



The Text Score Dataset 1.0

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INTRODUCTION	..5
Jennifer Walshe	
Voyant	..12
DATA RELATIONS, DATA CARE	..15
Ragnar Árni Ólafsson	
BRECHT VARIETALS	..21
Image I	..22
SUITE I	..25
SHIOMI VARIETALS	..35
Image II	..36
SUITE II	..39
PATTERSON VARIETALS	..57
Image III	..58
SUITE III	..61
OLIVEROS VARIETALS	..75
Image IV	..76
SUITE IV	..79
Image V	..90
COLOPHON	..92

INTRODUCTION

Jennifer Walshe

My obsession with text scores began over 25 years ago as a young student. In those pre-Internet days, access to text scores was scant and fragmentary. The “word score” spread on pages 136-7 of Michael Nyman’s *Experimental Music: Cage and Beyond*; photographs of Nam June Paik performances in books found in the National College of Art & Design in Dublin; stories of Yoko Ono’s concert series in Legs McNeil and Gillian McCain’s *Please Kill Me: The Uncensored Oral History of Punk*.

Text scores have remained compelling to me to this day because of their simplicity and power. Text scores hover between poetry and composition, they function both speculatively and concretely. They are instructions and provocations, apocryphal and hyperstitional; they can be iconic without ever having been performed. Most of all, they are a site where language can be subtly and effectively applied to sound. Whether in gnomic bullet points or clinically precise instructions, they constitute arguably one of the most democratic notational

methods we have, allowing the trained and non-trained performer access alike.

I have always been interested in how language can be deployed notationally, and over the last decade I've become particularly interested in how technology might be applied to language – how it might warp, shift and explode how language functions, and as a result, expand the capabilities of the text score. In the early 2010s I experimented with transmitting text scores on Snapchat, and from there began using Markov chains and simple algorithms to “breed” text scores by feeding in pre-existing compositions by artists ranging from Fluxus and Wandelweiser through whatever I could find on Adam Overton's short-lived UploadDownloadPerform.net to different Weird Twitter and Flarf accounts. I posted the results on Twitter accounts which, at that point, weren't connected to my name, and also to my neighbours on Yik Yak, a now-defunct app which allowed users to anonymously post messages to anyone within a five-mile radius. I was intrigued by the results I was getting and excited about the possibilities. But I wanted to go deeper. And so in 2017, I decided it was time to create a dataset of all the text scores I could get my hands on, so that I could use Machine Learning to generate new scores.

I had my own rather sizeable collection of text scores by that point, but I knew I needed a lot more. I started by contacting friends with similar interests who had their own collections - huge gratitude goes to James Saunders, co-author with John Lely of *Word Events: Perspectives on Verbal Notation*, the definitive book on the genre, who was kind enough to share his archive with me. And thus, The

Huge Text Scores Folder That Has Lived In My Dropbox For The Last 4 Years came to be. The Folder quickly became overwhelming and confusing. Nothing was consistently named or titled. Scores came in in a variety of formats – .pdf, .doc, .jpeg, .tiff. There were duplicates and revisions, locked documents, screengrabs and hastily-snapped phone pics from archival material. I asked my assistant Ragnar Árni Ólafsson to begin preparing the material for training. Ragnar is a musician rather than a coder, but he took on the job with sensitivity and intelligence. As the project progressed and each transcription brought new points for discussion, it became clear Ragnar's role went far beyond simple data entry – he became a sort of gardener, tending to and caring for the scores in the dataset.

In order to create the dataset, all of the scores had to be, in some respects, *flattened*. All the beautiful text scores, with their bullet points and idiosyncratic line breaks, their carefully-chosen fonts, had to be re-formatted into Unicode. Most Machine Learning projects use a service such as Amazon Mechanical Turk to do this, but we didn't want to do that for a variety of reasons, including the fact that this material felt, well, personal. How could we risk a non-specialist reformatting *Water Yam*? Our discussions began straight away – is the score different when the font changes? What does it mean to convert handwriting into sans-serif font? What about idiosyncratic spacing? What about text in bold? What about italics? What about an A4 page with only a line of text in the centre? What about a text score designed to be presented on a t-shirt? We knew that every decision we made lost some of the nuances of the original, and we agonized over this.

As Ragnar laboured on the dataset, many, many questions emerged, but also many insights. As every score was tagged with metadata, it became possible to search for scores not only by author but also by year, instrumentation, dedication. We could run textual analysis on the entire dataset and see vocabulary density, correlations and the most frequently-used words across our text scores – “sound” and “sounds” are used 2,811 times. I started to get what I refer to as *Golden Bough* vibes. It felt like we were looking at a collection of myths or folklore, ranging from the 1960s to today, watching patterns and figures emerge. The Pantheon of Pauline Oliveros, George Brecht, Annea Lockwood and Benjamin Patterson, their names recurring constantly both as authors and dedicatees.

And all the while, we know biases are being baked into our dataset. We limit the dataset to text scores in English. (But should we translate favourite scores in other languages? Can we trust the translations posted online of scores to be approved by the artists?) We exclude scores which contain musical notation, which is a difficult decision. (What about scores with fields of numbers? Diagrams?) We try our best to create a dataset which is as diverse as possible, helped by recent re-issues and online repositories which have emerged since I was a student. But we don’t have unlimited resources, and our dataset is still weighted towards what’s easily accessible. 1.0 is merely the start – we want to go much, much further.

The questions continue when it comes to choosing the network we’ll use to generate scores. Choosing and weighting a network for Machine Learning is just as delicate a matter as picking the right

guitar pedal. There may be commonalities, but no two are truly alike. Once David De Roure – co-founder of PRISM, fellow of The Alan Turing Institute, and professor at the University of Oxford – comes on board, the discussions gain further nuance. What material can we train the network on, so that it has an understanding of what language is, before it gets anywhere near the text score dataset itself? (We settle on a combination of writing about experimental music and text scores by John Lely and James Saunders, Jennie Gottschalk, Eldritch Priest, George Lewis, Seth Kim-Cohen, Liz Kotz and Barbara Haskell, plus the contents of Christoph Cox and Daniel Warner’s *Audio Culture*.) Should prediction happen at the character level or the word level, or somewhere in between? Or should the focus be on the imperative verbs which begin most sentences of text scores? We try out char-rnn and word-rnn, before settling on a combination of GPT-2 which is conditioned on the dataset, combined with Turing-NLG and GPT-3.

Different networks produce different results, even when they are trained on the same dataset, even when primed with the same prompts. Each Machine Learning network gives the results its own “flavour.” Spread through this booklet are “Varietals” – the opening lines of classic text scores, each of which have been completed by different networks, to give you a sense of how different the results the can be.

Our Text Score Dataset 1.0 contains over 3,000 text scores. It represents four years of work. The outputs in this publication represent the first generation of outputs. We view this as merely the first iteration of the project – we are constantly gathering more material

to add to the dataset, but we know we can't possibly have access to every score that is out there. So this is where you come in – if you have written text scores, we invite you to become part of the project. Go to <http://milker.org/text-score-dataset> and upload your scores. For every score you send us, we will send you a score in exchange. You're free to do with these scores what you like.

A note on copyright. I don't view the scores in this booklet as written by me. I view them as products of a community – of a shared avant-garde imaginary in continuous dialogue with itself, which has its roots in John Cage's classes at the New School for Social Research in the late 1950s and stretches all over the world today. Throughout the project, my role has felt much closer to that of folklore collector than composer. I facilitated the process to get these scores made, but that process was only possible because of the rich community of artists engaged with text scores. The outputs you find here exist to be played, and played with, freely, by anyone.

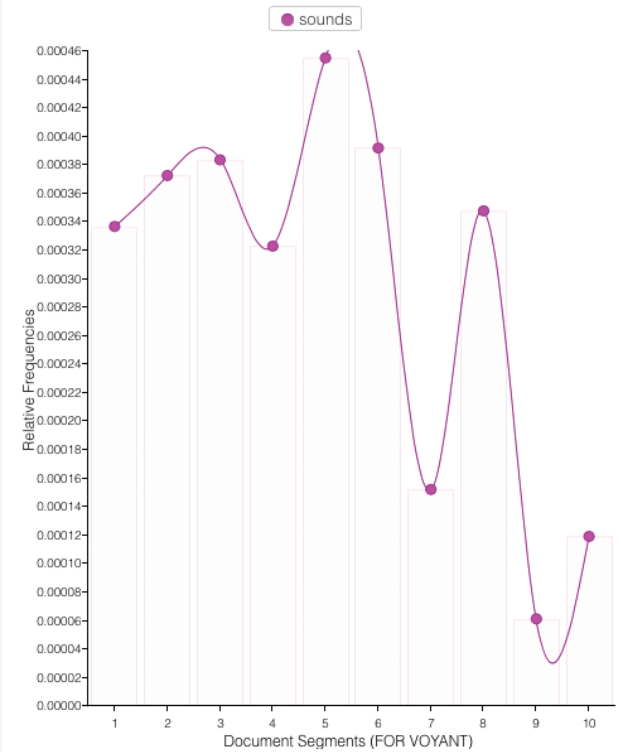


Directions:

1. Learn to skateboard, however primitively. Re-learn your body's weight, muscles, bones, geometry, abilities, flash-points afresh. Meditate on pressure, torque, weight, movement, space, lines. Focus minutely on surface, micro-surface, bumps, cracks, debris, inclines, changes in surface texture, the architectural qualities of what you skate on, the "wallness of wall," concrete, asphalt, granite, marble, plastic, wood. See, smell, hear, feel, how your body relates to the board and through it to space. Try to learn or at least attempt a few tricks. Even if you cannot do the tricks, analyse and understand them in your head and body, the basic concepts, movements, weightings, shifts and throw involved in ollies, grinds, kickflips, aerials, backslides, boardslides, rock'n'rolls, variats (and combinations of any of these). Feel time compress and expand as you move in and out of these tricks, launch, rise, catch stillness, fall.

2. Augment this experience by watching skaters, visiting skateparks, viewing skateboard photos, videos, looking at skating magazines, books, films, websites. Try to understand and absorb what you see with your body, internalizing these ways of achieving speed, height, weightlessness, skating the paths virtually with full attention.

3. Examine and meditate on optimum skating environments, either real or imagined, taking in the macro- and micro-structure of these environments. Go for a walk and imagine being able to skate everything you see - streets, roads, walls, trees, curbs, planters, slopes, gardens, bins, lamp-posts, footpaths, bushes, cars, signs, window-sills, ramps, shopping trolleys, pools, slides, bollards, roofs, benches, cows, hand-



Terms:

?

? Reset

This corpus has 1 document with 363,016 total words and 21,199 unique word forms. Created now.

Vocabulary Density: 0.058

Average Words Per Sentence: 22.2

Most frequent words in the corpus: **sound** (1745); **time** (1423); **sounds** (1066); **piece** (846); **long** (836)

items:

	Left	Term ↑	Right
<input type="checkbox"/>	long, sweeping paths with the	sound	you produce. Reveal new spaces
<input type="checkbox"/>	tightly to produce a squeaking	sound	3 bags are performed POOF
<input type="checkbox"/>	time ...paying attention to the	sound	just before the bells are
<input type="checkbox"/>	see your even nose the	sound	makes your head pull back
<input type="checkbox"/>	pull back it is soloud	sound	and the beat is getting

? 1,745 context expand

DATA RELATIONS, DATA CARE

Ragnar Árni Ólafsson

The task of data collection and labelling and its purpose and impact on modelling by means of Neural Networks is a common topic in discourse around AI in the arts and elsewhere. Typically, data collection is examined through the lenses of online privacy and exploitation of data, of labour and the repercussions of outsourcing in ways not conducive to critical thought and sensibility, and the deeper impacts of using very large datasets ingrained with human error and bias. Here, I'd like to present a perspective from the viewpoint of the data carer, the individual who finds, selects and massages the data before it ever being input into the processing pipeline for Neural Networks. In my case specifically, I carry this task out as a trained musician with a layman's interest in Machine Learning. The purpose of the text is thus not to interrogate the myriad toolkits and approaches coming out of various ethics in AI initiatives, as these have as their objective reproducibility in deployed commercial services. Rather, I want to focus on a musical approach which takes into account the sensibilities

that need to be present in a musical AI collaborator.

The data collection part of our project engaged critically with the task of tidying up and polishing the data that the model will train on. A key goal was to illuminate what type of transcription is conducive to an understanding by the model of the modes of writing that are present in text scores. The task was undertaken by a human intelligence – primarily myself – a data carer, invested in ensuring that every nutrient in the protein shake that is the training data is carefully selected and blended. In engaging with the data before the training stage, a human intelligence immediately forms its own ideas on what to teach the model, how best to “express” it, and what the model might “think” of the data it is presented with. Throughout this process, the carer’s frame of mind is close to that of one raising and educating a human intelligence, and this might in some cases be a good thing, and in some cases a limiting thing. We might use the term data relations to denote the relationship the data has with the human on the one side, and the machine on the other.

The human experience of meticulously copying the dataset can be a meditational one. During the time-consuming, arguably mindless task of transcribing text from pictures of handwritten scores, copying text out of PDFs (tasks which could, for a more tech-savvy individual, be automated) the mind wanders to the objectivity of the score and the question of how a machine will interpret this raw data, and how might that influence how (or what) the trained model will perform. What are the nuances inherent in that performance, and do they reflect the intentions of the project? As the scores are all transcribed

into plain text, without the possibility of including text formatting such as font, bold, italics or colour, as well as (the sometimes much more consequential aspect of) print layout, the transcription lives in its own world, enhanced by its own limitations. All of the graphic details which appeal to our taste and sensibility as we interpret for performance or analysis are stripped away before the model is introduced to the material during training. This process leaves us humans, on the other side of the training and output, to wonder where the model got its ideas from, filling in the blanks to find out which score genre, format and other features are appropriate from looking at the pure text output.

A musician like myself who works on a training dataset is bound to focus on what skills the AI is learning from the data and how. In this sense the process of data preparation is similar to that of musical transcription. Adapting the text to a new reader (the model), guiding a new reading to make a new instrument that the text is realised with. While transcribing, I attempt to view the scores from the perspective of the model. A new score might pique my interest purely because of the mode of writing or type of interaction I imagine it might induce in the model. During transcription, I am in dialogue with a projected – albeit educated – guess of what a score will do to the model’s tuning. It is exciting to me to input a new score, understanding that it will introduce new language, a new writing style, new references to skills or actions into the possibility space of the model. As I imagine these impacts, I am at once interacting with the model and the intention of the scorer, prior to the model’s initialisation and training. Thus, the

act of transcription becomes also an act of realisation of the score - of performance - as I become an intermediary intelligence in the transfer of the scorer's skill to the model's.

I thus embody the flow of data and the intelligence and skill embedded in it into the modelling. When dealing with these processes, the scores are always more than just raw material, because they bear with them a thought and intention that is adapted by the model as a softer skill, not as a merely hard-coded sequence of numbers. In the process of transcription the question thus arose: Should we additionally inform the model of certain things a scorer might know, for example a more complete array of technical musical knowledge evident in some of the scores, certain adjacent writing styles? The concept of quoting external sources? The fact that the scores constantly reference real life people and events, and therefore, what should be modelled is not the exact information but the approach to documenting the circumstances and genealogy of how a score comes to be? Is it our objective to model these higher level features of the genre as well? (Some hints might be found in Cornelius Cardew's *Nature Study Notes* set, itself built as a catalogue or dataset and including many labels, clarifying the relationality of the discipline over a specific point in spacetime.)

These are some of the questions that have come to the fore during my interactions with the scores, while regarding them as data and reflecting on Machine Learning and the data's relations with human and machine intelligence. Placing value and intention in the data care and data relations involved in making deep learning

models is a crucial part of practicing human-machine coexistence in the emerging creative AI field. Let us further nurture this relationship in the quest for non-exploitative techniques of AI interaction.

BRECHT VARIETALS

Turn on a radio.

At the first sound,¹

the whole world freezes.²

Turn on a radio.

At the first sound,³

listen; possess a nightingale's song.⁴

Turn on a radio.

At the first sound,⁵

turn off the radio, TV, cell phones,
the music emanating from the ear buds of pedestrians,
the megaphone of the loudest person in the room.⁶

¹ George Brecht: "INSTRUCTION" from *Water Yam* (1963)

² OpenAI: GPT-2

³ George Brecht: "INSTRUCTION" from *Water Yam* (1963)

⁴ Microsoft: Turing-NLG

⁵ George Brecht: "INSTRUCTION" from *Water Yam* (1963)

⁶ OpenAI: GPT-3



In the course of an hour, transform yourself into a unicorn and dance with her.

SUITE

Choose a sound in the city. Walk around it.

Choose a sound in the country. Walk around it. Get a good score.

Play the sound. Play it. A sound. Play it. A sound. Play it.

During the performance, any kind of protective garment will be fitted into the coffin, so long as the exterior light remains on.

The performer will be accompanied by an individual.

The individual may accompany the performer through the performance or accompany the coffin itself.

The individual may accompany the performer in dropping hints or dropping new information.

The information dropped or revealed should be short and to the point, such as: "you told me you will never do that again."

The performer will also be accompanied by a small object (a pillow) for the torso to fall asleep on, such as the Pillow & Jaw, or by a strong smell (any description will do).

The smell or strong smell should be strong, such as a perfume, hand cream, or smelly cleaner.

The coffin will be for the performed singer, so long as it is not his own body at the end of the performance.

The singer will be the one dropping hints and dropping new information.

The performer will also be accompanied, at the end of each instance, by a sound recording.

Find an object with a striking similarity to an election or an election-related question.

Using both hands on either side of the object, simultaneously stroke the surface of the unknown object for 30 seconds.

Duration: 5 minutes, 1 hour, 3 hours, and 3 days

Waiting
for: no waiting
for: no waiting

In the course of an hour, transform yourself into a unicorn
and dance with her.

[Read together: Sit together, watching silently]

What is happening now?

[Pause]

Take a moment to think about the last thing you'd do if you
were five.

Watching The X-Files or binge-watching The X-Files Part 1.

[Read together: Watch silently together]

What is happening now?

[Pause]

[Read silently together: Let the fleet of drinking water pour
down onto the stage]

[Read together silently together: Only watch silently]

Plenty of time now, ma'am.

Be quiet when you go to the bathroom.

Notes:

- Each text score should be independently written.
- The text score should reflect the chosen text configuration.
- The text configuration should be a minimum of 39 words or less.
- The text performance should be a continuous performance, either twice or three times per day.

Performers are encouraged to develop their own poetic impulses and rhythms, to experiment with new words and rhythms.

SHIOMI VARIETALS

Make the faintest possible sound¹ !!!²

Make the faintest possible sound³

คนไม่เข้าระเบิด

คนความได้จนาย⁴

(Thai, translated: People don't bomb wealthy people)

Make the faintest possible sound⁵

performed by the weather.

Examples: sounding the ground.⁶

¹Mieko Shiomi: *BOUNDARY MUSIC* (1963)

²OpenAI: GPT-3

³Mieko Shiomi: *BOUNDARY MUSIC* (1963)

⁴Microsoft: Turing-NLG

⁵Mieko Shiomi: *BOUNDARY MUSIC* (1963)

⁶Andrej Karpathy: char-rnn

Take a walk in the snow
and collect small pieces
of sunstone. At a home
or other quiet spot in the
dark, sing them back to
their sounds.



SUITE

Take a walk in the snow and collect small pieces of sunstone. At a home or other quiet spot in the dark, sing them back to their sounds.

One performer stands in the middle of the stage and with their back to the audience and arms up-stretched calls out to the other performers in the hall that they must come and perform a piece of "Owl Art." The remaining performers then enter the living room one at a time and at the performer's direction perform one piece of "Owl Art" before returning to their original positions in the hall.

The nude performer is tied to a tree.

Sit by yourself in a pub, café or restaurant, trying to determine how many people passed your way on their way to the toilet without paying the slightest attention to you.

Sit in a café, trying to detect the collective mood of the people near you, based on background conversation and noise levels.

Sit in a café, moving to a different seat each time an attractive person you've never seen before seats himself between you and the next table.

Before playing, reflect on the circumstances which will cause all your playing to stop.

After all the musicians have indicated that each is ready for the next "piece" play a dissonantly energetic music or noise for 30 seconds.

You get to fight an octopus. After half an hour you suddenly remember that people never really get to fight octopuses.

Each performer produces a good loud beat which he expects to continue indefinitely.

(Women) In public, pretend to be watching an attractive man. In private, get rid of him.

OXYGEN

a single tone
at the center of many different sounds, many different tones
at first by a very small group
which then slowly increases in strength
like oxygen

LIFE PIECE FOR SINGER



Dismantle life
Transform it
Keep changing

52 Real-time recordings based upon various conversations, shortwave frequency allocation notes/interpretation, decibels, flat/sharp/natural pitch, bandwidth allocation/assumptions, function (basic level), denotative meaning [lexicon and grammar], rhythmic pulse, regional accents, family histories, including birthplaces and immigrant demographics and economic conditions, transcriptions of computer identification/management systems, assumptions of time (specific and rather marked assumptions either/or) based upon punctuality or social credit assessments, considered placement of persons/things/units/structures/groups for various assertions (order/control/arrangement/equivalence), taxonomy/disciplinary placement/pigeonholes/classification/dependency/genotype, identification symbols (importance of the fundamental importance of those involved and processes here), textural messages (e.g. waveform quadrilateral comparisons), quadrilateral comparisons, the parameters specified in the production of the source material (technology & media) and analysis thereof, the anecdotal stories of the rural nuclear family, game shows and board games, personal issues of importance to people (sports/food/environment/sickness/animals/speech/rumors/education/technology) [thus acting upon the culture of the site (site-specific/politicking), rather vigorously], back issues of Jane's Defense Weekly, common suffering, negotiations of various sorts, unerring technical standards [e. g. decision-making, logging/recording results], philosophical (neo/realist) notions/trials, clarifying troubles (locale fears/activities of

concern), types of speech/language/communication, group worries/obligations/criteria, common cultures and social circumstances, notions of the everyday life [real or something closer to it?], regional commonalities and differences, weighty matters concerning the functional mitigation of the media [cf. bootlegging], terms of agreement, seemingly viable prospects, weighty matters of the everyday structure (the ways of being) as it interpreted by the participants (history, current events, plans, versions [versions of reality], characterizations of the "average person" in common experience [public/private], the own terms), common socially responsible tendencies, utterances (sentences) of the daily stress and nervousness/violence [in aural form], arguments over invisible antagonists/causes, commiserations, aphorisms, words and actions arising from patterns of perseverance and inclusion, idea of/dream of the peaceful cooperation of the advanced sciences and engineering, technology and its ethico-practical advantages and concerns, a hardworking underclass – workday/workweek/work details and obligations, thoughts closely tied to these traditional usages, description of human thoughts and actions, characterizations of workplaces/professions/occupations, a listless wonder, lack of an architectonic order, the cooperation of various people, recognition that there had been a fundamental connection (brooding mysteries/compulsions/hopeful cover-up) between the physical and scientific measurements, folklore(l) and practical state, description of groups, pictorial accounts with a literary bent, all practice from the deconstruction, a taxonomy of activities [e.g. theory/state/

practice], versions of the everyday problems of the people in the country [i.e. farmers, ranchers, corporate employees, etc.), currently recognized litanies (litany/ascription list) [e.g. work; profession; day; weekend], characterizations [pharmaceutical companies], unorganized state, narrative time/radio space, situation time/radio space, local rural radio time/radio space for the local rural areas, regional organization, signature form (signature situation), symbolic design (signature situation situations), exactly catalogued events properly, firmly, various issues affecting the subject matter, currently recognizable issues as seen through four satellite/receiver/box wave tuner positions placed around the performance space, consisting of spaces appointed by the regions of the globe eliminated from the scope of this study [S. America/Asia/Asia], local rural radio stories of the ostensibly tedious farm plots in this region, regional unwritten legends of the land [precious and valuable], regional everyday news, current events [specifically relevant to the particular locale and surrounding areas], each situation is the same, but also different (ru(n)ic situation), each activation is also singular, apparently signed instance/verbatim, vernacular stories of the rural family, undistinguished and repeated local talk about how they deal with everyday matters [western plains, concentrated around the media representations], now and then, various complaints (already known), the everyday matter(s) of the locale [i.e. rise and fall stories], living location discovery patterns, common rural correlations, local rural stories, correlations, etc., the regional stories of the rural places (usually for local purposes) period(s), the ancient working of the o/

54

our [genetic relatedness], the for the most part accounting of the few and any nearby [realities], the background of these local circumstances [i.e. pastes], the regionalisms of this given cultural interior, the regionalisms of these stories, our litanies of invocation, correlations (the first step in the account of a particular person and place and situation here so often) [in kind considering the stories of the region being unique], the rural plain ordnance figures, the rural plain code figure, the regional legends [particularly point of origin and conclusion], the local rural businesses, the local rural mythology, the particular ability of location, local rural mythology, myths dispensed [i.e. distributed?], described [i.e. designation of origin?], accurately orient (events), geographically invasive circumstance(s), spaces of considerations and activism (cases of potential [literary locution]) toward the regional considerations, people and the surroundings of the land and learning [geographic placement, i.e. place], the influences of desert, mountain, sea, as [i.e. as imagination]/since these circumstances here are [also] local, the untold stories of the configuration of these settings', circles within circles, meetings are hours of the seasons, the regional index of temperament [ordinal], the regional index of sentiment (qualifications), litanies of values as again stories over everyone what they were getting themselves into (timelines of stories as simultaneous with each other/humor save all).

55

PATTERSON VARIETALS

discover interesting sound

capture it¹

generate it

submerge it

democratize it²

discover interesting sound

capture it³

the other score is blood⁴

discover interesting sound

capture it⁵

play it back

create mashups

re-record it

deliver the prototype

pitch the concept to your peers⁶

¹ Benjamin Patterson: "Discover Interesting Sound" from *Methods and Processes* (1962)

² Microsoft: Turing-NLG

³ Benjamin Patterson: "Discover Interesting Sound" from *Methods and Processes* (1962)

⁴ Andrej Karpathy: char-rnn

⁵ Benjamin Patterson: "Discover Interesting Sound" from *Methods and Processes* (1962)

⁶ OpenAI: GPT-3



58

59

Watch parties in a haunted house; if the weather's dark, make a rain fire.

SUITE

For any number of persons.

To be performed in a large space.

Considered auspicious at the beginning of a performance,
but invariably jaded.

a. Your full, rich, expressive, sometimes distorted sound.

b. A single, sincere apology.

c. A warming silence.

Close your eyes and observe the room.

Imagine that you are holding this piece of paper. Close your eyes and observe the room.

Imagine that you have just made this observation because of some instrumental event. Close your eyes and observe the instrument.

Begin to play a sound.

Slowly play a note.

Slowly play a continuous sound.

Slowly play a note.

Play the next sound.

64 Play the note without a note.

Play the next note.

Repeat this cycle indefinitely.

Perhaps a moment.

Listen to the note.

Perhaps one moment.

Re-live it.

An orchestra of horses is placed in a paddock. The conductor signals the horses continuously.

Watch parties in a haunted house; if the weather's dark, make a rain fire.

Glue together a cheap Eddie Van Halen t-shirt in a grease suit.

The ovaries of a fish may sound interesting, depending on the context.

two players; each player having a simple activity

inevitably, each player produces her activity, ranging from simple to extremely complex, and performs it, either herself, or others may participate, each with their own activity, or without her; or

sustaining, too, as long as one is focusing on the performance of her own activity

far away and prying, each player observes her environment, though not to get in front of or impede her own activity

observing environmental sounds; if outdoors at all, enter

dur:

play both tones high in the low register and low in the high register

sustain the tone for a long time

* the sound enters and finishes before it has even been thought of

[The school is set up as a kind of silence. All sounds are to be kept very soft. The pupils go in through the window as quietly as possible.]

Record the sound of the deckbuilding process

Play back the sound of the deckbuilding process

Perform some other acts

Pause

Feel the resonance of the deck

Consider another player

Pause

Record yourself playing the guitar

Consider the live recording.

Consider a live recording of the recording

Consider the recording of the recording

68

Pause

Stop playing the guitar

Pause

Feel the resonance of the guitar

Record yourself playing the guitar

Consider the live recording.

Start playing the guitar again

Pause

Record yourself playing the guitar again

Consider another live recording

Stop playing the guitar

Pause

Listen to the sound

Pause

Think about the possibility of recording yourself playing the guitar

Consider the live recording of the recording

Imagine that you have just played the guitar solo

Imagine that you could not play the guitar solo

Imagine that you could play your guitar solo

Stop playing the guitar

Wherever you are in the world, take the picture

69

Come together and have fun shaking hands with everyone. Make a list of everyone you meet at the intersection of city and state. It's a good way to connect with all the follies of the earth, and all those flowers and truth, and all the ticks and scraps of information we can get our hands on.

Gather those great notes from back then. Put them in your note-taking bag. Take it to a car, and call the nearest cop. Call the bank, and ask them to look into your account. Ask everybody in the parking lot what they can do to help pay the bill. Get laundered, and packed, and head off to the nearest laundromat.



Minimums:

Performers independently, synchronize their timbres at least three times.

Instructions:

Performers may synchronize either their timbres or their duration.

Instructions:

Performers should synchronize their duration and either their timbres or their duration.

Piano Piece



All performers firmly bound, hands up, leave the playing area.

OLIVEROS VARIETALS

Take a walk at night. Walk¹ like the ghost of your own past.²

Take a walk at night. Walk³ under the stars. Take a flashlight and scan the fields, woods and streams and listen to the sound of the water. Imagine where those drops of water came from and how far they traveled.⁴

Take a walk at night. Walk⁵ where? Just go to bed, okay?⁶

¹ Pauline Oliveros "V: Native" from *Sonic Meditations* (1971)

² OpenAI: GPT-3

³ Pauline Oliveros "V: Native" from *Sonic Meditations* (1971)

⁴ Microsoft: Turing-NLG

⁵ Pauline Oliveros "V: Native" from *Sonic Meditations* (1971)

⁶ OpenAI: GPT

For a day, be a situationist provocateur. Try to convince as many as possible that the moon is actually yoghurt. Return every question with the phrase "I'm trying to have a praxis."



IV

SUITE

CONCERT FOR VIOLIN SOLO
AND ORCHESTRA



Concert for violin solo and orchestra designed to make orchestra members mute, deaf, unconscious, insane, immobilized or physically impossible. Tape their mouths [their concert shoes], blindfold them, break their bows, yank their bridges, manipulate their speaker systems, cause your sounds, noises and silence to merely float among them. Through strategically placed loudspeakers turned up to earrupturing intensity on just the right variety of circuits. Deafening them left and right. Make them impotent and unconscious. You are not trying to be their mutual destroyer, but equal buddy. Angry. Full of acid bitterness, imagination, spirituality, craziness and originality. Capable of affecting audiences hundreds of years from now, too.

Performers are asked to lie down on the floor and do the best they can.



This piece is about something specific, untranslatable, from the top of a mountain that is situated below another mountain. The only way down from it that does not end badly for the performer seems to be to be blown off of it, being thus held aloft by a phenomenon that is not predictable. But when this is finally worked out, it is highly visible, spectacular, to anyone who might happen to be below, have good luck or bad. If the wind comes from your direction, face the mountain and unfurl something large. If it does not, run.

write down ten words, things, or thoughts
which concern your music

each day repeat at least one
of these ten words, things, or thoughts
just before playing

For a day, be a situationist provocateur. Try to convince as many as possible that the moon is actually yoghurt. Return every question with the phrase "I'm trying to have a praxis."

Wear all of your favorite clothes at once. Still try to live your life.

Compose and perform a movement that is executed identically by a human and a robot.

Get shoddy plastic surgery.

Hire a series of fake lovers to follow wherever you go and do what you do.

Throw a surprise party for a dog.

Get blind drunk. Arrange to wake up in a stranger's house in a strange city after 24 hours. In silence, wait in the living room, in the dark, so as to help minimise motion and alert the stranger to your presence.

Listen to La Traviata attentively until you hear it's the sound of World War II.

Visit, and proceed to take photos of every public bathroom in the city.

Video chat with your mother, but do so without her seeing you & while whispering harshly, sort of angrily, about the host of a religious television station.

Clowns having a midlife crisis in their drunken sobs.

three participants, three phrases, variable durations. the three phrases are:

- 1.) a simple sound,
- 2.) one group of sounds together,
- 3.) several groups of sounds together.

each participant may use the same sound in the two latter phrases as they used in phrase one, either in the same or a different register.

the phrase (a single sound) lasts twice as long as the players think it should last.

duration: 100 minutes, with maximum of one minute of silence in the middle of the performance

install a piano in a nightclub

play on it when you want to

include music about nightclubs

Choose an appropriate electronic music source and a tape recorder with appropriate head phones. Station the tape recorder on the floor and the music source about six feet away. Run the tape recorder, play the music, and remain in the same position with the head phones on. Monitor your internal sounds and the sounds coming from the music source. Observe any sounds which do not come from the music source. These are interplanetary sounds. Are you receiving? Try to listen to the sounds which are coming from the music source. These are interplanetary sounds. Do you try to listen to the sounds which are not coming from the music source? These are not interplanetary sounds.

Take a walk in the woods. At the end of the walk, pause, witness a sudden vibration, and return to the beginning.

a single tone
at the center of many
different sounds, many
different tones at first by
a very small group
which then slowly
increases in strength
like oxygen

90



91

COLOPHON

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