

[John Cage, *Song Books* (Vorauswahl Uni Bremen 2007/08), Seite 1]

John Cage

Song Books (1970)

Solos for Voice 3-92

Vorauswahl für die Veranstaltung "Neues Musiktheater"
Universität Bremen 2007/08

Dozent: Juan María Solare (tango@uni-bremen.de)

Übersetzung: Anna Shadrova

Solo for voice 15 Theatre using electronics (Relevant)

Using a typewriter equipped with contact microphones (four channels preferably, speakers around the audience, highest volume without feedback), typewrite the following statement by Erik Satie thirty-eight times:

L'artiste n'a pas le droit de disposer inutilement du temps de son auditeur.

[The artist has no right to waste the audience's time]

Schreibe die unten stehende Aussage von Erik Satie 38 Mal. Benutze dazu eine mit Kontaktmikrofonen ausgestattete Schreibmaschine (bevorzugterweise vier Kanäle, Lautsprecher um das Publikum herum, höchste Lautstärke ohne Hall):

L'artiste n'a pas le droit de disposer inutilement du temps de son auditeur.

(Der Künstler hat kein Recht, die Zeit seines Publikums unnötigerweise zu verschwenden.)

Solo for voice 23 Theatre with electronics (Irrelevant)

On a playing area (e.g. table, chessboard) equipped with contact microphones (four channels preferably, speakers around the audience, highest volume without feedback):

Play a game with another person (e.g. chess, dominoes) or others (e.g. scrabble, bridge)

Auf einer Spielfläche (z.B. Tisch, Schachbrett), ausgestattet mit Kontaktmikrofonen (bevorzugterweise vier Kanäle, Lautsprecher um das Publikum herum, höchste Lautstärke ohne Hall):

Spielen ein Spiel mit einer anderen Person (z.B. Schach, Domino) oder mit mehreren Anderen (z.B. Scrabble, Bridge)

Solo for voice 26 Theatre with electronics (Irrelevant)

DIRECTIONS (see Solo 23)

Play a game of solitaire (or play both sides of a game ordinarily involving two or more players).

BÜHNENANWEISUNGEN siehe Solo 23

Spielen ein Ein-Personenspiel. (Oder spielen beide Seiten ein Spiel, das üblicherweise zwei oder mehr Spieler erfordert).

Solo for voice 32 Theatre (Irrelevant)

Go off-stage at a normal speed, hurrying back somewhat later.

Gehe in normaler Geschwindigkeit von der Bühne, eile einige Zeit später zurück.

Solo for voice 36 Theatre (Irrelevant)

Number given below is number of things eaten or drunk.

"I can drink without eating, but I certainly can't eat without drinking."

3

[Cage explain this as a quote of Peggy Guggenheim (Cage 1982b)]

Die unten stehende Zahl gibt die Anzahl der Dinge an, die zu essen oder zu trinken sind.

„Ich kann trinken ohne zu essen, aber ich kann mit Sicherheit nicht essen ohne zu trinken.“

[Cage erklärt das als Zitat von Peggy Guggenheim (Cage 1982b)]

Solo for voice 37 Theatre (Irrelevant)

Leave the stage at a normal speed by going up (flying) or by going down through a trap door. Return in the opposite way very quickly.

Verlasse die Bühne durch „hochgehen“ (fliegen) oder „runtergehen“ durch eine Falltür in normaler Geschwindigkeit . Komme sehr schnell aus der gegenüberliegenden Richtung zurück.

Solo for voice 44 Theatre (Irrelevant)

Go off-stage at a normal speed, returning somewhat later also at a normal speed.

Gehe in normaler Geschwindigkeit von der Bühne und komme etwas später zurück, ebenfalls in normaler Geschwindigkeit.

Solo for voice 46 Theatre (Irrelevant)

Prepare something to eat

Bereite etwas zu essen vor.

Solo for voice 51 Theatre (relevant)

Play a recording of a forest fire.

Spiele die (*Audio-)Aufnahme eines Waldbrandes.

Solo for voice 54 Theatre (relevant)

Leave the stage by flying or through a trap door. Return in the same way wearing an animal's head.

Verlasse die Bühne fliegend oder durch eine Falltür. Komme aus der gleichen Richtung wieder, trage dabei einen Tierkopf (*auf dem Kopf).

Solo for voice 55 Theatre (irrelevant)

Leave the stage and return by means of wheels (e.g. skates, small auto). Let speed of exit and entrance be "normal".

Verlasse die Bühne und komme mit Hilfe eines Fahrzeugs wieder (Inline Skates, kleines Auto). Lasse dabei die Geschwindigkeit von Abgang und Auftritt „normal“ sein.

Solo for voice 71 Theatre (relevant)

Write a card or note with sketch in ink.

Schreibe eine Karte oder Notiz mit Zeichnung mit Tinte.

Solo for voice 78 Theatre (irrelevant)

What can you do?

"I can take off my shoes and put them on."

Was kannst du tun?

„Ich kann meine Schuhe aus- und anziehen.“

Solo for voice 88 Theatre (irrelevant)

Leave the stage through the audience returning to the stage without leaving the theater. Do this very slowly.

Verlasse die Bühne durch das Publikum und gehe wieder herauf ohne den Theatersaal zu verlassen. Tu das sehr langsam.

Solo for voice 89 Theatre (relevant)

Locate [a] member of the audience by dropping a transparency inscribed with two straight intersecting lines on a plan of the theatre. Intersection of lines locates theatre seat.

Make a gift of an apple or some cranberries to this member of the audience. If no one is seated there, simply place gift on empty seat.

Bestimme einen Zuschauer durch Fallenlassen einer Folie mit zwei geraden, sich kreuzenden Linien auf einen Plan des Saals. Der Schnittpunkt der Linien bestimmt den Sitz.

Schenke diesem Zuschauer einen Apfel oder einige Cranberries (*Moosbeeren). Wenn sich kein Zuschauer auf diesem Platz befindet, lege einfach das Geschenk auf den leeren Sitz.

John Cage's Song Books

Introduction

Song Books consists of ninety Solos for Voice, Nos. 3 – 92. Nos. 1 and 2 and Nos. 93-97 are independent. Solos should be chosen to fill a performance time. Multiple performers, they should choose their performance independently and let them overlap as they may. The performance may also include simultaneous performances of other indeterminate music.

Each solo is “relevant or irrelevant” to the phrase “we connect Satie with Thoreau.” Solos may involve songs or theater, with or without electronics, as indicated by the combination of letters after the title (S = Song, T = Theater, E = with Electronics). Many of the electronic pieces have references to dials, referring to electronic manipulation devices, which I guess Cage assumed would have dials. This aspect of the work is not quite clear to me.

A short version that can be used as an index precedes the more detailed description of the solo. Hopefully I am not violating any copyrights. In italics under individual pieces are random notes of my own, usually on the content of the score, some of which is amusing.

The first “book” comprises Solos 3-58, and the second Solos 59-92. The separation into two books is a bit peculiar, since the second references the first extensively.

There exist several recordings of some of the solos, especially “The Year Begins To Be Ripe.” The vast majority of solos have never been recorded, even those which are not theatrical.

My source is the published score, © 1970 C. F. Peters Corporation.

Corrections/comments/complaints should be directed to Zac Bond at zacwbond@vt.edu

Einführung

“Song Books” besteht aus neunzig Soli für Stimme, Nr. 3-92. Nr. 1 und 2 und Nr. 93-97 sind unabhängig. Die Soli sollten so gewählt sein, dass sie die Aufführungsdauer füllen. Mehrere Ausführende sollten ihre Auftritte unabhängig wählen und diese so weit wie sie können sich überlappen lassen. Die Aufführung kann auch gleichzeitige Aufführungen weiterer unbestimmter Musik beinhalten.

Jedes Solo ist relevant oder irrelevant in Bezug auf die Aussage „Wir verbinden Satie mit Thoreau“. Soli können Lieder oder Theater, mit oder ohne Elektronik, beinhalten, wie dies in den Buchstaben im Anschluss an den Titel angezeigt wird (S= Lied, T= Theater, E= mit Elektronik). Viele der elektronischen Stücke verweisen auf Zahlen, die sich auf Geräte zur elektronischen Manipulation beziehen. Dieser Aspekt der vorliegenden Arbeit ist mir nicht ganz klar.

Eine kurze Version, die als Verzeichnis verwendet werden kann, geht den ausführlicheren Beschreibungen der Soli voraus. Ich hoffe hiermit keine Urheberrechte zu verletzen.

Unter einzelnen Stücken finden sich beiläufige Notizen von mir in kursiver Schrift, üblicherweise in Bezug auf den Inhalt der Partituren, von denen einige (*durchaus) amüsant sind.

Das erste „book“ beinhaltet die Soli 3-58, das zweite die Soli 59-92. Die Unterteilung in zwei Bücher ist ein wenig eigen, da das zweite sich weitgehend auf das erste bezieht (*und darauf verweist).

Es existieren einige Aufnahmen einiger Soli, insbesondere „The Year Begins To Be Ripe“ (*“Das Jahr beginnt reif zu sein“[nicht: zu reifen]*). Die überwiegende Mehrheit der Soli ist nie aufgenommen worden, sogar jene, die nicht theatral sind.

Meine Quelle ist die gedruckte Partitur, © 1970 C. F. Peters Corporation.

Korrekturen/Kommentare/Beschwerden bitte an Zac Bond: zacwbond@vt.edu

The Short Version

Theatre

Actions: 8, 24, 28, 36 (eating), 38 (eating), 46 (prepare food), 62, 63, 71 (writing), 82 (drinking)

Lists of nouns/verbs/phrases: 6, 7, 9, 10, 19, 31, 61, 76, 77, 87

Stage directions: 32, 37, 44, 54, 55, 88

Typewriter: 15, 69

Games: 23, 26

Feedback/Recordings: 41, 42, 50 (forest fire)

Slides: 81, 86

Songs

Conventional: 18, 25, 27, 30, 34, 39, 47

Microtonal: 12, 13, 14, 29, 59, 60, 66, 73, 75, 83, 85, 92

Unstaved notes: 11, 16, 84

Pitch curves: 21, 33, 40 (multiple), 56,

Maps/images: 3, 4, 5 (Thoreau), 20, 65 (Duchamp), 70 (Duchamp)

Breathing/guttural: 22, 67, 72, 79, 90

Notable, Unique and Mysterious:

Construction of a score: 80

Thoreau refrain: 35, 50 (hummed)

Telegraph wires: 17

Satie improvisation: 43

Aria No. 2/2B: 52, 53

The Year Begins to be Ripe: 49

Ragas with drumming: 58

Sung aggregates: 45, 48

Acrostics re and not re Duchamp: 91

Shouting: 64

Ornamented poetry: 68, 74

Giving an apple: 89

Immobility phrase: 57

Shoes phrase: 78

The Long Version

Solo for Voice 3 (SE)

A map of Concord is used to travel from Fair Haven Hill to a “house beyond Blood’s,” such that the path followed resembles a melody. Electronics are changed at intersections and with changes in mode of travel; the text is a collection of words by Thoreau, with typefaces indicating dynamics. Recordings of hawk sounds may accompany the solo.

Solo for Voice 4 (SE)

Travel from Lee’s Bridge to Emerson’s Cliff, using Thoreau text in the same manner as above. Accompaniment may include recorded bird sounds.

Solo for Voice 5 (SE)

“Wander” over a provided portrait of Thoreau, such that the path resembles a melodic line. Each of eight parts is given a set of time units, the length of which is determined by the speed with which Part 2 can be performed. The texts are letters and syllable from Thoreau. Electronics should change with the facial features. Accompaniment may include sounds of wind, rain, thunder, etc.

Part 4 is longer than its own boundaries, beginning and ending

Solo for Voice 6 (T)

Up to sixty-four verbs are to be listed, which are feasible to be performed. A series of numbers indicates the order of performance of these actions. Plus and minus signs as well as typeface may be interpreted by the performer. The series may be performed fully or in part, and time-length is free..

Solo for Voice 7 (T)

A series of verbs and nouns are to be performed like #6. The performance should not exceed 2’14”.

One action is to build a wigwam using toothpicks and Kleenex

Solo for Voice 8 (TE), 0’00”

Perform a disciplined action in a situation of maximum amplification.

Solo for Voice 9 (T)

A series of text fragments are to be performed as described for #7. The maximum duration is 4:32.

Some texts are in French

Solo for Voice 10 (T)

A series of numbers are to be performed according to the instructions for #6. In this case, certain overlappings are called for.

Solo for Voice 11 (SE)

A series of unstaved dots (four systems on each of three pages) to be sung with free vocalize. Numbers are to be interpreted as dial positions. It should be performed quickly, with horizontal space made equivalent to time.

Solo for Voice 12 (S), Solo for Voice 1 for Arlene Carmen

Any amount of the material (six systems on two pages, one page of four systems) may be sung using any clef, without repetition. The material includes notes of various sizes on staves, size indicating both dynamics and duration. Semicircles indicate the note's relationship to the text, and the position of notes can indicate microtonal variations, while notes attached to the bottom of the staff indicate non-vocal sounds. Crescendo and diminuendo are used either alone or combined, in which case the combination is chosen by the performer. Horizontal space equals time.

Solo for Voice 13 (S), for Cathy Berberian

The instructions for #12 are to be used for the material (five systems on one page). The text is from mushroom books.

Text is multi-lingual, in at least German, French and English, with Latin names as well

Solo for Voice 14 (S), for Simon Rist

The instructions for #12 are to be used, except that the systems (four on each of four pages) are on either the treble clef or an octave lower. Accidentals indicate conventional tones; other notes are microtonally between pitches indicated by non-equidistant staff lines in which "equal space is given each chromatic tone." The words are from newspapers of 1970.

Text is multi-lingual

Solo for Voice 15 (TE)

A sentence by Satie is typed thirty-eight times on a typewriter equipped with contact microphones.

Solo for Voice 16 (SE)

Unstaved dots (four systems on each of four pages) are performed as described in #11.

Solo for Voice 17 (SE)

The text is to be performed according to thirteen systems on two pages. Pitches are indicated as high, middle or low, and note size indicates dynamics. Beams indicate slurs and commas and periods denote the ends of phrases. The text is by Thoreau, describing the “telegraph harp.” Electronics are used to change the voice so as to emulate singing wires (“not strident, but whirring”). Accompaniment may include a recording of telegraph wire sounds, or an improvisation on a musical saw with microphone.

Solo for Voice 18 (SE)

This is a conventionally notated text from *Cheap Imitation No. 1: III*. Electronic changes are indicated.

It seems longer in duration than the other solos.

Solo for Voice 19 (T)

Numbers to be performed as described in #6. Certain actions are overlapped with others.

Solo for Voice 20 (SE)

Travel from Clematic’s Brook to Lee’s Hill as described in #3. Text is by Thoreau, and may include repetitions.

Solo for Voice 21 (SE)

Shapes (symmetric above and below the middle of the page) are to be followed for forty seconds, such that its contours represent the pitch. One continuous electronic change is made, and vertical lines indicate points at which a change between the upper and lower shapes may occur. A text by Satie may be used in any way.

Solo for Voice 22 (SE)

Breathing through nose and mouth are indicated as “regular” or “irregular.” Numbers indicate dial positions.

Solo for Voice 23 (TE), 0’00” No. 2

Play a game with another person on a flat surface equipped with contact microphones.

Solo for Voice 24 (TE)

Follow the directions of #8, but perform a different action.

Solo for Voice 25 (SE)

This is a conventionally notated text from *Cheap Imitation No. 3* Electronic changes are indicated..

Solo for Voice 26 (TE), 0'00" No. 2B

Same as #23, except that one person plays all sides or plays solitaire.

Solo for Voice 27 (S)

Conventionally notated text from *Cheap Imitation No. 5*, with quarter notes of silence indicated by large numbers.

Solo for Voice 28 (TE)

Follow the directions of #8 and #24, but perform a different action.

Solo for Voice 29 (SE)

Material (four systems on three pages) is performed as described in #12.

Multi-lingual text from unspecified source

Solo for Voice 30 (S)

This is a conventionally notated text from *Cheap Imitation No. 1: II*. The text is a collage from Thoreau.

Like the other part of Cheap Imitation No. 1, this is also quite long

Solo for Voice 31 (T)

A series of numbers to be performed as described in #6, with certain overlaps specified.

Solo for Voice 32 (T)

“Go offstage at a normal speed, hurrying back somewhat later.”

This one seems convenient to use as a bathroom break during a very long performance!

Solo for Voice 33 (SE)

Perform a reflected pitch shape in the same manner as #21. The total duration is 2'30”.

Solo for Voice 34 (S)

This is a conventionally notated text set to *Cheap Imitation No. 6*. The text is from Thoreau.

Solo for Voice 35 (SE)

This solo serves as the refrain for a performance; it should be sung in an optimistic manner, and

blurred such that the voice sounds untrained. Electronics should be used to exaggerate the rhythm, which should not be related to that of any other performer. Use the language of the audience in at least one A or B. Each singing should be preceded by the raising of “the black flag of Anarchy or the flag of the Whole Earth.” The text is from Thoreau’s *Essay on Civil Disobedience* and is labeled with an A or B; they should always be sung in the pattern AABA, with substitutions allowed after the first singing, provided that the new A or B has otherwise been sung.

I don’t think I would have to bother trying to sound untrained

Solo for Voice 36 (T)

Eat or drink as many things as specified by the number. “I can drink without eating, but I certainly can’t eat without drinking.”

This is not quite as instructive as the other solos.

Solo for Voice 37 (T)

“Leave the stage at a normal speed by going up (flying) or by going down through a trap door. Return in the opposite way very quickly.”

Solo for Voice 38 (T)

Follow the instructions for #36

This time the indicated number is the same but a whole lot bigger

Solo for Voice 39 (SE)

Conventionally notated text set to *Cheap Imitation No. 3*. Electronic changes are indicated; the text is from Fr. von Schiller.

Solo for Voice 40 (SE)

Numbers in the material (four systems of pitch shapes on each of two pages) indicate dial positions, like in Solo #22. Use the text freely with the melodic line, relating the vertical to voice range and the horizontal to time. Dials should be manipulated to the specified positions during each phrase. The text is from the list of Indo-European roots.

Solo for Voice 41 (TE)

Produce feedback three times.

Solo for Voice 42 (TE)

Produce feedback twice.

Solo for Voice 43 (TE)

Improvise a melody to the provided text by Satie four times, with durations of 17, 49, 52 an 53

seconds each. Record these four melodies, play it back, repeat the process, and then play both recordings at the same time.

Solo for Voice 44 (T)

Go off stage at a normal speed, returning somewhat later also at a normal speed.

Solo for Voice 45 (S)

Perform these eighteen pages of four fragmented staves in whole or in part, with fragments indicating an absence of events. Each staff has two clefs, their proportion indicated (?) if they are different by numbers above the staff. Sing the notes of the aggregates in any order; some tones may be extended indefinitely while being interrupted by breath or other aggregates. The duration of each staff should be between two and eight minutes. The music should be "...renotated to free the performer from its obscurities." This solo is particularly suited to performance separate from the other solos. Its parts and pages may be shared between up to eighteen singers. It may be accompanied by *Atlas Eclipticalis* or *Winter Music*.

Solo for Voice 46 (T)

Prepare something to eat.

Solo for Voice 47 (SE)

Conventionally notated text set to *Cheap Imitation No. 4*. A's and M's indicate changes in amplitude and modulation of the electronics, respectively.

Solo for Voice 48 (S)

Perform the material (eight pages in size) in the manner described for #45. Up to eight singers may participate.

Solo for Voice 49 (SE), The Year Begins To Be Ripe

Sing without vibrato but with an ordinary microphone, with transpositions as desired. Perform with a rubato rhythm within the range provided, accompanied by rapping on a drum or table with contact microphones. The solo may be performed separately from the others. The text is from Thoreau.

Solo for Voice 50 (SE)

Hum the melodies, using a manner as in Solo #35, but in a way that suggests you are doing something else and have forgotten the words. The numbers indicate dial positions as in Solo #22.

Solo for Voice 51 (TE)

Play a recording of a forest fire.

Solo for Voice 52 (S), Aria No. 2

The melodic line is to be performed with vertical representing pitch and horizontal representing time. Numbers 1 to 10 represent styles of singing associate with portions of the lines. Black squares indicate nonmusical noises; other unspecified performance details may be improvised. Texts are in several languages.

Solo for Voice 53 (S), Aria No. 2B

Perform the material as described for Solo #52.

Solo for Voice 54 (T)

Leave the stage by flying or through a trap door, and return the same way while wearing an animal head.

Solo for Voice 55 (T)

Leave the stage by means of a wheeled mechanism and return the same way, both at a normal speed.

Solo for Voice 56 (SE)

Perform the reflected shape as described in solo #21. The duration should be 1'46".

Part of the shape is dotted this time

Solo for Voice 57 (T)

“Immobility (interior, exterior).” This should be accomplished by singing names of friends or famous people to well-known tunes, repeating many times, or by taking a nap.

Another instance where the “direction” is just a statement

Solo for Voice 58 (S)

Microtonal ragas using systems like those in #14. Each raga is doubled, and the performer may alternate between rising or descending portions, omitting portions as desired. Accompaniment should include improvised singing or drumming based on the provided numbers. Pleasures and beauties should be described while thinking of the morning, afternoon or evening. Free vocalise, and “make any desire diversions” for numbers greater than two.

Solo for Voice 59 (S)

Perform the material (three pages) as described for Solo #12. Texts are from Fuller, McLuhan, and Norman O. Brown.

Solo for Voice 60 (S)

Perform the material (four pages) as described for Solo #12.

Text is fragmentary and multi-lingual

Solo for Voice 61 (T)

Perform the assorted words and phrases in the manner specified for Solo #7.

Includes doing mathematics on the fingers

Solo for Voice 62 (TE)

Perform an amplified action as described for Solo #8, but use a different action than any performed previously.

Solo for Voice 63 (TE)

Perform an amplified action as described for Solo #8, but use a different action than any performed previously.

Solo for Voice 64 (SE)

Shout the text as loudly as possible without feedback, and keep the score using tally marks on an amplified table.

The text is repetitions of "kichi kichi kiri ko nichi"

Solo for Voice 65 (SE)

The provided Duchamp profile is used to generate a melodic line associated with three systems whose durations are determined by the singer. Electronics are specified at certain parts, and are also required to be turned off at certain points. English and French pronunciation are mixed, as it is a mix of Duchamp's writing and its translation.

Solo for Voice 66 (S)

Perform the ten systems as described for Solo #12.

Solo for Voice 67 (SE)

The text is performed using extremes of the voice, including grunts and falsetto, so as to make the words unintelligible. The speaking is accompanied by a recording of a piledriver. The text is from a glossary of geographical terms.

Solo for Voice 68 (S)

An acrostic for James Klosty is sung, with ornaments indicating an oriental manner. Each word is associated with pitches that may be transposed.

Solo for Voice 69 (TE)

Rectangles indicating rows of keys on an amplified typewriter are performed by depressing the keys specified by circles, in any successions. Punctuation occurs between some rectangles. The resulting text may be used for Solo #80.

Solo for Voice 70 (SE)

The provided Duchamp profile is used in the same way as in Solo #65.

Solo for Voice 71 (S)

Write a card or note with sketch in ink.

Solo for Voice 72 (SE)

The six systems are to be performed in the manner of Solo #67. The texts include names of population centers and constellations.

Solo for Voice 73 (S)

Six systems are to be performed following the directions for Solo #12.

Solo for Voice 74 (S)

Perform the ornamented text as described for Solo #68. The text is provided for four versions of the solo and the placement of the ornament affects when it is used.

Solo for Voice 75 (S)

Perform the eight systems as described for Solo #12.

Solo for Voice 76 (T)

The series of numbers are performed with a list of actions as described in Solo #6.

Solo for Voice 77 (T)

The series of numbers are performed with a list of actions as described in Solo #6.

Solo for Voice 78 (T)

“What can you do?” “I can take off my shoes and put them on.”

Curiously worded as a statement rather than an instruction

Solo for Voice 79 (TE)

“Breathe as though you had lost your voice” but following the pitch contours provided. E and I indicate exhalation and inhalation; additional breathing should be inaudible. The numbers indicate

dial positions as in Solo #22.

Solo for Voice 80 (TE)

The page with notes should be cut such that each note is on a different piece of paper, and each of the types of notes (half, dotted half and quarter) into a hat or envelope. Choose notes as needed to inscribe the blank staves according to the specified rhythm. If Solo #80 has been performed, inscribe its text. All of the above is performed with contact microphones. If the text from solo #80 was inscribed, sing the result using valse chantee, and repeat the song if there is applause.

Solo for Voice 81 (TE)

Project four slides related to Thoreau.

Solo for Voice 82 (TE)

Fill a Paris café cognac glass above the line and drink, using contact microphones on the throat.

Solo for Voice 83 (S)

Perform the four systems as described for Solo 12.

Solo for Voice 84 (SE)

The series of unstaved notes is to be interpreted with pitch on the vertical and time on the horizontal. Some pitches are connected, indicating slurs, and arrows indicate times for numbers that are interpreted as dial changes as in Solo #22. Text is a mix of letters from Joyce.

Solo for Voice 85 (S), “Rubbing No. 1”

Perform the twenty-one systems following the instructions for Solo #14. Text is from Thoreau.

Solo for Voice 86 (TE)

Project twenty-two slides relevant to Thoreau.

Solo for Voice 87 (T)

Perform the list of phrases as directed for Solo #7. The maximum duration is 9’24”.

Directions include singing like a factory, and making a collection of twelve things

Solo for Voice 88 (T)

Very slowly leave the state through the audience and return to the stage, but do not leave the theater.

Solo for Voice 89 (T)

Use the transparency and a map of the theatre (seating chart?) to locate a member of the audience and give the person an apple or some cranberries. Leave the items there if no one is present.

Solo for Voice 90 (SE)

Perform the systems using instructions for Solo #67. Text is a list of constellations.

Solo for Voice 91 (SE)

Numbers indicate dial settings as in Solo #22. The music is notated conventionally and should be sung without vibrato. The texts are from 36 Acrostics re and not re Duchamp.

Hey, this is on a CD I have, and I didn't even realize it.

Solo for Voice 92 (S)

Perform the material (four systems on each of four pages) following the instructions for Solo #12.

