

Composition/Performance

In specific time

Not in specific space

Installation

In specific space

Not in specific time

Installation

In specific space



What is your instrument?

Not in specific time



What is your score?







Less Specification

More Specification

Life

Audio file

4'33''

I

TACET

II

TACET

III

TACET

Life

4'33"



Audio file

← Less Specification

More Specification →



Luke Jerram's "Play me, I'm yours"
www.streetpianos.com/



Life

4'33"



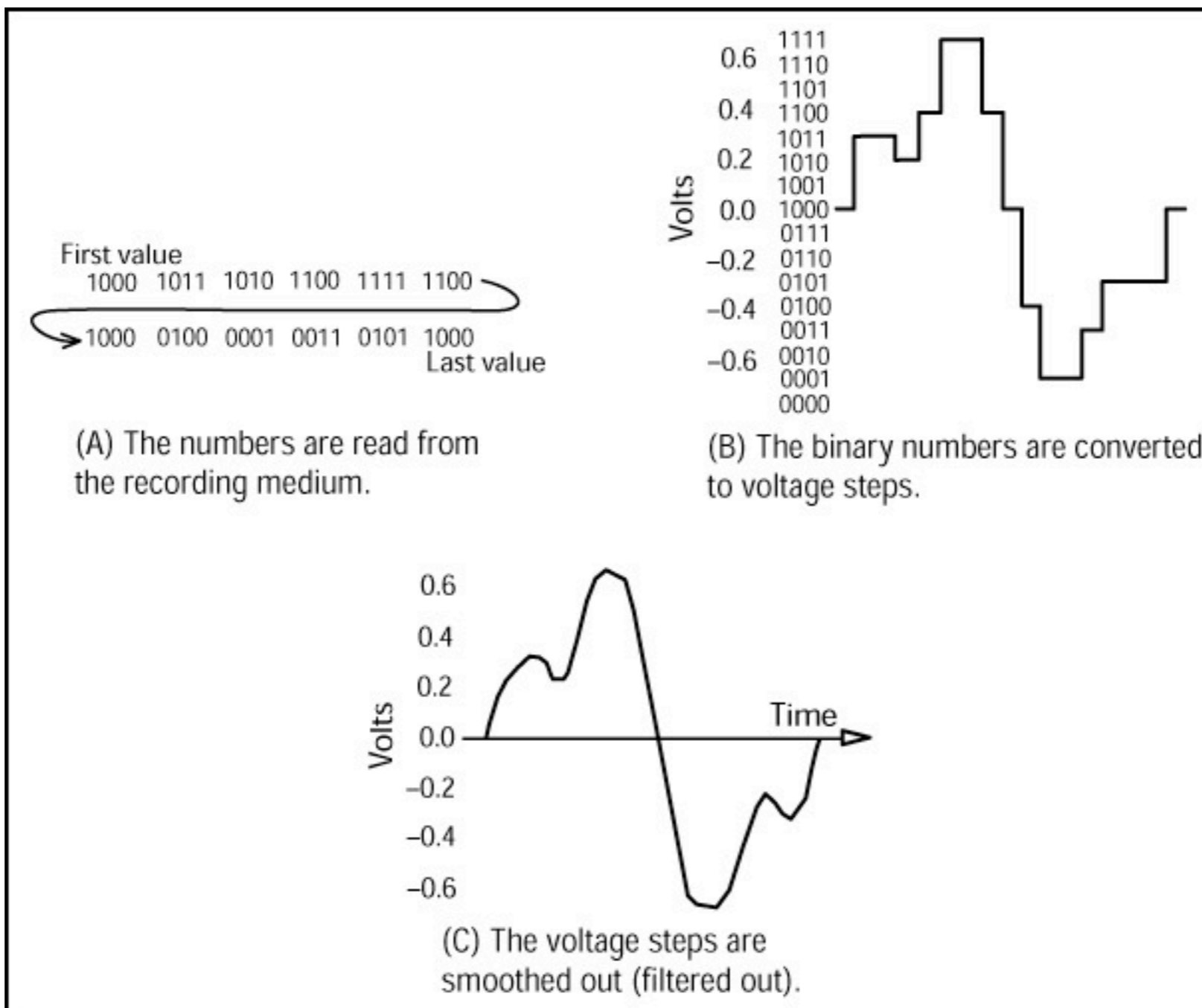
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Audio file



Wind chime principle - nature is the score (more on this next week)





Life

Audio file

← Less Specification

More Specification →

Janet Cardiff 40 Part Motet at PSI

Life

4'33"

↓ Audio file

← Less Specification

→ More Specification



Leif Inge's 9 Beet Stretch

Life

4'33"

Score

Audio file

← Less Specification

More Specification →

A handwritten musical score for John Cage's 4'33''. The score consists of six systems, each with two staves. The notation is sparse, featuring various musical symbols such as clefs, time signatures, and dynamic markings, but it is largely empty, reflecting the piece's nature as a silent work. The handwriting is in black ink on white paper.

A piano roll visualization of John Cage's 4'33''. The visualization shows a grid of piano keys over time. The keys are represented by horizontal black bars, and the time axis is represented by vertical lines. The visualization is mostly empty, with only a few scattered black bars, indicating the absence of sound in the original recording.

Life

4'33"

Score

Audio file

← Less Specification

More Specification →



Tim Hawkinson UberOrgan
@ the Getty

Life

4'33"

Score

Audio file

← Less Specification

More Specification →

Tim Hawkinson UberOrgan
© the Getty



Life

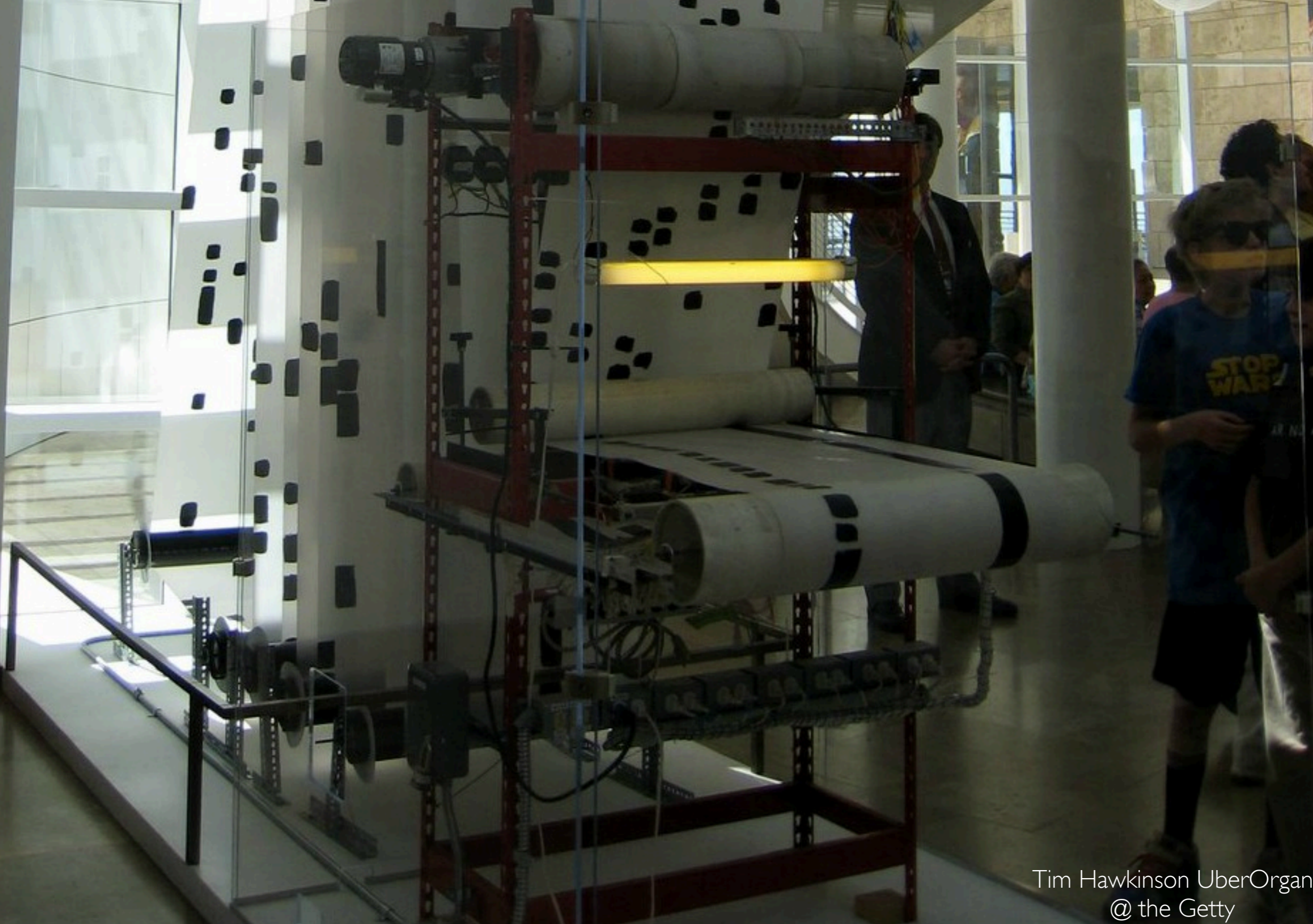
433"

Score

Audio file

← Less Specification

→ More Specification





NIGHT AND DAY - COLE PORTER

Chord symbols: D-7 b5, G7, Cmaj7, D-7 b5, G7, Cmaj7, F#-7 b5, F-7, E-7, Eb7, D-7, G7, Cmaj7, Bb7, Ebmaj7, Ebmaj7, Cmaj7, F#-7 b5, F-7, E-7, Eb7, D-7, G7, D-7, C7, D7, G7.

"STAN GETZ & BILL EVANS" FRANK SINATRA - SWINGING ARRANGEMENT

in C.

1. 2. 3. 4. 5. 6.

7. 8. 9. 10.

11. 12. 13. 14. 15.

16. 17. 18. 19. 20. 21.

22. 23. 24.

25. 26. 27. 28.

29. 30. 31. 32. 33. 34.

35.

36. 37. 38. 39. 40. 41. 42.

43. 44. 45. 46. 47.

48. 49. 50. 51. 52. 53.

© 1964
Terry Riley
© 1989
Celestial Harmonies

In C

Performing Directions

All performers play from the same page of 53 melodic patterns played in sequence.

Any number of any kind of instruments can play. A group of about 35 is desired if possible but smaller or larger groups will work. If vocalist(s) join in they can use any vowel and consonant sounds they like.

Patterns are to be played consecutively with each performer having the freedom to determine how many times he or she will repeat each pattern before moving on to the next. There is no fixed rule as to the number of repetitions a pattern may have, however, since performances normally average between 45 minutes and an hour and a half, it can be assumed that one would repeat each pattern from somewhere between 45 seconds and a minute and a half or longer.

It is very important that performers listen very carefully to one another and this means occasionally to drop out and listen. As an ensemble, it is very desirable to play very softly as well as very loudly and to try to diminuendo and crescendo together.

Each pattern can be played in unison or canonically in any alignment with itself or with its neighboring patterns. One of the joys of IN C is the interaction of the players in polyrhythmic combinations that spontaneously arise between patterns. Some quite fantastic shapes will arise and disintegrate as the group moves through the piece when it is properly played.

It is important not to hurry from pattern to pattern but to stay on a pattern long enough to interlock with other patterns being played. As the performance progresses, performers should stay within 2 or 3 patterns of each other. It is important not to race too far ahead or to lag too far behind.

The ensemble can be aided by the means of an eighth note pulse played on the high c's of the piano or on a mallet instrument. It is also possible to use improvised percussion in strict rhythm (drum set, cymbals, bells, etc.), if it is carefully done and doesn't overpower the ensemble. All performers must play strictly in rhythm and it is essential that everyone play each pattern carefully. It is advised to rehearse patterns in unison before attempting to play the piece, to determine that everyone is playing correctly.

The tempo is left to the discretion of the performers, obviously not too slow, but not faster than performers can comfortably play.

It is important to think of patterns periodically so that when you are resting you are conscious of the larger periodic composite accents that are sounding, and when you re-enter you are aware of what effect your entrance will have on the music's flow.

The group should aim to merge into a unison at least once or twice during the performance. At the same time, if the players seem to be consistently too much in the same alignment of a pattern, they should try shifting their alignment by an eighth note or quarter note with what's going on in the rest of the ensemble.

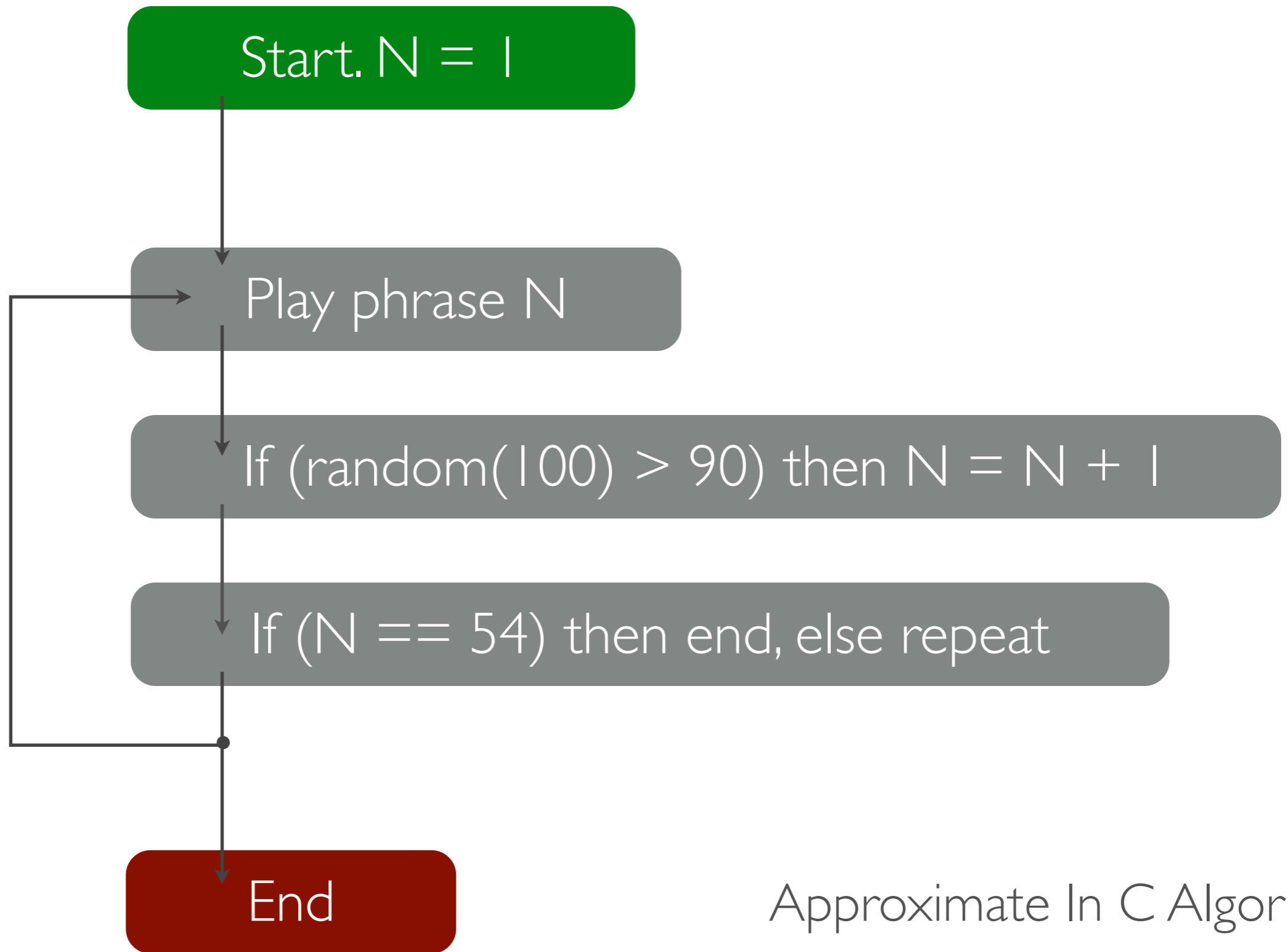
It is OK to transpose patterns by an octave, especially to transpose up. Transposing down by octaves works best on the patterns containing notes of long durations. Augmentation of rhythmic values can also be effective.

If for some reason a pattern can't be played, the performer should omit it and go on.

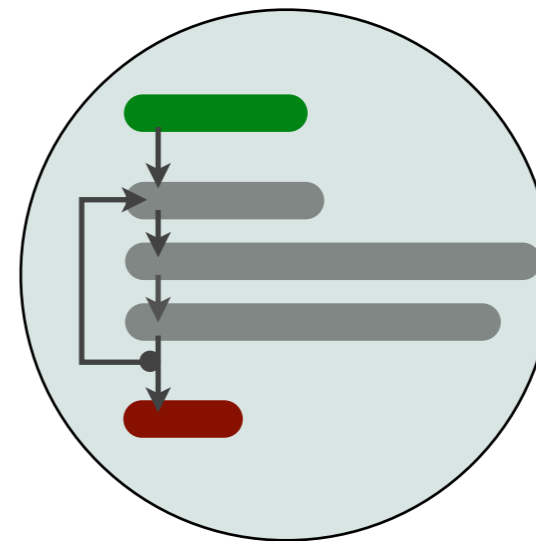
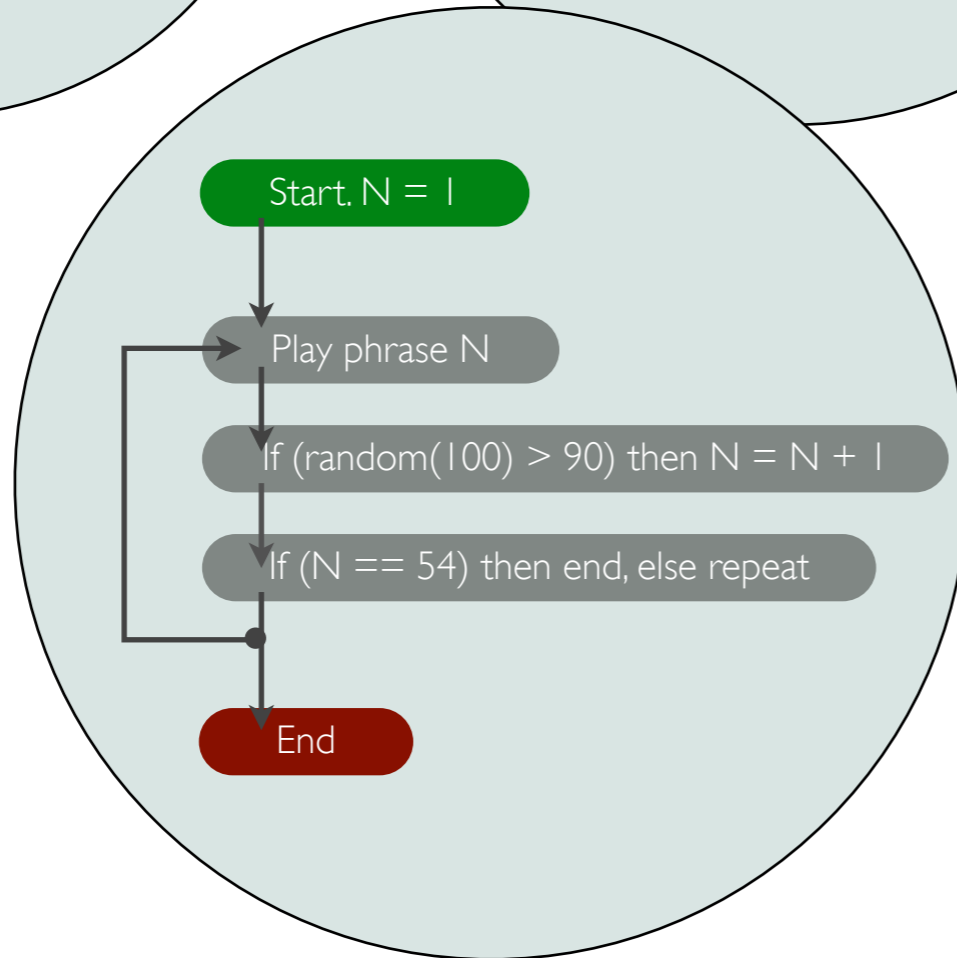
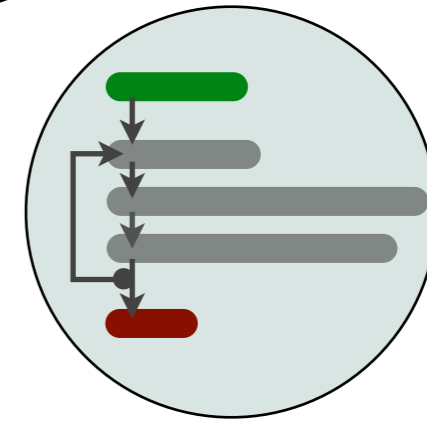
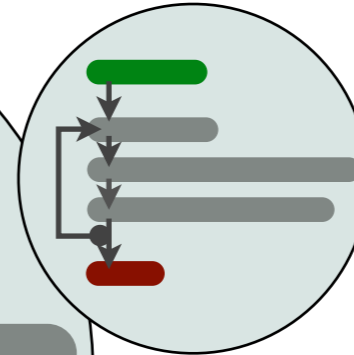
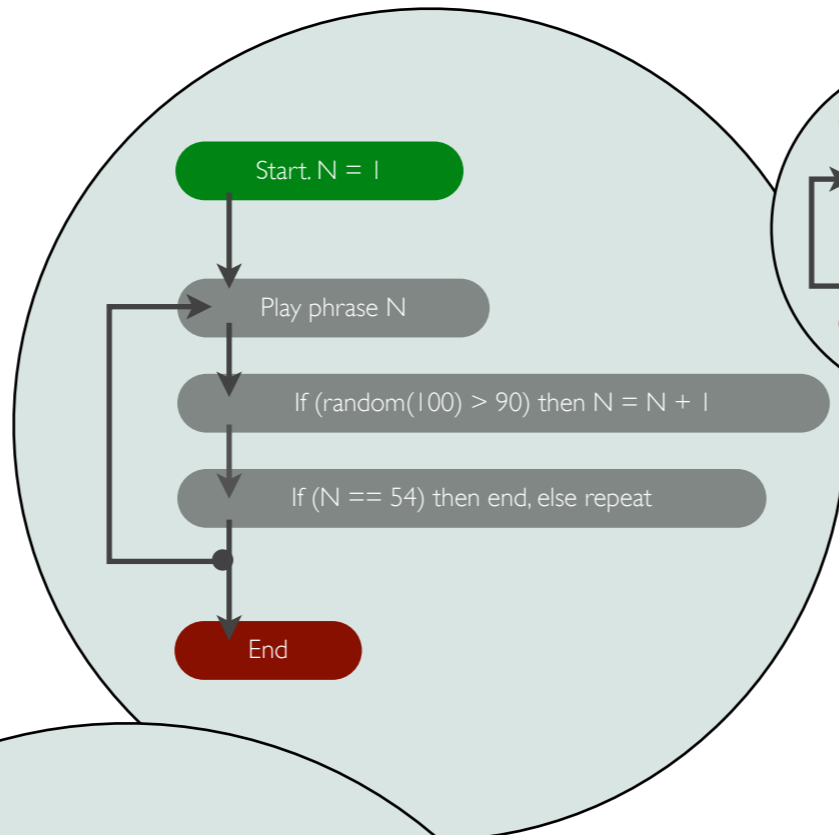
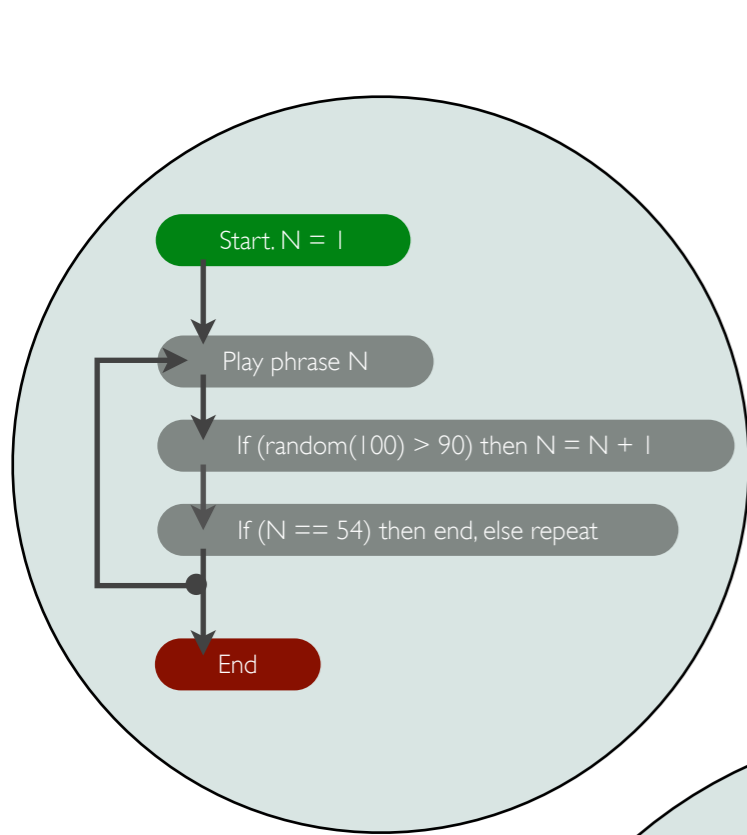
Instruments can be amplified if desired. Electronic keyboards are welcome also.

IN C is ended in this way: when each performer arrives at figure #53, he or she stays on it until the entire ensemble has arrived there. The group then makes a large crescendo and diminuendo a few times and each player drops out as he or she wishes.

TERRY RILEY



Approximate In C Algorithm



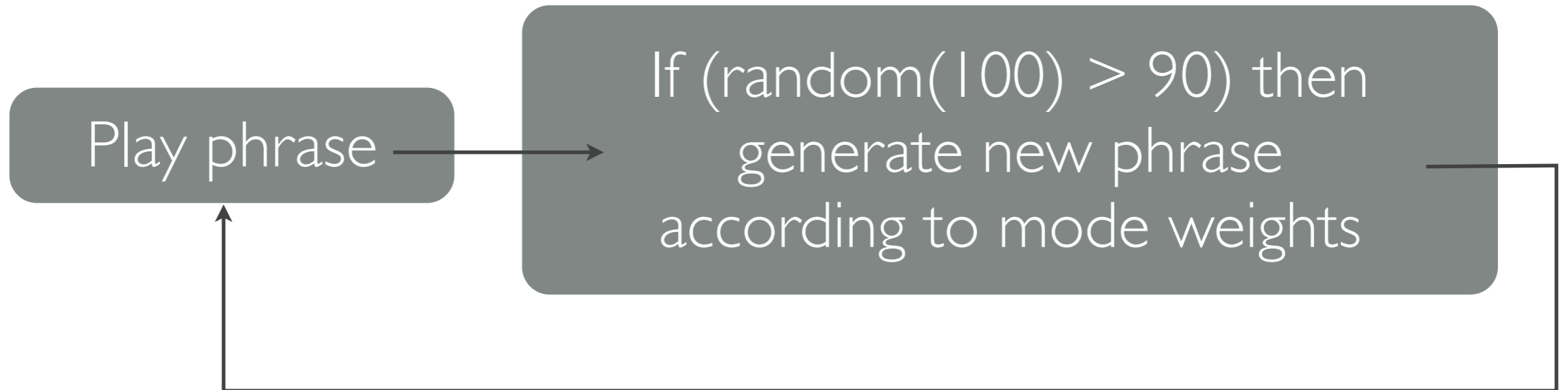
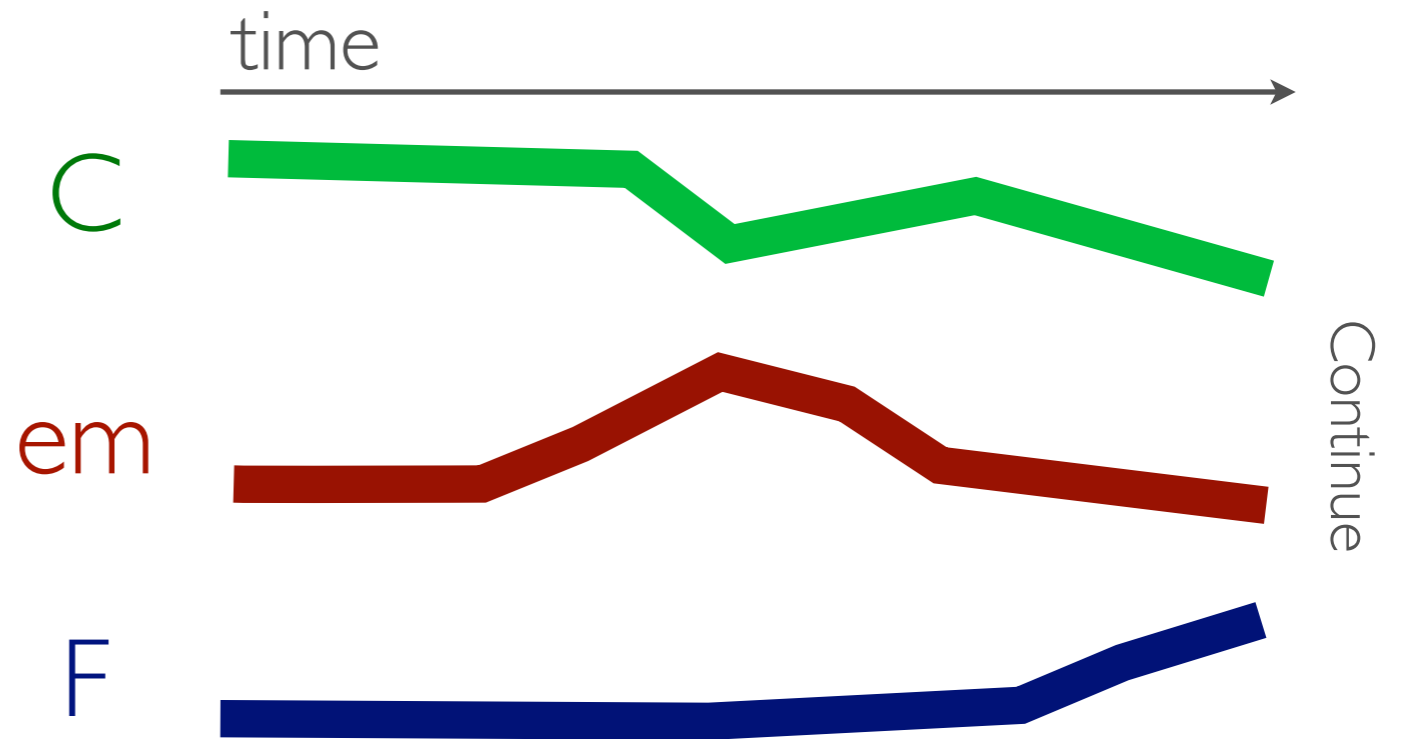
Multiple instances of algorithm

in C.

The musical score for 'in C.' is presented in a grid of 53 numbered measures, organized into 9 rows. The notation is in treble clef with a key signature of one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Several notes are highlighted with colored circles: red circles highlight notes in measures 14, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, and 35; a blue circle highlights a note in measure 35; and blue circles highlight notes in measures 49, 51, 52, and 53. The score concludes with a double bar line at the end of measure 53.



in C.



Generative In C algorithm

What is your instrument?

What is your score?