Acknowledgments

I would like here to acknowledge the many people who have assisted me in the development of this book. Often ideas lie smoldering and gestating for years before they erupt, so that what emerges may have no specific attribution. For that reason I would like simply to acknowledge the importance of Walter Gropius,* under whom I studied at Harvard, for my attitudes about creativity, and of Rabbi Max Kadushin who, many years ago, spoke to me of organic thinking. In addition I want to thank all those good friends and colleagues here and abroad with whom I have worked professionally all these years—each one of whom has influenced me profoundly: what I do emerges in great measure from our interactions.

I owe a debt of immeasurable gratitude to my staff, my associates, and all the members of my office past and present, and our workshop participants, for influencing me. My partners, Don Carter, Satoru Nishita, Richard Vignolo, and my associates have not only shouldered extra burdens while I have been "away on this trip" but also have given me the time to work with it. Particular mention should be made of the assistance of Billie Vrtiak for her superb secretarial professionalism, and also Dai Williams, Curtis Schreier, and Norma Leistiko. I want to thank my daughters, Daria, who first pointed out to me that no RSVP cycles were complete without an inner cycle of the self, and Rana, who contributed text and ideas on mystic scores.

Sue Yung Li Ikeda deserves special and major thanks for her unfailing patience, incisive questioning of ideas, and valuable editorial assistance throughout our "trip" with this book.

The following people have read the manuscript and offered comments: Dr. Paul Baum, Lawrence Livingston, Jr., James T. Burns, Jr., Seymour Evans, Leslie Hood, Jerry Rubin, Charles Amirkhanian, Dr. Fritz Perls, and Stewart Udall. I want to thank each one of them for the exciting dialogues we have had together.

Finally, a special thanks to my wife, the dancer and choreographer Ann Halprin, who has discussed with me all the concepts in this book, many of which derive from mutual work and many of which she has led me to explore.

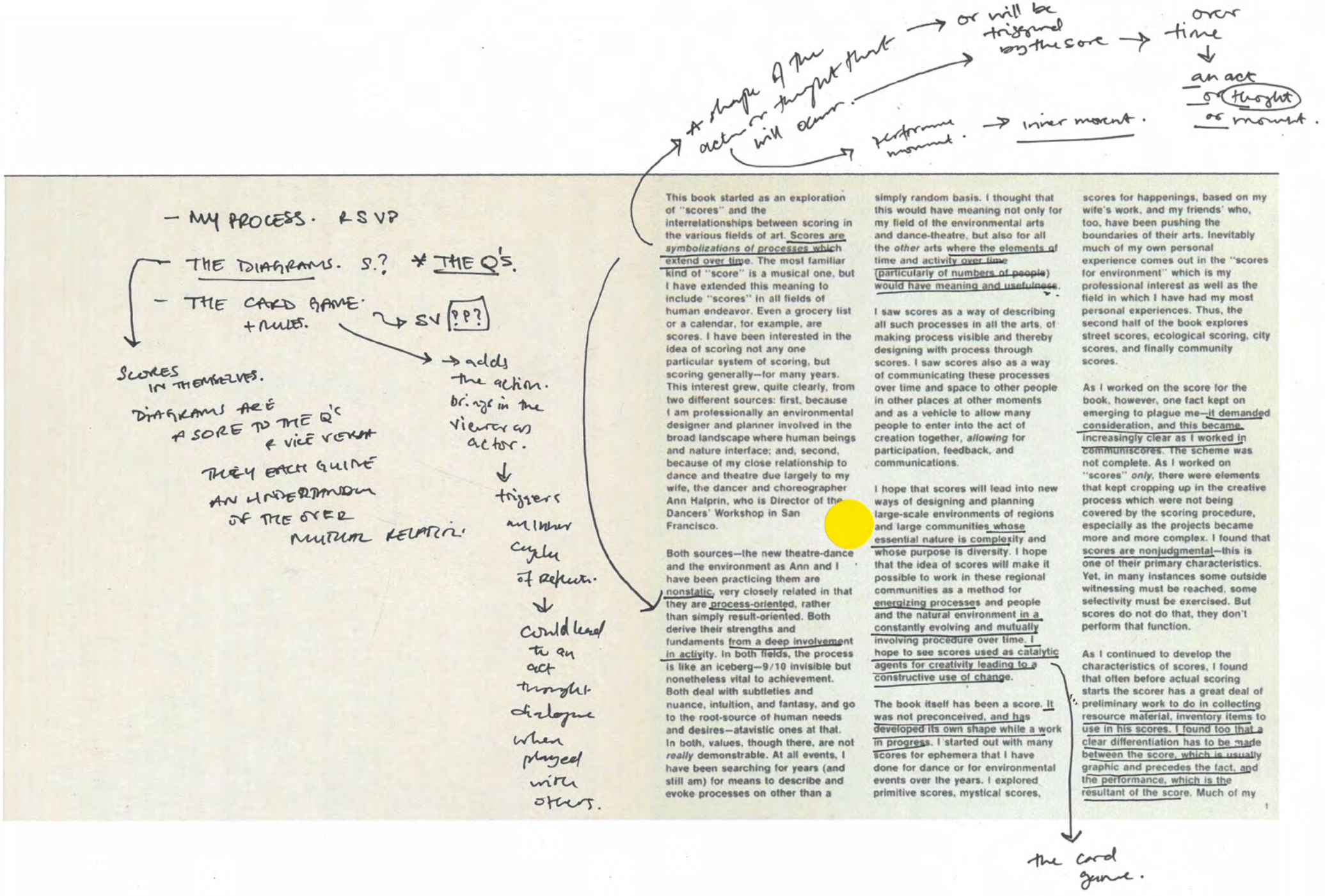
A word about the layout of this book. It was "scored" in a unique way. The various people working on production are separated by three thousand miles of space. Since the editors and the publisher and his production staff are in New York and the author and designer are in San Francisco, the two groups had to find some way to work together allowing each to keep their own creativity but meshing their work together. First, the master score for all the scores was developed by the author. Then graphic designer Barbara Stauffacher Solomon established a module for the page layout and prescribed an unusual system of varying type sizes. The graphic scores and illustrations were laid out by Mrs. Stauffacher Solomon in San Francisco and the rest was completed in New York by Irving Garfield, Production Manager, and the James S. Wilkinson Associates, according to the score set up by the designer.

A final note of thanks to George Braziller and the environmental editor, James T. Burns, Jr., for their constant and creative support.

Lawrence Halprin

Sea Ranch

*Early work on scores in relation to performance was explored under Gropius at the Dessau Bauhaus.



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 fundaments 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.

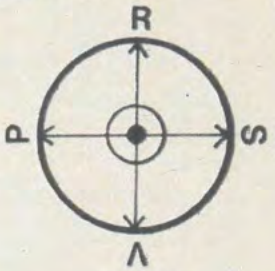
S *Scores* which describe the process leading to the performance.

V *Valuaction* which analyzes the results of action and possible selectivity and decisions. The term "valuaction" 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.

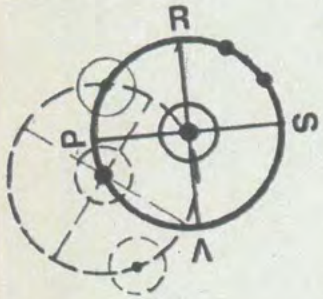
Together I feel that these describe all the procedures inherent in the creative process. They must feed back all along the way, each to the other, and thus make communication possible. In a process-oriented society they must *all* be visible continuously, in order to work so as to avoid secrecy and the 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. This 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 of 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 emerged, describes the effects of the various parts of the RSVP cycles on the process of scoring and on what has emerged from the scores. Particularly in the environmental section the entire RSVP cycles are in 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.

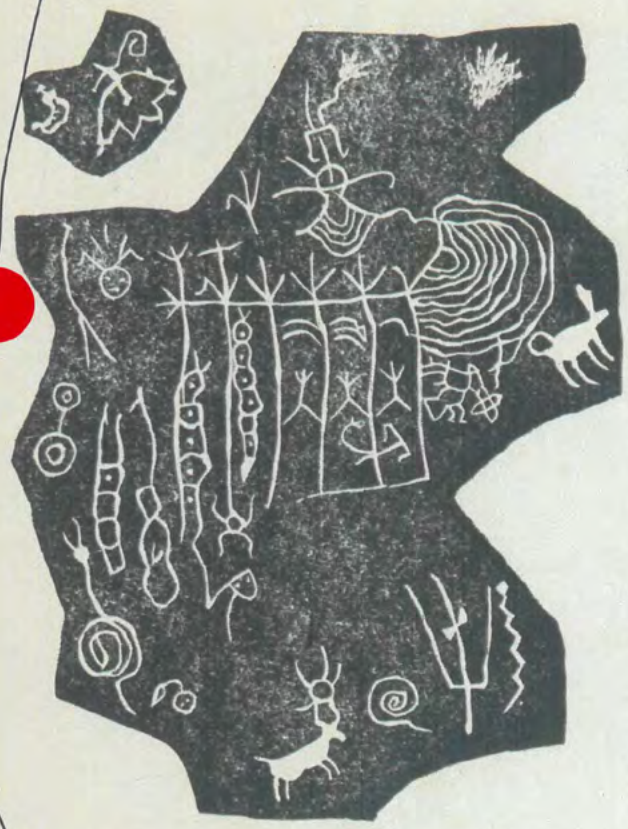
One of the gravest dangers that we experience is the danger of becoming *goal-oriented*. It is a tendency that crops up on every hand and in every field of endeavor. It is a trap which goes like this: things are going poorly (in the realm of politics or religion or building a city or the world community 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 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 Husserls' "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.

why asking unanswerable questions is important. it isn't goal oriented.

not merely describe the process. but triggers it? do → think?

comms

graphics

not doing this.

there is no precision but only a guide to it. not a plan.

up to 'own slogans & input yes'

* there is no 'fixed' though it dialogue.

* open ended.
A departure from ready agreement. but a trigger for exchange that need not reach accord.

CONTROL VS CHANCE.

JUNE, 6th Month

Days and Weeks	Remarkable Days	H. w. h.	The Moon: South morn. h. m.	Place & Age	rises morn. h. m.	Miscellaneous Particulars	The Sun: fast m.	rises h. m.	sets h. m.
Monday	1 Nicodemus	11	9 47	27	2 31	☿ sets 9:44e ☌ ♄ ☽	2	4 33	7 22
Tuesday	2 Marcellus	12	10 39	28	3 03	Castor sets 10:56e.	2	4 33	7 23
Wednesda	3 *Jeff. Davis b.*	1	11 32	29	sets morn.	☽ Accursus so. 9:26e.	2	4 33	7 23
Thursday	4 Darius	2	ev. 27	0	8 32	So. Cross so. 7:30e. ♏	2	4 32	7 24
Friday	5 Boniface	3	1 23	1	9 23	Deneb so. 3:47 mo. ☌ ♂ ☽	2	4 32	7 25
Saturday	6 Artensius	3	2 15	2	10 04	sets 12-1 mo. Cl. ☌ ☿ ☽	1	4 32	7 25
23]	*2nd Sunday after Trinity*					Day's length 14 hours 55 minutes			
Sunday	7 Lucretia	4	3 06	3	10 39	☽ rises 10-12 eve.	1	4 31	7 26
Monday	8 Medardus	5	3 53	4	11 07	Pollux sets 10:23e.	1	4 31	7 27
Tuesday	9 Barnimus	6	4 36	5	11 31	Moon Apogee	1	4 31	7 27
Wednesda	10 Flavius	6	5 17	6	11 52	Ophiuchus so. 11e.-1 mo.	1	4 30	7 28
Thursday	11 Barnabas	7	5 57	7	morn.	11. Unuk so. 10:22e.	0	4 30	7 28
Friday	12 Basilides	8	6 37	8	12 12	♂ sets 8:36 eve.	0	4 30	7 29
Saturday	13 Tobias	9	7 17	9	12 32	ri. 8-10e. ☌ ☿ ☽	slo	4 30	7 29
24]	*3rd Sunday after Trinity*					Day's length 15 hours 3 minutes			
Sunday	14 Children's Day Flag Day	10	8 00	10	12 55	Antares so. 10:57e.	0	4 30	7 30
Monday	15 Vitus	10	8 47	11	1 17	Hercules so. 11-12e. ☌ ♃ ☽	0	4 30	7 30
Tuesday	16 Rolandus	11	9 39	12	1 46	Spica so. 7:43 eve.	1	4 30	7 30
Wednesda	17 Nicander	12	10 36	13	2 22	N. Crown so.-9:30-10:30e.	1	4 30	7 31
Thursday	18 Arnolphus	1	11 38	14	3 07	Lyre so. 12-1 mo.	1	4 30	7 31
Friday	19 Gervasius	2	morn.	15	class eve.	☿ Sickle sets 11-12e ☿	1	4 30	
Saturday	20 Sylverius	2	12 42	16	9 11	Bernice's Hair so. 7e.	1	4 3	
25]	*4th Sunday after Trinity*					Day's length 15 hours 1 minute			
Sunday	21 Fathers' Day Summer begins	3	1 46	17	9 53	Sun beg. ☉ ents. ☾ Peri	2	4 31	7 32
Monday	22 Achatius	4	2 46	18	10 27	♃ sets 1:07 mo.	2	4 31	7 32
Tuesday	23 Agrippina	5	3 42	19	10 55	Corvus sets 10.30-11.30e. ☌	2	4 31	7 32
Wednesda	24 *John. Bapt.*	6	4 34	20	11 20	Algenib ri. 11:09e.	2	4 32	7 32
Thursday	25 Elogius	6	5 23	21	11 44	25. ♂ ri. 9-11e.	3	4 32	7 33
Friday	26 Jeremiah	7	6 09	22	morn.	□ of Pegasus ri. 10-11e.	3	4 32	7 33
Saturday	27 7-Sleepers	8	6 56	23	12 08	Algol rises 11:35e.	3	4 33	7 33
26]	*5th Sunday after Trinity*					Day's length 15 hours 0 minutes			
Sunday	28 Leo	9	7 44	24	12 35	Fomalhaut ri. 12:31 mo.	3	4 33	7 33
Monday	29 *Peter & Paul*	10	8 34	25	1 05	☌ so. 7:30-9:30e. ☌ ♄ ☽	3	4 33	7 33
Tuesday	30 Lucina	11	9 26	26	1 40	☿ rises 1:42 mo.	4	4 34	7 33

A 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.

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

The purpose of art in primitive societies has been simply as a scoring mechanism, a functional purpose by which earlier societies influenced events. This "primitive" attitude toward the functional purposes of art as a tool for influencing events extends to modern times. The uses to which dictatorships put art must be understood in this same light. It is not so much that they foist representational art on their artists, but that they envision art as a specific kind of tool—a specific kind of scoring device to be used to "control" events. They see art now, as did primitive societies, as a way of influencing the course of events in directions decided upon by the rulers of the society. Hierarchically controlled societies have closed attitudes about art, because they view art as a closed score to influence events in the interest of their own self-image. But primitive scores were not only the provenance of art and artists, they also were part of the early purposes of law, religion, of the hunt, and of the rhythms of agriculture and farming.

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.

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

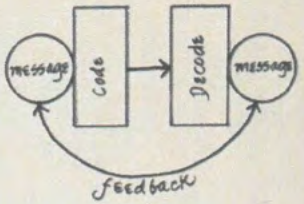
Scores can either control or allow leeway. The difference, however, is enormous. In the older music, scoring devices were used to control, with precision, the notes and true intervals played by the performer. A Bach score is Bach and not something else. It communicates exactly what Bach had in mind and 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.

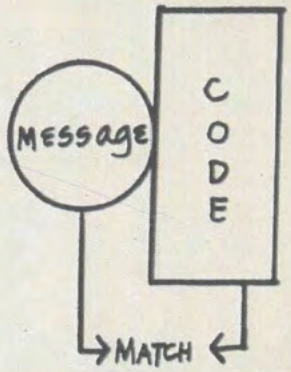
In the field of architecture the reverse sequence is true—plans, as scores, were originally used to guide and communicate an image of what the building was to be, but the participating craftsmen exercised a great deal of latitude in their own choices and contributions to earlier buildings. There was 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.

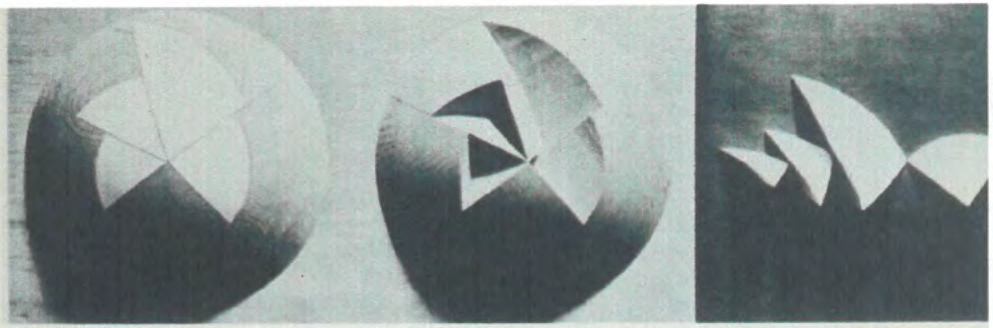
Score for dialogue between people.

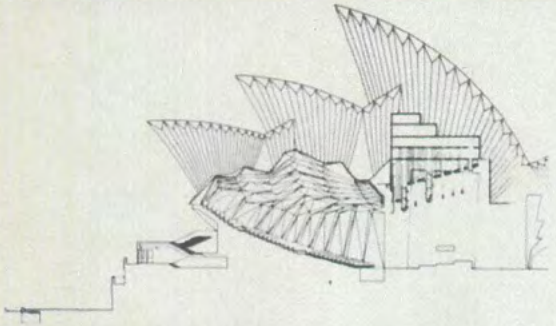




Score for "congruent sending."

One of the common problems in communications between people is that the listener prejudges the content of the message rather than attempting to understand the "feelings" behind the message, *i.e.*, Valuaction (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.)

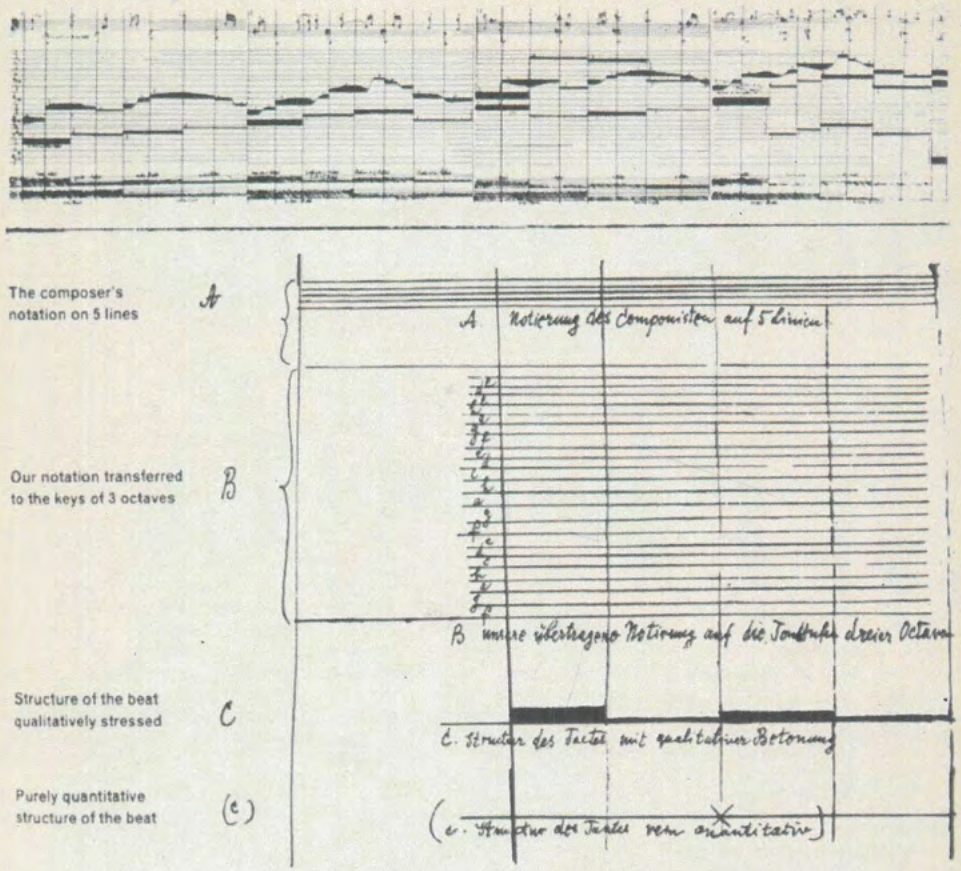




The Sydney opera house by Jorn Utzon—an intricate architectural masterpiece which had to be scored through other than standard techniques by cutting out segments of a wooden ball. This is in Utzon's words, "done as easily as slicing up an orange."

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 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.

AMBIGUITY & LIMITS → WORDS → DIAGRAMS



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.

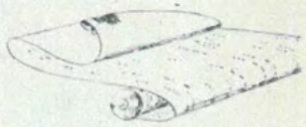
The simplest way to describe the new attitudes toward scoring is by a musical passage from Bach, two bars of a three-part movement. The Bach notation is as precise and controlling as he could make it, what was left for the performer was a matter of technique and interpretation. Even Paul Klee's attempt 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.

17 Making a perforated strip. Left: a passage from Chopin's Waltz op. 64 No. 1 (posthumous) recorded on the strip by a pianist. Centre: The strip after correction, ready for perforation. Right: The perforated strip is ready for reproduction.

hence, was not entirely mechanical. The perforated strips were produced by means of a Morse code recording machine 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 L.T. 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 producti perforated cards for other automatophonic instru as well, particularly for the orchestrion. It was which called for considerable skill and precision 'orchestrator', as the man who transferred the mu the rolls was called, had first to make a study o composition concerned, particularly if it was an arr ment of an orchestral piece. The prepared pattern printed on strips of cardboard folded like the page book. After the marked places had been perforate card was tested on the instrument for which it intended, so that errors arising during marking or foration could be corrected. This master-card was used for mass production in the same way as the m roll for the pianola. Organs and harmoniums other additional perforated cards to help in controlling registers.

The slightest error in the perforated strip or on cylinder led to faults in the performance which the hu ear could easily detect, and so each job had to be c lated to at least to a fiftieth of a second. This meant tha pins on the cylinders or the holes in the rolls had t placed exactly to half a millimetre. The effect of at pheric conditions on the exact parts of the mechan or the result of long use, led to time changes w



17 A roll of perforated 'music' for the pi

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.

PRECISE SCORES

VS.

OPEN SCORES.

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.*

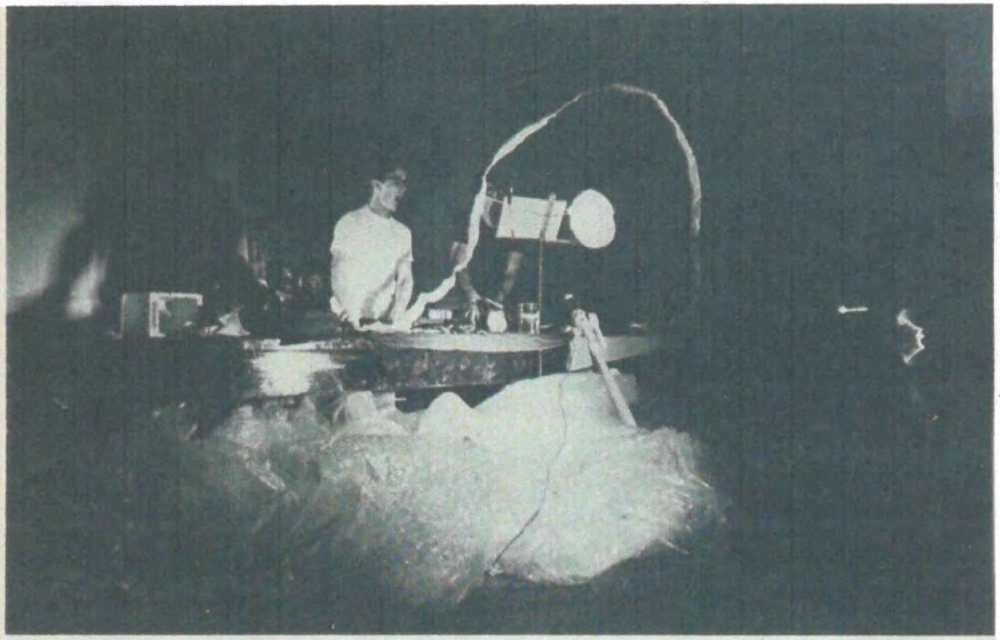
(1) (2) (3) (4) (5) (6)

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.*

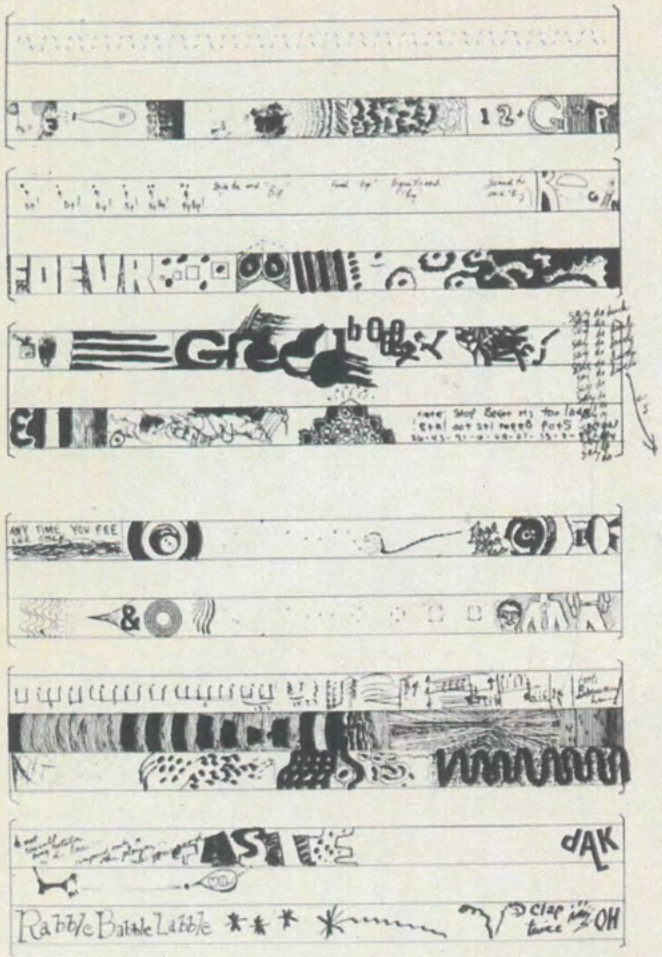
B. As performed by a painter *as a performance piece, or a finished product, or both. (1) throws ten darts at the blank canvas, puncturing it; (2) squeezes a full tube of white paint onto the surface of the canvas; (3) brushes on ink delicately; (4) paints several of the dart holes a bright red; (5) 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."*

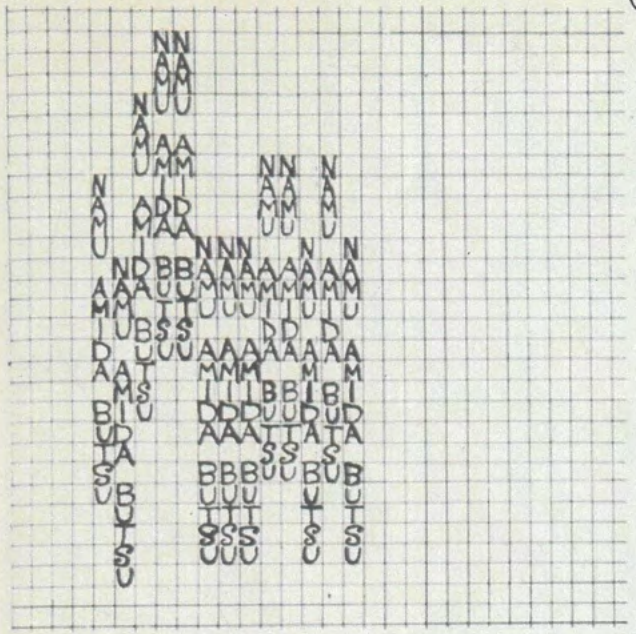
C. As realized by a theatrical director, dramatist, or actor. *(1) The curtain rises; onstage is an enormous plastic eyeball, fifteen feet in diameter, staring straight ahead. (2) A man walks onstage in front of the eye, stops, spreads his legs, raises his hands above his head, and places his palms together. (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 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





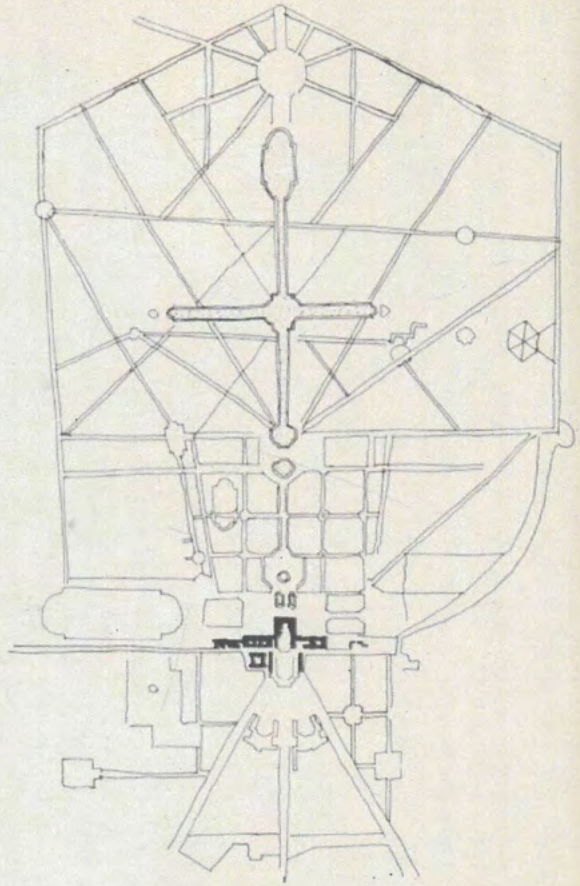
The new open attitude toward composition in which the participation of the audience is an essential ingredient of the score is not limited to music but can also be seen in concrete poetry. Here is a "poem" by Jackson MacLow in which the directions read: "The reader begins at any square (empty squares are silences). He moves to any adjacent square horizontally, vertically, or diagonally, and continues this process until the end of the piece. Letters are read as any sound they can stand for in any language. When letters are repeated in a number of adjacent squares their sound may be continued for the duration thought of as equivalent to that number of squares, or they may be reiterated the same number of times as of squares. Letters can be read occasionally as one-letter words denoting the letters (e.g., "D" as "dee"). Groups of adjacent letters can be read as syllables, words, word-groups, and complete sentences. The following six possibilities should be produced by each performer during the piece: silences, phones, syllables, words, word-groups, and sentences (e.g., Namu Amida Butsu)." The relation to other scores in the book should be noted (*Parades and Changes*; Arrakhanian, Saltde architectural score).

MULTIPLICITY

It is the performers almost more than the composer now who make the music—an approach, incidentally, dating at least back to the beginning of jazz. Although the controls that Bach used in his day were completely valid, we today have new ways of a multiplicity of input as our guides in composition. The inevitable question that arises is: Which is better, that the composer control what we do or that we ourselves play a major role in determining our own music? Each artist must determine this answer for himself, depending a great deal, of course, on what his motivations are. There is no universally acceptable answer. Both composer and performer have to make this decision. But it goes beyond that. This is not only a question of the artist's own intention, of his own way of working, of his own desire to set limits on results. More important in many ways is the acceptance by the audience of the demand put upon it for its own involvement—the degree to which it is, or is not, willing to become involved in the processes of creation. It is the audience itself which is being asked to become a group of participants. Its members, too, are beginning to be involved in the act, the process, of making art. They need to be willing to do so with an understanding of the reasons, and submit themselves to the necessary discipline.

The musical analogy is simple. The implication of open (as against closed) scoring in other fields gets more complex (because more demanding). Advocacy planning—the pluralistic involvement of members of communities in scoring the environment where they live and its future—is an important analogous situation. In previous times planners in their wisdom prepared plans *for* the people. Perhaps some may have been excellent plans, but there was a very basic issue missing. Today, in ghettos (and out) the residents themselves wish to engage actively in the scoring. They wish to participate in the action themselves, they wish to establish their own motivations under Resources (R) in the cycle and then go on to score the process. They no longer wish to be *scored for*. Advocacy planning uses questionnaires as a Resource (R) container from which community goals can be inventoried. Using these Resources, architects with their special technical abilities can write a score expressive of and including all of the community needs and desires.

Architecture has had its own failing in these "closed" systems of scoring. At Versailles this is apparent; but such latter-day Versailles as Le Corbusier's new city of Chandigarh, in India, the capital of Brazil called Brasilia, by Costa and Niemeyer, the British new towns or even Corbu's Unité d'Habitation in Marseilles, though often beautiful in visual form, lack congruence with the lifestyles of their people because the score was closed to them.



A general tendency in the immediate past implied passivity on the part of the people as an audience for art; they have been receptacles for works developed by others—the artists. A form of specialization emerged—specialization in all the fields. Over the centuries artists have become specialists *for* the people. They expressed the highest and deepest felt essences of a culture; they painted *for* the people, they made music *for* the people, they built buildings *for* the people, they made (in politics) laws *for* the people. This created a dichotomy whose results are all around us. A dichotomy between the act of art and the act of life; between decision-making and results; between control and communication; between the score-maker and the scored-for; between the technician and the layman. It is a dichotomy which did not exist in primitive cultures where all the people were artists, nor does it even now exist among children or the free young people of the revolution who do not differentiate between the act of symbolization and the life process itself.

We are searching for ways to break down this dichotomy—for ways to allow people to enter into the act of making art as part of the art process—of open-ended scoring devices which will act as guides not dictators. These kinds of scores have the built-in possibilities for interaction between what is perceived beforehand and what emerges during the act. They allow the activity itself to generate its own results in process. They communicate but do not control. They energize and guide, they encourage, they evoke responses, they do not impose.

This redefines the role of the artist. It is no longer adequate for him to be a solitary "hero." He is repositioning himself in society and relating once again to the whole community. He is required to know more than the techniques of his special craft, and is becoming aware of art as a creative community experience by evolving scores which allow for creativity of others as well as himself. Thus he becomes part of a total configuration of all the people involved, including every age level and every ethnic group in our society.

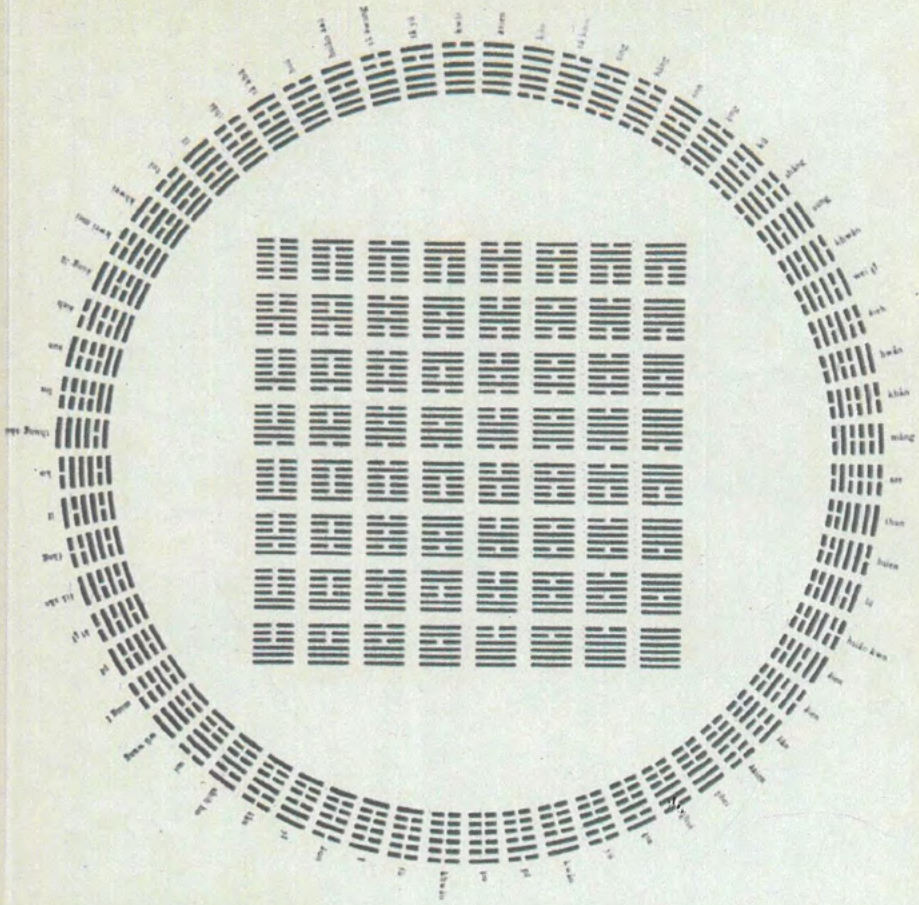
This new attitude of the artist-as-scorer redefines the role even further. The artist now sees his work to be not only as a form maker himself but also as responsible for the creative drives of

his total community. And as the artist is in a constant struggle with himself, more even than with outside influences, the score allows him to make this struggle explicit—that is, scoring not only makes his struggle and his choices visible to the community but, equally importantly, to the artist himself. Thus, the artist is in a constant search to define himself and his relation to his art and to relate these to his community. Both artist and his community can each play out their roles in full view of each other.

In the diagram of the RSVP cycles the artist-scorer's role is to make his own struggles explicit through the inner cycle. It is only as a resultant of his understanding of his own inner cycle that he can score the larger community cycle for his group. In this way the artist takes responsibility for his actions. By being explicit and by making his struggles and scores visible he accepts responsibility.

participate
participate results
participate confront results
participate confront results
participate rather than confront results
participate rather than confront results
participate in process rather than confront results
participate in process rather than confront
participate in process rather than
participate in process
participate in
participate
participate
participate

Translation of "concrete poem" by Claus Bremer (1964).



The Hexagrams, exhibited circularly and in a square, according to the natural process of development from the whole and divided lines, and the order of arrangement ascribed to Fu-hsi.

A Summary of the Characteristics of Scores

There is no one method of scoring. Scores symbolize processes and cannot be separated from the process itself. As scoring processes vary, and involve different persons, the scoring techniques, methods, motivations and performance resulting from them will vary. Scores are at the heart of the process of creativity.

Since there is no one possible accepted method of scoring (only *scores*) I cannot give you a manual on how to score. However, I have found that scores exhibit some *fundamental characteristics* that seem to be universal. Here are some of these characteristics:

1. For a score to function the participants in a score must exhibit a commitment to the idea of scoring and be willing to "go with" the specific score.

2. Scores themselves open up options rather than closing them down. As an example:
a. scores say "turn right," not "do not turn left."
b. they say "this area shall remain open" not "do not build here."
c. they say "I feel put down by that remark" not "you should not have made that remark." Wherever limitations exist they are under R or V in the cycle.

3. The way scores are presented has an enormous influence on the process itself and on the Performance (P). Nuances in scoring have great importance—often the scorer himself is not completely aware of how he is projecting himself and his own biases and preconceptions into the score. For example, here is a series of verbal scores which focus and define the quality and the nature of the experience:
a. On trip from San Francisco to Sea Ranch stop after one hour and observe.
b. On trip from San Francisco to Sea Ranch stop after one hour, interact with the environment.
c. On trip from San Francisco to Sea Ranch stop after one hour, graphically represent what you see.
d. On trip from San Francisco to Sea Ranch stop after one hour, wait until some event occurs in the environment which affects you.
e. On trip from San Francisco to Sea Ranch stop after one hour,
i. record what you see.
ii. record how you feel.
Each of these variations, though slight, would draw out marked differences in the Performance (P).

4. The element of *time* is always present in scores. Scores are not static; they extend over time.

5. Scores *themselves* are nonjudgmental. That is, they do not moralize or preconceive what is to happen. (Selectivity when it occurs is determined under a different element of the RSVP cycles [V] not in scores.) Scores tell what and why, not how.

6. Scores are non-hierarchical, that is, they treat all persons, groups, or elements involved in the activity as having the same importance in the score. As the process proceeds, that is, the score is played, the "influence" of different inputs may be felt variously and weightings may change as activity continues, but the score itself does not preweight input. Scores are pluralistic.

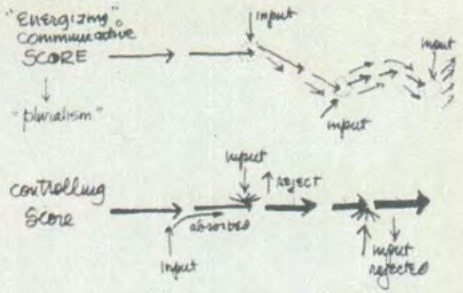
7. Scores can be an end in themselves. They do not have to result in the process itself (which is another part of the RSVP cycles). Scores have a life of their own as distinguished from the Performance (P) of the score; for example, a plan for a building never built or a poem never read or a fantasy never lived out.

8. Scores relate very closely to natural processes since they are related to activity over time, are nonjudgmental, equalize input, and are nonresult-oriented.

9. Though scores themselves have the nonjudgmental qualities of natural systems they may be *used* for a variety of purposes and in many different contexts. To understand this configuration their relationship to the entire RSVP cycles must be understood clearly.

10. All parts of the score must be visible and clear at all times during the process. There cannot be secrets in scoring. This allows people to operate with a total view of the situation. Scores prevent "hidden agendas."

11. Scores can *energize* and *describe or control* processes. It is vital to determine *beforehand* which of these attitudes a score is going to express. Otherwise the participants will be confused about the expectation. In most scoring (as in most human relations) it is the confusion *between* these two attitudes that causes the focus of tensions and difficulty.



12. The question of whether scores energize or control depends on the relationship between scores and the other elements in the RSVP cycles. The elements of the cycle are as follows:

R *Resource:* inventories resources, establishes motivations, enunciates purposes, determines requirements.

S *Score:* describes processes leading to Performance.

V *Valuaction:* incorporates change based on feedback and selectivity, including decisions.

P *Performance:* establishes "style" of the accomplishment of the process.

There are many interrelationships and weightings of the cycle but the major configurations are as follows: these describe the intent of the relationship *during performance* (P), not during the scoring itself or what has led up to the score.

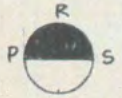
Relationships during Performance

1.

closed score for complete control - score as vehicle - as precise as possible to accomplish a mission

2.

No control during performance - score energizes

3. 

Some control very little feedback or selectivity during performance

4.

Some: control selectivity feedback change growth

Under I. In the preceding chart the score is simply a vehicle to carry out the program as part of Resource (R), that is, the score and the program are really identical. There is no feedback, no chance desired or allowed, and the score must be as precise as possible—there is therefore no irrational input and *no art process involved.* This category is similar to the systems-engineering approach to problem solving.

Examples: Moon shot
Bank of America PERT chart
Bach musical score (differentiate from Bach music)
Systems engineering

II. No programmatic (as part of Resource [R]) basis for scoring leaves a very close relationship between scoring and Performance (P). The Performance (P) evolves directly from the process which has been energized by the score. There is no selectivity except *during* Performance (P) by the persons involved and some selectivity established by the score itself. Such a relationship is exhibited by:

Happenings
New Music
Driftwood Village event
Ecological scores

NOTE: where only Performance (P) exists, without any score, what emerges is *improvisation.*

III. Where program as Resource (R) predates score and the two have sequential and equal weightings the Performance (P) reflects some selectivity and some control. The score has started from a basis established by the program and continues it in a creative way to energize processes. However, during Performance (P) very little or no Valuaction (V) occurs to influence the Performance (P) or the score as feedback. Such a score would be:

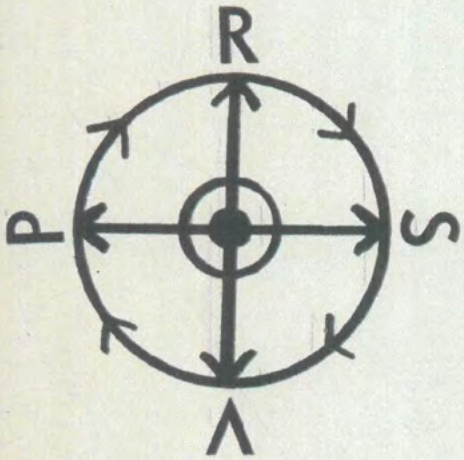
Sports car rallye
Football score
Architectural scores

IV. The ideal relationship in complex situations exists when Valuaction (V) becomes part of the entire procedural pattern and is used as a feedback mechanism to encourage growth and change during Performance (P). Valuaction (V) is here meant as an observation of process as well as a judgment and oriented selectivity.

This relationship should ideally operate as the basis for:

Community planning
Theatre and other process-oriented arts
Community interactions
Personal interactions

This idealized relationship can be diagrammed this way:



The ideal procedural relationships during performance in a multidisciplinary environmental event.

It is, of course, possible to bypass the "score" and proceed directly from Resource (R) to Performance (P) (with or without Valuaction [V]). Such a procedure leaves out the essential characteristics of the art process and *omits* creativity as a consciously organized process.

Need for food → Hunting

no score
no art process

Food → Hunting ritual

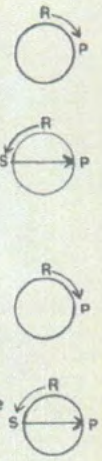
ritualize
i.e., score
(art process)
or

Need for shelter → House

no score
no art process

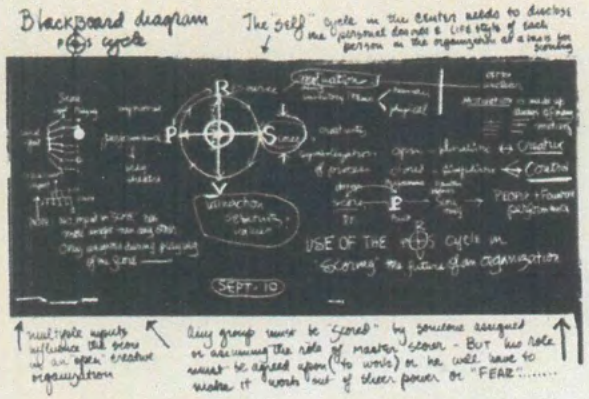
Shelter → House as architecture

score



In some ways this is the obverse of the pure Performance (P) situation which leaves out RSV and is simply then a matter of improvisation. The first leaves out creativity as a consciously organized process while improvisation (though creative) also omits the consciously organized process aspect of the creative act.

13. Scores (particularly open scores) allow for great personal leeway. They call for and encourage the highest creativity from *all* participants, since performance as a creative act emerges as the result of scores. For that reason each person involved in scoring will have very high demands placed on him, involving self-imposed discipline, craftsmanship, and acknowledgment of his relationship to others in the scoring process—all as an extension of his own creativity.



14. Dreams are like scores for an existential life-script. They are the most important and revealing kind of score for the psychologist to understand. Life itself is the Performance (P) of this existential score (Fritz Perls).

15. In addition to the applications indicated in the book, the RSVP cycles have potential in the following situations:

- Interpersonal behavior
- Group workshops
- Organizational charts for establishing new processes and methods of procedures
- Learning processes in all phases of education and all age levels
- Structuring any group or organization as well as artistic endeavors

For example, it is presently in use by the Dancers' Workshop Theatre as a guide in structuring a group that is living, working, organizing, teaching, and performing together.

The importance of pointing out the difference between "scores" and a system is basic to the idea of this book. A system is a closed and defined body with a beginning and an end. A system has a goal, and in order to achieve the goal establishes a specific way or technique of operation. A system is logical and sequential; it requires inputs but not feedback. A system implies order and regularity. A system relates things. A system starts with a preordained mission. There are systems to accomplish things; when things have gotten into good working order with everything functioning in a defined way they are called systems.

Scores have some characteristics of systems, but they differ profoundly. Scores are related to processes. Scores describe or initiate or energize processes. Scores include, in fact stimulate, elements of chance. Scores incorporate emotional states, include irrational elements. Scores require feedback as part of process. Scores are the essential ingredient of the creative process. Scores are not necessarily orderly, nor do they attempt to make things "function well." Scores are exploratory and not finite. Scores are open not closed. Scores help establish aims and motivation during scoring as part of process.

Systems, often, preamble scores. They can help factualize, inventory, give results of previous experience, store and evaluate knowledge. Scores, then, using the results of systems and including other inputs, guide the creative process.

Systems organize, scores guide. There may be "a particular system" for accomplishing a specific end or product. But let us not view any particular score as the only and ultimate solution in the creative process. Scores are a means of revealing alternatives, of disclosing latent possibilities and the potential for releasing total human resources. They are a way of inviting the unexpected; of expanding consciousness, encouraging spontaneity and interaction; in short the score is a way of allowing the creative process to be "natural."

guiding principle

beyond practice.

for position on your work but also a an approach to an understanding of the ability of the world in manuscript.

In completing this book, I would like to make a few personal comments which seem to me important. All the scores and their processes which have been described here have had a very close tie to each other—a relationship—whatever the field they have been dealing with. They have all exhibited a quality of fantasy and of brilliantly irrational behavior and of considerable optimism about the future, with perhaps one or two specific exceptions. These scores are "hope-oriented." All have been trying to deal with the final issue of how, through art processes, man can enhance his ecological environment, which means: himself to himself, himself to where he lives, and himself to all the others living there; either momentarily as an ephemeral art event or through the permanent modification of the environment.

We are facing a period ahead when the very essence of our lives together will rest on how we deal with change in a positive and creative way. That is why we need new ways of looking at change: neither as good nor bad, not judged as to whether to allow or not allow, but ecologically, which means existentially. Change is going to *be*. Now how do we work with it?

All around us our structures are coming down around our ears. Our family structure is disintegrating, our political systems are falling apart, our accustomed moral structure is in question, our country is in a stupid and venal war, we are polluting our atmosphere, our land, and our water until it is only a matter of years before this planet will be unfit for human habitation. Worse, we are setting up divisions between our people which are forcing one side or the other to win, rather than allowing us all to gain. We are polarizing black and white, young people and adults, rich and poor, each lashing at the other, with the inevitable backlash resulting.

Just as severe as our eco-catastrophes are the other catastrophes latent in our society: we face social catastrophe, psychological catastrophe, personal catastrophe, national catastrophe, family catastrophe, community catastrophe. It is not enough to say this one or that one is at fault. We need creative mechanisms for change, based on aggregates of self-interest leading to community. We need a score.

There are, happily, evidences of attempts to deal with change creatively. Like it or not, most of these attempts lie among our young—our young people and our "young countries." There is clear evidence of a rejection of money grubbing and "thingism" as a motive in life among a large segment of affluent whites and a drive for part of the action among the blacks who have been denied it for so long. There is searching for expanded awareness of self, expanded families, and expanded groups. There are attempts at new forms of group living through "communes" into meaningful ways for people to live together, not only for specific goals but also for the *process* of living together.

Some of our most searing and urgent problems are going to be physical ones and the most urgent—the most critically urgent—of these is how to contain our population in order to make us congruent with our space and our resources on this planet Earth.

If we do not limit our numbers on earth by choice and decision, I am sure the normal ecological processes will do it for us, with unforeseen nonselective and very likely nonhuman-oriented results. We face communications problems and human relations problems and problems of equable distribution of the earth's bounty. Our "pecking order" is out of balance.

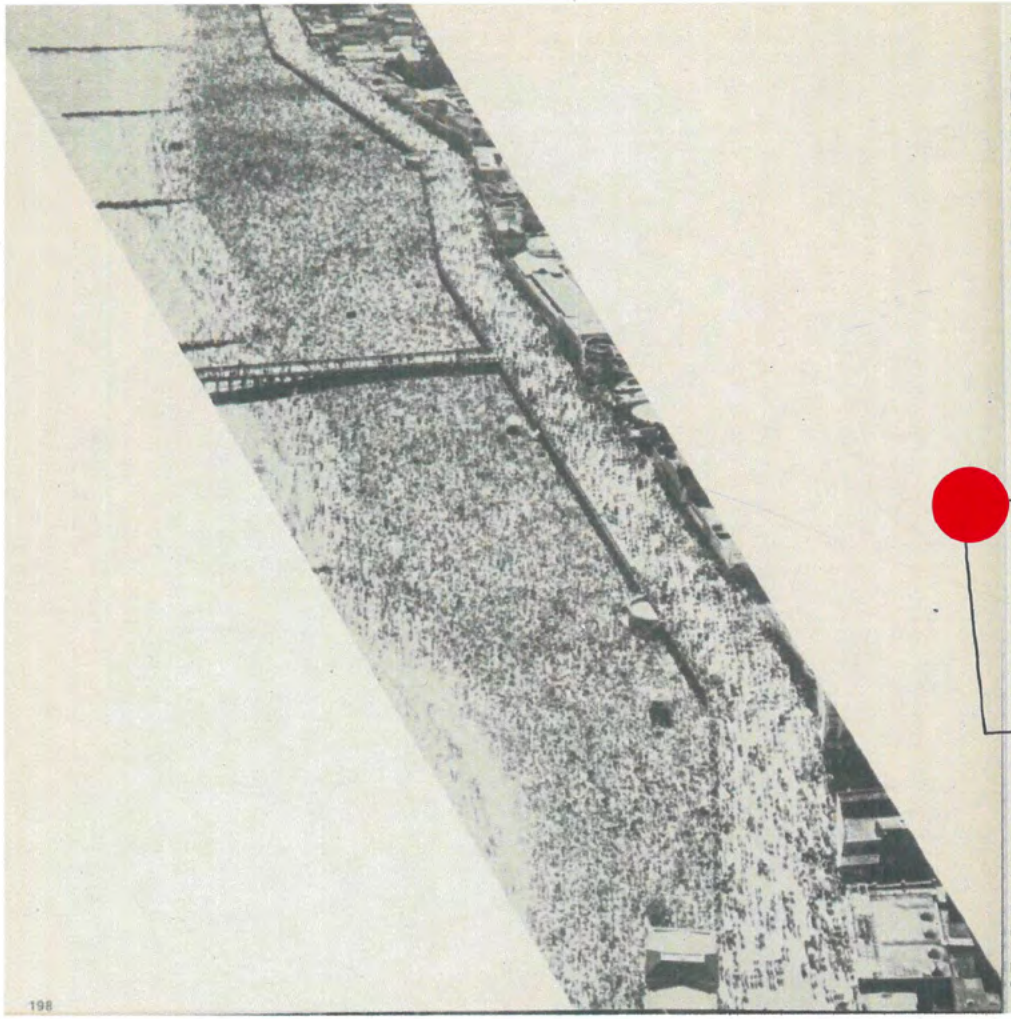
We have a long history behind us. I myself have just gotten back from a

My work isn't doing this entirely yet. i attempt to allude to this with the Q's & my writing. but an application of my ideas as an individual in a society to my practice.

through this writing & making writing part of my practice.

→ it isn't obviously part of the work but exists in the mind of the maker and guides even if inherently their methods & processes.

via Q + scores participation play. +



working trip to Israel where everywhere I went thousands of years of human history lay beneath my feet. There one hears the echoes of past voices everywhere one goes, echoing in the streets or walking in the fields. Every stone has been walked on before, every cave inhabited. The scrolls are all around. The sky has been looked at by millions of eyes past, over the years, back to the early reaches of time. At the same time the *present* is active and full of problems. Some have been solved. Since the first time I was there, some thirty-five years ago, rocky desert landscapes, barren and hostile to man and animal, have been planted to seedlings which now have converted barren desert to fruitful habitats. Some of the seedlings I myself planted are today part of a forty-feet-high thriving forest, host to fox and wildflower, birds and wildlife. The voice of the turtle *is* heard now once again in a land which was sterile for years.

Just as ecological systems can be destroyed, they can be reconstituted, given love and care and motivation and the willingness to agree on all the aspects of the Score (S), the Performance (P), based on Resources (R) and Valuaction (V), and of course the dedication of people to accomplish all this performance as a life's work. If environment means that much, as it does in Israel, it *can* be reconstituted. Paradise *can* be regained.

But it must be regained (much better if it were preserved, as it should be in the United States) through group action, not through selfish means for private gain at the expense of the total environment—not one part for me and devil take the hindmost. Not: I will pull out of the land as much profit as I can, milk it dry and turn it over after it has been squeezed. That will leave us all the poorer. We need to find other criteria in the use of land. Why the system of private ownership of land as a commodity for speculation and gain is acceptable to society is something I have never quite been able to grasp, on an ecologically ethical basis. It seems irrational.

F. R. Forsberg has stated very clearly the basic issue we all face ecologically—our willingness to see ourselves in a world view, not politically but as one single species.

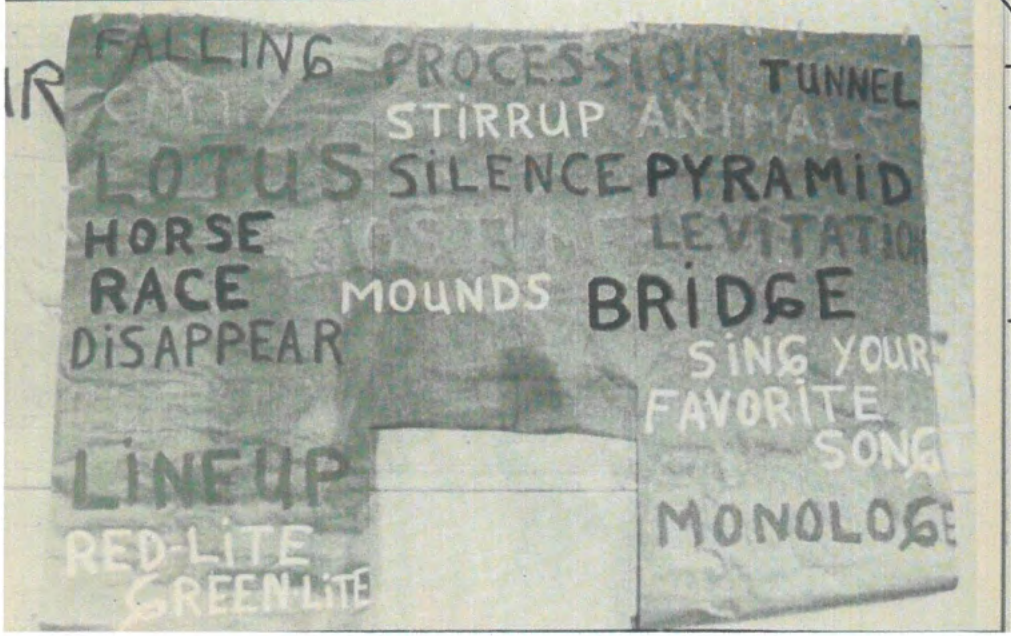
(F. R. Forsberg,
"The Preservation of Man's Environment,"
The Subversive Science,
Paul Shepard and David McKinley, editors)

Perhaps the essential problem is that of man's ecological behavior. Most organisms occupy a very definite, usually rather restricted, position on a scale that ranges from the pioneer types who inhabit raw newly available habitats to the so-called "climax" organisms of mature stable communities. An important distinction separating these types is the duration of their occupancy of a habitat. The pioneer exerts a strong effect on its environment and tends to change it relatively rapidly, soon rendering it unsuitable for its own further occupancy. The climax organism, on the contrary, does not bring about or further such change, but lives in such adjustment with its environment that it is able to occupy it relatively permanently without serious modification. Indeed, such organisms may even tend to stabilize their environments and maintain equilibrium with them indefinitely.

. . . Man, as a species, has it within his power to fulfill the role of a pioneer, but in all probability a temporary, member of the world biotic community, on the one hand, or the role of a permanent climax species, preserving or even renewing his habitat and living in equilibrium with it, on the other.

. . . The enormous rise in incidence of insanity and less acute nervous, mental, and emotional disorders in the most technologically advanced countries . . . It is entirely possible, even probable, that this is the modern form assumed by natural selection in the continued evolution of man . . . .

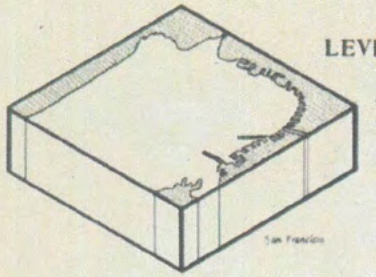
. . . Certain it is that to meet the strain of the new environment and the disappearance of the quiet and beauty of the old, man's nature will be changed. He will be harder, and the gentler traits that we now admire, as well as the appreciation of and need for the beauty of nature will be bred out of him.



Perhaps this is the real meaning of the revolution of today's young people against the "values" of the older generation. I think they see all this intuitively. Perhaps neither they nor anyone else for that matter understands quite clearly how to accomplish what is needed. But what they *do* know is that they do not wish to become harder or have love bred out of them. I hope that the RSVP cycles will help in their approach to life.

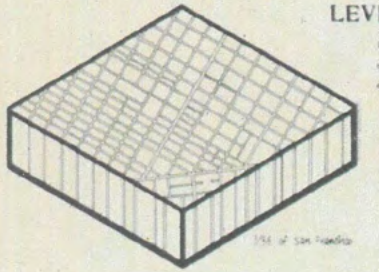
The future is an inconceivable conception. But I have felt that it was necessary to cope with it. I find it impossible and utterly fantastic to imagine what it will be like one thousand years from now with the rate of change increasing. But those of us dedicated to the celebration of life are searching for ways to support life processes and sustain this planet for its future inhabitants. What we do now, we know, will score the far future as well as the immediate future, which is tomorrow. Both futures are as important as the present for our children and all the inhabitants to be born around the world on this our planet Earth.

Ceremony of Us—a program by The Dancers' Workshop in collaboration with Studio Watts at the Mark Taper Theater, Los Angeles. A multiracial production in which the event was "scored" and, in a section of the program, the score is brought on stage and actively used in the choreography of the evening. Words in the score are pointed to in random order which activates the group to respond.



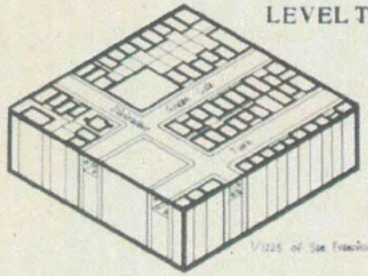
LEVEL ONE : THE GENERAL LEVEL

Level One will be the general level dealing with the entire city during the whole 30-day period. It will deal with typical activities during this period and activities planned through the Dilexi Foundation that will involve the whole city and its population.



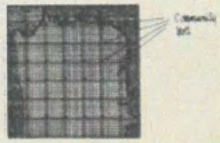
LEVEL TWO: THE ARTIST'S LEVEL

Level Two will deal with the scores and events designed by individual artists for each of the 30 day/space envelopes. They will each be commissioned by the Dilexi Foundation to develop for a specific day/space envelope a score that will be their response to unique qualities of a particular time and place within the city.



LEVEL THREE: THE COMMUNITY LEVEL

Level Three will deal with spaces within a day/space. It will deal with environments in SEPTEMBER 1970 on an individual level. Any individual or group, a family, an office, a school, or a block in a neighborhood can develop scores or plan events (a silent dinner, a street fair, or a block party) for themselves or pick a score from a book of universal scores developed for this purpose.



SCORE DEVELOPMENT

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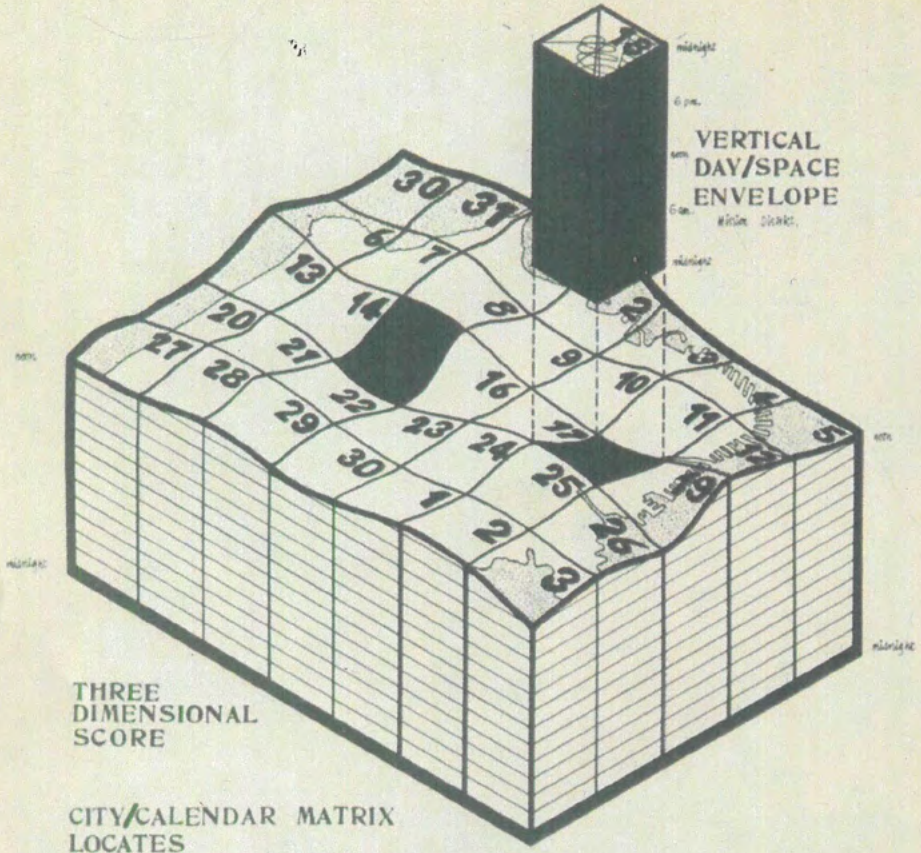
STEP 7

In September, 1969, one day of the score for September, 1970 was tried out in San Francisco to test community participation. The event was enthusiastically received.



SCORE DEVELOPMENT

STEP 3

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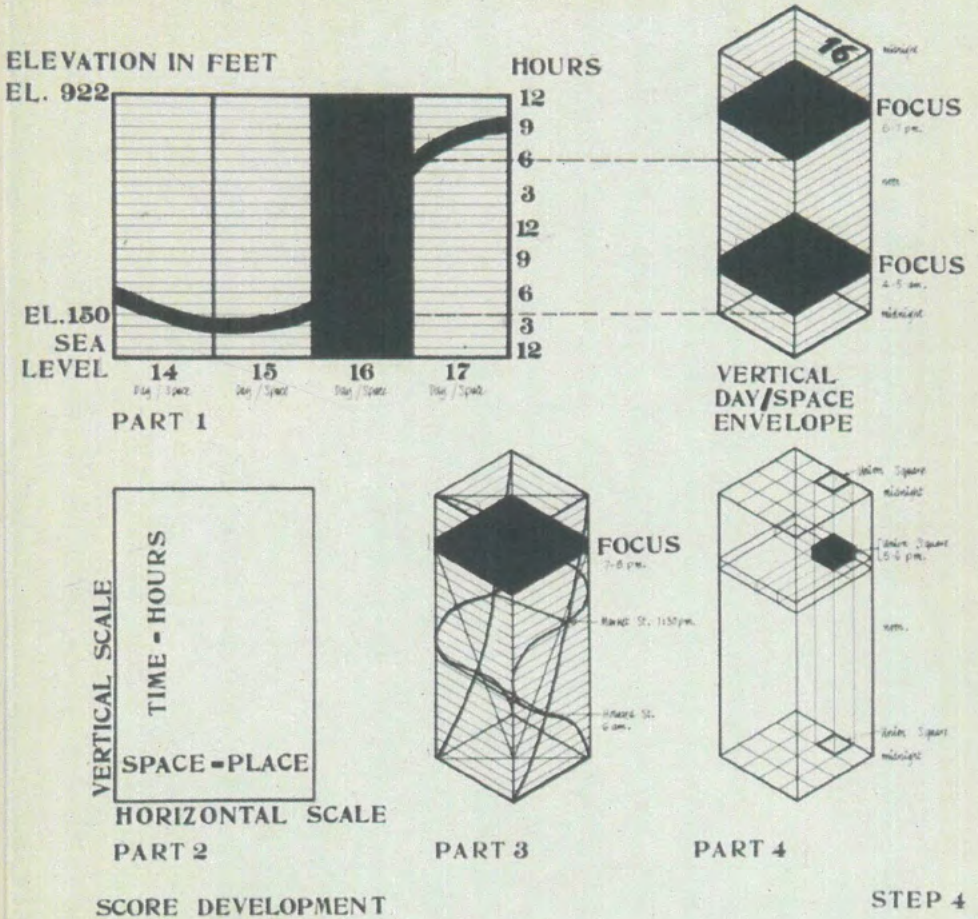

SCORE DEVELOPMENT

STEP 4

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