

This book started as an exploration of "scores" and the interrelationships between scoring in the various fields of art. Scores are *symbolizations of processes* which extend over time. The most familiar kind of "score" is a musical one, but I have extended this meaning to include "scores" in all fields of human endeavor. Even a grocery list or a calendar, for example, are scores. I have been interested in the idea of scoring not any one particular system of scoring, but scoring generally—for many years. This interest grew, quite clearly, from two different sources: first, because I am professionally an environmental designer and planner involved in the broad landscape where human beings and nature interface; and, second, because of my close relationship to dance and theatre due largely to my wife, the dancer and choreographer Ann Halprin, who is Director of the Dancers' Workshop in San Francisco.

Both sources—the new theatre-dance and the environment as Ann and I have been practicing them are nonstatic, very closely related in that they are process-oriented, rather than simply result-oriented. Both derive their strengths and fundamentals from a deep involvement in activity. In both fields, the process is like an iceberg—9/10 invisible but nonetheless vital to achievement. Both deal with subtleties and nuance, intuition, and fantasy, and go to the root-source of human needs and desires—atavistic ones at that. In both, values, though there, are not *really* demonstrable. At all events, I have been searching for years (and still am) for means to describe and evoke processes on other than a

simply random basis. I thought that this would have meaning not only for my field of the environmental arts and dance-theatre, but also for all the *other* arts where the elements of time and activity over time (particularly of numbers of people) would have meaning and usefulness.

I saw scores as a way of describing all such processes in all the arts, of making process visible and thereby designing with process through scores. I saw scores also as a way of communicating these processes over time and space to other people in other places at other moments and as a vehicle to allow many people to enter into the act of creation together, *allowing* for participation, feedback, and communications.

I hope that scores will lead into new ways of designing and planning large-scale environments of regions and large communities whose essential nature is complexity and whose purpose is diversity. I hope that the idea of scores will make it possible to work in these regional communities as a method for energizing processes and people and the natural environment in a constantly evolving and mutually involving procedure over time. I hope to see scores used as catalytic agents for creativity leading to a constructive use of change.

The book itself has been a score. It was not preconceived, and has developed its own shape while a work in progress. I started out with many scores for ephemera that I have done for dance or for environmental events over the years. I explored primitive scores, mystical scores,

scores for happenings, based on my wife's work, and my friends' who, too, have been pushing the boundaries of their arts. Inevitably much of my own personal experience comes out in the "scores for environment" which is my professional interest as well as the field in which I have had my most personal experiences. Thus, the second half of the book explores street scores, ecological scoring, city scores, and finally community scores.

As I worked on the score for the book, however, one fact kept on emerging to plague me—it demanded consideration, and this became increasingly clear as I worked in communiscores. The scheme was not complete. As I worked on "scores" *only*, there were elements that kept cropping up in the creative process which were not being covered by the scoring procedure, especially as the projects became more and more complex. I found that scores are nonjudgmental—this is one of their primary characteristics. Yet, in many instances some outside witnessing must be reached, some selectivity must be exercised. But scores do not do that, they don't perform that function.

As I continued to develop the characteristics of scores, I found that often before actual scoring starts the scorer has a great deal of preliminary work to do in collecting resource material, inventory items to use in his scores. I found too that a clear differentiation has to be made between the score, which is usually graphic and precedes the fact, and the performance, which is the resultant of the score. Much of my

own professional life has been involved in this apparent dichotomy: between the score and the performance, which are not the same but have an intricate relationship to each other. Finally, I found that scoring has to allow for feedback, for analysis before, during, and after a score is created in order for the score to develop and allow for change—to grow. All of these important functions were not, I found, taken care of in scores themselves.

In the long run, I found that what I had really been working toward, what I really wanted to explore, was nothing less than the creative process—what energizes it—how it functions—and how its universal aspects can have implications for all our fields. Scores alone were not doing this. I was not interested exclusively in what the score-performance relation was—how the particular event, the building, or piece of music, or piece of legislation, was beautiful, but how the process of arriving at it came about. I found that I had to understand the context in which it all had happened and to see if, by understanding what had been required to make it happen, I could apply the principle across many fields, in a multidimensional way, to a life process. Perhaps most importantly, I found that by themselves scores could not deal with the humanistic aspects of life situations including individual passions, wills, and values. And it seemed necessary to round out the scheme so that human communications—including values and decisions as well as performance—could be accounted

for in the process.

When that became clear, I found that the procedures I needed to get all these inputs into some context had four parts and they were all interrelated. Each part had its own internal significance, but got really cracking only when it related to the others. They have similarities to Jung's cycle which he called the compass of the psyche.

R

Resources which are what you have to work with. These include human and physical resources *and* their motivation and aims.

S

Scores which describe the process leading to the performance.

V

Valuation which analyzes the results of action and possible selectivity and decisions. The term "valuation" is one coined to suggest the action-oriented as well as the decision-oriented aspects of V in the cycle.

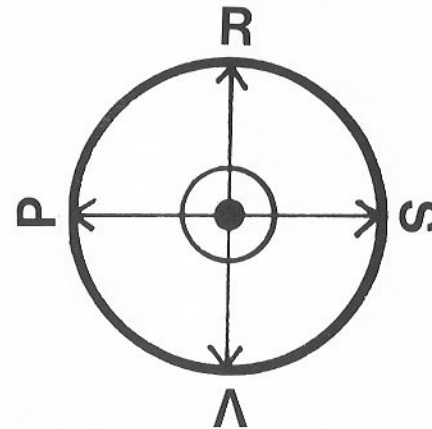
P

Performance which is the resultant of scores and is the "style" of the process.

Together I feel that these describe all the procedures inherent in the creative process. They must feed back all along the way, each to the other, and thus make communication possible. In a process-oriented society they must *all* be visible

continuously, in order to work so as to avoid secrecy and the manipulation of people.

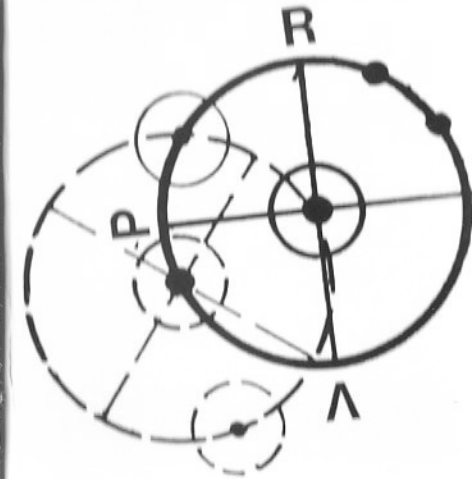
Together they form what I have called the RSVP cycles.



The diagram above describes the multidimensional and moving interconnectedness between all the elements of the cycle. It can as correctly read, P, R, S, V or any other combination. It is important to emphasize this point. The cycle operates in *any* direction and by overlapping. The cycle can start at any point and move in any direction. The sequence is completely variable depending on the situation, the scorer, and the intent. By chance, when I finally put the headings together, they spelled out RSVP, which is a communications idea meaning "respond."

This is, obviously, an essential ingredient of the cycle. As I and others have worked with this cycle it has become increasingly clear that the cycle must work at two levels. The first of these is the personal, private level of the self, which I use with a lower case "s" according to the Gestalt psychology. This cycle is

an inner one, appropriately, and refers to one's own personal Gestalt: the people who are close to you, your personal environment, attitudes, interests, even hangups; one's motivational inner world as distinct from one's outer-oriented world. The self RSVP cycle appears graphically at the center of the community or group RSVP cycle which is in effect composed of all the individual self-cycles engaged in the activity scoring.

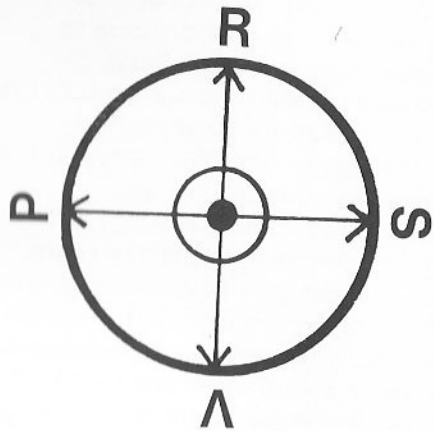


The private, self-oriented inner cycle and the community, group-oriented outer cycle together make up the RSVP cycles necessary to encompass all human creative processes. Thus, this book deals with the two RSVP cycles. The inner cycle as the separate self and the outer cycle as the collective self: individual and community.

The book then, as it finally emerges, describes the effects of the various parts of the RSVP cycles on the process of scoring and on what emerged from the scores. Particularly in the environmental section the entire RSVP cycles are

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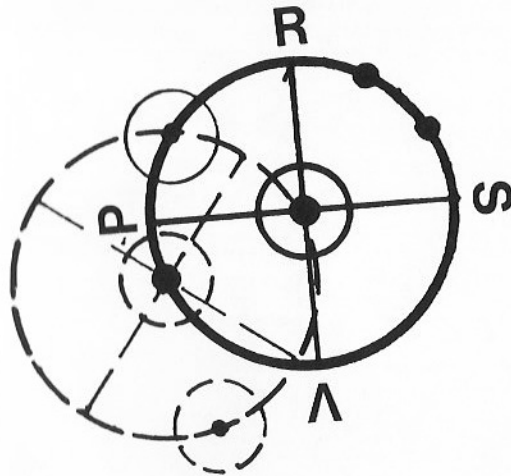
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use all the way through, since in the planning of environments every facet of the total cycle has importance. In other activities, the whole cycle is not desired or required. When that is the case it has been so indicated. I believe, however, that it is important for anyone working with the cycle to understand where he is concentrating and which parts are operating. If, for instance, you jump immediately to Performance (P), you are improvising. There are times when improvisation, for example, or spontaneous responses are vital to the release of creative energies which might remain locked up otherwise. But these energies can often fruitfully feed back into the rest of the cycle or remain isolated for their own sake. See page 38 for a review of this point.

The same is true of other portions of the cycle, which does not have to be in complete operation at all times in order to have validity. A personal word to my friends in the various art fields. I know how resistant artists are to the notion of "systematizing" the processes by which art evolves. There is a feeling that to enclose gossamer is to destroy it. These RSVP cycles and the point of "scoring" are not meant to categorize or organize, but to free the creative process by making the process *visible*. I have found, in my own work, that my hangups come when there is some buried obstacle that I don't understand and can't flush out. When I can "see" obstacles or get in touch with what's blocking me, I can deal with them. I hope the RSVP cycle can do that; it already has for me and others with whom I have discussed it.

Nothing in the RSVP has attempted to define talent or ability or the final making of a decision which, of course, remains at the very core of personal creation. The magic of magic remains.

For me, professionally, the significance of the RSVP cycles lies in the fact that as an ecological designer I have always been interested in pluralism and the generative force of many contributions to solutions. I view the earth and its life processes as a model for the creative process, where not one but many forces interact with each other with results emergent—not imposed. I see the earth as a vast and intricately interrelated ecosystem. In this system all of the parts have value, and they are all moving toward balance.

The essential characteristic of community in the ecological sense is that all of the parts are functioning within their own habitat, that no one element outweighs the other, that each contributes to the whole. Thus, the total ecological community has the characteristics of an organism which lives and grows and reproduces itself in an on-going process.

Human communities, too, have many of the same characteristics, to which we have given the name "*tout ensemble*," that is, the sum is itself valuable and has more qualities than simply one additive of its ingredients. Such a "*tout ensemble*," recently threatened by a freeway in New Orleans, has been saved by the decision not to allow that one factor to undermine the balance of

the whole community. The balance of climax communities in natural or human communities is tenuous and easily destroyed—it is not static—it exists as long as no one force outweighs the others. This I believe to be true of all human affairs and a model for all the life processes in which we need to integrate ourselves.

One of the gravest dangers that we experience is the danger of becoming *goal-oriented*. It is a tendency that crops up on every hand and in every field of endeavor. It is a trap which goes like this: things are going poorly (in the realm of politics or religion or building a city or the world community or a personal relationship or whatever). As thinking people we must try to solve this problem that faces us. Let us set ourselves a “goal” upon which we can all agree (most goals after all are quite clearly moralistically based and incontrovertibly “good ideas”). Having set ourselves this goal we can then proceed posthaste to achieve it by the *most direct method possible*. Everyone can put his shoulder to the wheel, and systems engineering, technology, and our leader (or whatever) will get us to the agreed goal.

It doesn't work! The results of this oversimplified approach, now coming into general vogue, are all around us in the chaos of our cities and the confusion of our politics (or other politics—fascism and communism are clear statements of this approach). It generates tension in personal relationships by burying the real problems; it avoids the central issue of education, which is

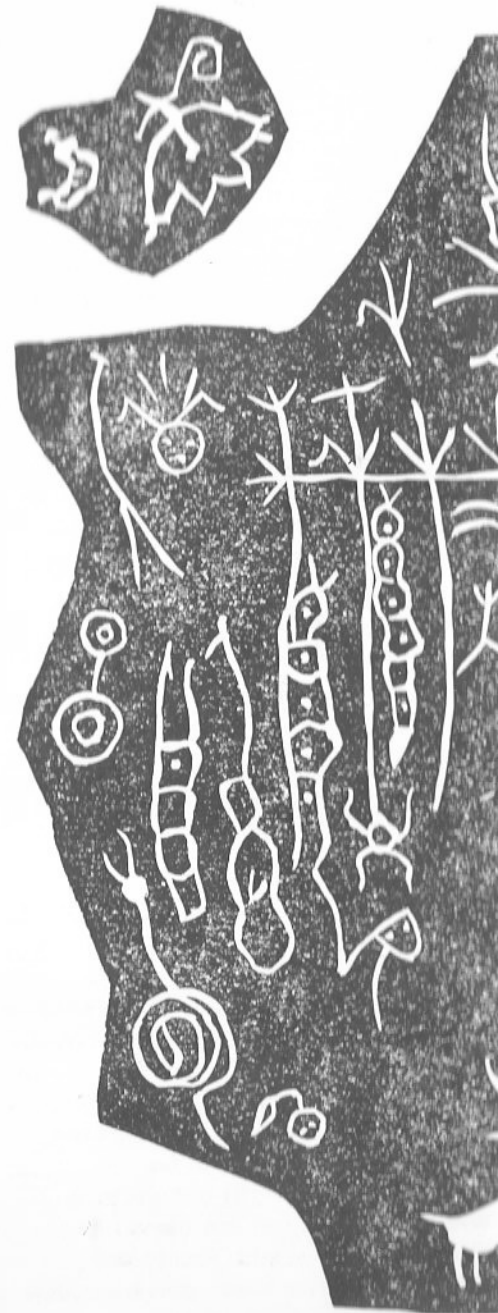
why today's young people are dropping out; it is destroying the resources and physical beauty of our planet; and it avoids the basic issue.

There are evidences of this kind of thinking in the attempt to make a science out of community design, as if by assigning it the term “science” then the goal of perfection can be reached. Human community planning cannot ever be a science anymore than politics can rightly be called political science. Science implies codification of knowledge and a drive toward perfectibility none of which are possible or even desirable in human affairs. When ekisticians, for example, say that the “search for the ideal is our greatest obligation” they are making the same basic error that all goal-oriented thinking does—a confusion between motivation and process. We can be scientific and precise about gathering data and inventorying resources, but in the multivariable and open scoring process necessary for human lifestyles and attitudes, creativity, inquantifiable attitudes, and openness will always be required. There is a vast difference between being idealistic, which is life-oriented and process-oriented, and utopian, which implies a finite and formal goal. In that sense scores are non-utopian.

We don't really want to be involved in goal-making or goal-solving. Fritz Perls says, “Scores face the possible where goals face the impossible.” What we want, what we desperately need, is a feeling of close and creative involvement in processes. It is the *doing* that we all enjoy and which is meaningful to us. That is what is needed in education, in the

ghetto, and in the young and the downtrodden who feel that they are excluded from the process of decision-making in our communities; certainly it is needed in personal relations. It is on-goingness, the process that will build and develop great cities and regions and a world community on this planet Earth. By involvement in process we all interact, our input is significant, visible, meaningful, useful, and no one point of view can hold us in thralldom. Scores are not goal-oriented; they are hope-oriented.

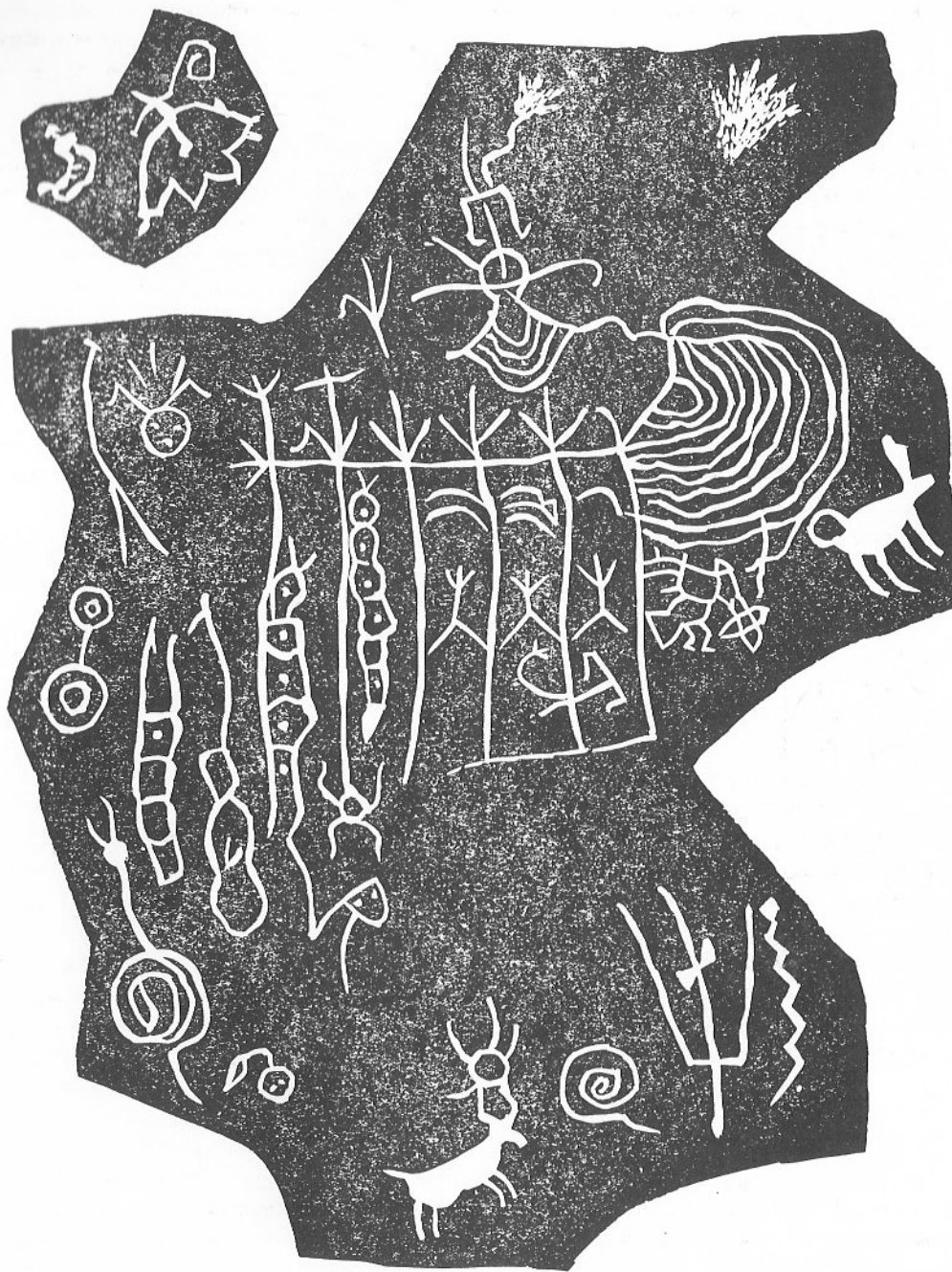
This is why “scores,” which describe process, seem to me so significant. It is through them that we can involve ourselves creatively in “doing,” from which, in fact, structure emerges—the form of anything is latent in the process. The *score* is the mechanism which allows us *all* to become involved, to make our presence felt. Scores are process-oriented, not thing-oriented. In dance and theatre this works through open scoring, which establishes “lines of action” to which each person contributes and from which a final performance then emerges. In personal relations scoring allows a constant interaction devoid of the moralisms and shoulds and shouldn'ts which inhibit growth and deep contacts and involvements. In the planning of communities a score visible to all the people allows each one of us to respond, to find our own input, to influence *before* the performance is fixed, *before* decisions are made. Scoring makes the process *visible*. For that reason scores seem to me the key link in the entire RSVP cycles—though only one link, still at the core of the whole procedure.



Hopi petroglyph from San Cristobal ca

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Hopi petroglyph from San Cristobal carved as a propitiatory gesture to corn pests.

The RSVP cycles is a balanced scheme in which all the parts are mutually related and constantly interacting. It functions best when all parts are operating. Its purpose is to make procedures and processes visible, to allow for constant communication and ultimately to insure the diversity and pluralism necessary for change and growth.

Planning for future events is the essential purpose of a scoring mechanism. Scores are notations which use symbols to describe processes over a period of time. Scores generally employ graphic symbols but they also may use words, or sounds, either written or spoken—often sung. Scores are devices used for controlling events, of influencing what is to occur. They may also record events from the past (a reconstructed battle plan) or notate what is happening in the present (daily stock-market graphs). But the real importance of a score is its relationship to the future. A score is a way of using media to cause things to happen—to plan, if you will. They are related in Husserl's "intentionality"—they are "orientation-oriented." From earliest times men have striven to control the future through the symbolization inherent in scores. The earliest cave paintings were attempts, through paintings, to insure good luck in hunting. The symbolization of the various deities in *all* religions has been a technique to capture through images and incantations the power of the unknown, and thus influence the course of events.

th Month

Time	Miscellaneous Particulars	The Sun		
		fast	rises	sets
morn. h. m.		m.	h. m.	h. m.
2 31	♀ sets 9:44e δ ♃ ♃	2 4 33	7 22	
3 03	♄ Castor sets 10:56e.	2 4 33	7 23	
sets eve.	♃ 3. Arcturus so. 9:26e.	2 4 33	7 23	
8 32	♄ So. Cross so. 7:30e. ♃	2 4 32	7 24	
9 23	♄ Deneb. so. 3:47 mo. δ ♃ ♃	2 4 32	7 25	
10 04	♄ sets 12-1 mo. ♃ ♃ ♃	1 4 32	7 25	

Day's length 14 hours 55 minutes

10 39	♄ rises 10-12 eve.	1 4 31	7 26
11 07	Pollux sets 10:23e.	1 4 31	7 27
11 31	Moon Apogee	1 4 31	7 27
11 52	♄ Ophiuchus so. 11e-1 mo.	1 4 30	7 28
morn.	♄ 11. Unuk so. 10:22e.	0 4 30	7 28
12 12	♄ sets 8:36 eve.	0 4 30	7 29
12 32	♄ ri. 8-10e. δ ♃ ♃ slo.	4 30	7 29

Day's length 15 hours 0 minutes

12 55	Antares so. 10:57e.	0 4 30	7 30
1 17	Hercules so. 11-12e. δ ♃ ♃	0 4 30	7 30
1 46	Spica so. 7:43 eve.	1 4 30	7 30
2 22	N. Crown so. 9:30-10:30e.	1 4 30	7 31
3 07	♄ Lyre so. 12-1 mo.	1 4 30	7 31
rises eve.	♄ 19. Sicke sets 11-12e. ♃	1 4 30	7 32
9 11	Bernice's Hair so. 7e.	1 4 31	7 32

Day's length 15 hours 1 minute

9 53	♄ Sun. beg. ☉ ent. ♄ ♃ ♃ Peri.	2 4 31	7 32
10 27	♄ sets 1:07 mo.	2 4 31	7 32
10 55	♄ Corvus sets 10:30-11:30e. ♃	2 4 31	7 32
11 20	♄ Algenib ri. 11:09e.	2 4 32	7 32
11 44	♄ 25. ♄ ri. 9-11e.	3 4 32	7 33
morn.	♄ of Pegasus ri. 10-11e.	3 4 32	7 33
12 08	Algol rises 11:35e.	3 4 33	7 33

Day's length 15 hours 0 minutes

12 35	Fomalhaut ri. 12:31 mo.	3 4 33	7 33
1 05	♄ so. 7:30-9:30e. δ ♃ ♃	3 4 33	7 33
1 40	♄ rises 1:42 mo.	4 4 34	7 33

page from the Chinese almanac forecasting the "run" of the coming year. The top line predicts that the east-south direction will be auspicious and north unfavorable. Within the octagon are the compass directions with south facing the top of the page. The lower part indicates seasonal changes and their relationship to agriculture.

comparable page from a farmer's almanac for the sixth month of 1970.

There are many different kinds of scores, many systems of scoring, many kinds of things and events that scores record. The real nub of the issue, however, is what you control through the score and what you leave to chance; what the score determines and what it leaves indeterminate; how much is conveyed of the artist-planner's own intention of what is to happen and to what degree what actually happens and the quality of what actually happens is left open to chance; the influences of the passage of time; the variables of unforeseen or unforeseeable events; and to the feedback process which initiates a new score.

The essential quality of a score is that it is a system of symbols which can convey, or guide, or control (as you wish), the interactions between elements such as space, time, rhythm, and sequences, people and their activities and the combinations which result from them. Not all scores invoke all of these elements—scores vary as to what they can or are intended to control. The characteristics of the type of score as a potential controlling or communicative device is a function of the particular art form and its inherent limitations. It also has a great deal to do with the attitudes and intentions of the scoring artist. Scores have been a means of recording past events, of prognosticating the future, and of

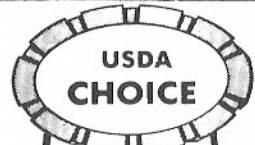
influencing the present. Scores extend over time and space to communicate and control; they have involved myths and rituals, mysticism and religion. They have been used to record folklore and communicate music to future generations. For centuries scores have been used to plan cities and build buildings, to write plays and diagram procedures.

Scores have enabled us to reach out to other people, even across cultural and language barriers, and tell them what we would like to have happen. Scores have made it possible, as well, for us to say to someone else what happened to us.

Plans from which buildings are built are scores.
 Music is composed and recorded by scores.
 Mathematics is a score.
 Concrete poems are scores.
 Stage directions for a play is a score, as is the written dialogue itself.
 A shopping list is a score.
 A football play is a score.
 The choreography of dance can be determined by a score.
 Navajo sand paintings are scores.
 The intricacies of urban street systems are scores as are the plans for transportation systems and the configurations of regions.
 Construction diagrams of engineers are scores.
 $E = MC^2$ is a score.

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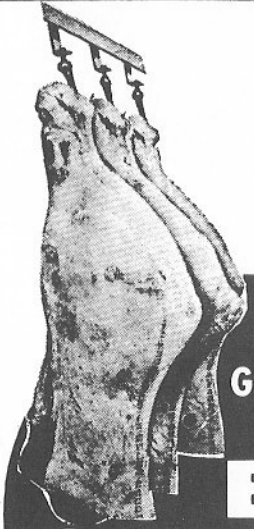
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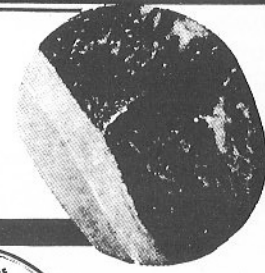
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STEW MEAT BRISKET GROUND BEEF	GROUND BEEF	SIRLOIN TIP BEEF FLANK STEAK STEW BEEF GROUND BEEF	GROUND BEEF

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The different elements that scores deal with vary considerably with the art form and the field of work.

Scores are ways of symbolizing reality—of communicating experience through devices other than the experience itself. The score a musical event is not itself music anymore than the plan and the elevation of a building the building. But the one predates the other and in our complex society is required by the other. First comes the score and then the performance. But they are inextricably interrelated.

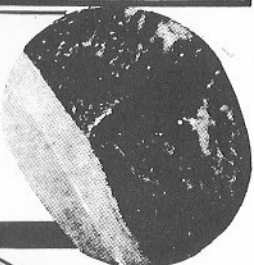
Increasingly the difference between scores communication mechanisms and controlling devices becomes significant.

Some scores are used to control events with precision—some scores are simply communicative devices—others do both or combinations of each. Here are some examples of elements that scores engage

	Space Time	Present Future	CONTROL
Words			X
CPM chart			X
I Ching			
Tarot			
Paintings			
Zoning			X
Football plays			X
City Plans			X
Music			X (classical)
Poetry			
Evaluative listening			X
Active listening			
Movement			X
Beef sale			

ONLY BEEF SALE GOOD TODAY THRU WED. 8:00 P.M.

BONUS NO. 1 PERFECT COOKOUT BONUS
 5 6 oz. Fillet Mignon Steaks
\$4.99

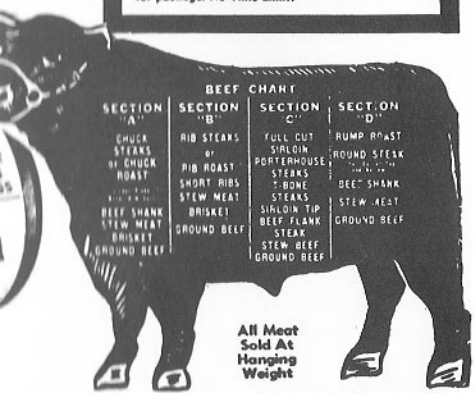


SELECTED USDA CHOICE BEEF HINDS PLUS "A" SECTION
59c lb.
 Ex. 175 lbs. at 59c... \$103.25 or only \$4.41 per mo.

ANY ONE BONUS AVAILABLE WITH SIDE — PURCHASE

BONUS SPECIAL #2 VARIETY PACK
 20 lbs. FRYERS 4.20
 10 lbs. PORK CHOPS 3.90
 10 lbs. BACON 2.90
 10 lbs. HOT DOGS 2.90
 50 lbs. TOTAL 13.90
 YOURS WITH SIDE OR MORE

GUARANTEE
 If you are not satisfied with flavor or tenderness return your order and it will be replaced package for package. No Time Limit!



All Meat Sold At Hanging Weight

MEATS 2559

Follow These Directions To Bennett's Main Plant,
1067 SO. RAILROAD AVE., SAN MATEO
 In San Mateo—Use Third Ave. Exit ON Bayshore To 1st Red Light, Left To Ninth Ave.—Right On Ninth Ave. To 1067 South Railroad Ave.

The different elements that scores deal with vary considerably with the art form and the field of work.

Scores are ways of symbolizing reality—of communicating experience through devices other than the experience itself. The score of a musical event is not itself music anymore than the plan and the elevation of a building are the building. But the one predates the other and in our complex society is required by the other. First comes the score and then the performance. But they are inextricably interrelated.

Increasingly the difference between scores as communication mechanisms and controlling devices becomes significant.

Some scores are used to *control* events with precision—some scores are simply communicative devices—others do both or combinations of each. Here are some examples of elements that scores engage in:

Space Present
 Time Future

Sound Past (recording a previous experience)
 Smell Configuration
 Touch Cost
 Sequence Precision
 Event Form
 Rhythm Force
 Movement Locale
 Action People
 Gesture Light
 Interaction Natural configurations

These elements, put together in a variety of ways, produce the work of art—some are controlled and some can be left undetermined as part of the designer's choice. When the work emerges in its final form it will possess qualities resulting from both the controlled and noncontrolled elements, and the work will have its own unique characteristics.

In the following chart are a few examples of different scores and an analysis of to what degree, as intended by the designer as an element of the scoring technique, they control or leave open.

	CONTROL	ENERGIZE	HOW MUCH
Words	X	X	depends on use
CPM chart	X		with great precision
I Ching		X	mystic (open to personal interpretation)
Tarot		X	mystic (open to personal interpretation)
Paintings		X	per intent of artist
Zoning	X		varies with laws, etc.
Football plays	X		feedback during the play
City Plans	X		change over time
Music	X (classical)	X (new)	varies with intent of the musician
Poetry		X	varies with intent of the poet
Evaluative listening	X		gives advice
Active listening		X	feeling and understanding of listener
Movement	X	X	varies with intent of choreographer
Beef sale		X	activity of many ladies

Scores can either control or allow leeway. The difference, however, is enormous. In the older music, scoring devices were used to control, with precision, the notes and true intervals played by the performer. A Bach score is Bach and not something else. It communicates exactly what Bach had in mind and controls what the performer does. The newer musical scores on the other hand are not devices for control in the same way, they communicate an idea and a quality—what emerges is something both more and less than what was intended. The hand of the composer lies less heavily on the performer.

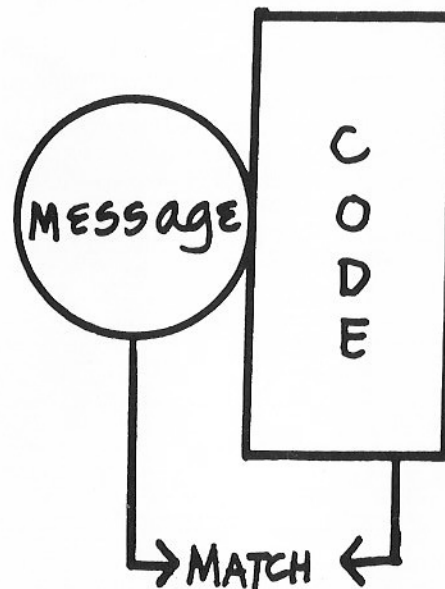
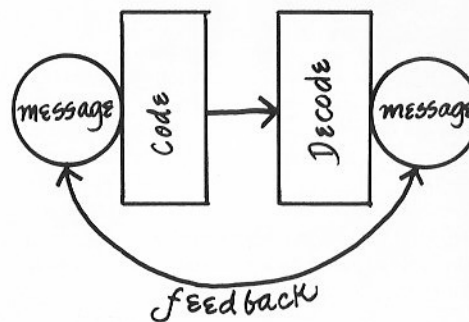
In the field of architecture the reverse sequence is true—plans, as scores, were originally used to guide and communicate an image of what the building was to be, but the participating craftsmen exercised a great deal of latitude in their own choices and contributions to earlier buildings. There was much greater allowable latitude for individual participation and creativity. Today, building workers are simply technicians; all is precise and prefixed, not only form and proportion but performance standards and repetitively prefabricated units are joined together according to preordained scoring devices. Tolerances are minimal, and mechanical, electrical, as well as

structural elements all must dovetail together with great precision. The modern building emerges not in response to the immediate contribution of thousands of workers but as a predetermined event planned years in advance and simply assembled to match the intent. The score controls absolutely, with assembly-line logic.

Fortunately, this closed and controlled approach is not necessarily inevitable and there are techniques by which the architectural score can be freed from rigidity to permit a freedom in the emergent form of building as well as the acceptance of the interaction of time, the necessities of chance and change, and the input of many people. See page 94.

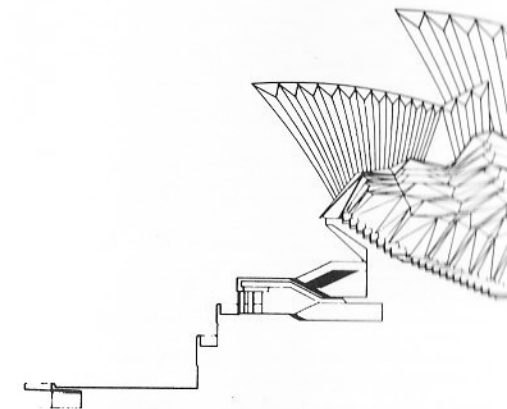
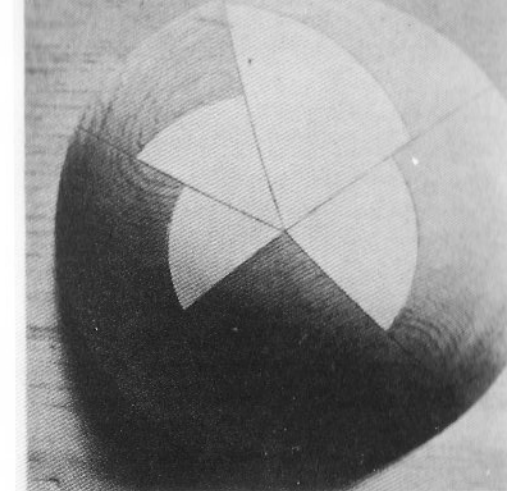
In fields of human interaction scores can be used to control or communicate, depending on their intention and purposes. Words seen as scoring devices can score for interaction and mutual feedback or they can order and thus block interaction—preventing communication. Vast new areas of understanding and communication among people open up when this relation is understood—when the word as a scoring device becomes a generator of feedback between people rather than an ordering or injunctive mechanism.

Score for dialogue between people.



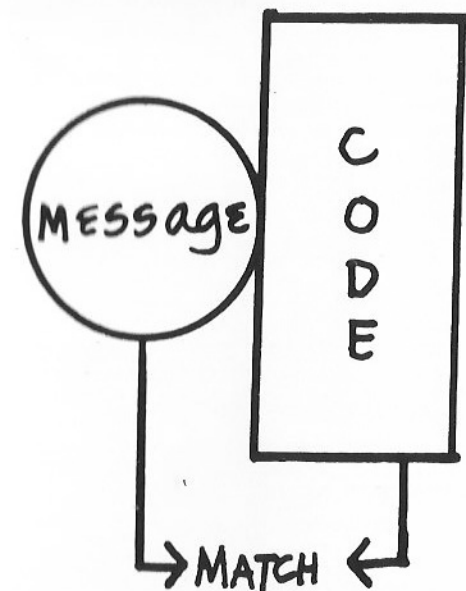
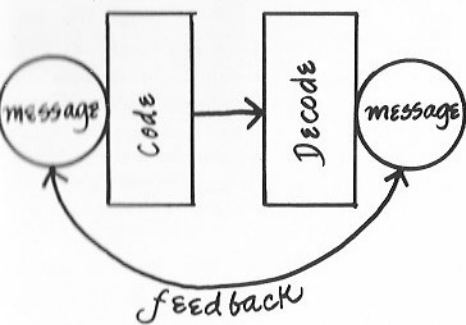
Score for "congruent sending."

One of the common problems in communications between people is that the listener prejudices the content of the message rather than attempting to understand the "feelings" behind the message, i.e., Valuation (V) in the cycle is operating to the exclusion of the score itself. New understandings of how "active listening procedures" and "congruent sending messages" can "open up" dialogues are at the core of the new view of words as communicative rather than controlling devices. (Based on a theory by Dr. Thomas Gordon, Psychologist.)



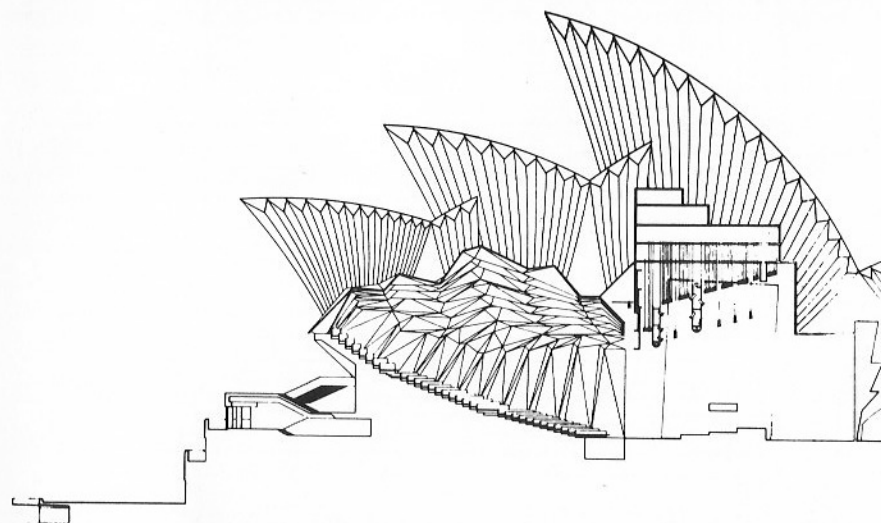
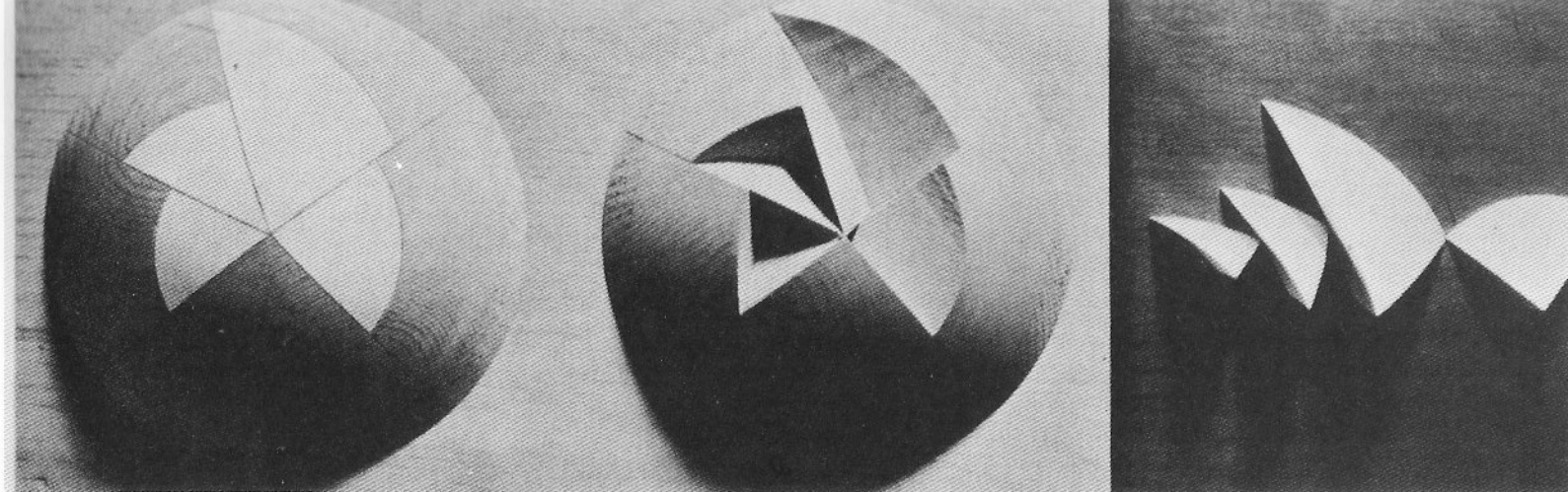
The most significant discovery we have made in modern scoring is the influence of the scoring device itself on the resulting product. We have begun to realize that, to a considerable extent, the technique of scoring controls what happens. John Cage was asked: "When you compose do you think notation first or sound first, may I ask?" "Yes, you may ask. Both constitute inseparable entities, I cannot separate them." The established scoring techniques determine what the limits of the art form can be. In classic musical scoring for example, notes and time

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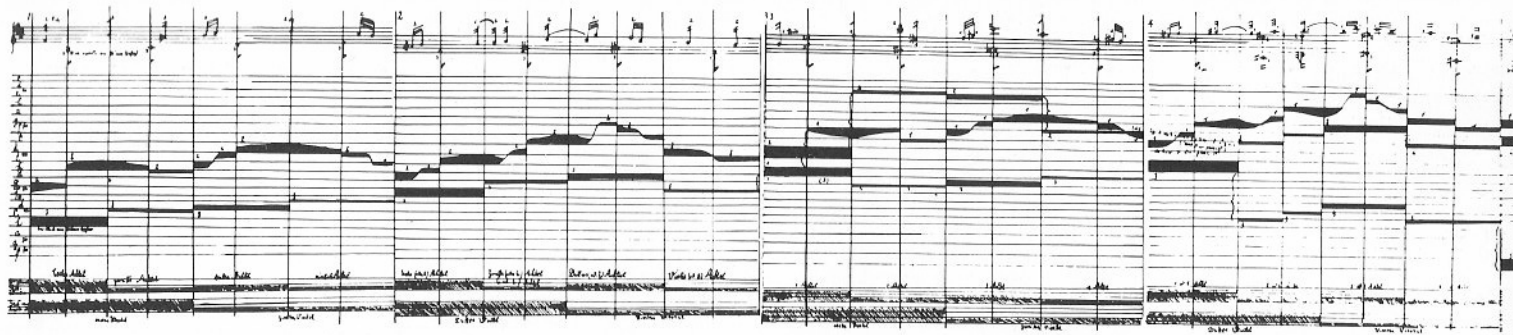


The Sydney opera house by Jorn Utzon—an intricate architectural masterpiece which had to be scored through other than standard techniques by cutting out segments of a wooden ball. This is in Utzon's words, "done as easily as slicing up an orange."

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intervals are established as are pitch and time. Even the quality is established (by words) and the performers' positions are absolutely fixed in space on stage. This kind of score in itself controls the character and quality of the resulting composition and fixes a limit beyond which music, as an environmental event with feedback, cannot go. Except for some limited passages where improvisation is called for, traditional music leaves little latitude except "interpretation" to the performer. Today's new musicians

have had to develop their own form of scoring in order to break through to a new kind of music. Traditional music notation simply precluded the kind of music they wished to compose. When we attempt to design architecture through accepted techniques of plan and elevation the resulting form of buildings is severely limited by our graphic inability to draw, and thus communicate, certain kinds of intricate forms. Thus, real intricacy of forms is limited by the standard architectural scoring devices.



The composer's notation on 5 lines

A

A. Notierung des Componisten auf 5 Linien.

Our notation transferred to the keys of 3 octaves

B

je
hc
gc
gf
gd
ch
a
pg
fc
dc
hc
a
gf

B unsere übertragene Notierung auf die Tonstufe dreier Octaven

Structure of the beat qualitatively stressed

C

C. Struktur des Tactes mit qualitativer Betonung

Purely quantitative structure of the beat

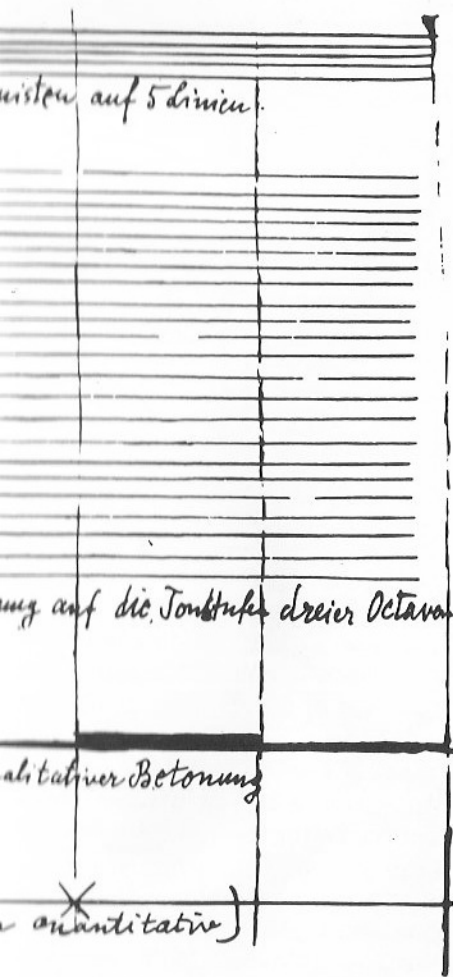
(c)

(c. Struktur des Tactes rein anquantitativ)

This is Paul Klee's pictorial interpretation of two bars of a three-part passage by Bach. Bach's notation is at the top.

Words themselves, as communication scoring devices, limit human interaction because of the inherent limitations of verbal systems and people's personal interpretations of the emotive content of words, which can vary widely. It is important to realize how limiting verbal communication is and how much it can control (as a score) or not control what happens. The difference between cultures and age groups and the relationships between words and gesture, even distance between people, as a scoring device has vast implications in the communication of ideas and attitudes. Scoring mechanisms themselves limit results and therefore it is necessary to re-examine the kinds of limits imposed by traditional scores.

The simplest way to describe the new attitudes toward scoring is by a musical passage from Bach, two bars of a three-part movement. The Bach notation is as precise and controlling as he could make it, what was left for the performer was a matter of technique and interpretation. Even Paul Klee's attempt to invest the score with expressive quality by pictorial representation of quality adds one more dimension to a notation which had already fixed all the elements into an established configuration. Two hundred years after the event, the score controls the performer as well as communicating to him what he should do. Bach reaches out over the centuries to our time and prefigures what should happen with intricate precision. Basically no interaction is possible—the performer plays what is there with a greater or lesser degree of talent—he is a technician rather than an artist, a medium not a contributor.



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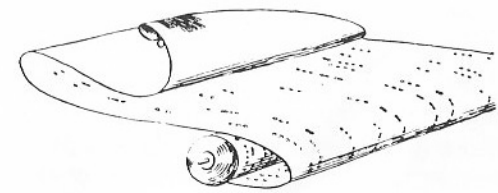


26 Making a perforated strip. Left: a passage from Chopin's *Waltz op. 19 No. 1* (posthumous) recorded on the strip by a pianist. Centre: The strip after corrections have been made—ready for perforation. Right: The perforated strip is ready for reproduction.

better, was not entirely mechanical. The perforated strips were produced by means of a Morse code recording made during the musician's performance. As he played the piano every key, when touched, set electric current in motion; the electromagnets then affected the recording mechanism according to the force of each note struck. Fundamentally, then, this was simply an improved version of J. F. Unger's recording mechanism. Small errors in the pianist's performance could be corrected. The recording thus obtained served for the manufacture of rolls.

Similar methods were used for the production of perforated cards for other automatophonic instruments as well, particularly for the orchestrion. It was which called for considerable skill and precision 'orchestrator', as the man who transferred the music from the rolls was called, had first to make a study of the composition concerned, particularly if it was an arrangement of an orchestral piece. The prepared patterns were printed on strips of cardboard folded like the pages of a book. After the marked places had been perforated, the card was tested on the instrument for which it was intended, so that errors arising during marking or perforation could be corrected. This master-card was used for mass production in the same way as the master roll for the pianola. Organs and harmoniums often required additional perforated cards to help in controlling registers.

The slightest error in the perforated strip or on the cylinder led to faults in the performance which the human ear could easily detect, and so each job had to be calculated at least to a fifth of a second. This meant that the pins on the cylinders or the holes in the rolls had to be placed exactly to half a millimetre. The effect of atmospheric conditions on the exact parts of the mechanism or the result of long use, led to tiny changes which



27 A roll of perforated 'music' for the pianola.

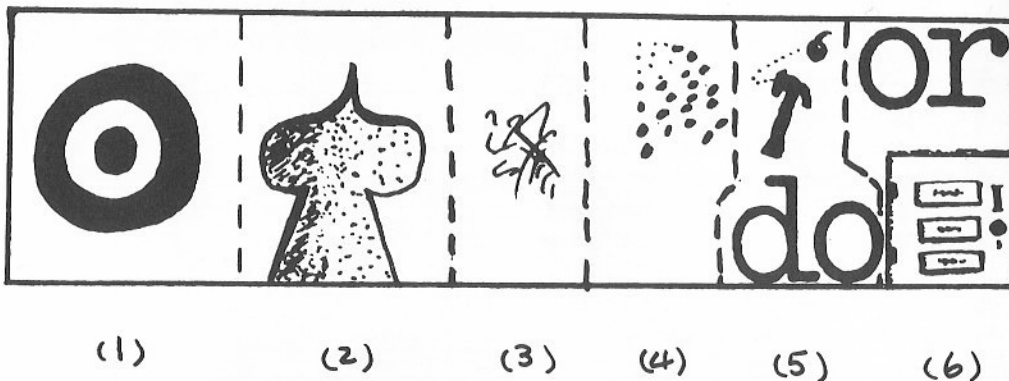
The ultimate development of this kind of controlling musical score in which the performer is a medium, is the punched rolls used in player pianos. The rolls are both performer and score.

The score and accompanying directions for a piece by Charles Amirkhanian indicate far less attempt at control and require participation by the players in *forming* the music. What happens has been started and energized by the composer, but the actual music derives from the players themselves.

"Serenade II Janice Wentworth" was scored and performed, 1967-1968, by Ted Greer and Charles Amirkhanian. The scores indicate how the new music has influenced the scoring technique, and the score itself has responded to the requirements of the music as an open environmental event. Charles Amirkhanian comments on his method as follows:

This drawing is a score meant to be "performed" or "executed." However, as is not the case with most notational systems, the performer or performers are not presented with a specific set of code keys for interpreting the notations of each score. Rather, he must approach any one score with a set of attitudes in mind, the components of which I shall now outline.

There is no single way to perform any one of my scores. Each one of them is simply a matrix containing performance stimuli. What we are dealing with, then, is a finished drawing—in itself a "work of art"—which in turn will serve as the stimulus for another work of art, i.e., a performance of music or a play, the making of a painting or a sculpture, the presentation of a series of events, ad infinitum—or preferably, any combination of the foregoing. Contained in each matrix are various visual images. It is from



these images that the artist will derive the individual actions which will constitute a performance.

The composer has developed various major areas in the score. Within each area is a series of images which is intended to evoke responses. The six images shown could affect various artists, for example, in the following ways:

A. As played by a concert musician, specifically a percussionist. (1) strikes gong; (2) plays record of music from Russian Orthodox Mass on portable phonograph; (3) scratches butt end of xylophone sticks jerkily across tympanum head; (4) plays about fifteen notes on xylophone in middle and high registers; (5) utters the word "due"

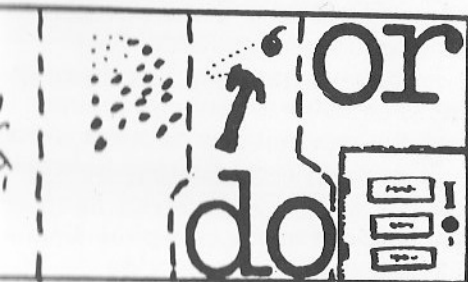
while raising hammer, and "doe" while smashing a walnut; (6) utters "or . . ." and proceeds to exit by means of the nearest visible door.

B. As performed by a painter as a performance piece, or a finished product, or both. (1) throws ten darts at the blank canvas, puncturing it; (2) squeezes a full tube of white paint onto the surface of the canvas; (3) brushes on ink delicately; (4) paints several of the dart holes a bright red; (5) paints an apple on the canvas—there is a large nail in the apple—the apple is bleeding; (6) wires an oar to the canvas—under the oar is painted the word "door."

C. As realized by a theatrical director, dramatist, or actor. (1) The curtain



rises; onstage is an enormous plastic eyeball, fifteen feet in diameter, staring straight ahead. (2) A man walks onstage in front of the eye, stops, spreads his legs, raises his hands above his head, and places his palms together. (3) Fifteen seconds later he lowers his arms and shuffles his feet as if attempting to tap dance. (4) He stomps his right foot repeatedly and at various volume levels in mock frustration. (5) He pulls a hammer from his pocket and marches, with his back to the audience, right back to the eye. He knocks once very sharply with the

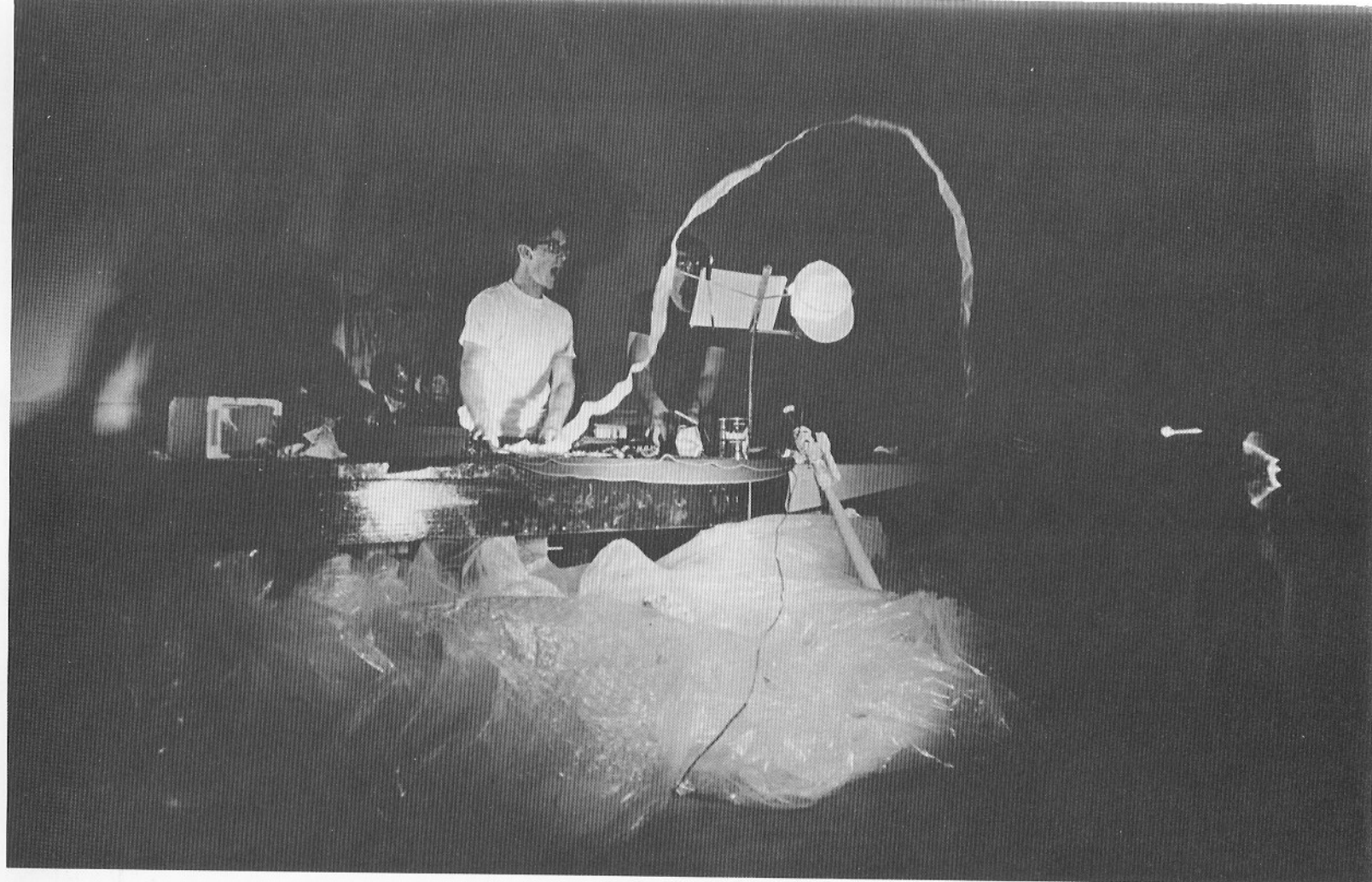


(4) (5) (6)

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 knocks once very sharply with the

hammer on the pupil of the eye.
 (6) A door opens in the pupil and he
 climbs in. The door slams behind
 him. The curtain falls.

. . . Scores of this nature do not limit
 themselves to performance only by
 artists with formidable technical
 resources; anyone may participate.
 The only requirement is a willingness
 to approach a series of nonverbal
 images with the intent to "read"
 them with a fluency somewhat akin
 to our present facility with verbal
 images. In this regard, here is a new
 path for introducing art disciplines to

"non-artists." The person approaching
 the score in order to make a
 painting, for instance, is not taught
 that only those who can paint
 recognizable figures, such as torsi
 and geraniums, can possibly be
 visual artists. Rather, he is
 encouraged to paint his responses,
 since there can be no one "correct"
 series of responses. He is encouraged
 further by the sense of purpose
 which results from adhering to a
 score.

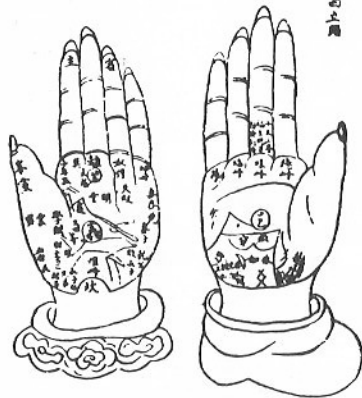
Charles Amirkhanian,
 KPFA Folio

特眉髮其
左眉高而健
而鬚妻夫
胡之格
右眉高而左
之格



圖廿八

圖廿九



Chinese physiognomy chart based on characteristics of hair growth for prognosticating one's aptitude and fortune. (For instance, knitted brow indicates violent sibling rivalry.)

Palmistry chart for reading of wealth and prosperity.

Parallel diagrams showing the process of action and interaction of Yin-Yang and the universe.

One of the very earliest scores that we know of is the *I Ching*, the book of change, developed in China at least three thousand years ago. For centuries the *I Ching* has served as a principle guide in China on how to govern a country, organize an enterprise, deal with people, conduct oneself under difficult conditions, and contemplate the future. It has been studied carefully by philosophers like Confucius and contemporary political leaders like Mao Tse-tung.

The comments of Jung on the *I Ching* stress the question of whether the universe is seen as determined or indeterminate; whether the man who plans for the future is any better off than the man who simply responds to what comes to him by chance. He implies, if the hexagrams fit use them, if not discard them.

The psychologist Dr. Paul Baum commented to me about his own experience with patients, "When a patient gets better he begins to have what he will often call 'good luck.' What this, in fact, turns out to mean is that favorable potentialities occur to him which he now finds himself capitalizing on. When we are in a neurotic state we engage ourselves in our bad luck and when we become 'healthy' we capitalize on our good luck, recognizing the

potential in chance events, and get involved with them. We then identify less with our bad luck. I think the *I Ching* was essentially an attempt to recognize that the road to success does not come from compulsivity, but it can result from a particularly creative way of using spontaneity, impulsivity, and randomness."

The *I Ching* starts from a series of lines which are either unbroken _____ or broken _____. The unbroken lines represent Yang and the broken Yin—masculine and feminine, sun and shade, hardness and softness. From these two types of lines, trigrams were developed which refer both to natural phenomena such as sky, water, earth, and so forth, and also to human behavior. Thus, the relationship between humans in nature is clearly established symbolically. It has profound ecological as well as psychological implications.

The trigrams are combined to form sixty-four hexagrams which categorize the working man's sixty-four human conditions. Each hexagram is divided into six typical events of evolving behavior.

A person interested in his future would follow standard ceremonial procedure such as tossing coins or sorting yarrow stalks to select his hexagram. When he

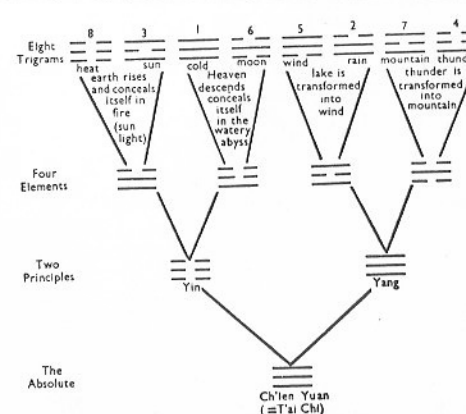
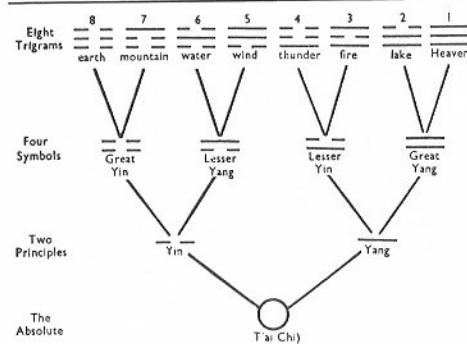
found his hexagram he looked up the oracular message which gave him an insight into his future fortunes and recommended the courses of action for him to take under the circumstances.

A line of a hexagram, representing a given event in one's life, may be compared to a note in a melody. The note itself possesses at least two potentialities. As an isolated note it exhibits a fixed frequency of a certain number of vibrations per second with a characteristic pitch. But when it is finally expressed in music, an equally important characteristic comes to the fore. It loses its individualism in the orchestral offering. Its pervasiveness becomes significant. The final effect of the note is then determined by its association with other notes and no-notes, with its rendition by particular instruments, with its position relative to the beat rhythm, and many other factors. This is the inherent vitality of music. The hexagrams of the I Ching may be looked upon as a comprehensive series of psychic scores covering the spectrum of human responses.

R. G. H. Siu,
The Man of Many Qualities

The *I Ching* as a score was a way for each person to plug into the ineffable rhythms of the universe. The Chinese did not consider the *I Ching* either magical or mystical—simply a scoring system which described a person's interrelatedness with everything else which was happening in the universe and about to happen—man and man, man and nature.

Tarot cards, like the *I Ching*, are an ancient system of divination; mystical scores for describing the future through preordained symbols. The cards create a kind of universal pictorial language in which each relates to past and future events. When the cards are thrown in a systematic way they enable both singly and in combination a glimpse into the future.

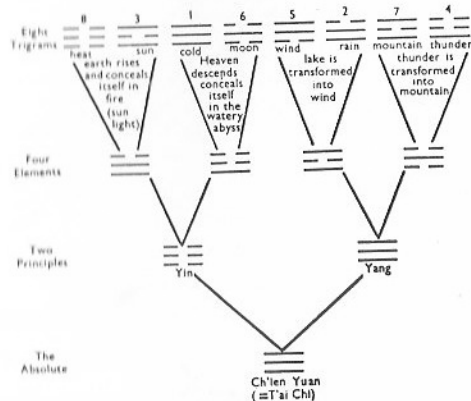


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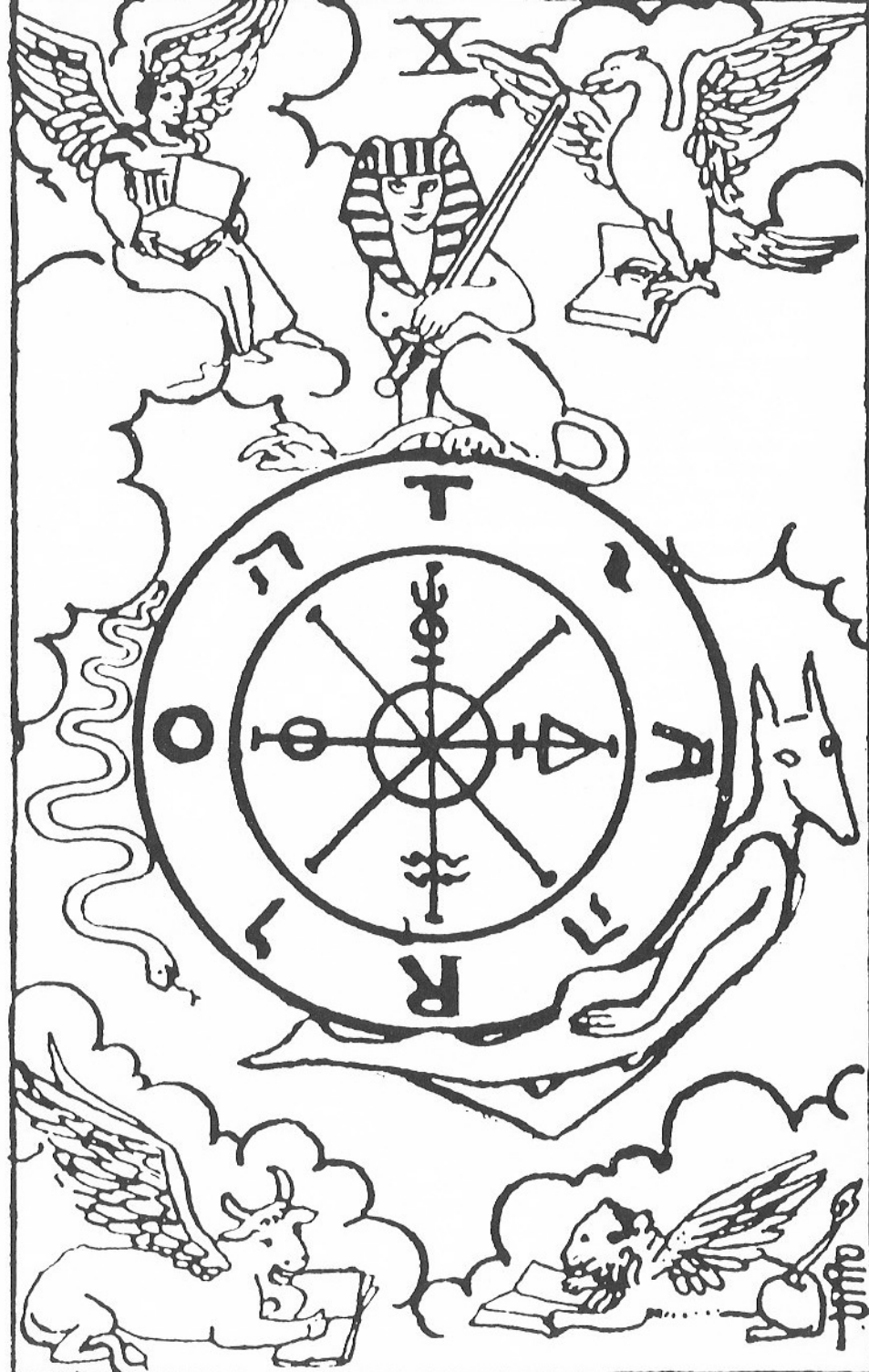
found his hexagram he looked up the oracular message which gave him an insight into his future fortunes and recommended the courses of action for him to take under the circumstances.

A line of a hexagram, representing a given event in one's life, may be compared to a note in a melody. The note itself possesses at least two potentialities. As an isolated note it exhibits a fixed frequency of a certain number of vibrations per second with a characteristic pitch. But when it is finally expressed in music, an equally important characteristic comes to the fore. It loses its individualism in the orchestral offering. Its pervasiveness becomes significant. The final effect of the note is then determined by its association with other notes and no-notes, with its rendition by particular instruments, with its position relative to the beat rhythm, and many other factors. This is the inherent vitality of music. The hexagrams of the I Ching may be looked upon as a comprehensive series of psychic scores covering the spectrum of human responses.

R. G. H. Siu,
The Man of Many Qualities

The *I Ching* as a score was a way for each person to plug into the ineffable rhythms of the universe. The Chinese did not consider the *I Ching* either magical or mystical—simply a scoring system which described a person's interrelatedness with everything else which was happening in the universe and about to happen—man and man, man and nature.

Tarot cards, like the *I Ching*, are an ancient system of divination; mystical scores for describing the future through preordained symbols. The cards create a kind of universal pictorial language in which each relates to past and future events. When the cards are thrown in a systematic way they enable both singly and in combination a glimpse into the future.



WHEEL OF FORTUNE.

The Tarot pack of cards consists of seventy-eight cards—fifty-eight contained in four suits called the Minor Arcana and twenty-two known as the Major Arcana. The Major Arcana are, it is thought, a concentrated version of Hermetic philosophy as interpreted in the Kabala, in alchemy, magic, and astrology.

These picture-symbols are drawn from a deep store of images common to all men, everywhere, in all ages; images drawn from what has been called "the collective unconscious." They appear in our dreams, in the creative fantasies of poets, in the visions of saints and prophets. We see before we say; words are labels for man's visual imagination; thinking in pictures is a basic activity of the human mind.

Eden Gray, *The Tarot Revealed*

"Unlike despotic orthodoxies a symbol favors independence. Only a symbol can deliver a man from the slavery of words and formulae and allow him to attain to the possibility of thinking freely. It is impossible to avoid the use of symbols if one desires to penetrate into the secrets" (Oswald Wirth).

Papus, *The Tarot of the Bohemians*

The Minor Arcana consists of fifty-six cards equally divided into four suits comparable to the suits of our present-day playing cards:

Wands = clubs	strife and
Cups = hearts	misfortune
Swords = spades	money and
Pentacles = diamonds	interest
Associated with	Identified with
enterprise and	fire
glory	water
love and	air
happiness	earth

Daath Pack

DIAGRAM THE ANCIENT CELTIC METHOD

- Significator is placed in center.
- No. 1 This covers him.
 - No. 2 This crosses him.
 - No. 3 This is beneath him.
 - No. 4 This is behind him.
 - No. 5 This crowns him.
 - No. 6 This is before him.
 - No. 7 What he fears.
 - No. 8 Family opinion.
 - No. 9 His hopes.
 - No. 10 Final outcome.

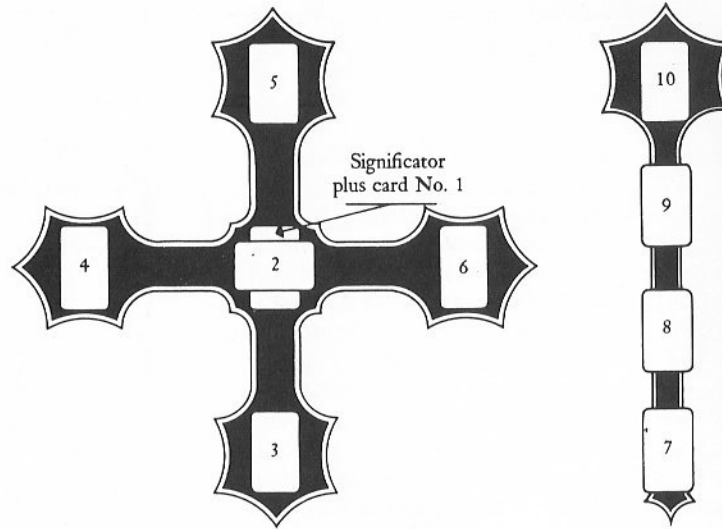
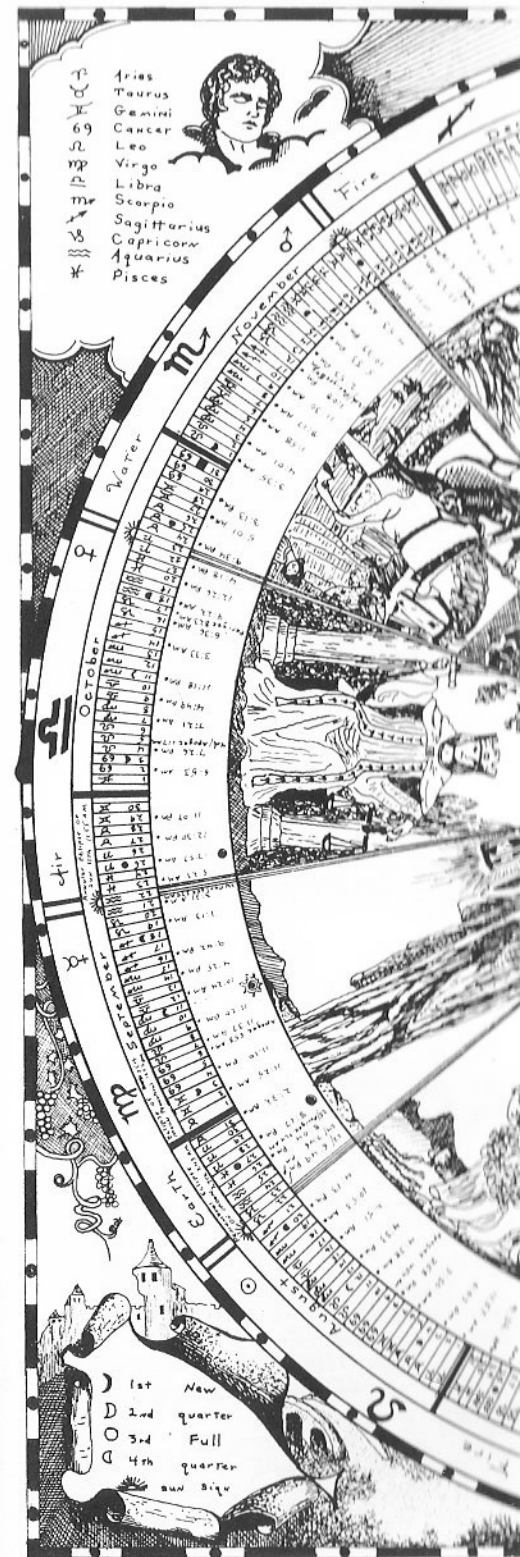
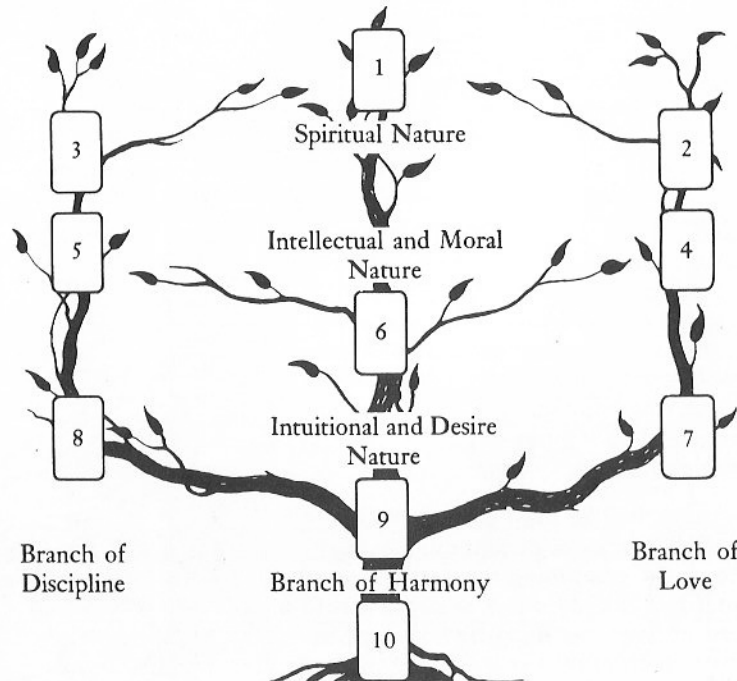


DIAGRAM THE TREE OF LIFE METHOD



As with the *I Ching*, it is important to note the relationship between the human condition and its counterpart in nature.

The cards are thrown in certain preordained ways and both by their own interior meanings, their adjacency to the other cards, and the totality of all the cards together forecast what the future will bring.

There are several methods for arranging the cards in a score: the ancient Celtic method and the tree of life method are favorites.

The relationship of the Tarot cards to the *I Ching* hexagrams is remarkable; both deal with universal ideas and problems facing us all in life situations. Both connect us with the subconscious activities of the human mind and with natural processes. Both deal with archetypal examples of what Jung has called the "collective unconscious." In both the divination process itself requires a letting go of the intellect—an acknowledgment of the rhythmic and unconscious forces at work in the universe. If we can give way to these forces and think of ourselves as part of the universal processes of living, of time in space, then we can release ourselves from preconceptions and hangups which prevent and block creativity. One of the important functions of scores is to make possible and accepted nonrational means of "getting at" problems. Both the Tarot cards and the *I Ching* have been used by musicians such as Pauline Oliveros and Morton Subotnik as compositional devices. Pauline Oliveros has said "I mix chance and choice somewhat scandalously" (*Notations*, John Cage).

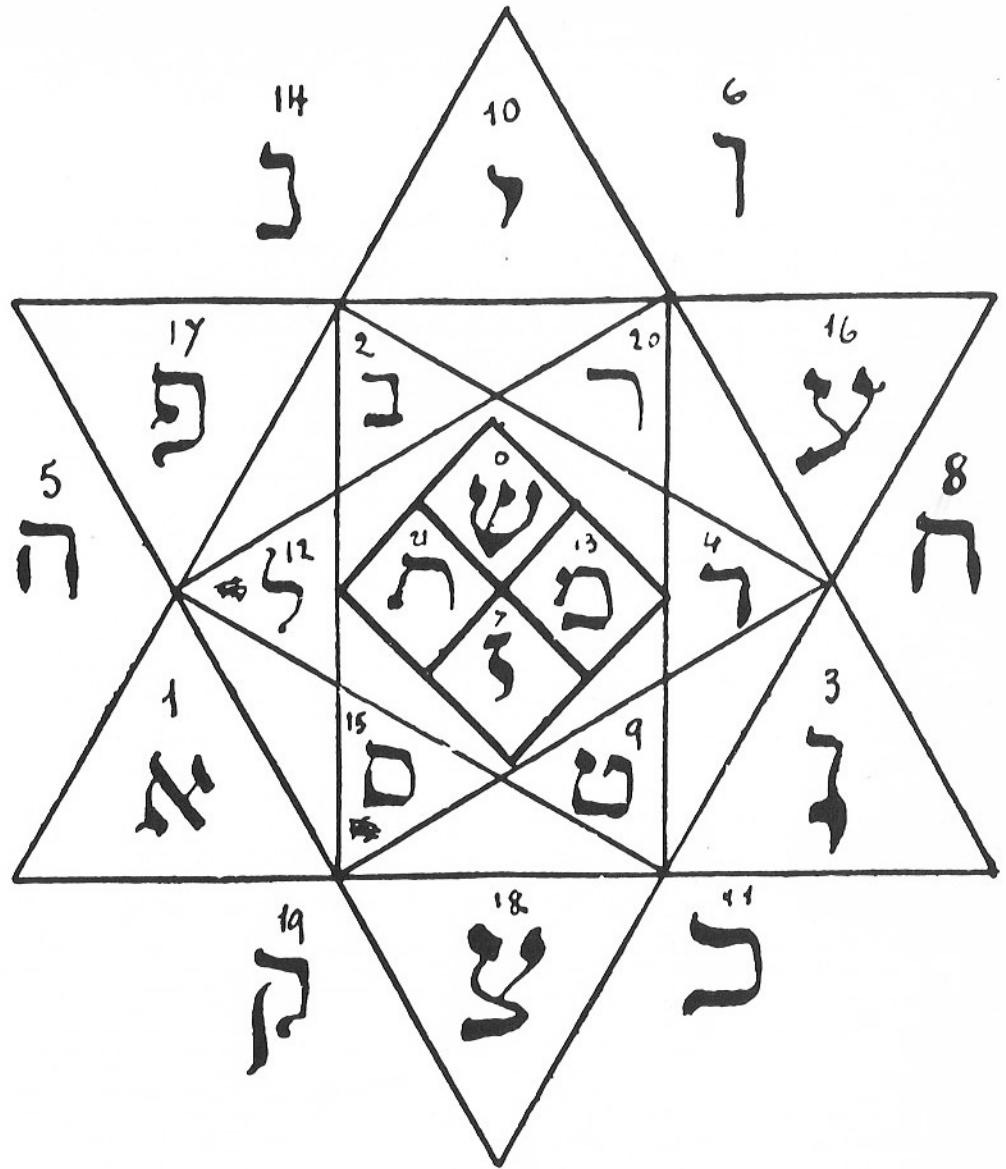
Astrological charts, too, are examples of mystical scores. The Zodiac is a great imagined circle extending around the heavens, so as to take in the different orbits of the planets as well as the earth's satellite, the moon, in the middle

of which is the ecliptic or path of the sun. Within this great circle are the twelve signs of the Zodiac (man's score of the planets and their influences). Each sign has its own personality, spiritualism, strength, and weakness. The influences of each sign are carried into each person, depending on which month (sign) or planet he is born under.

There is emerging evidence that the influence of the heavenly bodies once thought to be completely illogical is more than mystical or poetic. Many of the biological timing devices which control the behavioral activities of animals, formerly thought to be purely instinctual, are more and more found to be related to the influence of the sun and moon. Perhaps indeed, these astrological "scores" will be shown to have not only intuitively divined validity but biological validity as well.

These scores then become guides to all the other processes going on at the same time—at all levels of existence. They are ways for us to relate to events and processes normally hidden from us by our usual mechanisms of cause and effect or the value systems imposed on us by Western culture.





The Astronomical Tarot. Signs of the Zodiac and circumpolar constellation affinities with the Tarot (Pentacle of Oswald Wirth).

CHARITY

BUYING PILES OF OLD CLOTHES

WASHING THEM
IN ALL-NIGHT LAUNDROMATS

GIVING THEM BACK
TO USED-CLOTHES STORES

MARCH 11



SHAPE

SHOES, BODIES
ON STREETS, SIDEWALKS, FIELDS

SPRAY PAINTING THEIR SILHOUETTES

REPORTS AND PHOTOS IN NEWSPAPER

APRIL 10



POSE

CARRYING CHAIRS THROUGH THE CITY

SITTING DOWN HERE AND THERE

PHOTOGRAPHED

PIX LEFT ON SPOT

GOING ON

MARCH 17

SIX ORDINARY HAPPENINGS

BY ALLAN KAPROW

ORDINARY PHOTOS BY GARY SHEN

GIVEAWAY

STACKS OF DISHES
LEFT ON STREET CORNERS

PHOTOGRAPHED

NEXT DAY, PHOTOGRAPHED

MAY 7



FINE!

PARKING CARS IN RESTRICTED ZONES

WAITING NEARBY FOR COP

SNAPSHOT OF GETTING TICKET

DETAILED REPORT

SENDING PIX, REPORTS, FINES TO COPS

JUNE 11



PURPOSE

CONCEPT BY ANN HALPRIN

MAKING A MOUNTAIN OF SAND

MOVING IT REPEATEDLY
UNTIL THERE IS NO MOUNTAIN

RECORDING THE WORK SOUNDS

RERECORDING THEM
UNTIL THERE IS NO SOUND OF WORK

LISTENING TO THE TAPES

MAY 20

The simplest new form of scoring for interaction between the environment, people, and other elements is the environmental event or "happening," where a score is devised which establishes certain preconditions and then allows for freedom in process. The happening as an environmental art form is based on the scoring idea that the process is an essential ingredient in the making of environments. The process is usually loosely delineated and consists of activities, not how they are carried out.

In its earliest forms the happening has inevitable connections to abstract expressionist painting, in which the action formed the painting but then went out into the environment to include the outside world and objective (as well as subjective) elements. In the happening, simple directions are given, a place is chosen for the event, and (sometimes) props are used. What transpires, however, is largely the result of the participants' own input and interaction, since the event is, in most instances, not overly structured. This is not to imply, however, that no structure exists. It does. The organizer of the happening has lined out certain parameters, he has established an environment, he has (by choosing location, time, and very often by establishing attitudes) guided the resultant form into an organized work. The designer of a happening catalyzes actions in certain directions, but does not determine what precisely emerges. Happenings are not chaos—they may appear chaotic, but when carefully thought out and programmed they can result in superb works: scored but not completely controlled. The event becomes a kind of instant symbiosis between the participants and their environment.

Ann Halprin has extended the happening into two important and mutually supportive directions. One emphasizes the ritualistic basis of art and life and establishes basic—even primitive—human responses as the major structuring elements for her events. On *Myths* (with graphic scores by Patric Hickey) she comments:

A series of events presented by OTHER WAYS. Those interested in participating in any or all should attend preliminary meetings on the dates indicated, 8:30 p.m., at East Campus, Dwight Way, Haste Bldg., Rm. 101. The Happenings will occur on the next days!

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Ann Halprin has extended the happening into two important and mutually supportive directions. One emphasizes the ritualistic aspects of art and life and establishes basic—even primitive—human responses as the major structuring elements for her events. In *Myths* (with graphic scores by Patricia Mackey) she comments:

Myths are experimental. The performers, members of the Dancers' Workshop Company, are unrehearsed. What unfolds is a spontaneous exploration of theatre ideas. Myths are meant to evoke our long-buried and half-forgotten selves. Each evening will explore a different relationship between the audience and performers, and through our awareness and interactions the audience will evolve collective images. The audience should not be bound by accustomed passivity, by static self images.

Myths are your myths. They are an experiment in mutual creation.

The "audiences" were, by and large, neither homogeneous nor an in-group. They were a mixture of hippies, students, all types of businessmen, dancers, architects, city planners, psychotherapists, tourists, families and their children. In short, a cross section of an urban society.

Although each Myth was different, the central idea of every evening was to release people's buried creativity by answering one of their basic needs through ritual.

The experience, of course, was not like that of a frightened nightclub patron pressured by a performer or friend to get up on stage and make a fool of himself. Certain general conditions were suggested to the group in the briefing room. Thereafter, anyone was free to participate or observe. A few people left. But the vast majority stayed, participated, even participated ecstatically. For some it was simply fun, for some a bore, for some extraordinarily sensual, for some a happening, for some a kind of atavistic tribal reawakening. For me, it was all these things—and a new exploration of communal art.

People sought individual freedom, found it, and found community as well. Order through freedom: freed from the constraints of a normal "performance," the whole group found

its own social and artistic structures. At times the birth of this new and more natural order seemed chaotic—the public would alter the instructions, the sound, or the physical environment, and there were periods of great destruction and reformation. During these phases a few people became disturbed and left the building. However, most of these who were not in the midst of the action just withdrew to some quiet spot on the side, and eventually rejoined the group after a new period of order had been established—an order completely real in that it reflected deeply rooted intuitive drives emerging from a collectively subconscious energy, resulting in archetypal experiences.

One aspect of the original idea was to explore different relationships between audience and performer. I, and the audiences, assumed that total audience involvement would be either chaotic or impossible. During the first few Myths, the company members were used as a core group: catalysts, demonstrators, guides. But soon the audience transcended this, the company members began to merge with them, and by the third Myth we were mutually creating events.

I am interested in a theatre where everything is experienced for the first time, and I have stripped away all ties with conventional dance forms: in the lives of individual performers, their training, rehearsals, and performances form a process which in itself is an experience. I have come back to the ritualistic beginnings of art as a sharpened expression of life, extending every kind of perception. I want to participate in events of supreme authenticity, to involve people with their environment so that life is lived whole.

Perhaps my role is being redefined. I am coming to see the artist in another light. He is no longer a solitary hero figure, but rather a synthesizer who brings together differences and works to evoke the art within us all. This is the true meaning of a seminal theatre.