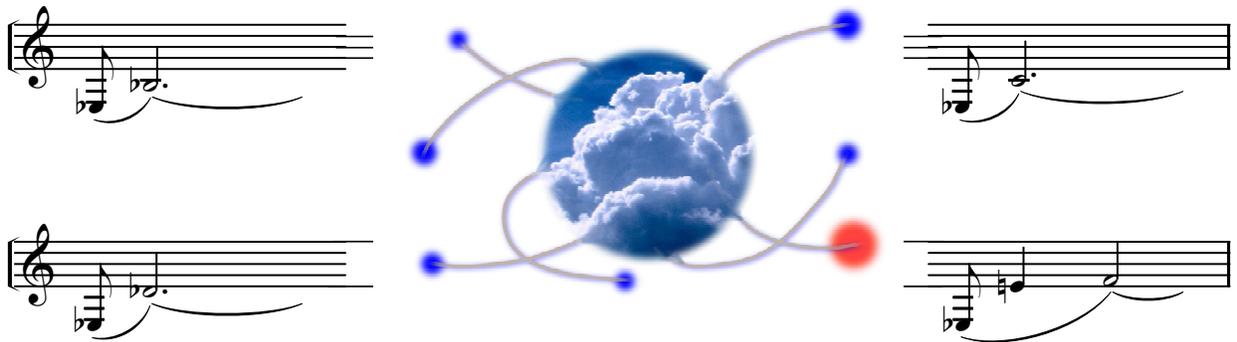
Musical staff 7: Treble clef, key signature of one flat. The staff contains a whole note chord consisting of a B-flat in the bass and a B in the treble. The staff is divided into two measures by a bar line.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a whole note chord consisting of a B-flat in the bass and a B in the treble. The staff is divided into two measures by a bar line.

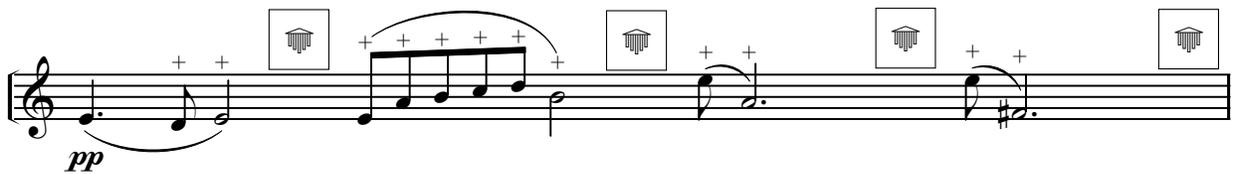

p

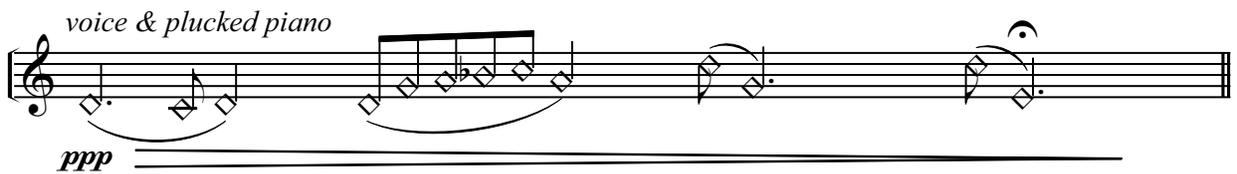

p






p


pp

voice & plucked piano

ppp



5:4 6:4 15:8 21:8

ff accel. to meet triplets

reach back & strum loudly

fff **ffff**

add vocal growl

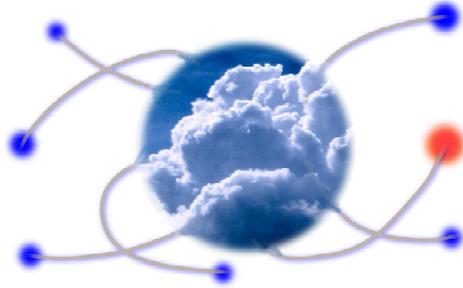
approximate pitches and then smear-trill

p

reach back & strum loudly

fff (vocal growl)

mf



mf

mf

mf

mf **ffff** (vocal growl)

13:8 5:4 7:8

reach back & strum loudly

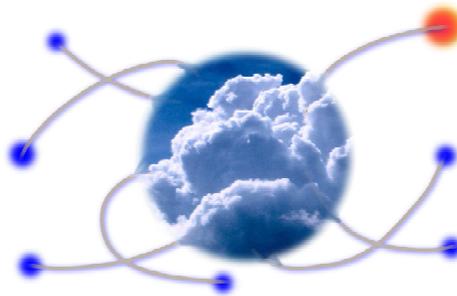
6:4 5:4

Musical staff with dynamic markings *mf* and *ffff*. Includes icons of a trumpet and a building.

Musical staff with a complex melodic line.

Musical staff with dynamic marking *pp* and various icons.

Musical staff with dynamic marking *mf*.



Musical staff with dynamic marking *mf*.

Musical staff with dynamic marking *mf*.

Musical staff with dynamic marking *mf*.

Musical staff with dynamic markings *f*, *mf*, and *mp*.

Musical staff with a melodic line and a trumpet icon.

Musical staff with dynamic markings *mf* and *ffff*, and various icons.

Lunar Cascade in Serial Time

Lunar Cascade in Serial Time

31•28•31•30•31•30•31•31•30•31•30•31

- tenor guitar*
- tenor banjo*
- mandocello*
- viola*

progressions or contrasts
layered or sequenced to years

12 months 12 movements
3 months can become 4 seasons
12 months can become 1 year
4 seasons can become 1 year
13 lunar months 13 movements
the seasons and years are complex
twelve tones in thirteen techniques

Months can build in unlinked unisons
Seasons can build from sequential or layered months
Performers may be in one area or distant unknown or online
Events may be separated by milliseconds or months

endless loop
== and/or ==
stretch layering
length of days
psychology of months

== recorded sound ==
LOOP
[Vermont] LOOP
[Northern North America] LOOP
[Cold World Hemispheres] LOOP
[Beyond] LOOP
== live mix ==

**Dennis Báthory-Kitsz
for Seth Gordon**

possible sounds (rural northern and urban northern environments)

- January rural – close-miked falling snow, sizzling ice
- January urban – New Year’s celebration, spinning tires
- February rural – roaring/crackling woodstove, sugaring
- February urban – valentine celebrations, football
- March rural – slush walking, cracking ice, heavy snow shoveling
- March urban – parties, school classrooms, dark bars at night
- April rural – mudsucking, rushing water, rain pouring
- April urban – opening cafés, conversation and babble, glasses
- May rural – tillers running, shoveling soil, rain failing gently
- May urban – storm sewers, baseball games, wind blowing
- June rural – sizzling burgers, swimming and diving
- June urban – indoor swimming and diving, school letting out
- July rural – waterfalls, thunderstorms, fireworks shows
- July urban – street arguments, street parties, air conditioners
- August rural – horse shows, cows milking, laughing children
- August urban – open hydrants, radio/tv from open windows
- September rural – hayrides, crunching leaves, crickets
- September urban – school going in, clubs, soccer games
- October rural – train whistles and night echoes, roaring freights
- October urban – subway chimes and voices, incoming trains
- November rural – splitting wood, animals foraging, dull rain
- November urban – water plant, car wash, window washers
- December rural – sleighs, shopping in stores, distant carols
- December urban – buses, shopping in malls, distant carols

*modules & moons
synchronizing calendar and
lunar months (blue moons)*

- January 3
- February 2
- March 3
- April 2
- May 2
- June 30
- July 29
- August 28
- September 26
- October 26
- November 24
- December 23

The Thirteen Techniques

- pluck (single)
- pluck (multiple)
- strum
- brush
- pick
- snap
- knock (strings)
- knock (body)
- pat (strings)
- pat (body)
- slide (nails)
- slide (fingers)

- January (excitement, cold, brittleness, bright glints, inner smoke)
- February (boredom, length of perceived time, dark thoughts)
- March (lightness approaches, rain, lifting bleakness)
- April (rain, mud, breaking through, budding)
- May (light hearts, cool briskness, haze and fog)
- June (open skies, gentle evenings, outer smoke)
- July (warmth, excitement as opposite from January)
- August (warmth, shorter days, red hints, free water)
- September (coolness, feathered falling, redness, brownth)
- October (orange, brown, dark nights, failing light, sighing)
- November (bleakness, brownness, boredom, stretchiness)
- December (bright whiteness, excitement, falling to darkness)

I

for Seth Gordon

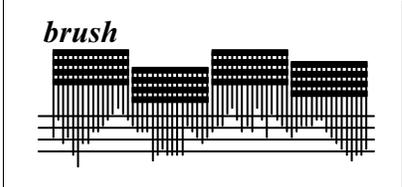
Lunar Cascade in Serial Time

January

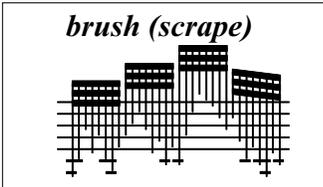
Dennis Báthory-Kitsz

!

brush

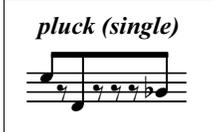
Musical notation for the 'brush' technique, showing a series of rhythmic patterns on a staff.

brush (scrape)

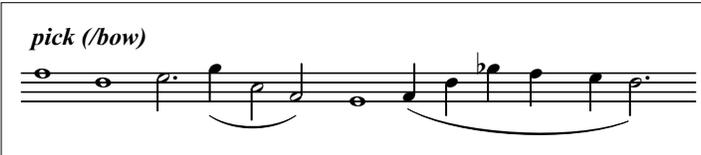
Musical notation for the 'brush (scrape)' technique, showing a series of rhythmic patterns on a staff.

>

pluck (single)

Musical notation for the 'pluck (single)' technique, showing a single note on a staff.

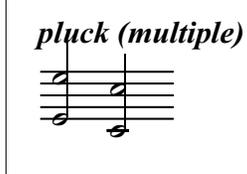
pick (/bow)

Musical notation for the 'pick (/bow)' technique, showing a series of notes on a staff.

strum

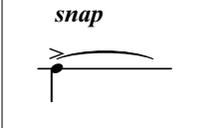
Musical notation for the 'strum' technique, showing a series of notes on a staff.

pluck (multiple)

Musical notation for the 'pluck (multiple)' technique, showing a series of notes on a staff.

!

snap

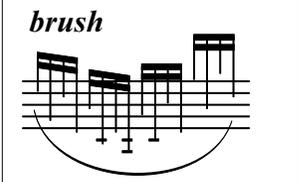
Musical notation for the 'snap' technique, showing a single note on a staff.

Northfied Falls
Vermont
January 19, 2007

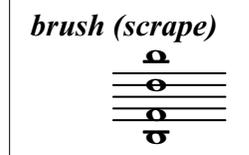
pick (/bow)

Musical notation for the 'pick (/bow)' technique, showing a series of notes on a staff.

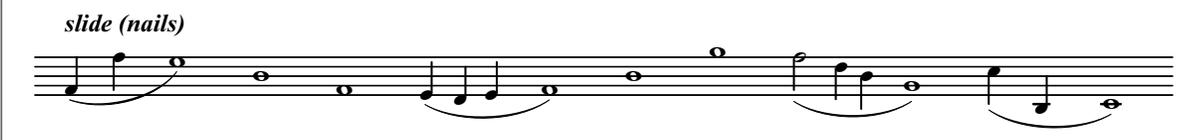
brush

Musical notation for the 'brush' technique, showing a series of notes on a staff.

brush (scrape)

Musical notation for the 'brush (scrape)' technique, showing a series of notes on a staff.

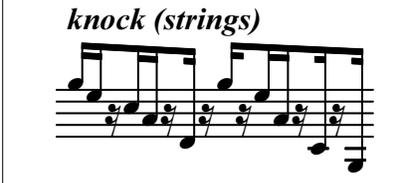
slide (nails)

Musical notation for the 'slide (nails)' technique, showing a series of notes on a staff.

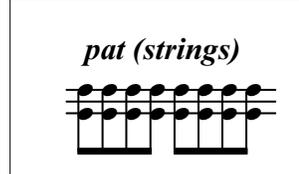
knock (body)

Musical notation for the 'knock (body)' technique, showing a series of notes on a staff.

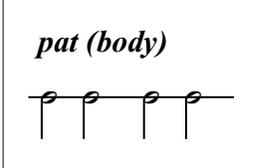
knock (strings)

Musical notation for the 'knock (strings)' technique, showing a series of notes on a staff.

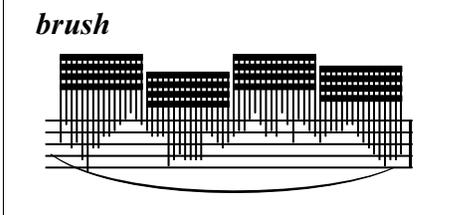
pat (strings)

Musical notation for the 'pat (strings)' technique, showing a series of notes on a staff.

pat (body)

Musical notation for the 'pat (body)' technique, showing a series of notes on a staff.

brush

Musical notation for the 'brush' technique, showing a series of notes on a staff.

II

for Seth Gordon

Lunar Cascade in Serial Time

February

Dennis Báthory-Kitsz

sections, continuous — no break
crossfade technique & modules

p

brush

irregular pick (/bow)

loop on



pluck (multiple)

loop
xfade



brush (scrape)



Northfield Falls,
Vermont
February 17, 2007



loop
restart



knock (strings)

strum

loop
fade



knock (body)

3:2 5:4 3:2

decel accel

slide (nails)

loop
restart



pat (strings)

pat (body)

loop
cont'd



pluck (single)



snap

loop
out



III

for Seth Gordon

Lunar Cascade in Serial Time

Northfield Falls,
Vermont
March 21, 2007

March

Dennis Báthory-Kitsz

This is a prelude and interlude section. During interludes, any given two sixteenth notes are replaced with the harmonics in the last section until they are all harmonics.

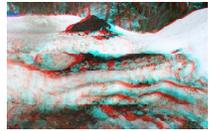
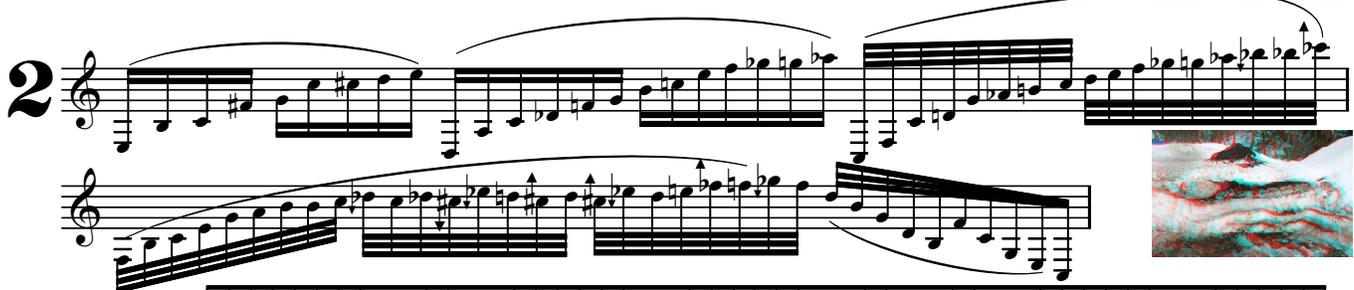
1



The process of replacement is irregular; harmonics should appear and gradually cluster up. The quarter-tones here may be bent or pressed.



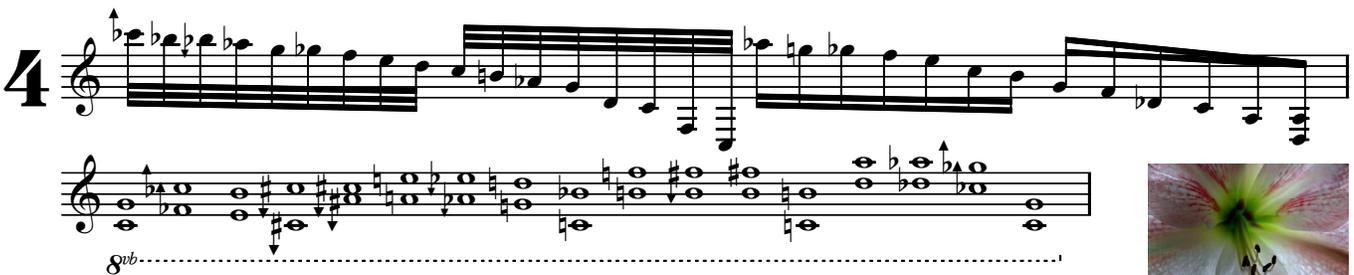
2



3



4

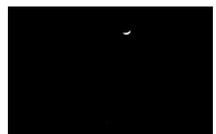


5

let ring here to end...



6



Above are the harmonics which conclude the piece and which gradually overtake the low quarter-tones. They should be natural harmonics as much as possible.

IV

for Seth Gordon



Nodar, Portugal
April 17, 2007
Revised
Northfield Falls, Vermont
May 16, 2007

Lunar Cascade in Serial Time

April

Dennis Báthory-Kitsz

All modules repeated & overlapped by merging rhythmic/pitch figures



very fast (keep pick at the ready)

pluck 5:4

(thump)

fingernails 5:4

scrape *wipe*

(knock) 5:4

(knock) *scrape* (take up pick! choreograph mix!)

pick 5:4

(knock) *scrape back & forth* 5:4

scrape 5:4

(knock) 5:4

(choreograph losing pick) *scrape back & forth* *(knock)* 5:4

fingernails *scrape* *(knock)* 5:4

wipe *scrape* *(knock)* 5:4

(thump)

begin long fade... 5:4

pluck 5:4



V

for Seth Gordon

Lunar Cascade in Serial Time

Northfield Falls,
Vermont
May 16, 2007

May

Dennis Báthory-Kitsz



VI

for Seth Gordon

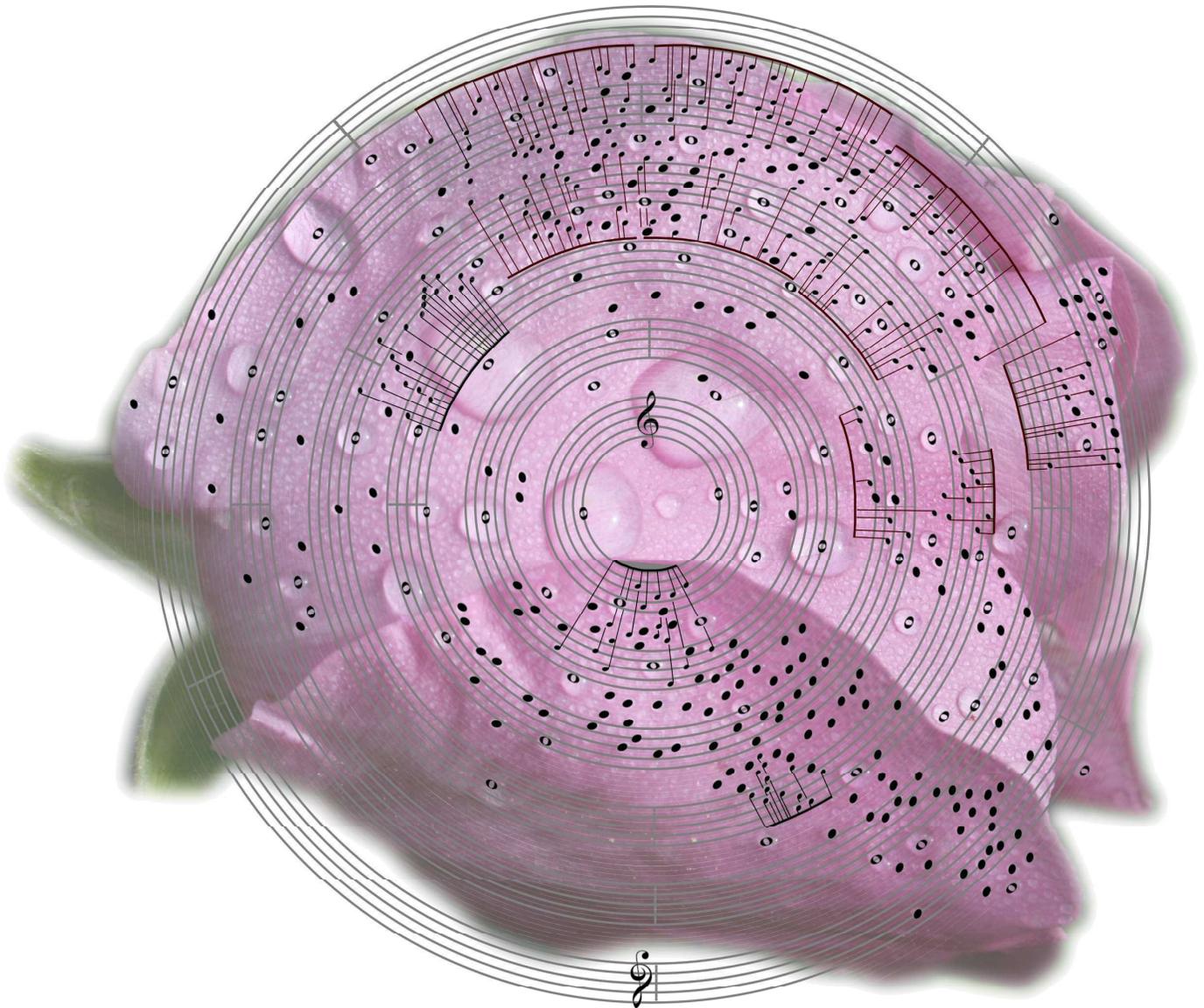
Lunar Cascade in Serial Time

*Northfield Falls,
Vermont
June 15, 2007*

June

Dennis Báthory-Kitsz

Start playing at the inside or outside ring. The performance moves from ring to ring, but should not skip them. Length of notes is a combination of their values and their importance within the photograph. Areas without pitches can be silence or improvisation, depending on the context of the performance and the photograph.



The full moon of mid-year brings new blooms and deep intensity of tactile experience. This should be reflected in a dynamic that is always quiet, fully expressive within the microscopic nature of the dynamic, and often dropping to the point of sub-ambient silence.

VII

for Seth Gordon

Northfield Falls,
Vermont
September 3, 2007

Lunar Cascade in Serial Time

July

Dennis Báthory-Kitsz

The musical score is presented in a single system with 13 staves. The notation is dense and rhythmic, characteristic of serial music. The key signature is one flat (B-flat) and the time signature is 3/4. The piece features a complex, cascading texture with many sixteenth and thirty-second notes. The notation includes various rhythmic values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the final staff.

VIII

for Seth Gordon

Northfield Falls,
Vermont
September 24, 2007

Lunar Cascade in Serial Time

August

Dennis Báthory-Kitsz

♩.84

The musical score is presented in a single system with 13 staves. It begins with a treble clef and a 4/4 time signature. The tempo is marked as quarter note = 84 (♩.84). The music is characterized by dense, rhythmic textures and a serial approach to pitch and rhythm. The notation includes a variety of note values, rests, and dynamic markings such as *mf* and *f*. The score concludes with a double bar line and a final chord.

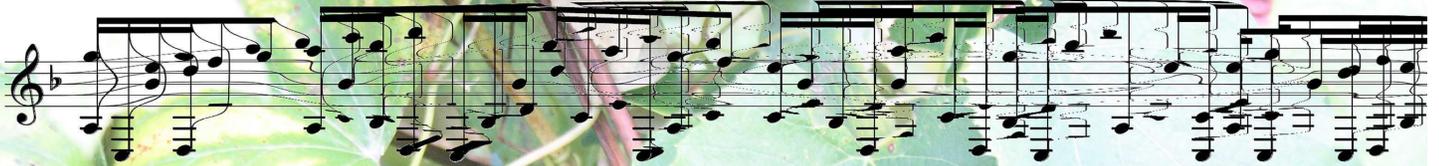
for Seth Gordon

Lunar Cascade in Serial Time

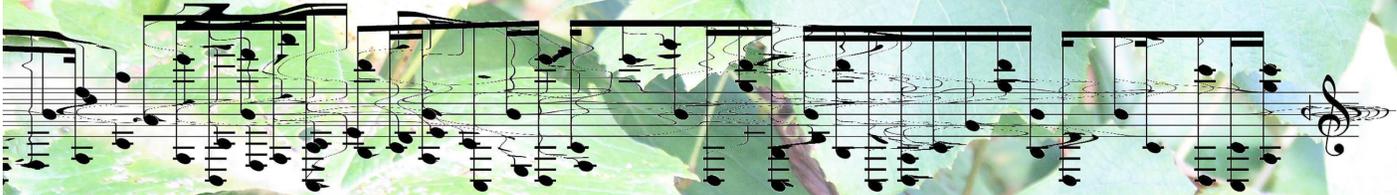
Northfield Falls,
Vermont
October 9, 2007

September

Dennis Báthory-Kitsz



Strum above, scrape below.



Each of the six elements (five complete and one broken) is taken from the summer months.

The distortion and direction shown in the staves should be transferred to the playing of the music, with each ending in a suspended state.

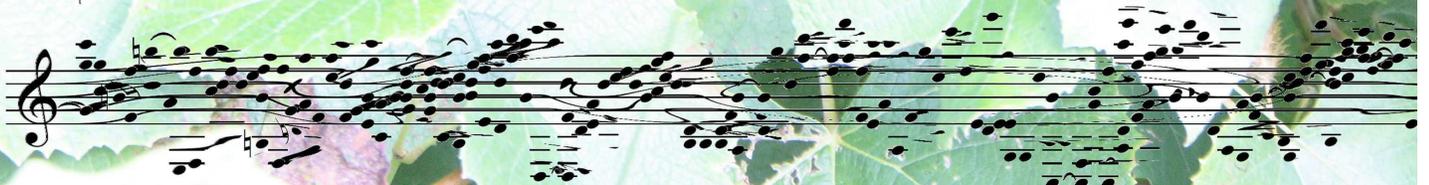


The final suspension/improvisation is without any sense of ending until performed with the October *Lunar Cascade in Serial Time*.

The suspended state becomes an improvisation of failure and decay.



Harsh above, resigned below.



Quaking aspens above, emptiness below.

X

for Seth Gordon

Northfield Falls,
Vermont
October 29, 2007

Lunar Cascade in Serial Time

October

Dennis Báthory-Kitsz

♩.40
p
mp

The top line may be the soloist's voice humming or be played on another tenor guitar. The line may also be played on a viola, because the part is derived from the first section of the sonata for solo viola, *In Search of the Seven Blue Stars*.

XI

for Seth Gordon

Northfield Falls,
Vermont
November 20, 2007

Lunar Cascade in Serial Time

November

Dennis Báthory-Kitsz

Prepare the guitar with twelve 'capos' (reverse frets) made of butcher's twine or other soft string. Tie each tightly, the first at the top above the first fret, the remaining eleven between the frets. The performer will also need a knife or blade and twelve pairs of mallets (very soft foam or yarn through firm plastic like Delrin). The first measure of the pair is performed (repeated if necessary), the string is cut during the second measure of the pair, and each successively harder mallet is used. The dynamics increase proportionately through all thirteen levels. The positions to strike or roll on each string are: on bridge (B), near bridge (>B), near center (C), near frets (>F), on frets (F).

The first six systems of the musical score are written in treble clef. The first system starts with a circled '>F' above the first measure. The second system has a circled 'C' above the first measure. The third system has a circled '>F' above the first measure. The fourth system has a circled 'C' above the first measure. The fifth system has a circled '>F' above the first measure. The sixth system has a circled 'B' above the first measure. The seventh system has a circled 'F' above the first measure, followed by circled '>F', 'C', '>F', and 'F' above subsequent measures. The eighth system has a circled '>F' above the first measure, followed by circled '>B' and '>F' above subsequent measures. The ninth system has a circled '>F' above the first measure, followed by circled '>B' and 'C' above subsequent measures. The tenth system has a circled '>F' above the first measure, followed by circled '>B' and 'C' above subsequent measures. The eleventh system has a circled '>F' above the first measure, followed by circled '>B' and 'C' above subsequent measures. The twelfth system has a circled '>F' above the first measure, followed by circled '>B' and 'C' above subsequent measures. The thirteenth system has a circled '>B' above the first measure, followed by circled '>F' and 'C' above subsequent measures. The fourteenth system has a circled '>B' above the first measure, followed by circled '>F' and 'C' above subsequent measures. The fifteenth system has a circled '>B' above the first measure, followed by circled '>F' and 'C' above subsequent measures. The sixteenth system has a circled '>B' above the first measure, followed by circled '>F' and 'C' above subsequent measures. The seventeenth system has a circled '>B' above the first measure, followed by circled '>F' and 'C' above subsequent measures. The eighteenth system has a circled '>B' above the first measure, followed by circled '>F' and 'C' above subsequent measures. The nineteenth system has a circled '>B' above the first measure, followed by circled '>F' and 'C' above subsequent measures. The twentieth system has a circled '>B' above the first measure, followed by circled '>F' and 'C' above subsequent measures. The dynamics range from pppppp to ffffff.



The last six systems of the musical score are written in treble clef. The first system has a circled '>B' above the first measure. The second system has a circled '>F' above the first measure. The third system has a circled '>F' above the first measure, followed by circled 'C', '>B', 'C', and '>F' above subsequent measures. The fourth system has a circled 'F' above the first measure, followed by circled 'B' above subsequent measures. The fifth system has a circled '>F' above the first measure, followed by circled 'C' above subsequent measures. The sixth system has a circled '>B' above the first measure, followed by circled 'B' above subsequent measures. The seventh system has a circled 'C' above the first measure, followed by circled 'F' above subsequent measures. The eighth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The ninth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The tenth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The eleventh system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The twelfth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The thirteenth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The fourteenth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The fifteenth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The sixteenth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The seventeenth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The eighteenth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The nineteenth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The twentieth system has a circled 'C' above the first measure, followed by circled 'B' above subsequent measures. The dynamics range from pppppp to ffffff.

for Seth Gordon

Northfield Falls,
Vermont
December 11, 2007

Lunar Cascade in Serial Time

December

Dennis Báthory-Kitsz

♩ = 60

The musical score is presented in a single system with 11 staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 60. The music is highly chromatic and features a complex, serial structure. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a final double bar line and a fermata on the last note of the eleventh staff.

for Seth Gordon

Lunar Cascade in Serial Time

New Moon

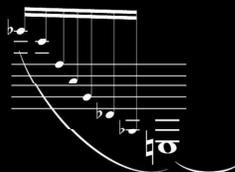
Dennis Báthory-Kitsz

gentle; change techniques each repeat



(silence)

brush



(silence)



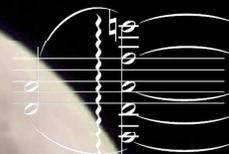
(silence)



(silence)



(silence)



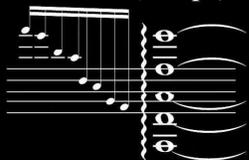
Northfield Falls,
Vermont
October 27, 2008

pluck (single)

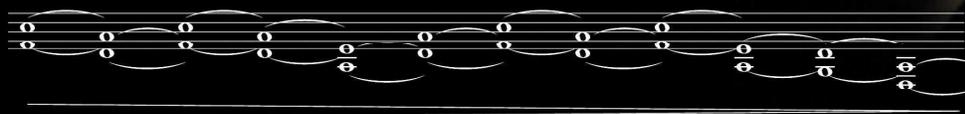
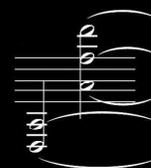


(silence)

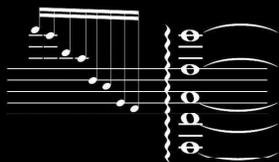
brush (scrape)



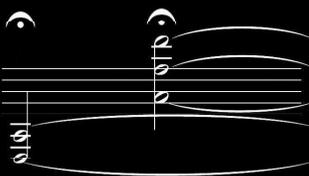
(silence)



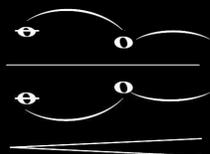
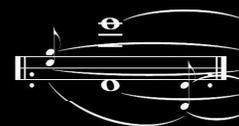
(silence)



...

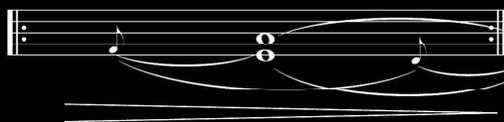


...



(silence)

gentle; change techniques each repeat



WeAreAllMozart.com