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TAUTOLOGOS III

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EDITION MOECK

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T AUTOLOaDS III
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Chapter I

With whom and when can we tautologize?

Tautologos III is invented for any group of instruments, the minimum number of which is arbitrarily fixed to 7.

Can also be performed by a big orchestra, but with m&'1Y precautions; then all groups of instruments from 7 to the symphonic orchestra or beyond are possible.

The audience is also invited to invent Tautologos III, according to the same rules of the orchestra and in the form of "Would you also like to tautologize?"

Can be performed in a traditional concert hall and take place like a concert performance with the musicians on stage.

Can be performed in a traditional concert hall and take place like a concert performance with the musicians scattered throughout the hall, therefore, each musician can carry a group of tautologists along.

Can be performed in a non-traditional concert hall, with the musicians scattered throughout the hall.

Can be performed in various locations, preferably where the public incessantly moves along, and at that moment, in the form of musical environment.

Individually or by small groups scattered musicians (if they are numerous enough)

Therefore, it is easy to find a Tautolocation

Can be performed by non-professional musicians who, having attended the concert, are in possession of the score and decide to gather to tautologize at home.

One can tautologize with friends, either as an amateur musician, or in words, each person choosing a sentence. For example, one can organize a tautologous dinner, or a tautologous party. Sensuality is not excluded.

The production does not require sounds and can be carried out in the form of gestures, because one can also tautologically move.

One can achieve this score in the form of a ballet, or in the form of theatre, each "actor" adding to the tautologizing group.

One can start from an instrument that tautologizes alone~ add other instruments that tautologize among themselves, add actors who speak the Tautolanguage, add dancers who move in a tautologrotic manner, send images, projections or projectors that switch like a tautologoscope, concern parts of the audience and invite them to take part into the tautologophony, and finally get to the grand tautologomathical total,

Then one can say it again, as during the first ages of the earth, would you be pleased to make tautologos with me.

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Chapter 2

How does o,~ become a tauJolover?

One just has to have heard Tautologos III in a concert or in a tautolocation, to find the score, to find a few friends and to take them in a tautolohouse.

One can also tautoloshout at strangers or groups on the street and invite them to join the titataulostical party. One must however be careful and avoid the aristautocrats who may withdraw into a distinguished privatautology, thus breaking the dynamic chains of the tautomachy. Tautology is a popular activity, being the reflection of gestures, noises, words, and facts of life. Tautology is the most general phenomena ever, because everything is tautological. Civilization generated antitautological facts, as the masterpiece *for* example and they circulate inside the privileged networks of the class culture. c Tautology is not an art, yet for a tautolover, it is the awareness of life, daily and universal, and above all the awareness of time as a dynamic element.

That is why tautologism could become popular politics and a means of equalization between humans by demonstrating how precious and ordinary the human condition is.

Chapter 3

How long should one tautologiu?

So one starts from a banal musical action (possibly understood as the concert), that is limited in time and occurs within a space; but the realization of a concert is just an ~xample given by professionals that may induce amateurs to continue the tautological action on their own. Therefore Tautologos III is to be continued and branch out to infinity like a geneatautological tree.

This way it belongs to everybody, and is the action of everybody.

What one still calls artistic creation is not generated by m}thical individuals anymore, representing an intelleCtual aristocracy. but is generated by the biggest possible number of people. The composer is not the creator of abstract works anymore, based on stylistic and aesthetic values, but makes up new rules of the game. Musicians collaborate with him by achieving his laws. through musical actions modes. From that achievement, the audience invents its own game abiding to the rules and by choosing its action mode and its raw material.

The length of the achievement of a concert can vary a lot, musicians deciding about it more or less in advance. But the action can last a very long time, and th~ by implacable tautology, acquiring an incantatory feature.

If it is about an environment as a passing-by location, hen the action c~ ~e .an ~Rst permanent aspect, as far as the protagonists' capacities and endurance permit. ',.

These last remarks that give maximum precision on the duration, also concern theatrical a.'ld body movement realizationst as well as any super mixing one may draw out of the score.

Chapter 4

What is a Tautology and what is a Tautologos III

It is the juxtaposition of several phenomena that, continually repeated, and each having a different length meet in an order that is always renewed. Example:

(See Chart)

In Tautologos III there is no constraint from the author who lets the directors free to choose the action and the length that separates this individual action from its repetition.

The author also gives the directors the choice of means of feeling the beat. They can decide whether to trust their instincts only, or on the contrary to call on mechanical means, like a pocket metronome for example.

-What's important in the first place is that the action should be chosen for its individual quality but should also differ as much as possible from the other chosen individual actions.

-What's important in the second place is the duration of the rest that is to be individually chosen but should differ in order to have as many unities combinations as possible.

The rests can be exaggeratedly long, yet should never be too short, as one should always feel the permanent notion of the Action-Inaction game.

-What's important in the third place is manipulation. Whereas the first 2 elements refer to the individual, the manipulation element refers more particularly to the community.

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By the means of the individually fixed duration game, where an action meets another action the director may (if he feels the need) react by inflecting his action according to the other. I.e. while remaining faithful to his own action, the director may change one or several features from it.

Thus, Tautologos III goes from the individual to the community across the notion of action, duration and time, that all determine transformations of the actions according to encounters.

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Chapter 5

How should one tautologize?

The author takes a musical work; productions that spread out in other domains -speech, gesture, image, etc. or mixings of domains -should be organized according to the same rules.

One must allow a rehearsal that is useful to the directors for discussion, calculation, and choice in common of various elements.

Tautologists can add sound to their instruments, either by contact microphones, or by traditional microphones, or by any other simple amplification or complex transformation electro-acoustics means.

a) Objects or Actions

Each instrumentalist should choose an Action (A) with a relatively brief duration compared to the rest (S) that finishes the action.

(See Chart)

The Action-Rest unity is always untiringly repeated and forms a loop with a duration that theoretically does not vary.

Action may be brief: complex striking up

It can also have a certain length: held note

So each director chooses according to his instrument and according to the community J an action that could be a combination of the following criteria: -Duration

-Register (or stop) -Dynamics

-Feature (or game mode, ex: tremolo or ~.)

-Timbre (or tone/or snares) (ex: brass or ~) -Evolution (of one of several criteria) -Speed (applicable to evolution)

These criteria may apply to a note (simple or complex) or to a group of notes, which in this case represents only one action.

One should always be aware of the fact that an action, as brief it may be, can be extremely complex, and that even in a production done by instruments, gesture can be introduced.

1 Unknown term 2 Unknown term

This graph of a possible production is only illustrating the juxtaposition mechanics and how encounters occur. One may notice that instrumentalists don't have to begin together.

c) Manipulation

As previously said, encounters can bring the directors to transform one aspect of their action. For example, if "registers" or "stops" were previously used and not "pitches", it means that the instrumentalist can have several pitches in a register (or stop) at his disposal, which represents one of the possible manipulations.

Of course, one can imagine many other manipulations from the finest to the crudest.

It is not desirable to linger on the manipulations subject, because this is where the most intimate reaction occurs. Which enlightens the problem of the individual maximum attention towards the community.

Duration and manipulation are to be felt. A not mechanical production would be ideal, but where everyone, by extreme concentration, manages to create his own beat, and that by this concentration he gets to the communication instinct. Only this concentration-communication state will create a climate with a signification and will illustrate the tautological phenomenon like a phenomenon from the life; and tautologically yours.

Chapter 6

Annex to "How should one tautologize"?

Chapter 5 concerns professional musicians. It is not excluded that the ones without any musical knowledge understand these indications, because they are simple. Nevertheless let's summarize the few fundamental principles that should be reminded:

- Permanent repetition of a brief action followed by a rest, with the notion of individual or independent time.
- Juxtaposition of this Action-Rest by a given community.
- Transformation (manipulation) of the action according to the encounters due to the tautological mechanics (of the repetitions)

Let's add a few more words concerning the scenes productions and the mixings of means. The former should lead to a kind of hypnotism by repetitions dictates force. Should there be such a large number of tautological elements in the most various domains and with the most diverse means, should the absurd walls imposed on us by civilization fall down.

Without any willing to influence the directors, they will find themselves in front of a common choice of actions like the one that tallows, only given to better understanding and illustrating previous explanations.

A= musical action (6 examples)

(See drawings)

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b) Rests or Inaction

Each instrumentalist should choose his rest time with a relatively long duration. This duration can depend on one hand on the action duration and on the other hand on the ~ number of directors.

It is obvious that this duration cannot be compared to if there are 7 instruments or 150, though it may depend on the organizer, who may decide upon an extremely dense production.

Hereby appears the notion of "organizer", who is a kind of orchestra leader, though the term "leader" displeases because of its hierarchic sound.

It would be better to avoid having a leader, a person in charge, a person who leads discussion and rehearsal and organizes the production.

Different metronome movements, providing that they are not multiples, can adjust the duration of the rests.

, Without any willing to influence, one gives the relations beat -duration = rests, more or less calculated, as an example:

(R= director; MM= metronome movement)

R1 -10 beats	at:MM 50 = 11 seconds	It is obvious that the rests can differ much more than here
R2 -11"	at MM 48 = 12" 1/5	
R3 -11"	at M!\-146 = 13"	
R4 ~ 12"	at MM 44 = 14" 3/5	
R5 -12"	at MM 42 = 15" 1/5 R6 -13" at MM 40 a 17" 4/5	

(F or better understanding, see graph page 6/7)