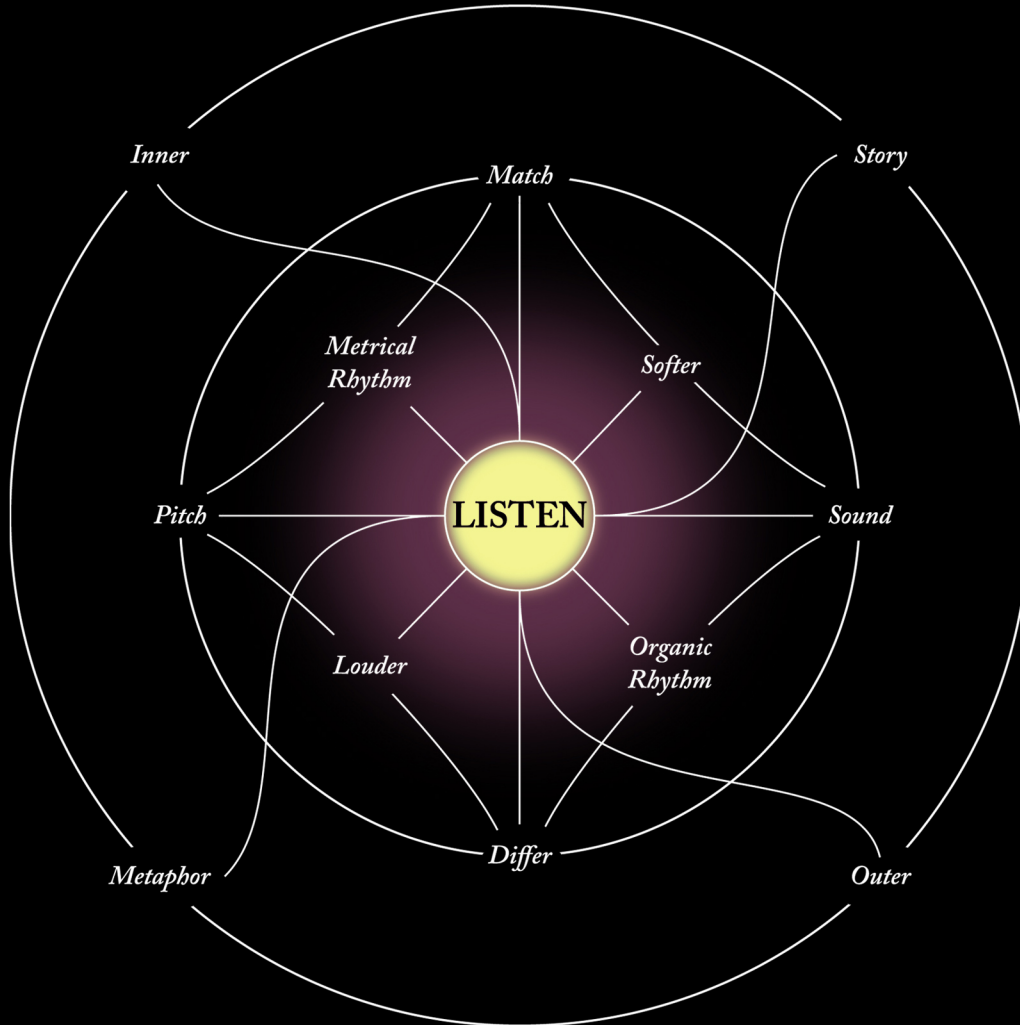


# ANTHOLOGY of *Text Scores*



*Pauline Oliveros*



# ANTHOLOGY *of* TEXT SCORES

**Pauline Oliveros**

Foreword by Brian Pertl

edited by Samuel Golter and Lawton Hall

*Anthology of Text Scores*

by Pauline Oliveros

Compilation and editing by Samuel Golter

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Cover artwork by Nico Bovoso and Lawton Hall

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Deep Listening Publications  
Deep Listening Institute, Ltd.  
77 Cornell Street, Suite 303  
Kingston, NY 12401  
[www.deeplistening.org](http://www.deeplistening.org)

ISBN: 978-1-889471-22-8

Printed in the United States of America

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# FOREWORD

*Brian Pertl*

*“Get to the heart of the matter!”*

Pauline Oliveros gives this simple but forceful instruction in her piece *The Heart of Tones*.

As you sing, intone, vibrate, meditate, improvise, listen, cogitate, and resonate yourself through this exquisite collection of scores, what emerges with crystal clarity is that Pauline Oliveros is a virtuoso at getting to the heart of the matter. Conversely, this magical collection of pieces, taken as a whole, has the remarkable ability of getting to the heart of Pauline Oliveros.

In these works, you can find the insatiably curious little girl who was enthralled by the subtle modulations of chicken songs as the summer heat warmed the coop. You can find the young woman in her city apartment recording the kaleidoscopic urban soundscape with the early version of a portable tape recorder, and realizing that the recordings picked up sonic subtleties that her live listening overlooked (overheard?). You can find the pioneer of electronic music who overcame monumental obstacles to harness the power of technology to further her exploration of the infinitely fascinating world of sound. You can find the young iconoclast who would see her classmates leave composition class when she performed her new pieces because her works pushed well beyond the accepted norms. You can see the musical visionary that eschewed the notion of composition as a self-congratulatory edifice to technical craft and intellectual opacity. You can see the generous soul that empowers the performers to be the creators instead of mere interpreters.

You can see in the spare poetry of the scores a distilled musical vision that does not seek the glory of music in flurries of sixty-fourth notes, Himalayan arpeggios, or knotted tangles of quintuplets over septuplets over triplets, but rather in the profound merging of thoughtful improvisation, deliberate sounding, meditative cogitation, active silence, the belief that the duality of riotous humor and profound sorrow and everything in between, exists in various measures in all music. You can see that in music, as in life, there is a spirituality that needs to be recognized and honored, and, of course, that deep, active listening is a critical part of every musical experience.

There is always some danger that the very act of anthologizing these important works bestows upon them a musicological gravitas, which beckons dissection and analysis, and earns them a nice quiet spot on a nice quiet shelf, in a dimly lit music library.

Although I am excited by the thought that these works will be more accessible to scholars, it is critical to remember that within these covers, living, breathing, vital, exuberant musical expression is just dying to get out and play.

So here are my 12 guides to help you fully experience this collection:

1. Quiet yourself
2. Open eyes
3. Open ears
4. Open mind
5. Open heart
6. Dive In!
7. Immerse yourself
8. Play
9. Listen
10. Absorb
11. Reflect
12. Get to the heart of the matter!

Most of all, enjoy! Enjoy this long-awaited musical gift from Pauline Oliveros.

So what are you waiting for?

Dive

in!

**Brian Pertl**  
**Deep Listener**  
**Dean, Lawrence Conservatory of Music**  
**Appleton, Wisconsin**



# PREFACE

*Pauline Oliveros*

The pieces in this collection of text scores could be considered algorithmic improvisation or composition. For me, acoustic algorithms are recipes that allow musicians to create music without reading notes.

These pieces include noise materials as well as pitch materials. Their use of text is a way to move from traditional note-bound composition to a freer area of music making that is reliant on ways of listening and responding.

The process of freeing myself from traditional notation is described in “MMM: Meditation, Mandala, Music” in *Software for People*.<sup>1</sup>

Listening is still a mysterious process that takes place in the brain after the ear hears and delivers waveforms transformed into electrical impulses that activate collections or networks of neurons. Networks are formed by neurons that fire together. My interest in this process led me to create *Sonic Meditations*<sup>2</sup>, my first algorithmic compositions/improvisations.

*Sonic Meditations* allowed me to include and mix trained and non-trained musicians. Simple instructions could lead to quite complex musical structures. I used *Sonic Meditations* in my classes at the University of California San Diego from 1970 to 1981. Students with no musical training were able to participate effectively—sometimes better than trained musicians.

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<sup>1</sup> Oliveros, Pauline. *Software for People*. Smith Publications, Printed Editions 1984.

<sup>2</sup> Oliveros, Pauline. *Sonic Meditations*. Smith Publications, 1972.

In this collection are many pieces written after *Sonic Meditations* that continue to elaborate upon attention to listening or to the perceptions that form from the action of attention in order to perform. These pieces focus on directing attention rather than reading notes and practicing until the notes are learned.

Listening practice develops skills at another level.

This radical approach to music making through listening attention and attention to listening has been a rewarding process. Listening is what shapes the musical mind.

# EDITOR'S NOTE

*Samuel Golter*

*Anthology of Text Scores* was released at the end of a year-long celebration of Pauline Oliveros' 80<sup>th</sup> birthday. Appropriately, this anthology contains works that Oliveros composed through the entirety of her career. Because of the idiosyncratic nature of many of these scores, it was a challenge to create a structure that would be useful for the reader while still acknowledging their flexibility. The scores presented here are divided into performance and meditation pieces for soloists and ensembles with the scores arranged chronologically within each section. When they are known, the dates of composition and dedicatees are listed after each score. While this was the most straightforward organization, it is still a more- or less-artificial imposition to be sure. Does a piece for a solo performance with oscillators count as a solo or a group piece? Does a meditation with a variation that includes dancers count as a performance piece? This ambiguity highlights the beauty of Pauline Oliveros' output. Never one to be bound by convention, many of these scores challenge the very idea of a binary structure and instead explore the resonance of the in-between space. As such, many of the performance scores can, and should, be used as meditations, and many of the meditations are excellent in concert and for performance.

While this anthology attempts to be as complete as possible, it is by no means a 'complete works.' Pauline Oliveros is an incredibly prolific composer who works in a variety of media and this anthology representative of a large, but admittedly incomplete, sample of her life work.

The compositions chosen for this anthology represent the inclusive nature of Pauline Oliveros' principles of Deep Listening, and as such have much to offer to a wide audience. It is at once a good introduction to Deep Listening philosophy, a score source for improvisers and performers of all backgrounds, and a way for those already familiar with Oliveros' works to explore this important area of her compositional output in more depth. Oliveros' compositions are, in a word, inviting. This book gives the reader the ability to personalize these compositions and make them her own.





# THE EARTHWORM ALSO SINGS

*A Composer's Guide to Deep Listening*

I hear

I am

I receive what is

Listening

No argument

My body is sound

Listening guides my body

Sound is the fiber of my being and of all sentient beings without exception

Is sound intelligence?

The earth is also sound

guided by sound

and so are all things of the earth

Rocks are her ears recording all of her events from the beginning

My earth body returns to hers

where the earthworm also sings

Inside/outside vibrations

My bones resonate

My stomach, spleen, liver, kidneys, lungs and heart resonate

These organs are sound

contain sound

The rhythms of my bodily life

encoded in the theater of my mother's womb

I listened from the beginning

universal process

cellular language familiar to all sentient beings without exception

Only deep listening returns me to this infinite source of all beginning,

Abundance, fecund creativity

Brilliant spark

Sounding pulse

Life unending

Beauty of fading physical being

toward that special mysterious silence

zero vibrations

Never zero in this life until the bones disappear

The process of dying

also sound

sound of becoming another kind of being

living dying

pulsing dying

listening to death

returning to home in the earth

where the earthworm also sings

Shedding physical body

like the earless snake shedding skin

allowing spirit body to soar

at home in the universe

Gathering learning through hearing what is

inside/outside space

Learning zero vibration is not absolute

Learning there is always living dying sound leading me deeper

Learning I was born here to hear all my cells through my cells

Each cell singing the song of its structure

Space dance of creation in an architecture of sound

I am a community of musical cells

The dance inside/outside

The sound is the dance is the sound

Space in the sound dance is silence

Space silence is the resting place of all sentient beings without exception

Inside/outside

Space silence

heard unheard

felt unfelt

Playful universe

Inside/outside

The most special pleasure

Sound pleasure

Densest bodily community

Ear cells more dense than the sexual organs

Primary pleasure of one's own sounds and of other's sounds

One's own inside/outside/space/silence

Pleasure shared by all sentient beings without exception

throughout space and time

even if I have forgotten to listen

Ear is always open

even if in my filtering moments I am not open to receiving

I hear if I remember.

I hear more if I remember to remember

I hear if I experience all the vibrations of my body

Vibration is the sole connection to the soul and other souls in the universe our spiritual musical home.

Stillness the tool

Through stillness I move

hearing the most subtle vibrating pulsing patterns

Dancing as if I were flying

Energy of growth

Emergence into new life

Energy of process

Living dying

Never ending fascination

Sound fascination

Listening

Is sound intelligence?

Endless cycles of knowing becoming wisdom

Listening from the stomach I satisfy hunger and reject that which would harm me

Listening from the liver I purify what I have ingested

Listening from the kidneys I discard what I don't need

Listening from the spleen I redden my blood and increase my courage

Listening from the lungs I sustain my life. I breathe and change my emotions

Listening from the heart I open to life. Says Master T.K. Shih, "The ocean is big but the heart is biggest." The heart has ears for the path my journey is to take

Listening from the center I do my dance

Listening from the bones I know what to do

My ear is an acoustic universe

sending and receiving

My ear also sounds

Where are the receivers for these tiny, mysterious signals?

Inside? Outside? The cells?



In my auralizations I hear an alternate self, tiny enough to journey inside of my own ear. In this pleasure of the imagination I go into this labyrinthine cave.

Following the sound passageways, I wobble in full resonance with the mammoth vibrations of the tympanic membrane. On the sound wave I ride through the shuddering porous membrane teetering tottering balancing with the undulating phenomena.

Adventure: on the other side, I narrowly escape the pounding hammer as it thumps the anvil.

Thrilling, I glide through the oscillating archways of the stirrups.

Plunged into the spiraling fluid of the inner ear, I float marveling at the fleeting echoes in the bony chambers of the seashell-like cochlea.

I sink to the most secret basilar membrane protected by the hardest of bone armor. Among a myriad field of precious hair cells I grow curious and strum, fairly fainting at the harmoniousness of this microscopic harp of my being.

Suddenly, the journey accelerates as I am slung into space by a quickening neuron. Weightless, I experience a celestial calm accompanied by the tiniest pings and pongs over a rippling subtle harmonic drone making the most comforting of music.

Traveling simultaneously fast yet slow, my still yet moving alternate body sings a wordless and wondrous song in the company of my multitudinous self.

Let us now question the question: "What does the ear want to hear"?

What is there to want when what is always is and will always be?

I hear

I am

I receive what is

Listening

No argument

Spark bright

Sounding pulse energetic

Fade out beautiful

Dying in my living?

Living in my dying?

Returning to where the earthworm also sings, deepest listening is for that which has not yet sounded

Receiving that which is most unfamiliar

learning its space time sound silence dance

Interacting with that which is most familiar

Listening until the newest is learned

Making space for the yet unborn through stillness

Stillness where the subtlest motion dances so swiftly that perception hones to the tiniest possible point

Disappearance

Void

Fast

Slow

Vast heart opens

This is where love is

All time is present

I wake up from this dream in the joy of being

Quietly, I return as my streaming body finds present moment here with you

Hearing listening with you

Grounding with you

Sounding

Becoming silent or relatively so

In silence I am deepest thought

Einstein did not speak until he was four

We know that he was listening

What was he hearing?

**Dedicated to John Cage**

**A Response to “I Hear Therefore I Am: Listening In the Twenty First Century,”  
a paper given by Joachim-Ernst Berendt at a theme session of the  
Glenn Gould Conference on Music and Technology**

**September 24, 1992  
Toronto, Ontario**

**"IMPORTANT  
NOTICE"**

Thursday, April 3, 1986

What is this new music?  
bles or any instrument

CHARLES WARD  
Houston Chronicle

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**DO IT YOURSELF** YOUR PRICE OR MINE


**USED MUSIC**


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(A DIME A DOZEN)

**GOOD SOUNDS BOUGHT-SOLD-TRADED**


NEW MUSIC  
FUTURES

**NEW MUSIC FORTUNES**  
(TOLD FOR A SONG)

OPERA NEGOTIATED  
SEPARATELY  
(SEE MY STAFF )

**EIGHTH NOTES 5¢ A PAIR**   
**ALL RHYTHMS AT BARGAIN RATES**  
(YOUR SOUND OR MINE)

**THEMES FOR SALE**  
**PAY NOW PLAY LATER** BUY ONE NOW!

**THIS IS A PITCH** 

© PAULINE OLIVEROS APRIL, 1986



PERFORMANCE PIECES *for*  
SOLOISTS





# TRISKAIDEKAPHONIA

## *Rules for Improvisation*

### Thirteen points for improvised music

1. Listen for beginnings
2. Listen for endings
3. Listen for alternatives
4. Decide to play
5. Join a partner
6. Blend with the whole group
7. Make an opening
8. Oppose a dynamic
9. Play dynamically
10. Vary your tempo
11. Vary your timbres
12. Wait
13. Go for it!

# THE AUTOBIOGRAPHY OF LADY STEINWAY

*for Speaking Voice, Steinway Grand Piano, and Lighting Designer*

The piano is used only as a prop.

## Actor

Describe the piano as if it were you (first person singular). Tell your story as if you were the piano and talk about how you have been tuned and played—the physicality (whose touch you liked the most etc.), journeys, memories and dreams. Use a dialect unfamiliar to your audience.

## Sound Technician

Use close microphone technique with the voice of the unseen actor to create the sound of intimacy and to create the illusion of the voice coming from inside the piano. Place the loudspeaker so that the voice of the unseen actor seems to come from the depths of the piano.

## Lighting Designer

Use a spotlight on the gleaming, shining, spotless piano. The background should be a black curtain. Begin with brilliant illumination, then use soft colors and gradually fade with just noticeable differences in sync with the actor's story until the piano disappears in darkness when the story ends.

# PIANO PIANO

*for Solo Piano*

PLAY

PLAY

**BLACK** WHITE  
WHITE OR **BLACK**  
**BLACK** AND WHITE  
**BLACK** **BLACK**  
WHITE WHITE

PLAY

PLAY

ONE  
TONE  
TO  
TONE

ONE  
ON  
ONE  
TONE

ONE  
TON  
TO  
TONE

ONE  
ON  
ONE  
TONE

ONE  
TO  
ONE

ON  
ONE  
TOE  
OE  
ONE  
TONE  
O  
ONE  
TONE  
TO  
TONE

ON  
TO  
ONE  
TON

## PLAY

EACH TONE A KEY  
**BLACK** WHITE  
EACH KEY A TONE  
WHITE OR **BLACK**  
EACH TONE A KEY FOR LIFE  
**BLACK** AND WHITE  
EACH KEY A TONE FOR LIFE  
**BLACK BLACK**  
EACH LIFE A KEY TO TONE  
WHITE WHITE  
EACH LIFE A TONE TO KEY  
**BLACK** WHITE  
EACH LIFE A TONE TO KEY  
**BLACK** WHITE  
EACH TONE A KEY TO LIFE  
WHITE **BLACK**

KEY TONE

LIFE TONE

PLAY

KEY LIFE

LIFE KEY

ON TO ONE TONE

**FOR LIFE**

**FOR LIFE**

PLAY

PLAY

PLAY

THE KEY TO LIFE

PLAY

PLAY

PLAY

PIANO PIANO

for Howard Klein  
1988

# ROLLING MEDITATION

*for a Soloist or an Ensemble of Percussionists*

The selected instrument is to be played either with alternating hands, mallets, sticks or brushes for the duration of the performance.

## **Preparation**

Imagine all of the possible sounds to be made on a selected instrument using only a continuous single-stroke roll. To begin the roll, imagine one of the sounds. Keep the sound in mind. Imagine the physical movements that are necessary to make this sound, i.e. where your hands or mallets will hit the instrument. Imagine the rate and the intensity of the alternating strokes.

## **Performance**

Allow the roll to begin involuntarily as a result of the strength of your imagination. Try to continue to imagine the roll as the involuntary realization of the roll continues. Allow the roll to seek out new sounds involuntarily as you continue to imagine the sound, its tempo and the corresponding physical movements necessary to make the sound. The performance is over if your mind wanders.

If you are successful in this meditation, your physical movements will follow your imagination. You will be aware of the sounds you are performing only slightly (milliseconds) after they are performed and your imagination will be stimulated by the feedback of your involuntary performance.

The piece will feature organic shifts in tempo and gradual timbral transformations from rolling on different parts of the instrument and from the resultant standing waves that are created by the acoustics of the performance space.

Each instrument of the ensemble could also be amplified and processed by filters, delays or other modulation devices.

1989



# ALL FOURS FOR THE DRUM BUM

## *for Percussion*

Using the drum set and any auxiliary instruments, repeat each new sound four times only. Use a different instrument or different sound from the same instrument for each group of four; each group of four is unique—performed with a new tempo, new dynamic, new timbre or instrument, new method, etc. —and constantly varying.

The object is to play groups of four without it being obvious by changing the tempo, timbre, dynamics, articulation, method of sounding, number of instruments sounding simultaneously, the interval of silence between, etc. for each group of four. The group of four is the only unifying element.

Each hand and foot is independent unless two or more instruments are sounded simultaneously.

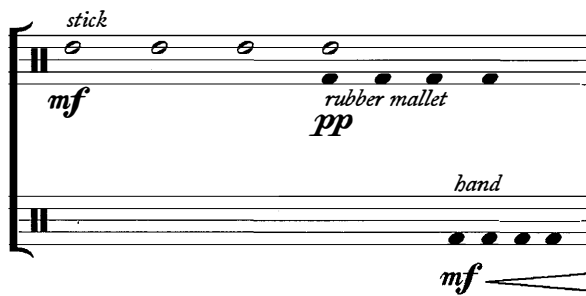
The time length of the piece is any multiple of four (i.e. four minutes, eight minutes, twelve minutes, etc.). One group of four could last for the whole length of the piece—one per minute of four minutes.

The tempo range is from as slow as possible to as fast as possible, and the dynamic range is from as soft as possible to as loud as possible.

A wide variety of sticks, mallets or brushes is assumed. The piece could start simply with no overlaps.

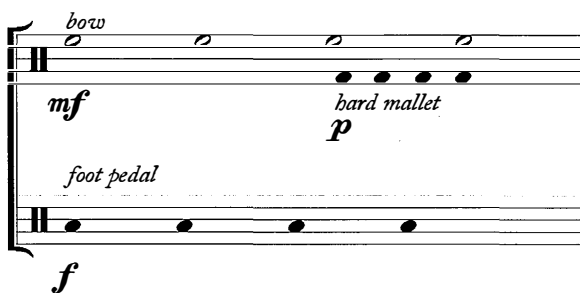
For Example Only:

Ex. 1



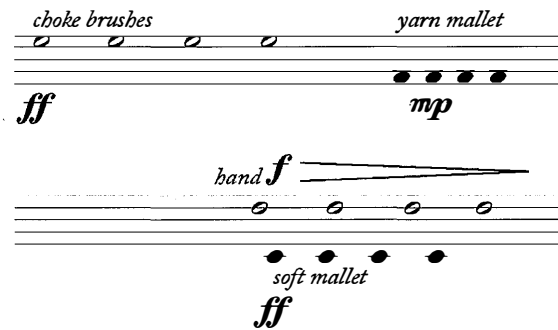
Ex. 1 musical notation. The top staff is labeled *stick* and contains four quarter notes, starting with a *mf* dynamic. The middle staff is labeled *rubber mallet* and contains four eighth notes, starting with a *pp* dynamic. The bottom staff is labeled *hand* and contains four eighth notes, starting with a *mf* dynamic and a crescendo hairpin.

Ex. 2



Ex. 2 musical notation. The top staff is labeled *bow* and contains four quarter notes, starting with a *mf* dynamic. The middle staff is labeled *hard mallet* and contains four eighth notes, starting with a *p* dynamic. The bottom staff is labeled *foot pedal* and contains four eighth notes, starting with a *f* dynamic.

Ex. 3



Ex. 3 musical notation. The top staff is labeled *choke brushes* and contains four quarter notes, starting with a *ff* dynamic. The middle staff is labeled *yarn mallet* and contains four eighth notes, starting with a *mp* dynamic. The bottom staff is labeled *hand* and contains four eighth notes, starting with a *f* dynamic and a crescendo hairpin. Below the bottom staff, the label *soft mallet* is positioned above four eighth notes, starting with a *ff* dynamic.

Commissioned by Fritz Hauser  
1990

# A SONG FOR MARGRIT

## *for Voice*

Can you imagine standing before the audience in a relaxed stance with feet apart under the shoulders and with palms of the hand slightly turned toward the audience?

Can you imagine listening for any and every sound made by any audience member with awareness of the effect of each sound you hear on your body and your attitude?

After listening for a while, begin your song. Choose from the three categories given below (word, sound, gesture).

Use sounds from the audience as cues or triggers to perform single events from the categories below. Follow the audience's sound cue as instantaneously as possible. If you don't react immediately, let the cue go and wait for another. Make each word very clear. Sounds can be of any duration with silence before and after. Gestures can be very local and small or very large, covering the whole space, in or out of the audience. Return to listening after each word, sound or gesture.

## Categories

- One word at a time spoken from the sentence "I am listening to you." If you want a longer performance, you could repeat words or use both English and German (and maybe Spanish or French or any other language).
- A vocal sound. (Each sound distinctly different.)
- A gesture. (Each gesture distinctly different.)

A gesture can be combined with a word or with a sound as a single event sometimes.

1997

# METACOLORS

*for Solo Trombone or Quartet of Musicians Who See and Hear in Color*

Exponential Red

Diminishing Blue

Poignant Yellow

Billowing Green

Dappled Orange

Blue Blue

Sentimental Silver

Grateful Gold

Leftover Black

Grisly Gray

Softening Brown

Marginal Magenta

Liquid Aquamarine

Earthy Burnt Amber

Following Lavender

Resounding Pink

Make an order in a framework of durations by chance or design, then play. Or choose freely from the list and play. Frame each metacolor in silence.

The list is in an arbitrary order; there could be a new order for each performance. Substitute your own metacolors.

(Positive Periwinkle)

for Abbie Conant and Monique Buzzarté  
1998

# IN CONSIDERATION OF THE EARTH

*for Solo Brass or Wind Instrument*

Listen in all directions.

Turn and play only to the North (interacting with sounds perceived or imagined).

Turn and play only to the East (interacting with sounds perceived or imagined).

Turn and play only to the South (interacting with sounds perceived or imagined).

Turn and play only to the West (interacting with sounds perceived or imagined).

Turn and play only to the Center (interacting with sounds perceived or imagined).

for Tom Bickley, Norman Lowrey,  
Abbie Conant, and Monique Buzzarté  
1998

# HEART OF TONES

## *for Trombone and Oscillators*

*For trombone solo with two or more oscillators, or for three or more trombones, or trombone and any two or more instruments that can increment or slide a half step above or below D4. Strings, winds, voices etc. up to a small orchestra.*

Tune to D4.

Use a quadraphonic system to distribute the electronic sound spatially.

Use varied patterns of movement in space that shift slightly, gradually, and subtly for each oscillator. A computer program such as SuperCollider or Max/MSP could work well.

Trombone and oscillators or other instruments gently establish D4 as a drone with timbral and spatial shifts.

After the drone is established, slowly deviate individually from D4 in just perceptible differences—increments or glisses of one or more cents. The upper limit is E-flat and the lower limit C-sharp. Play inside these half steps using continually shifting timbres and return to D4 without exceeding the half-step limits.

Trombone shifts the direction of the bell to create spatial patterns as well. Other acoustic instruments analogously shift direction of sound.



Listen for partials, beats, and the subtle shifts in beat patterns. The beats will also be affected by the spatial and timbral patterns.

At least one instrument or oscillator is always sounding and continually moving spatially or changing timbre. The changes are slow—glacial.

Dynamics are free and also continually changing. During envelopes of intensity, rapid trills, tonguing, or bowing patterns could occur.

Get to the heart of the matter! Define the space with the sound.

## Lighting

One or more color wheels with footlights aimed at the solo trombone player. The wheel(s) turn very slowly. Giant shadows of the trombone player are cast on the walls. Colored light is reflected off the player. The player wears a reflective garment of mylar or sequins to heighten the effect

There should be footlights with color wheels for all instrumentalists.

Color wheels could be made with very thin slivers of color repeated in varied rainbow patterns so that many shifts would occur in a cycle.

Additionally, an oscilloscope pattern of the sounds could be projected above the player on a large screen or scrim.

for Abbie Conant  
1999

# RED SHIFTS

*for Trombone with Mutes, Oscillators, and Noise*

## Four Oscillators

Two oscillators start approximately two cents apart in tuning. The sound of every oscillator is in a different speaker and moves very gradually in a gliding microtonal relationship, each following or leading the other through unison without settling on any fixed relationship. The interval stays within a half step.

Two oscillators—one high-frequency and one low-frequency—move very gradually towards a unison over a 15- to 20-minute period.

The piece concludes when the unison occurs and noise fades out.

## Trombone

Enter the field created by the oscillators and noise when a color comes to mind.

Each entrance a specific dynamic level.

Each entrance tone moves in a slight subtle microtonal glide upward, or downward, or in slight subtle curves. Each entrance is a color melody synchronized with breath.

Each melody disappears into space.

**For Example:**

Soft—Orange—Slight glide up

Soft—Red—Slight curves up and down

Softer—Lavender—Slighter glide down

Louder—Pink—Curvy, more exaggerated

Medium—Red—Curvier, faster

etc.

Glides and curves may vary in speed, though the atmosphere of the piece is meditative.

White or pink noise is continually present without masking the oscillators.

**for Monique Buzzarté  
2000**

# A FLUTING MOMENT

*for Flute*

Breathe.

Allow your breath to flow freely through the flute (no pitches, just breath).

Keep the breath flowing, listening to how it changes as it sounds through the flute.

When your breath is flowing like a calm mountain stream, gradually add key clicks to the breath stream.

Pace the key clicks like water currents hitting rocks in a riverbed.

Keep the sound of breath and key clicks flowing.

Notice your surroundings. Acknowledge any sounds that may occur as part of your breath and key clicks flow.

Notice an object or a person in your surroundings. With the breath and key clicks continuing throughout the piece, acknowledge an object or a person with an instantaneous pitch. Notice the dynamic, timbre, and feeling of each acknowledgement. Continue with a different pitch for each object or person that you notice, with only a very momentary interruption of the breath and key click stream.

End when you feel satisfied that you have noticed and acknowledged all objects and persons.

**for Jean-Pierre Dautricourt  
Camargo Foundation  
May 26, 2008**



# SOLO MEDITATIONS





# ONE SOUND ONCE

*One and only one sound  
will occur  
indivisible to the ear.*

First imagine silence.

When you are aware that a sound has occurred (predetermined or spontaneous, prerecorded or live, imaginary or real), focus attention on the space/time between the beginning of the silence and that single sound. Then continue to imagine silence while the equivalent space/time passes.

As an alternative, focus your attention on the sound to come during your imaginary silence. When the sound occurs, compare your imagined and the real versions of the sound.

## Group Variations

1. Each performer is prepared to make one predetermined or spontaneous sound once. Having noted the interval of time between the beginning of the meditation and the first sound, the performer offering the next sound should wait until an equivalent time interval has passed.
2. A circle of performers surrounds a conductor. The conductor illustrates the passing of time by making a smooth clock-like motion with her/his arms while turning slowly in

place. Each performer makes one sound once during the time the conductor is not facing her/his direction.

Dancers could be included to make one movement once.

3. Performers are prepared to make one sound together during the course of the meditation. The instant that the group sound occurs should be spontaneous. Performers who miss that opportunity should maintain silence.
4. Performers each make one spontaneous sound independently during the meditation. When all have sounded once, the meditation ends.

1971

# THEATRE PIECE

Make a list of everyone you have ever known.

Make up your own picture postcard.

Think of a single message (original) which you (regarding social change) will send to everyone you have ever known.

Send your postcard to everyone on the list.

# BODY TUNE UP

From a comfortable position lying down, begin by sensing the body thoroughly from head to toes. When you feel deeply relaxed and completely tuned in to all parts of the body inside and out, allow an imaginary sound to come to mind.

When the imaginary sound is clear, then make the sound inwardly, or out loud.

Imagine that you are sending this sound to benefit the part of the part of your body that needs it most. Focusing on your own sensations, continue until that part of your body feels satisfied or eased. Rest, sense the body as a whole, then listen for another sound and repeat the process. Register how it feels to vibrate different parts of your body with the sounds you make.

# FOR ANNEA LOCKWOOD AND ALISON KNOWLES

Keep the next sound you hear  
in mind  
for at least the next half hour.

**February 20, 1975**

# THE RIVER MEDITATION

By a river or stream, listen for the key tones in the rushing waters. Allow your voice to blend with the sounds that you hear.

1976

# NEW SONIC MEDITATION

During a time, have a randomized cue (or cue synched with a slowly recurring biorhythm).

Meditators respond with sound on cue.

**1977**

# THE NEW RIGHT OF SPRING

## **Sacrificial Dance**

Play any piece but give up middle C.

**October 10, 1977**



# THRESHOLD MEDITATION

## I.

Hold a tone for the length of a comfortable breath. Repeat until the longest breath length possible for you has occurred. Then gradually shorten the tone until you make the shortest possible articulation of the tone. Use the syllable “*om*” or “*ah*.”

## II.

While singing one tone, sense the midpoint of your longest breath. Then make two tones during one breath. Make them equal in length. Keep sensing the midpoint and dividing each tone until you have the shortest and fastest sequence of repeated tones on one breath that is possible.

## III.

Sing a tone for the duration of a breath. Begin as softly as possible.

Increase the volume of the tone successively for each breath to the loudest level comfortable then decrease to the softest possible level.

## IV.

Sing a tone for the duration of a breath. Use “*om*”. Listen to the quality of the tone. Try to increase the richness of the tone on each successive breath long repetition. When the maximum possible richness has been achieved, reverse the process until the thinnest possible quality has been achieved.

V.

With a partner, share a long tone that is comfortable for both persons. Try to synchronize breath in opposite phases so that one partner is always continuing the tone.

Begin sitting closely together and then move gradually apart to the maximum possible distance for the tone to be perceived as continuing. Or sit closely together facing each other or back-to-back.

1978

# IMAGINARY MEDITATIONS

I.

Can you imagine your own resonance?

II.

Can you imagine listening beyond the edge of your own imagination?

III.

Can you imagine that every cell in your entire body is vibrating all the time?

IV.

Can you imagine the tuning of the universe?

V.

Can you imagine the echoes of all the footsteps you have ever taken?

1979

# JUST LISTENING

## I.

In the same location and at the same time each day, just listen. A written diary or tape recorder might deepen the meditation. Variations:

1. A different location at the same time each day.
2. The same location at a different time each day.
3. A different location at a different time each day.

## II.

Wherever you are, just listen. If you are attracted by any sound, follow any sensations in your body and any feelings which might arise until you are attracted by another sound.

## III.

Wherever you are, just listen. Review what you hear as if it were a concert.

## IV.

If you have a question, just listen for the answer in music, noisy environments, in silence, in fragments of conversation where many people are talking, or by scanning radio or television stations.

February 1979

# FOR PHIL WILSON

Listen to the resonance in spaces you visit.

Find an environment that suits you.

Using long tones, test the resonance of that space with your voice.

After sounding the resonance of the space for a while, remember some other resonance, and then listen to an imaginary resonance.

Finally, return to the resonance of your present environment and continue.

**July 13, 1979**

# FOLLOW YOURSELF

Listen to everything.

Notice everything.

Get a body sense of everything.

Play a tone or make a sound and/or movement.

Repeat this cycle indefinitely.

1979

# DAVID TUDOR

*For Singers and/or Instrumentalists*

“Find a sound

that you like.”

“Find a way

to express it.”

**May 15, 1980**

# URBAN AND COUNTRY MEDITATIONS

## **Urban Meditation**

Listen to a roadway—eyes closed—distinguish size shape make of car by the sound—also speed and health of engine.

## **Country Meditation**

Sit by the trees—what kind of tree makes what kind of sound?

1981



# FOR ALISON KNOWLES

*a.k.a. All is On*

Make a sound/gesture/word/movement/graphic

Perform

for

each

year

of

your

life.

You might also want to subdivide each or any year into  
seasons/months/weeks/days/hours/moments

1984

# SEX CHANGE

♀ Listen inwardly to the sound of your voice. ♂

♂ Listen inwardly to the sound of your voice changed to the opposite sex. ♀

♀♂ Listen inwardly to the sound of both voices together.

♂♂♀♀ Listen inwardly as if there were many of you. ♂♂♀♀♀

♀♀♀♂ Listen inwardly freely as your voices change randomly. ♂♀♀♂♀♀♀♀♂♀

♂ Express your voices aloud. ♀

September 1985

# THIRTEEN CHANGES

1. Standing naked in the moonlight—Music washing the body.
2. Atomic imagery—Rotating molecules—Instantaneous particles dancing—Vanishing.
3. Solar winds scorching the returning comet's tail.
4. Elephants mating in a secret grove.
5. Airborne carriers of transparent seedlings.
6. Songs of ancient mothers among awesome rocks.
7. A single egg motionless in the desert.
8. Rollicking monkeys landing on Mars.
9. A singing bowl of steaming soup.
10. Tiny mites circling one hair in the coat of a polar bear.
11. A solitary worm in an empty coffin.
12. A sip of midnight well water.
13. Directionless motion—Unquiet stillness—A moment alone with millions of people—  
Calming the waters—The aura of a black bird.

for Malcolm Goldstein  
1986

# A SERIES OF MINI-PIECES

Only the performer knows that she is performing.

The performances are a series of examples.

All encounters are to be considered as performances. Principles prevail. What are those principles? What are the examples?

1. Always be moving toward a goal. Always be actually doing something. Never be aimless.
2. Always speak your native language. (Determine what that is).
3. Always observe your state of mind behind what you do or say.

**May 15, 1992**  
**San Diego, California**

# FOUR FOR FORTY

## East

With the coming of the light can you imagine a sound that is refreshingly new?

## South

As the sun warms you around midday can you imagine a warming sound that resonates within the cells of your body?

## West

As the sun disappears and colors the clouds in the evening can you imagine a sound cluster of continually changing timbres?

## North

When the North Star is visible during the night can you imagine a sound that gives your ears guidance?

Can you imagine accumulating over time forty of each of the four different kinds of sounds and putting them together as a composition?

a birthday piece for Arturo Salinas  
November 24, 1995  
Monterrey

# WORD SOUND

Sound a word or a sound.

Listen for a surprise.

Say a word as a sound.

Say a sound as a word.

Say a sound until it is a word.

Sound a word until it is a sound.

Speak a sentence of sounds.

Sing a phrase of words.

Cross overs.

**April 2, 1996  
Evanston, Illinois**

# ENERGY

How can you detect the energy of a sound without a measuring device?

How does the energy of a sound affect your energy?

When are sounds dangerous?

1996

# NOISE—SILENCE

## I. Noise—Noise—Noise

Make a noise  
Make another noise  
Keep on making noise until there is nothing but noise  
When the noise feels complete then stop.

## II. Silence—Silence—Silence

Make a silence  
Make another silence  
Keep on making silence until there is nothing but silence  
When the silence feels complete then stop.

## III. Noise—Silence—Noise

Make a noise  
Make a silence  
Make another noise  
Make another silence  
Keep on making noise and silence until the piece feels complete, then stop.

2005  
Kyoto



# DISSOLVING YOUR EARPLUGS

1. Take some time—no matter where you are—to sit down and close your eyes for a while and just listen. When you open your eyes, consider what you heard as the "music." Later try to remember what you heard and express it with your instrument or voice.

Do this practice often until you begin to hear the world as music.

2. Another time—sit down with your instrument and just listen with your eyes closed. As you realize that whatever you are hearing *is* "music." Allow your instrument or voice to enter this musical stream. Stop when the music is over. This is supported improvisation.
3. Listen to a favorite machine and play or sing along with it.
4. Listen to a favorite natural soundscape and play or sing along with it.

2006

# SOUNDING SECRET SPACES

When I am creating a piece on stage, the spaces are secret. The secrets are in everybody including in me, until they are sounded. And when they're sounded, the secrets are out. The audience is an instrument too. If I am pure about my listening and creating the sounds that come forth, the audience will feel that and respond to the sound. I am something akin to a high-wire artist. The audience is with you, because they perceive the risks and the dangers.

November 2008  
Sound Space  
Victoria, British Columbia

# PAULINE'S SOLO

Listening to this space I sound the space. Listening to the energy of all who are present I sound this energy. Listening to my listening and your listening I make this music here and now with the assistance of all that there is.

I dedicate this music to a world without war.

# ALL OR NOTHING

Listen to everything you can possibly hear both inwardly and outwardly. Try to expand your receptivity to the field of sound by defocusing your ears as you would your eyes for a wider visual field. After a few minutes, at a given cue, such as a preset timer bell, without premeditation, express some pitch or sound that you are hearing at the exact instant of the cue. Your reaction time should be instantaneous so that you become aware of what you vocalized slightly (milliseconds) after your response or all or nothing focus. Then recover your expansive sound field and continue listening.

# RHYTHMS

What is the meter/tempo of your normal walk?

How often do you blink?

What is the current tempo of your breathing?

What is the current tempo of your heart rate?

What other rhythms do you hear if you listen?

What is your relationship to all of the rhythms that you can perceive at once?



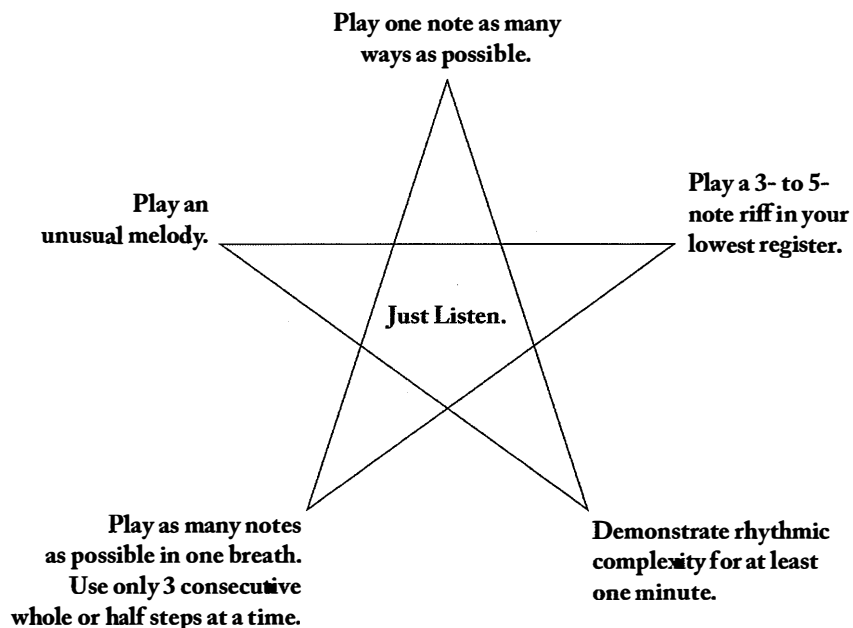
# ENSEMBLE PIECES





# SAXUAL ORIENTATION

*for Saxophone Quartet*



Decide on an order for the given options. Play the star pattern after any of the options. The star pattern could be used once or twice for a longer or shorter version of the piece.



Play the given melody at a tempo different than the other players.

Start with soft sub-tones.

Gradually change to a full-voiced timbre.

Keep changing timbres.

Steal someone else's tempo. If someone steals your tempo establish a new tempo for yourself. Start improvising. When you finish, return to the melodic line in a new tempo. All four players improvise and return to the melodic line.

Everyone abruptly plays the melodic line together in the same tempo once. Silence.

Improvise on stylized sound such as: a tight contained sound—classical sound—jazz sound—fat Lombardo sound—Bechet sound—Lester Young sound—Coltrane sound—Four Brothers sound—etc.

Pick a common tone—as high as possible. Play it in tune with everyone at first. The tone is so high that it is unstable. Cause beats with the mistunings. Circular breathe to keep it going. When it ends, silence.

## Key Click



Play the rhythm—sometimes together and mostly overlapping. Emphasize the rhythm—emphasize pitch—get inside someone else’s sound—make harmony—steal an idea—run with it—play tenderly—play opposite—play together/not together—harmonize—squeal—make disagreeable noises—emphasize dynamics/articulation—every note a different articulation. Keep returning to the key clicks with variations.

Play a brief fragment or phrase and then listen. Use the following possibilities and add your own style ideas.

Find the best pitches for frequency modulation<sup>3</sup> between each of the possible duos of the quartet. Start playing your pitch. Make a ritual of moving toward your partner and creating a sax-to-sax FM. Stay with each partner for about 45 to 60 seconds. Then return to the normal configuration of the quartet. Sax-to-sax for FM.

Commissioned by the Rova Saxophone Quartet  
1977

<sup>3</sup> *Frequency modulation (FM)* is a technique used in the electronic synthesis of sounds. In it, two pitches (or audio signals) are played simultaneously, and depending on their loudnesses and the interval between the two pitches, a highly complex sound may occur, which contains overtones that are not present in either of the two original sounds. The combined result will be perceived as one complex timbre, rather than a harmony. – Ed.

# KLICKITAT RIDE

*108 Possibilities 54 Opposites*

## **To Be Read to an Audience or an Ensemble of Musicians**

The reader should emphasize the ambiguity of the word “sound”, which is sometimes both a noun and a verb in the commands/statements. The reader must always be heard, yet he or she must be sensitive to the responses and find openings among the sounds for each new statement. The reader should sometimes allow silence to develop between commands/statements and sometimes continue even though there is still response to the previous command/statement. The number of each command/statement should be included in the reading. The audience members or ensemble may improvise responses at any time after a command/statement is given. The improvised responses may continue to refer to a previous command/statement or to each command/statement in turn.

1. Make a familiar sound strange.
2. Make a strange sound familiar.
3. Make a slow sound fast.
4. Make a fast sound slow.
5. Make a loud sound soft.
6. Make a soft sound loud.
7. Make a new sound old.
8. Make an old sound new.
9. Make a light sound heavy.
10. Make a heavy sound light.

11. Make a weak sound strong.
12. Make a strong sound weak.
13. Make a whole sound part.
14. Make a part sound whole.
15. Make a found sound lost.
16. Make a lost sound found.
17. Make a large sound small.
18. Make a small sound large.
19. Make more sound less.
20. Make less sound more.
21. Make a sound more or less.
22. Make a sound less or more.
23. Make a simple sound complex.
24. Make a complex sound simple.
25. Make a far sound near.
26. Make a near sound far.
27. Make a real sound imaginary.
28. Make an imaginary sound real.
29. Make a full sound empty.
30. Make an empty sound full.
31. Make a beautiful sound ugly.
32. Make an ugly sound beautiful.
33. Make a poor sound rich.
34. Make a rich sound poor.
35. Make a natural sound synthetic.
36. Make a synthetic sound natural.
37. Make an out sound in.
38. Make an in sound out.
39. Make a sad sound happy.
40. Make a happy sound sad.

41. Make a long sound short.
42. Make a short sound long.
43. Make an increasing sound decreasing.
44. Make a decreasing sound increasing.
45. Make a communal sound solo.
46. Make a solo sound communal.
47. Make a right sound wrong.
48. Make a wrong sound right.
49. Make an on sound off.
50. Make an off sound on.
51. Make a crooked sound straight.
52. Make a straight sound crooked.
53. Make a crying sound laugh.
54. Make a laughing sound cry.
55. Make a smooth sound rough.
56. Make a rough sound smooth.
57. Make any sound all.
58. Make all sound any.
59. Make an open sound closed.
60. Make a closed sound open.
61. Make a foggy sound clear.
62. Make a clear sound foggy.
63. Make a floating sound land.
64. Make a land sound float.
65. Make a running sound walk.
66. Make a walking sound run.
67. Make a cool sound warm.
68. Make a warm sound cool.
69. Make a moderate sound immoderate.
70. Make an immoderate sound moderate.

71. Make a free sound captive.
72. Make a captive sound free.
73. Make an early sound late.
74. Make a late sound early.
75. Make a following sound lead.
76. Make a leading sound follow.
77. Make a crude sound sophisticated.
78. Make a sophisticated sound crude.
79. Make a public sound private.
80. Make a private sound public.
81. Make a timid sound bold.
82. Make a bold sound timid.
83. Make an urban sound rural.
84. Make a rural sound urban.
85. Make a wild sound tame.
86. Make a tame sound wild.
87. Make an owned sound shared.
88. Make a shared sound owned.
89. Make an animal sound human.
90. Make a human sound animal.
91. Make an oral sound written.
92. Make a written sound oral.
93. Make a peaceful sound disturbed.
94. Make a disturbed sound peaceful.
95. Make an active sound passive.
96. Make a passive sound active.
97. Make an attack sound released.
98. Make a release sound attacked.
99. Make a wet sound dry.
100. Make a dry sound wet.

101. Make a tight sound loose.
102. Make a loose sound tight.
103. Make a jumbled sound coherent.
104. Make a coherent sound jumbled.
105. Make a chord sound tone.
106. Make a tone sound chord.
107. Make any sound now.
108. Make now any sound.

**April 7, 1979**  
**Klickitat Ferry Boat**  
**Seattle, Washington to Victoria, British Columbia**



# ROCK PIECE

Each participant chooses a pair of resonant rocks to use as percussive instruments. Each participant establishes an independent pulse with the rocks. The pulse is to be maintained steadily without any rhythmic interpretation or accents. While listening to the overall sound, if the participant perceives that she/he is synchronizing exactly, or in a simple multiple or division by two or three of another participant's pulse, she/he stops in order to listen and begin a new pulse that is independent in rate from all other pulses.

In the beginning, the participants may be dispersed throughout the performance area. After listening for environmental pulses, each participant begins independently, or on some agreed upon cue. The participants move slowly and freely, sounding out the environment in all directions with their rock pulses and gradually converging into a tight circle for the ending. Participants may end independently, or on cue. *Rock Piece* might begin and remain out-of-doors, or move indoors. Conversely, *Rock Piece* might begin in a tight circle indoors and move out-of-doors with the participants gradually dispersing until the pulses can no longer be heard.

August 16, 1979  
Lenox, Massachusetts

# BUFFALO JAM

## Mode

G A B C C# D E F# G

## Guidelines

1. Fast stepwise motion always present for at least one player. Groups of three to five notes weaving around a centering tone in patterns and permutations. Occasionally more compass or notes. Like a fast moving stream. Rushing, dwindling, but ceaseless. Most always hearing the other players. Sometimes leading, sometimes lagging. Dynamically generally play lightly, smoothly, quietly but intensely. Work for transparency.
2. Sometimes make hard accents, like rushing water hitting or smacking a rock. Listen for others' accents. Sometimes an accent riff will develop as a group pattern. Play with it. Keep it going. Let it go.
3. Pedal tones always present. Join them, blend with them. Articulate them as rhythmic riffs, or as dynamic shapes.
4. Silence unless no one else is playing.
5. The dynamic level should be soft generally, but with intense dynamic development as players weave in and out of the four given possibilities.
6. When appropriate, players should be distributed throughout the space. Where possible, players should turn and move slowly, directing their sounds to different parts of the space.

February 15, 1982  
Amtrak to Buffalo, New York

# TRAVELING COMPANIONS

## *for Three or More Percussionists and Three or More Dancers*

*Traveling Companions* may be performed in an outdoor space such as a public park, in a large indoor space, or theater. The duration of the performance is scaled according to the space and the occasion. The percussionists should be set up at the maximum distances from each other that still allow them to hear each other well. Dancers should be able to move through maximum distances in relation to the percussionists and seeing the other dancers. For an outdoor performance, audience members should be able to come and go as they are attracted to the event.

### Instructions

Each percussionist should have similar sets of instruments so that their resources are the same.

The word *Equal*, which appears in the center of the chart [p. 85], refers to each performer playing or dancing exactly the same thing in the same way at the same time, either during the agreed upon beginning or during moments that occur naturally during the course of the performance.

At the eight points around the chart are four sets of opposites: less/more, slower/faster, simpler/more complex, and softer/louder (smaller/larger for dancers). These opposites are contained in four attributes that players or dancers must perceive in order to participate in the piece *Traveling Companions*.

1. Density – The frequency or number of events occurring in relation to the tempo.
2. Tempo – The rate of speed underlying the events.
3. Timbre – The quality of the sound or sounds and the kind of movement or movements in use.
4. Volume – The loudness or dynamics of events.

## Procedure

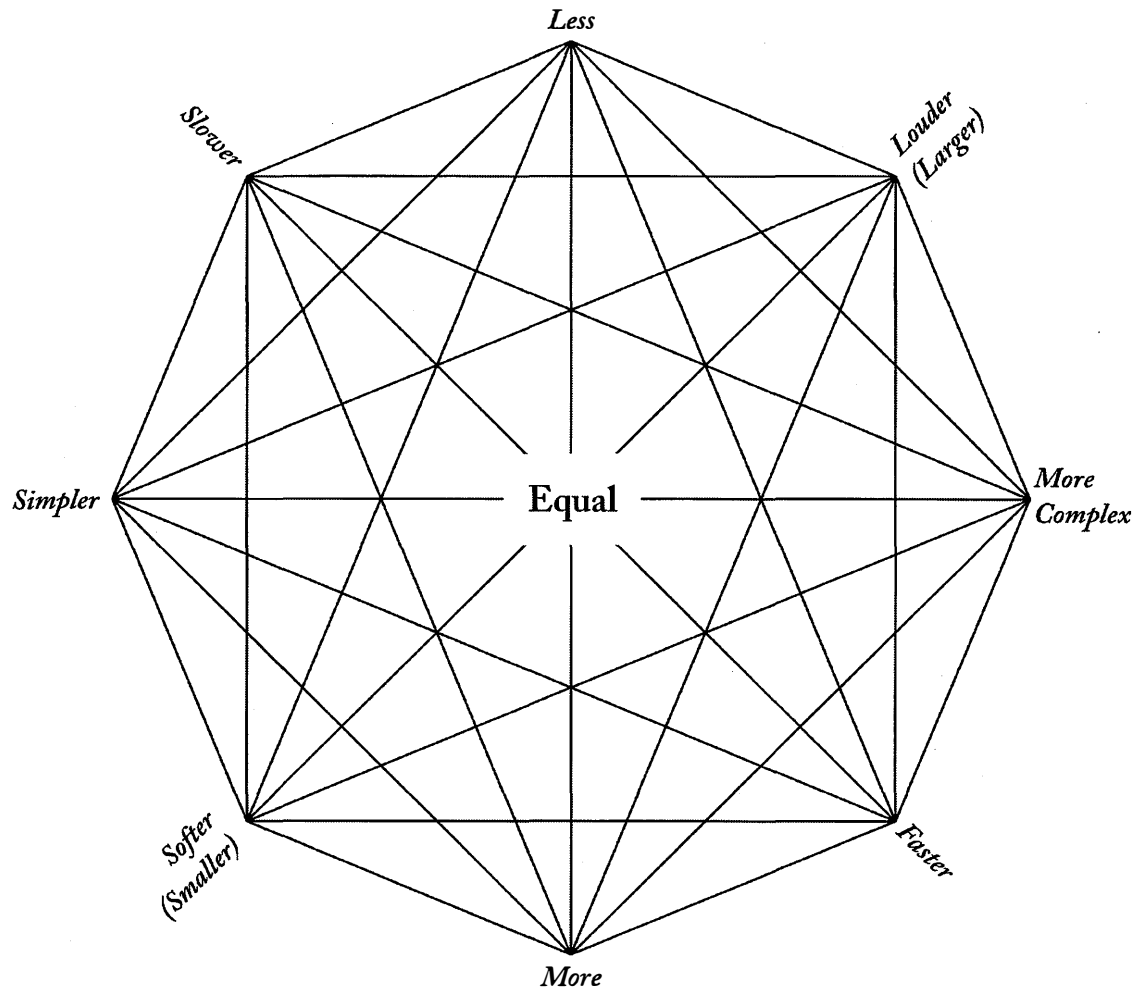
Agree upon a common pulse, rhythm or movement and begin. All performers should play or move in exactly the same way. This corresponds to *Equal* in the chart, which is the beginning.

Listen for subtle differences. When any performer perceives a difference in another performer's playing or dancing in any of the four attributes (Density, Tempo, Timbre or Volume), then one of the following choices may be made:

1. Change your playing or dancing so that all attributes are again *equal* to the other performer.
2. Play or dance *opposite* to the perceived possibility, for example: if someone is playing or dancing more, play or dance less.
3. *Choose* any of the other possibilities, for example: if someone is doing more, play or dance slower, faster, simpler, more complex, softer (smaller) or louder (larger).
4. Play or dance *in competition to* the perceived possibility, for example: if someone is doing more, then do even more than that performer.

The chart shows all of the possible combinations of these choices. Each performer should attempt to cover all eight possibilities in any order during the course of the performance, or a cycle of the performance. Use *Equal* (to one or all other performers) as a resting point after each other choice.

End by coming to an equal resting point after one or more complete cycle(s) of all the possibilities.



1980

# SONIC TONIC

Several performers develop ways through subjective and objective testing to express which tone or sound (or combination of tones or sounds) as well as which colors, masks and costumes are most beneficial for a particular person. “Beneficial” means that which produces a feeling of wellbeing in a person. The performers demonstrate an inviting process to the audience.

Individual audience members are invited to participate in a way facilitated by the performers that results in an orchestration of individual portraits enhanced by sound, special lighting, masks and costumes in gradually changing tableaux.

1981

# EARTH EARS

Any instrument or voice capable of following the given instructions may be used in the performance ensemble. For this reason, *Earth Ears* lends itself well to a cross-cultural ensemble. Softer-sounding instruments should be carefully amplified in order to balance with the louder instruments in the ensemble.

*Earth Ears* is a cyclic form consisting of four sections per cycle. The sections are:

**Pattern – Transition – Change – Transition**

## **Timing**

A performance consists of at least four and a half cycles lasting from twenty minutes to several hours depending on the skill and concentration of the performers. Any part of a cycle may be prolonged by performer consensus.

## **Pattern**

Each player invents and plays a repeatable pattern of tones, chords, sounds and/or silences during each cycle of the piece. Each player establishes the rhythm and tempo of a pattern independently. For each cycle, one pattern is to be repeated consistently, exactly, in the same rhythm and tempo. Very simple patterns are recommended as they are easier to maintain and easier for other players to hear. Gradually a consistent, stable, composite pattern representing the sum of the total group should be clearly heard by all players.

When the group pattern is clearly established and stabilized, players try to match tones, sounds or rhythms, articulations and dynamics from another players' pattern *without* changing

their own pattern. The matching should be exactly together with the other player's rhythm while maintaining the rhythm and tempo of their own pattern. The pattern must be repeated consistently whether very simple or complex in order that others may hear it clearly and be able to react to it. A rich coloring of the basic group pattern is expected.

## Transition

Options from *Pattern* to *Change* are as follows:

1. Being *silent* for shorter or longer durations.
2. *Decreasing* by playing less and less of any element of the current pattern. For example—gradually slower, gradually dropping parts of the pattern or fading out slowly.
3. *Increasing* by playing more and more of any element of the current pattern.
4. *Soloing* by creating a bridge between the stability of the Pattern Section and the instability of the Change Section. The solo should grow from the material of the Pattern to Change or from the last sound of Change to the new Pattern. A solo may be simple or complex, short or long. A solo may overlap another performer's solo for short durations.

During a *Transition*, a performer may either choose any one option or sample all of the options, including a return to the old Pattern or Change. For example, after choosing to be silent, a solo could be played, or after decreasing, increasing and/or returning briefly to the old pattern, etc.

*Change* means no repetition, imitation, or echoing of any element or any unit of sound produced by any individual player or players in relation to one another. Each unit of sound should be different. Each silence should be of different duration, each Change Section should be different from the previous cycle.



The same options for a *transition* from Change back to Pattern as Pattern to Change including a return to Change and/or Pattern are to be used. For the options *increasing* or *decreasing*, reference is made to the last sound produced during the current Change Section.

After the second *transition* (when a new cycle begins), performers may be more or less together. Lagging or leading into a new section should be done with musical awareness that the new section has, or has not, begun.

### Note

Players should spread out appropriately in the performance space, surrounding the audience if possible, so that sounds pass through the audience from player to player.

During *transitions*, those players who are mobile should indicate transitions by moving gradually to a new location in the performance space

### First Cycle

Use only one tone, chord or sound in the Pattern.

(This Pattern may be more or less complicated rhythmically).

Use only one option during the Transition.

Use only one sound/silence during Change.

Use only one option for the Transition to the second cycle.

## **Second Cycle**

Use only two different tones, sounds or chords in the Pattern.

Use only two options during the Transition.

Use only two sounds/silences during Change.

Use any two options during the Transition to the third cycle.

## **Third Cycle**

Use only three different tones, sounds or chords in the Pattern.

Use any three options during the Transition.

Use only three different sounds and silences for Change.

Use any three options during the Transition to the fourth cycle.

## **Fourth Cycle**

Use any number of tones, sounds or chords in the Pattern.

Use any options during the Transition.

Use any number of different sounds/silences during Change.

Use any options during the Transition to the fifth cycle.

## **Fifth Cycle**

Use only one tone, chord or sound in the Pattern.

Suggest a Transition using any options and continue returning to the Pattern until an ending is felt.

**1989**

# WIND HORSE

*Wind Horse* is a chorus based on listening and responding in a variety of ways and using the Wind Horse mandala [p. 94] as a kind of map for organizing and creating the performance.

From the center circle marked “Listen,” each individual performer chooses her own optional pathways, returning to the center circle at any time. The length of time spent on any circle could be as little as a comfortable breath or many breaths. The total performance time is approximate and may be pre-determined or not.

*Listen* – Include all that it is possible to hear. Be aware of the sources. Decide whether to match what is heard or differ from it.

*Pitch* – Listen for or create a tone, vocal or otherwise, that focuses on a regular vibration or frequency.

*Sound* – Listen for or create an irregular vibration or noise that is not centered on a pitch. Examples could be a vocal cry, a sneeze or a rustling etc.

*Match* – Selectively tune as exactly as possible to a pitch or sound.

*Differ* – Selectively differ from what is heard. Differing from a pitch could be from a tiny interval, just enough to cause beats, to a large interval, to a sound. Response to a sound might be a different sound or a pitch.

*Metrical Rhythm* – Apply to a pitch or sound a rhythm that can be measured.

*Organic Rhythm* – Apply to a pitch or sound a rhythm that is a process like breath or clouds moving or wind blowing.

*Louder/Softer* – Means to apply to a pitch or sound dynamic shapes relative to what is heard.

*Story* – Tell about an experience with the wind or a dream or fantasy about the wind.

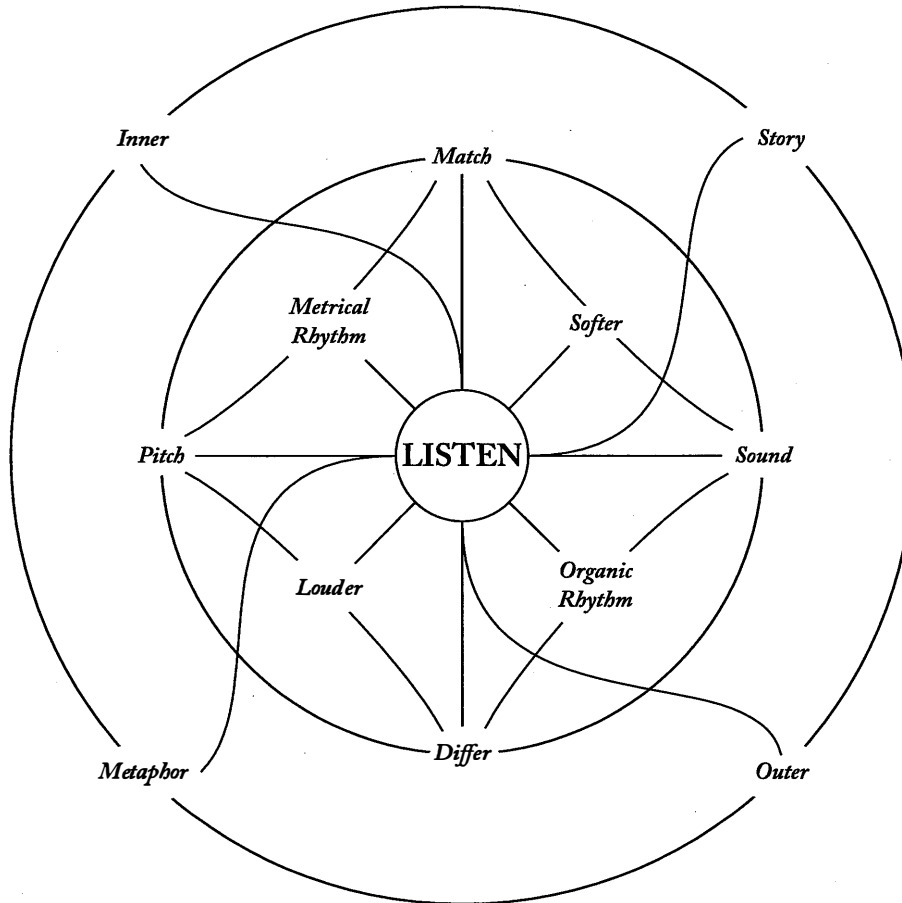
*Metaphor* – Make sounds that stand for the wind, either solo or with others.

*Inner* – Listen or respond to what is perceived in imagination or memory.

*Outer* – Listen or respond to what is perceived outside of oneself from others or the environment.

Remember that others are listening for you and responding to you.

## Wind Horse Mandala



# FUTURE OF ANONYMITY

## *for Percussion Ensemble*

Each player has at least three types of sound (wood, metal, skin).

Listen for a trigger pulse to begin. The trigger comes from an audience sound or the environment. Respond only to a pulse. React instantaneously with an attack as short as possible—any dynamic. Listen for a complete silence, then another trigger pulse—react to other players. Keep trying to improve reaction time. Add sustained tone as a reaction in Sections B and C.

### **Section A – Wood Attacks Only (Unresonant, Unpitched)**

React instantly to trigger pulse (audience—environment—ensemble player).

Receive only—A chain reaction can develop if subsequent reactions are fast enough.

### **Section B – Wood—Skin**

Attack or sustain to any trigger pulse. Send once.

### **Section C – Wood—Skin—Metal—Stone**

Attack or sustain to any trigger pulse or end of sustained tone. Receive or send.

## **Section B2 – Metal—Skin**

Attack or sustain to any trigger pulse. Send once.

## **Section A2 – Metal with Metal Beaters**

Attacks only—react to trigger pulse. Receive only.

## **Definitions**

*Trigger Pulse* – Sound as short as possible (unpitched—no reverberation).

*Reaction Time* – Measured from trigger pulse—typically one tenth of a second or less.

*Attack pulse* – Reaction to trigger pulse.

*Sustained sound* – Undampened clang or tremolo (unfinished—or no end pulse).



# ARCTIC AIR

*for Orchestra*

A text, *The Earthworm Also Sings* [p. 1] is to be read in a slow pace by a speaker/singer.

Sound levels from the players are to be extremely soft—at threshold, almost sounding, almost not sounding—using the following options in any order.

- Play what is sounding just inside the ear.
- Play what is sounding just outside the ear.
- Play the air.
- Play a melody.
- Play a rhythm (non-pitched).
- Roving players drift around very slowly, playing very close to the ears of audience members at times.
- End gradually when the text is over.

## Commentary

Some players remain on stage. Some players could be in other locations in the audience area or other areas than the stage. Roving players could move very slowly. When possible discreetly play very near to an audience member's ear.

Options may be selected in an appropriate pace for the piece. Generally there could be a lot of silence between each change of option. The piece is about listening.

The lighting could be very atmospheric and low level since there is no music to be read.

## Notes

I have always been fascinated with the phenomena of hearing just inside the ear and just outside the ear. I am also fascinated with the different qualities of air and how it affects hearing. Thin air, thick air, Arctic air, tropical air—all are different. Sounds are different when the air and ear is different. The focus of attention in *Arctic Air* is to remain on air and ear throughout the performance. The musicians are interpreting the following options selectively: Play what is just inside your ear. Play what is just outside your ear. Play the air. Play a melody. Play a rhythm (non-pitched). All the options are performed at an extremely soft dynamic. This requires very concentrated listening and musical bravery.

The text *The Earthworm Also Sings* was written in 1992 for the Glenn Gould Conference on Music and Technology, which took place in Toronto. The pace of the text determines the length of the piece and influences what is heard by the audience and the players. The audience may actively participate by listening with the players and journeying with the text.

Depending on the geographical location the piece takes on different titles. The first performance in 1992 was done by the Fairbanks Symphony Orchestra in Alaska and was titled *Arctic Air*. Subsequent performances were titled *Desert Air* (Las Vegas, NM), *Ohio Air* (Bowling Green), *Tropical Air* (Miami) and *Canadian Air* (Ottawa).

Fairbanks, Alaska  
1992

# PEBBLE MUSIC

## *for Quartet*

Gather numerous small pebbles with smooth, rounded and flat shapes about  $\frac{3}{4}$ " to 1" in size. The pebbles should be relatively hard and resonant. Each member of the quartet should have enough pebbles to accomplish the following pebble performance techniques:

- Rub two or more pebbles together.
- Click two or more pebbles together using regular or irregular rhythms as indicated.
- Shake two or more pebbles with hands or in a suitable container.
- Drop one or more pebbles on to a surface from varying distances.
- Roll or spin one or more pebbles across varying surfaces.

Modification of the pebble sounds can be made any time as follows:

- Body resonance: hold one pebble close to the open mouth or a little inside for rubbing or clicking. Change the shape of the mouth to change the pitch.
- Hold one pebble in the cupped palm of the hands for rubbing or clicking. Change the size of the cupping to change the resonance.
- Hold one pebble against the sternum for rubbing or clicking.
- Invent other variations with body resonance.
- For shaking, use the hands or resonate the pebbles with hollow things such as little boxes or bowls. This resonance should be limited in loudness.
- For dropping or rolling, use a variety of surfaces including a pile of pebbles. Vary distances.

When using resonance—especially with containers and surfaces—keep the loudness to a minimum. The object is to vary the sound without undermining the subtle integrity of the pebble sounds, rather than increasing the dynamic range too much, or to emphasize the surface sounds over the sounds of the pebbles themselves.

## The Score

Each of the sixteen measures is intended to last for about one minute depending on the desired length for a performance. More or less time is okay. Overlapping the measures slightly is okay.

Instruments (substitutions are acceptable) and voices always follow the pebble sounds in all the measures. Listen to the pebbles. Make sounds that blend with, complement or follow the rhythm of the pebbles. Make sounds within the dynamic range of the pebbles. Think of projecting sound inward rather than outward. Avoid melodies or harmonies that are not inherent in the sounds of the pebbles. The pebbles will be relatively quiet compared to the dynamic range of the instruments and voices. A live performance (depending on the venue and size of the audience) might require amplification.

0	1	2	3
Accordion	Accordion/Clarinet	Shake pebbles	Click pebbles irreg. rhythm
Flugelhorn	Click pebbles irreg. rhythm	Drop pebbles	Trumpet w/str. mute
Drop pebbles	Bass clarinet	Click pebbles reg. rhythm	Clarinet
Voice through Trb.	Roll pebbles	Rub pebbles	Drop pebbles

4	5	6	7
Rub pebbles	Drop pebbles	Clarinet	Clarinet
Drop pebbles	Roll pebbles	Shake pebbles	Click pebbles irreg. rhythm
Shake pebbles	Bass clarinet	Click pebbles reg. rhythm	Click pebbles irreg. rhythm
Shake pebbles	Voice/Trombone - Harmon mute	Click pebbles irreg. rhythm	Shake pebbles

8	9	10	11
Clarinet	Shake pebbles	Shake pebbles	Bass clarinet
Voice	Click pebbles reg. rhythm	Click pebbles reg. rhythm	Drop pebbles
Drop pebbles	Click pebbles reg. rhythm	Clarinet	Bass clarinet
Drop pebbles	Voice	Shake pebbles	Drop pebbles

12	13	14	15
Shake pebbles	Shake pebbles	Drop pebbles	Shake pebbles
Click pebbles reg. rhythm	Trumpet – cup mute	Cow horn	Voice
Drop pebbles	Shake pebbles	Bass clarinet	Click pebbles irreg. rhythm
Voice	Drop pebbles	Drop pebbles	Click pebbles reg. rhythm

# SOUND FISHES

*for an Orchestra of Any Instruments*

## Considerations

Listening is the basis of sound fishing.

Listen for what has not yet sounded, like a fisherman waiting for a nibble or a bite.

Pull the sound out of the air like a fisherman catching a fish, sensing its size and energy—when you hear the sound, play it.

Move to another location if there are no nibbles or bites.

There are sounds in the air like sounds in the water.

When the water is clear you might see the fish.

When the air is clear you might hear the sounds.

November 1992  
Fairbanks, Alaska

# APPROACHES AND DEPARTURES – APPEARANCES AND DISAPPEARANCES

*for Solo, Duo, or Ensemble*

Approach a pitch in as many ways as possible. The selected pitch stays the same for all options. Each performer selects her or his own pitch and plays independently. Each approach to or departure from the selected pitch should be unique—distinctly different in style and elements. The duration of the piece is arbitrary.



The length of the approached pitch can be short or long as long as it is the last pitch after each approach.

Attack the pitch, then depart from it in as many ways as possible after each attack. Again, the length of the pitch may be short or long as long as it is first.

Approach the pitch in as many ways as possible but do not sound the pitch—hear it mentally (auralize it). This auralization may be as long or short as long as you hear it before you take another approach.

Hear the attack of the pitch internally (auralize it) and depart from it in as many ways as possible. The mental attack is as long or short as it is heard.

Play the pitch again with as much dynamic variation as possible with a precise attack and release of the pitch.

### Summary of Options

- Approach a selected pitch
- Depart from a selected pitch.
- Play an approach without sounding the selected pitch
- Play a departure without sounding the selected pitch
- Just listen

February 4, 1994



# OLD SOUND NEW SOUND BORROWED SOUND BLUE

*for Voices*

*Old Sound* – A sound that you remember from a long time ago.

*New Sound* – A sound that you have never made before.

*Borrowed Sound* – A sound that you borrow from someone else.

*Blue Sound* – A sound that is blue for you.

First listen inwardly to find your sound to be expressed vocally. Voice each kind of sound—old, new, borrowed, blue—from one to three times within a time frame of about five minutes. Pace yourself by listening to everyone and everything. Find a time for each of your sounds. Voice your sound just before, just after, or together with someone else's sound. The piece is finished when everyone has used all of their sounds not more than three times each.

1994

# EAR RINGS

*for Four Players*

## Rings

1<sup>st</sup> Ring – Players 1 and 2

2<sup>nd</sup> Ring – Players 2 and 3

3<sup>rd</sup> Ring – Players 3 and 4

4<sup>th</sup> Ring – Players 4 and 2

5<sup>th</sup> Ring – Players 4 and 1

6<sup>th</sup> Ring – Players 1 and 3

7<sup>th</sup> Ring – Players 1 and 3, Players 2 and 4

## Process

Each possible pair plays together. There are six pairs for four players. Each pair plays a Ring of about three minutes. When a new player enters there is an overlapping transition of about one minute (a trio) During the transition one partner of the previous pair stops playing gradually and the new player establishes new material for the new pair.

## Notes

Each pair should have a unique sound. When all the pairs have played together there is an overlapping transition to the final quartet. Each player brings old material from the different pairs and new material for the quartet. The final quartet should balance with the length of the six pairs.

**Commissioned by Performance Space 122  
for Brenda Hutchinson, Diedre Murray, and Tuliva Donna Cumberbatch  
with funding from the New York State Council on the Arts  
1995**

# BREAKING BOUNDARIES

*for Piano Solo or Ensemble*

Play a chord. Hold the keys down and listen to the end of the sound.

The selected chord may have three or more notes governed by the player's need to play a new chord while continuing to hold the keys of the previous chord down.

Keep holding the keys of the first chord and break the silence with another chord that is most dissonant to the first chord. Listen to the end of the sound.

Keep holding the keys of the new chord and release the keys of the first chord.

Break the silence with a chord that is consonant with the previous chord. Listen to the end of the sound.

Continue this cycle, adding and subtracting consonant and dissonant chords until a way to break the established pattern is heard and tried, then alternate the established cycle of dissonant and consonant chords with new boundary-breaking ways.

For a duo or an ensemble version, all players use the same instructions. Perform by selecting chords and breaking boundaries independently. Pedal work and dynamics are free.

December 7, 1996  
Mills College  
Oakland, California

# QUINTESSENTIAL

## *a Quartet for Any Four Players*

Each player is to prepare five distinctly different sounds. *Sound* means anything from a normally-played pitch to the full range of extended possibilities for the instrument or voice.

Each of the players' five prepared sounds should differ in the following aspects within the widest range of possibilities:

- Quality (timbre)
- Articulation technique
- Dynamic
- Pitch/noise level
- Duration

Each player makes a list of his/her sounds for use in performing the piece.

### **Guidelines for Performance**

Each player introduces his/her sounds one at a time using the following strategies in any order. Use all of the strategies from one to three times before introducing a new sound.

To begin:

- Play one sound during a silence

To continue:

- Play before another player plays
- Play after another player plays
- Play with another player

Repeat the strategies with one sound from one to three times.

Play the next sound.

When all of the sounds have been used with all of the strategies at least once, each player stops independently. For a longer piece, a second or third set of sounds could be prepared by the players and used.

### **Commentary**

It is important that the players stay with the sounds that they have prepared.

Timing is controlled by the way the players listen to one another and the duration of their respective sounds.

September 29, 1996

# FROM UNKNOWN SILENCES

For instrumentalists and vocalists: an invitation to make independent sounds—single sounds, no melodies.

“Sound” means any type of sound, including pitches and non-pitched sounds (noise) to make an inclusive and very wide variety of sounds.

Silence before and silence after each sound—listening for the beginning and ending of each sound. Each sound as dissimilar as possible.

Duration of sounds and silences are free—silences need as much variety in length as sounds.

Articulations and dynamics include the full range that is possible.

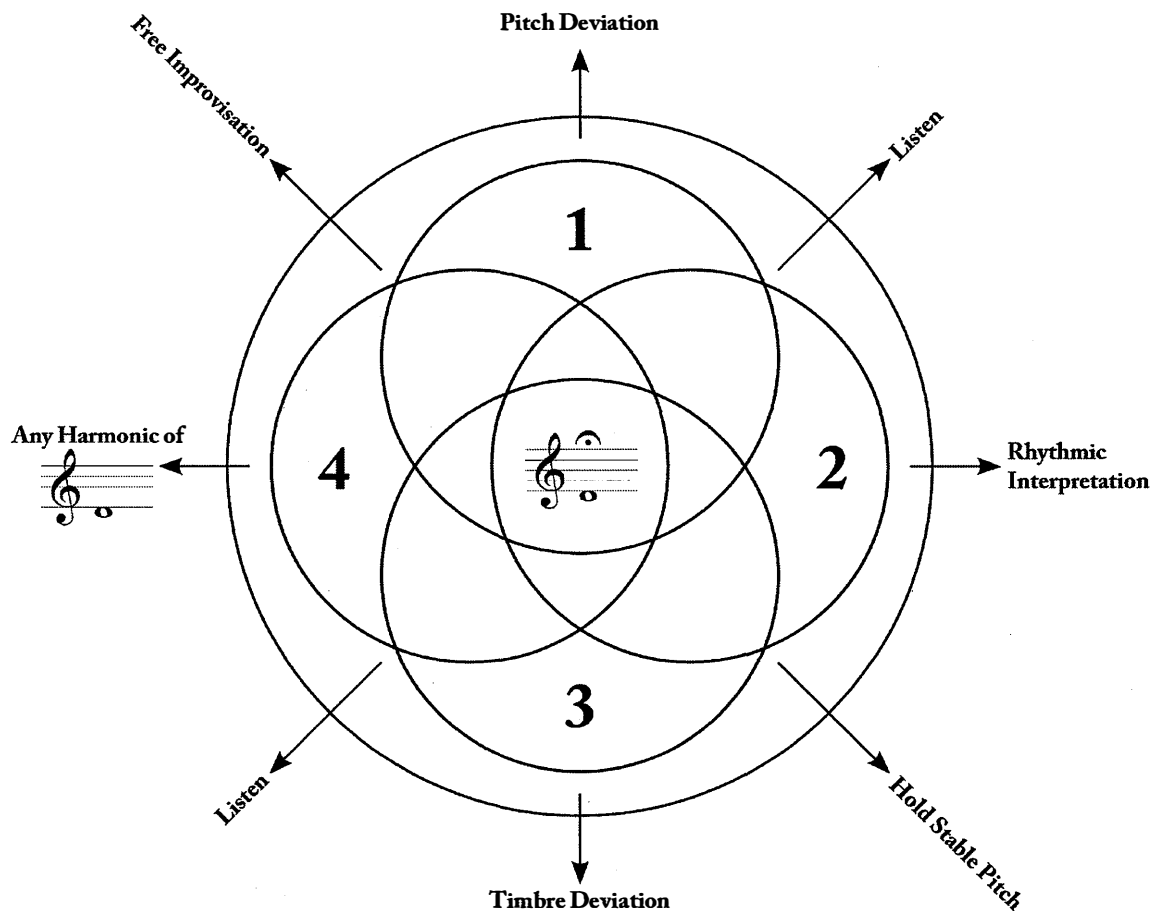
The piece is over when there is no more sound.

An optional soft ensemble performs the same score at a low *ppp* dynamic level, moving slowly in and around the audience and adjoining spaces such as the foyer or other entryways. Depending on the length of the piece, the performers gradually make their way to the stage to be with the other players for the final silence.

for David Tudor  
Mills College  
Oakland, California  
September 9, 1996

# OUT OF THE DARK


*for Pairs of String Instruments with Optional Other Instruments and/or Voices*










All players surround or encircle the audience. Instruments should be mixed rather than in choirs. Two basses, two cellos, two violas, two violins should be on opposite sides of the circle (180 degrees). Violins should be dispersed with unlike instruments on either side. If optional instrument or voices are used, they should also be in pairs opposite one another.

If possible, players proceed to their positions in the dark after lights go down.

From  (concert pitch), play only within the given interval for any of the five circles.


## Pitch Deviation

Circle 1 - Half step down to D $\flat$ or up to D $\sharp$ :	
Circle 2 - Whole step down to C or up to E:	
Circle 3 - Minor third down to B or up to F:	
Circle 4 - Major third down to B $\flat$ or up to F $\sharp$ :	
Circle 5 - Perfect fourth down to A or up to G:	


Establish a unison D with the player opposite you in the circle. (Each player has a partner with a like instrument.) Deviate slightly from the unison D and listen for beat frequencies as you slide very gradually or in microtonal steps either toward D-sharp or D-flat. Once you decide to go up or down, don't change direction. Only go up or only go down in pitch. Take a very long time to reach the half step away from D.

Repeat this process with each Circle and interval limit maintaining contact with your partner. Circle 2: whole step, Circle 3: minor third, Circle 4: major third, Circle 5 (outer circle): perfect fourth, then free (no limits).

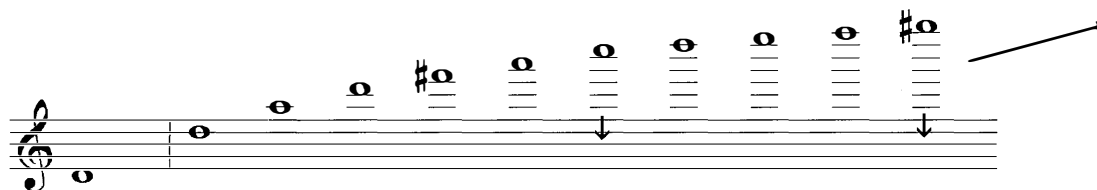
### Timbre Deviation

Play  with slowly and constantly changing timbre.

### Rhythmic Interpretation

Impose a rhythm on 

### Any Harmonic of D



Choose freely which harmonic to play. Pitches marked with a downward-pointing arrow (↓) will be noticeably flat.

### Hold Stable Pitch

Hold any pitch within the five-interval limit of the section—Circle 1, Circle 2, Circle 3, Circle 4, Circle 5, then free (no limits).

### Free Improvisation

Anything goes as long as you are listening.

## Procedure

Play through the Circles in order more or less together. Circles may overlap. Choose freely from the given options (Pitch Deviation, Timbre Deviation, Rhythmic Interpretation, etc.). When you perceive a player on either side of you, fade out and wait several breaths to start again.

Duration of the piece is variable. Each Circle may be proportional in length.

1998

# ENVIRONMENTAL DIALOGUE

Each person finds a place to be, either near to or distant from others, either indoors or out-of-doors. The meditation begins by each person observing his or her own breathing.

As each person becomes aware of the field of sounds from the environment, each person individually and gradually begins to reinforce the pitch or timbre of any one of the sound sources that has attracted their attention.

The sound source is reinforced either vocally or mentally. Dancers could reinforce perceived motion inside or outside the environment. (Note: *reinforce* means to merge rather than imitate. This means that a part of a sound, rather than the whole sound could be the target.)

If one loses touch with the sound source, then wait quietly for another. (Merge with the in-between!) *Reinforce* means to strengthen or to sustain by merging one's own pitch/timbre with the sound source. This means becoming a part of what is perceived. Some sounds may be too fleeting to merge with. Let them go. If the pitch of the sound source is out of vocal range, reinforce it mentally.

The result of this meditation will probably produce a resonance of the environment. This will be particularly true in the dome.<sup>4</sup> Some of the sounds will be too short to reinforce. A repeated sound, though short, could be anticipated. Some sounds will disappear as soon as the reinforcement begins. It is fine to wait and listen. Merging with sound or silence will produce a resonant state of awareness.

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<sup>4</sup> *Environmental Dialogue* was first performed in the dome of the California State Capitol building.

Sounds that are made by other chorus members are a part of the environment and also may be reinforced.

**1997, revised 2008  
Sacramento, California**

# SOUND PIECE

Each person prepares a number of sounds to present within a predetermined duration. Each person can have as many sound sources as she or he wants as long as they can be presented within the given duration (i.e. ten minutes). Each person devises his or her own time scheme for these sounds within the given duration. The piece begins with the first sound and ends when the time is up.

In this piece, a sound could come from any sort of sound source. The sound could be shorter or longer, softer or louder, simple or complex but not identifiable as a fragment or phrase of music (from a radio or recording for example). Each sound used should have its own character. Sounds that are difficult to identify might be more interesting. Sounds that come from unusual sources, methods of activation, or locations might have more interest. The sound sources might be visually interesting (or not) and could be staged to enliven the performance space in an interesting audio as well as visual and dramatic design. Sounds could be local or distant with stationary or moving sound sources.

## **Variation**

Sounds are activated before, after, or with another sound. The duration of the piece may be predetermined or (if time is not limited) the piece could go on until the energy is spent.

**for Charles Boone  
and his San Francisco Art Institute Class  
July 13, 1998**

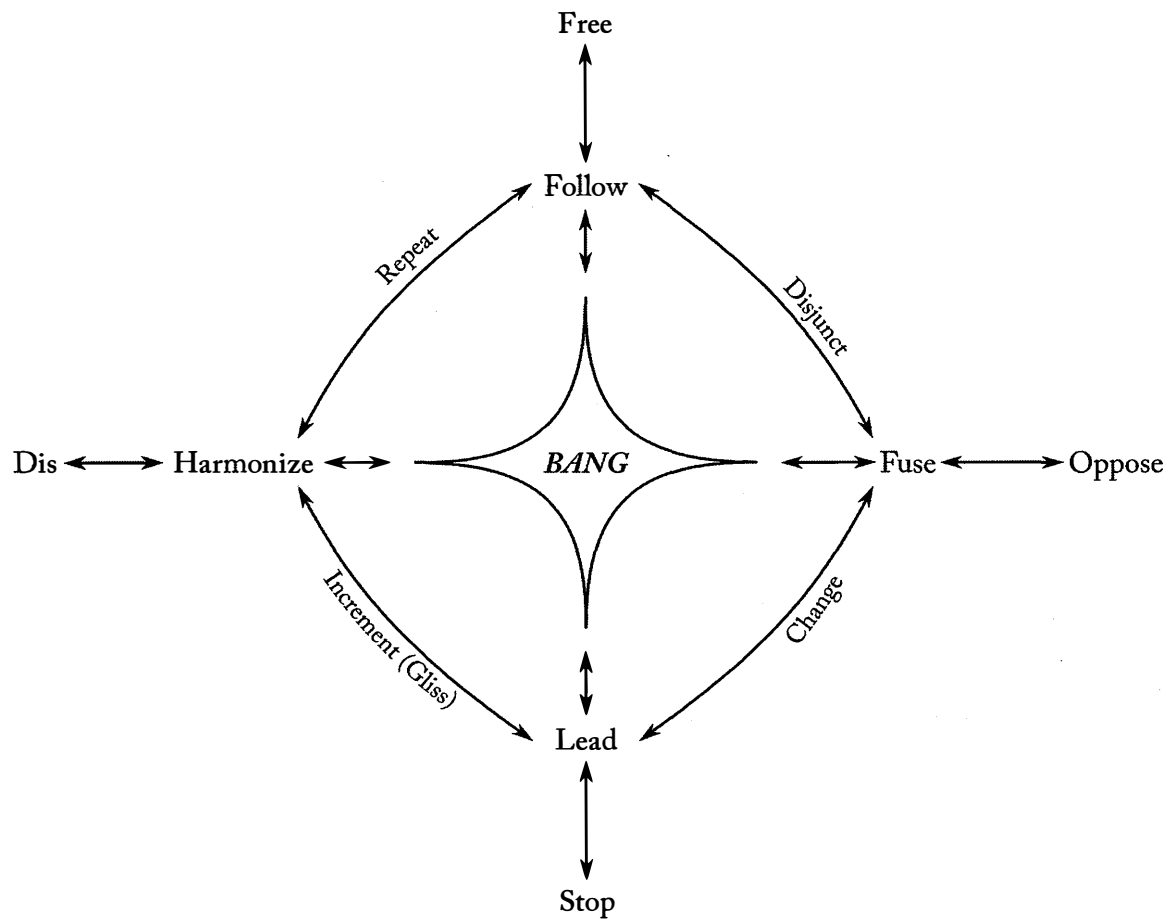
*for Piano, Flute, and Cello Trio*

*Fast*



Vocalists use phonemes, syllables or words in any combinations. Words should be treated as sounds without syntax.





## Options

*Lead* – Your initiative, especially the beginning or if there is a silence.

*Free* – Free-style improvisation.

*Follow* – Follow another player (pitch, rhythm, articulation etc.).

*Stop* – Stop playing, just listen.

*Harmonize* – Play in harmony with another player.

*Dis-Harmonize* – Play a noise in sync with another player.

*Fuse* – Merge your sound with another player.

*Oppose* – Play something opposite to another player.

*Disjunct* – Use disjunct pitches mapped to the Gallop Rhythm.

*Increment* – Use stepwise motion or glissando mapped to the Gallop Rhythm.

*Change* – Change whatever you can change (i.e. timbre, rhythm, harmony).

*Listen* – Just listen.

## Procedure

Start together from the center of the chart [p. 121] with a Big Bang. (This is a one-time-only event)

Listen to the decay of the Bang all the way to the end of the sound.

Begin the Gallop Rhythm. The first player to grab the lead establishes the tempo. Other players choose other options until the lead player stops playing the Gallop Rhythm or changes to some other option. Another player grabs the lead to keep the Gallop Rhythm present throughout the performance.

Move through the chart from option to option individually. The motion through the chart can be in any direction and through the center. The length of an option is by player's choice. It is important to know which option you are exercising at all times.

The piece ends by consensus. Everyone elects the *Stop* option.

February 22, 2000  
Agnes Scott College  
Decatur, Georgia  
Commissioned by Claire Chase for the Elan Trio



# 70 CHORDS FOR TERRY

*a Meditation on String Theory for String Quartet*

*“—the strings in string theory are floating in spacetime—”<sup>5</sup>*

## Notes

Pitch, dynamics, and articulations are free.

The piece is intended to be warm, atmospheric, and meditative.

The one-minute durations of guidelines for the focus of improvisation are flexible and may overlap one another slightly. The feeling should be timeless.

Listen for beats and unusual resonances between instruments. Support and encourage these phenomena.

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<sup>5</sup> <http://superstringtheory.com/basics/basic4.html>

	0'	1'	2'
Violin	Play pulses and rhythms using <i>pizz</i> and/or noises.	Deviate from one pitch in microtonal increments and glides.	Play one pitch or interval. Use timbral glides and shifts with varying bow pressure from fingerboard to bridge.
Violin	Deviate from one pitch in microtonal increments and glides.	Play one pitch or interval. Use timbral glides and shifts with varying bow pressure from fingerboard to bridge.	Play pulses and rhythms using <i>pizz</i> and/or noises.
Viola	Deviate from one pitch in microtonal increments and glides.		Play one pitch or interval <i>non vibrato</i> . Gradually add shifting rates and widths of vibrato.
Cello	Play pulses and rhythms using <i>pizz</i> and/or noises.	Play one pitch or interval. Use timbral glides and shifts with varying bow pressure from fingerboard to bridge.	Play pulses and rhythms using <i>pizz</i> and/or noises.

	3'	4'	5'
Violin	Play one pitch or interval <i>non vibrato</i> . Gradually add shifting rates and widths of vibrato.	Play pulses and rhythms using <i>pizz</i> and/or noises.	Play one pitch or interval. Use timbral glides and shifts with varying bow pressure from fingerboard to bridge.
Violin	Deviate from one pitch in microtonal increments and glides.	Make dynamic shifts from slight to extreme ( <i>ppp/fff</i> ). Use irregular envelopes—short and long. Vary the relative dynamics from one envelope to another.	
Viola	Play pulses and rhythms using <i>pizz</i> and/or noises.	Play one pitch or interval <i>non vibrato</i> . Gradually add shifting rates and widths of vibrato.	Play one continuous upward glissando with shifting rates of tremolo on a trill.
Cello	Deviate from one pitch in microtonal increments and glides.		

Commissioned by the Pacific Rim Festival  
for the Kronos Quartet  
April 2005

# PAPERICITY

*for Laptop Orchestra*

Each player of the ensemble uses a piece of paper as a sound source for improvisation (any kind of paper will do).

Improvise as many sounds as possible with your piece of paper for three to five minutes (more or less) while recording on your laptop—each individually but simultaneously.

Begin to play back your recording as part of the ensemble. Playback can start while some are still recording or altogether as an ensemble gesture. Players can shape the ensemble by dropping in and out and also recording more. The piece continues until all sound stops.

May 15, 2005



# THE GENDER OF NOW: THERE BUT NOT THERE

*for Trombone and Piano*

The piece may begin with free sound or free silence or one of the nine given identities for each player. The identities are not necessarily to be synchronized.

Each identity may be used any time as an initiation of a phrase or a response to the other player. The list or order of the identities is entirely free and nonsequential.

Duration is free.

## **Trombone Identities**

- Free improvisation

Facing the piano with trombone bell under the lid:

- Gliss with varying envelopes, shapes and sizes
- Sharp attacks with alternating mutes
- Long sustained tones with microtonal shifts
- Merge with the piano sound

Facing the audience and varying the position of the bell:

- Fast flurries of articulated notes varying high-low-middle, low-hi-middle, middle-low-high, etc.
- Short tones with varying silences
- Melodies inside a half-step with and without mute(s)
- Voice and trombone speaking/singing

### **Piano Identities**

- Free improvisation
- Hold keys down silently until you hear the end of a sympathetic resonance
- Hold sustain pedal listening for reverberations to build
- Listen for resonances till they die away. Then play the tones you remember – (single tones or chords/clusters).
- Soft bass clusters with sustain pedal
- Non-diatonic ascending arpeggios with both hands
- Sharp attacks—varying silences and textures
- Non-pitched sounds
- On the strings alternating sustain pedal and dry or with half-pedal to no pedal

**for Monique Buzzarté and Sarah Cahill  
February 9, 2005**

# STRING-UTOPIA

*for Violin and Cello*

Express

joy, hope, energy, love, and awe

by

trembling, vibrating, flickering, fleeting, sustaining

with

wood, plucking, bridge, on the string, off the string

silence between

in 30 seconds.

2005

# SPEAK YOUR MIND

*for Brass Trio*

## **Trumpet**

Listen until there is a sound.

Listen until there is a silence.

When there is a sound respond with silence.

When there is a silence respond with sound.

End when you feel empty.

## **Trombone/Tuba**

Listen for a long sound.

Listen for a long silence.

When there is a long sound respond with a short sound.

When there is a long silence respond with speech sound through the horn.

End when you feel heard.

### **Trombone/Didjeridu**

Listen for a short sound.

Listen for a short silence.

When there is a short sound respond with a long glissando (any interval from 1/2 step or less to as wide as possible).

When there is a short silence respond with either a long or short sound or repeated sounds.

End when you sense it is time.

**Commissioned by the Brassiosaurus Trio  
2005**

# KITCHEN SYMPHONY, “PEACE SOUP”

*a.k.a. “Guacamole Soup” for Kitchen Instruments and Vessels*

Noises: Mashing, washing, chopping, mixing and crunching chips

Color: Light green with accents including red, white, ivory, dark green, and yellow

Voices: Ad lib

Instruments: Choose instruments from kitchen implements and vessels

## The Recipe

Ingredients:

- Two or more large ripe avocados
- One or more lemons
- One or more sweet onions (Vidalia or Spanish)
- One or more nice bunches of cilantro
- Two or more large ripe tomatoes
- Two or more jalapeños
- Two tablespoons of good quality mayonnaise
- One cup of soy milk (more or less)

## Instructions

Peel and slice the avocados. Mash them in a large ceramic bowl.

Slice and squeeze the lemon juice onto the mashed avocados.

Wash and chop the cilantro finely. Include the whole plant, leaves, stems, roots and all.

Wash and slice the jalapeños and remove the seeds. Chop the jalapeños finely.

Wash, slice and chop the tomatoes into small pieces

Peel and chop the onions into small pieces.

Put all the ingredients into the ceramic bowl with the mashed avocados, add the mayonnaise and soymilk and stir the mixture into a smooth consistency. Serve at room temperature with red, blue and yellow corn chips or chilled.

2005

# ONE HUNDRED MEETING PLACES

*for Any Instruments—In Memory of Ron George (1937-2006)*

The duration of this composition is one hundred time increments with a minimum of one gesture and a maximum of one hundred gestures per player.

A *gesture* is a performance motion that produces a sound.

A gesture may exist within any single time increment or may have a duration that overlaps many time increments.

Only one gesture is initiated in any single time increment though one gesture may overlap up to one hundred time increments.

The duration of a time increment is variable from one second to  $x$  seconds depending on the overall duration selected ( $x$  being the longest duration of a single time increment).

## **Sound Production**

Each sound may have a different meaning or feeling.

Sound duration may be either short or long, extremely short or extremely long (nothing in between).

Minimum duration of a sound is as short as possible within one time increment only once per any increment.



Maximum duration is one hundred time increments.

Sound dynamics may be extremely soft, very soft, very loud, or extremely loud (nothing in between).

Attacks, releases and timbres are to vary as much as possible.

### **Commentary**

*One Hundred Meeting Places* can be expanded to a maximum duration involving minutes or hours. Time increments could be involved with any durations—seconds, minutes, or hours.

A computer program conducts the timings for the players. A time bar scrolls across the screen representing each increment from zero to one hundred. The time increments are scaled from one to  $x$  seconds. Increments are randomly selected between the minimum and maximum values. The duration of the piece is selectable.

The instrumentation may be expanded from a trio to multiples of three up to a maximum number appropriate to the performance space. Trios could be very diverse in instrumentation. An even number such as a quartet or octet is also acceptable

A trio or multiples of trios should cover distance in the performance space to create spatiality in soundings surrounding the audience.

An expanded version of *One Hundred Meeting Places* ideally could be performed in a large gallery with multiple rooms or out of doors in the manner of an installation.

2006

# BLUE HERON

*for Piano and Bass—In Memory of James Tenney (1934–2006)*

Bass keeps the same tone and piano keeps the same cluster.

Play softly throughout.

## **Bass**

To begin, play a long tone in the high register using one bow length.

Continue by playing the next long tone before the piano cluster dies away. There should be rest between each long tone.

Notice the least change in intensity. Keep the tone as even as possible from each attack to each release. Alternate up bow and down bow. Alternate *non vibrato* and *vibrato*. Notice the least differences in the speed of vibrato.

## **Piano**

Attack soft sustained cluster when the bass finishes the long tone.

Alternate *una corda*, no pedal and sustaining pedal. Hold keys down until each cluster dies away.

Notice the least differences in notes sounding in each cluster.

Notice the differences in duration of cluster decay.

Notice differences in sound between *una corda*, no pedal and sustaining pedal.

October 7, 2006

# THE INNER-OUTER SOUND MATRIX

*for Any Ensemble and/or a Reader*

## **For an Ensemble**

Listen inwardly for your own sound.

Choose when and how to play the sound—or not.

Listen outwardly for a sound from the ensemble.

Choose when and how to play that sound—or not.

“How to play” means choice of attack, sustain, and release dynamic levels and feeling.

## **For a Reader**

Choose a text of current political, scientific or artistic interest.

Listen inwardly for a word to express.

Choose when and how to say this word—or not.

Listen outwardly and choose a word or phrase from the selected text.

Choose when and how to express that phrase—or not.

“How to express” refers to the speaking style (whisper, rhetorical, natural, declamatory, theatrical, shouted, etc., choice of duration, dynamic levels, and feeling).

Make a twelve-minute trajectory by either adding more and more silence between your performed sounds and/or words or less and less silence.

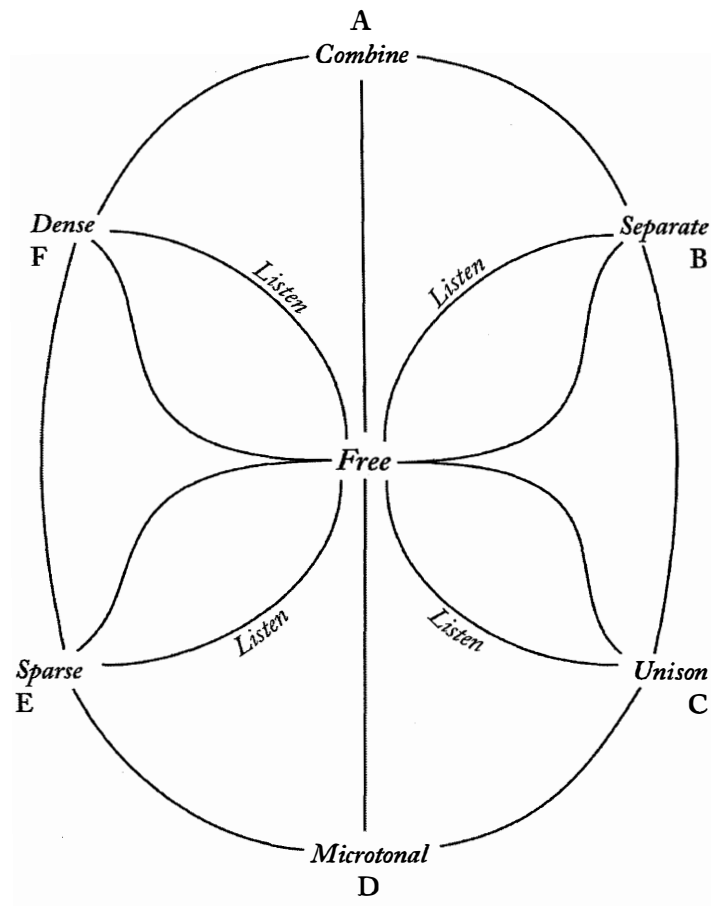
Stop when your twelve-minute trajectory is completed.

The duration of the piece does not have to be measured. The duration can be free.

for sfSOUND  
June 2, 2007

# MAGNETIC TRAILS

*for Violin and Piano*



## Legend

*Free* – Improvise with no restriction.

*Listen* – Do not play (always an option).

*A – Combine* – Anything may be played with anything.

*B – Separate* – Each sound is separate from any other sound.

*C – Unison* – Sound together the same sound.

*D – Microtonal* – Slight differences or deviations in pitch from a reference tone. The reference tone can be selected from the other player's instrument or from the player's own instrument.

*E – Sparse* – Play very little.

*F – Dense* – Texture of many sounds simultaneously.

## The Four Movements

Each movement is named after one of the four directions—East, South, West and North. Use the qualities of the directions to determine atmospheres and moods. For example: East – sunrise, new beginnings, birth, etc., South – warmth of sun, ease of life, West – sunset, time of dreams and visions, North – navigation, movement towards goals or truth.

Atmosphere or mood of each movement may be derived from the feelings of the directions. Atmosphere or mood can be communicated musically individually by the player and is the player's choice.

Duration of movements is player's choice. End each movement via consensus.

Though players may begin with the same option, visiting other options is the individual player's choice. Moving to another option is not necessarily simultaneous.

Listen is always an option in all movements.

**East** – Begin together with option C, *Unison*. Visit any two of the other options with a return at the end to option C.

**South** – Begin with option E, *Sparse*. Visit any three other options.

**West** – Begin with option B. Visit *Free* then alternate *Free* with any other option. Return to option B, *Sparse*, to end.

**North** – Begin with *Free* or *Listen*. Visit all options in any order.



## Program Notes

*Magnetic Trails* was commissioned by Margrit Schenker (piano) to play with her friend Christine Ragaz (violin).

The title *Magnetic Trails* implies the properties of magnets to attract and repel depending on polarity. The score provides these extraordinary players with options for improvisation from their own polarity. Their navigation through the chart of given options is individual and independent of one another. The options are *Combine*, *Separate*, *Unison*, *Microtonal*, *Sparse* and *Dense*. So there will be attractions and repulsions in the trails that they make through the movements—East, South, West and North. Each movement will have its own atmosphere and mood derived from the player's own feelings for the meanings of each direction in their own lives and their choices of options. Either player may choose different or the same options during the course of the movements.

2008  
Cassis, France

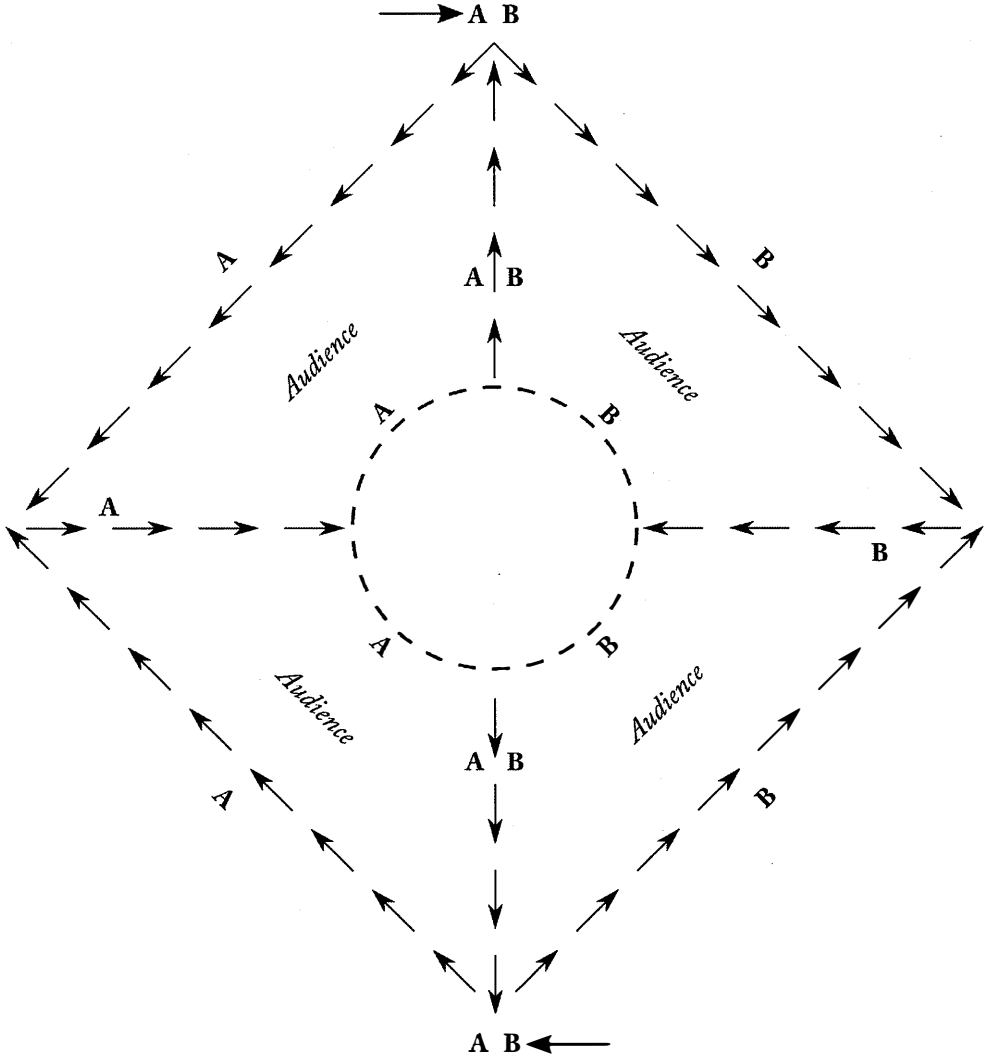
# SUDOPHONIA

*for Two or More Sudophone Players in a Large Open Space—Indoors or Outdoors*

## Playing Methods

1. Cup palm over top of Sudophone so that raising each finger individually modifies the sound when touching the bolt. Also explore opening the palm to find other different sounds. Make short as possible sounds by briefly touching the bolt.
2. Squeeze the top of the Sudophone with the palm tightly while squeezing the bolt. This produces an upward glissando in sync with the pressure of the squeeze.
3. Explore the sound possibilities in free improvisation.

Movement



Player A (or A players) faces Player B (or B players) on opposite sides of the space at a mid-point. Audience is inside and outside the playing space, leaving pathways for the players to move through the space.

Player A follows the A line and player B follows the B line as illustrated in the diagram.

The pace of the players' movement is slow and dreamlike. If there are multiple players, they follow in a single line with about three or four feet between each other.

Players begin the course of movement through the space with short as possible sound only (Method 1) with each sound differing from the preceding sound. (Lifting individual fingers or making different size palm openings.)

The rate of entry of short sounds increases with occasional additional sounds of longer duration as players move towards the center of the space following the appropriate pathway.

When the players reach the center point, Method 2 is used to produce a slow gradual upward glissando. Players hold the highest pitch level and listen for beats and difference tones between the Sudophones, staying in the center until all players have arrived and the sound cluster is maximized.

Players leave the center slowly, continuing along the A or B line as appropriate to arrive at the opposite side of the space from the beginning. They return to Method 1 with fast rate of entry of short sounds with occasional sounds of longer duration (as just before Method 2 began in the center). The rate of entry of sounds is decreased as the players approach the opposite side destination. Upon arriving at the opposite position, Method 2 is used again, listening for difference tones and beats. Players turn in place to affect the cluster. After maximum interaction, players begin to introduce Method 3 (free improvisatory exploration of Sudophone sounds).

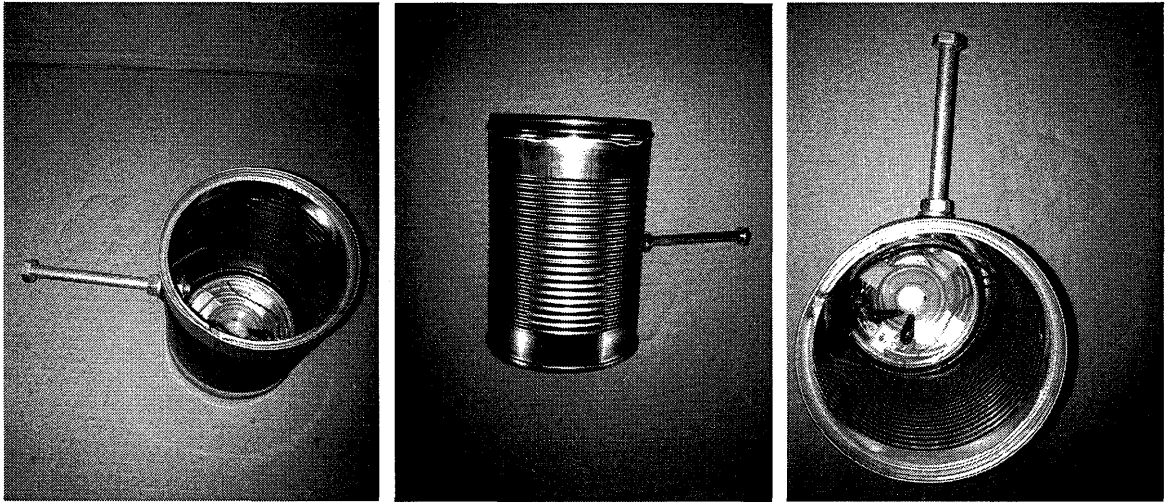
Players then begin to move freely in the space, eventually arriving in the center for the conclusion of the piece, changing from free improvisation to a combination of Method 1, 2, and 3, gradually ending with Method 2.

## Summary

1. Method 1 – Sounding and moving at 45° angle towards outer mid-point of space.
2. Moving from outer mid-point straight to the inner center of the space adding occasional sounds of longer duration.
3. Method 2 – Listening for difference tones and beats in the center of the space.
4. Method 1 – Sounding with a fast rate of entry as you move directly to the opposite outer mid-point of the space.
5. Decreasing rate of entry gradually as you move in 45° from the outer mid-point of space towards the opposite point of beginning.
6. Method 2 – At the opposite side of the space listening for difference tones and beats and turning in place.
7. Method 3 – Moving freely in space and improvising.
8. Arrive at center of space for conclusion using Method 1, 2 and 3 and concluding with Method 2.

## About Sudophones

The *Sudophone* is a DIY electronic instrument developed by John Richards at De Montfort University, Leicester that is housed in a tin can and has been popularized by the noise artist Merzbow and the Dirty Electronics Ensemble. Its circuitry contains a small synthesizer that can be controlled by a touching and manipulating a bolt protruding from the can and some electrodes.



Commissioned by John Richards for his Sudophones  
2009

# WAKING THE INTONARUMORI

*for Sixteen Players: Dedicated to the Next Futurists*

## I. Awakening

Minimal sounding—soft and shortest sounds possible. Sound, then listen, and leave long silences at first. Gradually increase the pace of your entries until all are sounding more or less rhythmically, softly but asynchronously. Listen for the combined rhythm and keep your part steady.

## II. Stretching

Continue your rhythm and occasionally make a sliding or sustained sound (as if stretching and yawning). Always return to your rhythm each time louder than before.

## III. Waking

Loudly—just rhythm. Gradually embellish or add to your rhythm.

## IV. Awake

Keep your rhythm going.

Lowest-range instruments play solo-like passages over the overall rhythm of the ensemble. Listen for space to do this soloing. Return to your rhythm after a maximum of three solo passages.

Middle-range instruments play solo-like passages over the overall rhythm of the ensemble. Overlap solos with at least one other instrument. Return to your rhythm after a maximum of three solo passages.

High-range instruments play solo-like passages over the overall rhythm of the ensemble. Overlap the solos with others at will. Return to your rhythms after a maximum of three solo passages.

All instruments intermittently play solos moving back and forth from solo to rhythm.

## V. Celebrate the Awakening of the Intonarumori<sup>6</sup>

All instruments play loud high sustained or sliding sounds (up or down). Keep the volume up and drop out when ready. The piece is over when all have dropped out with no diminuendo.

Commissioned by Luciano Chessa  
2009

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<sup>6</sup> *Intonarumori* are noise instruments designed by Italian futurist composer Luigi Russolo, who in 1913 wrote a manifesto called *The Art of Noises*. The original intonarumori were lost or destroyed sometime in the mid-20<sup>th</sup> century. In 2009, new intonarumori were designed and built using photographs of the originals and Russolo's own sketches and diagrams for the instruments.



# DOUBLE X

*for Eight Players in Pairs*

Like instruments for each pair (A1/A2, B1/B2, etc.). All instruments are to have similar or overlapping range.

## Setup



Setup may be circular or rectangular depending on the space. All players should be able to see and hear one another clearly.

It is essential that the musicians surround the audience, so a black box space is preferred.

## **Procedure**

Pair A begins. A1 cues A2. The pair attack, exactly together, independently selected long tones.

Pair B responds to the resulting interval made by Pair A by attempting to play a long tone(s) that would represent the tonal midpoint of the interval. Pair B should also attack exactly together.

All releases are independent according to breath length or appropriate analogue of breath.

Each player plays only one breath length tone per event.

All attacks should be soft rather than hard.

Dynamics and modulations of tone may be adjusted expressively during each event with the overall purpose of color and blend.

In the resulting chords and timbres, each event should be separated by at least equivalent silence so that tonal or melodic connections are not perceived or expected.

Each player should stay exactly with the tone he or she attacks.

## **Conditions**

If the initiating pair attacks a unison, then the responding pair, plus the two other players who are opposite the initiating player attempt to match the unison.

For example: If A1 cues A2 then A1 is the initiator, B1 and B2 are the responding pair, C2 and D2 would join the unison.

If the responders succeed in attacking the same unison, then the other two players on the initiator's side would also try to join the unison, but only if the unison exists. (i.e. C1 and D1)

If an eight-voice unison occurs, then the next event is an eight-voice chord with the initiator of the preceding event cuing the other seven players.

If the responding pair attacks in unison (B1 and B2), then the next event is a four-pitched chord (tetrad) cued by the player (responder) on the initiating side (B1, C2 and D2). This chord is answered during the event by the other four players (A1, A2, C2 and D2).

### **Rotation of Initiation**

A1 cues the first event then B1 cues the second event (unless unisons have occurred) and so on... C1, D1, A2, B2, C2 and D2

Second Round – Three responders answer initiating cue. (If pair A initiates, then pair B is joined by C2.)

Third Round – Four responders answer initiating cue. (If pair A initiates then pair B and C respond.)

Fourth Round is same as Second Round.

Fifth Round is same as First Round

Sixth Round – Cue is initiated at random by any two players and answered by any two or more players.

All initiations and responses should be attacked together.

The unison rule applies.

*Double X* ends when an eight-voice unison occurs or when no further initiations occur.

# TWO FOR T

*for Two Players Sensing Breath and Heartbeat—Waiting and Listening*

Each player performs the instructions by picking sequences of numbers from the pairs of opposites given below.

A metaphor for each sequence or for the whole piece is selected independently such as, “Dove Descending,” “Earth Rising,” “Storm Pending,” “Love Stirring,” “Rabbit Thumping,” etc. Performers can create their own metaphors or collect some from friends or the audience members.

There are five pairs of opposites. A sequence could include from one to five different choices per sequence.

For example, begin with 1, “Indefinite pitch(es).”

The next sequence could be 2-4, followed by 2-5-7 or 2-4-5-7-10, and so forth.

Articulations and dynamics are free.

Timing for each sequence or timing for the whole piece is free.

Each player can decide how many and what sequences to perform. The whole piece could be either set or improvised sequences.

There should be listening and waiting between each sequence.

## Pairs of Opposites .

1. Indefinite pitch(es)	2. Definite pitch(es)
3. Together	4. Separately
5. Coming together	6. Drifting apart
7. Play more	8. Play less
9. Extremely fast	10. Extremely slow

for Jessica Catron

# PHANTOM FATHOM

## *Dream Ritual*

Each person brings the following:

- A dish of exotic food for dinner, i.e. South Indian, Indonesian, etc.
- A dream.
- Something to ornament or adorn a nude person.
- An unusual name written on a slip of paper to give to another person.
- The entire ritual, except for the dream telling or reading, is *non-verbal*.

## Part I

As you arrive, silently put your offering to the group of food on a table. Then join in *The Greeting Meditation*.

### *The Greeting Meditation*

Begin at least a half hour before the meeting by observing your breathing. Gradually form a pitch image mentally. Maintain the same pitch image for the duration of the meditation. Whenever a person enters the space, produce your pitch image as a long tone. Remain silently focused on your same pitch image until another person enters the space. Continue until everyone is present.

When all are present the light changes to red. Then begin *Removing the Demon*.

### *Removing the Demon*

Surround the center circle. Select a word, phrase or sentence to slowly say or intone repeatedly for the duration of the meditation. Begin by observing your breath cycle, then gradually introduce your word, phrase or sentence. Continue until all are silent.

### **Part II**

When the light changes to green, begin to serve yourself food for dinner. Eat slowly, peacefully, and enjoy observing your neighbors.

### **Part III**

When the light changes to blue, all form a circle. Sit in the circle with your dream and the article for the nude person. When a light shines on your head from behind, be prepared to read or tell your dream to the group. When the nude person is in front of you, give your article to the facilitator to be put on the person. When the dream telling is done, there will be slow music and movement. Give your left hand neighbor a new name (written on a slip of paper). All leave gradually, slowly in your own pace, without speaking.

July 18, 1972



# GROUP MEDITATIONS



# THE SNAKE

*for a Large Group, Either in a Large Space or Outdoors*

One person is appointed the snake leader. The snake leader gradually joins everyone's hands together, one by one, to form the body of the snake. The snake leader starts a procession, winding this way and that—snakelike—a serpent turning back on itself then going forward. Each person is advised to look straight into the eyes of the others as they pass each other. When the snake has explored the space thoroughly, the snake leader begins to form a spiral coil. When the coil is tightly packed, the snake leader grabs the hand of the last person so that the snake swallows its own tail. The group then begins hissing like a snake. When the energy changes, the group gradually disperses, each person making their own individual sounds.

1974

# HORSE SINGS FROM CLOUD

Sustain one or more tones or sounds until any desire to change the tone(s) or sound(s) subsides. When there is no desire to change the tone(s) or sound(s), then change.

1975

*The following poem was written in January 1984 to reflect Oliveros' growing understanding of Horse:*

Horse Sings from Cloud

Listen  
Dancing Breath  
Listen

Long Sound  
Sound Long  
Long Breath  
Breathe Long

Listen

Sound Stronger  
Breath Longer

Listen

Sound Longer  
Breathe Stronger

Breathe	Sound
Sound	Breath

Listen  
Dancing Breath

Listen

No Change  
When Desire Change

Change When  
No Desire  
To Change

When Desire Change  
Change Desire  
When No Desire  
No Change

Breathe Sound  
When No Sound  
Breath Change  
When No Change

Listen  
Dancing Breath  
Listen

Change  
Breath  
Sound  
Desire

Desire  
Change  
Breathe  
Sound

Sound  
Change  
Desire  
Breathe

Breathe  
Sound  
Change  
Desire

Listen  
Dancing Breath  
Listen

No Change  
No Desire  
No Sound

Death

Listen  
Dancing Breath  
Listen

Horse Sings from Cloud

Austin, Texas  
January 8, 1984

# COLLECTIVE ENVIRONMENTAL

Each participant explores an environment to find a listening place with something interesting to hear and listens for a while.

Each participant invites the other participants to hear their found listening place. There may be one or more places with contrasting sounds.

Each participant finds a way to enhance, nullify or otherwise interact with the sound or sounds that the group goes to hear.

Each participant finds a way to connect all the sounds either literally, metaphorically, or graphically.

A performance agreement is negotiated.

1975/1996



# KING KONG SING ALONG

*for Any Number of People*

In a calling style you like, call your name, or the names of people that you would like to communicate with or remember. Listen first. Direct your voice toward reflective surfaces to make echoes. Let the call become a song that blends with others calling from long distances through large crowds of people.

for Charlotte Moorman  
Avant-Garde Festival at the World Trade Center  
New York City  
June 11, 1977

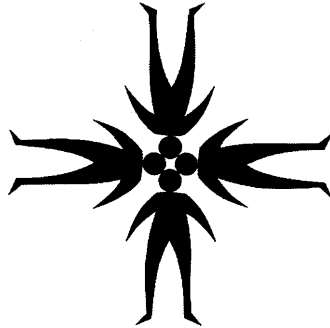
# RESPONSE ABILITY

Listen for a call. When the call comes, answer with your own call.

Call until you receive an answering call. Echo that call.

1978

# THE PLUS SOUND MEDITATION



Participants lie on their backs in groups of four. Participants in each group form a plus sign with their bodies. Heads are touching so that sound may be conducted through each person's skull.

When everyone is comfortably relaxed and in touch with her/his own breathing, vocal sounds or tones may begin independently.

For the duration of a breath, each person sings one sound or tone at any pitch, or listens silently. The meditation continues as each participant alternates between singing and listening.

1978

# FOUND MEDITATION

From a footnote in the score of *El aviador Dro* by Francesco B. Pratella, futurist composer, 1910:

*"Immense shout from a crowd. Each single individual will attempt the most acute intonation of his own chosen tone. The intonation and the duration will be arbitrary and independent but the entries will be rigorously observed."*

September 1977

# ANTIPHONAL MEDITATION

## *for Two Groups of Singers or Instrumentalists*

A group of singers or instrumentalists divides evenly into two groups that face each other at some distance.

Group A begins, spontaneously or on cue, to make a sound together.

Group B listens and responds by trying to imitate or echo the sound made by group A.

Then group B initiates a sound

Group A responds.

Sounds should last only as long as a breath. Silences between responses may be of any length, but must be sensed or cued by the group as a whole.

Response might begin slowly, with the initiating group's sound carefully considered by the other before responding or immediate responses might be achieved.

The groups might gradually move toward each other and end the meditation as one group. There is no leader, just consensual activity.

San Diego, California  
October 28, 1979

# EXCHANGES

*for Singers and/or Instrumentalists*

Follow the leader.

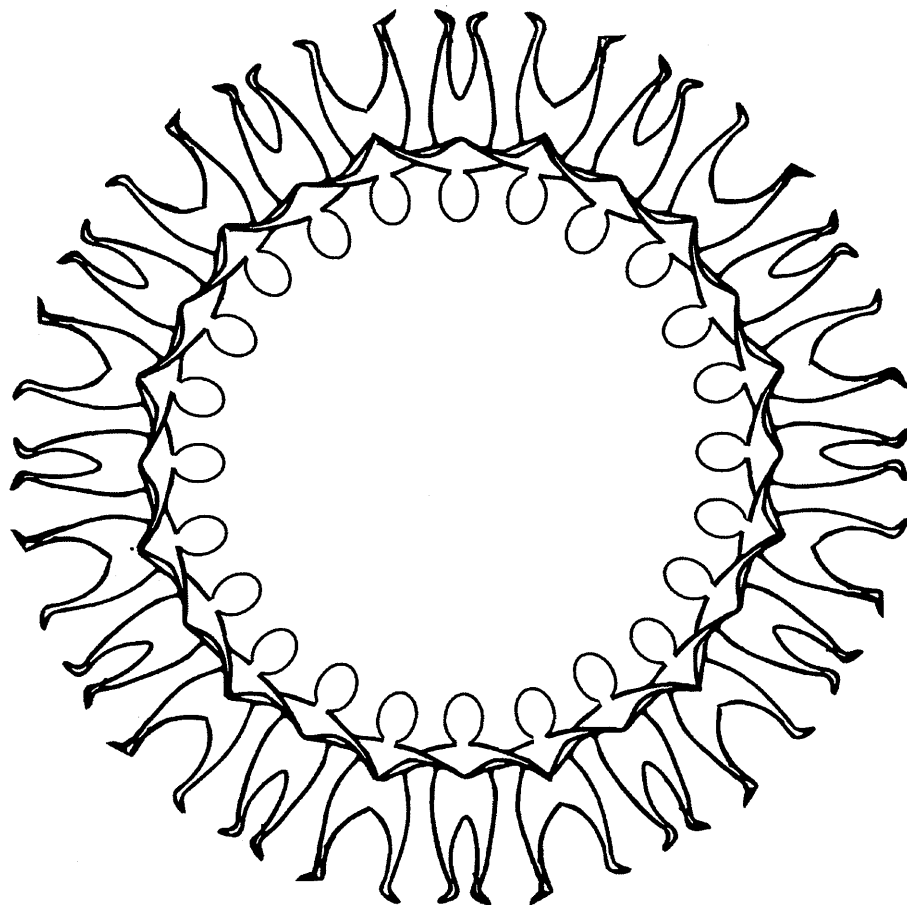
Accompany the leader.

Blend with the leader.

Become the leader.

**April 1979**

# THE WHEEL OF LIFE



## Procedure

A number of people join hands and form a circle facing outward. The participants then lie on their backs with their heads towards the center of the circle. Everyone adjusts their position to accommodate different sized people, in order to rest their hands comfortably on the abdomen of partners to the left and right, touching hands with those people beyond their immediate neighbors. [See diagram, above.]

First, everyone becomes aware of the rhythm of breathing. Each person senses the breath cycle of both of their partners (the people with whom they are holding hands), trying gradually to synchronize breath with both. In this way, the whole group eventually breathes together. When a consensus is felt, the whole group begins to sing long tones or sounds together in the rhythm of breathing. (A long tone is one steady pitch sung for the duration of a breath.)

Each person chooses long tones independently of others. Different tones may be selected for each breath or kept the same. After singing with the group breath cycle for a while, each person may follow her/his own breath cycle, singing independently of the partners or singing together with one or both partners.

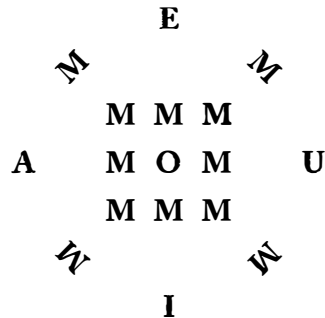
In this way, duets and trios develop around the circle and occasionally the whole group might synchronize again.

It is possible to participate outside the joined circle by observing the group breath cycle and blending long tones from outside or even by slowly moving around the circle.

1979



# LULLABY FOR DAISY PAULINE



Sing *MMM* the sound of pleasure.

Sing *MMM* to your favorite infant or to yourself.

Sing *MMM* in the style of a lullaby for deep relaxation.

Sing *MMM* and play with *MMM* by singing vowel sounds between each *M*.

*MAMAM MOMOM MEMEM MUMUM MIMIM MAMOM MUMEM* etc.

Sing independently, remaining aware of others.

Sing until the lull is complete.

## Commentary

*Lullaby For Daisy Pauline* was composed for a large group to sing with a tape accompaniment of natural sounds such as frogs and cicadas. *Lullaby For Daisy Pauline* can also be sung as a solo.

for Daisy Pauline Oliveros, born Septemer 19, 1979  
April 1980  
St. Paul, Minnesota

# ANGELS AND DEMONS

Angels represent the collective guardian spirits of this meditation.

Demons represent the individual spirits of creative genius.

Angels make steady, even, breath-long tones which blend as perfectly as possible with the steady, even, breath-long tones made by other Angels.

Demons listen inwardly until sounds are heard from their own inner spirits.

Any sound that has been heard inwardly first may be made.

During the course of this meditation, Angels may become Demons and Demons may become Angels.

Begin by just listening for a few minutes until the spirits move.

1980

# GROUP PROCESSES

## **Any Group**

### *We Could*

When a group is together, each person (after a focus is established, or not) finishes a sentence beginning with, “We could...” in as many ways as possible. Time could be limited, or open-ended. The sentences could be recorded or not. The group could vote on subsequent action according to the sentences, or just enjoy imagining what they could be doing

### *We Are Together Because*

When a group is together, each person finishes the sentence, “We are together because...” in as many ways as possible. When there is consensus on the essentials of the group then each person finishes the sentence, “We are together like...” (using a natural analogy or metaphor).

## **Any Composer Group**

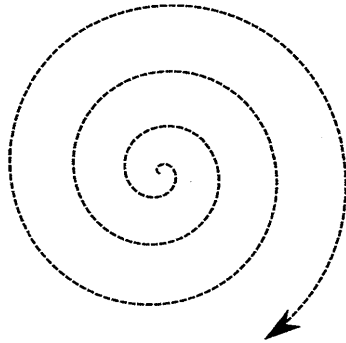
### *Any Piece of Music*

Everyone answers the following questions in as many ways as possible:

1. If you could write any piece of music, what would you write? Assume that no kind of restraint exists i.e. time, money, existence of resources or technology etc.
2. How would you achieve it?

**September 11, 1980**

# THE GRAND BUDDHA MARCHING BAND



The band forms a tight, single-file spiral around the Drum Major, who stands at the center. After a beginning cue from the Drum Major, the band moves slowly at first, maintaining and expanding the spiral formation. As the spiral formation expands and the band members become spaced farther and farther apart, marchers might speed up, slow down and pass each other. The march continues until the marchers have completely dispersed.

Everyone is welcome to join the march. The more marchers, the greater the effect. The attitude for the march is joyful and celebratory. The motivation for the soundmaking is to create beneficial energy for everyone.

Each person may dress individually and independently for the march. The uniform, costume or regular wear could be colorful, fantastic or ordinary.

Each marcher may play an instrument or sound source of her/his own choice.

Marchers may also choose to be silent or express themselves in other ways.

Marchers will perform their own music or sounds independently and spontaneously during the march while listening and maintaining full awareness and respect for other marchers' music or sounds. Marchers are also free to play and sound together simultaneously, as a whole, or in sub-groupings.

The Drum Major may lead The Grand Buddha Marching Band in any way or manner that seems appropriate with respect to the given instructions

1981

# GIVE SOUND/RECEIVE SOUND

Listen

Give sound

Listen

Receive sound

1981



# LAKE CHARGOGGAGOGGGMANCHAUGGA- GOGGCHAUBUNAGUNGAMAUGG

“You fish on your side I will fish on my side and no one will fish in the middle.”

November 19, 1981

# BREATHE IN/BREATHE OUT

Begin by listening to your own breathing. Amplify the sound of your breath by placing the palms of your hands over your ears. Listen as the sound of your breath turns into the sound of wind. It might be a gentle wind, a gusty wind, a howling wind, or some other kind of wind. Make the wind sounds audible.

Open your ears gradually as your wind sounds join others' wind sounds until one prevailing beneficial wind sounds. Afterwards, listen for the calm.

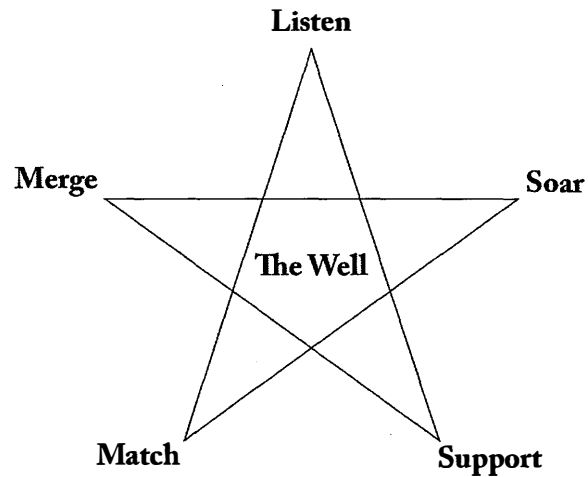
for Ingrid Sertso  
January 1982

# THE WELL AND THE GENTLE

## The Well



The following guidewords are intended for all ensemble interaction using the above given pitches:



*Listen* is home—silence.

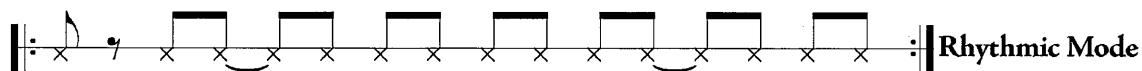
*Merge* means make your sound fuse with another player's sound.

*Match* means to accompany or parallel another player.

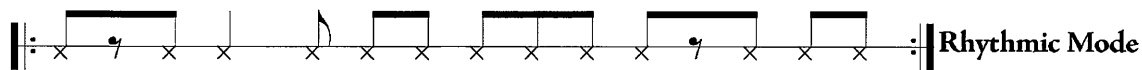
*Soar* means to solo or ride above the ensemble.

Each player should listen to The Well before choosing a different guideword. The Well is the source and resting place of silence.

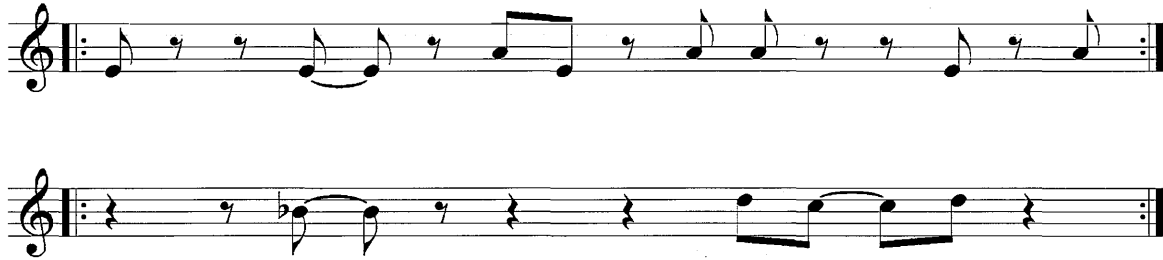
## The Gentle



**and/or**



Using the above rhythmic modes, select from the pitch mode to create 1- to 3-note patterns. The patterns may be mapped onto the rhythmic mode using all of it or only part of it. For example:



1982-1983

# SONIC MEDITATION

## *Variations on Listening*

Listen for silence.

Express a mythological sound.

Wait for the sound of sounds

then sound.

Listen for repeating sounds

then sound.

Be silent for at least three different sounds

then express a sound.

Listen backwards to what you didn't hear.

Express some part of what you recovered.

Listen. Echo any sound exactly.

Listen.

Redistribute your body weight

then sound.

Respond only to technological sounds.

Make a variation on any sound that you hear.

Respond only to human sounds.

Remember a dream.

Express a dream sound.

Begin a sound when another ends.

Respond only to bird sounds.

Anticipate and express the next possible sound.

Listen for a while

then make a new sound.

1988



# THE NEW SOUND MEDITATION

*for Voices*

Listen

During any one breath

Make a sound

Breathe

Listen outwardly for a sound

Breathe

Make exactly the sound that someone else has made

Breathe

Listen inwardly

Breathe

Make a new sound that no one else has made

Breathe

Continue this cycle until there are no more new sounds.

**Bang on a Can Festival  
May 3, 1988**

# DEEP LISTENING MEDITATIONS—EGYPT

## Note

*The following meditations were composed especially for the March process journey to Egypt led by Ione with Andrea Goodman, Alessandro Ashanti, and Pauline Oliveros. It was intended that there would be one listening meditation given each day. The meditations should be done one at a time.*

Imagine a sound that you want to hear. During a designated time, such as a day or night, take note of when and where you hear the sound.

From the field of sound that you are hearing, select a sound. Focus on it and amplify it with your imagination. Continue to hold and amplify the sound even if the real sound has stopped. When you are done, scan your body/mind and notate your feelings.

Listen to any sound as if it had never been heard before.

Listening—I am sound. (Try listening to the words in different ways).

If you are looking, what are you listening to or for?

Focus on a sound that attracts your attention. Imagine a new or different context or field for that sound.

Listen all day to your own footsteps.

Where does sound come from?

Imagine that your ears have extended range above and below the normal range of 16 Hz to 20 kHz. What could you be hearing?

Can you find an unusual melody?

If you are feeling sound where does it center or circulate in your body—psyche?

Listen for a heart sound. (Affective)

In a group or crowd can you hear with their ears?

What is the longest sound you heard today?

What is the sound of our group? Of belonging? Of not belonging? How do you listen to the field sound of the group? What does the leader listen for? The group member? How do you tune in or out?

Center through what is sounding.

If you could ride the waves of your favorite sound where would it take you?

Are sounds going out or coming in?

Imaginary improvisation: you are holding the possibility of making the first sound.

Sounds are coming and going and yet creating a field of sound.

Where have you heard the most sounds? The most variety? The most diversity?

As you listen the particles of sound, decide to be heard. Listening affects what is sounding.  
The relationship is symbiotic.

As you listen, the environment is enlivened. This is the listening effect.

**March 1999**

# THE WITNESS

*a Solo Duet with an Imaginary Partner, a Duo, or an Ensemble*

## Commentary

*The Witness* may be performed by a soloist, as a duet with an imaginary partner, or as an ensemble for two to a hundred or more performers. If performed as a sound piece, any instruments or voices capable of following the instructions may be used.

The structure of *The Witness* consists of three strategies for listening and responding with guidelines for the use of the strategies. *The Witness* lends itself well to movement and drama as well as music. It may be performed either as music, movement, or drama, or in any combination. If performed as movement or theater, then movement or dramatic action is substituted for sound. Performers may use any medium exclusively or sound, movement, and/or dramatic action in combination.

The performance could take place in a variety of performance situations including theaters, museums, alternative spaces, outdoor amphitheaters, or other outdoor locations. Performers could be close together or at long or changing distances from one another. They could be inside, surrounding, or moving through an audience. Appropriate spatial relationships are to be developed by the players during the performance through awareness of height, angle and distance and its effect on sound, movement and theatrical action.

## Strategy I – Attention to Oneself

*Sound* – Each sound should be only one sound with silence before and after. Each silence should be of a different duration. The sound can be longer, shorter, softer, louder, simpler, or more

complex, but always different than any other sound. Each sound should be unique in every respect as if it were sculpted anew out of totally different material each time.

*Movement* – Each movement should be only one gesture, whether it is done with the whole body, one joint, or any other moveable body part. All the qualities of movement should be different every time. There should be stillness before and after the movement. Each stillness should be different from the duration of any other stillness.

*Theater* – Each dramatic action or statement should be totally different from any other with silence or stillness before and after. Each silence or stillness should be of different duration.

*Attention* – Attention is given exclusively to one's own performance no matter what the imaginary or real partner performs. The goal is for each performer to keep focus on the sound, movement or dramatic action to be performed.

## **Strategy II – Attention to Others**

*Sound* – Listen for a sound. React to the sound by anticipating or following pitch, timbre, rhythm, and/or dynamics as instantaneously as possible. React spontaneously according to the past or future of a partner's playing. Try to gain leadership of the interaction through anticipating or intuiting what might be performed next.

*Movement* – Watch for a movement. React to the movement qualities by anticipating or following as instantaneously as possible. React spontaneously according to the past or future of a partner's movement. Try to gain leadership of the interaction through anticipating or intuiting a partner's next move.

*Theater* – Watch and listen for a dramatic action or statement. React by anticipating or following the nature of the action or statement. React spontaneously according to the past or future of a partner's movement. Try to gain leadership of the interaction through anticipating or intuiting the next situation.

*Attention* – Give maximum attention to a partner's performance regardless of what you are performing. The goal is to become like a witness to the totality of all the performance interactions as if the whole group and the environment was perceived as only one performer.

### **Strategy III – Attention All Over**

*All Participants* – Try to perform inside of the time, exactly with the time, or outside the time of a partner's performance sound, movement, or dramatic action/statement.

*Attention* – Give equal attention to your own and a partner's performance, as if only one person were making all of the sounds, movements, or actions. Expand your field of attention, as far as possible, to include any environmental sound, movement or dramatic action as part of this unity. Try to feel the past, present and future of the performance as unity.

### **The Use of the Strategies**

Each performer begins with **Strategy I** independently and continues indefinitely until one performer begins to react to another and another becomes aware of the reactions and reciprocates. When **Strategy II** is fully established by consensus, then **Strategy III** may begin. After all three strategies have been established and experienced by all of the performers, any of the three

strategies may be used again at any time. Each performer is responsible in discriminating which strategy is in use at all times. The piece continues until all performers are silent or still.

**September 1989**



# GOD DOG

*for Voice, Bell, and Casio*

Voice – for Chant Mantras

Bell – for Circumambulation

Casio – for Drones



Circumambulate the grave or a symbol of it. Use a bell to call the spirit and chant the name. Create drones using the notes GD DG BE. Chant all or any part of the mantra reading down or across.

for Rosita  
November 19, 1989

# SOUNDS FROM CHILDHOOD

There was likely a time in your childhood when it was really fun to make sounds—especially the ones that adults admonished you for making.

Listen and remember when you loved to make sounds as a child and relax with the feelings.

In the next few minutes, choose three to five of those sounds to make.

Let's begin with a nice deep breath—and exhale the air audibly.

On the next inhale prepare, then make your first sound on the exhale.

Continue by listening for a space for your sounds before, after, or with someone else's sound.

Enjoy!

1992

# SCANNING—HEARING

The group begins to scan the soundscape. When someone feels the impulse to know what others are hearing, a signal (such as standing up or raising a hand) is made. The group members share what they are hearing at that moment.

**May 10, 1995**

# WELCOMING THE LIGHT

## *for a Solstice Circle*

Divide the circle into four parts representing East, South, West, and North. Let each group form with approximately equal resources (i.e. percussion, winds, voices, strings etc.). Each group contemplates the qualities of their direction. For example:

East – New beginnings, sunrise, innocence, etc.

South – Warmth, nurturing, etc.

West – Visions and dreams

North – Wisdom and truth

Other images and qualities can be added to enrich the mix.

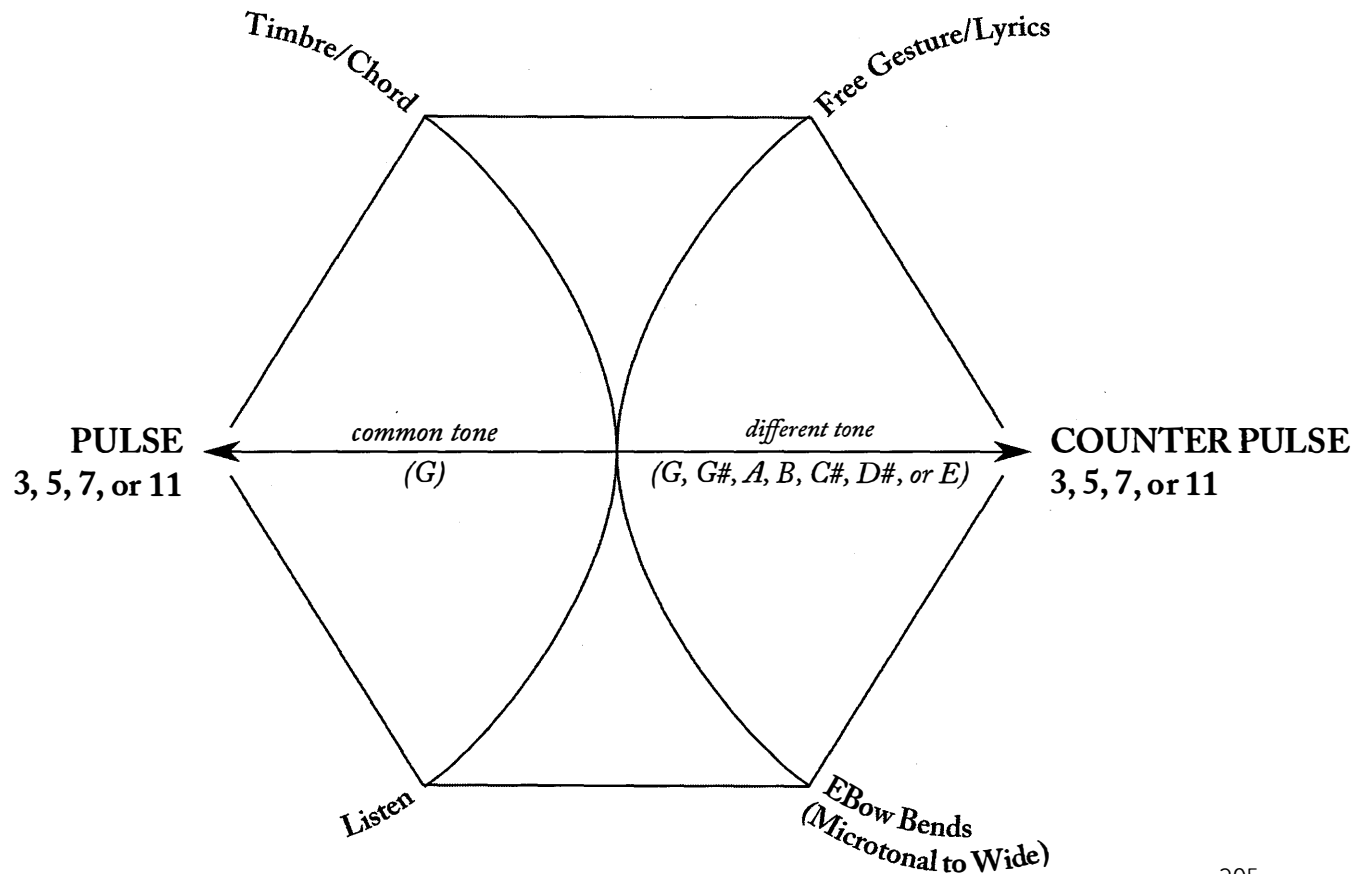
Form the solstice music circle as part of whatever Solstice ritual you may be performing. When it is time for the music, begin with the East. Each player expresses their version of the East simultaneously with their group. When the East has been expressed, the South overlaps and the East gradually fades out. After the South, the West begins with the South fading out, then the North is expressed. When the Four Directions have been expressed, then all begin to perform simultaneously. Each group continues to express their own direction and while listening to the whole, each player begins to merge and borrow from the other groups until some kind of unity is expressed to welcome the light. Continue until it seems right to stop.

December 7, 1996

# SIX FOR NEW TIME

*for Electric Guitars (with eBows) and Percussion*

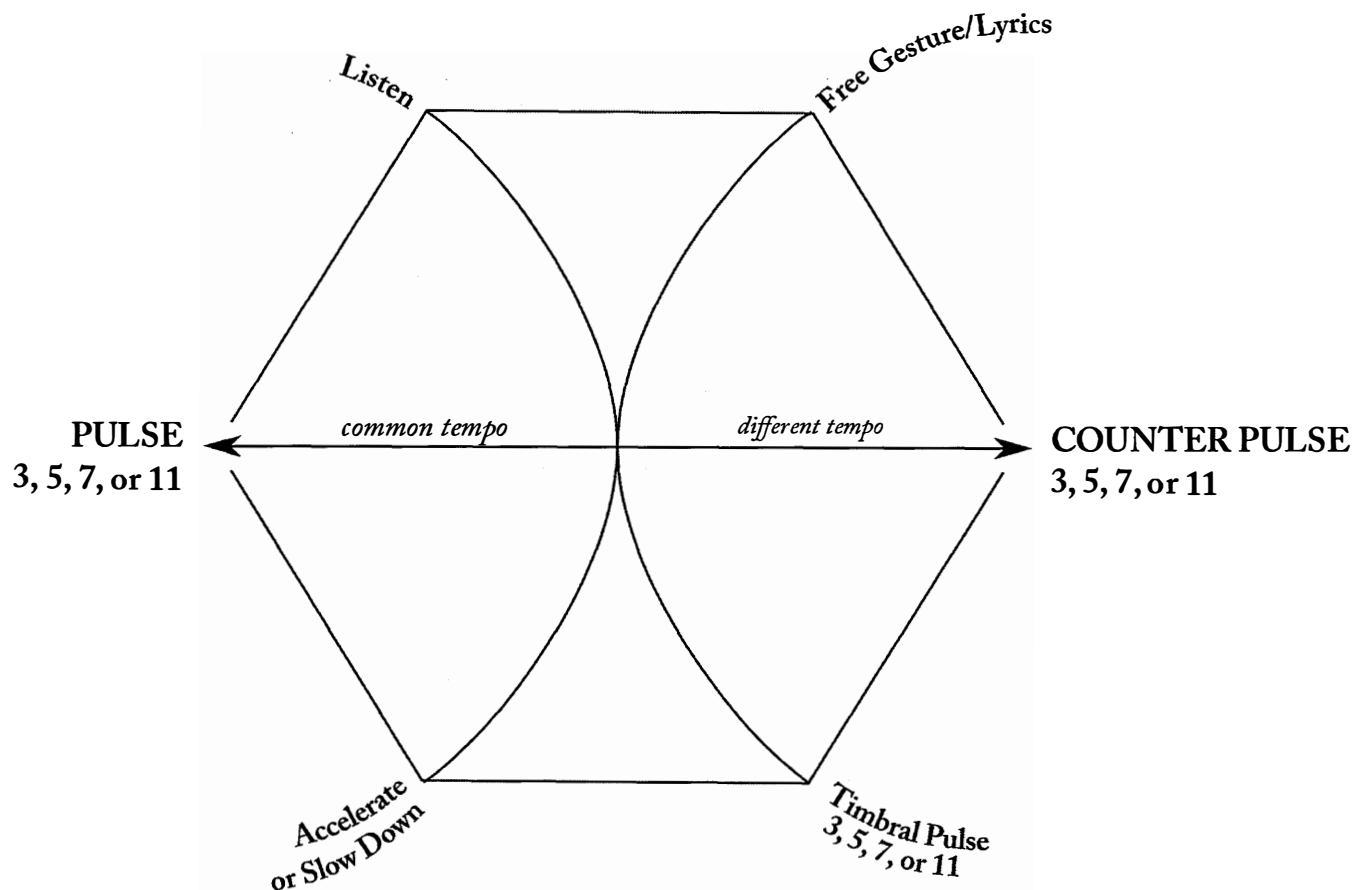
Guitars



### Guitar Options:

- Start a pulse with another player or players using a pattern on the common tone G of 3, 5, 7, or 11 in a common tempo. Accent the pulse and repeat until a new option is selected.
- Play a counter pulse on a different step of the scale G, G#, A, B, C#, D#, E using a pattern of 3, 5, 7, or 11.
- Play a chord or a timbre/noise.
- Play a free gesture or sing lyrics.
- Using an EBow, sustain a common tone from the scale with one or more players, bend the pitch individually from the common tone (microtonal to wide).
- Listen.

## Percussion



## Percussion Options

- Start a pulse with another player or players using a pattern of 3, 5, 7, or 11 in a common tempo. Accent the pulse and repeat until a new option is selected.
- Play a counter pulse using a pattern of 3, 5, 7, or 11.
- Accelerate or slow down a pulse.
- Play a free gesture or sing lyrics.
- Play a timbral pulse using a pattern of 3, 5, 7, or 11. (Shift timbres in a pattern or continuously.)
- Listen.

## Choice of Options

Depending on the duration of the piece choose a different option independently—change to a new option at will, slowly at first. Increase the pace of change exponentially to the end of the piece.



## Lyrics

Phrases can be selected freely and not necessarily in order:

*Six for New Time*

by Ione

for Pauline

1.

Says the Ouiji Board,

"Life is not the chair,  
Life is Sitting."

One Life

this one  
and  
this one  
and  
this one  
and  
this one  
and  
this one  
and  
this one

The Queen Approaches Her Throne  
Wind over water

Hell's Angels in a Pink Van

Escape from Concentration

"Our thoughts are Time...."  
Time  
Being Being  
Time

2.

The Warrior stops to sip  
the potion of the Gods

White Crows Rising in the night  
Beyond the temple grounds

Escape from concentration  
The King comes to have a home

One sound fills the sky

One Sound  
One Sound  
One Sound

this one  
and  
this one  
and  
this one  
and  
this one  
and  
this one

"Life is not the chair  
Life is Sitting."

Good fortune  
No time  
Time Being  
Being Time

for Sonic Youth  
February 14, 1999







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