Dedicated to the Scratch Orchestra

THE GREAT LEARNING

The first chapter of the Confucian Classic with music in 7 paragraphs by Cornelius Cardew

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The Great Learning, paragraph 3
1 page
For large instruments and voices
Duration about 45 minutes
Composition dated 14.7.70
Content: Things have their root and their branches. Affairs have their end and their beginning. To know what is first and what is last will lead near to what is taught in the Great Learning.

The Great Learning, paragraph 4
5 pages
For chorus (shouting and playing ridged or notched instruments, sonorous substances, rattles or jingles) and organ.
Duration about 40 minutes.
Composition dated 10.4.70
Content: The ancients who wished to illustrate illustrious virtue throughout the kingdom, first ordered well their own states. Wishing to order well their states, they first regulated their families. Wishing to regulate their families, they first cultivated their persons. Wishing to cultivate their persons, they first rectified their hearts. Wishing to rectify their hearts, they first sought to be sincere in their thoughts. Wishing to be sincere in their thoughts, they first extended to the utmost their knowledge. Such extension of knowledge lay in the investigation of things.

The Great Learning, paragraph 5
12 pages
For a large number of untrained musicians making gestures, performing actions, speaking, chanting and playing a wide range of instruments, plus, optionally, 10 singers singing 'Olden Machines' which may also be performed separately.
Duration about 2 hours
Composition 1949-70
Content: Things being investigated, knowledge became complete. Their knowledge being complete, their thoughts were sincere. Their thoughts being sincere, their hearts were then rectified. Their hearts being rectified, their persons were cultivated. Their persons being cultivated, their families were regulated. Their families being regulated, their states were rightly governed. Their states being rightly governed, the whole kingdom was made tranquil and happy.

The Great Learning, paragraph 6
3/2 page
For any number of untrained voices
Duration about 30 minutes
Composition dated October 1969
Content: From the son of heaven down to the mass of the people, all must consider the cultivation of the person the root (of everything besides).

Second printing, June 1971
Third printing, June 1994
The Great Learning, paragraph 3

Things have root and branch

Human affairs have range and origin

To know what comes first and what follows is to be close to the way

1. (Instrumental) All instruments play the low note, one and over, long, wrong, breaking in that gap don’t appear. Enter simply.

2. (Instrumental) Ascending scales, wide or narrow, regular or irregular intervals. Notes are still long and slow, but there may be a change in the notes itself or in the melody between.

3. (Instruments) Ascending scales, wide or narrow, regular or irregular intervals. Notes are still long and slow, but there may be a change in the notes itself or in the melody between.

4. (Instruments) Ascending scales, wide or narrow, regular or irregular intervals. Notes are still long and slow, but there may be a change in the notes itself or in the melody between.

5. (Instruments) Ascending scales, wide or narrow, regular or irregular intervals. Notes are still long and slow, but there may be a change in the notes itself or in the melody between.

6. (Instruments) Ascending scales, wide or narrow, regular or irregular intervals. Notes are still long and slow, but there may be a change in the notes itself or in the melody between.

7. The second section treated the same as the first. Phase 1 consists of the words "human affair", phase 2 of the remainder.

8. (Instruments) Ascending scales, wide or narrow, regular or irregular intervals. Notes are still long and slow, but there may be a change in the notes itself or in the melody between.

9. The three sections may be added. No one should be indebted in any sentence. So if the first thing that happens is somehow conflicting with the second sentence, a couple of others should join that sentence. Before anyone thinks of starting sentence one on its own. Then if someone changes sentences, others should join in before anyone thinks of starting sentence one. When a particular combination of notes has been adequately treated (it may not be the only combination of notes) it may be abandoned. Then, after a spell of instrumental sound, a new combination can be brought in, and the alternating process may continue, as long as desired. A combination is not excluded after it has been used once. It may also occur that a sentence will again be dealt with on its own. When the singer decides to cease, they must signal this to the instrumentalists.
The Great Learning, paragraph 4.
Bought precise verbal definitions of their inarticulate thoughts, the tones given off by the heart.

Wishing to attain precise verbal definitions, they set out to extend their knowledge to the utmost.
Coda
Recapitulate the seven passages of quento material in sequence without a break.

Notes

In the Coda, enjoy a few minutes after the essay. The essay part has seven sections, each with a tag. The coda text follows in cursive form, perfectly on the floor, and plays on various notes, each with its own

knowledge is rooted in sorting things into or out of categories.
The Introductory Dumb Show

Sentence 1: Curve the two forefingers, place them on the side of the head as horns and waggle them; then take one hand, fingers outstretched, down and out to full length behind back.

Other hand points obliquely towards the ground in front, forefinger extended, then with extending motion of whole arm raise it high quickly and repeat the process with the other hand. Now play with this position: shake the hands like foliage, sway the arms as in wind, make little firework explosions with the fingers, etc., all while watching the hands attentively. During this play take a slow step or two and produce an unvoiced sound from the region of the mouth.

 Crescent piece:Combination motion of the fingers of both hands down the face, accompanied by facial expression. Then either: shiver with mouth wide and exhaling breath, and immediately close down with the other hand holding palm towards body front, etc. Fingers and thumb partially uncrossed, are placed in front of the mouth, shiver and slightly shaken, accompanied by whistling.

 Either: One hand on, flat, pointing forward, palm down, bend and behind head; shock, if straight forward, decelerating fast, finally reaching maximum extension out front, while eyes narrow as though following "the trajectory into the distance, accompanied at some point by an unvoiced sound from the region of the mouth.

Sentence 2: Left hand closed with the thumb covering the nails of the other fingers. Now allow forefinger out and holding it upright in front of the chest, rub it up and down with thumb and forefinger of right hand. At this other (forefinger) is held at a long distance.

Either: Left hand strikes mouth several times (mouth position will in front, you will follow by right hand sliding vertically forward at shoulder level, as if throwing heavy ball or shaking off sticky dough. Left forefinger (other fingers are held by the thumb) and against lips: Flip the finger (non-moving hand keeping still) several times against the lips. Then slide it over to left cheek, turning hand as that nail now faces outward. Suddenly throw it forwards with whole hand, opening the hand on route.

Repeat crescent piece.

Sentence 3: The right hand touches the palm of hand and fingers horizontal, and keep it there till end of sentence.

Either: Right hand, thumb and forefinger fully extended, other fingers curled, palm towards body, moves from just below chin, down, outward, and slightly up to the right. Elbow gives movement. Or: Right arm raised, fingers together, palm forward, placed in front of forehead, moves forward and downward in a quarter circle. Or: Right forefinger placed side on nose, moves forward and slightly to the right, turning palm outwards.

Either: Eyes cast vaguely about, then left hand, palm down in front of the body, is brought down to touch ground with palm of middle finger. Then both hands - palms up in front of chin and close to it as possible, pointing forward, thumbs out at right angles - move forward and outward and round and end in fully stretched crescent shape, with palms still up.

Repeat crescent piece.

Sentence 4: The right hand, fingers collected, thumb on pads of other fingers, is slowly raised to the heart. Hold it there through the following action.

Either: Left hand, back up, fingers together pointing upward at an angle, held as low as possible by left hip, slowly advances in the place of the hand, rising forward in as straight a line as possible, to end at maximum extension.

Repeat crescent piece.

Sentence 5: Both hands palm up, tips touching, held horizontal below abdomen. Together they move out (or slightly down & out) and rise in a curve as over a pregnant belly, ending with a neat little curve. To bring hands flat on chest, bounces tips of fingers touching.

Either: Both feet together, stretch out the left hand to full length in some direction, then surprisingly turn it in and point deftly lower to point of chest. Each move, both hands, loosely closed, to chest - taller like a plume- like plume, holding tips tightly. Hold them there.

Sentence 6: Left hand palm out, fingers together, pointing more or less forward and slightly up, slightly out from the chest, under a semicircle, outward and finally outwards between thighs, ending palm down, fingers pointing forward and slightly up. In lower part of semicircle, shoulder, palm. Jump, with both feet on and this gesture.

Repeat crescent piece.

Sentence 7: Underneath hanging at sides, forefingers extended to "thrust" thumbs, then drooped up the sides of the body to end either on shoulders or pointing into the face, in either case with elbows straight out sideways. Left elbow in straight forward, with cupped left hand held about a foot away from the face. Right hand slightly to the left and down as if looking into a mirror held in the left hand. Hold this through the following: Hold right forefinger extended straight up in front of the chest. While the left forefinger (other fingers grasping a toe in fingers) then - in tempo - place the right flat hand edgewise, transversely in the crook of the left elbow, this continuing with the gentle stylized grasp.

Repeat crescent piece.

Sentence 8: Right arm thrown over the head, elbow pointing up, protecting the head, while left being thrown down to level something - say a palm of water—off the ground and then shaping it. Cross the left arm past a few times gradually making it a smooth grinding gesture, forgetting the idea of lifting.

Repeat crescent piece.

Sentence 9: The flat hands, palms down, approach one another in front of the body until tips of the middle fingers touch. Then these tips slide round each other. All the other fingers, tips going below palms, then turn upwards in and over to draw separated fingers standing up. Then move the whole hand away from the body until the hands are bent to separate. All this is as continuous as possible, except for a slight hitch where the tips of the middle fingers touch.

Repeat crescent piece.

Sentence 10: Heads hold scalp and side down, cover the ears, then unbend, the fingers to side and from the head, the thick part of the hand being held still. Or: The two forefingers touch in front of the face, to make a tent shape, then the right hand scops towards down and down several times from the mouth.

Either: Hands up about one foot away from the face, one behind the other, not touching, fingers outward. The hands palm facing in out, lifted rapidly from side to side; in contrary motion, to produce rhythmic effect. Focus eyes on an object beyond the hands.

Either: Hands palm out, flat, touching, fingers outward, pointing into front of the chest, palms towards the body, edges rapidly up and down several times.

Either: Hands palm out, cupped in front of mouth as though drinking from it; breathing in making sound.

 Either: Hands palm out, flat, touching, fingers outward, pointing into front of the chest, palms towards the body, edges rapidly up and down several times.
upward, palm forward. Then the other fingers jump up to the left hand, and leaves it in similar form. The right hand continues the horizontal curve (away from each other) to end as far behind body as possible.

Left hand: Sliding horizontally to left of head, while the right hand is moving away to the left. From left hand, a full-out straight horizontal curve (away from each other) to end as far behind body as possible.

The Compositions

court in an exuberant architectural manner. Mostly processional, generally hand to hand. Soft on hand and other instruments unapparent. Sound of machinery may be used or omitted. Rehearsals: Predominantly wood and wood, predominantly not made up into instruments. Hard on hard may be used sparingly. Heavy on soft. Loud to soft, and start by using a variety of sounds, irregularly. Then it becomes Huangcheng, which decreases, and soon after the piece, comes to a natural end. It may have opened with fireworks. Thought: Don't waste sounds.

LOUD AND SOFT LAUGHTER MUSIC. Mostly vocal. Besides laughter of all kinds, a few jays may be sprinkled. Self-sustained screams, yells, gaggle of geese, etc. of all kinds are not excluded. Sustained sounds used sparagmyly. Really: Other laughter-producing devices and activities. Upset at the start, then seek either a: restroom, b: contrast, or anything. At one point, tepid work and watch and listen carefully. Smile or laugh if that's the way it takes you, but without effort to make it noticeable; after a certain amount of time, regain the piece. Laterly, stop work, and watch and listen to the time. Now not to laugh. If you fail and laugh, stay with the piece until its natural end. After a while you seem likely to succeed inevitably any long, meaningful role and drop out. Preparation: Build up a repertoire of laughs, also funny laughs.

MOUNTAIN TOP MUSIC. Mostly winds.

Taking off. Flying high. "How your problems and solutions to the four winds." In the middle get quiet but not too quiet. For that. Think of mountain contours all around "cutting the horizon overfolded."

SILENT MUSIC. No sound. Silent and still. Occasionally, a movement watched by all, never more than one at a time. Rehearsals. Sit in a semicircle like sculptured Parcheesi, composed. Comprehend the movements as deeply as possible — visually, aurally, rhythmically, physically, symbolically — as they occur. Very heavy music.

BEAUTIFUL SOUNDS AT MUSIC. Players make sounds. They think they are beautiful, making them beautifully, spacing them and arranging them in a manner — they think beautiful in the general construction. Mostly the sounds sound stupid or ugly in the general context. Three times makes sounds that you think are stupid or ugly. Rehearsals: For the second sentence, the method of shrinking axles or the method of shrinking spares. If the method of shrinking each the second sentence are likely to coincide. Try to go forward to ever more beautiful sounds. If no more beautiful sound occurs to you repeat the last one over and over more beautifully. It gets less beautiful step. At the first sign of complacency, step. As people drop out, put the process in. Try to drop out seeming to depict the harmonies of the general context, step. If you find yourself alone, end. Preparation: Collect the beautiful sounds of different contexts.

BOWED SOUNDS. When this composition is announced — by one, person playing a bowed sound. The musical ensemble is and all things simultaneously with a bowed sound and held it throughout. Each player has his own bowed sound. Different (probably) from everyone else's. No prior consultation on: ideal sounds to be included. In conventional manner, maximum changes. Bow one sound, do nothing for variety, not striving to obtain harmonics.

PUNK. This music is generally pillable. Mostly short sounds. Mostly plucked sounds, musical boxes, toy pianos, jew's harps, slaps, etc., not excluded. Think of producing sounds that are isolated in one respect or another. Preparation: Spend the day understanding, or to keep an eye on others' hierarchy. Hugh Strang, Christian Wolff, Werner, God. And at work. Punks may be accompanied by THERemin. STATION TO STATION. NO PARTICIPATION IN THIS MUSIC WITHOUT THE FOLLOWING QUALIFICATIONS: In the month prior to the performance, a participant must have been in a tube, train, or vehicle stopped between stations at least three times, each time listening attentively to the music, without taking notes or making any kind of recording. In the performance, the participant must be as close to possible, under no circumstances using any sound that he has not actually heard in a tube train stopped between stations.

The Improvisation Rite

A dense breath that presents no obstacle
To the head or eye (or certain sense).

The Improvisations begin when the last composition has ended. In length the Improvisations are the first composition. The Improvisations may be anything. That photograph (that follows in subsequent picture material).
Firelighting Component

The following is an excerpt from the book "Firelighting," written by James Logie.

Pei-man Bliing asked thevryan TF, saying, "You were celebrating TF, a performance of the music of the Hsin-Luo Shan, in the open country near the Thumping Lake. When I heard the first part of it, I was afraid; the next made me weary; and the last perplexed me. I became agitated and unable to speak, and lost my self-possession." The TF said, "It is likely that it should affect you! It was performed with the instruments of men, and all attuned according to the principles of Heaven. It proceeded according to the principles of Heaven and lightness, and was pervaded by the idea of the Grand Pieriot."

"The Perfect Music first had its response in the affairs of men, and was confounded to the principles of Heaven; it indicated the action of the five virtues, and corresponded to the spontaneity of all things. After this, it showed the blended distinctions of the four seasons, and the grand harmony of all things; the succession of these seasons one after another, and the production of things in their proper order. Now it swelled, and now it died away, its peaceful and military strains clearly distinguished and given forth. Now it was clear, and now it was clouded, as if the conflicting and expanding of the elemental processes blended harmoniously (or its notes). These notes then flowed away in waves of light, till, as when the hibernating insects first begin to move, I commanded the terrifying crash of thunder. Its end was marked by no terminal conclusion, and it began again without any pause. It seemed to die away, and then it burst into life; it came to a close and then it rose again. So it went on regularly and indubitably, and without the intervention of any cause; it was this which made you afraid."

In the second part of the performance, I made it describe the harmony of the Yin and Yang, and throw round it the brilliance of the sun and moon. Its notes were now short and now long, now soft and now hard, their changes, however, were marked by an unbroken unity, though not dominated by a fixed regularity. They filled every valley and ravine; you might shut up every crevice, and guard your spirit (against their entrance), yet there was nothing believable or summary in them. Yes, those notes resounded slowly, and might have been pronounced high.
high and clear. Hence the shades of the dead leap in their obscenity; the sun and moon, and all the stars of the zodiac, pursued their several courses. I made (my instruments) leave off, when the performance came to an end, and their echoes flew on without stopping. You thought, I believe, about it, and were not able to understand it; you looked for it, and were not able to see it; you pursued it, and were not able to reach it. All amazement, you stood in the way all round you, and then you faced against the old rolled carpet and stood motionless. The power of your eyes was exhausted by what you wished to see, your strength failed in your desire to pursue it, while I myself could not reach it. Your body was but a shapeless vacancy while you endeavoured to retain your self possession— it was that that made you weary.

In the last part of the performance, I employed rules which did not have that wearing effect. I blended them together as the command of spontaneity. Here they came as it following one another in confusion, like a drunkard's spastiing from any kind, or like the music of a forest produced by the noise of the wind; they spread themselves all around without leaving a trace of their cause, and seemed to issue from deep obscurity. Their movements came from nowhere, their home was in the deep darkness—conditions which some would call death, and some life; some the fruit, and some (interfering) the flower. Those notes, moving and flowing on, separating and shifting, and not following any regular sounds, the world might well have doubts about them, and refer them to the judgment of a sage, for the sages understand the nature of this music, and judge in accordance with the prescribed (spontaneity). While the spring of that spontaneity has not been touched, and yet the regulators of the five rules are all prepared. This is what is called the reason of Heaven, delighting the mind without the use of words. Hence it is said in the song of the Lord of Pâo, "You listen for it, and do not hear its sound; you look for it and do not perceive its form; it fills heaven and earth; it is all within the universe." You wished to hear it, but could not take it in; and therefore you were perplexed.

I performed first the music calculated to awe, and you were frightened as if by a ghastly violation. I followed it with that calculated to weary; and in your weariness you would have withdrawn; I concluded with that calculated to perplex; and in your perplexity you felt your stupidity. But that stupidity is akin to the Tao; you may carry it with you, and have it (ever) with you."
GOD'S MANDATE. (Psalm 33:25) Each line is one breath, whose no voice in heaven. The king impresses ore. Begin simultaneously with the first sentence of the chant, and cool about the same time as the last composition. Tempo 90 BPM.

(1) No one is HIGH. OH RE SINGS IN HEAVEN. CHAIR.

(2) Though it is an old STATE, YET THE MANDATE DESERTS ON IT AT.Description THE HOUSE OF CHOU.

(3) No one is HIGH. OH GOD'S MANDATE WAS IT NOT TIMELY? KING WENT ASCENDS.

(4) Vigorous VIGOROUS KING WENT.

(5) His God FAME COMES NOT TO AN END. COGITO'S Knows IN DEED WAS THE HOUSE OF CHOU.

(6) He sits next to GOD, ON HIS LEFT AND ON HIS RIGHT.

(7) They are the trunk AND BRANCHES FOR A HUNDRED GENERATIONS. ALL.

(8) King WENT HIS GRANDSONS AND HIS SONS.

(9) THE OFFICERS OF CHOU HAVE COVERED THEMSELVES WITH GLORY.

(10) They have laid CREATELY, CREATELY, THOUGHTFUL ARE THE MANY OPTIONS. BORN TO.

(11) This KINGDOM. THE KINGDOM GAVE THEM BIRTH, THE KINGDOM OF CHOU IS.

(12) Their Support STRATEGICALLY STRATEGICALLY ARE HIS MANY OFFICERS; KING WENT CAN REST IN PEACE.

(13) August AUGUST KING WENT, OH CONTINUOUSLY NAME BRIGHT.

(14) And reverent. GREAT VIGOR WAS HEAVEN'S MANDATE. FOR THERE WAS SHANG, HIS GRANDSONS AND HIS SONS.
(2) IN THE SOUTH THERE ARE MOUNTAINS, AND IN THOSE SOUTHERN MOUNTAINS THERE GROWS THE
Jujube. Pure joy belongs only to the lord. TO MY GOOD LORD. LORD. THE LORD WHOSE HOME I AM WHERE I MAINTAIN MY MOUNTAIN. HOUSE WHERE MY COURT HOUSE HOME AND COURT ARE MY FOUNDATION. JOS
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FROM Make or hear an isolated sound and hear out the following general pause. Then a set of four sounds, the first one synchronised.

SON OF HEAVEN Two sounds, the first synchronised. Between the two await the occurrence of a long pause.

DOWN TO A synchronised sound followed by an isolated one. Then an optional sound followed by an isolated one.

DOWN TO Five sounds; the second synchronised, the third isolated, the last preceded by a general pause.

DOWN TO Two sounds, the first isolated. Then a set of four optional sounds, the second being loud or long. Finally an isolated pair of sounds (both made or both heard or one made one heard).

THE COMMON Five sounds; the first isolated, the third optional, the fifth synchronised. Then wait for a general pause and at some point drop into an isolated constellation of four sounds (made, heard, or part-made part heard).

MAN A pair of optional sounds.

SINGLY Make a sound. Wait for a general pause and follow it with four sounds, the second isolated, the third loud or long. Wait for another general pause and follow it with three sounds, the first synchronised, the last two separated by an isolated pair of sounds.

AND Wait for a general pause and follow it with four sounds, the first one synchronised. Then a pair of optional sounds and await another general pause. Finally one more sound;

ALL TOGETHER Make four sounds, the first and third synchronised. Wait for a general pause and then make three more sounds, the first synchronised.

THIS A synchronised sound, an isolated sound, an optional sound and an isolated sound in that order.

SELF After an optional sound await two general pauses. Then two optional sounds separated by a synchronised sound. Another general pause. Then a set of three sounds, the first one synchronised and loud or long. DISCIPLINE Make an isolated sound and hear out the following general pause. Then a set of five sounds; the first is synchronised and loud or long, and the last is optional.

IS An isolated sound followed by an isolated set of three sounds. Then an optional sound followed by a set of three synchronised sounds (two of which may be simultaneous but in any case synchronised with another player). Then an isolated constellation of four sounds.

THE ROOT Three sounds, the last two optional. Then wait for a general pause and end with a sound.

PERFORMANCE NOTES

Most of the performances were independently listened to the material in its written form. There is no obligation to make the sounds. If the performers choose not to make sounds, they should supply the text in a way appropriate to the performance style in question. Here are some suggestions:

DOWN TO A: The first sound is at the lowest pitch level, or in any position between it and the fourth sound. The second sound is at a higher pitch level, or in any position between it and the third sound. The third sound is at an even higher pitch level, or in any position between it and the second sound. The fourth sound is at the highest pitch level, or in any position between it and the first sound.

DOWN TO B: The first sound is at the lowest pitch level, or in any position between it and the fourth sound. The second sound is at a higher pitch level, or in any position between it and the third sound. The third sound is at an even higher pitch level, or in any position between it and the second sound. The fourth sound is at the highest pitch level, or in any position between it and the first sound.

THE COMMON: The first sound is at the lowest pitch level, or in any position between it and the fourth sound. The second sound is at a higher pitch level, or in any position between it and the third sound. The third sound is at an even higher pitch level, or in any position between it and the second sound. The fourth sound is at the highest pitch level, or in any position between it and the first sound.

THE ROOT: The first sound is at the lowest pitch level, or in any position between it and the fourth sound. The second sound is at a higher pitch level, or in any position between it and the third sound. The third sound is at an even higher pitch level, or in any position between it and the second sound. The fourth sound is at the highest pitch level, or in any position between it and the first sound.
CORNELIUS CARDEW

Cornelius Cardew was born in 1936. He was educated musically as a chorister at Canterbury Cathedral (1943-50), and at the Royal Academy of Music (1953-7) where he studied Composition (with Howard Ferguson), piano (with Percy Waller) and cello. He received a R.A.M. Scholarship to study electronic music in Cologne (1957-8), and worked as assistant to Stockhausen (1958-60), collaborating with him in the composition of Carre for four choruses and orchestras. In 1961 he returned to London, took a course in graphic design, and until 1970 worked intermittently as a graphic artist. In 1964 he received an Italian Government bursary to study in Rome with Petrassi.

From 1966-71 he was a member of the free improvisation group, AMM. He was elected F.R.A.M. in 1966, and in 1967 was appointed Professor of Composition at R.A.M. From 1966-67 he was associate at the Centre for Creative and Performing Arts at the State University of New York at Buffalo, USA, working on the graphic score "Treatise". In 1968 he began teaching an experimental music class at Morley College. His work here with other experimental musicians, and in particular work on a section of the Great Learning, led to the formation in 1969 of the Scratch Orchestra, a large experimental group.

His concern to get to grips with what was really happening in the world, his work to develop music in opposition to both commercialism and elitism—this led him in 1971 to begin to take up Marxist-Leninist ideas. He subjected the negative aspects of his earlier work (including 'The Great Learning'), and that of Stockhausen and Cage, to serious criticism, resulting later in the book "Stockhausen Serves Imperialism" (1974). In 1973 he received a grant from the City of West Berlin to live and work there for a year. Returning to London, he was active in the formation of 'People's Liberation Music', a revolutionary rock band, and ran a workshop-class at Goldsmiths College entitled 'Songs for Our Society' (1975-77). He toured and lectured extensively and in 1974 produced the 'Thälmann Sonata', the first in a series of major piano works.

In 1975 he played a leading role in uniting democratic artists in the formation of the Progressive Cultural Association. He developed as a revolutionary communist fighter for the people's cause and in 1979 he was a founding member and member of the Central Committee of the Revolutionary Communist Party of Britain (Marxist-Leninist). He participated militantly in the democratic struggles of the people, was imprisoned in 1980 for his part in opposing a National Front Demonstration in Camberwell, and was elected as the General Secretary of the People's Democratic Front at its founding Conference in 1981. He participated in many festivals of popular culture including a series of concerts for youth across Canada in 1979, the 4th International Anti-Imperialist, Anti-Fascist Youthcamp in 1980, and the 1st International Sports and Cultural Festival in Vancouver in 1981. In September 1981 he began a Master's Degree in Musical Analysis at King's College, London.

On 13th December 1981 he was killed, near to his home in Leyton, East London, by a hit and run driver.