The Untactics of Music.

The untactics of music is the final rewriting of the history of music and at the same time the unique way of composing the cluster of sounds produced by diatonic orchestra. In traditional music the composer tends to write the music as he prefers it to sound or work out procedures

music as he prefers it to sound or work out procedures that generates or includes sounds that he is not directly opposed to or consider of no importante or relevance whatsoever.

This is not the case with the untactics of music.

Writing the untactics of music is to avoid making decisions about the maximum number of matters simultaneously and at the same time to mistake the body of work itself in such disconceptional manner that neither you nor anybody else will probably know or notice.

The untactics of music considers all music written hereto to be merely instrumental excercises, etudes of reverberations of single frequencies and the single work of music of no significance to the orchestral situation or even to the repertoire of the orchestra.

The untactics of music increases this insignificance not by disregarding the music of the orchestra but by discarding the repertoire itself of the orchestra at hand.

Any number and combination of diatonic orchestras can play the untactics of music.

The repertoire of the orchestra(s) is rewritten according to the following 33 untactics and played by the orchestra(s).

by Eric Andersen. Untactic No. 1.

.

Whenever this chord sounds

 \mathbf{z}^{*}

it should be substituted by this chord

=

.

.

.

.

s *** ***

• .

• .

Untactic No. 2. *****

Whenever 50 notes has been played by trombones, the next following 75 notes of flutes should be played by b-clarinets -.....

leaving out all notes higher than



۰.... .

ie.

and transposing the rest half an octav below,

and the following 5 notes of b-clarinets should be played by English horns not being transposed.

Untactic No. 3.

a

Whenever the 1st and 3rd beat of a measure is being played by any percussion instrument that beat should be substituted by the same instrument playing 1st beat of the 1st bar, 2nd beat of the 2nd bar, 3rd beat of the 3rd bar, 4th beat of the 4th bar etc.

· ·,

• .•

Untactic No. 4.

×

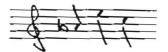
.

Whenever this tonerow is being played

4



it should be substituted by this tonerow



Untactic No. 5.

্য

Whenever 2 clarinets are playing at the same time, the lower pitch or if the same pitch one of the pitches should be played by an oboe. . .

.

Untactic No. 6.

Whenever the following 5 intervals are played in succession



they should be substituted by the following 6 intervals



etc up Fr 33)