

SCHOOLTIME

Compositions

Name _____

Year _____

Grade _____

10/-

BRITISH MUSIC INFORMATION CENTRE,
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Schooltime Compositions

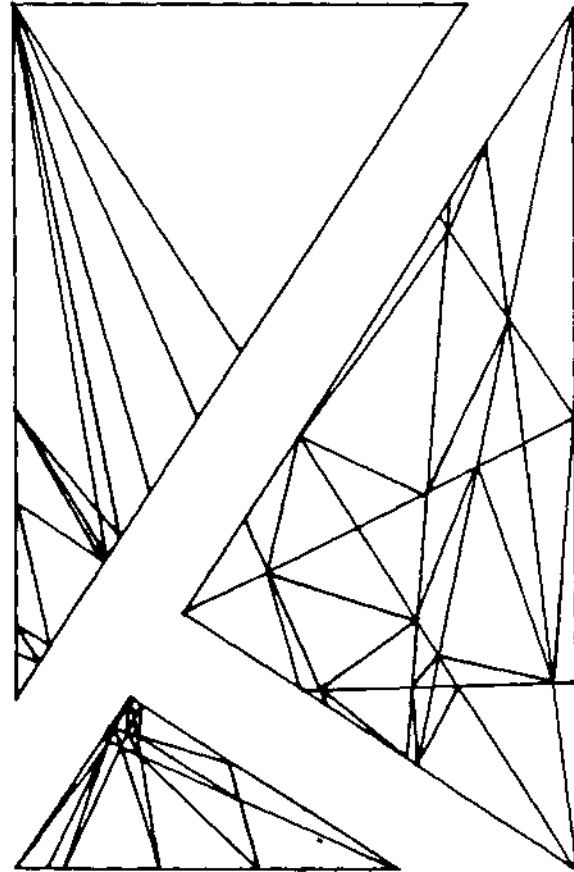
This 'Opera Book' was commissioned by Michael Sargent of Focus Opera Group, and the first performance took place at International Students House, London, on 11th and 12th March 1968 under the titles Dayschool and Nightschool. The individual compositions were interpreted simultaneously by the composer, Lou Gare, Ranulf Glanville, Diana Gravill, Robin Page, John David Pitchford of Dunstable, Keith Rowe, John Tilbury, Christian Wolff, Bob Woolford and a chorus assembled by Michael Graubart. 'Making A' was not interpreted.

Supplementary material is provided in an appendix.

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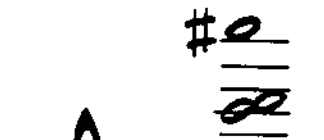
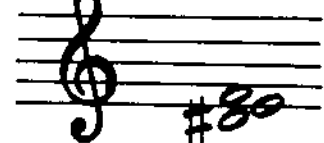
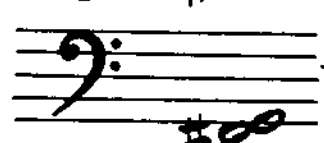

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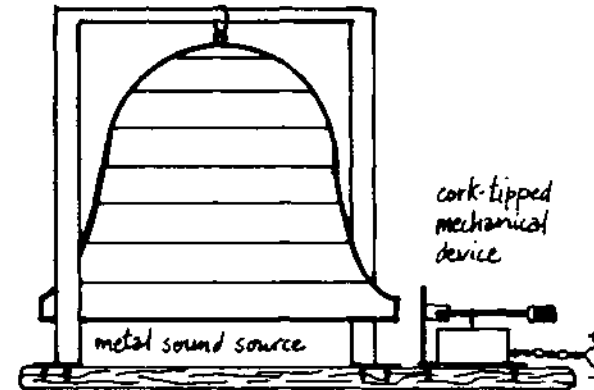
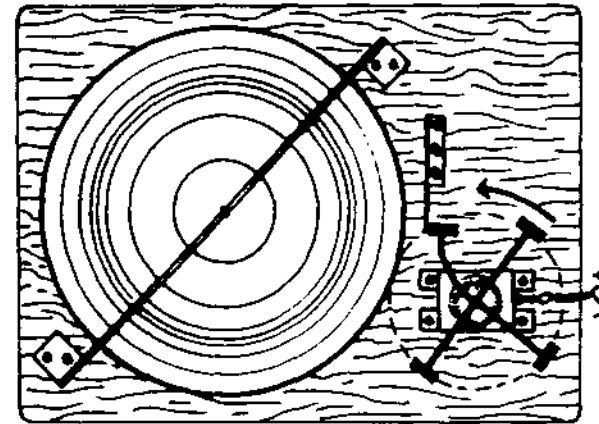
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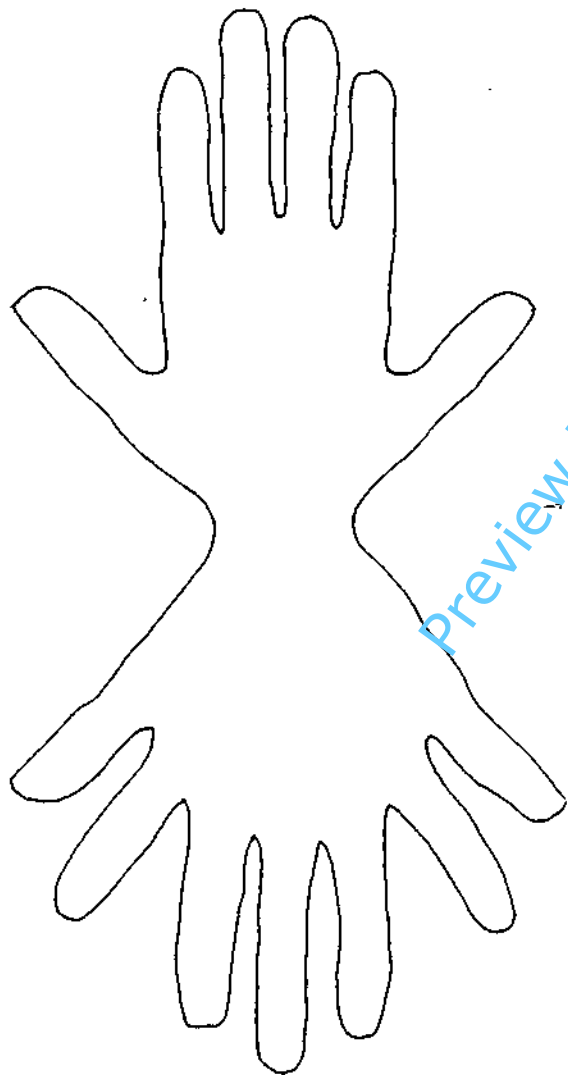
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	i	m
	g ^p	k ^a
	t e	e w ^x
	o b	r s ^d

Song of Pleasure

I am rowing a boat on a lake.
The sounds – the regular
breathing, the small creaking
and thudding sounds of the
oars in the rowlocks, the
water lapping and sucking at
the belly of the boat, the
occasional passing bird –
all combine to make a song
of pleasure.





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Vocals

Diagram showing a vocal line with a note on the second line of the staff. A downward-pointing arrow indicates the vowel 'a' on the line below. A second note on the second line is also shown.

tree
Diagram showing a vocal line with a note on the first line of the staff. A downward-pointing arrow indicates the vowel 'tri' on the line below.

you
Diagram showing a vocal line with a note on the second line of the staff. A downward-pointing arrow indicates the vowel 'i'. Below the staff, a sequence of arrows shows the vowel glide: i → e → o → o → u → x (a kiss).

me
Diagram showing a vocal line with a note on the second line of the staff. A downward-pointing arrow indicates the vowel 'm'. Below the staff, a sequence of arrows shows the vowel glide: m → a → i. To the right, text reads: "teeth bared; lips pulled right back".

mother
Diagram showing a vocal line with a note on the second line of the staff. A downward-pointing arrow indicates the vowel 'm'. Below the staff, a sequence of arrows shows the vowel glide: m → e → a → th(a) → e. A horizontal line above the staff spans the length of the 'm' through 'th(a)'.

scale: length of a breath

Melody

1/4 tone flat
1/4 tone sharp

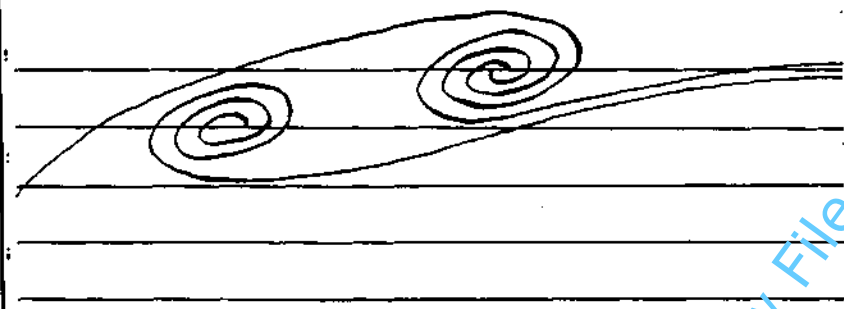
ossia:

If the *ossia* is used,
the second and penultimate notes
of the mode should be omitted.

Making A

When A in the A-gauge glass becomes level with white line, make more A as follows:

1. Place WET B in glass bamer.
2. Empty one pack of A into the wet B.
3. Draw off two full measures of hot boiling C and pour them over the dry A in the B (using circular motion).
4. Draw off one FULL measure of A and repour it into B.
5. Close B between pours.
6. Never make more A if the A in A-gauge glass is above white line.



Every noise has a note

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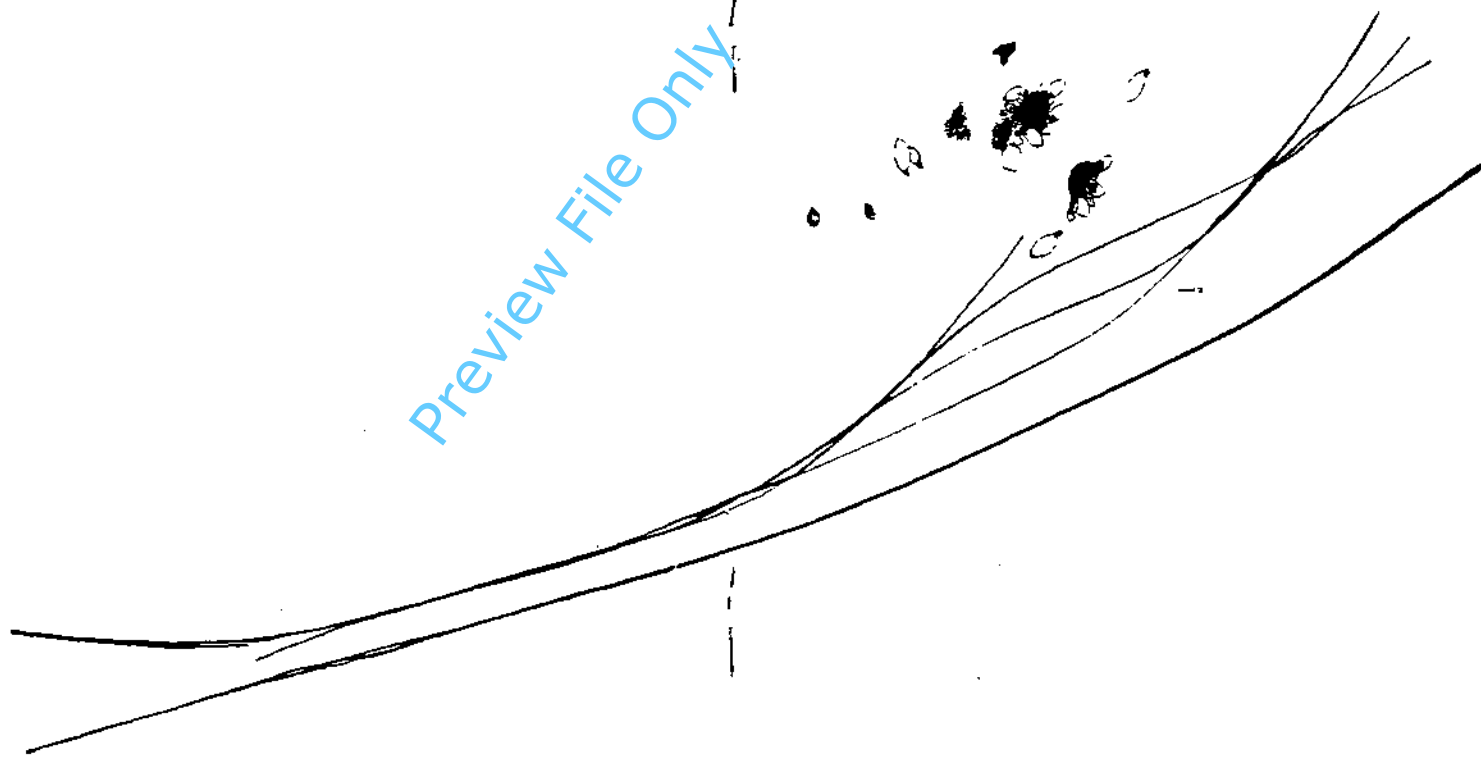
Desire

- Want to do something; Do it
- Do something without wanting to
- Do something wanting not to
- Be done to
- Be done

note 1: Perform all or none of the instructions
note 2: Instructions are to be followed only by qualified person

Little flower of the North

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Appendix

Handwritten musical notation for a piece in G major. It consists of three systems. The first system has a bass clef staff with a melodic line and a guitar-style chord diagram below it. The second system has a treble clef staff with a melodic line and a guitar-style chord diagram below it. The third system has a treble clef staff with a melodic line and a guitar-style chord diagram below it. The notation includes various notes, accidentals, and stems.

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play each phrase to make the preceding phrase seem as though it had been played by a child.

Handwritten musical notation for a piece in G major. It consists of three systems. The first system has a bass clef staff with a melodic line and a guitar-style chord diagram below it. The second system has a treble clef staff with a melodic line and a guitar-style chord diagram below it. The third system has a treble clef staff with a melodic line and a guitar-style chord diagram below it. The notation includes various notes, accidentals, and stems.

Triad

Guidelines for systematic interpretations of the triangles

As a \triangle approaches the equilateral its duration tends to infinity. Ie, the *regularity* of the \triangle determines its duration:

equilateral \triangle = infinite duration;

isoseles \triangle = medium duration;

scalene \triangle = short duration;

obtuse angle \triangle = very short duration.

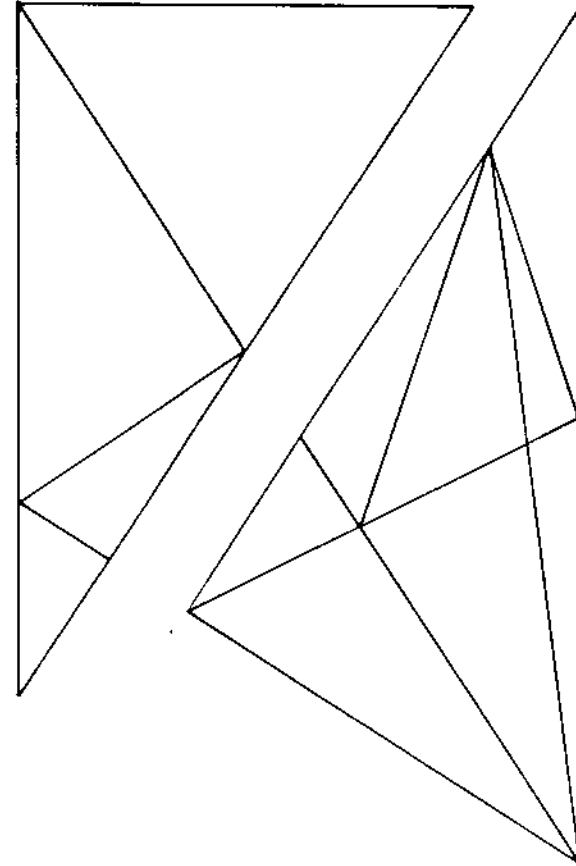
Size of \triangle may determine

loudness: very small \triangle is very loud,
large \triangle is soft.

Modes of progression from one \triangle to another:

1) Pass through a corner, The two \triangle s have a point in common, which may be evaluated as one item of invariance from one triad and the next.

2) Slide along one side. The two \triangle s have a continuous line in common

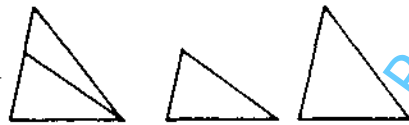


(two items of invariance or two units of silence.)

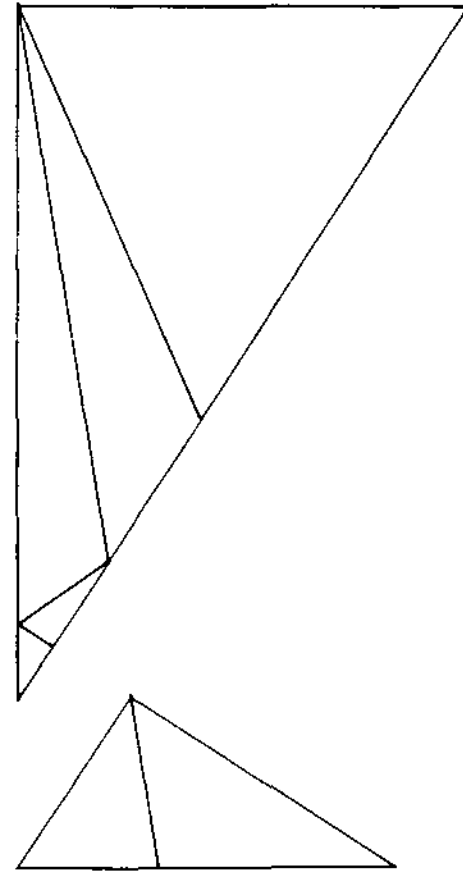
3) Pass through one side. The two \triangle s have a fixed line in common (three items of invariance or three units of silence.)

4) Pass to a \triangle that encompasses, lies within, or overlaps the previous one. The two \triangle s have an area in common (four — plus however many of the other conditions apply — items of invariance or units of silence).

Example:



If the figure at left is read as giving the two \triangle s at right, the second has an area, a continuous line, a fixed line and two points in common with the first, which adds up to 11 items of invariance from the first \triangle to the



second, or 11 units of silence between the first and the second (eg, wait 11 times the duration of the first triad before playing the second).

Orientation of \triangle s may be used to determine internal characteristics of triads. \triangle s may have vertical horizontal lines at left or right top or bottom.

A left-oriented \triangle is a triad composed of three notes in the same register.

A right-oriented \triangle is a triad composed of three notes of equal duration. In

a top-oriented \triangle the three notes form two equal intervals. In a

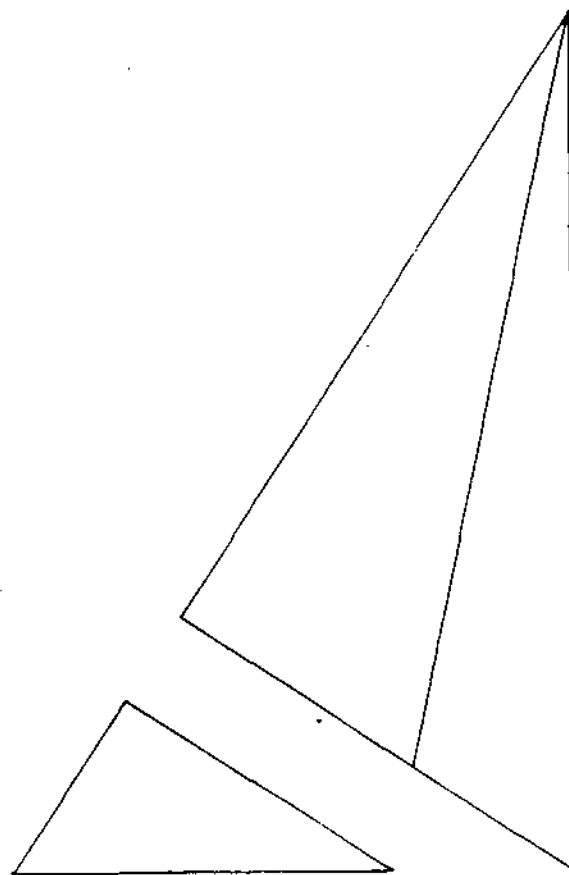
bottom-oriented \triangle the three notes have equal dynamics. Deviations from the horizontal or vertical may

represent deviations from the regular in these four respects (view each \triangle

in relation to an imaginary rectangle).

Progress among the \triangle s in any way, regardless of repetitions. A \triangle

that has no point of contact with the one just read should follow without a



break; otherwise pause as described above.

View the score from any side and from front or back. Top of page may be regarded as tending to high register; bottom to low (relative to instrument). Right side of page tends to dissonance; left to consonance.

The piece may begin with each player visualizing an equilateral Δ (an imaginary one) somewhere on the score and playing it (fade in as gently as possible as a symbol of endless duration). Check if the triad you are playing corresponds exactly to the Δ you are visualizing — if not, adjust the visualized Δ until you are satisfied. Now make sure that everyone is in. Then let the visualized Δ (and sound) fade and read a real Δ (observing procedure of things in common to regulate pause).

Properties required for Making A

A-gauge glass

White line

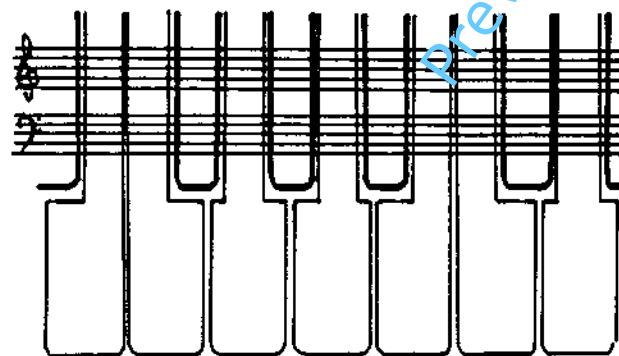
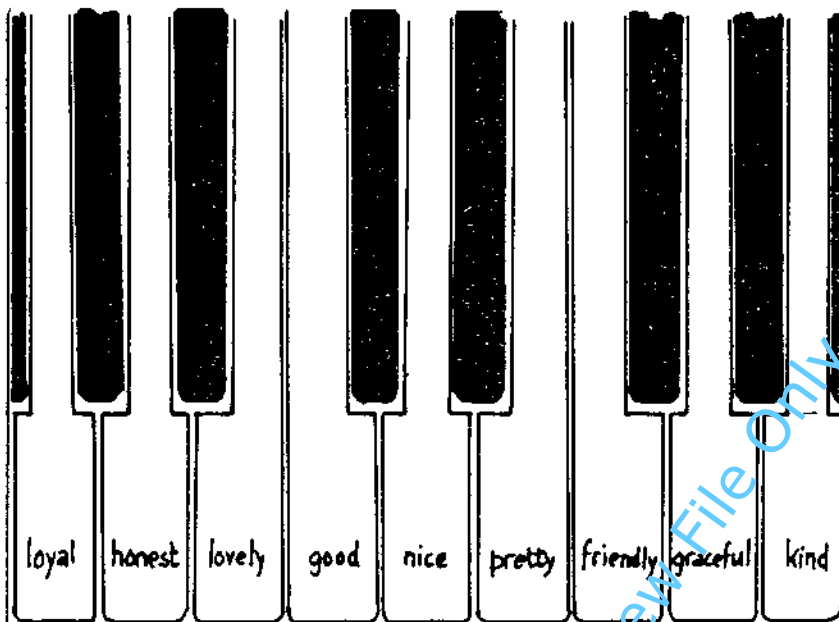
Glass bamer

Wet B

C-measure

Plenty of C

Plenty of dry A



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