

STORIES  
diagrams  
of MUSIC  
Dance constructions  
COMPOSITION  
Situations



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# COMPOSITIONS

LA MONTE YOUNG,

0491 edition November 8, 1960

2:10 A.M.

0310 edition in 1960

0491 edition in 1960

0491 edition in 1960

0491 edition in 1960

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### Composition 1960 #2

Build a fire in front of the audience. Preferably, use wood although other combustibles may be used as necessary for starting the fire or controlling the kind of smoke. The fire may be of any size, but it should not be the kind which is associated with another object, such as a candle or a cigarette lighter. The lights may be turned out.

After the fire is burning, the builder(s) may sit by and watch it for the duration of the composition; however, he(they) should not sit between the fire and the audience in order that its members will be able to see and enjoy the fire.

The composition may be of any duration.

In the event that the performance is broadcast, the microphone may be brought up close to the fire.

5 · 5 · 60

### Composition 1960 #3

Announce to the audience when the piece will begin and end if there is a limit on duration. It may be of any duration.

Then announce that everyone may do whatever he wishes for the duration of the composition.

5 · 14 · 60

### Composition 1960 #4

Announce to the audience that the lights will be turned off for the duration of the composition (it may be any length) and tell them when the composition will begin and end.

Turn off all the lights for the announced duration.

When the lights are turned back on, the announcer may tell the audience that their activities have been the composition, although this is not at all necessary.

6 · 3 · 60

### Composition 1960 #5

Turn a butterfly (or any number of butterflies) loose in the performance area.

When the composition is over, be sure to allow the butterfly to fly away outside.

The composition may be any length but if an unlimited amount of time is available, the doors and windows may be opened before the butterfly is turned loose and the composition may be considered finished when the butterfly flies away.

6 · 8 · 60

### Piano Piece for Terry Riley #1

Push the piano up to a wall and put the flat side flush against it. Then continue pushing into the wall. Push as hard as you can. If the piano goes through the wall, keep pushing in the same direction regardless of new obstacles and continue to push as hard as you can whether the piano is stopped against an obstacle or moving. The piece is over when you are too exhausted to push any longer.

2:10 A.M.

November 8, 1960

### Composition 1960 #6

The performers (any number) sit on the stage watching and listening to the audience in the same way the audience usually looks at and listens to performers. If in an auditorium, the performers should be seated in rows on chairs or benches; but if in a bar, for instance, the performers might have tables on stage and be drinking as is the audience.

Optional: A poster in the vicinity of the stage  
reading: COMPOSITION 1960 #6

by

La Monte Young  
admission

(price)

and tickets, sold at stairways  
leading to stage from audience,  
admitting members of the audience  
who wish to join the performers on  
stage and watch the remainder of  
the audience.

A performance may be of any duration.

July 2, 1960



Piano Piece for David Tudor #1

Bring a bale of hay and a bucket of water onto the stage for the piano to eat and drink. The performer may then feed the piano or leave it to eat by itself. If the former, the piece is over after the piano has been fed. If the latter, it is over after the piano eats or decides not to.

October 1960

Piano Piece for David Tudor #2

Open the keyboard cover without making, from the operation, any sound that is audible to you. Try as many times as you like. The piece is over either when you succeed or when you decide to stop trying. It is not necessary to explain to the audience. Simply do what you do and, when the piece is over, indicate it in a customary way.

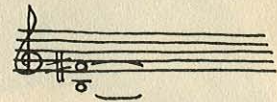
October 1960

Piano Piece for David Tudor #3

most of them  
were very old grasshoppers

November 14, 1960

Composition 1960 #7



to be held for a long time

La Monte Young  
July 1960

Composition 1960 #10  
to Bob Morris

Draw a straight line  
and follow it.

October 1960

Composition 1960 #13  
to Richard Huelsenbeck

The performer should  
prepare any composition  
and then perform it as  
well as he can.

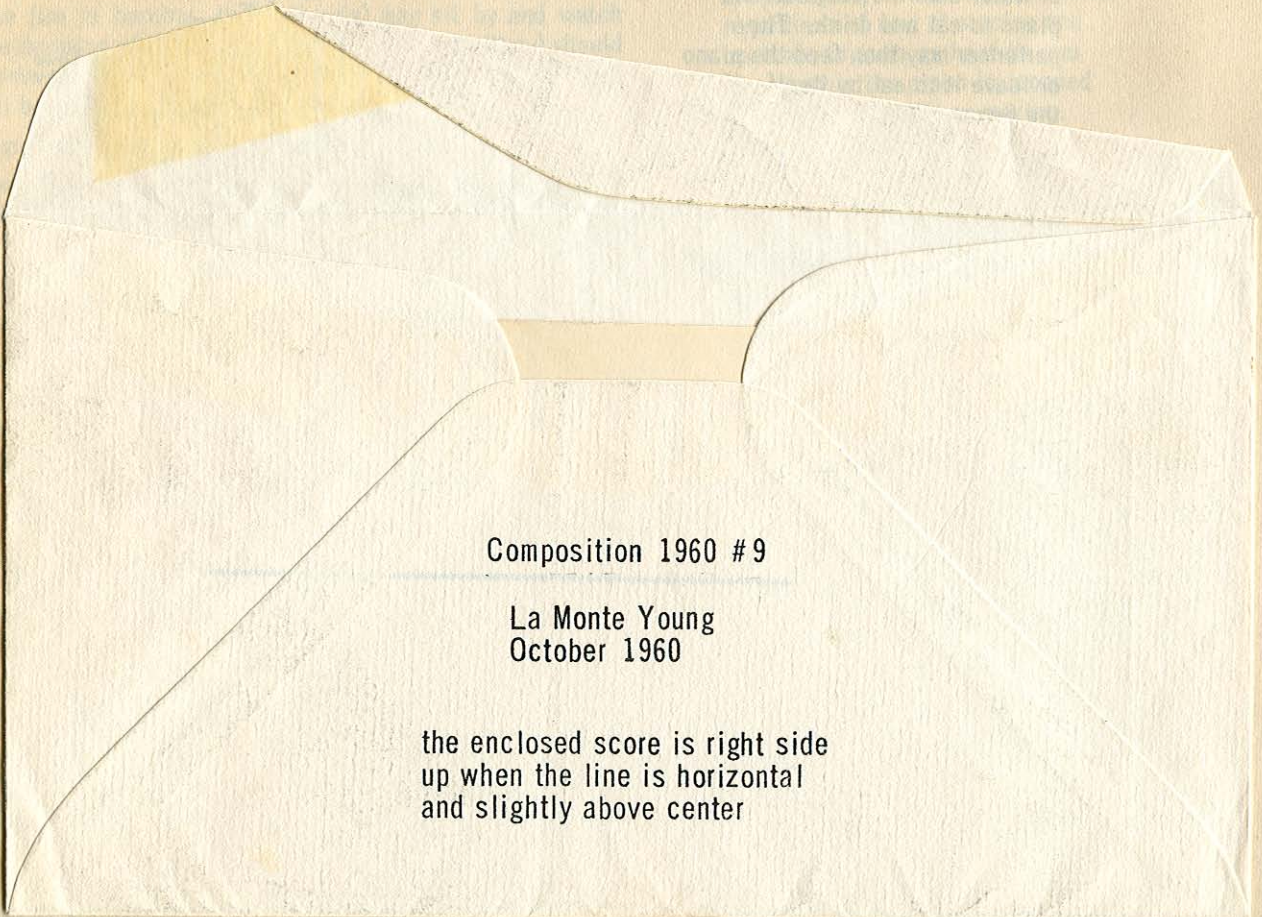
November 9, 1960

Composition 1960 #15  
to Richard Huelsenbeck

This piece is little whirlpools  
out in the middle of the ocean.

9:05 A.M.  
December 25, 1960





Composition 1960 #9

La Monte Young  
October 1960

the enclosed score is right side  
up when the line is horizontal  
and slightly above center

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