

Last Thoughts On Soup

a recipe



Soup kitchen during miners' strike, Walsall Wood, 1926

Soup is fundamental. The best soups usually just happen. An old bone, some celery tops, anything forgotten, discarded, remembered, left-over, ridiculous can become a soup. Soup is anything. Everything. Necessity, play, and inspired improvisation are its only requirements, as in all good cooking. The following is a description in the form of a recipe of a soup made by Musica Elettronica Viva in the fall of 1968 in its studio in Rome.

Take one large room – empty and clean it. Place in it:

- | | |
|---|---|
| 1 large steel drum; | 4-5 assorted bird calls; |
| 1 old upright piano (with player); | 3 Jews harps; |
| 1 R.A. Moog Synthesizer (with player); | 3 diatonic harmonicas; |
| 1 homemade synthesizer; | 2 bandoneons; |
| 2 large resonant glass plates; | 1 soprano trumpet (with player); |
| 1 Agip 5 liter lubricant can (empty); | 1 soprano sax (with player); |
| 1 East African thumb piano; | 1 sopranino sax (with player); |
| 1 chromatic toy piano; | 1 violin (with player); |
| 1 set of glass wind chimes (8-40 cm in length); | 1 violoncello (with player); |
| 3-4 TV aerial poles of varying lengths (suspended); | 1 trombone (with player); |
| 6 diverse suspended cymbals; | 1 flugelhorn (with player); |
| 3 tuned Indian cymbals; | voices; |
| 3 camel bells; | several assorted pots, pans, metal covers, tin cans, |
| 1 set of bongos; | springs, electric bells and buzzers, metal sheets, |
| 3-4 old cow or goat bells; | percussion sticks and mallets, plastic scrapers, ping |
| 1 wood block; | pong balls, and bottles; |
| 1 set of sleigh bells; | 2 tape recorders; |
| 1 toy xylophone; | 1 radio; |
| 3-4 slide whistles of varying ranges; | 1 short range radio transmitter and receiver; |
| 1 duck call; | 5 air microphones; |
| 1 English police whistle; | 20 contact mics. and cheap Japanese mic. mixers |
| 1 siren whistle; | connected to 2 Uher mixers connected to 2 |
| 1 Yugoslavian double pipe; | amplifiers connected to 4 good loudspeakers. |

To the already indicated players, add a small number of invited player-friends. Slowly add up to 30 listener spectators. Gradually blend the players with the listeners until all become a harmonious mixture, indistinguishable from the sounds they make or hear. Bring to a boil slowly and simmer for 2-3 hours.

1969, Rome



Beams 2, Totally Huge New Music Festival, Fremantle, Australia, 2013

"BEAMS TECTONICS" TIME STRUCTURE IV 2015 AC

0 (Bb) PROCESSIONAL Foyer 2 repeat! ASCEND STAIRS DESCEND - STOP SIT/STAND SING RANDOM LONG TONES

1 PROCESSIONAL (F) 1:45

2 + ad lib Foyer area search of lib rights

3 ASCEND STAIRS (SIT + STAND) - RANDOM LONG TONES

4 SHELL + SHIP HORNS

5 [45sec] BOMBILATE

6 gradually select Beethoven mp

7 (WALK TO POSITIONS!)

8 AC-SOLD-RED RIVER VALLEY (F) 9:40 BEATZ

9 9:15 CHORALE (1st part) (C Major)

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from Weil Erde in Meinem Körper War (2008)

Musical score for the piece "Weil Erde in Meinem Körper War (2008)". The score is arranged for a chamber ensemble and includes the following parts:

- Vln. (Violin)
- Tbn. (Tuba)
- Acc. + Pno. (Accordion and Piano) - includes markings for *acc*, *loco*, *pno*, and *g^{va}-*
- Perc. (Percussion) - includes *Vibraphone* and *bowed*
- Vla. 2 (Viola 2)
- S. Sx. (Soprano Saxophone) - includes markings for *g^{va}-* and *loco*
- E.Gtr. (Electric Guitar)
- Cb. Cl. (Cello/Double Bass)

The score features complex rhythmic patterns and dynamic markings throughout.

See performance notes.



Weil Erde in meinem Körper war, Wanda Golonka company and Ensemble Modern, Frankfurt, 2008