

THE GREAT LEARNING

G.O

Dedicated to the Scratch Orchestra

THE GREAT LEARNING

Preview File Only

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.

BRITISH MUSIC INFORMATION CENTRE,
10, Sturford Place, London, W.1

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 (GB if available)

with each note

short as possible

remnant

same order of notes on both manuals and synchronise the takeovers

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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 whistling instrument; all natural and mechanical means are permissible, from a broken back 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 tempo, 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.

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.

Tacit during whistle solo.

conductor

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

whistlers
solo
altri

any notes; breathe when necessary and re-enter unobtrusively on same note. (livelier)

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LAST TIME

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.

Speakers speak the text as above.

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

When the organ is the only sound: Chinese bell } optional

when the sound has died completely:

switch off organ

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 INTERNALLY

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

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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

Musical score for the first system, including piano accompaniment and a melodic line with a treble clef.

♩ = MM 6-12

Musical score for the second system, including piano accompaniment and a melodic line with a treble clef.

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

Musical score for the third system, including piano accompaniment and a melodic line with a treble clef.

OR-DER IN THEIR OWN FA-MI-LIES

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Musical score for the fourth system, including piano accompaniment and a melodic line with a treble clef.

4,2

♩ = MM 6-12

Musical score for the fifth system, including piano accompaniment and a melodic line with a treble clef.

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

♩ = MM6-12

DE—SIR—ING SELF—DIS—CI—PLINE THEY RECT—I—FIED THEIR OWN HEARTS

AND WANTING TO REC—TI—FY THEIR HEARTS THEY

CENTRE FOR MUSIC INFORMATION CENTRE,
10, BEDFORD SQUARE, LONDON, W.1

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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. 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 part consists of several staves with chords and melodic lines.

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

♩ = MM 6-12

This system contains the second line of the musical score. It features a vocal line with lyrics and a piano accompaniment. 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 tempo marking is "♩ = MM 6-12". The piano part includes a large section with a blue watermark "PREVIEW FILE ONLY" overlaid on it. There are also some asterisks (*) in the piano part.

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This system contains the third line of the musical score. It features a vocal line with lyrics and a piano accompaniment. 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 part continues with chords and melodic lines.

THIS COM- PLE -TION OF

KNOWLEDGE IS ROOT-ED IN SORTING THINGS IN-TO OR-GAN-IC CAT-EG-OR-IES.

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

Notes

CHORUS. Begin a few minutes ^{before} 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 quarter 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 this 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 quarter. The speech is loud and clear ('medium shout'). At each end 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 (hilt-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. Sleigh bells, beams in a tin, etc. are usable in this context.

ORGAN. The organ part is in seven sections separated by pauses. The organist orients 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 stave 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 a 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 stave 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 through

per section it 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

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 lefthand 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, joggled 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

10, Seaside Place, London, W15

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-