

## INTRODUCTION

It is not possible for a conductor to distribute parts for 'Autumn 60' among orchestral musicians and then get up on the rostrum and conduct the piece. The very fact that the parts and the score are identical implies that a higher degree of interest and involvement is demanded of the musicians. They have to acquaint themselves with the musical principles underlying the work; they have to investigate the range of possibilities opened up by the score. And finally they have to accept the responsibility for the part they play, for their musical contribution to the piece.

Nobody can be involved with this music in a merely professional capacity. These pieces stand to one another in a relation of mutual support and enrichment; experience gained from one is of vital importance in interpreting the others. In practical terms: any musician who has worked on 'Autumn 60' (and no instrument is excluded from taking part in that piece) is in a position to tackle either part of 'Solo with accompaniment'; players of harmony instruments can also turn to 'Material', while all four pieces are available to pianists.

Even apart from these practical considerations, it seems that these pieces may be 'read' and enjoyed by people who do not play musical instruments. For such people it is of course a matter of little concern that the four pieces in this book are for different instrumental groupings. Educated music lovers buy full scores not only for the sake of taking them to concerts and 'following with the music', but also for the pleasure of actually *reading* the music, of experiencing a kind of imaginary prototype performance. It is well known that very often there is much more in a score than what is used in the production of a sounding performance, much more than what is communicated through a single performance.

Such speculations have a very specific relevance for the pieces in this volume. The musical potentialities of 'Autumn 60' cannot be fully exploited in a single performance; a glance at the example on page 8 shows that the number of possible solutions for even a single beat far exceeds the number of musicians that can be got together for a performance, and if all the possible solutions *were* presented simultaneously the result would in any case be an undifferentiated mass of sound. Thus the criterion of a good performance is not completeness (*i.e.*, perfection), but rather the lucidity of its incompleteness. Any performance is a kind of documentary relic (more or less revealing) of the composer's conception. The music itself on the other hand lies in the score; the score is the composition, and as such has its own value apart from any particular interpretation.

Having stated that these notations exist in their own right, are even musically expressive in a certain sense, it is necessary to retreat from that position again and investigate the efficacy of the notations—how potent and economical is their stimulation of the instrumentalist and hence how well they are equipped for survival in a developing musical and cultural situation. A balance must be maintained between cogent explicitness (necessary to galvanise the player into action) and sufficient flexibility (in the symbols and the rules for their interpretation) to permit of evolution.

Their best guarantee for survival would be a completely self-contained, closed logical system for each piece. Such systems might be rediscovered even after a lapse of thousands of years in a state of preservation comparable to that of Egyptian mummies. But however beautifully preserved they would nevertheless be dead, their language and meaning forgotten. So these little systems—these pieces—are *not* self-contained; like seeds, they depend on the surrounding soil for nourishment, they

are irremovably embedded in their environment, which is the musical situation today. And the mechanism of growth is built into them: the numbers in 'Solo with accompaniment' refer to qualities that can change with the changeable climate of musical thinking, and obviously objects as yet uninvited can change the shape of 'Memories of you'.

But beyond these growth mechanisms, the pieces also need camouflage to protect them from hostile forces in the early days of their life. One kind of protection is provided by the novelty and uniqueness of the notations; few musicians will take the trouble to decipher and learn the notations unless they have a positive interest in performing the works. But a more positive kind of camouflage is needed; something to persuade the watchful custodians of our musical garden that these tender young emergent plants bear more resemblance to flowers or vegetables than to weeds. So as seeds, besides containing a growth mechanism orientated towards the future, they also bear hereditary characteristics linking them with the past. So it will be found that the pitches given in 'Autumn 60'—and in the nature of things these pitches will often predominate—are almost pentatonic. And in 'Material', although the pitches are seldom tonally associated, the rhythmic pulsation and the development of the rubato idea provide a similar handhold. 'Solo with accompaniment' and 'Memories of you' are more aggressive, tougher, simpler in conception and consequently stand in less need of such camouflage. 'Memories of you' even dispenses with the tempered scale, except insofar as this is represented symbolically by the presence of a grand piano.

*Cornelius Cardew. January, 1966.*

Preview File Only

## Solo

The soloist selects a note (any note) of medium-low register relative to his instrument. His part consists of the following material: the selected note, *forte*, held as long as possible and as constant as possible (no expressive vibrato, dynamic shading, etc.), repeated a number of times; pauses for breath or equivalent pauses; the same note one octave higher, *piano*, as long and as constant as possible, repeated a number of times; an interpretation of one (any one) of the matrices given on pages 26 and 27. The time available for this single matrix interpretation is unlimited.

For the soloist the execution of the piece falls into three phases. In the first phase he plays the lower note as described above over and over again. This phase is over when the accompanist interprets the blank matrix for the first time. In the second phase the soloist has to make a choice amongst three possibilities: (1) to play the lower note as before; (2) to play the higher note as described above; (3) to interpret a matrix. He chooses from amongst these possibilities over and over again until such time as his choice falls on the third possibility (interpreting a matrix). Once he has done this the second phase is over. In the third phase he plays his higher note as described above over and over again until he hears the third interpretation of the blank matrix, which ends the piece.

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## Solo

Der Solist wählt einen Ton (irgendeinen Ton) —mitteltiefes Register in Bezug auf sein Instrument. Seine Partie besteht aus folgendem Material: der gewählte Ton—*forte*—so lange und so gleichmäßig wie möglich ausgehalten (kein expressives Vibrato, keine dynamischen Schattierungen usw.), einigemal wiederholt; Atem- oder gleichwertige Pausen; derselbe Ton um eine Oktav höher, *piano*, solange und gleichmäßig wie möglich, einige Male wiederholt; Interpretation einer (irgendeiner) der auf Seite 26 und 27 angegebenen Matrizen. Die für die Interpretation der einzigen Matrize zur Verfügung stehende Zeit ist unbegrenzt.

Für den Solisten zerfällt die Ausführung des Stückes in drei Phasen. In der 1. Phase spielt er den tieferen Ton, wie oben beschrieben ein ums andre Mal. Diese Phase endet dann, wenn der Begleiter die leere Matrize zum ersten Mal interpretiert. In der 2. Phase hat der Solist zwischen drei Möglichkeiten zu wählen: 1. den tieferen Ton spielen wie vorher; 2. den höhern Ton spielen, wie oben beschrieben; 3. eine Matrize interpretieren. Die beiden ersten Varianten können ein ums andre Mal wiederholt werden, mit der Wahl der 3. Variante (Interpretation der Matrize) endet die 2. Phase. In der 3. Phase spielt er seinen höheren Ton, wie oben beschrieben ein ums andre Mal, solange bis er die dritte Interpretation der leeren Matrize hört, die das Stück beendet.

## The Matrices

The following list covers all the elements that occur in the matrices, together with their references.

B $\sharp$  C $\sharp$  E $\sharp$  F $\sharp$  are 'colour pitches'; where one is read, the note in question may be played as often as desired, and in as many different registers as desired.

The following exact pitches are coded as shown below the staff:

♩, ♪, ♫, ♮, ♯, ♭ give position with regard to the length of the soloist's note: ♩ = synchronised with the soloist's entry; ♪ = soon after the soloist's entry; ♫ = around the middle of the soloist's note; ♮, ♯, ♭ = towards the end of the soloist's note.

*p, mp, mf, f*—indicate degrees of loudness in the usual way.

There are three basic signs for durations: • = as short as possible, — = medium duration, ∞ = long duration. The combination signs ∞, ∞, ∞ are intended to fill out this scale (for example, ∞ may be taken to refer to 'the shortest duration where attack and release are heard separately'; ∞ may mean 'as long as possible' or 'long *uninterrupted* duration', etc.).

The letters u, v, w, x, y, z refer as follows: u = sound of indefinite pitch (produced either on the instrument or on auxiliary percussion material); v = vocal sound; w = unorthodox sound production (split notes on wind instruments, plucked strings on the piano, etc., etc.); x, y, z = large, medium or small-scale instrumental deformations (preparations in the piano, dismembering of wind instruments, mutes constructed specially, etc., etc.).

+ , ↑ , ↓ are three general determinants meaning add, ascend and descend respectively.

The numerals 0-9 should be allotted to a set of ten categories (articulation characteristics, types of movement, group features, etc.). The assortment given overleaf is only a sample of the possibilities, if these are used, lines may be drawn connecting the categories selected with the numerals chosen to represent them. Space is left on the left for the writing in of further categories.

♩, ♪, ♫, ♮, ♯, ♭ geben die Stellung in bezug auf die Länge des Tones des Solisten an. ♩ = gleichzeitig mit dem Einsatz des Solisten; ♪ = bald nach dem Einsatz des Solisten; ♫ = ungefähr in der Mitte des Tons des Solisten. ♮, ♯, ♭ = gegen Ende des Tons des Solisten.

*p, mp, mf, f*, bezeichnen Lautstärken, wie üblich.

Es gibt drei Grundbezeichnungen für Dauern: • = so kurz wie möglich, — = mittlere Dauer, ∞ = lange Dauer. Kombinationen dieser Zeichen (∞, ∞, ∞) sollen diese Skala vervollständigen (z.B. ∞ mag stehen für 'kürzeste Dauer, bei der Anschlag und Loslassen noch getrennt hörbar sind'; ∞ mag heißen 'solange wie möglich' oder 'lange *ununterbrochene* Dauer' etc.)

Die Buchstaben u, v, w, x, y, z, beziehen sich wie folgt: u = Ton von unbestimmter Tonhöhe (entweder auf dem Instrument oder auf akzessorischen Schlaginstrumenten erzeugt); v = Vokalklang, w = unorthodoxe Klangerzeugung (kikser auf Blasinstrumenten, gezupfte Klavierseiten etc. etc.); x, y, z = weitgehende, mittlere oder geringe Entstellung der Instrumente (Preparationen im Klavier, Zerlegen von Blasinstrumenten, speziell angefertigte Dämpfer etc.).

+ ↑ ↓ sind drei allgemeine Bestimmungen für: hinzufügen, steigen, fallen.

Die Ziffern 0-9 mögen einer Folge von zehn Kategorien zugeordnet werden (Artikulationen, Bewegungsarten, Gruppencharakteristiken etc.). Die umseitig angegebene Aufstellung ist nur ein Muster der Möglichkeiten: wenn es verwendet wird, möge man Linien ziehen, welche die gewählten Kategorien mit den sie darstellenden Ziffern verbinden. Auf der linken Seite ist zum Eintragen weiterer Kategorien Platz frei.

- 0 Tremolos/trills
- 1 Percussive attacks
- 2 Legato
- 3 Disjunct/disparate
- 4 Chromaticism/clusters
- 5 Chromaticism/glissandi
- 6 Groups of fast notes
- 7 Silences
- 8 Single notes
- 9 Aggregations/chords
- High register
- Medium register
- Low register
- Periodic
- Aperiodic
- Wide spacing
- Close spacing
- Etc.

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- 0 Tremolos/Triller
  - 1 geräuschhafte Anschläge
  - 2 Legato
  - 3 Unverbundenes/Disparates
  - 4 Chromatik/Cluster
  - 5 Chromatik/Glissandi
  - 6 Gruppen schneller Töne
  - 7 Pausen
  - 8 Einzelne Töne
  - 9 Anhäufungen/Akkorde
  - Hohes Register
  - Mittleres Register
  - Tiefes Register
  - Periodisch
  - Aperiodisch
  - weiter Umfang
  - enger Umfang
  - u.s.w.