G.O

Dedicated to the Scratch Orchestra

THE GREAT LEARNING

The first chapter of the Confucian Classic with munic in 7 paragraphs by Cornelin Cardens

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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

△mposed 1969-70

Content: THINGS BEING INVESTIGATED, KNOW-LEDGE 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 TRANGUIL 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

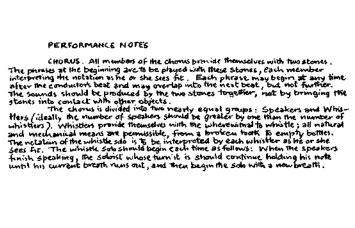
Content: IT CANNOT BE, WHEN THE ROOT IS NEGLECTED, THAT WHAT SHOULD SPRING FROM IT WILL BE WELL ORDERED. IT NEVER HAS BEEN THE CASE THAT WHAT WAS OF GREAT IMPORTANCE HAS BEEN SLIGHTLY CARED FOR, AND, AT THE SAME TIME, THAT WHAT WAS OF SLIGHT IMPORTANCE HAS BEEN GREATLY CARED FOR.

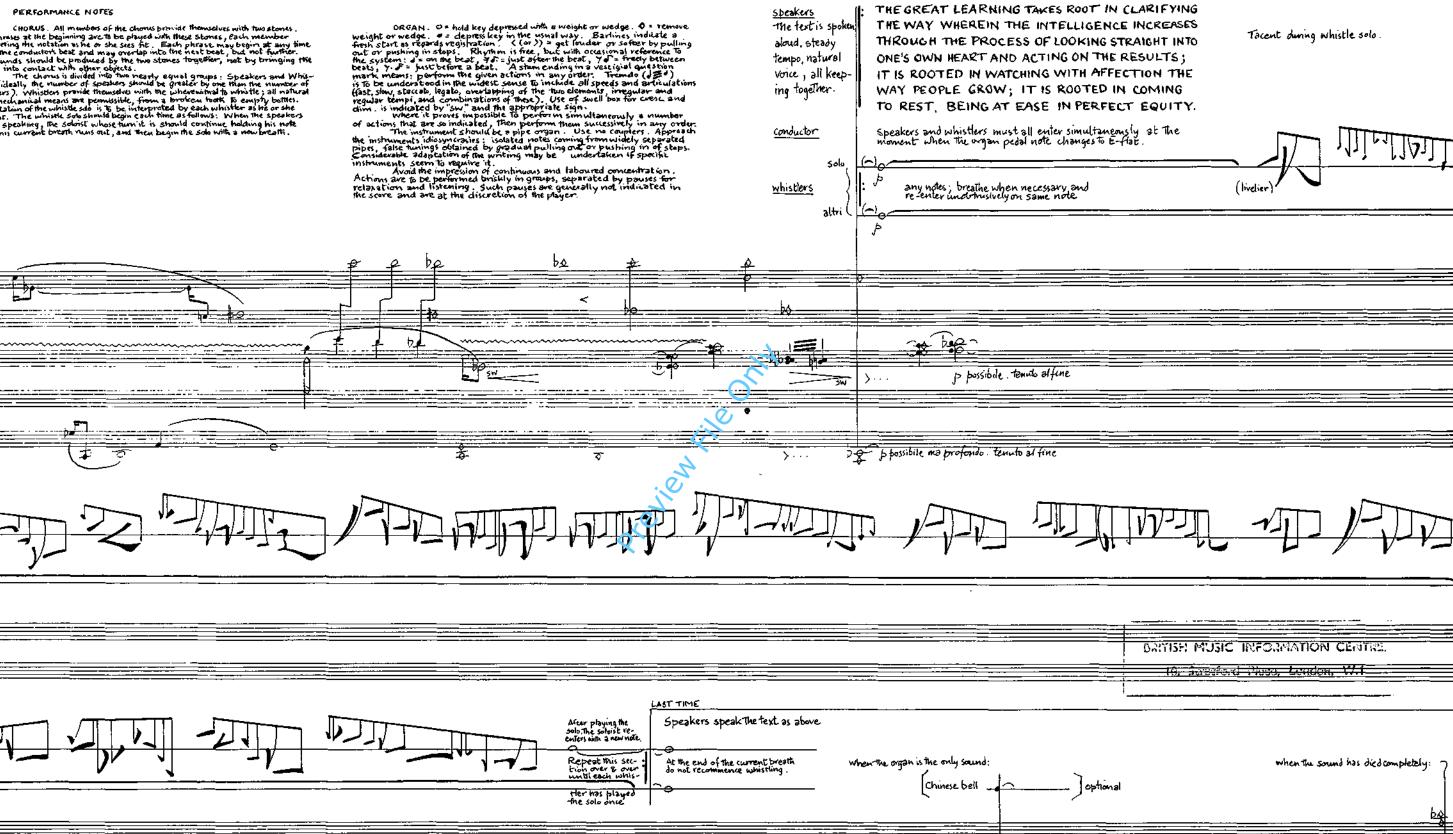
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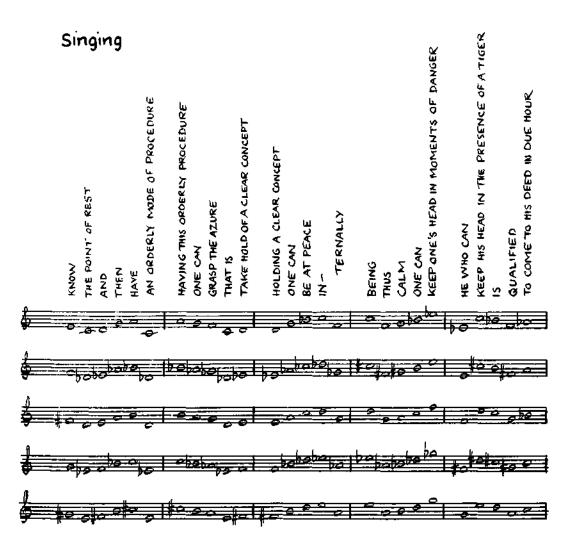




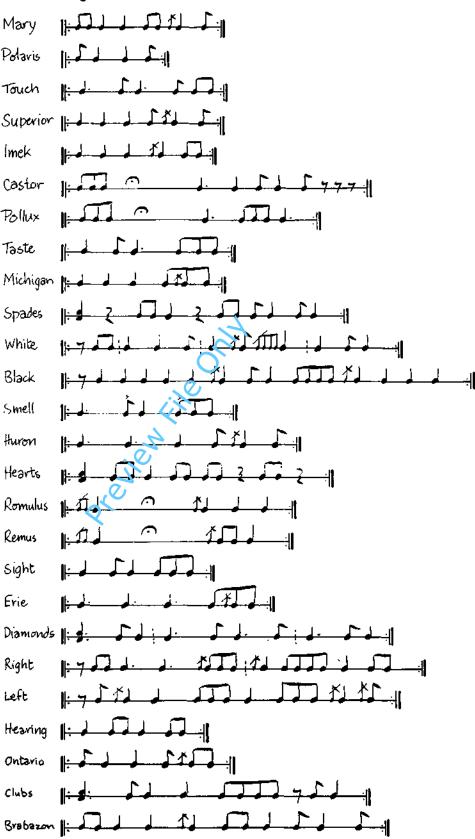
switch off organ

1.2

The Great Learning, paragraph 2



Drumming



SINGING. The notes written as semibroves 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 bordines. The text is sung through five times. If a note is out of range transpose it upordown an octave. The communement of each sung note should coincide with the limital 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 pontads, 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 atempo for each one is up to the individual drummers. The rhythms should be memorised.

A PERFORMANCE

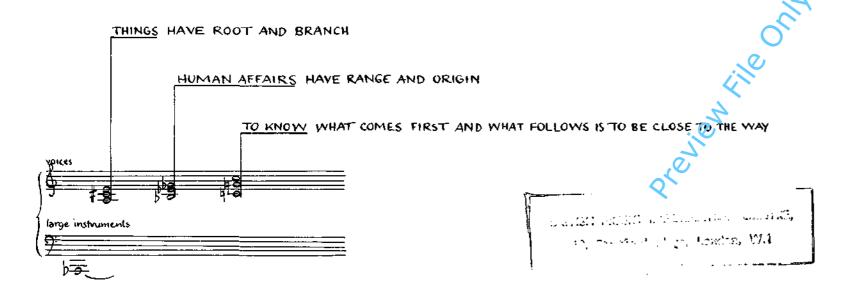
A number of groups are formed each consisting of the fallowing: one drummer, one lead singer, and a number of supporting Singers. These groups take up positions as widely supported as possible, and each group functions autonomously, as follows: The drummerstarts with the rhythm of his choice. When this 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. Whon all singers are finished with the last note of a bar the leader makes a sign to the document, who is then free (at his leisure) to select a second rhythm and establish that. He should not leave a gap between the two rhothms. So the cycle proceeds, each drummer going through the 26 rhythms in any order and all singers singing all the plurases in the order-given, stricking 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 singer's beat. End it raggedly (probably best if the lead singer of the first drummer to reach his final rhightm 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, whoseupon 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



- 1. (Instrumental) All instruments play the law note, over-and over, long; arrange breathing so that gaps don't appear. Enter singly,
- 2.(Instrumental) Ascanding 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 combitable 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
- an notes that are currently audible in the ascending scales. A word may be sung an 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 "tauman 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

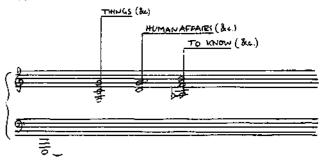
- 2 consists of the remaining words.
- 8. Instrumental sound as before.
- g. The three sentences may be mived. No one should be isolated in one sentence. So: if the first thing that happens is someone entering with the second sentence, a couple of others should join that sentence. before anyone thinks 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.

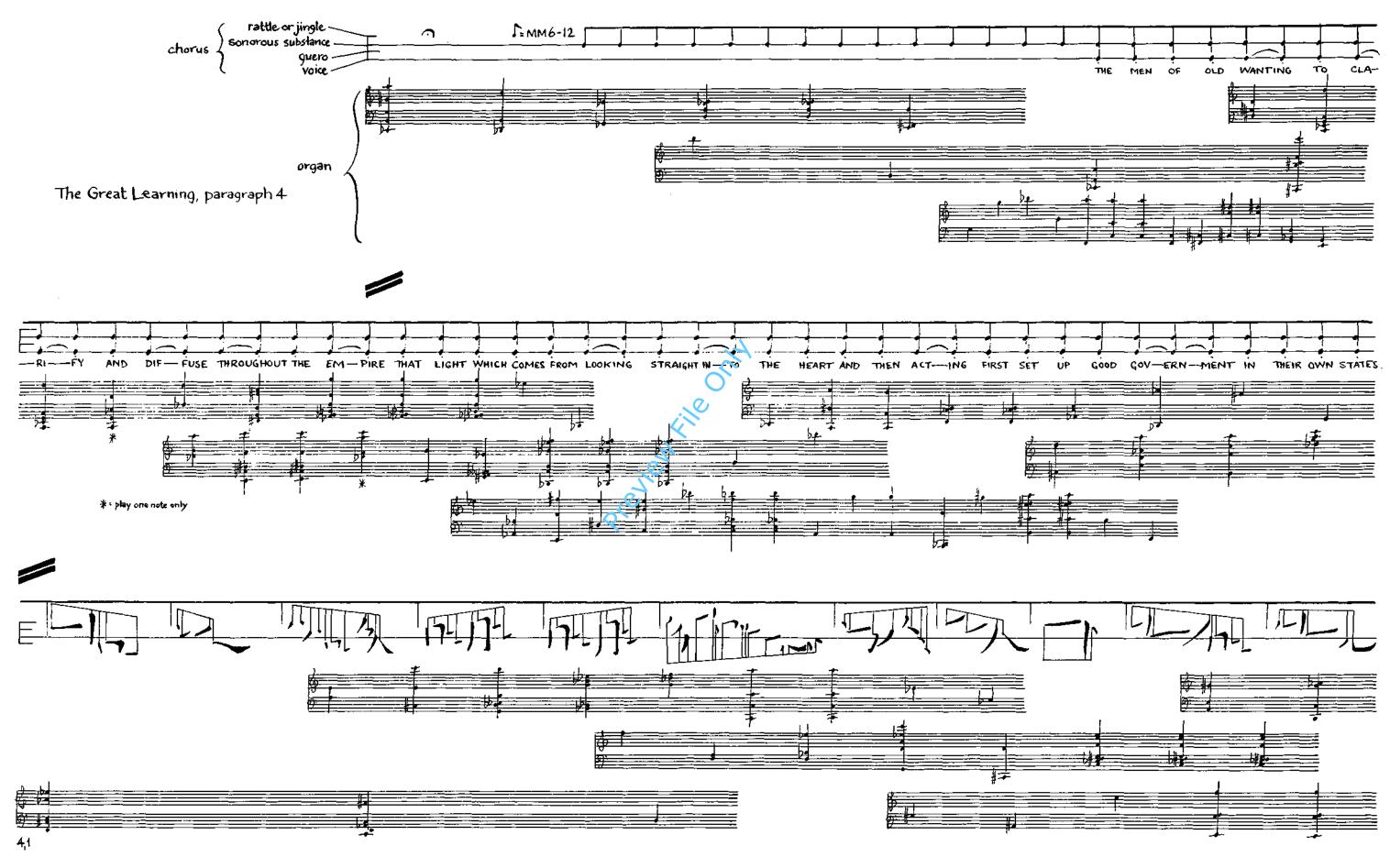
- 10. At any time after 9 has begun any of the targe instruments has the option, after completing an ascending scale, of introducing a new low note. The rest then have the option (after a scale) of joining him. If after a while notody has joined him, This musician should play an ascending scale and then 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 three 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 tast 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 rook 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.

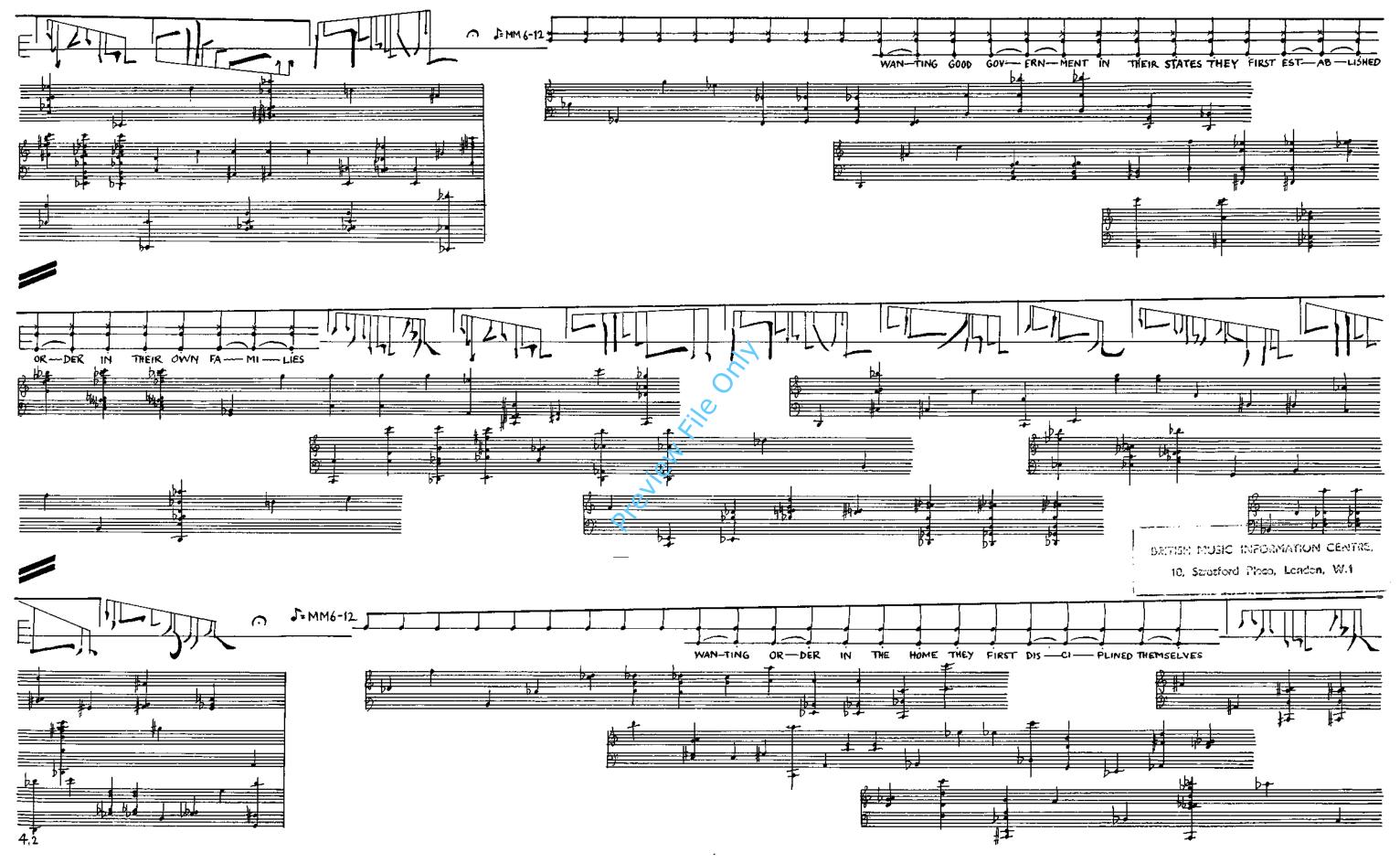
14. Some ascending scales

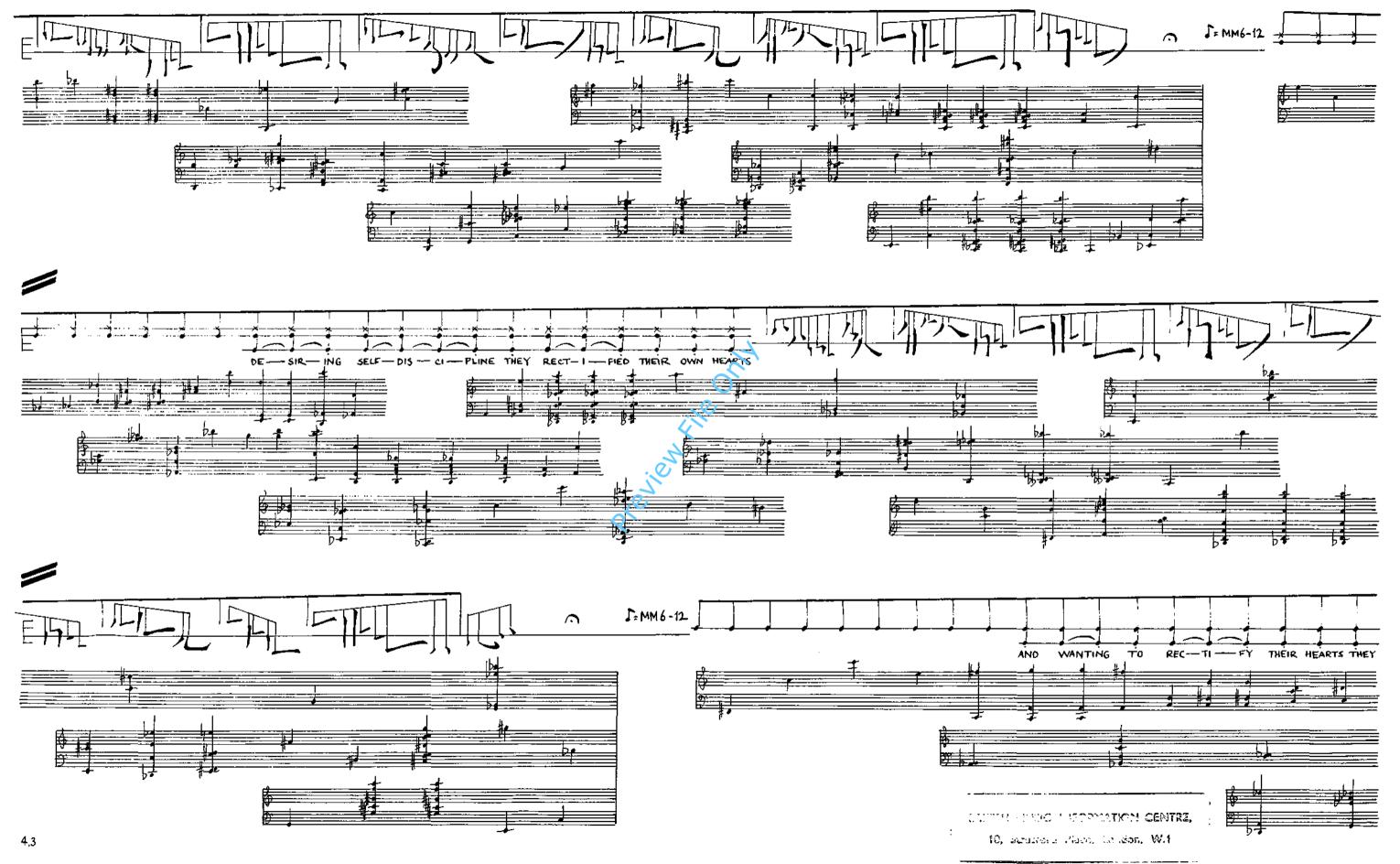


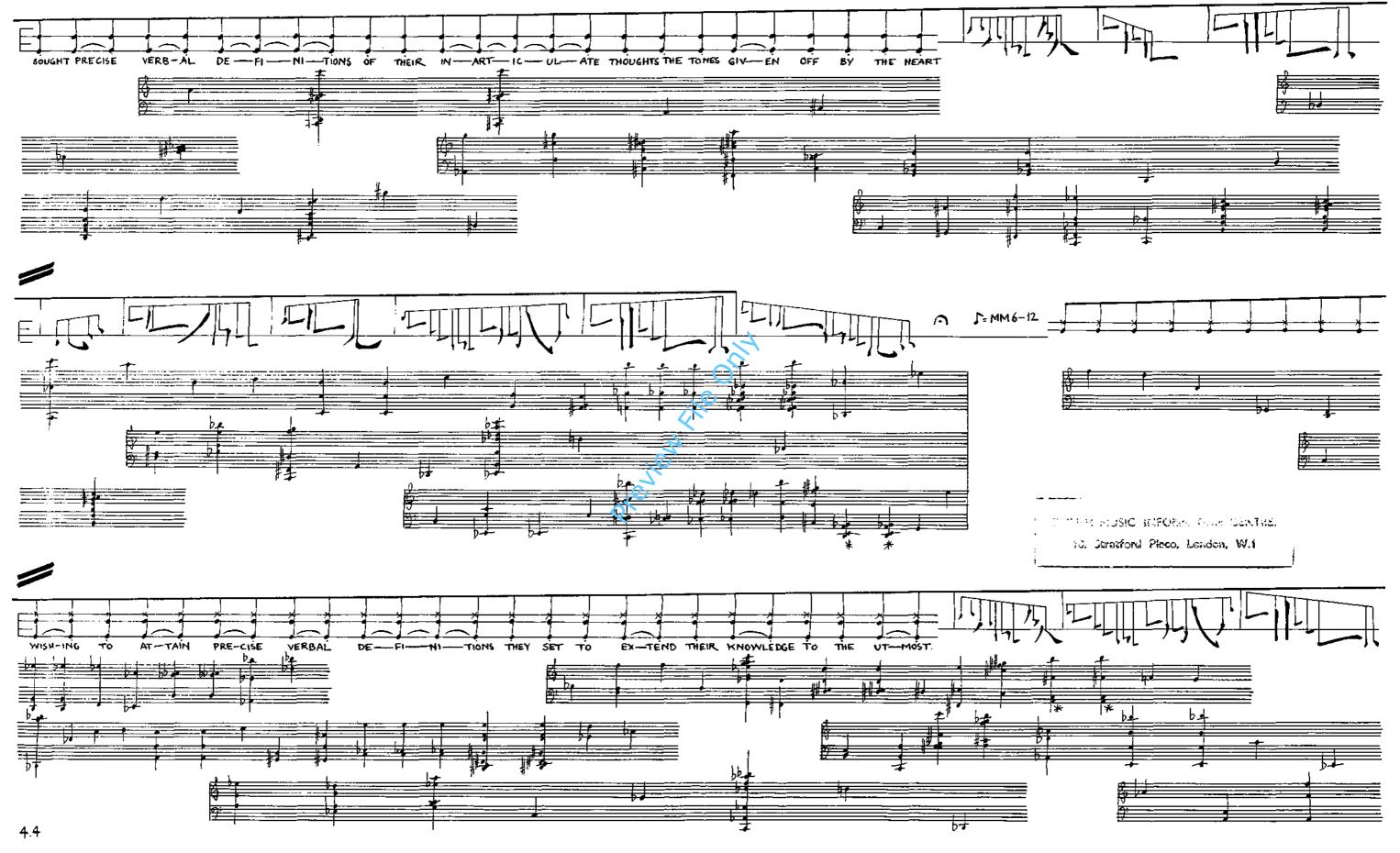
15 Alternative harmonic framework













Recapitulate the seven passages of quero material in sequence without å break.

Notes

CHORUS. Begin a few minutes ables the organ. The charus part has seven sections and a coda. The charus sits in crocodile or zizzag formation, preferably on the floor, and plays in camon. each incember one quaver after the imember 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 bests). 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 spatien rather than sung. As indicated by the notation, words of one syllable are short (but with voice sounds distinguishable and consonants clearly articulated). In words of more than one sylable only the last syllable is short, the rest are held for a full quaver. The speech is loud and clear ('medium shout'). At each earth, of the text or wice part each member has the option of standing up and improvising a sung rendering of this sentance, with the following restrictions: 1) No thember should annit himself of this option more than once, and 2) there should recerbe more than one singer per section. On completing the sung rendering of a sentence the singer sits down and resume his place in the croadile, either at the short of the following guero passage or, if that has passed him by, at the shart of the lowing super passage or, if the has passed him by, at the shart of the following guero passage or, if the has passed him by, at the shart of the ment saction. The code is played by the charma alone. The leader begin when the organ falls stent. It is in canon just like the rest of the maternal, but without strict advertance to a periodic beat. Enter a fau seconds after the main in tent of your and their proceed frealy, leaving the such substance 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.

answ refer to a cushion or any others that produces a satisfying sound when officed. "Guera" means any ridged or instituted instrument, it may be made, found or bought, and should be such as a produce a satisfying sound when stroked with the wand. The notation for this quero-type instrument is interpreted by each member according to the lights. The grain variables that the instation may control are: I) speed of stroke. If the guero may also be struck, laterally, longitudinally, etc. 35 suggested by the vertical strokes in the notation. The railles or jingles decision, should be laid on the sonorous substance, and must be light enough to sound when the sonorous substance is struck. The railles or jingles themselves are not struck (when by accidentify the wand. Sleigh bells, beans in a hin, etc. are usable in this context.

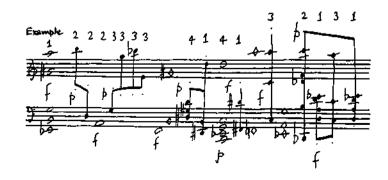
OR. SAM. The organ part is in seen sections separated by pauses. The organist orients himself to the chans leader; any time after the leader legin a new section the organist may move on to the corresponding section. The events on each stone should occur in the unition order, Milhout overapping. The stones in each section are introduced in the unition order, but interestee the counterpointing of the stones is free (There may be many more than three in use simultaneously). Overapping of events from different stones have been directly as chirale between events perhupating in such other to be desirable. To this end, there is seen seen to each soften the counterpointing of the stones of each stones controls from a fifteent stone bear and the directly of sections. The prove is each specifical registers and particular registers and particular registers and particular trajulities. The example at mind gives in particular registers and particular trajulities. The events from in the particular registers and particular trajulities. The events from in the visit of section 1.

If it proves impossible to get right 10 section in the time attotted (5 minutes Horough

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

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



The Great Learning, paragraph 5

The Introductory Dumb Show

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 fore~ finger 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 forefunger placed side on to mose, moves forward and slightly to the right, turning pad outwards.

Eyes cast vaquely 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 chira and as close to it as possible. pointing forward. Thumbs out at right angles amove forward and outward and round to end in Gally outstretched cross shape, with palms stilliup.

Repeat centrepiece.

Left thumb and forefinger make a circle lowal 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) ordown (forefinger knuckle touching lower lip). Then class right hand to left hand waiting at left shoulder. with a loud clap. Clasped hands than chop sharply down diagonally to a sudden stop in front of the body, like a left-handed axe stroke.

Rest.

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

as left hand did before. Signal to start the motion is given by the limp left trand 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.

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 toward 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

ampils, 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 centrépièce.

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's 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 fips 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 shight 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 fore fingers 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, juggled rapidly from side to side in contrary motion, to produce stroboscopic effect. Focus

eyes on an object beyond the hands.

Repeat centrépiece. 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 THHHSSSSS Meanwhile the right hand, fingers outspread, pointing downwards, palm towards the body, descends forward and down, shaking rapidly

Right hand fore-finger shoots forward from mouth with vocal sound, and ends right out front pointing BURELLY REST. O COMP.

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