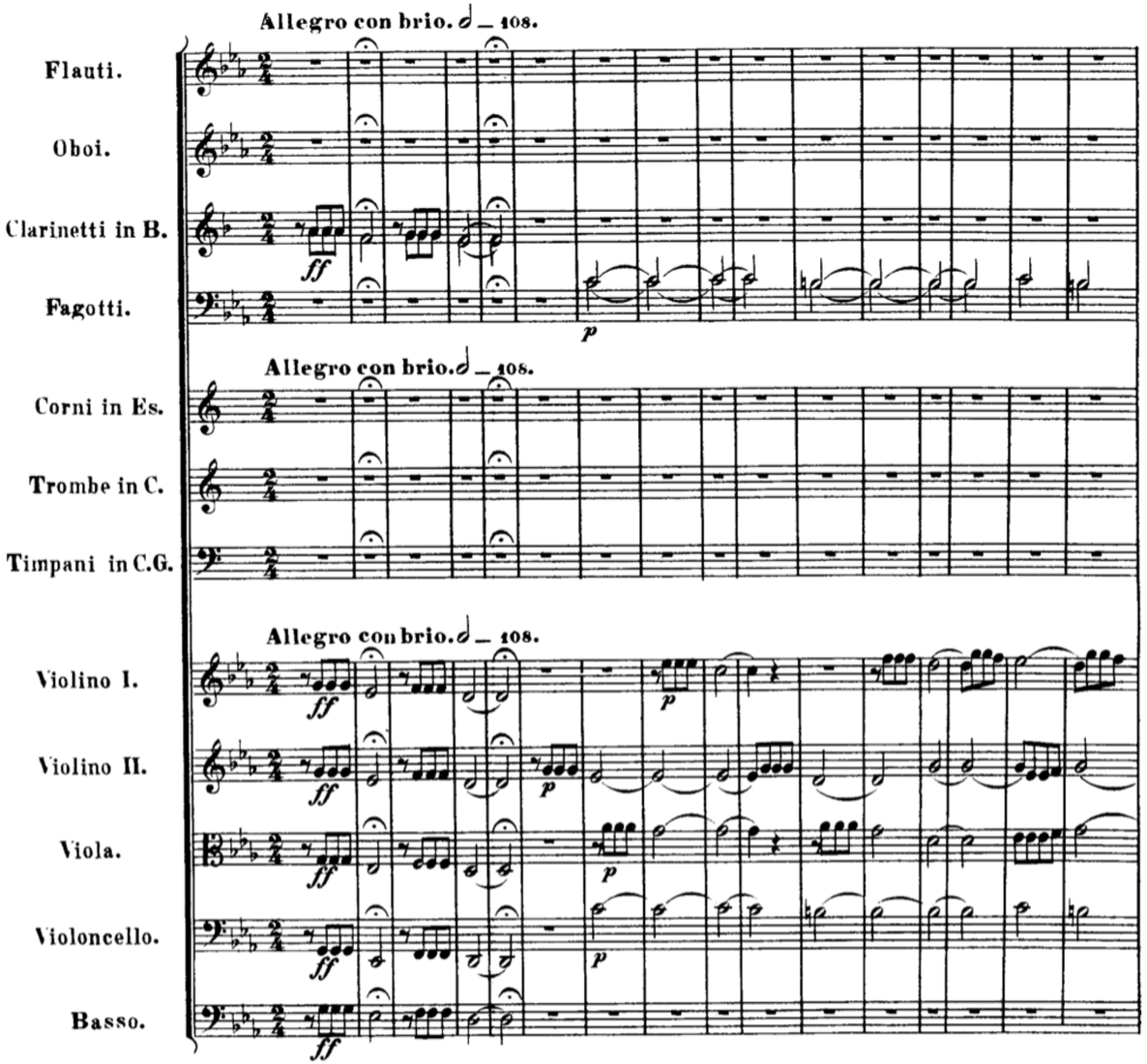
Scores (for consideration)

Symphony No. 5

in C Minor

Op. 67



Symphony No. 5 in C minor by Ludwig van Beethoven

Phantastische Symphonie.

(In 5 Sätzen.)

Symphonie Fantastique. (En 5 parties.)

Fantastic Symphony. (In 5 movements.)

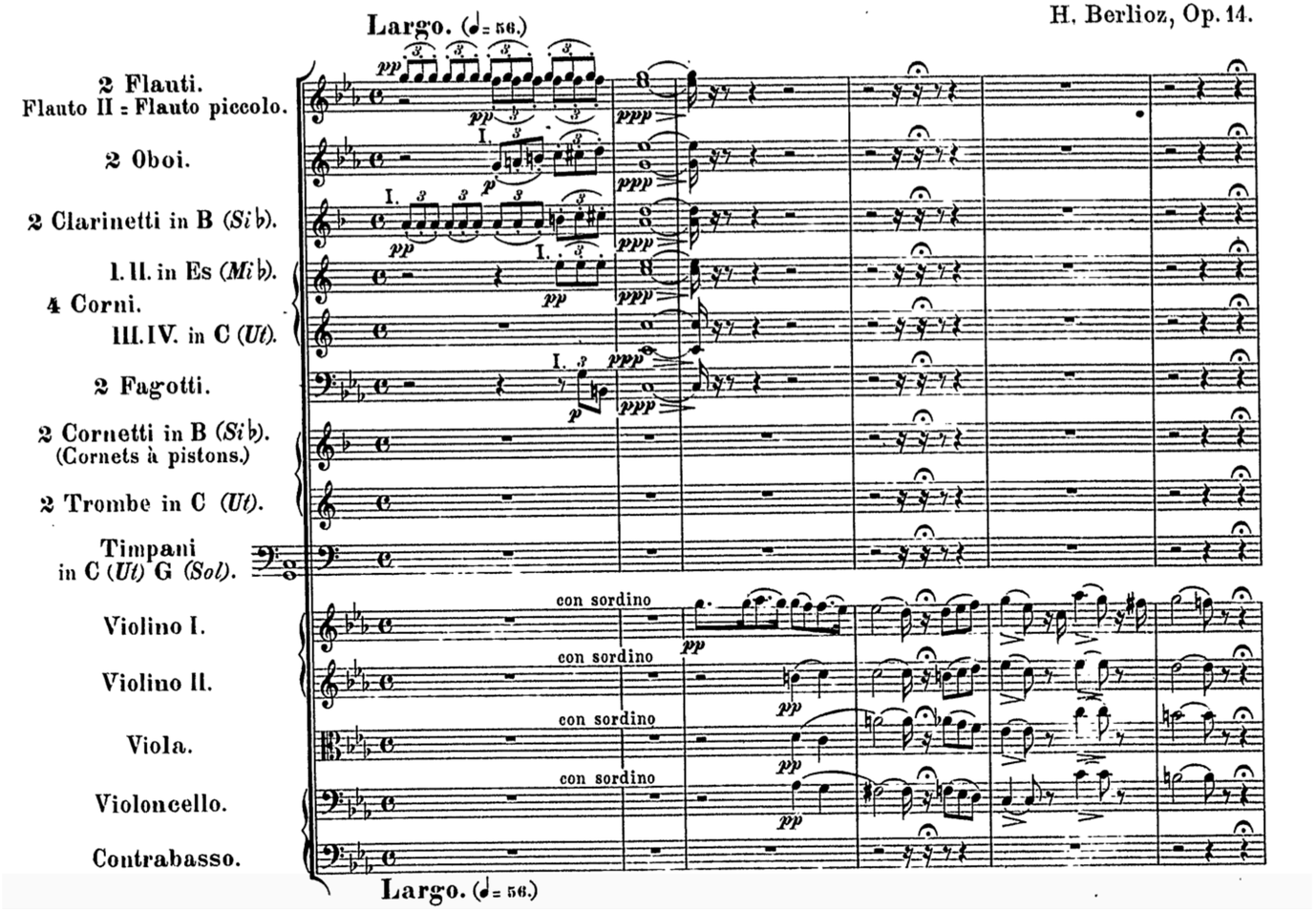
Sr. Majestät Nikolaus I., Kaiser von Russland, gewidmet.

I.

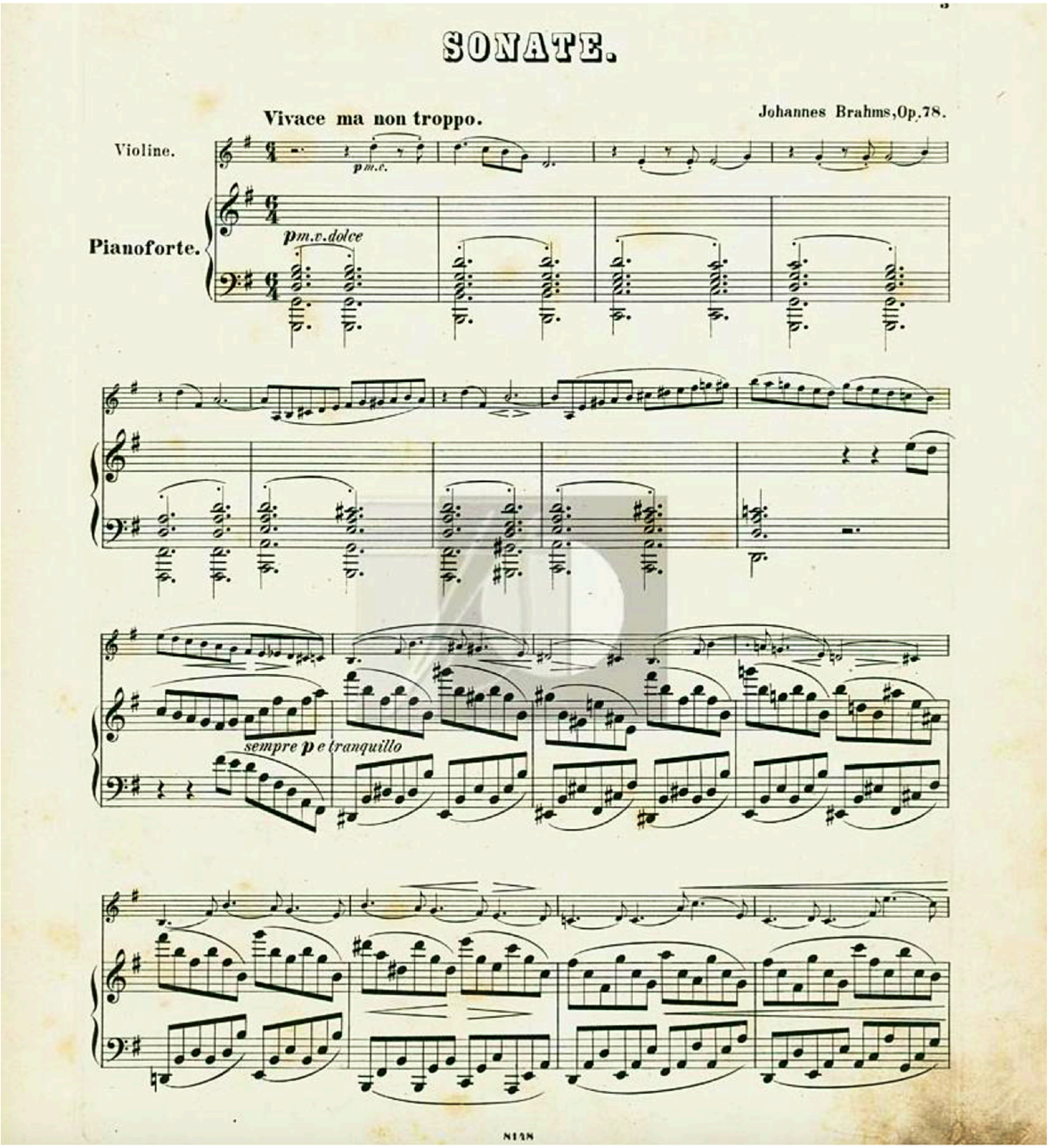
Träumereien, Leidenschaften.

Rêveries. Passions. Visions and Passions.

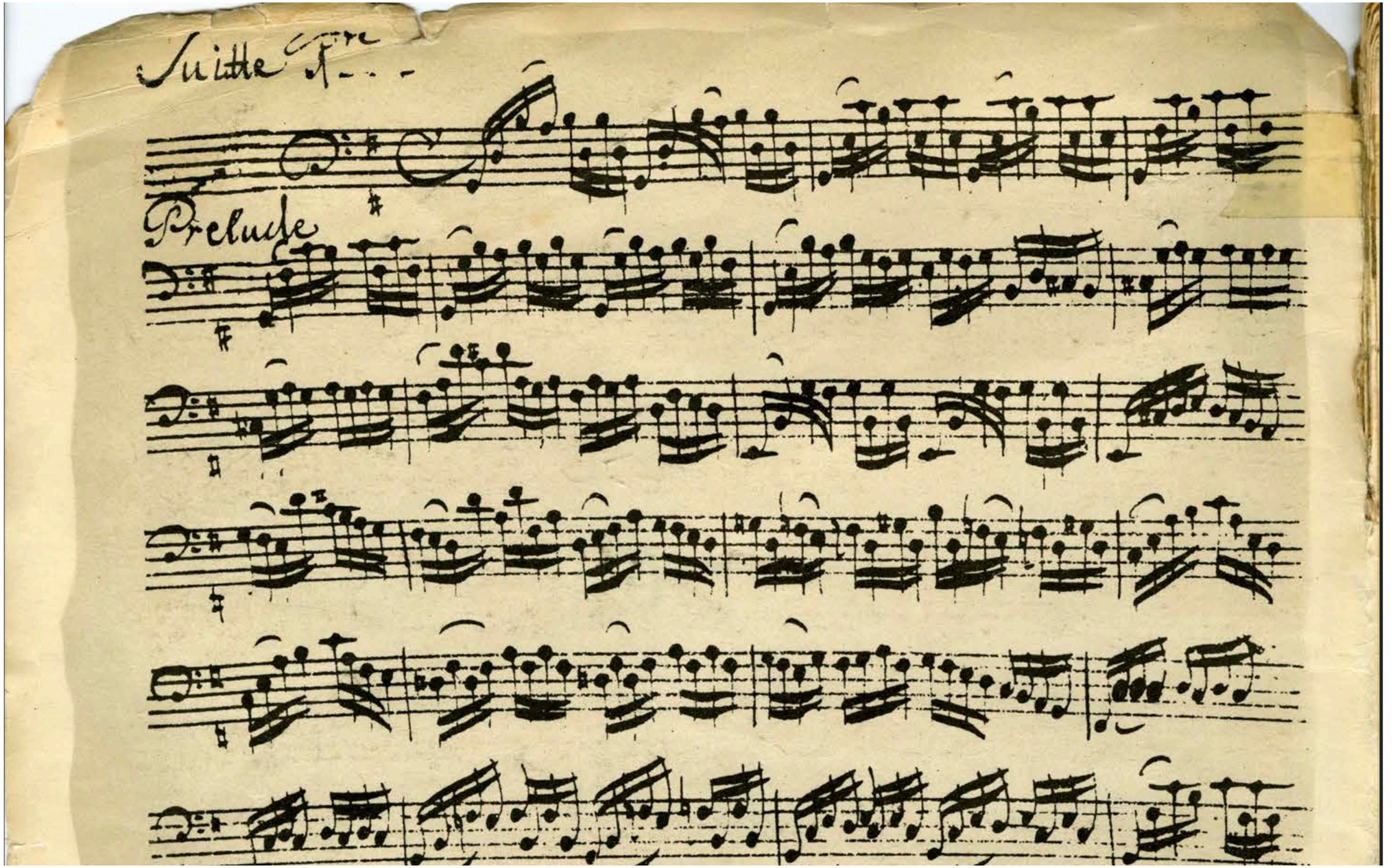
H. Berlioz, Op. 14.



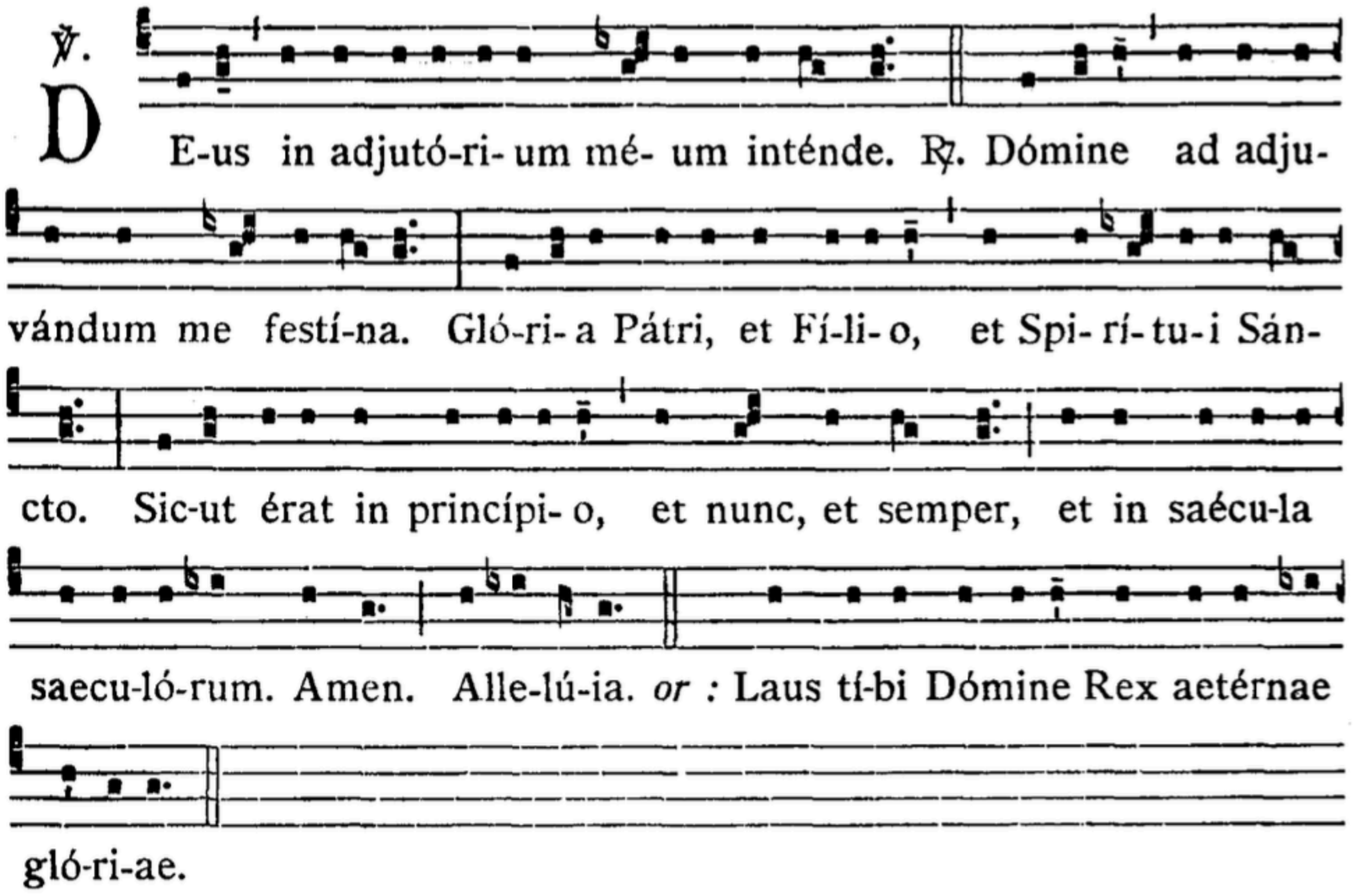
Symphony Fantastique by Hector Berlioz



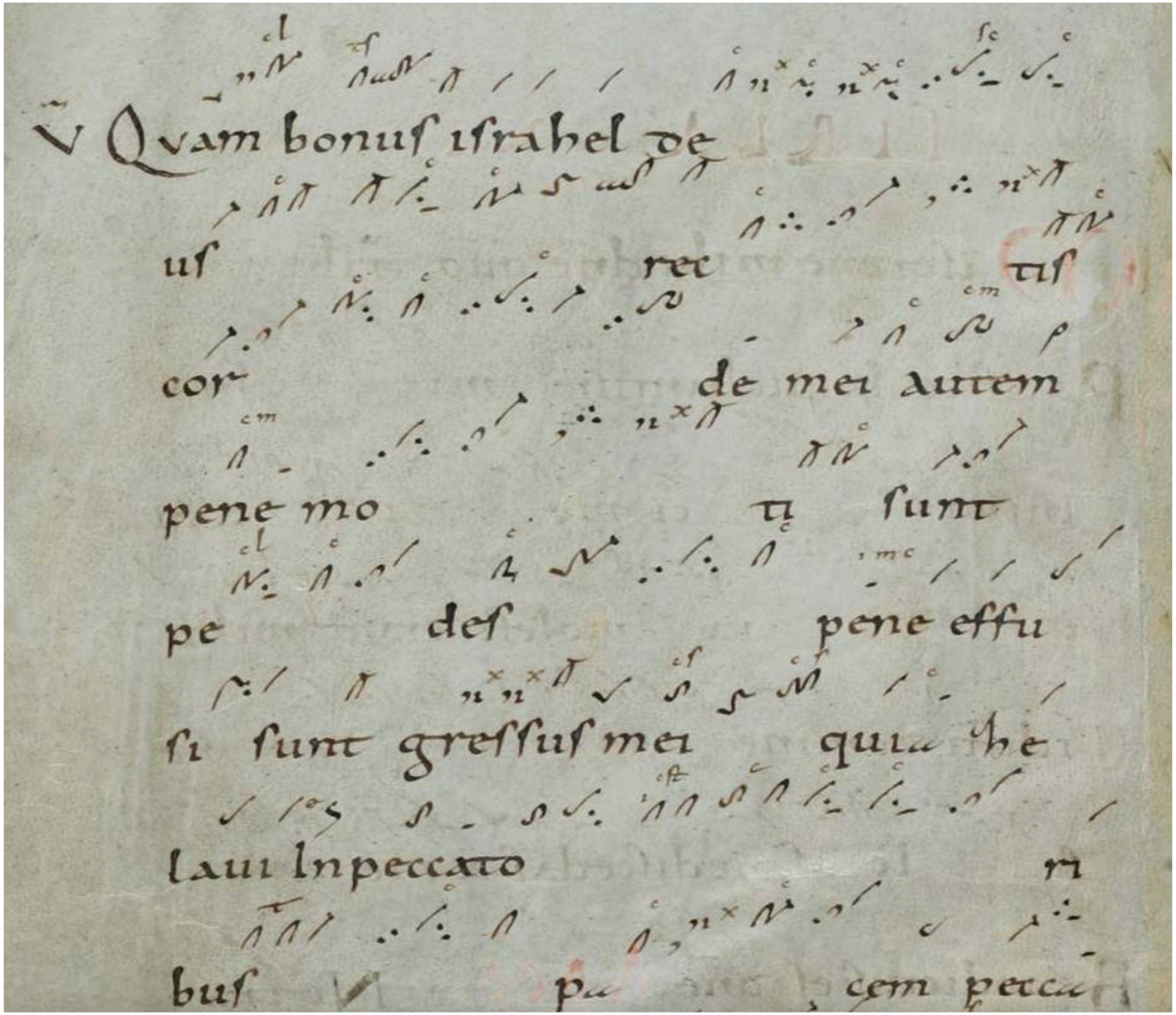
Sonata for Violin and Piano, No. 1 Opus 78 by Johannes Brahms



J.S. Bach Cello Suite 1, Prelude trans. Anna Magdelana Bach

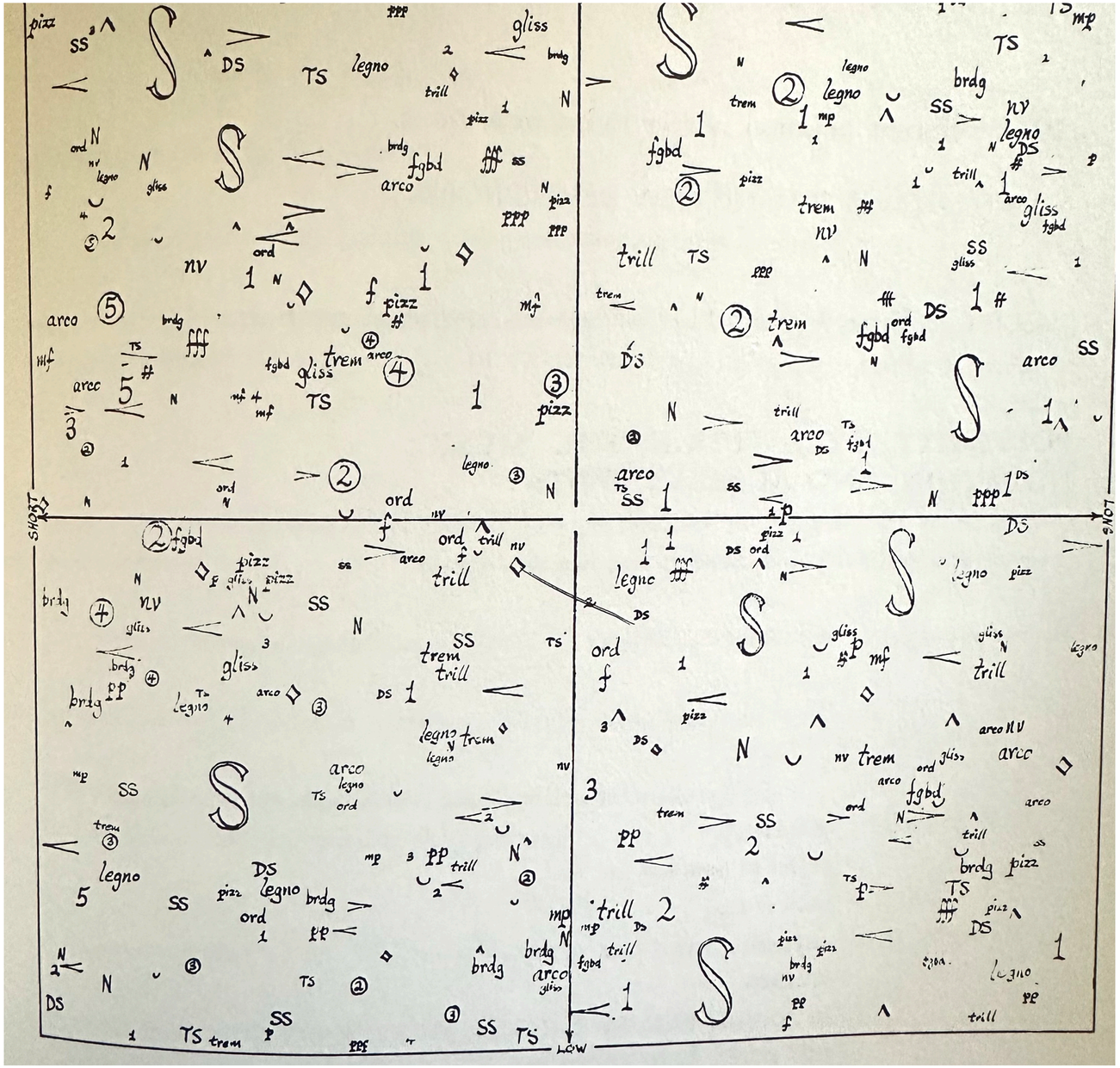


Common Tone to be sung during Vespers during a solemn feast. From the *Liber Usualis.*



Excerpt of Tractus Deus, Meus Deus, from Cantatorum Codex Sangallensis 359.

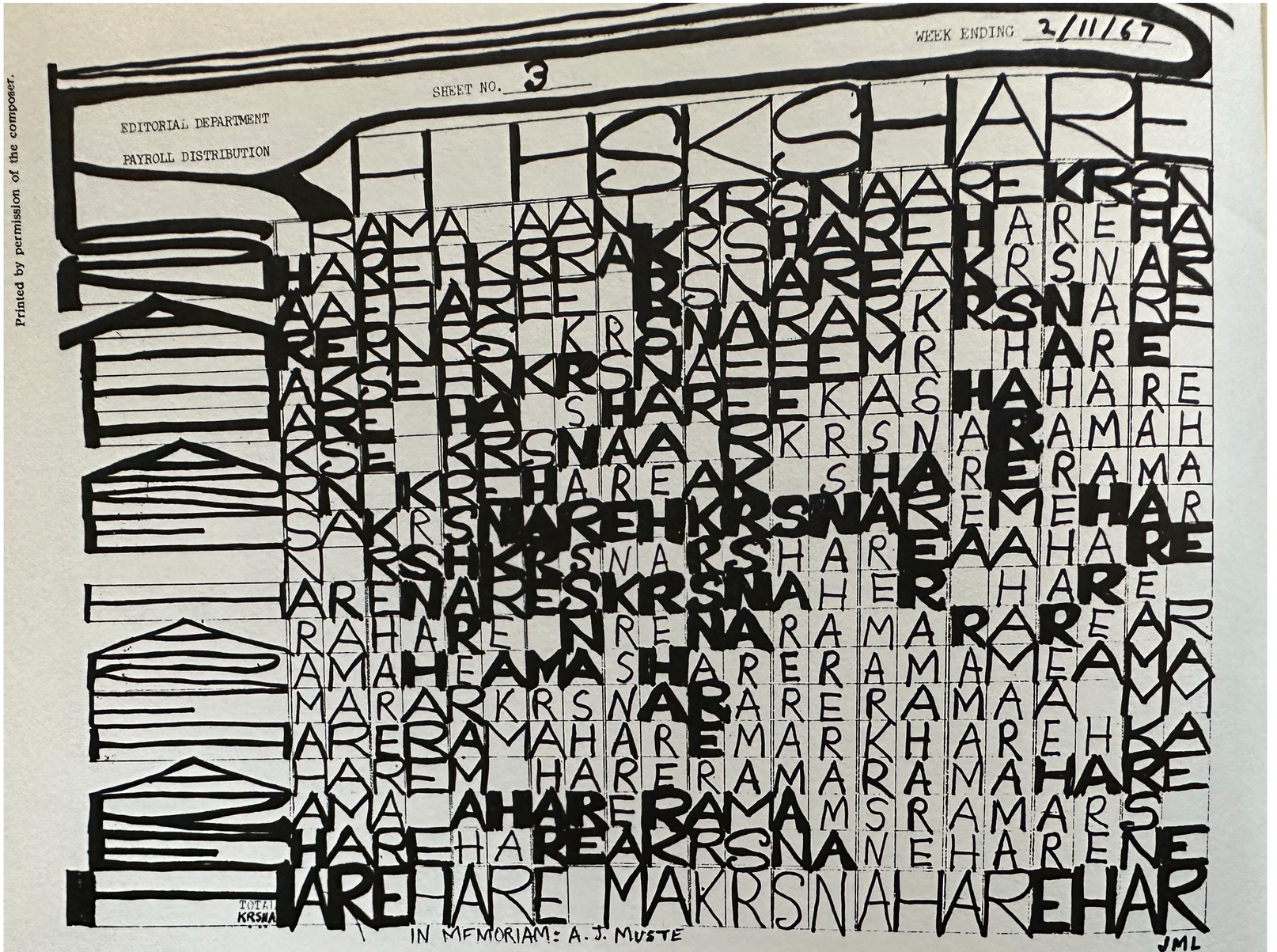
Picnic by Cilla McQueen



Tenney - “String Complement”

Printed by permission of the composer.

SYDNEY WALLACE STEGALL, *Dappled Fields*



JACKSON MAC LOW, *Hare Krsna Gatha 3 (In Memoriam: A. J. Muste)* (1961)

Pendulum Music

By Steve Reich

PENDULUM MUSIC

FOR MICROPHONES, AMPLIFIERS, SPEAKERS AND PERFORMERS

2, 3, 4 or more microphones are suspended from the ceiling by their cables so that they all hang the same distance from the floor and are all free to swing with a pendular motion. Each microphone's cable is plugged into an amplifier which is connected to a speaker. Each microphone hangs a few inches directly above or next to it's speaker.

The performance begins with performers taking each mike, pulling it back like a swing, and then in unison releasing all of them together. Performers then carefully turn up each amplifier just to the point where feedback occurs when a mike swings directly over or next to it's speaker. Thus, a series of feedback pulses are heard which will either be all in unison or not depending on the gradually changing phase relations of the different mike pendulums.

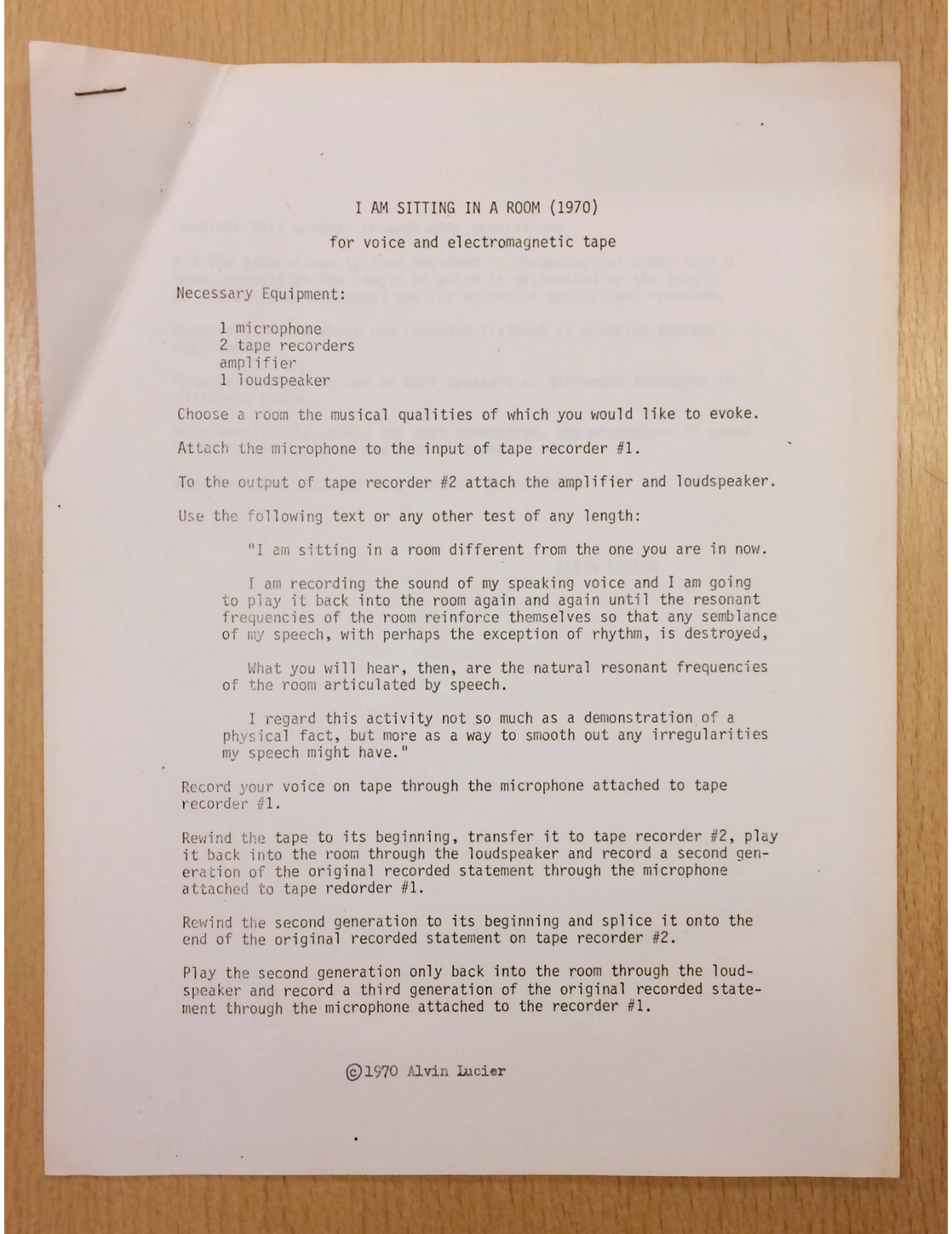
Performers then sit down to watch and listen to the process along with the audience.

The piece is ended sometime after all mikes have come to rest and are feeding back a continuous tone by performers pulling out the power cords of the amplifiers.

Steve Reich 8/68

I Am Sitting In a Room

By Alvin Lucier



I AM SITTING IN A ROOM (1970)

for voice and electromagnetic tape

Necessary Equipment:

1 microphone
2 tape recorders
amplifier
1 loudspeaker

Choose a room the musical qualities of which you would like to evoke.

Attach the microphone to the input of tape recorder #1.

To the output of tape recorder #2 attach the amplifier and loudspeaker.

Use the following text or any other test of any length:

"I am sitting in a room different from the one you are in now.

I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed,

What you will hear, then, are the natural resonant frequencies of the room articulated by speech.

I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have."

Record your voice on tape through the microphone attached to tape recorder #1.

Rewind the tape to its beginning, transfer it to tape recorder #2, play it back into the room through the loudspeaker and record a second generation of the original recorded statement through the microphone attached to tape redorder #1.

Rewind the second generation to its beginning and splice it onto the end of the original recorded statement on tape recorder #2.

Play the second generation only back into the room through the loudspeaker and record a third generation of the original recorded statement through the microphone attached to the recorder #1.

I Have Confidence in You

By Eric Andersen

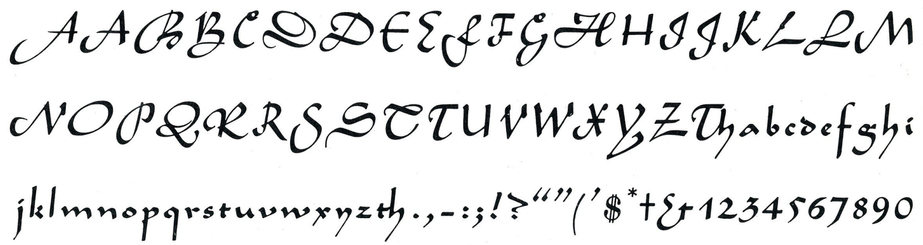
ERIC ANDERSEN: OPUS 51. I have confidence in you (1964).
for any kind of ensemble.

PERFORMANCE INSTRUCTIONS.

There are a number of written parts consisting of a text and an alphabet. Additional agreements may be made for performance.

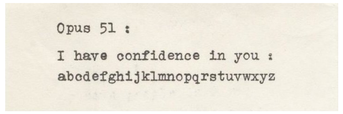
Here are examples of parts:

I HAVE CONFIDENCE IN YOU :

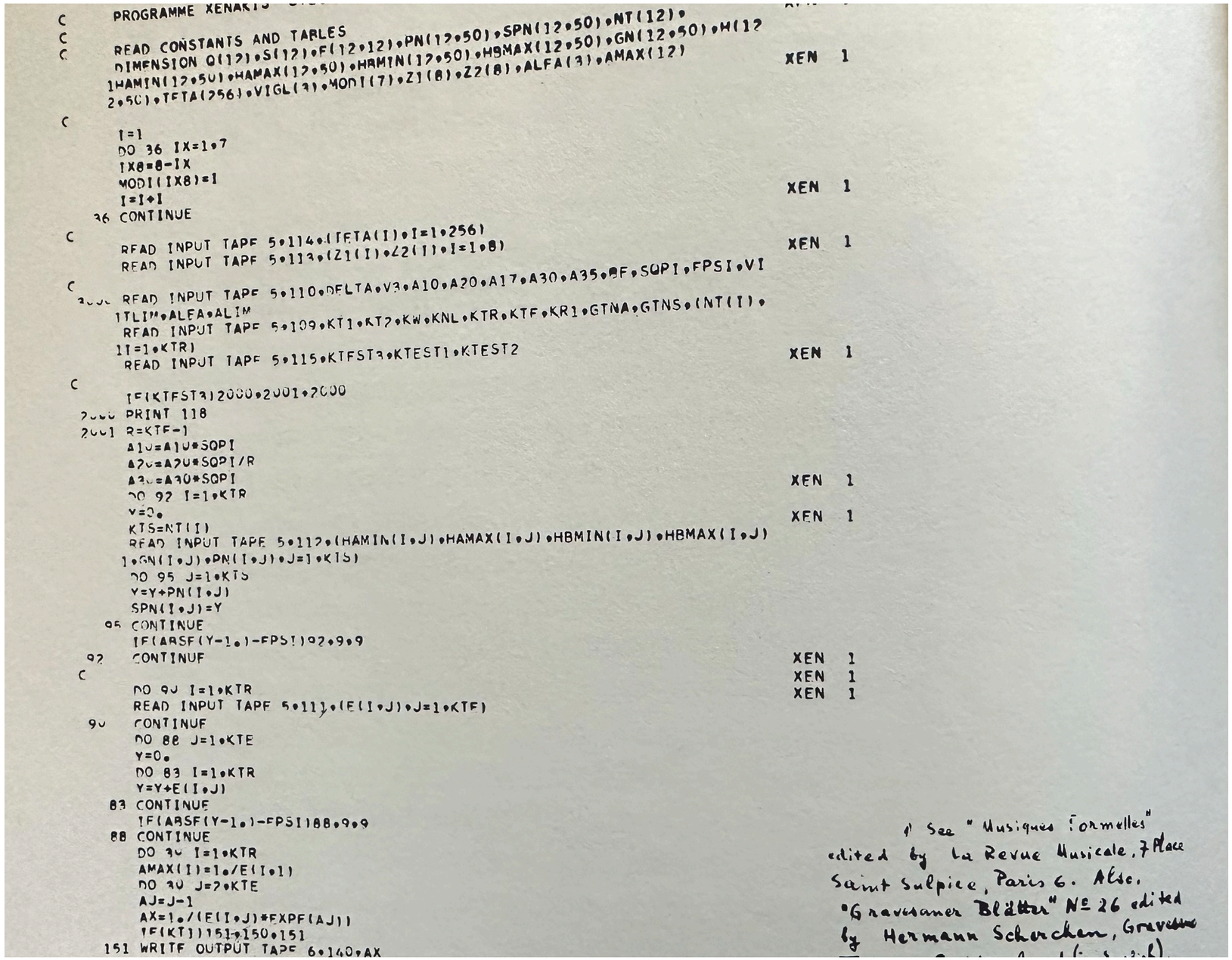


(from Andersen. Edition Bonotto, Italy, has an identical version, with the artist's signature)

(from moma.org)



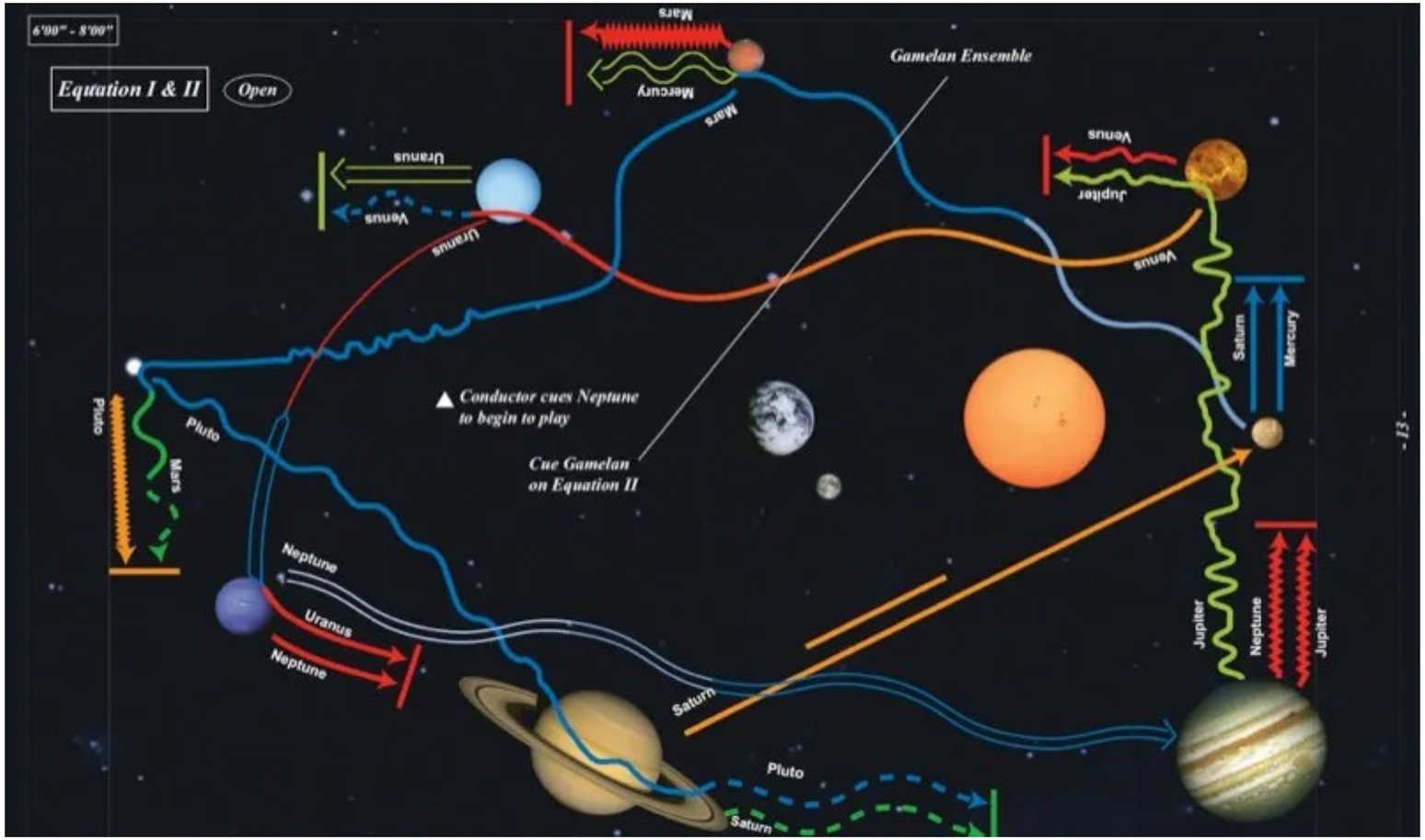
(from moma.org – detail of a page typed by Andersen, comprising op.39, 51, 52 and 53. Fondazione Benotto, Italy, has a similarly typewritten version, however with "opus 51" added with pencil by a writer different from Andersen and, erroneously, the year "1965".



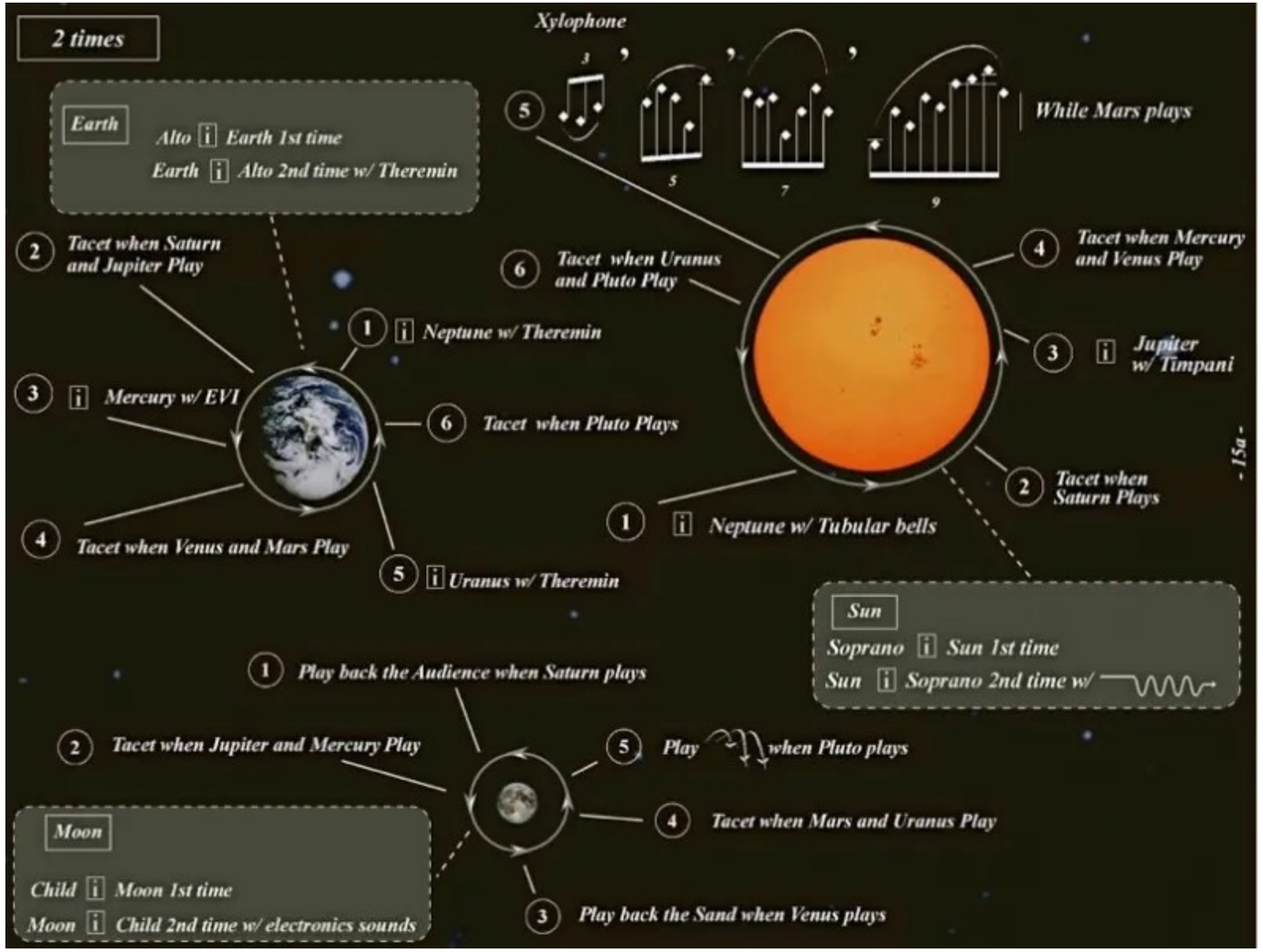
```
C     PROGRAMME XENAKIS
C
C     READ CONSTANTS AND TABLES
C     DIMENSION Q(12),S(12),F(12,12),PN(12,50),SPN(12,50),NT(12),
     1HAMIN(12,50),HAMAX(12,50),HBMIN(12,50),HBMAX(12,50),GN(12,50),H(12
     2,50),TETA(256),VIGL(3),MODI(7),Z1(8),Z2(8),ALFA(3),AMAX(12)                XEN  1
C
      I=1
      DO 36 IX=1,7
      IX8=8-IX
      MODI(IX8)=1                                                              XEN  1
      I=I+I
   36 CONTINUE
C
      READ INPUT TAPE 5,114,(TETA(I),I=1,256)                                  XEN  1
      READ INPUT TAPE 5,113,(Z1(I),Z2(I),I=1,8)
C
 2000 READ INPUT TAPE 5,110,DELTA,V3,A10,A20,A17,A30,A35,BF,SQPI,FPSI,VI
     1TLI,ALFA,ALIM
      READ INPUT TAPE 5,109,KT1,KT2,KW,KNL,KTR,KTF,KR1,GTNA,GTNS,(NT(I),
     1I=1,KTR)
      READ INPUT TAPE 5,115,KTEST3,KTEST1,KTEST2                               XEN  1
C
      IF(KTEST3)2000,2001,2000
 2000 PRINT 118
 2001 R=KTF-1
      A10=A10*SQPI
      A20=A20*SQPI/R
      A30=A30*SQPI                                                             XEN  1
      DO 92 I=1,KTR
      Y=0.                                                                     XEN  1
      KTS=NT(I)
      READ INPUT TAPE 5,112,(HAMIN(I,J),HAMAX(I,J),HBMIN(I,J),HBMAX(I,J)
     1,GN(I,J),PN(I,J),J=1,KTS)
      DO 95 J=1,KTS
      Y=Y+PN(I,J)
      SPN(I,J)=Y
   95 CONTINUE
      IF(ABSF(Y-1.)-FPSI)92,9,9
   92 CONTINUE                                                                 XEN  1
C                                                                              XEN  1
      DO 90 I=1,KTR                                                            XEN  1
      READ INPUT TAPE 5,111,(E(I,J),J=1,KTF)
   90 CONTINUE
      DO 88 J=1,KTE
      Y=0.
      DO 83 I=1,KTR
      Y=Y+E(I,J)
   83 CONTINUE
      IF(ABSF(Y-1.)-FPSI)88,9,9
   88 CONTINUE
      DO 30 I=1,KTR
      AMAX(I)=1./E(I,1)
      DO 30 J=2,KTE
      AJ=J-1
      AX=1./(E(I,J)*EXPF(AJ))
      IF(KT)151,150,151
  151 WRITE OUTPUT TAPE 6,140,AX
```

1 See "Musiques Formelles" edited by La Revue Musicale, 7 Place Saint Sulpice, Paris 6. Also, "Gravesaner Blätter" N° 26 edited by Hermann Scherchen, Gravesano

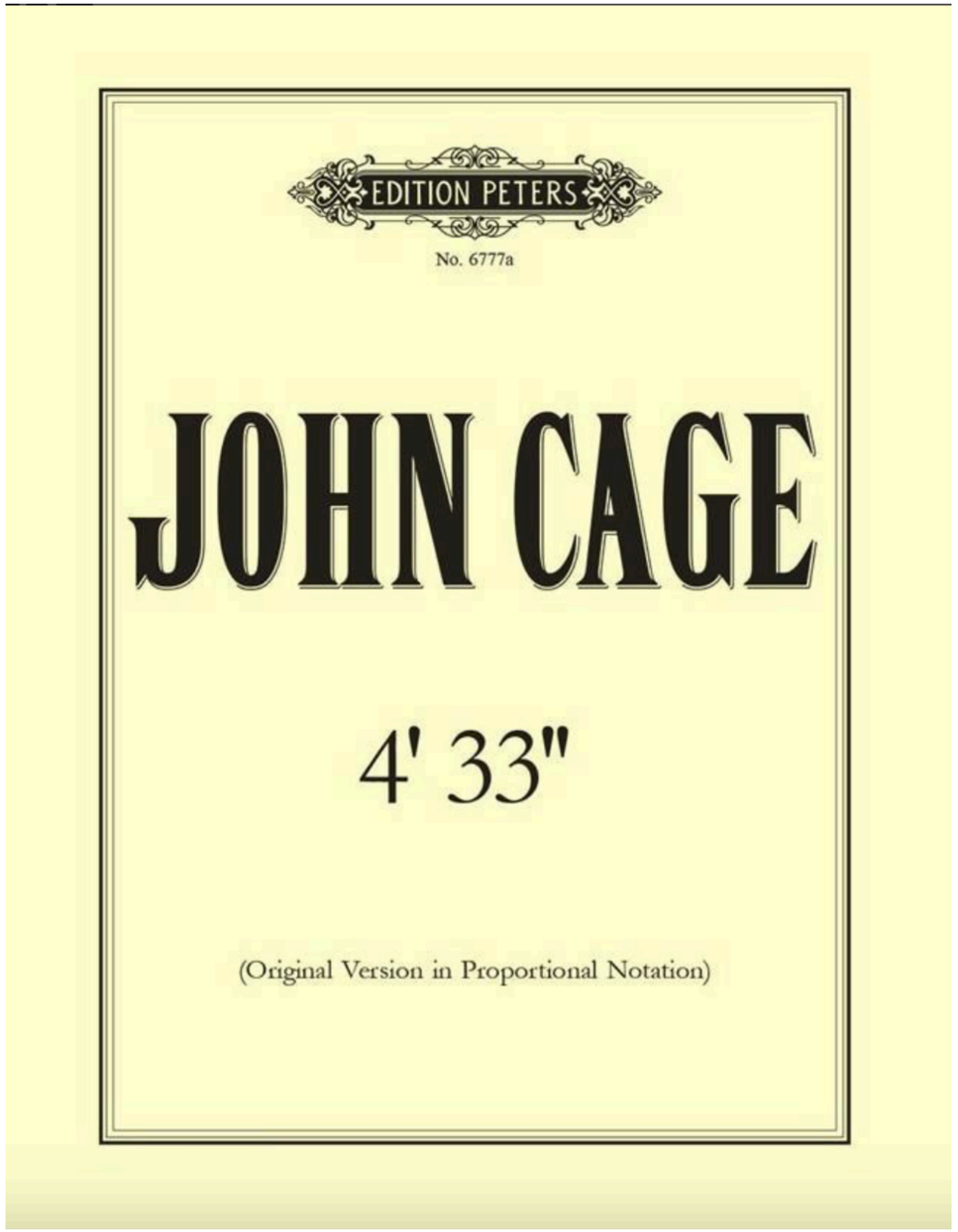
Iannis Xenakis - “Stochastic Music” from *Formalized Music,* written in Fortran.



Celestial Spheres Fantasy by Martin Loyato



Celestial Spheres Fantasy by Martin Loyato


EDITION PETERS
No. 6777a
JOHN CAGE
4' 33"
(Original Version in Proportional Notation)

What’s the most generalized score possible?

What’s the most specific score possible?

Behold!

122

DON'T GET AROUND MUCH ANYMORE

(MED. SWING)

—DUKE ELLINGTON/BOB RUSSEL