

# Brevity Is A Sol LeWitt

Conceived by Seth Geronimo Kim-Cohen  
for the New York Miniaturist Ensemble

Comprising:

- 1.) Composition Instructions (performances 1 - 99)
  - 2.) Performance Instructions (performance 100)
  - 3.) Some Possibly Helpful Performance Notes
- in addition: *Tableau de Notation* (to be photocopied for each of the first 99 performances)



Thus:

- 1.) Composition Instructions (movements 1 - 99)
  - During a concert, Player <sup>(1)</sup> performs a single note of his or her own devising. Another Player <sup>(2)</sup> perceives this performance and notates it using the *Tableau de Notation* (provided).
  - At the ensemble's next concert, Player <sup>(3)</sup> performs a single note of his or her own devising and the performer of the previous note (Player <sup>(1)</sup>) notates it using the *Tableau de Notation* (provided). This procedure is followed for a total of ninety-nine (99) consecutive concert performances. If, intentionally or un-, a concert is played during which a single note of the player's own devising is *not* performed and notated, all extant, completed, *Tableaux de Notation* should be discarded and the sequence of

ninety-nine single notes should begin again at the number one.

Note: The performer of the note at one concert becomes the notator at the next. With this exception, it is to the advantage of the piece, to separate occurrences of performance and notation to as great an extent as possible. The performer of a note at a given concert should not have very recently been either performer or notator. This composition is atheist - no "intelligent design".

- Within a short period of time (3 - 4 days) after each performance, one member of the ensemble should email a brief description of the evening's performance to [seth@kim-cohen.com](mailto:seth@kim-cohen.com) (I'm not interested in the information notated on the *Tableau*, I'm interested in a description of how the process was carried out, how the audience responded, the weather, the room, etc. In other words, a postcard update from the midst of your journey.)

## 2.) Performance Instructions (movement 100)

- At the one hundredth concert performance, the ninety-nine *Tableaux de Notation* are deposited into a hat (or similar). The hat is passed among the members of the ensemble. Each player extracts one *Tableau* per turn. The hat is passed until it is empty.

- Each player's *Tableaux* are arranged on a music stand (or similar) in the order in which they were extracted from the hat.
- At the nod of a head (or similar) the ensemble each simultaneously perform their collected *Tableaux de Notation*.

### 3.) Some Possibly Helpful Performance Notes

- Prior to the one hundredth concert, divide ninety-nine by the number of performers. This is the number of *Tableaux de Notation* for each performer. Be prepared to display this number of *Tableaux* for performance. Some suggestions:
  - Multiple music stands
  - A notebook (outfitted with clear plastic sleeves into which the *Tableaux* might be comfortably inserted)
  - A clothesline
  - An assistant



30 July 2007  
Gießen, Germany

# Tableau de Notation

Date of Performance:

Location:

Performer of Note:

Notator:

## A. Pitch (circle one):

<u>fruit bat</u> ultra high	<u>sparrow</u> high	<u>ambulance</u> medium high	<u>human</u> medium	<u>Andre the Giant</u> medium low	<u>fog horn</u> low	<u>seismic event</u> ultra low
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## B. Duration (circle one):

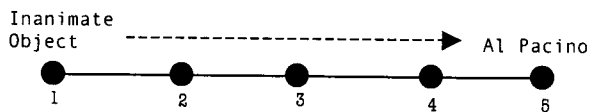
pre-cognitive	augenblick (the blink of an eye)	shooting star across the night sky	completely opening and then closing a door	walking, not running, up a flight of office building stairs	respectfully reading a short poem such as this one:  This Is Just To Say  I have eaten the plums that were in the icebox  and which you were probably saving for breakfast  Forgive me they were delicious so sweet and so cold  (William Carlos Williams)
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## C. Personality of Note (circle all that apply):

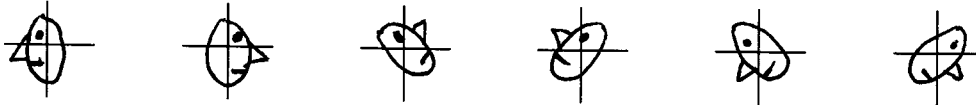
sweet	stinky
refined	coarse
stubborn	relaxed
mathematical	poetic
unassuming	pretentious
laden	light-hearted
opaque	translucent
generous	stingy

## D. Physicality:

D1.) Performer's Degree of Theatricality (circle one number on scale):



D2.) Performer's Head Position (circle one):



D3.) Performer's Body Posture & Location (circle all that apply):

sitting	standing	reclining	prostrate	rectilinear
on stage	in/among audience	walking	running	jumping