

FLOGS, LICKS, STROKES, BLOWS

COMPOSITION FOR INTERPRETERS

BY

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NR. 13

COMPOSED FOR





THE NEW GROUP FOR MUSIC

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PERFORMANCE INSTRUCTIONS

1. **FLOGS, LICKS, STROKES, BLOWS** WAS COMPOSED FOR AN ENSEMBLE OF INTERPRETIVE-IMPROVISATORY MUSICIANS OF ANY NUMBER. ANY INSTRUMENTATION OF SOUND PRODUCING INSTRUMENTS MAY BE USED, PITCHED OR NON-PITCHED, ACOUSTIC OR ELECTRIC. IF THIS SCORE IS TO BE REALIZED BY INTERPRETERS OTHER THAN MUSICIANS, THE BASIC COMPOSITIONAL PREMISE SHALL REMAIN IN FORCE.
2. THE INTERPRETERS SHOULD ARRANGE THE PAGES IN IDENTICAL ORDER. THERE IS NO ONE CORRECT ORDER. ALL PAGES MUST BE REALIZED. PAGES SHOULD BE PLACED SO THAT THE LONG SIDES OF THE PAGE ARE IN THE HORIZONTAL PLANE, i.e. . PAGES MAY BE READ IN ANY MANNER, THAT IS: LEFT TO RIGHT, RIGHT TO LEFT, TOP TO BOTTOM, BOTTOM TO TOP, OR DIAGONALLY. HOWEVER, ALL PERFORMERS SHOULD READ COMMON PAGES IN THE SAME MANNER.
3. EACH CIRCLE REPRESENTS AN AMOUNT OF ENERGY AN INTERPRETER IS TO EXPEND. THE SIZE OF THE CIRCLE INDICATES THE AMOUNT OF ENERGY THE INTERPRETER IS TO EXPEND; LARGE CIRCLE = LARGE ENERGY, SMALL CIRCLE = SMALL ENERGY. EACH CIRCLE EQUALS ONE SOUND OR GESTURE. TANGENT OR OVERLAPPING CIRCLES ,  ARE REALIZED AS CONNECTED SOUNDS OR GESTURES. INTERNAL CIRCLES  ARE REALIZED AS MASKED SOUNDS OR GESTURES. A CIRCLE MAY BE INTERPRETED SEVERAL WAYS. FOR INSTANCE, A LARGE CIRCLE COULD BE EITHER A LONG (TIME) EXPENDITURE OF A LOW ENERGY SOUND, OR A FAST (TIME) EXPENDITURE OF A HIGH ENERGY SOUND, OR GESTURE. AT ALL TIMES THE SIZE OF THE CIRCLE EQUALS THE AMOUNT OF ENERGY THE PERFORMER MUST USE, NOT WHAT MIGHT BE PERCEIVED BY AN OBSERVER OR LISTENER. THE PERFORMER SHOULD BECOME ACUTELY AWARE OF HIS TOTAL ENERGY EXPENDITURES, BOTH MENTAL AND PHYSICAL; AND ALSO THAT OF OTHER ENSEMBLE MEMBERS. PROPERLY REALIZED, EACH PAGE IS A TRUE SONIC REPRESENTATION OF ITSELF IN TIME. THIS NOTATION SHOULD PRODUCE A SOPHISTICATED RESULT WHILE INDICATING THE MOST ELEMENTAL AND COMMON PARAMETERS OF MUSIC, ENERGY/TIME.
4. THE DURATION OF EACH PAGE SHOULD BE DETERMINED BY THE ENSEMBLE. DURATIONS OF ONE MINUTE TO FIVE MINUTES PER PAGE HAVE BEEN USED WITH SUCCESS. FOR FIRST REHEARSALS, A CLOCK OR CONDUCTOR MAY BE USED, HOWEVER THEY SHOULD BE ESCHewed IN PERFORMANCE.
5. IT IS SUGGESTED THAT SOME PAGES BE SELECTED FOR SPECIAL PURPOSES, SUCH AS: SOLOS, NON-PITCHED SOUNDS, ONE PITCH, THREE OR FOUR PITCHES, ONE REGISTER, ONE INSTRUMENTAL GROUP, ETC. THIS IS ALSO A USEFUL REHEARSAL TECHNIQUE AS IT IMPROVES EACH PERFORMER'S ABILITY TO "FOLLOW-THE-SCORE" WHEN OTHER PERFORMERS ARE INTERPRETING. NO TWO PERFORMANCES WILL SOUND IDENTICAL, THOUGH AN INDIVIDUAL PAGE SHOULD PRODUCE A RELATIVELY SIMILAR ENERGY GRAPH.

~ TO IMPROVISE IS TO LIVE ~ TO LIVE IS TO PERCEIVE AND RESPOND ~

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25 OCTOBER 1946
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