

THE GREAT LEARNING

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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## Contents

### The Great Learning, paragraph 1

2 pages

For chorus (speaking and playing whistles and stones) and organ.

Duration about 30 minutes

Composition dated 31.4.68

Content: WHAT THE GREAT LEARNING TEACHES IS— TO ILLUSTRATE ILLUSTRIOUS VIRTUE; TO RENOVATE THE PEOPLE; AND TO REST IN THE HIGHEST EXCELLENCE.

### The Great Learning, paragraph 2

1 page

For singers and drummers.

Duration about 1 hour

Composition dated January 1969

Content: THE POINT WHERE TO REST BEING KNOWN, THE OBJECT OF PURSUIT IS THEN DETERMINED; AND THAT BEING DETERMINED, A CALM UNPERTURBEDNESS MAY BE ATTAINED TO. TO THAT CALMNESS THERE WILL SUCCEED A TRANQUIL REPOSE. IN THAT REPOSE THERE MAY BE CAREFUL DELIBERATION, AND THAT DELIBERATION WILL BE FOLLOWED BY THE ATTAINMENT (OF THE DESIRED END).

### 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 'Ode Machines' which may also be performed separately.

Duration about 2 hours

Composed 1969-70

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

1/2 page

For any number of untrained musicians

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).

### The Great Learning, paragraph 7

1/2 page

For any number of untrained voices

Duration about 90 minutes

Composition dated 8.4.69

Content: IT CANNOT BE, WHEN THE ROOT IS NEGLECTED, THAT WHAT SHOULD SPRING FROM IT WILL BE WELL ORDERED. IT NEVER HAS BEEN THE CASE THAT WHAT WAS OF GREAT IMPORTANCE HAS BEEN SLIGHTLY CARED FOR, AND, AT THE SAME TIME, THAT WHAT WAS OF SLIGHT IMPORTANCE HAS BEEN GREATLY CARED FOR.

Second printing. June 1971

Third printing. June 1984

The Great Learning, paragraph 1

conductor 5 bars of 3 slow beats irregularly spaced

stones

gt

organ sw p possibile  
\*switch on organ

great

swell

pedal

chinese bell (G# if available)

sw

with each note

short as possible

tremulant

same order of notes on both manuals and synchronise the takeovers

PERFORMANCE NOTES

**CHORUS.** All members of the chorus provide themselves with two stones. The phrases at the beginning are to be played with these stones, each member interpreting the notation as he or she sees fit. Each phrase may begin at any time after the conductor's beat and may overlap into the next beat, but not further. The sounds should be produced by the two stones together, not by bringing the stones into contact with other objects.

The chorus is divided into two nearly equal groups: Speakers and Whistlers (ideally the number of speakers should be greater by one than the number of whistlers). Whistlers provide themselves with the wherewithal to whistle; all natural and mechanical means are permissible, from a broken tooth to empty bottles. The notation of the whistle solo is to be interpreted by each whistler as he or she sees fit. The whistle solo should begin each time as follows: When the speakers finish speaking, the soloist whose turn it is should continue holding his note until his current breath runs out, and then begin the solo with a new breath.

**ORGAN.** ○ = hold key depressed with a weight or wedge. ◇ = remove weight or wedge. ● = depress key in the usual way. Barlines indicate a fresh start as regards registration. < (or >) = get louder or softer by pulling out or pushing in stops. Rhythm is free, but with occasional reference to the system: ♩ = on the beat, ♪ = just after the beat, ♪♩ = freely between beats, ♪♩♩ = just before a beat. A stem ending in a vestigial question mark means: perform the given actions in any order. Tremolo (♩♩♩) is to be understood in the widest sense to include all speeds and articulations (fast, slow, staccato, legato, overlapping of the two elements, irregular and regular tempi, and combinations of these). Use of swell box for cresc. and dim. is indicated by "sw." and the appropriate sign where it proves impossible to perform simultaneously a number of actions that are so indicated, then perform them successively in any order. The instrument should be a pipe organ. Use no couplers. Approach the instrument's idiosyncrasies: isolated notes coming from widely separated pipes, false tunings obtained by gradual pulling out or pushing in of stops. Considerable adaptation of the writing may be undertaken if specific instruments seem to require it. Avoid the impression of continuous and laboured concentration. Actions are to be performed briskly in groups, separated by pauses for relaxation and listening. Such pauses are generally not indicated in the score and are at the discretion of the player.

**Speakers**  
The text is spoken aloud, steady tempo, natural voice, all keeping together.

**conductor**

**solo**

**whistlers**

**altri**

THE GREAT LEARNING TAKES ROOT IN CLARIFYING THE WAY WHEREIN THE INTELLIGENCE INCREASES THROUGH THE PROCESS OF LOOKING STRAIGHT INTO ONE'S OWN HEART AND ACTING ON THE RESULTS; IT IS ROOTED IN WATCHING WITH AFFECTION THE WAY PEOPLE GROW; IT IS ROOTED IN COMING TO REST, BEING AT EASE IN PERFECT EQUITY.

Speakers and whistlers must all enter simultaneously at the moment when the organ pedal note changes to E-flat.

Tacit during whistle solo.

**LAST TIME**

Speakers speak the text as above

After playing the solo, the soloist re-enters with a new note.

Repeat this section over & over until each whistler has played the solo once.

At the end of the current breath do not recommence whistling.

When the organ is the only sound:  
 [Chinese bell] optional  
 switch off organ

when the sound has died completely:

# The Great Learning, paragraph 2

## Singing

KNOW THE POINT OF REST AND THEN HAVE AN ORDERLY MODE OF PROCEDURE  
 HAVING THIS ORDERLY PROCEDURE ONE CAN GRASP THE AZURE THAT IS TAKE HOLD OF A CLEAR CONCEPT  
 HOLDING A CLEAR CONCEPT ONE CAN BE AT PEACE IN-TERNALLY  
 BEING THUS CALM ONE CAN KEEP ONE'S HEAD IN MOMENTS OF DANGER  
 HE WHO CAN KEEP HIS HEAD IN THE PRESENCE OF A TIGER IS QUALIFIED TO COME TO HIS DEED IN DUE HOUR

## Drumming

Mary  
 Polaris  
 Touch  
 Superior  
 Imek  
 Castor  
 Pollux  
 Taste  
 Michigan  
 Spades  
 White  
 Black  
 Smell  
 Huron  
 Hearts  
 Romulus  
 Remus  
 Sight  
 Erie  
 Diamonds  
 Right  
 Left  
 Hearing  
 Ontario  
 Clubs  
 Brabazon

**SINGING.** The notes written as semibreves are sung very strongly and held for the length of one very long breath. The words written vertically over a note are distributed freely along that one very long breath. Sing these notes in the written order making shorter pauses between notes and longer pauses at barlines. The text is sung through five times. If a note is out of range transpose it up or down an octave. The commencement of each sung note should coincide with the initial stroke or rest of the accompanying rhythm.

**DRUMMING.** Each drum rhythm is repeated over and over like a tape loop for the duration of one bar of the vocal part. The 26 rhythms fall into 11 groups: 2 pentads, 1 tetrad, 4 pairs and 4 uniques. The words in front of the rhythms are a mnemonic based on this grouping. Like the vocal phrases, the drum rhythms are to be played strong and energetic throughout. Unlike the vocal phrases, they may be played in any order, and the selection of a tempo for each one is up to the individual drummers. The rhythms should be memorised.

**A PERFORMANCE**  
 A number of groups are formed each consisting of the following: one drummer, one lead singer, and a number of supporting singers. These groups take up positions as widely separated as possible, and each group functions autonomously, as follows: The drummer starts with the rhythm of his choice. When this rhythm is established the lead singer sings through the notes of the first bar as described above, each entry coinciding with the initial stroke or rest of the rhythm. The supporting singers do the same, getting the notes from the leader and entering on each note as soon as possible after the leader. Their function is to support and amplify the leader's voice so that it is not placed under undue strain. The leader must be careful not to sing a new note until all his supporters have finished the preceding one. When all singers are finished with the last note of a bar the leader makes a sign to the drummer, who is then free (at his leisure) to select a second rhythm and establish that. He should not leave a gap between the two rhythms. So the cycle proceeds, each drummer going through the 26 rhythms in any order and all singers singing all the phrases in the order given, sticking by their respective leaders.

The final rhythms of all the drummers (i.e. each one's 26th rhythm, probably all different) should be played in the same tempo. To achieve this a position visible to all drummers is pre-selected, and the first drummer to complete his 25th rhythm walks over to this position to play his 26th. Then, as the other drummers reach their final rhythms, they take their tempo from him.

One of the singers may start and stop the proceedings from the same position. Start the piece cleanly: all drummers enter with their chosen rhythms simultaneously on the chosen singer's beat. End it raggedly (probably best if the lead singer of the first drummer to reach his final rhythm does this): At any time after all drummers have achieved the same tempo or when it appears that this is unlikely to occur, the singer may signal the end, whereupon all drummers complete the rhythmic pattern they are in the middle of and stop (don't end on the next downbeat!).

This performance is not the only possible one: circumstances may encourage the devising of others (e.g. all members of the chorus could both drum and sing).

# 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, over and over, long; arrange breathing so that gaps don't appear. Enter singly.
2. (Instrumental) Ascending scales, wide or narrow, regular or irregular intervals. Notes are still long and slow, but there may sometimes be two or three notes in one breath or bow. Take the scales as high as comfortable before returning to the low note. Not everyone departs on these scales at the same time. The low note should not disappear. On returning, play the low note for a while, then depart on another scale, etc.
3. When these scales are well under way, the voices enter with the first sentence. Phase 1: the word 'Things' is sung on any of the three notes given, long, over and over. When one person enters, others should enter soon. No voice should be left isolated. Then individually move freely into phase 2: the remaining words of the first sentence, freely distributed, are sung

- on notes that are currently audible in the ascending scales. A word may be sung on more than one note; more than one word may be sung on one note. If no ascending scales are within reach, stick to the given notes. Words may be sung many times. Don't sing notes you can remember, only ones you can hear. The whole sentence or individual words or groups of words may be repeated often. Leave off individually when the sentence has been adequately treated. No-one should continue in isolation.
4. Instrumental sound as before.
  5. The second sentence treated the same as the first. Phase 1 consists of the words "human affairs", phase 2 of the remainder.
  6. Instrumental sound as before.
  7. The third sentence treated the same way as the first and second. Phase 1 consists of the words "to know", and phase

- 2 consists of the remaining words.
8. Instrumental sound as before.
9. The three sentences may be mixed. No-one should be isolated in one sentence. So: if the first thing that happens is someone entering with the second sentence, a couple of others should join that sentence before anyone thinks of starting sentence one or three. Then if someone chooses sentence three, others should join him before anyone thinks of starting sentence one. When a particular combination has been adequately treated (it may mix only two sentences rather than all three) it may be abandoned. Then, after a spell of instrumental sound, a new combination can be begun, and this 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 singers decide to cease they must signal this to the instrumentalists.

10. At any time after 9 has begun any of the large instruments has the option, after completing an ascending scale, of introducing a new low note. The rest then have the option (after a scale) of joining him. If after a while nobody has joined him, this musician should play an ascending scale and then return to the old note. He is not to persist in a new note in isolation. If he is joined in the new note, then this note should be sustained without intermission just like the last one and a gradual drift should bring everyone to the new note. When the new note is generally established a further new note may be introduced (always after an ascending scale). Never more than two of these basic low notes should be going simultaneously. In general at least as much time should be spent playing the low note as is spent playing scales. Any new low note must be allowed to last long, long enough so that singers can orient to it.

11. Instrumentalists, on receiving a sign from the vocal group that they are not going to continue, can drop out at the end of their next ascending scale.

12. Dynamics: singers may sing the correct note strongly if they notice that someone is singing a wrong note. Otherwise the volume should never be more than moderate.

13. Auxiliary instruments for singers. Each singer may have an instrument that plays a single note - one note only (e.g. a bell, a pitchpipe). This note must be one of the given notes. It may be played (just one stroke or whatever) as a preliminary to singing that note.

14. Some ascending scales

15. Recommended forces: 10 instrumentalists, 30 singers.

16. Alternative harmonic framework

THINGS (&c)  
 HUMAN AFFAIRS (&c.)  
 TO KNOW (&c.)

chorus {  
rattle or jingle  
sonorous substance  
guero  
voice

♩ = MM 6-12

THE MEN OF OLD WANTING TO CLA

The Great Learning, paragraph 4

organ

RI—FY AND DIF—FUSE THROUGHOUT THE EM—PIRE THAT LIGHT WHICH COMES FROM LOOKING STRAIGHT IN—TO THE HEART AND THEN ACT—ING FIRST SET UP GOOD GOV—ERN—MENT IN THEIR OWN STATES.

\* = play one note only

♩ = MM 6-12

WAN-TING GOOD GOV-ERN-MENT IN THEIR STATES THEY FIRST EST-AB-LISHED

OR-DER IN THEIR OWN FA-MI-LIES

♩ = MM 6-12

WAN-TING OR-DER IN THE HOME THEY FIRST DIS-CI-PLINED THEMSELVES

4.2



Handwritten musical score for the first system. It includes a vocal line at the top and piano accompaniment below. The tempo is marked as  $\text{♩} = \text{MM6-12}$ . The key signature has one flat (B-flat).

Handwritten musical score for the second system. It includes a vocal line with lyrics: **DE-SIR-ING SELF-DIS-CI-PLINE THEY RECT-I-FIED THEIR OWN HEARTS**. The piano accompaniment is below. The tempo is marked as  $\text{♩} = \text{MM6-12}$ . The key signature has one flat (B-flat).

Handwritten musical score for the third system. It includes a vocal line with lyrics: **AND WANTING TO REC-TI-FY THEIR HEARTS THEY**. The piano accompaniment is below. The tempo is marked as  $\text{♩} = \text{MM6-12}$ . The key signature has one flat (B-flat).

SOUGHT PRECISE VERB-AL DE-FI-NI-TIONS OF THEIR IN-ART-IC-UL-ATE THOUGHTS THE TONES GIV-EN OFF BY THE HEART

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "SOUGHT PRECISE VERB-AL DE-FI-NI-TIONS OF THEIR IN-ART-IC-UL-ATE THOUGHTS THE TONES GIV-EN OFF BY THE HEART". The piano accompaniment is written in two staves (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked as MM 6-12. The system ends with a double bar line.

WISH-ING TO AT-TAIN PRE-CISE VERBAL DE-FI-NI-TIONS THEY SET TO EX-TEND THEIR KNOWLEDGE TO THE UT-MOST.

The second system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "WISH-ING TO AT-TAIN PRE-CISE VERBAL DE-FI-NI-TIONS THEY SET TO EX-TEND THEIR KNOWLEDGE TO THE UT-MOST." The piano accompaniment is written in two staves (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked as MM 6-12. The system ends with a double bar line.

WISH-ING TO AT-TAIN PRE-CISE VERBAL DE-FI-NI-TIONS THEY SET TO EX-TEND THEIR KNOWLEDGE TO THE UT-MOST.

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "WISH-ING TO AT-TAIN PRE-CISE VERBAL DE-FI-NI-TIONS THEY SET TO EX-TEND THEIR KNOWLEDGE TO THE UT-MOST." The piano accompaniment is written in two staves (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked as MM 6-12. The system ends with a double bar line.

Handwritten musical score for the first system. The top staff is a vocal line with lyrics: "THIS COM- PLE -TION OF". The tempo marking is  $\text{♩} = \text{MM6-12}$ . Below the vocal line are two staves of piano accompaniment. The notation includes various rhythmic values and accidentals.

Handwritten musical score for the second system. The top staff is a vocal line with lyrics: "KNOWLEDGE IS ROOT-ED IN SORTING THINGS IN-TO OR-GAN-IC CAT-EG-OR-IES.". Below the vocal line are two staves of piano accompaniment. The notation includes various rhythmic values and accidentals.

**Coda**  
 Recapitulate the seven passages of guero material in sequence without a break.

**Notes**

**CHORUS.** Begin a few minutes <sup>before</sup> the organ. The chorus part has seven sections and a coda. The chorus sits in crocodile or zig-zag formation, preferably on the floor, and plays in canon, each member one quaver after the member ahead of him in the crocodile. At the head of the crocodile sits the leader, and at the start of each section he may or may not choose a new tempo within the range indicated (5-10" between beats). The pauses at the ends of sections are there for him to make his choice and their length is at his discretion. The voice part is spoken rather than sung. As indicated by the notation, words of one syllable are short (but with vowel sounds distinguishable and consonants clearly articulated). In words of more than one syllable only the last syllable is short, the rest are held for a full quaver. The speech is loud and clear ('medium shout'). At each entry of the text or voice part each member has the option of standing up and improvising a sung rendering of that sentence, with the following restrictions: 1) No member should avail himself of this option more than once, and 2) there should never be more than one singer per section. On completing the sung rendering of a sentence the singer sits down and resumes his place in the crocodile, either at the start of the following guero passage or, if that has passed him by, at the start of the next section. The coda is played by the chorus alone. The leader begins when the organ falls silent. It is in canon just like the rest of the material, but without strict adherence to a periodic beat. Enter a few seconds after the man in front of you and then proceed freely, leaving no long gaps.

**INSTRUMENTS.** The basic instrument of this paragraph is the wand. The wand is used both for striking the sonorous substance and stroking the guero and should be selected with both these uses in view. It may also produce a satisfying sound in its passage through the air. 'Sonorous substance'

may refer to a cushion or any object that produces a satisfying sound when struck. 'Guero' means any ridged or notched instrument. It may be made, found or bought, and should be such as to produce a satisfying sound when stroked with the wand. The notation for this guero-type instrument is interpreted by each member according to his lights. The main variables that the notation may control are: 1) speed of stroke, 2) force of stroke (pressure), 3) position (hit-point) of the wand in stroking. The guero may also be struck, laterally, longitudinally, etc. as suggested by the vertical strokes in the notation. The rattles or jingles occurring in three of the seven sections should be laid on the sonorous substance, and must be light enough to sound when the sonorous substance is struck. The rattles or jingles themselves are not struck (unless by accident) by the wand. Steigh bells, beans in a tin, etc. are usable in this context.

**ORGAN.** The organ part is in seven sections separated by pauses. The organist orient himself to the chorus leader. Any time after the leader begins a new section the organist may move on to the corresponding section. The events on each staff should occur in the written order, without overlapping. The staves in each section are introduced in the written order, but thereafter the counterpointing of the staves is free. (There may be many more than three in use simultaneously). Overlapping of events from different staves may be cultivated. Strong contrast between events participating in such overlaps is desirable. To this end, two basic dynamic groups (loud, soft) and two basic duration groups (short = ranging from a real staccato to durations less than 2 sec., long = over 8 secs.) should be cultivated, as well as concentrations in particular registers and particular tonalities. The example at right gives a rough idea of a possible procedure. It requires the use of weights as in paragraph 1 and presupposes an organ with at least 2 manuals. Numbers show which staff each event comes from in the organ part of section 1. If it proves impossible to get right a section in the time allotted (5 minutes

per section is a rough estimate.) abandon it and pass on to the next. If the forces are available, suitable individual staves may be picked out and allocated to homogeneous groups of instruments (strings, woodwind, brass, electrical, etc.). The organist simply indicates the point where they should enter.

**Addendum:** Rather than make a version as indicated in the example the organist should attempt to play spontaneously, reading from the score.

Example diagram showing a sequence of notes with dynamic markings (f, p) and duration numbers (1, 2, 2, 2, 3, 3, 3, 4, 1, 4, 1). The diagram illustrates the timing and dynamics of the organ part.

## The Great Learning, paragraph 5

### The Introductory Dumb Show

#### Sentence 1

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

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 the 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.

Centrepiece: Combing motion of the fingers of both hands down the face, accompanied by facial expression. Then EITHER strike mouth with palm while exhaling breath, and immediately chop downwards with the other hand holding palm towards body front. OR: Fingers and thumb partially unclosed are placed in front of the mouth, shot upward and slightly shaken, accompanied by whistling.

EITHER: One hand up, flat, pointing forward, palm down, beside and behind head; shoot it 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. OR: Left hand closed with the thumb covering the nails of the other fingers. Now allow fore-

finger out and holding it upright in front of the chest rub it up and down with thumb and forefinger of right hand, the other fingers being loosely closed. At some point in this rubbing produce an unvoiced sound from the region of the mouth. Then return the left forefinger under its thumb. Suddenly extend all fingers of left hand while snapping thumb and middle finger of right hand behind back.

Flex arms, fists closed, then release forearms up and out, turning the hands to face outwards and continuing the movement down and curving back with the whole arm, continue the curve to bring the arms up at the back, forcing the body forwards, down on knees, touch forehead to ground with hands as high as possible behind, optionally beating like wings.

Rest.

#### Sentence 2

EITHER: Right hand thumb and forefinger fully extended, other fingers closed, palm towards body, moves from just below chin, downwards, outwards, and slightly 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 to nose, moves forward and slightly to the right, turning pad outwards.

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

Repeat centrepiece.

Left thumb and forefinger make a circle low at left side, palm away from leg. Then with arm at full extension move this circle in a circle overhead and down to right side, leaning back to allow passage of arm in front of face. At some point early during this, strike heart audibly with right fist.

Left hand waits loosely open at left shoulder while: Flick right forefinger off thumb away from mouth, hand following and opening, several times. Palm can face either up (start with thumb touching lower lip) or down (forefinger knuckle touching lower lip). Then clasp right hand to left hand waiting at left shoulder with a loud clap. Clasped hands then chop sharply down diagonally to a sudden stop in front of the body, like a left-handed axe stroke.

Rest.

#### Sentence 3

Make circle with right thumb and forefinger and starting low by left leg let it describe a circle overhead

as left hand did before. Signal to start the motion is given by the limp left hand striking the heart and rebounding lightly upward.

EITHER: Left hand strikes mouth several times (mouth position as for silent yell) followed by right hand flicked violently forward at shoulder level, as if throwing heavy dart or shaking off sticky dough. OR: Left forefinger (other fingers are held by the thumb) nail against lips; Flip the finger (remainder of hand keeping still) several times against the lips, then slide it over to left cheek, turning hand so that nail now faces outwards. Suddenly throw it forwards with whole hand, opening the hand en route.

Repeat centrepiece.

Right hand on heart, palm to body and fingers horizontal, and keep it there till end of sentence.

Left fist facing front beside right hand; erect the forefinger, then the three other fingers all at once to make a flat palm facing front, fingers pointing up.

Rest.

#### 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.

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

Repeat centrepiece.

Both hands palms up, tips touching, held horizontal below abdomen. Together they move out (or slightly down and out) and rise up in a curve as over a pregnant belly, ending with a neat little curve to bring hands flat on chest, backs out, tips of fingers touching.

Jump, both feet together. Stretch out the left hand to full length in some direction, then surprisingly turn it in and point definitely to centre of own breastbone. Then move both hands, loosely closed, to chest — rather like a clubman holding his lapels. Hold them there. Then the right hand — palm up, fingers together, pointing more or less forward and slightly up, slightly out from the chest — curves in a semicircle inwards, downwards and finally outwards between thighs, ending palm down, fingers pointing forward and slightly up. In lower part of semicircle drop shoulder to gain depth. Jump with both feet to end this gesture.

Rest.

#### Sentence 5

Hands carelessly hanging at sides, forefingers extended in to touch thighs, then dragged up the sides of the body to end either on shoulders or pointing into

armpits, in either case with elbows straight out sideways.

Left elbow in against side with cupped left hand held about a foot away from the face. Turn head 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. Walk it away a few steps, gently stamping one foot in tempo. Then — in tempo — place the flat right hand edgewise transversely in the crook of the left elbow, this coinciding with the last gentle stamp.

Repeat centrepiece.

Right arm thrown over the head, elbow pointing up, protecting the head, while left fist hanging down pretends to lift something — say a pail of water — off the ground and then replace it. Repeat this left arm part a few times gradually making it a smooth grinding gesture, forgetting the idea of lifting.

The flat hands, palms down, approach one another in front of the body until the tips of the middle fingers touch. Then these tips slide round each other and all the fingers mesh, tips going below palms. Then turn the whole in and over to show meshed fingers standing up. Then move the whole forward away from the body until the hands are forced to separate. All this is as continuous as possible, except for a slight hitch where the tips of the middle fingers touch.

Rest.

#### Sentence 6

EITHER: Hands hold scalp and slide down to cover the ears; then vibrate the fingers to 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 scoops forward and down several times from the mouth.

Hands up about one foot away from the face, one behind the other, not touching, fingers outspread, palms facing out or in, jiggled rapidly from side to side in contrary motion, to produce stroboscopic effect. Focus eyes on an object beyond the hands.

Repeat centrepiece.

Both hands, fingers outspread, pointing up in front of the chest, palms towards the body, jogged rapidly up and down several times.

Left hand is cupped in front of mouth as though drinking from it; breathe in making the sound THHHSSSS... Meanwhile the right hand, fingers outspread, pointing downwards, palm towards the body, descends forward and down, shaking rapidly.

Rest.

#### Sentence 7

Right hand forefinger shoots forward from mouth with vocal sound, and ends right out front pointing

upward, palm forward. Then the other fingers jump up too and the left hand joins it in similar position. Then the hands move round in a big horizontal circle (away from each other) to end as far behind body as possible.

Left hand fluttering horizontal to left of head, while right hand, forefinger pointing left, moves from in front of left hand to a position fully outstretched in front. Throughout this action make a gradual transition from THHH... to SSS... (breathing out).

Repeat centrepiece.

Right hand, with forefinger extended pointing up to right of head, moves up in an arch till overhead, then turns forward and arches forward and down and proceeds slowly to the ground. While right hand is overhead, left hand is up high above it, and forefinger and thumb strike each other a couple of times in different positions (these are stars).

OPTIONAL: With the right forefinger touching the ground, get the back of the hand horizontal; cover it with the left hand, then sink the right hand flat to the ground, leaving the left hand where it is.

Stand with outstretched arms, palms up and head dropped, making a T-shape. Hold arms and head as still as possible while bending the body out to right or left side and also forward as far as possible: then return to T-shape. Then lift up the head and move the hands up and over and in to end with their backs over the ears and the fingers pointing down the neck. Holding the hands thus, walk about on heels for as long as you feel inclined.

METHOD OF PERFORMING THE DUMBSHOW. The players divide into groups of seven or eight and each sits as if in a classroom. One who thinks he will be relatively slow in performing the dumbshow gets up in front like a teacher. Another who thinks he will also be slow gets up and faces him. The 'teacher' now performs sentence 1 while the other watches. The watching one then becomes teacher in his turn, and another gets up and watches him perform sentence 1. And so on. The first 'teacher', after completing the first sentence wanders off and completes the dumbshow in his own time. Similarly do all the other teachers in their turn. The fastest performers should start last so that all end move or less together.

## The Text

When things had been classified in organic categories knowledge moved towards fulfillment. Given the extreme knowable points, the inarticulate thoughts were defined with precision, the sun's lance coming to rest on the precise spot verbally. Having attained this precise verbal definition, this sincerity, they then stabilized their hearts. They disciplined themselves. Having attained this self-discipline, they set their own houses in order. Having order in their own homes, they brought good government to their own states. And when their states were well-governed, the empire was brought into equilibrium.

The whole of this text is spoken before the commencement of each of the seven compositions that follow (it is thus spoken seven times). It is spoken in a normal voice by a majority of the players, all speaking together. The following compositions may be played in any order.

## The Compositions

CRASH BANG CLANK MUSIC Mostly percussive. Generally hard on hard. Soft on hard and other instruments used sparingly. Sound of machinery may be used or imitated. Refinements: Predominantly wood and metal, predominantly not made up into instruments. Hard on soft may be used sparingly. Heavy on soft. Loud to start, and start by making a variety of sounds, irregularly; then it becomes rhythmic, still loud. The rhythm disintegrates, 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 jokes may be sprinkled. Self-satirising screams, yells, grotesqueries of all kinds are not excluded. Sung sounds used sparingly. Refinements: Other laughter-producing devices and activities. Uproarious at the start, then seek either a) refinement, b) contrast, or c) melody. At one point stop work and watch and listen serenely. Smile or laugh if that's the way it takes you, but without effort to make it noticeable; after a certain amount of time rejoin the piece. Later on stop work again and watch and listen and this time try not to laugh. If you fail and laugh, stay with the piece until its natural end. If after a while you seem likely to succeed indefinitely sing a long mournful note and drop out. Preparation: build up a repertoire of laughs, also funny laughs.

MOUNTAIN TOP MUSIC Mostly winds. Taking off. Flying high. 'Blow your problems and solutions to the four winds'. In the middle get quiet but no less blowy for that. Think of mountain contours all around 'cutting the horizon fold over fold'.

SILENT MUSIC No sound. Silent and still. Occasionally a movement watched by all, never more than one at a time. Refinements: Sit in a semicircle like sculptured Pharaohs, composed. Comprehend the movements as deeply as possible ~ physically, referentially, plastically, symbolically ~ as they occur. Very heavy music.

BEAUTIFUL SOUND MUSIC Players make sounds they think are beautiful, making them beautifully, spacing them and arranging them in a manner they think beautiful in the general context. Three times try and make neighbouring sounds sound stupid or ugly in the general context. Three times make sounds that you think are

stupid or ugly. Refinements: For the second sentence either the method of shining example or the method of satire or some other method may be used. If the method of satire is used the occasions of the second and third sentences 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 ever more beautifully. If it gets less beautiful, stop. At the first sign of complacency, stop. As people drop out, at the point where their dropping out seems to deplete the harmonious of the general context, stop. If you find yourself all alone, end. Preparation: collect the beautiful sounds of different contexts.

BOWED SOUND When this composition is announced ~ by one person playing a bowed sound ~ the remainder assemble and all enter simultaneously with a bowed sound and hold it throughout. Each player has his own bowed sound, different (probably) from everyone else's. No prior consultation as to what sounds are to be included. In conventional manner minimise changes of bow. Bow the one sound, not striving for variety, not striving to obtain harmonics, striving not to tune to others. End individually, but wait till all have ended before moving off.

PLINK This music is generally pointillistic. Mostly short sounds. Mostly plucked sounds. Musical boxes, toy pianos, jews harps, drips, etc. not excluded. Think of producing sounds that are isolated in one respect or another. Preparation: Spend time with the Masters of Plink in their hierarchy: Hugh Shrapnel, Christian Wolff, Webern, God. And on their work. Plink may be accompanied by

TUBE TRAIN STOPPED BETWEEN STATIONS No participation in this piece without the following qualifications: In the month prior to the performance a participant must have been in a tube train 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 he should emulate that music as closely as 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 forest that presents no obstacle to the mind or eye (or other sense).

The improvisation begins when the last composition has ended. In length it should account for roughly half the piece. The material given so far is the primary music of this paragraph. What follows is secondary, optional material.

## Chanting

Sentence 1 WHEN. THINGS HAD BEEN CLASSIFIED IN ORGANIC CATEGORIES KNOWLEDGE MOVED TOWARDS FULFILLMENT.

Sentence 2 GIVEN. THE EXTREME KNOWABLE POINTS THE INARTICULATE THOUGHTS WERE DEFINED WITH PRECISION, THE SUN'S LANCE COMING TO REST ON THE PRECISE SPOT VERBALLY.

Sentence 3 HAVING. ATTAINED THIS PRECISE VERBAL DEFINITION, THIS SINCERITY, THEY THEN STABILIZED THEIR HEARTS.

Sentence 4 THEY. DISCIPLINED THEMSELVES.

Sentence 5 HAVING. ATTAINED THIS SELF-DISCIPLINE THEY SET THEIR OWN HOUSES IN ORDER.

Sentence 6 HAVING. ORDER IN THEIR OWN HOMES THEY BROUGHT GOOD GOVERNMENT TO THEIR OWN STATES.

Sentence 7 AND. WHEN THEIR STATES WERE WELL-GOVERNED THE EMPIRE WAS BROUGHT INTO EQUILIBRIUM.

Sentence 1 is chanted after the first recitation of the text, sentence 2 after the second recitation, etc. SUGGESTED METHOD OF CHANTING: The first word of the sentence uses one breath. In this breath explore the entire range of the voice in search of a comfortable and suitable note for chanting. The remainder of the sentence uses another breath, and is chanted on the note that has been found in the course of the first breath.

## Action Score (Interpretation)

SUGGESTED METHOD OF PERFORMANCE: Start with a word in capital letters in the left hand column; keep that action going. Then add to it the action referred to by a word directly above or below the first word. Keep the two actions going simultaneously. Then add the action referred to by another adjacent word and keep all three going simultaneously. And so on. If you reach another word in capital letters, the action referred to by the initial word may be discontinued, to make room for the new action. Move to the next column EITHER when all the words in a column have been used, OR when one or more of the actions breaks down, due to the performer becoming overloaded.

IN THE SCORE: / = 'or', — = 'alternating with', ( ) = 'ending with'.  
ballgame = any game using ball(s). New games may be invented. See example below.  
cardgame = any game using cards. See example below.  
coin game = any game using coin(s). See example below.  
drum = any action involving a drum. Or use an object as a drum.  
dumbshow = silent gestures of communication.  
face = activity of the nose, ears, eyebrows, eyelashes, eyes, etc. or some action involving them (one feature or several).  
fall = fall to the floor.  
floor = any action on the floor, or referring explicitly to it. Or use the floor. Or play an instrument on the floor.  
guero = play a ridged or notched object.  
handgame = any game using hands. See example below.  
heavy = action with a heavy object, (eg. carrying an amplifier).  
image = a visual object. Something displayed.  
leapwork = jump, stamp, kick or other extreme leg action.  
light = action with a light object, eg. a feather.  
locomotion = hop, float, swim, fly, ride, dance, etc. (not walk or run). 'Float' in this context refers to a special kind of walk in which the centre of gravity of the body is carried along at an unvarying speed at a constant distance from the ground.

machine = a machine in action.  
mouth = unvoiced sound from the region of the mouth.  
overhead = play an instrument overhead.  
raffle = use a raffle or raffle something.  
shake = shake yourself or part of yourself.  
sheet = action with a sheet of cloth, paper, foil, cardboard, etc.  
skip = skip with a skipping rope or substitute, or sing the Skipping Ode (see below).  
soft = sound or action with a soft object.  
song = sing a song with words.  
spin = spin on your axis, or spin an object.  
stone = sound or action with stone(s).  
streamer = action with a flag or streamer.  
swish = passage of an object through air.  
swoosh = passage of an object through water.  
tool = use a tool.  
voice = vocal sound.  
walk = normal walk or run.  
wand = use a wand for striking or stroking.  
whistle = blow a whistle.

Examples: CARD GAME: All flick a card at a wall (if no wall is available draw a line). The player whose card falls nearest the wall takes all the cards.  
COIN GAME: 'Penny against the wall'. Of two players, one is heads, the other tails. Both throw a coin at the wall. If both are heads, heads picks them up. If both are tails, tails does. If they are different have another throw. HANDGAME: Set up a regular pat-a-cake routine with another player. Then without warning try and grab your opponent's ear. BALLGAME (in simultaneous combination with MOUTH, as might occur in sentence 2, second column): Take a ping-pong ball in your mouth. Blow it out forcibly. You score according to the distance from a given spot that the ball makes its first bounce.

The first two game examples and the words of the Skipping Ode that follows were collected by Richard Reason in a school in South London.

# Action Score

Sentence 1

SOFT  
streamer  
COINGAME  
swoosh  
drum  
wand/IMAGE (shake)  
sheet  
light

streamer  
COINGAME  
LEGWORK  
floor  
drum  
dumbshow/LIGHT  
guero  
handgame  
swoosh/whistle  
overhead

dumbshow  
drum  
ballgame  
SWOOSH  
coingame/whistle (walk)  
handgame

FACE  
heavy  
coingame  
swoosh/handgame  
overhead/LOCOMOTION

SOFT  
streamer  
swoosh  
coingame - drum  
SONG  
handgame  
streamer/whistle  
swoosh

whistle  
FACE/streamer  
GUERO  
swoosh  
cardgame  
overhead

Sentence 2

SHAKE  
cardgame  
whistle  
heavy - tool  
SPIN  
dumbshow  
cardgame/skip  
whistle

ballgame  
WALK/cardgame  
mouth  
whistle  
streamer  
OVERHEAD

coingame  
tool  
swoosh  
WHISTLE  
heavy/swish (soft)  
dumbshow

WALK/DRUM  
handgame  
heavy  
whistle/dumbshow  
swish

ballgame  
coingame  
locomotion  
tool  
CARDGAME  
heavy  
handgame/dumbshow  
whistle  
overhead  
drum  
SHEET (guero)  
face  
swish

ballgame  
coingame  
cardgame  
HANDGAME  
Swoosh  
whistle/HEAVY  
swish  
cardgame  
streamer - rattle  
handgame/DUMBSHOW (face)  
MOUTH (fall)  
guero  
image

Sentence 3

overhead  
swish  
machine  
soft  
SWOOSH  
handgame  
heavy/coingame  
streamer  
dumbshow  
light  
RATTLE (stamp)  
tool  
guero

OVERHEAD  
swish  
swoosh  
heavy  
whistle  
streamer/HANDGAME  
skip  
swoosh  
cardgame - legwork  
heavy/COINGAME (tool)  
STONE (fall)  
locomotion  
shake

swish/ballgame (guero)  
soft  
whistle  
STREAMER  
handgame  
coingame

VOICE  
heavy  
handgame  
streamer/coingame  
skip  
LIGHT

song  
guero - drum  
IMAGE  
walk - legwork

overhead  
CARDGAME  
heavy  
whistle  
SKIP

Sentence 4

TOOL  
locomotion - drum  
mouth - floor  
face

swish  
STREAMER  
handgame  
skip  
BALLGAME  
overhead/swoosh  
stone  
skip  
CARDGAME (locomotion)  
dumbshow  
heavy

MACHINE  
guero  
handgame  
DUMBSHOW  
cardgame/heavy  
ballgame

rattle  
DUMBSHOW  
overhead/heavy (soft)  
whistle  
HANDGAME  
cardgame  
drum - wand

RATTLE  
dumbshow  
STREAMER  
stone  
overhead  
drum  
FACE  
heavy  
handgame/swoosh (locomotion)  
cardgame  
coingame

(Combining from previous page)  
SKIPPING ODE: If a performer takes up the option of singing this ode he is exempted from other responsibility (eg. simultaneous actions, text recitations, etc.) until such time as he has completed it.

ON THE MOUNTAIN STANDS A LA-DY WHO SHE IS I DO NOT KNOW  
ALL SHE WANTS IS GOLD AND SIL-VER ALL SHE WANTS IS A NICE YOUNG MAN  
ALL RIGHT .... (a girl's name) I'LL TELL YOUR MOTHER I SAW YOU KISSING  
... (a boy's name) ROUND THE CORNER. DO YOU LOVE HIM? (shouted)  
(^ ^ ^ ^ ^) These could all be length-of-a-breath notes  
YES NO YES NO ... Continue upward until no higher note can be sung. The last word is the answer. HOW MANY KISSES DID YOU GIVE HIM?  
FIVE TEN FIFTEEN TWENTY ... WILL YOU MARRY HIM?  
YES NO YES NO ...

## Number Score (Interpretation)

MATRIX OF CATEGORIES										
I - social	II - scale	III - actions	IV - parts of the body	V - states	VI - ideas ("think about...")	VII - positions	VIII - objects	IX - materials	X - composition	
1 solo	huge	jump	foot	sleeping	Unity	to left	ball	wood	spun	1
2 duet	tiny	stamp	leg	waking	Multiplicity	to right	coin	metal	drawn	2
3 trio	big	swim/hop	fingers	anxiety	Birth	in front	card	stone	cast	3
4 quartet	small	shake	hand	expectancy	Rebirth/Reproduction	behind	rope/chain	earth/sand/clay/grit	constructed/knitted	4
5 quintet	generous	walk	arm	loving	Death	above	wand	glass	natural (raw)	5
6 large group	economical	float	shoulder	dreaming	Humanity	below	streamer	leather/skin	blown (hollow)	6
7 dissenting	mean	kick	hip	wonder	Nature	inside	tool	dust/gas	woven	7
8 leading	microscopic	spin	head	active	Good	outside	heavy object	plastic	carved	8
9 assisting	cosmic	crawl	mouth	still	Evil	horizontal	toy	water/oil/milk	juxtaposed	9
10 gregarious	swelling	run	teeth	wandering	Revolution	vertical	handkerchief	flesh	fused	10
11 passenger	shrinking	roll	tongue	randy	Permanence	off at an angle	light object	blood	fixed	11
12 misanthropic	middling	cartwheel/skip	hair	communicative	Transience	out of sight	musical instrument	rubber	loose	12

SUGGESTED METHOD OF INTERPRETATION: Take a 4-digit number (it could be derived from your birthdate), convert the digits into Roman numerals (0 becomes X) and read off from the matrix of categories (above) four categories to be represented by the letters A B C D in the score. The numbers in the score are then read as the corresponding items in these categories.  
FOR EXAMPLE: 1840 (from the birthdate 1. August 1940) gives A = I, B = VIII, C = IV, D = X, and the beginning of sentence 1 of the Number Score thus produces the verbal matrix: leg, card, duet, wand. The interpretation and performance of this is entirely free. This is the freedom of the fortune-teller. No-one can expect you to justify your interpretation. Your interpretation is self-justifying. The example might produce the following performance: Strike a playing card with a wand; slip the playing card into someone else's sock and the wand into your own.  
A particular 4-digit number may be used in only one sentence of the score. If a player is involved in other sentences he must use new numbers. Anything in the matrix of categories may be changed - categories, items, order of items.

Sentence 5  
 ballgame  
 image  
 drum/mouth (walk)  
 LOCOMOTION  
 soft  
 LEGWORK  
 streamer - heavy

ballgame  
 IMAGE  
 FACE  
 overhead  
 drum  
 streamer  
 STONE  
 mouth  
 soft/voice (wand)  
 legwork  
 spin

drum  
 overhead/voice  
 light  
 LEGWORK (wand)  
 image  
 mouth

CARDGAME  
 handgame  
 soft  
 image  
 legwork/mouth  
 SHEET

cardgame  
 light  
 DRUM (voice)  
 locomotion  
 WHISTLE  
 rattle - heavy (image)  
 OVERHEAD  
 swoosh  
 streamer  
 wand

cardgame  
 drum  
 COINGAME  
 locomotion/handgame  
 rattle  
 overhead  
 face  
 swoosh  
 mouth (streamer)  
 GUERO  
 legwork  
 image  
 spin  
 mouth

Sentence 6  
 stone  
 shake  
 SHEET (legwork)  
 voice  
 TOOL  
 swish - walk (drum)  
 rattle  
 FLOOR  
 song  
 whistle

stone  
 sheet  
 SKIP  
 voice/quero  
 overhead  
 rattle  
 locomotion  
 soft (song)  
 FLOOR  
 swoosh  
 face  
 drum  
 image  
 soft

sheet  
 rattle/legwork (whistle)  
 shake  
 FACE  
 drum  
 soft

STONE  
 guero  
 mouth  
 drum  
 face/soft  
 LIGHT

SHAKE  
 voice  
 drum  
 SPIN/LEGWORK  
 mouth/locomotion  
 LIGHT  
 mouth  
 face  
 SWISH - WHISTLE  
 machine  
 heavy

overhead  
 voice  
 guero  
 rattle/voice  
 HEAVY  
 locomotion  
 mouth/legwork  
 light

Sentence 7  
 VOICE  
 legwork  
 SHEET/LIGHT  
 mouth  
 SHAKE  
 soft/face  
 locomotion  
 drum  
 wand - tool  
 BALLGAME  
 song

wand  
 legwork  
 FLOOR  
 overhead/legwork  
 SONG  
 face  
 soft/light  
 shake

spin  
 overhead  
 voice  
 LOCOMOTION  
 light (tool)  
 mouth  
 image

SWOOSH  
 floor  
 soft  
 mouth  
 locomotion/image  
 SHAKE

SHEET  
 LEGWORK  
 face - overhead  
 rattle - tool

SHEET  
 FACE  
 song

sheet  
 wand  
 overhead  
 LEGWORK  
 FACE

### Number Score

Sentence 1

A	2	2	4 5	1 5 2 4	2 4	2	4 5	3
B	3 5	3	2	5 7	2 5	4 5 7	3 5	1 3 5 7
C	2	6 11 8 10	4 6 10	6	3 4	2 6	3	
D	2 9	7	3	6	8	3		

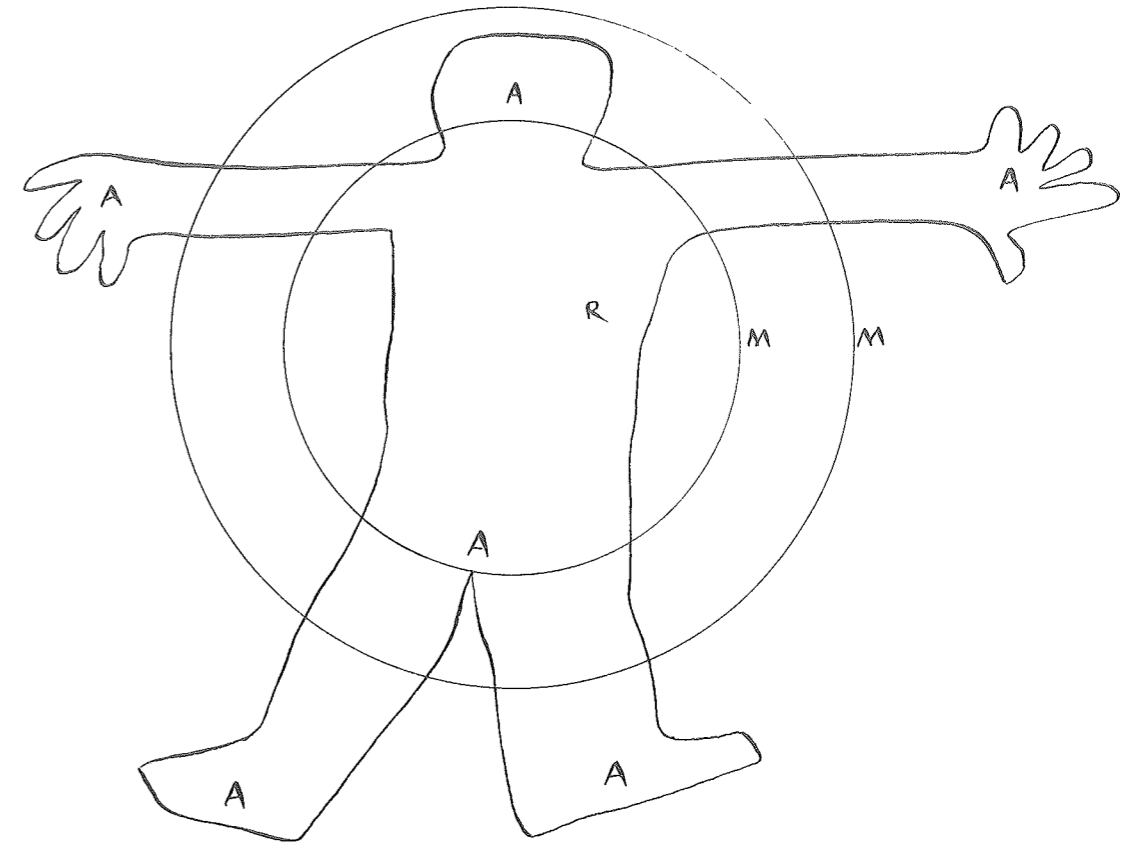
Sentence 2

A	2	4 5	3	1 5 2 4	2 4	2 4	1 2	3 4
B	3 5	3 5	1 3	5 7	2 5	4 5 7	1 2 3 4 5 7	3 4
C	2	6	3	6	3 4	6	4 11	8 12 11
D	8	3	6	3 4	4	10 9 6	9 3	1

5.4

### Topography

6 Action centres (A)  
 2 Mobility rings (M)  
 1 Relay point or point of rest (R)



The action centres could be persons, or buildings, or 'attractions' (as in a fairground) or, if the performance as a whole is in one building, rooms, or they could simply be spaces marked off (i.e. the figure drawn on the floor). The public could circulate between the two rings. A concourse with refreshments, shops, etc could be made available. Or a thoroughfare/circuit, not necessarily circular. R could be a centre of information, where someone in touch with the action can inform the curious as to what goes on. It could be a large drum calling for silence - an instrument which at anybody's wish may be struck and bring all activity to a stop. After which it should start up again only very gradually, from nothing. Such a drum could announce (or confirm the arrival of) the temporal point of rest mentioned below.

### Miscellany

The first to finish the introductory dumbshow sets up a vocal signal (say a wolf-howl) and repeats it every so often, and as others finish they gather to him, and when there are 7 or 8 gathered they proceed under leadership of the howler to recite the text all together. Then, the howler who initiated the recitation chants the first sentence of the text, as prescribed. Under cover of this chanting a composition is proposed (a set of 7 visual signals may be devised for use in this connection) and initiated. When someone participating in the chosen composition considers it has come to an end or that it soon should, he initiates the second recitation of the text in the same way as the first, by vocal (wolf howl) or other pre-arranged (acoustic) signal. When 7 or 8 have gathered the recitation can proceed. Thereafter the howler who initiated the recitation chants the second sentence, and so it goes on.

Everyone should sit out one sentence. The person who howls (after the dumbshow or a composition) goes on to lead the recitation, and thereafter to chant the appropriate sentence. After chanting, he is inactive until the next recitation (or, if his was the last recitation, until the beginning of the improvisation). This constitutes 'sitting out a sentence', but is an opportunity that comes to only 7 people. The remainder must choose for themselves (each one individually) a sentence to be absent from, a period of belonging to an audience.

After each recitation there are the further options of reading the appropriate sentence of the Action or Number Scores. Any player reading the Action Score can, on completing any column, transfer to the corresponding place (marked by a barline) in the Number Score, and vice versa, from the Number Score to the Action Score. Interpretations of these scores may also trail slightly, into the next recitation or even a short way into the next sentence. And there is no obligation to complete a sentence of these scores.

Having opted for one of the alternatives, stick to it! (The three options available after each recitation of the text are 1) composition, 2) sitting out, 3) the

Action!

Sentence 3

A	2 4	1 2 3 4	1 5 2 4	2 4	3 1
B	1 2 3 4 5 6	1 2 3 4 5 7 3 4	2 5	4 5 7	1 4 7
C	6 4 11	8 12 11	6	3 4	2 10 8
D	4 10 9 6	9 3 1	6	6 5 2	

Sentence 4

A	3 1	1 5 2 4	2 4	2 4	2 3	4 5
B	1 4 7	2 5	4 5 7	2 3 4 5	2	4 5 6
C	2 10 8	6	3 4	1	10 9	1 6 10
D	6 5 2	6	9	2	6	

Sentence 5

A	2 4	2 3	4 5	1 5 2 4	2 4	1 5	2	3 4	2 4
B	2 3 4 5	2	4 5 6	2 5	4 5 7	2 3	2 3	5 6	
C	1 10 9	1 6 10	6	3 4	3	5 9 6 8 10	3 2 4 6 8 10		
D	9	2 6	6	6	5 6	6	4 3		

Sentence 6

A	1 5	2	3 4	2 4	1 5 2 4	2 4	1 5	2 3	3 5
B	2 3	2 3	5 6	2 5	4 5 7	1 7 3 4 5 6	3 3	4 7	
C	3 5 9 6 8 10	3 2 4 6 8 10	6	3 4		11	4 6		
D	5 6	4 3	6	6	6	5 6 2 4	2		

Sentence 7

A	1 5	2 3	3 5	1 5 2 4	2 4	3	3	3
B	1 7 3 4 5 6	3 3 4 7	2 5	4 5 7	1 3	1	1 3	
C	11	4 6	6	3 4	6		6	
D	6 5 6 2 4	2 6	6	3 4	5 6 2 4			

## Ode Machines

ODE MACHINE 1. (Karlgen 191) Begins simultaneously with the Introductory Dumbshow and ends around the time of the last composition. Tempo 100%. Rhythm is free. Each bar is sung in one breath. *i.e.* The tempo may fluctuate between & within phrases.

(1) SOUTH MOUNTAIN CUTTING THE HORIZON FOLD OVER FOLD. SOUTH MOUNTAIN etc. (the same words four times over)

STEEP CLIFFS FULL OF VOICES AND ECHOES TOWERING OVER THE ECHOES TOWERING (x4)

RESPLENDENT RESPLENDENT YIN, LORD CONDUCTOR (x4)

THE PEOPLE GAZE AT YOU MUTTERING UNDER THEIR BREATH (x4)

THE PEOPLE'S HEARTS ARE BURSTING WITH GRIEF (x4)

NOT MAKE JOKES OR PASS THE TIME OF DAY (x4)

OUR COUNTRY IS COMPLETELY RUINED (x4)

THEY DARE

RUINED ISN'T IT YOUR BUSINESS TO SEE TO IT ALL? (x4)

Action/Number scores). A decision once made must be allowed to run its course until the next recitation. The temporal point of rest is when the last composition has ended, and before the improvisation begins. It should be understood that the entire paragraph is an improvisation *etc.* and at this point the ritual part ends and the improvising part begins. No formal compositions (not even the Ode Machines or the Action/Number Scores) should be allowed to overrun this point of rest and spill into the improvising part. They are all a prelude to an accord to the 'prescribed spontaneity apparent in Nature'.

## Firelighting Component

The following inspirational text is from the book of Kwang-Sze, XIV. 3, translated from the Chinese by James Legge.

Pei-män Khäng asked Hwang-Tî, saying, 'You were celebrating, O Tî, a performance of the music of the Hsien-khîh, in the open country near the Thung-thing 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 Tî said, 'It was likely that it should so affect you! It was performed with (the instruments of) men, and all attuned according to (the influences of) Heaven. It proceeded according to (the principles of) propriety and righteousness, and was pervaded by (the idea of) the Grand Purity.

'The Perfect Music first had its response in the affairs of men, and was conformed to the principles of Heaven; it indicated the action of the five virtues, and corresponded to the spontaneity (apparent in nature). After this it showed the blended distinctions of the four seasons, and the grand harmony of all things; — the succession of those 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 rough, as if the contracting and expanding of the elemental processes blended harmoniously (in its notes). Those 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 formal conclusion, and it began again without any prelude. 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 inexhaustibly, and without the intervention of any pause: — 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 threw 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 but gave admission to them. Yea, those notes resounded slowly, and might have been pronounced

high



(rall.)

(2) SOUTH MOUNTAIN CUTTING THE HORIZON FOLD OVER FOLD (x4)

WEARING YOUR RICH MANTLE OF FORESTS AND FLOWERS (x4)

RESPLENDENT RESPLENDENT YIN, LORD CONDUCTOR (x4)

WHAT IS THE MEANING OF YOUR INIQUITY? (x4)

HEAVEN SENDS DOWN EPIDEMIC AFTER EPIDEMIC (x4)

DEATHS AND DISORDERS ARE WIDESPREAD AND MANY (x4)

THE PEOPLE HAVE NO GOOD WORD TO SAY (x4)

LAMENTATION LAMENTATION WITHOUT END

(same words x4)

(3) YIN VICEROY (x4)

FOUNDATION STONE OF CHOU (x4)

YOU SHOULD HOLD THE REINS OF STATE (x4)

YOU SHOULD UNITE THE FOUR QUARTERS (x4)

YOU SHOULD SUPPORT THE SON OF HEAVEN (x4)

YOU SHOULD KEEP THE PEOPLE ON THE STRAIGHT AND NARROW PATH (x4)

OH MERCILESS HEAVEN

(same words x4)

YOU SHOULD NOT SUCK OUR PEOPLE DRY (x5)

(4) YOU DO NOT SHOW YOUR FACE YOU DO NOT TAKE ACTION (x4)

recit

SO THE PEOPLE HAVE LOST THEIR FAITH (x4)

YOU DO NOT SEEK SOUND ADVICE YOU DO NOT GIVE OFFICE (x4)

recit

SO THE BEST MEN OF THE COUNTRY ARE CHEATED AND PARALYSED (x4)

COME ON AND BE PEACEFUL BE

MODERATE (x4)

DO NOT RUN THE RISK OF APPOINTING MEAN MEN (x4)

high and clear. Hence the shades of the dead kept in their obscurity; 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) flowed on without stopping. You thought anxiously 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-amazed, you stood in the way all open around you, and then you leant against an old rotten dryandra-tree and hummed. 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 so much empty vacancy while you endeavoured to retain your self-possession: — it was that endeavour that made you weary.

In the last part (of the performance), I employed notes which did not have that wearing effect. I blended them together as at the command of spontaneity. Hence they came as if following one another in confusion, like a clump of plants springing from one root, or like the music of a forest produced by no visible form. They spread themselves all around without leaving a trace (of their cause); and seemed to issue from deep obscurity where there was no sound. 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, (merely) 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 notes are all prepared; — this is what is called the music of Heaven, delighting the mind without the use of words. Hence it is said in the eulogy of the Lord of Piào, "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 envelopes 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 ghostly visitation. 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 Tào; you may with it convey the Tào in your person, and have it (ever) with you.

DO NOT APPOINT YOUR PETTY RELATIVES (x4) TO THE MOST

IMPORTANT POSTS (x4)

(5) HIGH HEAVEN IS NOT JUST (x4) SENDING DOWN THESE QUARRELS (x4)

HIGH HEAVEN IS NOT KIND (x4) SENDING DOWN THESE EVILS (x4)

IF THE NOBLES WERE MODERATE (x4) THE PEOPLE'S HEART WOULD BE SET AT REST (x4)

IF THE NOBLES WERE PEACEFUL (x4) HATE AND ANGER WOULD DISAPPEAR (x4)

(6) OH MERCILESS HEAVEN (x4) NOTHING IS EVER STRAIGHTENED OUT (x4)

EVERY MONTH THE CONFUSION GROWS (x4) THE PEOPLE HAVE NO PEACE (x4) THEIR GRIEVED HEARTS ARE STUPEFIED (x4)

WHO HOLDS THE REINS OF STATE? (x4) IF YOU DO NOT GOVERN (x4)

THE PEOPLE SIMPLY SUFFER AND TOIL (x4) (7) I HARNESS UP THESE FOUR STALLIONS (x4)

MY FOUR STALLIONS STRETCH THEIR NECKS (x4)

I LOOK OUTWARD TO THE FOUR QUARTERS (x4) AND WHAT DO I SEE? I SEE HARASSMENT HARASSMENT

THERE IS NOWHERE TO DRIVE (x5) x2 (8) NOW YOU GIVE VENT TO YOUR

EVIL NATURE (x4) WE SEE YOUR LANCES (x4) BUT WHEN WE REGAIN OUR PEACE

AND JOY (x4) WE WILL GET BACK AT YOU (x4) (9) GREAT HEAVEN IS WICKED (x4)

OUR KING IS NOT AT PEACE (x4) HE DOES NOT STABILISE HIS HEART (x4)

HE JUST LOSES HIS TEMPER WITH THOSE WHO REMONSTRATE (x4) (10) I, GIA-FU, HAVE MADE THIS ODE (x4)

TRYING TO SORT OUT WHAT'S WRONG WITH OUR KING (x4) YOUR HEART MUST CHANGE (x4)

BEFORE YOU CAN CHERISH THE MYRIAD STATES (x4)

ODE MACHINE 2 (Karlgren 235) Each line is one breath. Where no line is drawn the singer improvises one. Begin simultaneously with the first sentence of the chanting and end about the same time as the last composition. Tempo 100%

(1) KING WEN IS ON HIGH, OH HE SHINES IN HEAVEN. CHOU

THOUGH IT IS AN OLD STATE, YET THE MANDATE DESCENDS ON IT AFRESH. THE HOUSE OF CHOU

HAS IT NOT PROSPERED? SO GOD'S MANDATE WAS IT NOT TIMELY? KING WEN ASCENDS

AND DESCENDS, HE SITS NEXT TO GOD, ON HIS LEFT AND ON HIS RIGHT. (2) VIGOROUS VIGOROUS KING

WEN, HIS GOOD FAME COMES NOT TO AN END. COPIOUSLY ENDOWED INDEED WAS THE HOUSE OF CHOU,

BE-HOLD KING WEN HIS GRANDSONS AND HIS SONS, KING WEN HIS GRANDSONS AND HIS SONS,

THEY ARE THE TRUNK AND BRANCHES FOR A HUNDRED GENERATIONS. ALL THE OFFICERS OF CHOU HAVE COVERED THEMSELVES

WITH GLORY GENERATION AFTER GENERATION. (3) FOR GENERATIONS THEY HAVE COVERED THEMSELVES WITH GLORY, THEIR PLANS

THEY HAVE LAID CAREFULLY CAREFULLY, THOUGHTFUL ARE THE MANY OFFICERS BORN TO

THIS KINGDOM. THIS KINGDOM GAVE THEM BIRTH, THE KINGDOM OF CHOU HAS

THEIR SUPPORT. STATELY STATELY ARE HIS MANY OFFICERS; KING WEN CAN REST IN PEACE.

(4) AUGUST AUGUST KING WEN, OH CONTINUOUSLY WAS HE BRIGHT

AND REVERENT. GREAT INDEED WAS HEAVEN'S MANDATE. FOR THERE WAS SHANG, HIS GRANDSONS AND HIS SONS.

SHANG, HIS GRANDSONS AND HIS SONS, THEIR NUMBER, WAS IT NOT ONE HUNDRED THOUSAND? BUT ON HIGH  
 GOD SENT DOWN THE MANDATE AND THEY BECAME SUBJECT TO CHOU. (5) THEY BECAME  
 SUBJECT TO CHOU. HEAVEN'S MANDATE IS NOT FOREVER. THE OFFICERS OF YIN  
 WERE FINE AND ACTIVE, BUT THEY HAD TO PRESENT THEIR LIBATIONS IN THE CAPITAL OF CHOU. WHEN THEY MADE  
 THEIR PRESENTATION OF  
 LIBATIONS THEY WORE RITUAL CLOTHING EMBROIDERED SKIRTS CEREMONIAL CAPS. OH YOU ARE JUST THE KING'S SERVANTS PROMOTED  
 TO RANK.  
 SHOULD YOU NOT THINK OF YOUR ANCESTORS? (6) SHOULD YOU NOT THINK OF YOUR ANCESTORS?  
 AND IN SO DOING CULTIVATE THEIR VIRTUE? CONSTANTLY BE WORTHY OF THE MANDATE, AND SO  
 SEEK YOUR OWN FELICITY. IN THE DAYS WHEN YIN HAD NOT YET LOST THE MASSES OF THE PEOPLE YIN WAS  
 THE EARTHLY COUNTERPART OF GOD ON HIGH. MIRROR YOURSELF IN THE FATE OF YIN. THE GREAT MANDATE  
 IS NOT EASY. (7) THE MANDATE IS NOT EASY; MAY IT NOT CEASE  
 WORKING IN YOU. DISPLAY AND MAKE BRIGHT YOUR GOOD FAME. THE LORD OF YU AND THE HOUSE  
 OF YIN GOT THEIR INVESTITURE FROM HEAVEN. BUT HIGH HEAVEN IN ITS ACTIONS HAS NO SOUND IT HAS NO  
 SMELL. PATTERN YOURSELVES ON KING WEN AND ALL THE STATES WILL THEN HAVE CONFIDENCE.

ODE MACHINE 3. To begin simultaneously with sentence 2 of the chanting & end about the same time as the last composition. Notes on one beam are in one breath. Each individual note is accented, and the notes in one breath are more or less equal in duration and weight. (Karlgrén 172) Tempo 62%.

(1) SOUTH IN THE SOUTH THERE ARE MOUNTAINS AND IN THOSE SOUTHERN MOUNTAINS THERE GROW CROPS. NORTH IN THE NORTH THERE ARE MOUNTAINS AND IN THOSE NORTHERN MOUNTAINS THERE GROW WEEDS. JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. LORD THE LORD WHOSE HOME THE LORD WHOSE COURT WHOSE HOME AND COURT ARE HIS FOUNDATION. JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. TEN THOUSAND TEN THOUSAND YEARS A LONG LONG LIFE TO HIM LIFE UNCEASING.

(2) SOUTH IN THE SOUTH THERE ARE MOUNTAINS AND IN THOSE SOUTHERN MOUNTAINS THERE GROWS THE MULBERRY. NORTH IN THE NORTH THERE ARE MOUNTAINS AND IN THOSE NORTHERN MOUNTAINS THERE GROWS THE POPLAR. JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. LORD THE LORD WHOSE HOME THE LORD WHOSE COURT WHOSE HOME AND COURT ARE A GUIDING LIGHT TO ALL. JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. TEN THOUSAND TEN THOUSAND YEARS A LONG LONG LIFE TO HIM UNBOUNDED LIFE.

(3) SOUTH IN THE SOUTH THERE ARE MOUNTAINS AND IN THOSE SOUTHERN MOUNTAINS THERE GROWS THE WILLOW. NORTH IN THE NORTH THERE ARE MOUNTAINS AND IN THOSE NORTHERN MOUNTAINS THERE GROWS THE PLUM. JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. MY LORD HE LOVES THE PEOPLE HE IS THEIR FATHER HE IS THEIR MOTHER. JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. MY LORD HIS POWER HIS ATTRACTION MAY IT NEVER CEASE.

(4) SOUTH IN THE SOUTH THERE ARE MOUNTAINS AND IN THOSE SOUTHERN MOUNTAINS YOU WILL FIND MANGROVE SWAMPS. NORTH IN THE NORTH THERE ARE MOUNTAINS AND IN THOSE NORTHERN MOUNTAINS YOU CAN GATHER SLOES. JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. MY LORD WHY SHOULD HE NOT MAINTAIN MAINTAIN HIS VIGOUR RIGHT INTO OLD AGE? JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. MY LORD HIS POWER HIS ATTRACTION MAY IT CONTINUE FLOURISHING

(5) SOUTH IN THE SOUTH THERE ARE MOUNTAINS AND IN THOSE SOUTHERN MOUNTAINS

THERE ARE FORESTS OF ASPEN. NORTH IN THE NORTH THERE ARE MOUNTAINS AND IN THOSE NORTHERN MOUNTAINS THERE ARE FORESTS OF PINE. JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. MY LORD WHY SHOULD HE NOT MAINTAIN MAINTAIN HIMSELF UNTIL YELLOW WITH AGE? JOY PURE JOY BELONGS ONLY TO THE LORD TO MY GOOD LORD. HIS EXAMPLE THIS WILL PROTECT AND GOVERN HIS DESCENDANTS OUR LINE

ODE MACHINE 4 (Karlgrén 55) Notes on one beam are in one breath.  $\text{f}$  = accented appoggiatura; rhythm is nonetheless free. Tempo 70% Begin simultaneously with sentence 3 of the chanting and end about the same time as the last composition.

(1) CAST YOUR EYE CAST YOUR EYE UPON THAT COVE THAT COVE OF THE CHI THE CHI RIVER. THE ROYAL THE ROYAL BAMBOO OVERHANGS LUXURIANTLY LEANS LUXURIANTLY. HE HAS HE HAS GRACE HAS OUR LORD OUR LORD. HE IS AS IF AS IF CUT HE IS AS IF AS IF FILED HE IS AS IF AS IF CHISELLED HE IS AS IF AS IF POLISHED. HE IS FRESH AND BRIGHT OH HE IS REFINED OH HE IS IMPOSING OH HE IS CONSPICUOUS OH HE HAS HE HAS GRACE HAS OUR LORD OUR LORD. FOREVER NEVER NEVER COULD I HOW COULD I FORGET HIM AH! (2) CAST YOUR EYE CAST YOUR EYE UPON THAT COVE THAT COVE OF THE CHI THE CHI RIVER. THE ROYAL THE ROYAL BAMBOO GROWS LUSCIOUSLY GROWS LUSCIOUSLY. HE HAS HE HAS GRACE HAS OUR LORD OUR LORD. THE PENDANTS THE PENDANTS IN HIS EAR ARE PRECIOUS MADE OF PRECIOUS STONES. HIS LEATHER HIS LEATHER HEADRESS GLEAMS WITH STONES LIKE LIKE THE NIGHT SKY. HE IS FRESH AND BRIGHT OH HE IS REFINED OH HE IS IMPOSING OH HE IS CONSPICUOUS OH HE HAS HE HAS GRACE HAS OUR LORD OUR LORD. FOREVER NEVER NEVER COULD I HOW COULD I FORGET HIM

(3) CAST YOUR EYE CAST YOUR EYE UPON THAT COVE THAT COVE OF THE CHI THE CHI RIVER. THE ROYAL THE ROYAL BAMBOO

GROWS LUSHLY AS IF AS IF MATTED. HE HAS HE HAS GRACE HAS OUR LORD OUR LORD. HE IS LIKE LIKE BRONZE  
 HE IS LIKE LIKE SHINING TIN HE IS LIKE LIKE THE TESSERA OF JADE HE IS LIKE LIKE THE PIERCED DISC OF JADE HE IS  
 MAGNANIMOUS OH HE IS INDULGENT OH SEE HIM LEAN  
 LEAN LUXURIANTLY HE LEANS LUXURIANTLY UPON THE DOUBLE UPTURNED SIDEBARS OF HIS CHARIOT OH  
 HE IS QUICK QUICK TO MAKE A JOKE YOU MIGHT THINK: VELVET PAWS BUT STILL A TIGER OH BUT NO  
 NEVER WOULD HE DO IT NEVER WOULD HE ACT OUT OF SPITE AH!

ODE MACHINE 5 (Karlgrén 173) Tempo 77% Notes on one beam are in one (full length) breath. 2 notes on a stem = (where possible) the voice oscillates between the 2 notes (speed of oscillation is free). One note on a stem = simply held as a long note. Distribution of syllables (where there is more than one per stem) is free. Instruments may be used to play the notes outside the voice range, or the offending notes may be omitted, perhaps leaving a staccato reiteration of the remaining note, etc., etc. Begin simultaneously with sentence 4 of the chanting and end about the same time as the last composition.

(1) TALL THAT SOUTHERNWOOD TREE. THE DEW LIES BRIGHTLY ALL ABOUT OH. NOW I HAVE SEEN  
 MY DEAR LORD. MY HEART IS TUNED OH. OVER BREAKFAST WE LAUGH WE TALK OH. AND SO IT IS WE HAVE  
 UNION, PEACE OH. (2) TALL THAT SOUTHERNWOOD TREE. THE DEW GLISTENS THE DEW GLISTENS.  
 NOW I HAVE SEEN MY DEAR LORD. HE IS SO KIND TO ME HE IS GLORIOUS HE IS THE ONLY ONE. HIS  
 DESIRE FOR ME MAY IT NEVER TURN SOUR. IN OLD AGE MAY I NEVER FORGET HIM (3) TALL THAT  
 SOUTHERNWOOD TREE. DEW DRENCHED DEW DRENCHED. NOW I HAVE SEEN MY DEAR LORD. GRANDLY  
 WE FEAST HIS BROTHERS WITH JOY. HE SETS AN EXAMPLE TO HIS BROTHERS. MAY HE ENJOY HONOUR POTENTLY  
 OLD AGE AND JOY. (4) TALL THAT SOUTHERNWOOD TREE. COPIOUS DEW SOPPING WET. NOW

I HAVE SEEN MY DEAR LORD. THE METAL ORNAMENTS JINGLE ON THE REINS JINGLE. THE BIT BELLS  
 CHIME CHIME IN HARMONY. CASCADES OF BLESSINGS SHOWER US

ODE MACHINE 6 (Karlgrén 152) Tempo 100%. Do(4)ve = the o-sound in "dove" is sung 4 times (with out glotal stop). Each repetition should start gently below pitch & rise to correct pitch. Hi-(+7)s = at the point indicated the i-sound is sung 7 more times before the word is completed. Notes on a beam are one full breath. Begin simultaneously with sentence 5 of the chanting and end about the same time as the last composition.

(1) THE TURTLE- DO(4)VE SITS UP IN THE MU(3)LBERRY TREE. I(3)TS CHI(4)CKS ARE SEVEN. SI(7)GH.  
 THE(2) GOOD MAN M-M-MY LO-(+3)RD. HI-(+7)S MANNE(10)R IS CO(5)NGSTANT. SI-(+1)GH.  
 HIS MA(2)NNER IS CON-STANT. SI-(+3)GH. HIS HEART IS TIED TO MINE. SIGH.  
 (2) THE-(+5) TURTLE- DO(6)VE SITS UP IN THE MULBERRY TREE. ITS CHI-(+15)CKS  
 PLAY IN THE-(+7) PLUM TREE. THE-(+1) GOOD MAN MY LO(4)RD HIS RIBBONS OF  
 SI(9)-LK. HIS RIB-BONS ARE SI-(+5)-LK. HI-(+4)-S BE(2)RET  
 IS OF DAPPLED LEATHER (3) THE TURTLE- DO(3)-VE SI(7)TS UP IN THE MULBERRY TREE(10). ITS  
 CHICKS PLA(6)Y AMONGST THE BRAM-BLE(4)-S. THE-(+4) GOOD MAN MY LORD  
 HI(6)S MANNE(5)R IS NOT EXTRA VAGANT. HI-(+9)-S MA-(+5)NNER  
 NOT BE(9)ING EXTRA VA(3)GANT. MAKES STRAIGHT ALL THE FOUR NA(5)TIONS  
 (4) THE TURTLE- DO(2)VE SITS UP IN THE MULBERRY TREE. I-(+1)-TS CHI(2)CKS PE(6)RCH  
 ON THE HA(6)ZEL. THE(7) GOOD MA(5)N MY LO(3)RD MAKES STRAI(7)GHT  
 THE NATION'S PEO-(+5)PLE. HE MAKES STRAIGHT THE  
 NATION'S PEO(8)PLE SO WHY SHOULD NOT HIS PRESENCE BE FELT TEN THOU(3)SAND YEARS

ODE MACHINE 7 (Karlgren 230) Tempo 100%. Begin simultaneously with sentence 5 of the chanting and end about the same time as the last composition. Each note or note-group is one full-length breath. In the case of a note-group the rhythm and allocation of the syllables is free.

(1) DELICATE SILKY-SOUNDING YELLOW BIRDS FINDING HOME ON A HILL'S FACE. OUR ROAD IS SO LONG. WE ARE SO TIRED. WATER US FEED US TEACH US HARANGUE US. NOW ORDER THOSE REAR CHARIOTS TO GIVE US A RIDE ON. (2) DELICATE SILKY-SOUNDING YELLOW BIRDS FINDING HOME IN A HILLSIDE CRACK. WE SHRINK FROM THIS MARCH WE SIMPLY CAN NOT KEEP IT UP. WATER US FEED US TEACH US HARANGUE US. NOW ORDER THOSE REAR CHARIOTS TO GIVE US A RIDE ON. (3) DELICATE SILKY-SOUNDING YELLOW BIRDS FINDING HOME ON THE HILL SIDE. WE SHRINK FROM THIS MARCH. WE SIMPLY CANNOT MAKE IT. WATER US FEED US TEACH US HARANGUE US. NOW ORDER THOSE REAR CHARIOTS TO GIVE US A RIDE ON.

ODE MACHINE 8 (Karlgren 303) Tempo 100% Begin simultaneously with sentence 5 of the chanting and end about the same time as the last composition. Notes on one beam are one full-length breath.

(1) HEAVEN ORDERED THE BLACK BIRD TO DESCEND AND BEAR SHANG. HE LIVED IN YIN A LAND THAT IS VAST VAST. OF OLD GOD GAVE THE APPOINTMENT TO THE MILITARY T'ANG HE REGULATED AND SET BOUNDARIES FOR ALL THE FOUR QUARTERS OF THE EARTH (2) HEAVEN THEN CHARGED THE THE THE SOV-REIGN EXTENSIVELY TO HOLD THE NINE POSSESSIONS. THE FIRST SOV-REIGN OF THE SHANG RECEIVED AN AP-POINTMENT NEVER THREATENED WHEN IT RESTED WITH THE MILITARY KING'S OFF-SPRING (3) THE MI MI MI MILITARY KING'S DESCENDANT THAT IS WU T'ING AL- SO LEFT NONE UN- VANQUISHED. WITH DRAGON BAN- NERS AND TEN TEN TEN TEN TEN TEN CHARIOTS THE GREAT GRAIN FOR SACRIFICE WAS PRE-SENT-ED (4) THE ROYAL DO-MAIN WAS ONE THOUSAND SQUARE MILES THAT WAS WHERE

THE PEOPLE BUILT THEIR RESTING PLACE BUT HE ALSO SET BOUNDARIES FOR ALL STATES BETWEEN THE FOUR SEAS (5) THE FOUR SEAS CAME IN HOMAGE THEY'VEY CAME IN CROWDS CROWDS THE GREAT ENCIRLLING BOUNDARY WAS THE RIVER THE LORDS OF YIN RECEIVING THE APPOINTMENT WAS RIGHT RIGHT ONE HUNDRED BLESSINGS DID THEY ENJOY

ODE MACHINE 9 (Karlgren 269) Tempo 100%. Begin simultaneously with sentence 6 of the chanting and end about the same time as the last composition. Notes on one beam are one full-length breath.

BRIGHT FINE PRINCES AND AN-CESTORS, YOU HAVE SENT DOWN BLESSINGS, FAVOURED US WITHOUT STINT. SONS AND GRANDSONS WILL PRESERVE THE FACT. NO LANDS THAT ARE NOT UN- DER YOUR SWAY. IT WAS THE REAL KINGS WHO RAISED THEM UP. WE KEEP YOUR GREAT DEEDS IN MIND. OUR DE SCENDANTS WILL PRAISE THEM FOR- EVER. WAS HE NOT STRONG THE REAL MAN? THE FOUR QUAR-TERS OF THE EARTH RESPECT HIM. WAS NOT IT BRIGHT HIS REAL VIRTUE? THE HUN- DRED PRINCES MAKE HIM THEIR MO-DEL. OH NO THE FOR- MER KINGS ARE NOT FORGOT

ODE MACHINE 10 (Karlgren 6) Tempo 150%. Begin simultaneously with sentence 7 of the chanting and end about the same time as the last composition. Notes on one beam are one full-length breath.

(1) THE PEACH TREE IS DELICATE AND LOVE- LY. BRIGHT LU- MINOUS ARE ITS FLOWERS. THIS GIRL GOES TO HER NEW HOME. SHE WILL HARMONIZE HER HOME HER BOU- DOIR. (2) THE PEACH TREE IS DELICATE AND LOVE- LY. WELL SET ITS FRUITS. THIS GIRL GOES TO HER NEW HOME. SHE WILL ORGANIZE HER BOUDOIR HER HOUSE. (3) THE PEACH TREE IS DELICATE AND LOVE- LY. ITS LEAVES ARE LUXURIANT. THIS GIRL GOES TO HER NEW HOME. SHE WILL KEEP AN EYE ON HER HOUSE- MAID.

The Ode Machines are dedicated to John White. They may be freely transposed to suit any voice. The tempi vary about an arbitrary norm called 100%; lower numbers are slower, higher numbers are faster. Accompaniments may be freely devised. The odes may be sung apart from The Great Learning singly, or as groups of any number, successively or simultaneously, with or without accompaniment.

The Great Learning, paragraph 6

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 or all 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, end with a sound.

**PERFORMANCE NOTES**  
Any number of performers move independently through the material in the written order. There is no obligation to reach the end. Performers dropping out or ending should signalise the fact in some way (e.g. if the performing space is well-defined, leave it).

Any materials may be used. Each sound from a different source or all sounds from the same source, or any gradation between. Stones, whistles, speech, song, gongs, etc. recommend themselves as occurring in other paragraphs of The Great Learning. In the case of speech or song, use the words written in capitals at the start of the sequence you are in. Anything from the whole word or group of words down to a single letter.

A "sound", with no qualifying adjective, means a rather definite type of sound with a certain amount of presence. Sounds are generally shortish and rather quiet.

"Optional sound" can mean a sound (as above), or an accidental or incidental (glancing) type of sound, or a quasi-accidental sound or no sound at all.

"Isolated" always implies the option of making the sound or hearing it, as in the first sentence.

"Synchronised sound" means make a sound simultaneously with another player.

In cases of failure to produce a properly "isolated" or "synchronised" sound, there is no limit to the number of attempts that may be made, but there is no obligation to make more than one.

"General pause" is when everyone is silent and still.

**FROM** Make or hear an isolated sound and hear out the following general pause. Then a set of four sounds, the first one synchronised.

**THE EMPEROR** A pair of sounds, then a pair of optional sounds.

**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 it 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

The Great Learning, paragraph 7

→ sing 8 IF  
sing 5 THE ROOT  
sing 13(f3) BE IN CONFUSION  
sing 6 NOTHING  
sing 5 (f1) WILL  
sing 8 BE  
sing 8 WELL  
sing 8 GOVERNED  
sing 7  
hum 7  
→ sing 8 THE SOLID  
sing 8 CANNOT BE  
sing 9(f2) SWEEP AWAY  
sing 8 AS  
sing 17(f1) TRIVIAL  
sing 6 AND  
sing 8 NOR  
sing 8 CAN  
sing 17(f1) TRASH  
sing 8 BE ESTABLISHED AS  
sing 9 (f2) SOLID  
sing 5 (f1) IT JUST  
sing 4 DOES NOT  
sing 6 (f1) HAPPEN  
hum 3(f2)  
→ speak 1 MISTAKE NOT CLIFF FOR  
MORASS AND TREACHEROUS BRAMBLE

**NOTATION**  
→ The leader gives a signal and all enter concertedly at the same moment. The second of these signals is optional; those wishing to observe it should gather to the leader and choose a new note and enter just as at the beginning (see below).  
"sing 9(f2) SWEEP AWAY" means: sing the words "SWEEP AWAY" on a length-of-a-breath note (syllables freely disposed) nine times; the same note each time; of the nine notes two (any two) should be loud, the rest soft. After each note take in breath and sing again.  
"hum 7" means: hum a length-of-a-breath note seven times; the same note each time; all soft.  
"speak 1" means: speak the given words in steady tempo all together, in a low voice, once (follow the leader).

**PROCEDURE**  
Each chorus member chooses his own note (silently) for the first line (if eight times). All enter together on the leader's signal. For each subsequent line choose a note that you can hear being sung by a colleague. It may be necessary to move to within earshot of certain notes. The note, once chosen, must be carefully retained. Time may be taken over the choice. If there is no note or only the note you have just been singing, or only a note or notes that you are unable to sing, choose your note for the next line freely. Do not sing the same note on two consecutive lines.  
Each singer progresses through the text at his own speed. Remain stationary for the duration of a line; move around only between lines.  
All must have completed "hum 3(f2)" before the signal for the last line is given. At the leader's discretion this last line may be omitted.





### 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.

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