

in the decades after World War Two ended, with Verplast notation as a way to move out of the strictures of a standard notation. Pauline Oliveros, Kaitheins Stockhausen and many others opted to compose work that indulged in sonic immediacy to expand out space for a sonic immediacy to expand out— as consciousness too was also expanded via the preakthun of tipetic drums that a the development of synthetic drums that would catalyze a counter-culture en masse.

A few score divides instruction for ways to listen for to produce sound—whether a pure mental image or some physical event. The expanded field of auditory & inaudible interpretation becomes the writer's playground since every possible for impossible sound can be outlined to us in the writer world.

Since the ambiguity of certainty for scores offers multiple readings <>beriorances, a work besides to dictate a precise of interpretive tools in a much larger sense than is the case for the writer, a dub version. Notation to longer serves as a distributor of sonic self-sameness nor as a pivot of some kind of unarticulace. A berserkerish of this type is present in the projection of those who write for listeners as opposed to those for music as much as for musicals of that old-new parity it is as an inversion of that old-new parity. New local points are active & passive. New local points are drawn to explore sound from—individualized a pluristic—stition this might just be a symbiot of that incessantly impounding shift that leads to a capitalist society of the self, also being minute mid-20th century.

What differentiates for scores from sonic descriptions are the minimalist implications of the score, at whatever scale. More often than not, for scores are in an imprecise word that tasks the reader, or invites the reader to take up directives. These recipes for sonic soundscapes to be activated, mediated or, traversed. #8: *txt scores* 2025

In the decades after World War Two ended, composers & artists started to experiment with verbal notation as a way to move out of the strictures of a standard notation. Pauline Oliveros, Karlheinz Stockhausen & many others optioned to compose work thru linguistic prompts & descriptions, giving space for a sonic imaginary to expand out—as consciousness too was also expanding via the breakthru of liberation movements & the development of synthetic drugs that would catalyze a counter-culture en masse.

A t(e)xt score gives instruction for ways to listen &or to produce sound—whether a pure mental image or some physical event. The expanded field of audible & inaudible vibration becomes the writer's playground since every possible &or impossible sound can be pointed to using the written word.

Since the ambiguity of certain txt scores offers multiple readings<>performances, a work begins to dialate, to become a prism of interpretation—in a much larger sense than is the classical norm, or even a dub version. Notation no longer serves as the guarantor of sonic self-sameness nor as a pivot of some kind of audible invariance. A perspectivalism of this type is present in the proliferation of scores explicitly written for *listeners* as opposed to those made for *musicians* to perform: as much an overturning of traditions of expertise as it is an inversion of that old-hat binary of active & passive. New focal points are drawn to explore sound from—individuated & pluralistic—altho this might just be a symptom of that incessantly inbound shift that leads to a capitalist society of the self, also being minted mid-20th century.

What differentiates txt scores from sonic descriptions are the minimal implications of an enacted gesture, at whatever scale. More often than not, txt scores are in an imperative mood that tasks the reader, or invites the reader to take up directives. These recipes for doing evoke soundscapes to be activated, meditated on, traversed.

In fictional registers, these actions are to be imagined, ludically dreamt & played as the seed of an experiment in thinking. This style of txt score is blurred into a sonic fiction & tells of a peculiar mood: there is a semiotic gradient that bridges pragmatic vocabularies & the vocabularies of practice, where the former beckons the reader to act & the latter adheres simply to the expression of a more literal mode. A continuum stretched across deed & word.

Word events & speech acts are also doings that form complex hybrids between lexical architectures & audible performances. The 'pataphysical wordslips of Erik Satie, or the programmatic poetry paired to Antonio Vivaldi's *Four Seasons* are two precursors of the movements of the modern txt score.

The library of txt scores brings together diverse regimes under a single collection where Dadaist manifestos & Fluxus events, medieval liturgy & sound poetry, magickal spells & new age therapeutics all vie for readerly attention. A txt score before it is performed is a form of conceptual art, a non-cochlear sound art that lies mute & lingers in wait for potential activation. The grammar of such work is often in some future or unrealized tense: writings of a sound event to come. Clearly, any type of (instructional) language can become a way to notate the conditions of sound-making.

The soundworlds made available by such an unbounded form are infinitely varied. All that can be written becomes dormant sonic matter. Acoustics need not enter into the equation. Txt scores make up a literature directed toward a specific sensory mode & explode out into cosmic horizons unheard.

### Featured txt scores:

lisa nelson.....[∞ ear] ATTENTION SCORE  
pauline oliveros.....ALL OR NOTHING

yoko ono.....max neuhaus  
erik satie.....la monte young  
alvin lucier.....jennifer walshe

to be imitated, these actions are to be seen of an expert a player as the style of the score is planned. This style of text is a better wood: sonic fiction & tells of a better wood: there is a semiotic gradient that bridges dramatic vocapularies the practice, where the former becomes simpler reader to act & the latter achieves simplicity to the expression of a more literary mode. A continuous speech across need a word.

Word events & speech acts are also sounds that form complex hybrid lexical items between lexical archetypes & auditory perceptions. The aaphasic wordstrokes of Erik Satie, or the broadsounding poetic beauty based to Autouïo via jazz's four seasons are two precursors of the movements of the modernist text score.

The literary of text scores binds together diverse readers under a single collective consciousness, where Dadaist minimalist events, medieval jazzists & sound poetry madicks speech & new genres merge into a single hybrid sound poetry if readers only a different. A text score before it is performed is a form of consciousness itself, a non-cochlear sound art that ties unto a future or unreached sense: writers of a sound event to come. Jazzbands can become a way (jazzifications) journalists can become a way to offset the confusions of sound-marking.

The soundworks made available by such an uponended form are initially varied. All that can be written becomes dominant sonic writer. Acoustics need out of either into the endstrophe. Text scores make up a literature directed toward a specific sensory mode & explode out into cosmic horizons unheeded.

Featuring text scores: this season....[∞ ear] ATTENTION SCORE  
banjine players.....ALT OR NOTHING