Crazy Mad Love

Number of articulations (of any kind) per word, using any of the three title words, in any sequence and freely repeated:

5 1 2 1 4 1 3 2 1 1 1

"One" articulation must be managed as far as possible, particularly with the two syllable word; observe the numbers in the sequence given, which can be repeated as often as desired and cut off at any point; spaces, pauses between numbers (articulations of single words) are free.

The same numbers and requirements apply to each non-vocal production of a sound. Include at least one vocal and one non-vocal playing in any performance.

From one to six people can play.

Song

One singer, any number accompanying.

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

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

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

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

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

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

For Jill

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

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

Play melodies of five notes (no more than eleven times); melodies of two notes (no more than four times); a melody of thirty-one notes (optional for all but one player; but can be played any number of times by any number of players). Any of the above, except for the thirty-one note melody, can be omitted by any of the players.

Play chords of five notes (no more than twice); a chord of seventeen notes (at least once); chords of four notes (no more than a total of one less than the total numbers of players).

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

Play, make sounds, in short bursts, clear in outline for the most part; quiet; two or three times move towards as loud as possible, but as soon as you cannot hear yourself or another player stop directly. Allow various spaces between playing (two, five seconds, indefinite); sometimes overlap events. One, two, three, four or five times play a long sound or complex or sequence of sounds. Sometimes play independently, sometimes by coordinating with other players (when they start or stop or while they play or when they move) or a player should play (start or, with long sounds, start and stop or just stop) at a signal (or within two or five seconds of a signal) over which he has no control (does not know when it will come). At some point or throughout use electricity.

Play (Color Version)

Play, make sounds, et cetera . . .
red; blue; white; green; yellow; black; silver; sharp, short sound; flat; silence; simpler relationships (one to two, two to three, three to four) mixed with less simple (five to six, seven to eight); with breath or air; soft; long, thin, or flourished.

Variable shades.
Colors need not be symbols for sounds, nor sounds for colors.
Consider making, sometimes, a fabric with some design in it, but not in two dimensions.

Or, allow for the possibility of periodicities appearing, and disappearing (for instance, shortly on being identified, or immediately on being imitated, or within three to seven seconds of a signal).
At some point drop two of the colors and two of the descriptions listed above; and shortly before finishing introduce five new ones.

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

Are the colors necessary? Lights, painting, confetti, the colors already there. What about texture? Smooth, jumpy, gritty; streaks, powdered, smeared, even, edged, trailing.
Colors are not to objects one sees as a sound quality to sounds one hears. Or are they?
Stones

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

Sticks

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

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

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

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

\[
\begin{align*}
y & \quad ou-b & l o u & \quad i \quad t \\
t & - y & bl & ou \\
ou & - it & y & ou-\cdot bl \\
lou & t & - y & ou-\cdot b & b & l & ou-i & t & - you \\
ou & - blou & it \\
bl & ou-\cdot it
\end{align*}
\]

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

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

Durations of sounds may be long (circa three seconds or longer) or free.

Where letters or combinations of letters are connected by a line:
(a) those before the line (for example ou-) should be long and those after (― b) are free; then, at the next pair,
(b) those before the line are free and those after long, then
(c) both those before and those after are free.

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

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

When using pitches repeat no pitch on successive vocal articulations.
Fits and Starts

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

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

Each player follows her own pulse, generally within the limits of one beat per five sixths of a second to one beat per one and a third. Generally, though without straining to, avoid another's pulse.

The duration of a sound, unless some further articulation of it (which may include its stopping) is used to mark a rhythm, should not exceed about two and a half seconds (and may be any shorter length).

1. One sound or articulation of a sound underway every twenty-one beats, omitted every sixth time the twenty-first beat comes round.

2. One sound or articulation: at the eleventh beat, then at the twelfth, then thirteenth et cetera, always adding one.

3. One sound or articulation: at the tenth beat, the twenty-ninth, sixtieth, then tenth, twenty-ninth, sixtieth, et cetera, always repeating.

4. One sound or articulation: at the one hundred and twentieth beat; two sounds or articulations at the next hundredth; one at next ninetyieth; two at next eightieth; one at next seventyieth; two at next sixtyieth; one at next fiftieth; one at next fortieth; two at next thirtieth; one at next twentieth; two at next tenth; then one at next twentieth; two at next tenth; then one at next twentieth; one at next thirtieth; one at next fortieth; one at next fiftieth, two at next sixtieth, et cetera, back to one at next one hundred and twentieth, then forward again, and back, et cetera.

5. One sound or articulation: fifteen beats after four sounds or articulations heard; then four beats after four sounds or articulations heard; then fifteen beats after four sounds, et cetera, heard, then four beats after four, et cetera, always alternating or (freely changing back and forth): two sounds or articulations: twenty-one beats, then three beats, then fifty, then twenty-one, three, fifty always repeating, after three sounds or articulations.

6. One sound or articulation every forty-two beats; or (alternating freely) two sounds or articulations every twenty-ninth or fifty-eighth beat.

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

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

1. Make single sounds, occasionally very long; very soft to mezzoforte. Play melodies or flourishes of about four notes or changes of sound (or changes of aspects of a sound), of about three, eight, twenty-five notes or changes. Allow spaces between playing, at least so that you may even now and again get a sense of the space in which you are playing, and at least once so that there is a point when no one appears to be playing.

2. Instruments or sound sources that carry well start in a middle distance of the space and then move off and away.

3. Instruments or sound sources that must be immobile can also use amplification and loudspeakers apart from themselves and possibly movable.

4. Instruments or sound sources that do not carry start in the middle distance and approach potential listeners.

5. At some time a player may seek out another player and play a duet with him.

(Examples of (2): brass instruments, motors (at no more than medium loudness; if greater loudness inevitable, start at a remote place and move still further away); of (3): piano, if there is no vehicle to move it or the terrain is bad; of (4): doublebass, electrically powered sound source with a weak battery.)

For various instruments and sound sources one will have to determine how well, in the circumstances, they carry, at no more than medium loudness. Borderline cases could move in directions other than those indicated for (2) and (4), for example on the pattern of a fan, for the most part away from the center (several centers are possible).

Movement and making sounds may coincide but neither should make the other obviously awkward or difficult, except very occasionally.

Each player should take the limits of the space to be wherever she is sometimes audible, at whatever loudness, to one other person and where he can sometimes hear one other person. If these limits are passed, she may consider the piece finished.
Looking North

Think of, imagine, devise, a pulse, any you choose, of any design.
When you hear a sound or see a movement or smell a smell or feel any
sensation not seeming to emanate from yourself, whose location in time
you can sense, and its occurrence coincides, at some point, with your
pulse, make your pulse evident:
in some degree, for any duration.

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

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

Pit Music

"A pit is dug [or discovered] to serve as a resonance cavity or sound bowl,
and close to it a wand [or other flexible material] is stuck into the ground
[or otherwise set firm] with a string tied to its free end. The other end of
the string is knotted into a piece of bark or similar material, which is placed
over the pit, like a lid over a pot and is weighted down [or otherwise se-
cured] by a ring of stones or earth. The wand and lid are then adjusted to
create sufficient tension to keep the string taut. In playing, the musician's
[musicians'] interest in melody asserts [may assert] itself."
X for Peace Marches

Any number can take part, for as long as it takes, thinking not so much of filling the space and time as indicating a purposeful presence (consider ways of conveying presence sometimes by doing less, even nothing, while maintaining alertness), whistling (a) and clapping hands (b): (a) with exactly two pitches (repeatable); one; four; five; three, not exactly in that order only, (b) with exactly two sounds (claps); three; five; four, one, not necessarily in that order only, any of the above collaboratively or cumulatively, that is, shared out (one pitch yours, the other two—if working with three—another’s; one of you whistling, another clapping, et cetera), or adding up or on (to another’s playing, say, of five, you add two, for a new playing of seven; or play three with another’s three; whistling and clapping at the same time by one or more persons, et cetera), including, as possible or suitable, material relating to the title of this piece (posters, leaflets, information, slides, videos, et cetera), and consider movement, for instance, to, from or between high, very high for a while, soft, low, very low, strong, and so on.

Fill Music...
Each player or (and) singer, at least three, altogether no more than about twelve: think of, or find, or use found material for a melody, of at least five seconds duration, or longer.

(a) play (sing) it
(b) play (sing), the way(s) you hear it, another’s melody
(c) do nothing
(d) listen for single sounds in another’s melody, double one as close in pitch as you can or at other intervals (say, octave, fourth, sixth, quarter-tone, et cetera) and sustain your sound either past the end of the other’s playing of that melody or to another sound in that melody, doubling that as close in pitch . . . et cetera, either past the end . . . et cetera or to another sound . . . et cetera
(e) instrumentalist(s): once in the performance use your voice or whistle;
   singer(s): once in the performance make sound(s) with something other than your voice
(f) make an accompaniment with sounds from sea-shells (perhaps what you can devise as near as possible).

(a) through (f) can be done by each performer in any sequence and with any number of repetitions in any sequence. You may agree on one, say (e), as a concluding one. Repetitions of (a) need not be exact, depending on memory, with changes of tempo or other variants (say, inversions, retrogrades, silences for sounds, additive procedures, et cetera). Use no written material when playing.