

**GOODWILL
SOMERVILLE**

*** NO CASH REFUNDS ***
417 470-7410

WARES 1.00T
BOOKS/RECORDS 1.99T
BOOKS/RECORDS 1.99T
BOOKS/RECORDS 0.79T
WARES 0.99T
GAMES 1.99

**The Itchy and Scratchy
Orchestra presents:**

WARES 3.00T
WARES 0.50T
Cornelius Cardew - Treatise
pages 4, 13, 15
WARES 0.79T
WARES 0.50T

BOOKS/RECORDS 1.99T
WARES 3.00T
LINEN 2.00T

Christian Wolff - You Blew It
WARES 0.99T
WARES 0.50T
Scratch Music
WARES 1.49T
BOOKS/RECORDS 0.79T

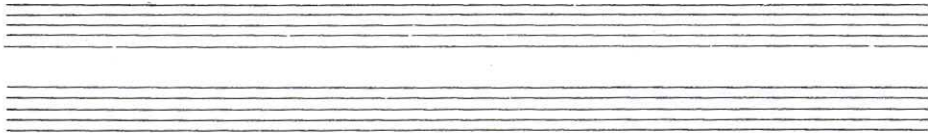
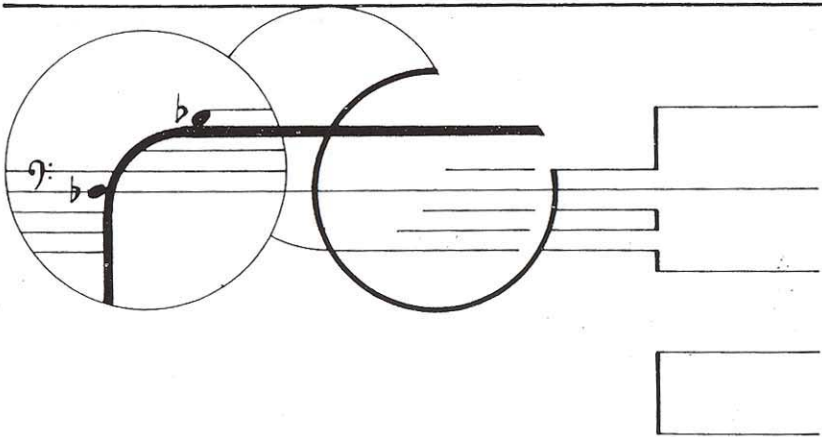
CATEND 100.00
CHANGE 34.10
ITEM 42
PACKET 0 20/E 1740TM

05/03/07 17:00

Sert Gallery, Carpenter Center.

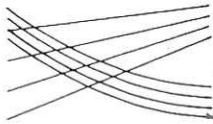
FURNITURE 7.00T
BOOKS/RECORDS 0.79T
WARES 0.50T
WARES 0.50T
WARES 3.99T
WARES 2.00T
WARES 0.50T
WARES 4.00T

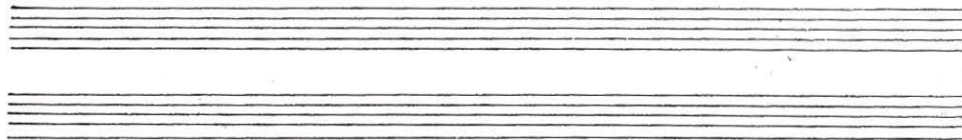
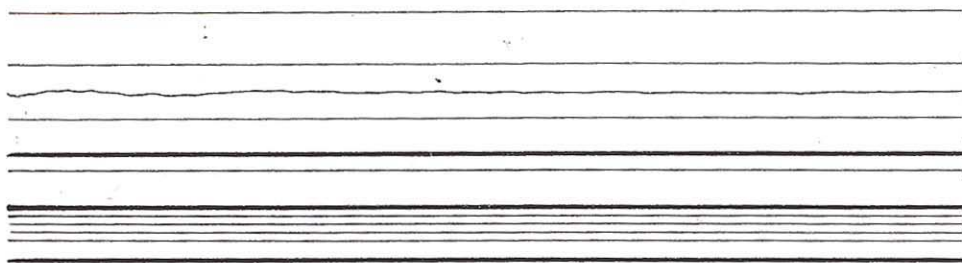
Cornelius Cardew - Treatise

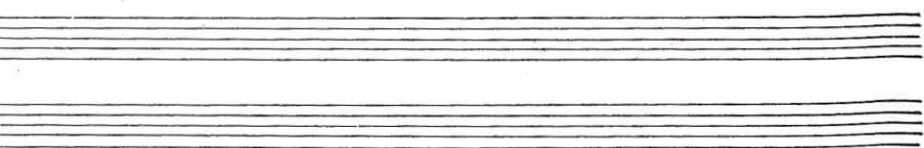
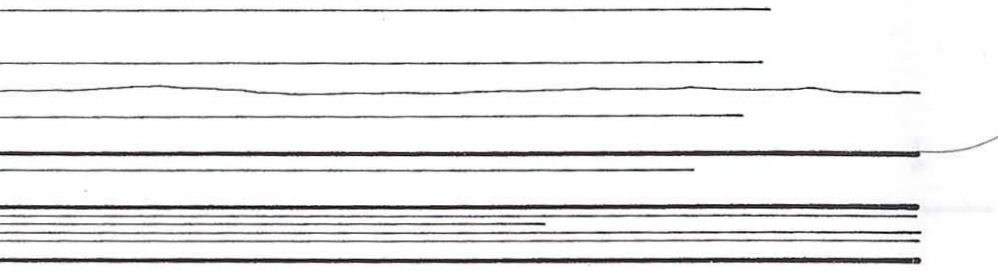


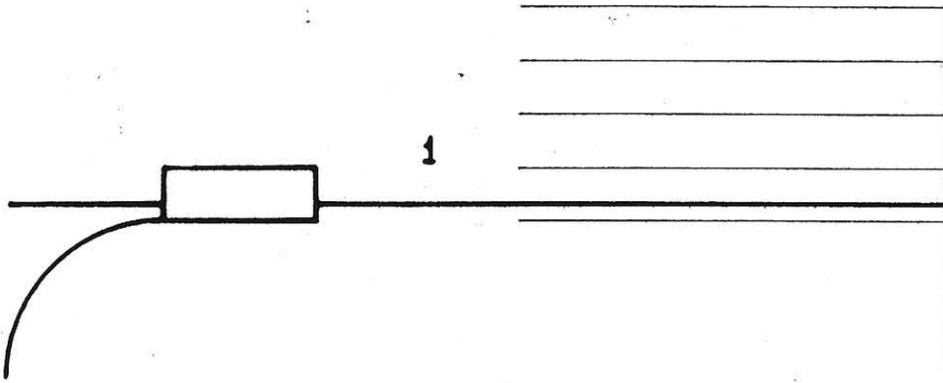
8

3

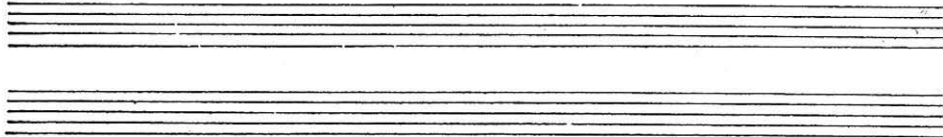


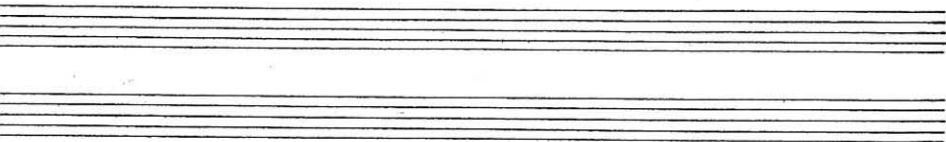
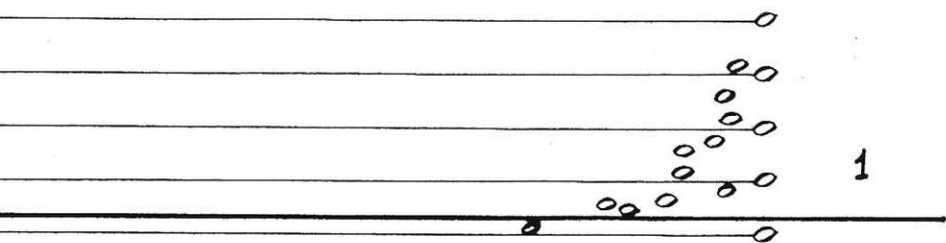






1





Christian Wolff - You Blew It

The letters stand for the sounds, as far as can be managed, which the letters in the above phrase stand for, except that "ou" stands for both the "ou" in "you" and the "ew" in "blew".

y ou—b lou i t
t—you bl ou i
it—y ou blou
ou—it y ou—bl
lou t—y ou—b b l ou—i t—you
ou—blou it
bl ou—it

Inflections possible at line ends: ? (proper or rhetorical) or . (declarative or ironical) or ! (pleased, displeased or invoking).

Pauses of any lengths are represented by the spaces between letters or combinations of letters.

Durations of sounds may be long (ca. 3 seconds or longer) or free.

Where letters or combinations of letters are connected by a line:

- those before the line (e.g. ou—) should be long and those after (—b) are free; then, at the next pair,
- those before the line are free and those after long, then
- both those before and those after are free.

Thereafter freely between (a), (b) and (c), and occasionally apply one of them to two successive sets of letters or combinations of letters connected by a line.

Each of any number of players may start at any line; repeat any line as often as desired before continuing to another, but do not return to it. Sing as many of the lines as desired.

When using pitches repeat no pitch on successive vocal articulations.

1 Scratch music

Each member of the orchestra provides himself with a notebook (or Scratchbook) in which he notates a number of accompaniments, performable continuously for indefinite periods. The number of accompaniments in each book should be equal to or greater than the current number of members of the orchestra. An accompaniment is defined as music that allows a solo (in the event of one occurring) to be appreciated as such. The notation may be accomplished using any means—verbal, graphic, musical, collage, *etc*—and should be regarded as a period of training: never notate more than one accompaniment in a day. If many ideas arise on one day they may all be incorporated in one accompaniment. The last accompaniment in the list has the status of a solo and if used should only be used as such. On the addition of further items, what was previously a solo is relegated to the status of an accompaniment, so that at any time each player has only one solo and that his most recent. The sole differentiation between a solo and an accompaniment is in the mode of playing.

Scratch Books

Your Scratchbook is your own personal, private document, and as such anything at all can go into it. However, the original idea of a Scratchbook was that it should contain Scratch Music at one end and Research at the other.

The aim of the Scratchbooks was to establish concern and continuity.

Scratch Music was proposed as a kind of basic training for participation in the Scratch Orchestra, the idea being that each person should write a number of pieces of Scratch Music equal to or greater than the number of people in the orchestra.

Scratch Music, recommended rate of composition, not more than one per day, is basically accompaniments. An accompaniment is defined as something that allows a solo, in the event of one occurring, to be appreciated as such. Each piece of Scratch Music should in theory be performable continuously (whether agonizingly or enjoyably depends on the type of person doing it and on the mood he is in) for indefinite periods of time.

For the notation of Scratch Music any medium may be used: visual, musical, verbal; the notations to be made in a Scratchbook which may be a plain notebook or any similar collection of blank units (eg peeled sticks, card index, . . .).

Ideally every piece of Scratch Music should be flexible enough to become a solo, if the player feels that way inclined (for instance, it may be played either sitting or standing, either muted or un-muted), When a number of people are playing together it is up to the judgement of the participants as to whether more than one can be soloing at the same time.

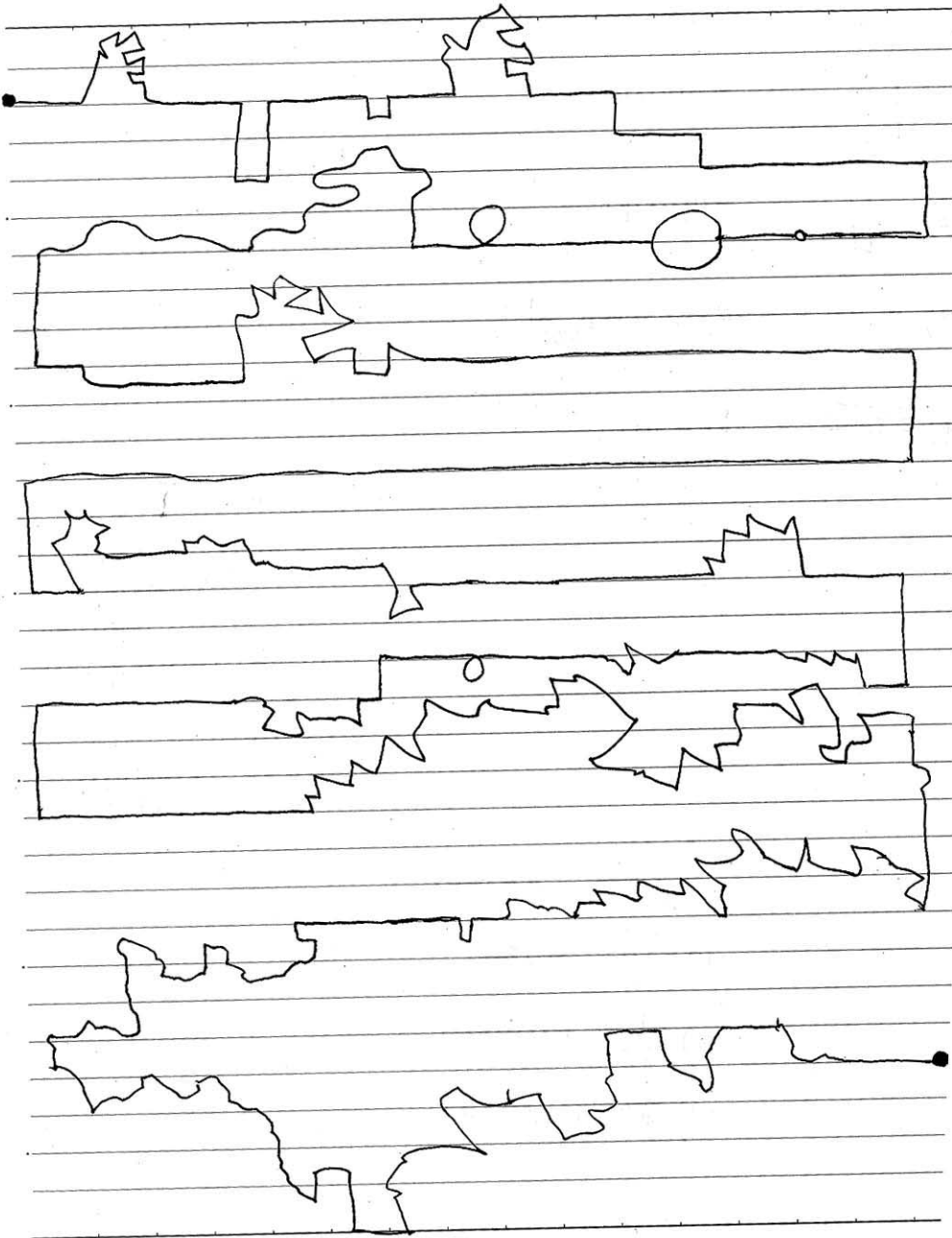
Scratch music — its composition — is thoughtful, reflective, regular, treasuring the transitory idea; it is also about privacy and self-sustenance.

Scratch Music — its performance — is about 'live and let live', peaceful cohabitation, contributing to society, meaningless and meaningful work, play, meditation, relaxation.

Kaley Blackstock

No
Da

Kaley Blackstock

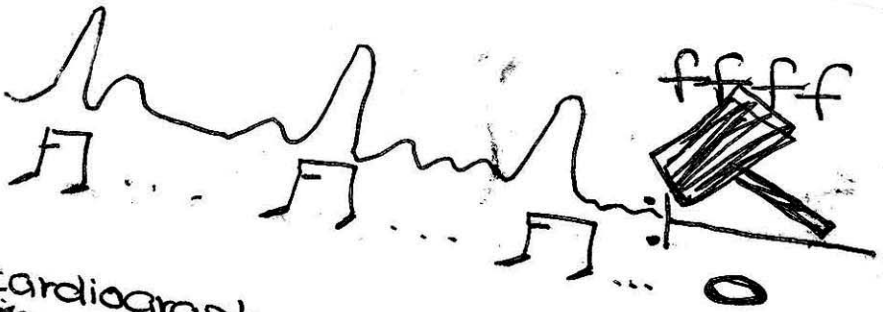


THE EVANSTON

consider it an instrument, then wonder who is the one who plays it

Trevor Martin

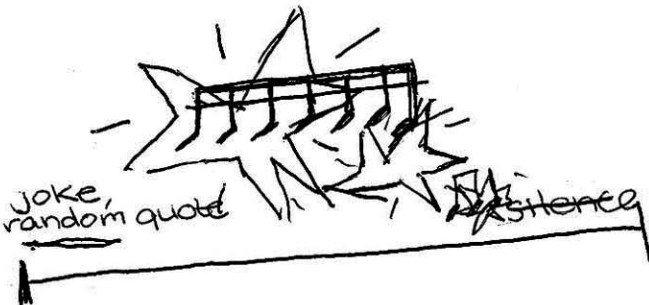
Jasmine Ford



cardiograph cycles to be repeated
as often as you like

HEART \approx BREAK

1 2 3 4



l.a.u.g.h.t.e.r

04/20/07 - SCR

Maria Vassileva

seif

roh

E.J.

я учу гласи и названия
+ how to make tea (with lab exercises)

1. make tea

2. have tea

языки дерева, светлая и
темная и красная, зёрна чая
в чайном листе.

hello, my name
is MARIA

ॐ Martha Wasserman
Scream

homeless man
rattling change

ॐ

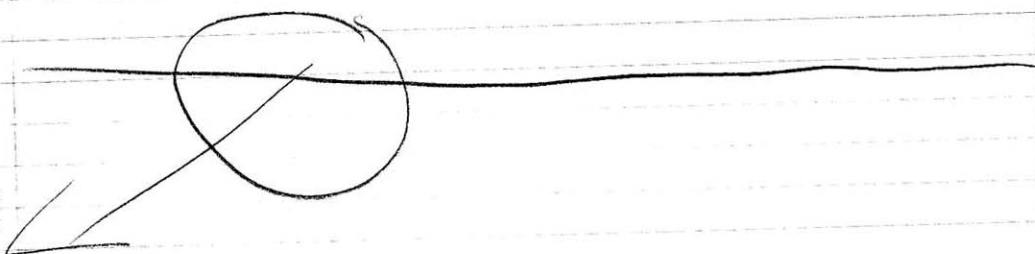
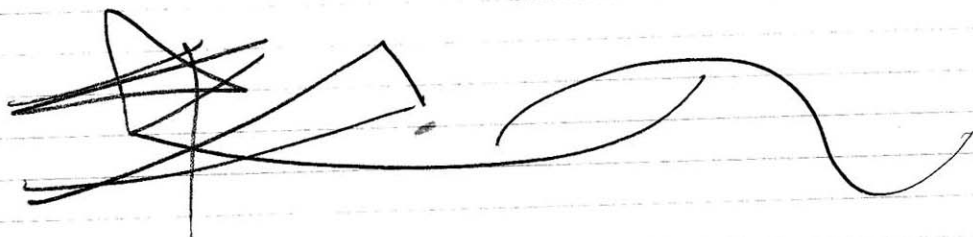
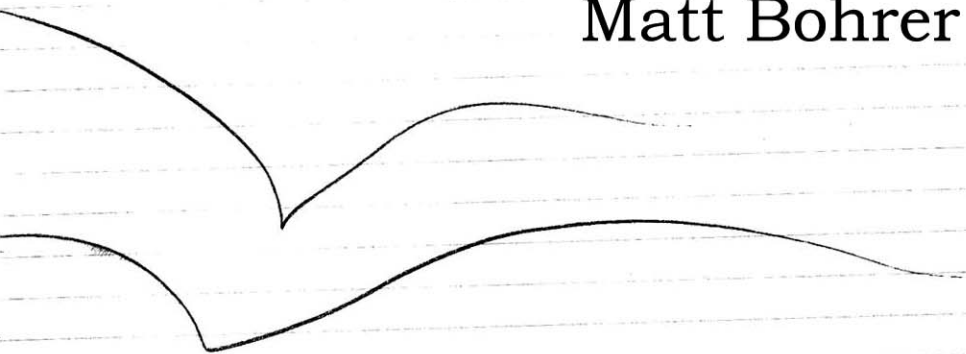


Kara LaMoure

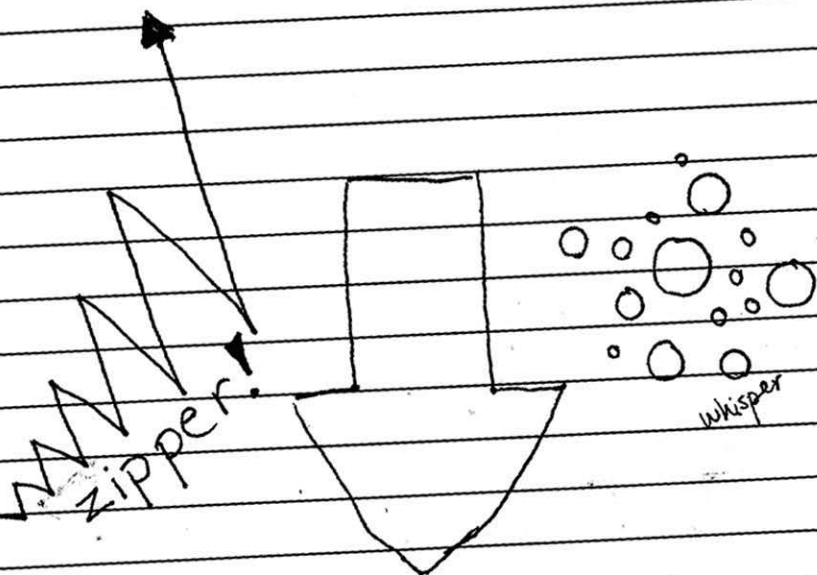


Kara

Matt Bohrer



 Millicent Younger



THUD

Millicent Younger
Accompaniment #3
for pages in various languages
and plastic toy telephones



The Itchy and Scratchy Orchestra is a collective studio project by the participants in Freshman Seminar 36m, "Noisy Art", taught by Damon Krukowski.