

IM-OS

Improvised Music – Open Scores

Issue 4, Spring 2020

Contents:

<i>Editorial</i> (Carl Bergstrøm-Nielsen)	4
<i>Open Form – Open Decisions: decision making in open form compositions for groups, Part 1.</i> (Alexis Porfiriadis)	5
<i>slow motion resistance</i> (Jukka-Pekka Kervinen)	15
<i>Language scored as music (Donald Trump aural score)</i> (Sarah Blair)	16
<i>DEX</i> (Dennis Báthory-Kitsz)	17
<i>Contributors</i>	35

Editors:

Carl Bergstrøm-Nielsen, Denmark
Teglårdsvej 649, DK-3050 Humlebaek

Jukka-Pekka Kervinen, Finland

ISSN 2596-9080 (paper)
ISSN 2596-9099 (online)

im.os@gmx.com
<http://im-os.net>

Copyright © 2020 authors, unless otherwise stated.

Editorial

"Scores can create something that is missing in the relations between musicians", improviser and composer Christoph Williams recently said¹. Certainly an exciting aspect of open scores. They complement free improvisation by taking us improvisors along into new landscapes of music sound while still allowing us to be improvisors. And we may see each other in new roles and in a new light and take this experience with us.

But - from around middle of March this year till now in the end of May, the Coronavirus pandemic has prevented normal social contacts and public live concerts. Sessions and rehearsals have been cancelled, although there is some opening up now. However, repercussions will still last for some time. So what exactly is the relevance of dealing with scores right now, when we maybe cannot play?

Maybe the answer is obvious: scores are strategies for the future. And they are not just immediate preparations. They can have ingenious constructions, they can present striking ideas, stirring sensuality - all of which more often than not have a background in extensive artistic experience. Creating the scores takes place in a working process that can have great depths and involve much exploration and working out of the ideas. This takes time - and also presupposes patient waiting for the right occasion to hear the result.

So the composer preparing to change the relations between musicians in new ways has for a while withdrawn from active playing. It could have the form of dreaming or engineering or both. Alternation between inward and outward activity characterises artistic activity quite generally. We even know this as pleasurable - else, we would probably not have chosen that role.

Therefore, let's use the forced isolation to cultivate our speciality: creating exciting strategies for the future, go into depths with the inner side of the art. Doing so, we are not cultivating isolation, but forming a new kind of social life together.

CBN

¹ Lecture 1. February 2020, during "Sound and Lecture no.14, International Symbiosis - Artistic Research" at Exploratorium Berlin.

Open Form – Open Decisions: decision making in open form compositions for groups, Part 1.

by Alexis Porfiriadis

In open form pieces players take individual or group decisions as to how they are going to structure their own version of the composition within the field of possibilities created by the composer. They work 'with' the composer, rather than 'for' the composer, completing the puzzle provided by him/her. This article investigates three research questions, which emerge in the case of preparation and performance of open form pieces for groups:

- Who takes the necessary decisions regarding the construction of the form?
- When are these decisions taken?
- How does the nature of these decisions affect the relationships between performer and composer and between performers?

By researching a number of open form pieces, one comes to the conclusion that in most cases the decisions regarding the way such pieces should be performed are being made either *prior to, or during the performance* by

- the composer
- performers individually
- the performers as a group
- a representative or representatives of the group
- a third party (e.g. a director)

The first part of this article investigates the first case, namely who could take the necessary decisions *prior* to the performance of an open form piece, while the second part investigates who could take the necessary decisions *during* the performance of an open form piece. Who is going to take these decisions and when they are to be made may

- influence in a substantial way the relationships between composer and performer and change the established 'composer – interpreter' relation towards 'musical independence' (Wolff in Saunders ed. 2009: 361) between composer and performer.
- encourage either individuality or collaboration and collective decision making between performers in a group

in comparison with the same relationships in a piece with closed form.

Part I

Taking decisions prior to the performance

a. Composer decides

The potential for open form in compositions for groups has been used often in a rather restricted way. Some composers provided:

- pre-composed sections that players could insert into a pre-determined overall form or
- concrete alternative 'paths' for the performance of an open form composition

In *Structures II* for two pianos (1956-61) by Pierre Boulez 'a limited range of choice is allowed within a carefully prescribed larger plan' (Morgan 1991: 373). In *Structures II* performers may insert

an entire separated "movement" [...] into the work's ongoing structure [...] yet this movement, if used, constitutes only a temporary interruption – rather like a cadenza – within a fixed and precisely controlled larger musical argument. (Ibid.)

Other European composers like Dieter Schnebel, and Roman Haubenstock-Ramati provide us, already during the 1950s, examples of open form pieces where the players are given concrete alternative ways for performing them. Schnebel tried to control an open form environment in his piece *Für Stimmen (...missa est)* (1956/58) in a similarly simple way. This is a *cyclic* composition. Performers can begin with any section and they should end with the preceding one. Haubenstock-Ramati created a large number of pieces with open form using different notations and restrictions.² An early example is *Multiple 1* (1969), in which the score consists of a single page with five layers (A, B, C, D, E). One of the two players should read the layers from top to bottom and other player from bottom to top, so that the following alternatives emerge. Each player reads the page twice.

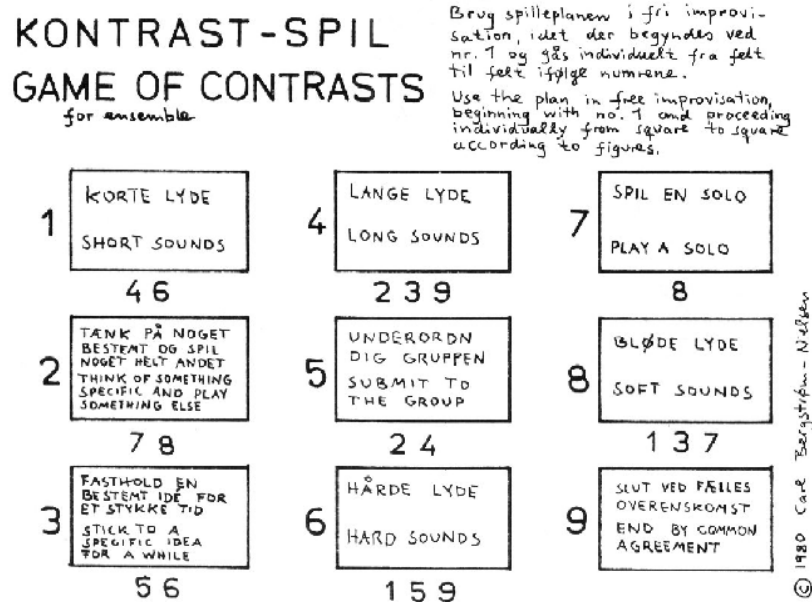
Player 1	Player 2
ABCDE	EDCBA
BCDEA	DCBAE
CDEAB	CBAED
DEABC	BAEDC
EABCD	AEDCB

Haubenstock-Ramati, *Multiple 1* (1969)

Another approach to choosing alternative paths provided by the composer is to allow performers to decide independently to create individual versions. In Carl Bergstrøm-Nielsen's *Game of Contrasts* (1980) the score consists of one page containing a short paragraph of instructions and nine different squares (marked with the numbers 1 to 9),

² Examples include *Interpolation-mobile per flute (1,2,et 3)* (1957), *Liaisons* (1958), *Jeux 6* (1960), *Jeux 2* (1968), *catch 1* (1968), *catch 2* (1968), *Hexachord 1 und 2* (1977)

with nine different types of sounds and sound situations. Under each square there is one to three numbers, indicating options for the performers regarding their paths through the squares. Bergstrøm-Nielsen instructs the performers to use the material independently, 'beginning with number 1 and proceeding individually from square to square according to figures' (Bergstrøm-Nielsen 1980) provided. Therefore, when a member of a group performs his/her own path through the score it is not likely that s/he knows what the other members of the group are playing. Instructions given such as 'hard sound' or 'soft sound', as well as procedures provided such as 'think of something specific and play something else' (Ibid.) cannot have objective sonic results, recognizable by each member of the group. Thus, each member follows their individual path influenced or not by the sounds of their co-players, building their own 'form' of the piece, probably without knowing how their co-players will form their performance. The only 'common agreement' (Ibid.) the group has to make deals with the way the piece is going to end.



Carl Bergstrøm-Nielsen, Game of Contrasts (1980)

The use of pre-determined alternative paths provided by a composer does not leave much space for creative thinking, at least concerning the form of the piece. Therefore players follow the decisions made by others, keeping the relationship between composer and performer similar to that of a piece with closed form (especially if there is no use of pitch, duration, dynamics or timbre indeterminacy). In *Game of Contrasts*, however, the individual performer takes the necessary decisions. The composer becomes the creator of a field of opportunities that the individual performer can use to decide on the structure of his/her performance.

The relationships between performers present a more complex situation. In Haubenstock-Ramati's *Multiple 1* performers may have to collaborate in some way in the preparation of the form of their version, even if the composer does not ask for this kind of collaboration explicitly. In Schnebel's piece though, performers follow the decisions made by others (the composer and maybe the conductor). This situation resembles the situation one could encounter in the preparations and performance of a closed form piece.³ In the aforementioned piece by Bergstrøm-Nielsen, individual performers decide on their own paths but they cannot really know what their co-players are playing. They could be influenced by the total sound or by the actions of their co-players, but they do not know how they will form their performance. In other words performers can be creative in an individualistic way. Consequently, one could say that in those cases individual creativity is cultivated but not creativity based in collaboration and collective decisions.

b. Director or representative(s) of the group decide

Some composers leave the responsibility for constructing the version of an open form piece to one or more directors. Doing that prior to the performance means that the director would have to create a plan. In *For 24 Winds* (1966) by Lukas Foss, the director has to decide with which of the 12 available sound events he would like to begin the performance, and then to proceed according to the performance plan provided by the composer. Following this performance plan he would have to predetermine all the necessary information (beats, tempo, dynamics) prior to the performance.

The decision to leave the responsibility of constructing the version of an open form piece to a director is similar to the decision to provide pre-determined alternative paths. The composer seems to place trust in one person, a director, rather than in the group of performers collectively. Furthermore, the director should decide prior to the performance and not spontaneously during the performance. In a piece like *For 24 Winds*, since all the decisions concerning the form are taken by a director, the relationship between performer and composer and between performers remains similar to that of a piece in closed form. This way of working does not encourage any kind of collective decisions on the part of performers.

A less common case is when a composer asks the performers to select a representative or representatives of the group, who is/are going to decide on the form of the piece. An example of this method is *Burdocks* (1971) by Christian Wolff. *Burdocks* consists of ten sections 'not all of which need be played in any one performance' (Wolff 1973), an instruction leaving the forming of the piece in the players' hands. The composer determines

³ This is not to say that the collaboration observed when, for example, a string quartet or a non-conducted ensemble performs a closed form piece, should be undervalued. It simply emphasises that performers in such cases *could* act in an individualistic way.

the minimum number of players for each section and invites them to 'gather and decide, or choose one or more representatives to decide what sections will be played and in what arrangement' (Wolff 1973). In addition, performers or representative(s) must also decide how many players will make up an 'orchestra'⁴ for a section; how many orchestras will play a given section; which orchestra will play which section and when (in what sequences, overlapping or simultaneous combinations).

In this particular case, where the composer asks performers to choose representative(s), we may trace a first step on the part of the composer to give the performers the responsibility of constructing the form. This approach is also a step towards 'musical independence', as Wolff says (Saunders ed. 2009: 361), between composer and performer. It changes the position of power between composer and performer and therefore their relationship. Performers become collaborators of the composer and not merely executors of the piece's material.

This collective way of deciding on the representative(s) assigns the performers more responsibilities concerning the forming of a piece, and it changes the relationship between them. They will have to build (even temporarily) a team and make decisions collectively.

c. Performer decides individually

In open form pieces, there are cases where the composer asks performers to create their individual plans using the material provided and perform them simultaneously with the plans of their co-players. John Cage was one of the first composers who cultivated this way of working. A comparison of the performance instructions of three open form scores composed by him is revealing. In *Theatre Piece* (1960), *Cartridge Music* (1960) and *Songbooks* (1970) Cage overtly asks performers to prepare their parts independently.

Theatre Piece consists of eight individual parts for one to eight performers. Using the score materials, each performer makes an independent 30-minute program of action. *Theatre Piece* may be performed as a solo or consist of up to eight independent participants, each using a different score. (Fetterman 1996: 105). In other words, performers could work individually to prepare their own performance plan that could simply coexist simultaneously with the plans of their co-players during performance. There is no explicitly expressed restriction of collaboration between the performers, but the eight different parts and the way Cage addressed his instructions to each performer separately – 'The performer is to prepare' (Cage 1960) – implies that most probably Cage had in mind that performers would work on their own. The instructions suggest that even during performance individual decisions are cultivated. Cage writes: 'A rehearsal will have the purpose of removing physically dangerous obstacles that may arise due to the unpredictability involved' (Ibid.). There is no stated need for the participants to combine their parts, neither in a performance

⁴ Wolff uses the term 'orchestra' to denote ensembles of different sizes.

score, nor during performance. Rehearsing is just a way to set the stage up in a way that would be safe for the performers to act.⁵

In his *Cartridge Music* Cage encourages individual decisions even more clearly during the preparation and the performance of the piece. He writes in the instructions that 'each performer makes his own part from the material supplied' (Cage, 1960). Although some kind of collaboration between players is not explicitly excluded, the performance practice by John Cage and David Tudor, who performed the composition as a duo numerous times, shows that each one of them had his own score (Fetterman 1996: 61-63), which was performed simultaneously with the other one.

Cage goes a step further towards this direction in his *Song Books* (1970). This composition includes 90 different parts for solo voice, which 'may be used by one or more singers' (Cage 1970). According to the instructions:

Any number of solos in any order and any superimposition may be used. [...] Given two or more singers, each should make an independent program, not fitted or related in a predetermined way to anyone else's program. Any resultant silence in a program is not to be feared. Simply perform as you had decided to, before you knew what would happen. (Cage 1970)

In other words if two or more singers are involved in a performance of the piece, they do not form 'an ensemble'. One could say that they are rather as Cage puts it elsewhere: 'A lot of people working together without getting in each other's way' (Cage & Charles 1995). They should act as soloists that perform simultaneously with other soloists.

Letting the individual performer decide on structuring an open form piece changed the relationship between composer and performer (compared to the same relationship in a closed form piece). The composer provides the players with a 'field of opportunities', as Heinz-Klaus Metzger pointed out describing the music of Cage, already in 1959 (Metzger in Robinson 2011: 14). Performers can determine the narrative of the piece and construct their own personal version. The composer becomes a facilitator of the creativity of the individual performer, respecting and trusting their decisions and outcomes.

Performers could act in an individualistic way and do not necessarily have to collaborate with their co-players when they plan their version. In extreme cases like *Song Books*, a player is a soloist who performs his 'program' independent of the programs of his co-players. This is similar to a performance of a piece with closed form, where players *could* perform their parts, without worrying too much about what the others are playing. In this way of working,

⁵ An anonymous review of the first performance of the piece in 1960 described the performance as a situation with rather complicated simultaneous events (Fetterman 1996: 108)

individuality in preparing and performing a composition, instead of collaboration and collective decisions, is encouraged.

d. Group decides

There are open form pieces for groups where the composer either explicitly or indirectly asks the players to plan their version of the piece collectively prior to the performance. This way of working can be observed in a relatively small number of pieces. In the graphic score *visible music I for 1 Conductor and 1 Instrumentalist* (1960/62) by Dieter Schnebel, conductor and instrumentalist are invited by the composer to prepare collectively their version of this graphic piece. In order to do this they must

make themselves familiar with the notation sheet and its respective gestural and instrumental interpretation, and then co-operate in an investigation of the possibilities of playing together, the result of which they can use as a basis for their performance. (Schnebel 1971)

Collective decisions are requested in a more direct and simple way by Christian Wolff in his ensemble piece *Burdocks* (1971). One of the alternative ways for structuring the form of *Burdocks* (1971) is that the players can 'gather and decide what section will be played and in what arrangement' (Wolff 1973). Wolff was interested in engaging the players more actively in the structure of their performance. The decision of leaving the construction of form to the performers had a political meaning for Wolff. He stated that

the techniques of coordination, interaction and interdependency, all players being equal (really, the normal thing in chamber music), and the sharing out of musical independence between composer and performers – that can have a metaphorical or exemplary force: social democracy. (Wolff cited in Saunders 2009: 361)

This does not mean that in writing music everything should convey a political message. Such a thing, as Wolff says, 'could be a musical disaster, and so also a political one' (Ibid.). In Wolff's music the parameters of a musical composition, such as the manner in which the performance is prepared, should take place with a conscious awareness 'of good democratic principles' (Ibid.).

Agnes Ponizil is also direct in the instructions of her graphic score *Three Intensities* (1995), which is part of a collection of pieces made by members of *Group Improfon*.⁶ Performers of this graphic piece have to create a sonic texture, which consists of three sections with

⁶ *Group Improfon* is a Dresden (Germany) based ensemble, consisted by Hartmut Dorschner (sax), Sabine Grüner (vc), Günther Heinz (tb), Agnes Ponizil, Jörg Ritter (perc). *Three intensities* is part of the collection of graphic scores entitled *Antology* (1994/95).

Source: <http://intuitivemusic.dk/iima/if.pdf>

‘different density or musical intensity: not very dense – middle density – very dense’ (Ponizil 1995). Ponizil later notes that the ‘sequence of the different densities is to be determined beforehand by a common discussion among the interpreters’ (Ponizil 1995). The given intensities have to be musically translated by ‘each interpreter’, an instruction that leads to an individual way of preparing the musical material of each performer. However, the overall form, as well as the duration of their version has to be decided collectively prior to the performance.



Agnes Ponizil - Three Intensities (1995)

In my verbal/graphic piece *Collective Thoughts* (2014) for a group of people, the instructions are also direct. I ask the performers (at least three persons) to make a group realization of the composition using any amount of the given material. The order of procedures and their respective timings should be decided collectively prior to the performance. All decisions about how to structure and perform the piece should be made collectively (not by one individual), through a process of conversation and rehearsal. Furthermore, while working on the graphic procedures of the piece, performers are invited to discuss and agree on the ways they will translate the graphics musically. The members of the group do not have to standardize exactly what they are going to do, but they should have an idea of how every member understands the graphics. It is desirable that a minimum of common understanding on the performance of the graphics would be *collectively* achieved.



Alexis Porfiriadis, Collective Thoughts - Graphic 19 (2014)

In these cases the composer 'proposes specific possibilities of action to the musicians and, if one wants to define it at all, is nothing but a field of possibilities' (Metzger in Robinson 2011: 14). This changes the relationship between composer and performer dramatically. The composer becomes a facilitator of the creativity of the performers, respecting and trusting their decisions and outcomes.

The collective decisions required in such pieces also change dramatically the relationship between performers. They do not just 'perform' their part or follow their individually prepared path. Performers are invited to build a team (even temporarily), and to discuss, negotiate and come to a decision (at least) concerning the form of a piece. In these cases the creative process moves from the person to the group and this provides a fertile ground for a kind of creativity to grow that cannot be defined as a property of individuals but as a 'property of groups' (Sawyer 2003: 25).

References

- Bergstrøm-Nielsen, C. (1980) *Game of Contrasts*. Self-published score
- Cage, J. (1960) *Theatre Piece*. New York: C.F. Peters Corporation.
- Cage, J. (1970) *Songbooks*. New York: Henmar Press Inc.
- Fetterman, W. (1996) *John Cage's Theatre Pieces: Notations and Performances*. New York: Routledge.
- Metzger, H.K. (1959) 'John Cage, or Liberated Music'. In: Robinson, J. ed. *October Files 12: John Cage*. Massachusetts: MIT Press.
- Morgan, R. (1991) *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*, New York: W.W. Norton and Company Inc.
- Ponizil, A. (1995) *Three Intensities* [Online] Available from: <http://intuitivemusic.dk/iima/if.pdf>. [Accessed 28 December 2015].
- Saunders, J. ed. (2009) *The Ashgate Research Companion to Experimental Music*. Surrey: Ashgate Publishing Limited.
- Sawyer, K.R. (2003) *Group Creativity: Music, Theater, Collaboration*, Mahwah: Lawrence Erlbaum Associates.
- Schnebel, D. (1971) *Abfälle I, 2 visible music I*. Mainz: Schott's Söhne.
- Wolff, C. (1973) *Burdocks*. New York: C.F. Peters Corporation.

slow motion resistance

by Jukka-Pekka Kervinen

for any 3-5 instruments

Material

Raw, "extreme" playing, multiphonics, extended, noisy playing, flatterzunge, artificial harmonics.

Manner of execution

ppp-p, (very) quiet, very slow, noisy, avoid exact pitches/notes.

Playing instructions

Play one or two sounds, each sound 30"-1', if two sounds, can be partially overlapping, quasi-legato. After sound(s), pause, 30"-1'. No clock is needed, durations are approximate. Use exaggerated, unconventional, extended sound producing methods, noise, with varied amounts of (in)harmonic spectra, overtones, like simulating FM-sounds with complex C:M ratios.

Interaction

Listen to others. For each sound or sound pair, you can freely choose one of the three modes of coordination:

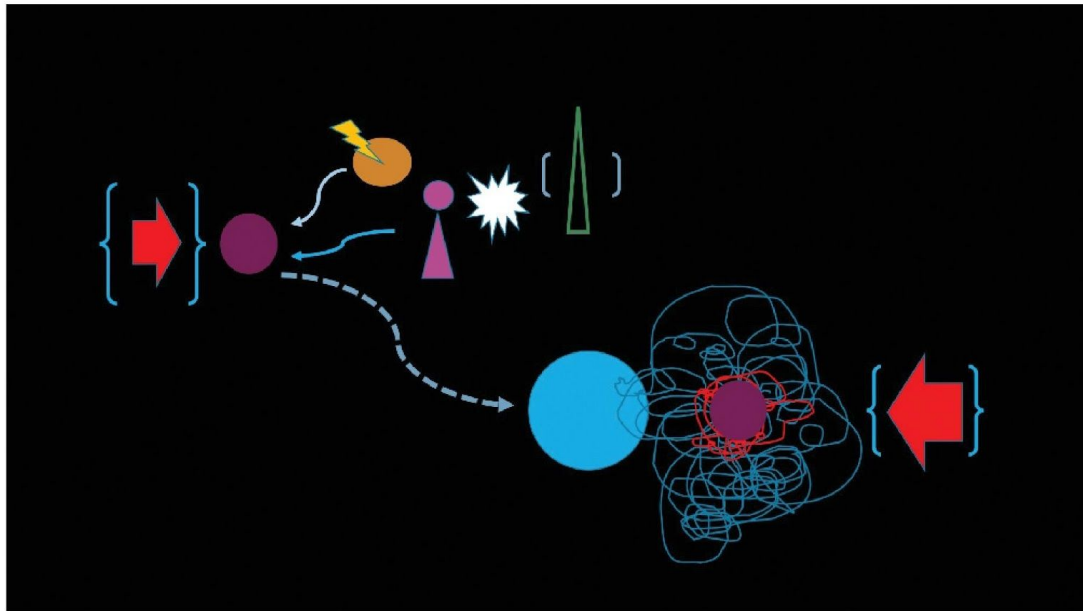
1. Start your sound together with any player
2. Start after any player, ie. start your sound(s) when he/she finishes.
3. Play your sound freely, without any coordination.

Duration

At least 15 minutes, preferably 20-30 minutes.

© 2020 Jukka-Pekka Kervinen

Language scored as music



These symbols depict a dramatic process. There is a kind of punch at the beginning, recurring at the end (red arrows). The up-going line pointing back to the violet circle leads to a bright circle with a lightning shape. Seeking down, the next line has a sequence of three symbols - and one of these looks like a white-glowing star or maybe an explosion. Then, the third line again keeps to three symbols, however they appear in larger size than before. And for the third time, a special symbol seeming to depict “something with wild energy” is included, before the final punch. Varied repetitions, keeping high energy, swelling to a climax, and framed by the red punching arrows.

Could you imagine this played as music... well, in fact, the score was one of several created by Sarah Blair as aural scores, to illustrate examples of verbal rhetorics. The author of the rhetorics in this case happens to be Donald Trump, and the words are from his tweet of 16.October 2016:

“Is it really possible that Bruce Ohr, whose wife Nellie was paid by Simpson and GPS Fusion for work done on the Fake Dossier, and who was used as a Pawn in this whole SCAM (WITCH HUNT), is still working for the Department of Justice????? Can this really be so?????”

Thank you for permission to quote from Sarah Blair: The ornament of grammar, *Journal of Illustration*, vol. 6 no.1, 2019, p.137-160.

CBN

DEX

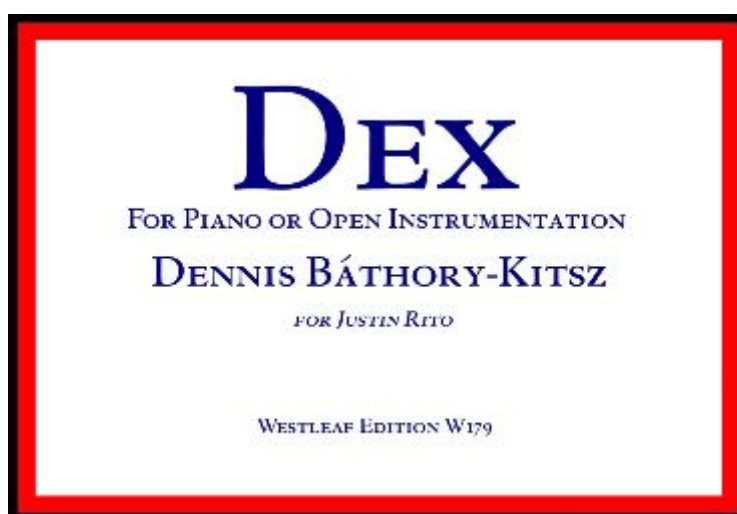
by Dennis Báthory-Kitsz

This composition uses cards with print on both sides. You may order them in a beautifully printed and cut-out edition from the composer: bathory@malTEDmedia.com - or cut them out from the IM-OS print version - or print them yourself, on both sides of the paper. Note that the latter procedure may require minute adjustment of the paper tray. It is recommended to download the original version without margin:

<http://malTEDmedia.com/people/bathory/music/pdf/dex.pdf>

As an enchantment especially for the players, there is even a 3-dimensional version, using red/blue 3D glasses, for download:

<http://malTEDmedia.com/people/bathory/music/pdf/dexii3d.pdf>



Copyright ©2017 by Dennis Báthory-Kitsz (ASCAP). All rights reserved. Westleaf Edition W179

How to Perform Dex

Materials include a deck of 63 tarot-sized playing cards:

1. The **COVER** (1 card)
2. The **INSTRUCTION** deck (9 cards)
3. The yellow **THEME** deck (21 cards)
4. The blue **COLON** deck (18 cards)
5. The green **VARIATION** deck (14 cards)

Each card is double-sided and numbered. **Sort the cards** into cover and instructions (instructions on the cards are simplified for reference), and then **set out three decks by color**. (*During performance, optional large-format sheets may be used if the cards are too small for the performer or ensemble, and also for the audience to enjoy.*)

Dex's architecture is based on imaginary calendar dates. The date format / score architecture is:

Y Y Y Y : Mo Mo : D D : H H : Mi Mi : S S

Keep the **yellow**, **blue** and **green** decks separate, and **shuffle each deck individually**.

Deal and place the cards in a left-to-right line with the numbers and colons (backs) showing, appearing as above:

Deal four yellow THEME cards (year, four digits).
Deal one blue COLON card.

Deal one green VARIATION card (month high digit).
Deal one yellow THEME card (month low digit).
Deal one blue COLON card.

Deal one green VARIATION card (day high digit).
Deal one yellow THEME card (day low digit).
Deal one blue COLON card.

Deal one green VARIATION card (hour high digit).
Deal one yellow THEME card (hour low digit).
Deal one blue COLON card.

Deal one green VARIATION card (minute high digit).
Deal one yellow THEME card (minute low digit).
Deal one blue COLON card.

Deal one green VARIATION card (second high digit).
Deal one yellow THEME card (second low digit).

You will now have a complete date displayed.

However, the date may be impossible because some digits may be invalid (such as day 49 or month 36). **In the case of an invalid date, deal another green VARIATION card or yellow THEME card** and place it to the right of the invalid card. If the number is still invalid, draw another of the same type. **Keep the invalid card(s) in place.** When sufficient cards have been dealt to create a legitimate date (ignoring the invalid cards for now), **announce the date aloud** (“Year 3267, October 12, at 2:38pm and 41 seconds”). Now the music is ready to begin.

To perform: **Turn the cards over** lengthwise to reveal the musical instructions, again reading left to right. Once turned over, some cards may be placed in two or four directions, as you like. Again, you may use the large printed sheets if the cards are difficult to perform from.

Interpret the four yellow THEME cards. *It is advisable, especially in group performance, to study and interpret all the cards in advance.* **Play each card** as long as you choose and, if you like, repeat the material or make references to previous (or future!) themes as your playing continues.

Play the blue COLON card. A blue cards refers to the interstices between themes, and contains instructions on how to make transitions or what to change in upcoming playing tools or techniques. “Now” and “During” show when you should make the changes.

Play the green VARIATION card, which is similar to the **blue COLON card**, but with additional techniques.

In turn, **play each group** made up of one each: **blue COLON**, **green VARIATION** and **yellow THEME card**.

Continue to play the cards. **The performance ends** when you play the last displayed **yellow THEME card**.

Interpretation is up to you. Certain aspects of the playing—such as where pitches are specified or particular modes are presented—should be limited to that content.

Notes on interpreting themes:

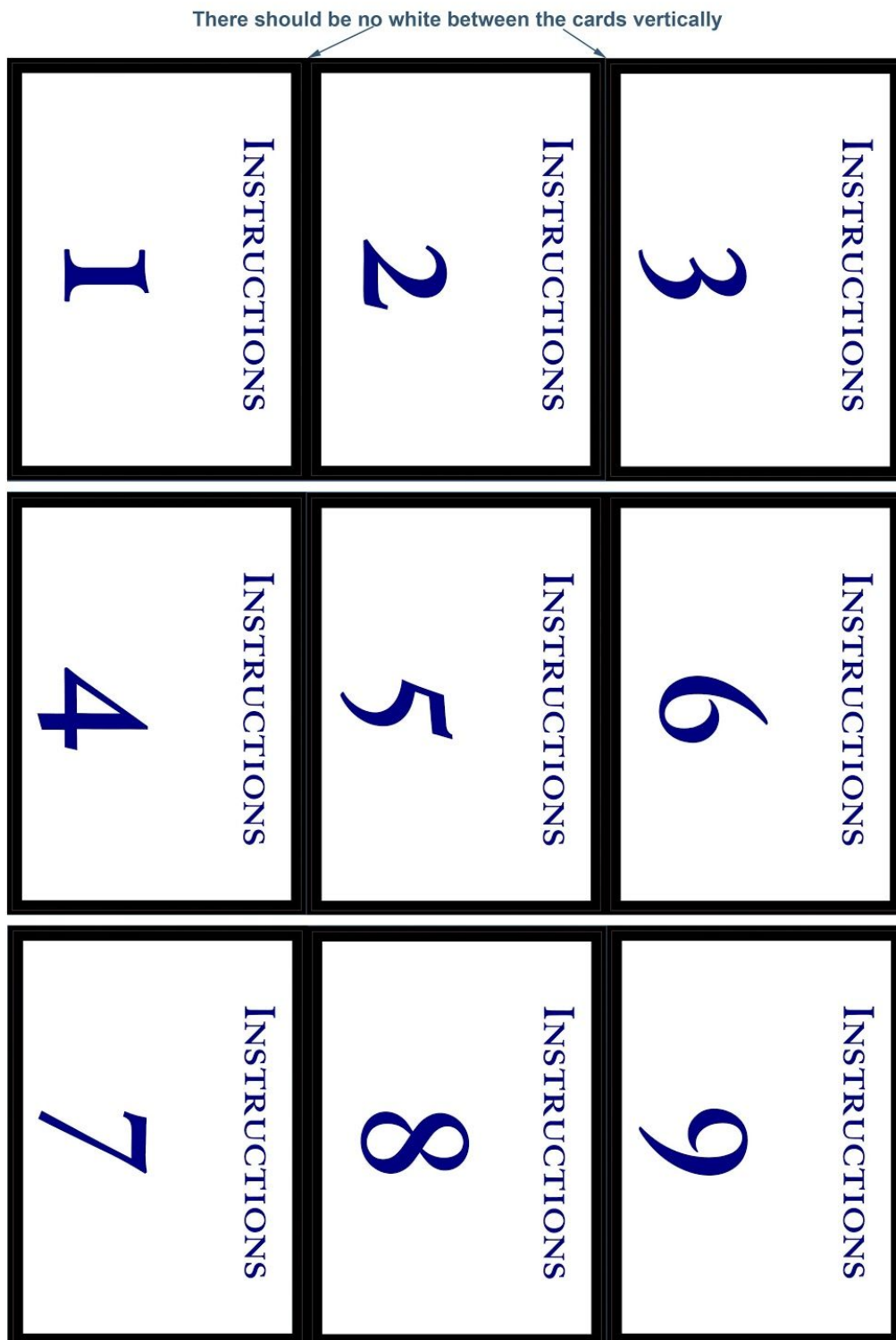
1. **Growing structures are followed via their paths.** The ‘stopping points’ may be considered pitches, clusters, lengths of time, etc., as long as they are coherent and related to the image.
2. **Crossed staves share pitches, dynamics and rhythms.** By rotating the card (which may be done during the performance), a variation transform can be made.
3. **Some reversing lines may be considered canons** in retrograde or inversion.
4. **Changing shapes of staves or notes can be taken as changes of** dynamic, tempo or density.
5. **Areas with filled spaces between lines may be taken as densities or chords.**

6. In the case of instruments with flexible pitches, their **thematic content may be bent, colored, or distorted**. *Imagination rules!*

7. **Themes with irregular abstractions may also be bent, colored, or distorted**. In the case of either #6 or #7 for piano solo (for example), you may play the instrument inside the case or use preparations of your liking.

*Dennis Báthory-Kitsz
Northfield Falls, Vermont
December 11, 2017*

bathory@maltedmedia.com

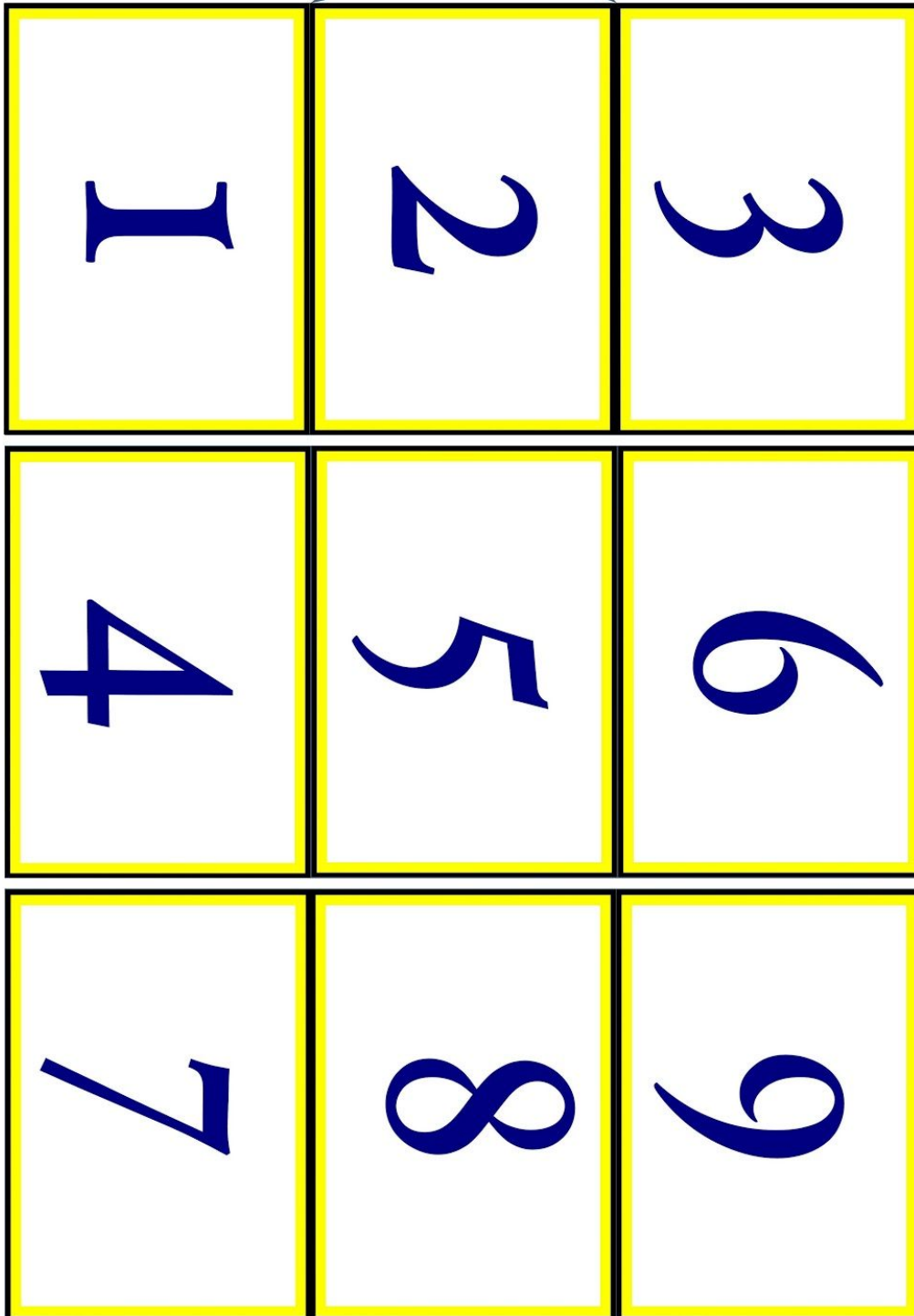


There should be no white between the cards vertically

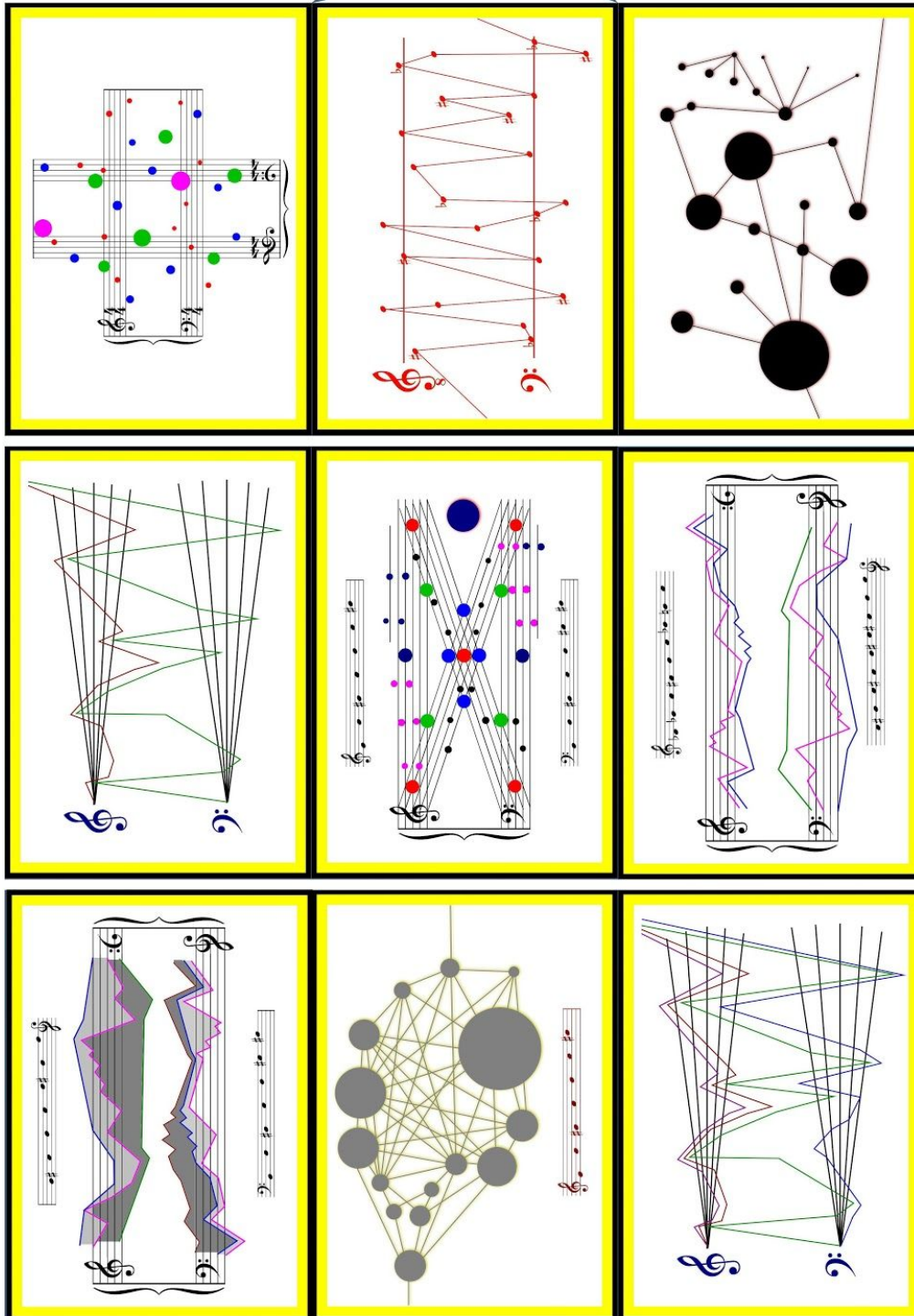
<p>6. IN THE CASE OF INSTRUMENTS WITH FLEXIBLE PITCHES, THEMATIC CONTENT MAY BE BENT, COLORED, OR DISTORTED.</p> <p>7. THEMES WITH IRREGULAR ABSTRACTIONS MAY ALSO BE BENT, COLORED, OR DISTORTED. IN THE CASE OF EITHER #6 OR #7 FOR PIANO SOLO, YOU MAY PLAY THE INSTRUMENT INSIDE THE CASE OR USE PREPARATIONS OF YOUR LIKING.</p> <p style="text-align: right;">Dennis Báthory-Kitsz NORTHFIELD FALLS, VERMONT DECEMBER 11, 2017</p>	<p>TURN THE CARDS OVER TO REVEAL THE MUSICAL INSTRUCTIONS, AGAIN LEFT TO RIGHT. SOME CARDS MAY BE PLACED IN TWO OR FOUR DIRECTIONS, AS YOU LIKE. AGAIN, YOU MAY USE THE LARGE PRINTED SHEETS IF THE CARDS ARE DIFFICULT TO PLAY FROM.</p> <p>FIRST INTERPRET THE FOUR YELLOW THEME CARDS. PLAY EACH CARD AS LONG AS YOU CHOOSE AND, IF YOU LIKE, MAKE REFERENCES TO PREVIOUS THEMES AS YOUR PLAYING CONTINUES.</p> <p>THE BLUE COLON CARD REFERS TO THE INTERSTICES BETWEEN THEMES, AND CONTAINS INSTRUCTIONS ON HOW TO MAKE TRANSITIONS OR WHAT TO CHANGE UPCOMING PLAYING TOOLS OR TECHNIQUES. "NOW" AND "DURING" SHOW WHEN YOU MAKE THE CHANGES.</p>	<p>Dex is based on imaginary dates. The date format is: YYYY:MMo:DD:HH:MMi:ss</p> <p>KEEP THE YELLOW, BLUE AND GREEN DECKS SEPARATE, AND SHUFFLE EACH INDIVIDUALLY.</p> <p>PLACE THE CARDS IN A LEFT-TO-RIGHT LINE WITH THE NUMBERS (BACKS) SHOWING: DEAL FOUR YELLOW THEME CARDS (YEAR), DEAL ONE BLUE COLON CARD.</p> <p>DEAL ONE GREEN VARIATION CARD (MONTH HIGH DIGIT), AND ONE YELLOW THEME CARD (MONTH LOW DIGIT).</p> <p>DEAL ONE BLUE COLON CARD.</p>
<p>NOTES ON INTERPRETING THEMES:</p> <ol style="list-style-type: none"> GROWING STRUCTURES ARE FOLLOWED VIA THEIR PATHS. THE 'STOPPING POINTS' MAY BE CONSIDERED PITCHES, CLUSTERS, LENGTHS OF TIME, ETC., AS LONG AS THEY ARE COHERENT AND RELATED TO THE IMAGE. CROSSED STAVES SHARE PITCHES, DYNAMICS AND RHYTHMS. BY TURNING THE CARD (WHICH MAY BE DONE DURING THE PERFORMANCE), A VARIATION TRANSFORM CAN BE MADE. SOME REVERSING LINES MAY BE CONSIDERED CANONS IN RETROGRADE OR INVERSION. CHANGING SHAPES OF STAVES OR NOTES CAN BE TAKEN AS CHANGES OF DYNAMIC, TEMPO OR DENSITY. AREAS WITH FILLED SPACES BETWEEN LINES MAY BE TAKEN AS DENSITIES OR CHORDS. 	<p>YOU WILL NOW HAVE A COMPLETE DATE DISPLAYED. HOWEVER, THE DATE MAY BE IMPOSSIBLE BECAUSE SOME DIGITS MAY BE INVALID (SUCH AS DAY 49 OR MONTH 36). IN THE CASE OF AN INVALID DATE, DRAW ANOTHER YELLOW THEME CARD AND PLACE IT TO THE RIGHT OF THE INVALID CARD. KEEP THE INVALID CARD IN PLACE.</p> <p>IF THE NUMBER IS STILL INVALID, DRAW ANOTHER. WHEN ENOUGH CARDS HAVE BEEN DEALT TO CREATE A LEGITIMATE DATE (IGNORING THE INVALID CARDS FOR NOW), THE MUSIC IS READY TO BEGIN.</p>	<p>How To Perform <i>Dex</i></p> <p>MATERIALS INCLUDE A DECK OF 63 CARDS:</p> <ol style="list-style-type: none"> COVER (1 CARD) THESE INSTRUCTIONS (9 CARDS) A YELLOW THEME DECK (21 CARDS) A BLUE COLON DECK (18 CARDS) A GREEN VARIATION DECK (14 CARDS) <p>EACH CARD IS DOUBLE-SIDED AND NUMBERED.</p> <p>(OPTIONAL LARGE-FORMAT SHEETS MAY BE USED IF THE CARDS ARE TOO SMALL FOR THE PERFORMER OR ENSEMBLE.)</p>
<p>PLAY THE GREEN VARIATION CARD, WHICH IS SIMILAR TO THE BLUE COLON CARD, BUT WITH ADDITIONAL TECHNIQUES.</p> <p>IN TURN, PLAY THE NEXT PAIRS OF BLUE COLON, GREEN VARIATION AND YELLOW THEME CARDS.</p> <p>THE PERFORMANCE ENDS WHEN YOU PLAY THE LAST DISPLAYED YELLOW THEME CARD.</p> <p>INTERPRETATION IS UP TO YOU. CERTAIN ASPECTS (WHERE NOTES ARE SPECIFIC OR PARTICULAR MODES ARE PRESENTED), THE PLAYING SHOULD BE LIMITED TO THAT CONTENT.</p>	<p>DEAL ONE GREEN VARIATION CARD (DAY HIGH) DEAL ONE YELLOW THEME CARD (DAY LOW) DEAL ONE BLUE COLON CARD.</p> <p>DEAL ONE GREEN VARIATION CARD (HOUR HIGH) DEAL ONE YELLOW THEME CARD (DAY LOW) DEAL ONE BLUE COLON CARD.</p> <p>DEAL ONE GREEN VARIATION CARD (MINUTE HIGH) DEAL ONE YELLOW THEME CARD (MINUTE LOW) DEAL ONE BLUE COLON CARD.</p> <p>DEAL ONE GREEN VARIATION CARD (SECOND HIGH) DEAL ONE YELLOW THEME CARD (SECOND LOW)</p>	<p style="text-align: center;">Dex</p> <p style="text-align: center;">FOR PIANO OR OPEN INSTRUMENTATION</p> <p style="text-align: center;">Dennis Báthory-Kitsz 2017</p> <p style="text-align: center;">FOR JUSTIN RITO</p> <p style="text-align: right; font-size: small;">COPYRIGHT ©2017 BY DENNIS BÁTHORY-KITSZ (ASCAP). ALL RIGHTS RESERVED. WESTLEAF EDITION W179</p>



There should be no white between the cards vertically

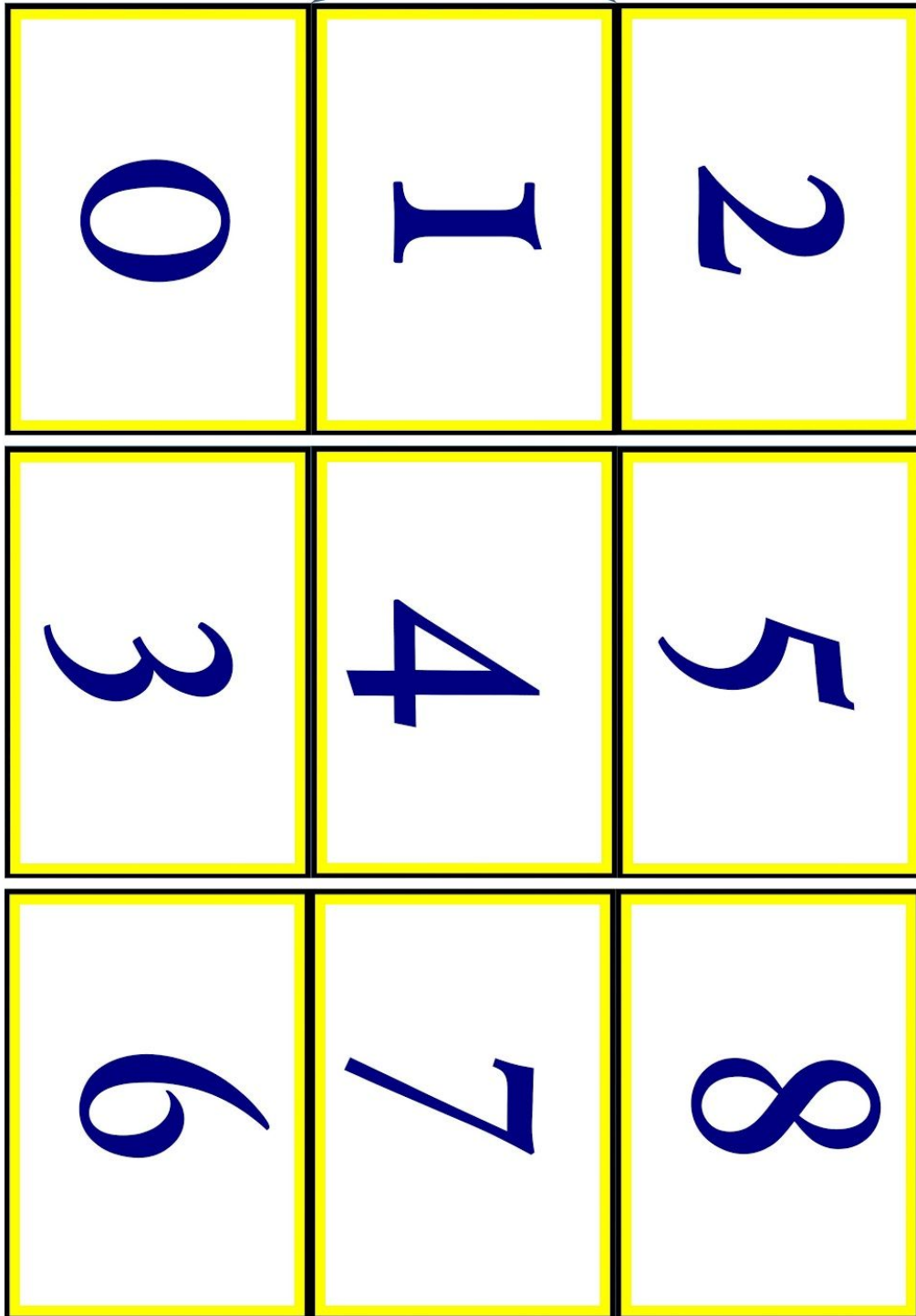


There should be no white between the cards vertically

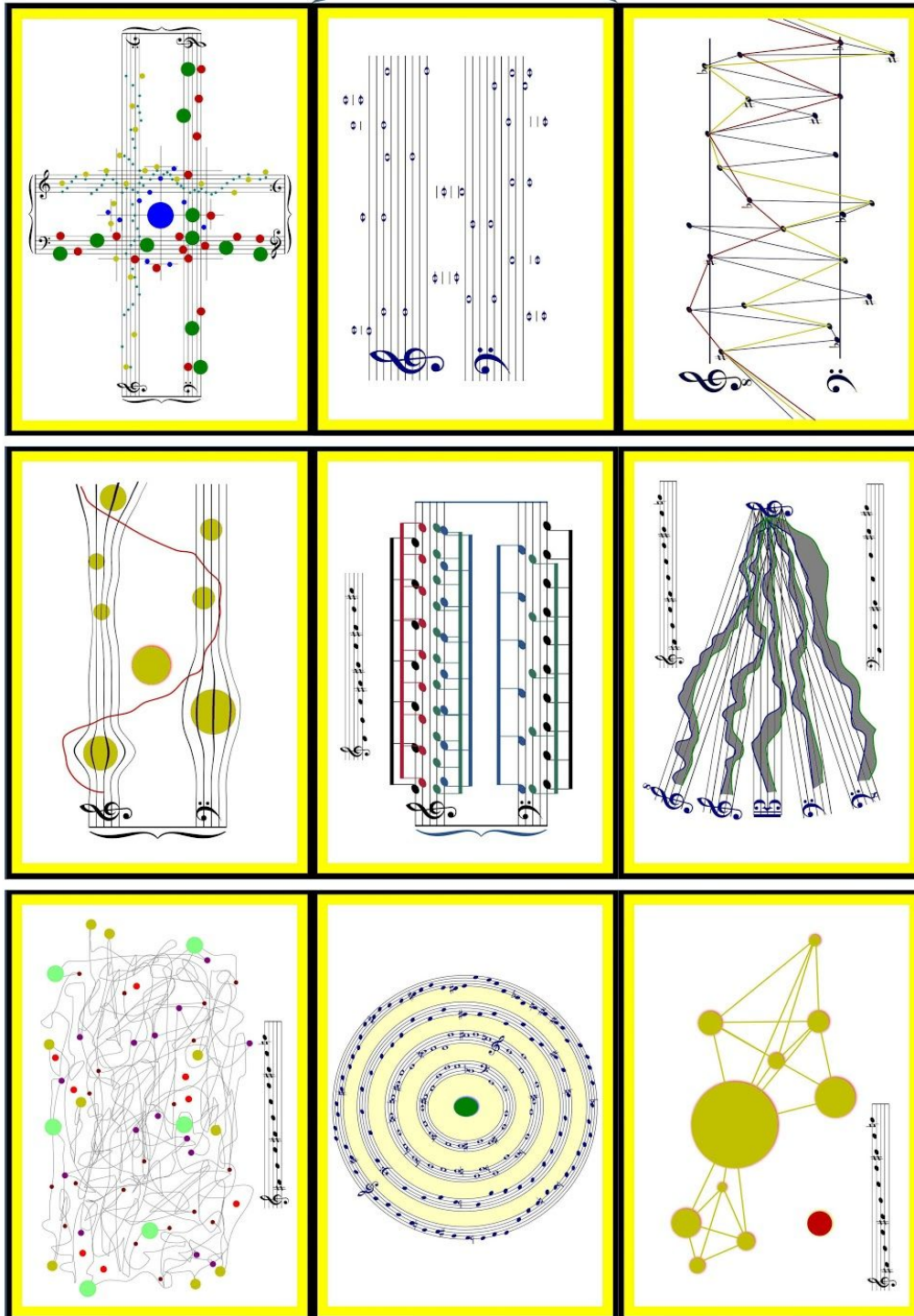


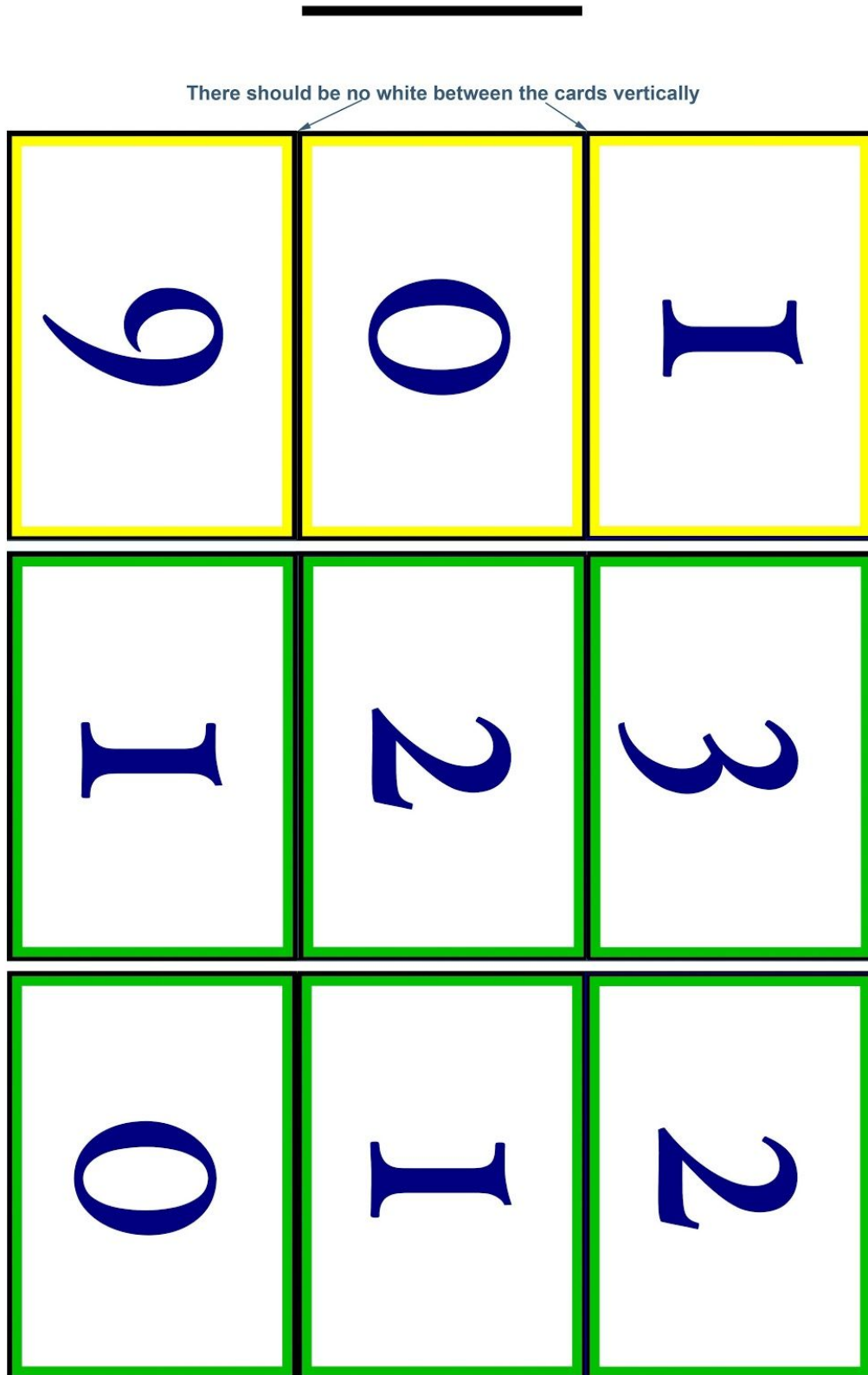


There should be no white between the cards vertically

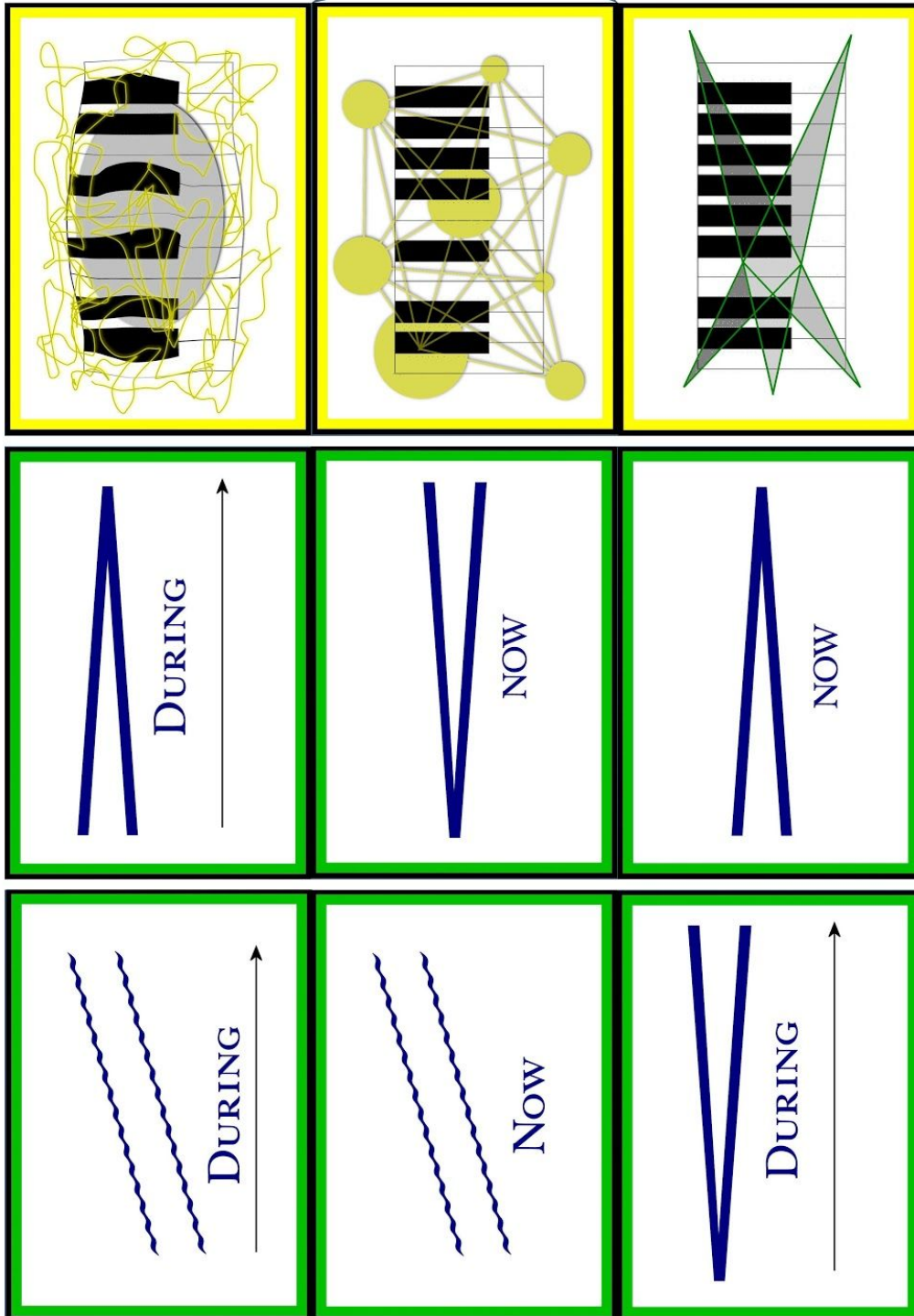


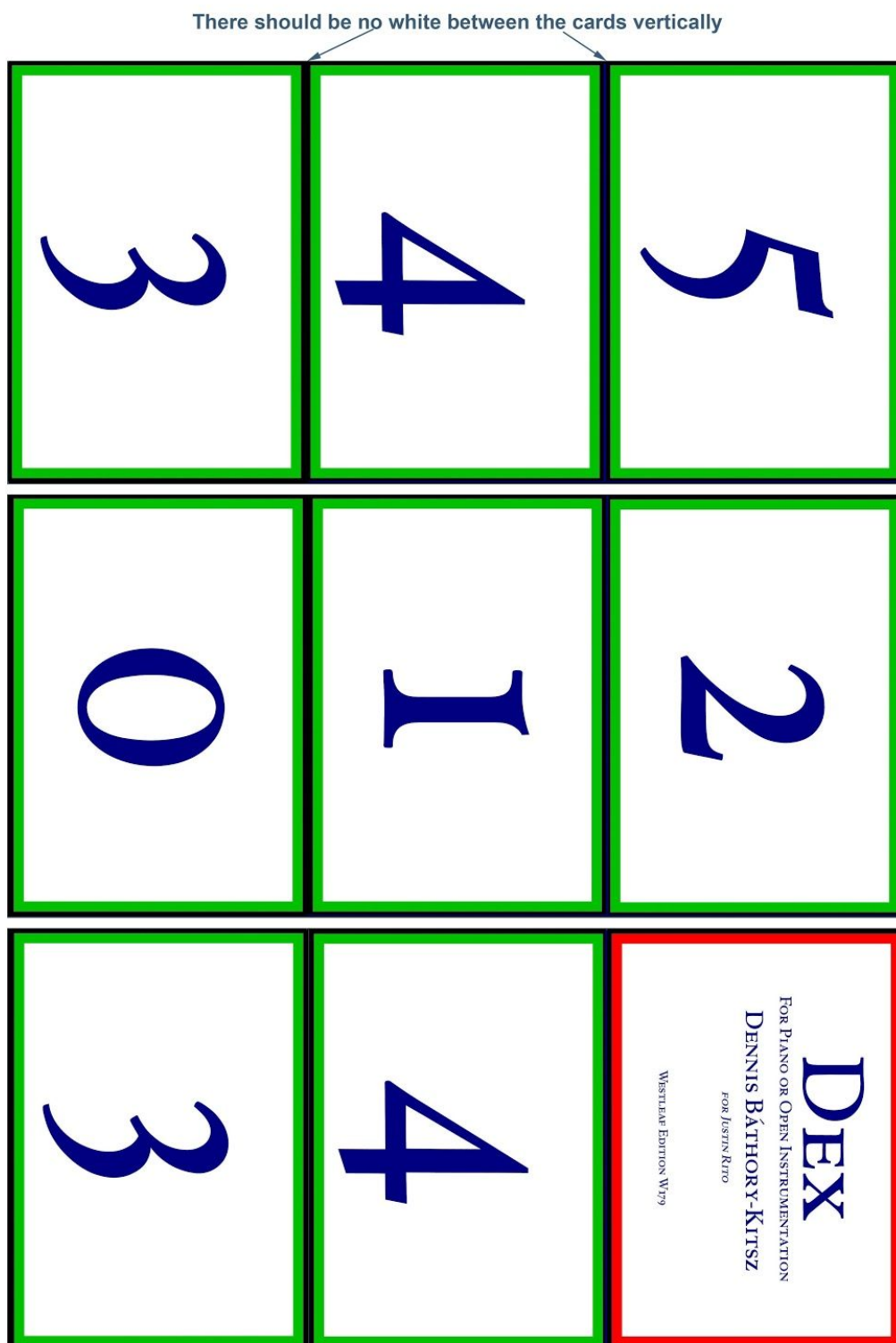
There should be no white between the cards vertically

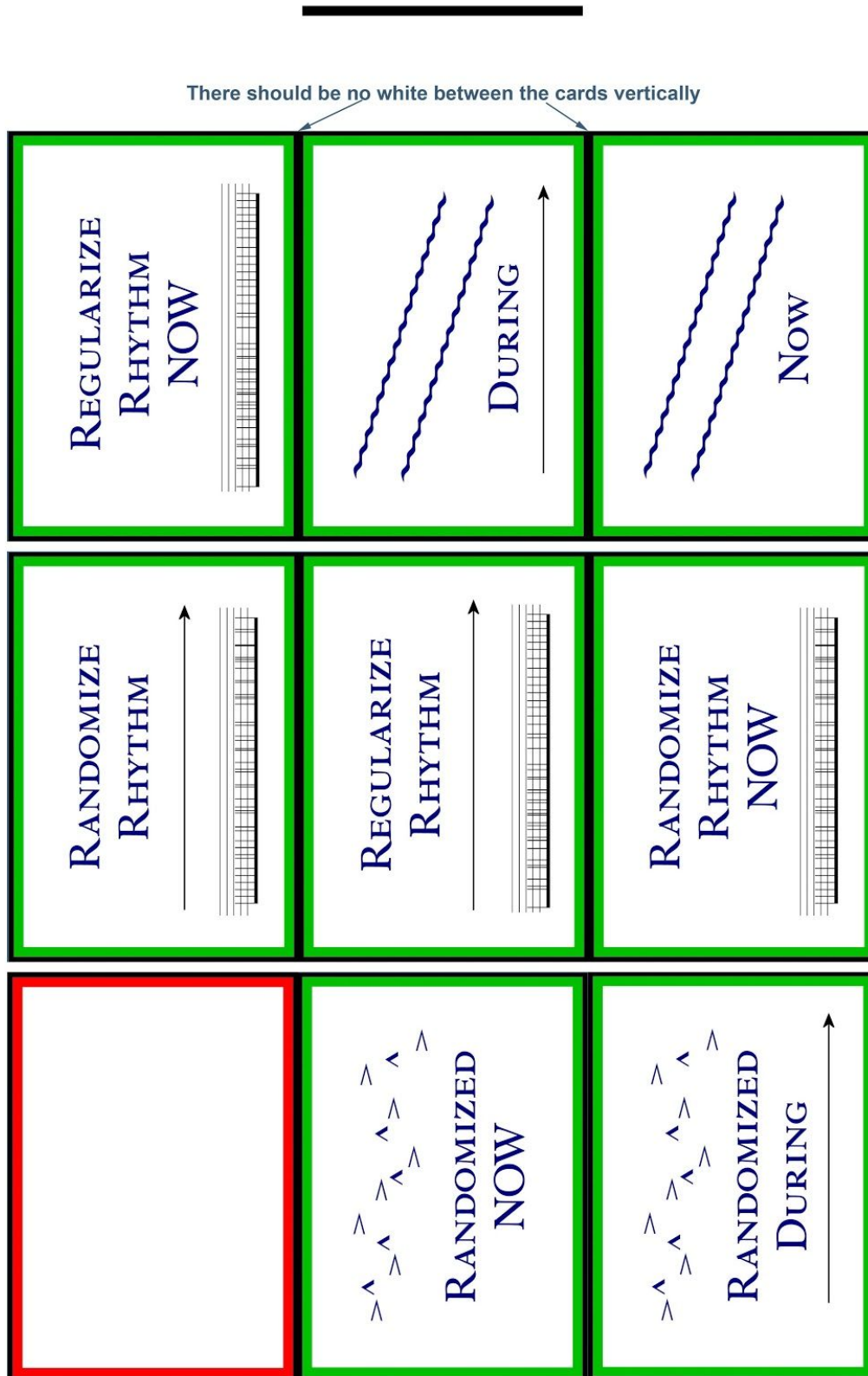




There should be no white between the cards vertically

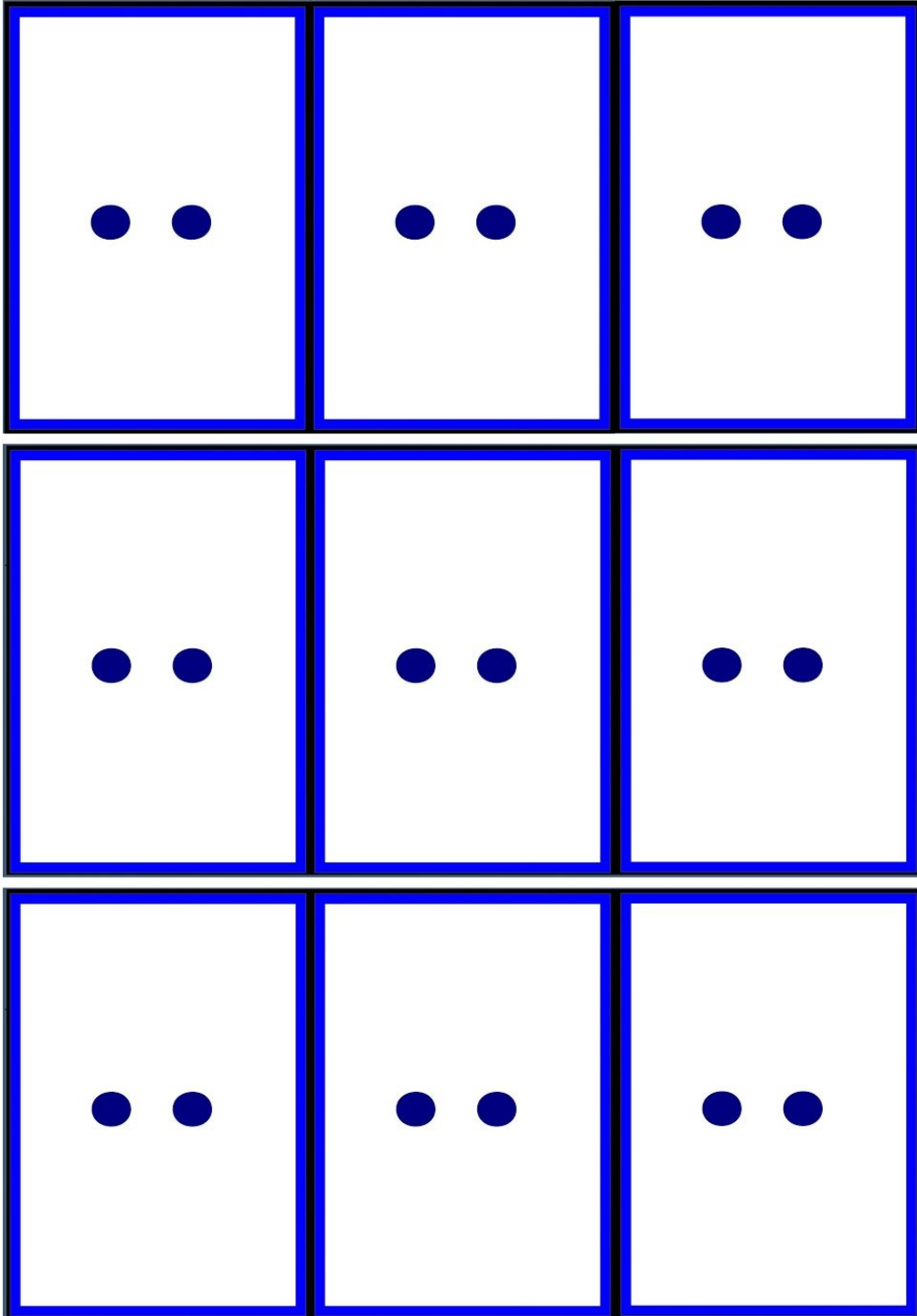











There should be no white between the cards vertically

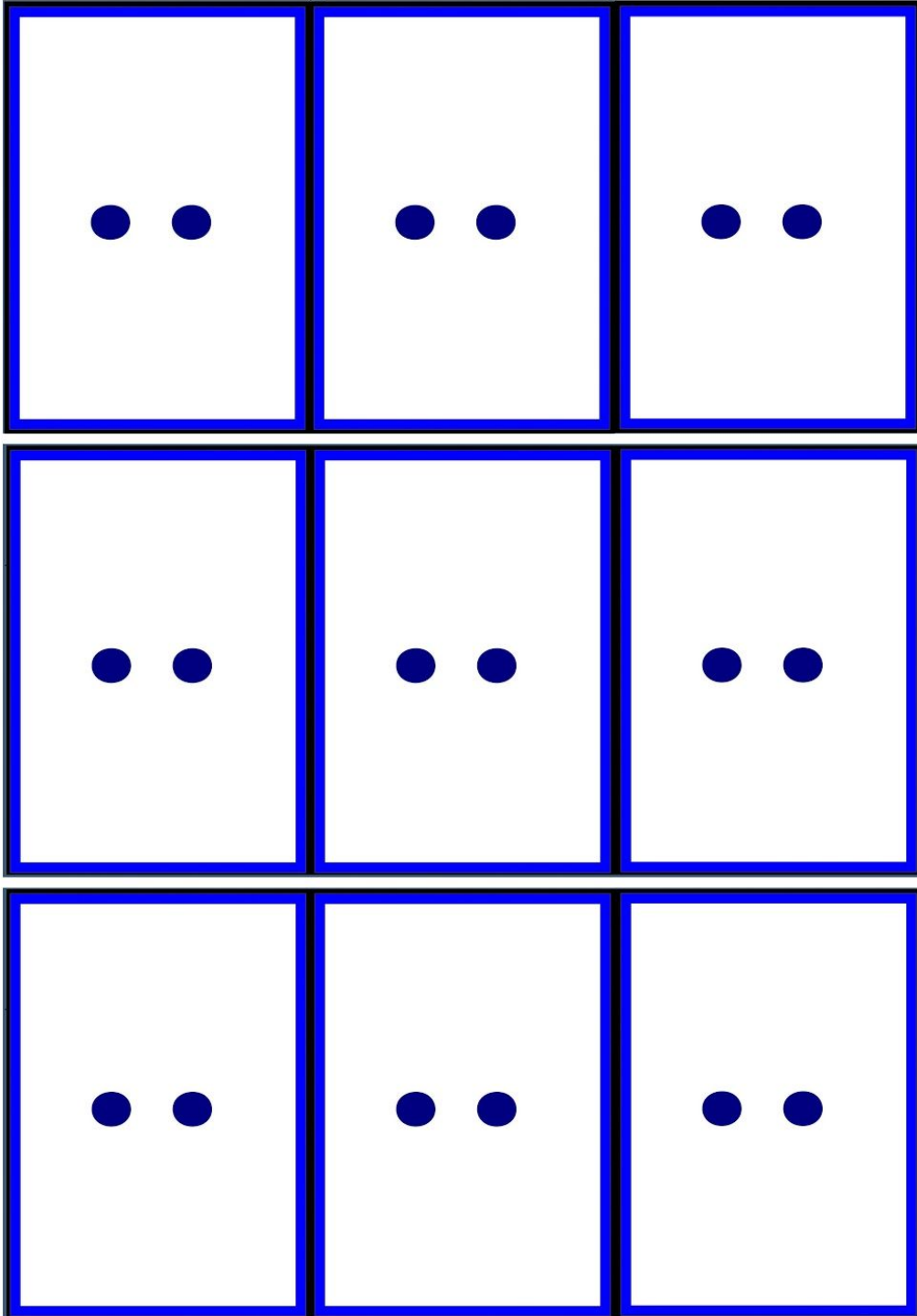


There should be no white between the cards vertically

<p>MODE CHANGE TO THIS THEME</p> 	<p>MODULATE VIA TWO SECONDARY DOMINANTS</p>	<p>MODULATE <i>AD LIB</i></p>
<p>MODULATE NOW +6</p>	<p>MODE CHANGE NOW</p> 	<p>G.P. </p>
<p>MODULATE NOW -1</p>	<p>MODULATE NOW +7</p>	<p>MODULATE NOW -4</p>



There should be no white between the cards vertically



There should be no white between the cards vertically

<p>MODE CHANGE TO THIS THEME</p>

Contributors to this issue:

Carl Bergstroem-Nielsen (b.1951) DK, composer-musician, editor, researcher, teacher. <http://www.intuitivemusic.dk>

Alexis Porfiriadis (b.1971) GR, composer, improviser.
www.intuitivemusic.dk/iima/ap.htm - <http://alexisporfiriadis.blogspot.com/>

Jukka-Pekka Kervinen (b.1961), FI, composer, writer, visual artist.

Sarah Blair (b.1966), UK, Ph.D, has taught writing and communication skills at Oxford University, UK, and other higher education institutions. Email: drawinglanguage@gmail.com

Dennis Báthory-Kitsz (b.1949), USA, composer, author, editor, teacher, and technologist. <http://maltedmedia.com/people/bathory/>