

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.

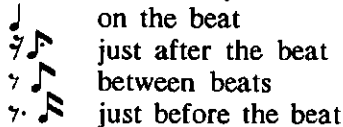
Cornelius Cardew. January, 1966.

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MATERIAL

for any ensemble of harmony instruments.

The material is a transcription of my 'Third Orchestra Piece 1960', and most of the rules of conduct for that piece may also be applied here:

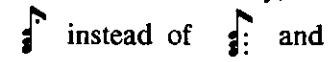
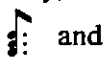

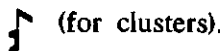
1. Progress among the sections (A-Q) in any way. (At first the players should move together—at a later stage sections may be freely counterpointed.) Sections may be repeated several times.
2. The crotchet beat is variable. Excessive rubato may also be used within each beat (as described in point 4).
3. Play a selection of the written notes; any of the written notes may be omitted. Large chords may be spread or broken. Clusters should not be considered as single elements; a selection of the notes in a cluster may be omitted, etc.
4. There are four rhythmic entrances or positions in the beat:


The players should synchronise their beats to begin with.

N.B.—These notations do not determine durations; all durations are at the discretion of the players.

5. Dynamics are at the discretion of the players.

For reasons of clarity, the following departures from conventional notations are risked:

-  instead of  and
 instead of  (for clusters).

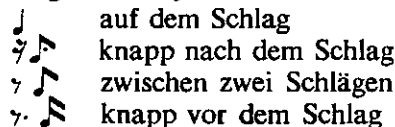
Clusters are chromatic.

An accidental applies only to the note it decorates.

For performance, as many copies of the material are needed as there are players.

The material may be played for any length of time.

Das Material ist eine Bearbeitung meines 'Third Orchestra-Piece 1960' und die meisten Interpretationsregeln können auch hier angewandt werden:




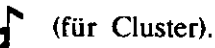
1. Die Aufeinanderfolge der Abschnitte (A-Q) ist völlig beliebig. (Zu Beginn sollen die Spieler gemeinsam von einem Abschnitt zum andern übergehen, in einem späteren Stadium mögen die Abschnitte frei kontrapunktiert werden.) Abschnitte können mehrmals wiederholt werden.
2. Der Viertelschlag ist variabel. Übermäßiges rubato kann auch innerhalb eines jeden Schläges verwendet werden (wie unter Punkt 4 beschrieben).
3. Spiele eine Auswahl der geschriebenen Noten; jede der geschriebenen Noten kann ausgelassen werden. Umfängliche Akkorde können ausgefaltet oder gebrochen werden. Cluster sollten nicht als einzelne Elemente angesehen werden; eine Auswahl der Töne eines Clusters kann ausgelassen werden.
4. Es gibt vier rythmische Einsatzstellen innerhalb des Schläges:


Anfangs sollen die Spieler die Schläge zusammen spielen.

N.B.—Diese Angaben sind nicht bestimmend für Zeitdauern; alle Dauern werden dem Ermessen der Spieler anheimgestellt.

5. Stärkegrade werden dem Ermessen der Spieler anheimgestellt.

Größerer Klarheit zuliebe, wurden folgende Abweichungen von der konventionellen Notation gewagt:

-  anstatt  und
 anstatt  (für Cluster).

Cluster sind chromatisch.

Ein Vorzeichen gilt nur für die Note, vor der es steht.

Zur Aufführung benötigt man für jeden Spieler eine Kopie des Materials.

Das Material kann beliebig lang gespielt werden.

A

Musical notation for section A, featuring a treble and bass staff. The treble staff contains complex chords and melodic lines with accidentals (sharps and flats). The bass staff shows a 3/4 time signature and some rhythmic notation. A large bracket spans across the first two measures of the treble staff.

B

Musical notation for section B, featuring a treble and bass staff. The treble staff shows a 1/4 time signature and complex chords. The bass staff contains some rhythmic notation and a few notes.

C

Musical notation for section C, featuring a treble and bass staff. The treble staff shows a 2/4 time signature and complex chords. The bass staff contains some rhythmic notation and a few notes.

D

Musical notation for section D, featuring a treble and bass staff. The treble staff shows a 3/4 time signature and complex chords. The bass staff contains some rhythmic notation and a few notes.

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