may be played
L. to R.
(proportionally)
as scored—or, each
event may
be cued
independently
and in any
order, as in
other of my
"open form"
scores

for Susan

20 March '72

B
Zwei Berliner Meisterwerke.

Berliner Kindl
Das Meisterwerk
Berliner Braukunst.
Zwei Berliner Meisterwerke.

Berlinische Kindl
Das Meisterwerk
Berlinische Braukunst.
Dear Roger;

Here is what I have come to call, "One through Five". As per phone call, I'd like to re-print it for publication as well as write a "performance note" to be printed with this "score".

This same thing functions as score and/or parts. This copy has timbre indications only for instruments but, as I said, it can be (and has been) done with any combination of instruments and/or voices. They can be all over an auditorium (360°) or grouped on a stage. I usually distribute them by timbre and general frequency potentials so that the direction in which a cue is given can vary timbre, freq., density, etc. Any combination of the 5 textures can be done together; all 5 at once; everyone doing any one or more, etc. Can be done by people of any "virtuosity" (or none) but, in general, the less "virtuous" the group is, the more there should be of them........otherwise it can sound pretty dumb. Basically, however, it can make a very beautiful and "rich" sound-event.

.....the thing is obviously not a "piece";.... maybe it's a-

"verbally described potential for open-form sonic activity"

or something..... ???

It will eventually be published with 5 or 6 other "sonic events" as a "FOLIO II".

Remind me to catch up with this when I get back from Europe around the end of November.

best regards,
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<th>1</th>
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<tr>
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<tr>
<td>Long High Notes</td>
<td>Quickly Angular Melodic Lines</td>
<td>Very Legato Lines</td>
<td>Highly Fragmented Lines</td>
<td>Very Small &quot;Noise&quot; Sounds (on your Inst.) only</td>
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<tr>
<td>Slowly Changing Melodic Lines</td>
<td>Abrupt Dynamic Changes</td>
<td>Note to Note Intervals</td>
<td>Note to Note Intervals</td>
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<tr>
<td>SMALL Interval Changes (perf. 4th, maximum)</td>
<td>&quot;NORMAL&quot; Sounds but vary Instr. timbre! - pizz. arco, ponticello, battuto, mute, etc.</td>
<td>No More Than</td>
<td>ALWAYS</td>
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<tr>
<td>KEYBOARD, ARCO + PIZZ., &quot;NORMAL&quot; Instr. Sound</td>
<td>Short to medium long durations - mixture.</td>
<td>ONE OCTAVE WATCH CONDUCTOR for TEMPO and DYNAMICS.</td>
<td>MORE THAN</td>
<td></td>
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<tr>
<td>WATCH CONDUCTOR for TEMPO and Dynamic Changes.</td>
<td></td>
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<td>ONE OCTAVE</td>
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*Mobile* —

"OPEN FORM" —

Arrange the group (with and/or choral) in high to low sections from L. + R. or in frequency "families" or timbral "families" so that a maximum of discrete 5th maximum of "sociable" combinations can be made (and transformed) by conductor in performance. It is expected that the conductor (or "leader") of the performance (or "production") of the performance is able to make vocal conditions is able to make vocal conditions that are comparable to indicated instr. conditions. - B.

March 1970
St. Lawrence University
FEARLE BROWN 1970.

"One to Five" EARL PIN 1970. for instr. and/or voices.