

6-4 for any six recordings

a study in the style of John Cage

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This is a score for making a recording on the computer, from a sequencing program such as Logic or Audacity, which allows automation of variables such as volume and panning.

Each vertical line indicates a second (as numbered above each line accordingly), and thus the duration of the whole piece is 3'. The numbers at the bottom of the outlined areas (sounds) refer to amplitude: zero (0) to loud (9); single number = constant amplitude, 2 numbers = cresc. or dim. The two-digit numbers in red ink at the top of the outlined areas (sounds) refer to panning: 00 = completely to the left, 50 = middle, 99 = completely to the right. The capital letters in each outlined section indicate which recording should be played. An apostrophe (') next to the capital letter indicates that the recording should be reversed.

To find recording **A**, the performer must choose a track of any length randomly between any number of his/her music collection. Then, a **ridiculously short** extract from the track must be taken.

To find recording **B**, the performer must choose a track of any length randomly between any number of his/her music collection. Then, a **very short** extract from the track must be taken.

To find recording **C**, the performer must choose a track of any length randomly between any number of his/her music collection. Then, a **medium-length** extract from the track must be taken.

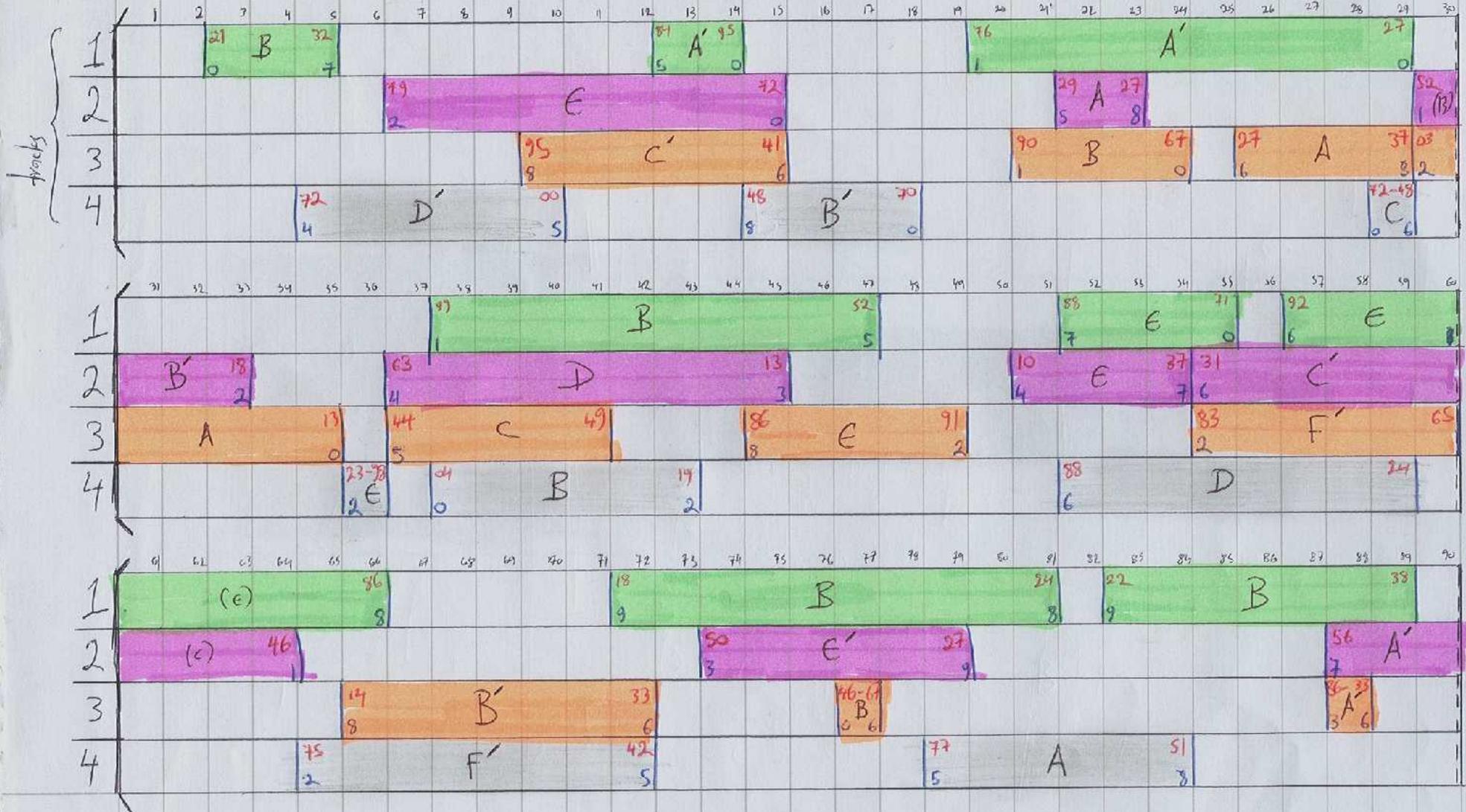
To find recording **D**, the performer must choose a track of any length randomly between any number of his/her music collection. Then, a **medium-length** extract from the track must be taken.

To find recording **E**, the performer must choose a **very long** track randomly between any number of his/her music collection.

To find recording **F**, the performer must choose any track randomly between any number of **ridiculously long** tracks of his/her music collection.

The performer must then use these recordings or extracts of recordings as indicated by the composition - if the duration for which the sound is played in the piece is shorter than the original duration of the extract, then compress it to reach the desired length; if the duration for which the sound is played in the piece is longer than the original duration of the extract, then expand it to reach the desired length.

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