

THE RHYTHMIC STRUCTURE IS 12 X 12 (3, 2, 4, 3).

THE FIRST PLAYER USES AN AUDIO FREQUENCY OSCILLATOR. HE ALSO NEEDS A VARIABLE SPEED TURNTABLE, AMPLIFIER AND LOUDSPEAKER; ON THIS HE PLAYS A CONSTANT FREQUENCY RECORD. (FOR THESE AND OTHER RECORDS, SEE 'IMAGINARY LANDSCAPE NO. 1'; THESE ARE NOT NECESSARILY THE ONES USED BUT GIVE AN INDICATION OF WHAT MAY BE USED)

THE SECOND AND THIRD PLAYERS EACH USE 5 EMPTY TIN CANS (AT LEAST SIX INCHES IN DIAMETER), ONE END REMOVED, PLACED, OPEN END DOWN, ON A MAT. THE PITCH GRADUATION WILL CHANGE WITH USE (METAL OR VERY HARD RUBBER BEATERS).

THE FOURTH PLAYER USES A BATTERY-OPERATED BUZZER (THE AMPLITUDE OF WHICH IS NON-VARIABLE); ALSO A TURNTABLE, AMPLIFIER AND LOUDSPEAKER FOR PLAYING A RECORD OF CONTINUOUSLY VARIABLE FREQUENCY.

TWO BALINESE (BUTTON) GONGS, MUTED BY BEING PLACED ON A MAT, ARE USED BY THE 5TH PLAYER. (LACKING THESE, HE MAY SUBSTITUTE LARGE TEMPLE BLOCKS.) HE ALSO NEEDS A VARIABLE SPEED TURNTABLE, AMPLIFIER, AND LOUDSPEAKER FOR PLAYING A RECORDING OF A GENERATOR WHITE.

THE SIXTH PLAYER USES AN ORDINARY RADIO AERIAL COIL ATTACHED TO A PHONOGRAPH PICK-UP ARM (INSTEAD OF A NEEDLE) AND HANGING FREELY IN SPACE. THIS IS AMPLIFIED AND SOUNDS THROUGH A LOUDSPEAKER. IT IS STRUCK OR PLUCKED WITH FINGERNAIL. HE ALSO USES A MARIMBULA UPON WHICH HE SITS, PLAYING THEMES WITH FINGERS. THIS HAS CONTACT MICROPHONE, AMPLIFIER AND LOUDSPEAKER. PLACE ALL SPEAKERS SO THAT THE ORCHESTRAL SOUND IS LOCALIZED.